

CINEMA AND Landscape

Edited by Graeme Harper & Jonathan Rayner

While the consideration of landscape on film has been growing in currency over the past four to five years, as yet no single publication has attempted to embrace the multitude of nationalities, cinematic examples and critical approaches that *Cinema and Landscape* encompasses. Written by reputed cinema scholars and academic innovators, this volume both extends the existing field of film studies and stakes claims to overlapping, contested territories in the art and humanities and the social sciences.

The notion of landscape is a complex one, but it has been central to the art and artistry of the cinema. After all, what is the French New Wave without Paris? What are the films of Sidney Lumet, Woody Allen, Martin Scorsese and Spike Lee, without New York? *Cinema and Landscape* frames up contemporary film landscapes across the world, in a concentrated examination and interrogation of screen aesthetics and national ideology, film form and cultural geography, cinematic representation and the human environment.

About the editors

Graeme Harper is Professor of Creative Writing and Director of Research in Arts and Humanities at Bangor University.

Jonathan Rayner is Reader in Film Studies at the University of Sheffield, School of English Literature, Language and Linguistics.

ISBN 978-1-84150-309-7



9 781841 503097

intellect | www.intellectbooks.com

Foreword	9
David Desser	
Acknowledgements	11
Chapter 1: Introduction – Cinema and Landscape	13
Graeme Harper, Bangor University and Jonathan Rayner, University of Sheffield	
PART I: THE INVENTION OF THE CINEMATIC LANDSCAPE	29
Chapter 2: Landscape and the Fantasy of Moving Pictures: Early Cinema's Phantom Rides	31
Tom Gunning, University of Chicago	
PART II: MAPPING CINEMATIC LANDSCAPES	71
Chapter 3: 'One Foot in the Air?' Landscape in the Soviet and Russian Road Movie	73
Emma Widdis, University of Cambridge	
Chapter 4: Landscape of the Mind: The Indifferent Earth in Werner Herzog's Films	89
Brad Prager, University of Missouri	
Chapter 5: Visions of Italy: The Sublime, the Postmodern and the Apocalyptic	103
William Hope, Salford University	
Chapter 6: Landscape in Spanish Cinema	117
Marvin D'Lugo, Clark University	
Chapter 7: Landscape and Irish Cinema	131
Martin McLoone, University of Ulster	

Chapter 8: The Ownership of Woods and Water: Landscapes in British Cinema 1930-1960	147
Sue Harper, University of Portsmouth	
Chapter 9: Filming the (Post-)Colonial Landscape: Claire Denis' <i>Chocolat</i> (1988) and <i>Beau travail</i> (1998)	161
Susan Hayward, University of Exeter	
Chapter 10: Landscaping the Revolution: The Political and Social Geography of Cuba Reflected in its Cinema	177
Bob Britton, University of Sheffield	
Chapter 11: Landscapes of Meaning in Cinema: Two Indian Examples	189
Wimal Dissanayake, University of Hawaii	
Chapter 12: The Geography of Cinema – Zimbabwe	203
Martin Mhando, Murdoch University	
Chapter 13: Crises, Economy and Landscape: The Modern Film Face of New China	219
Kate Taylor, Bangor University	
Chapter 14: Japanese Cinema and Landscape	231
Paul Spicer, University of Portsmouth	
Chapter 15: A Version of Beauty and Terror: Australian Cinematic Landscapes	243
Graeme Harper, Bangor University	
Chapter 16: Battlefields of Vision: New Zealand Filmscapes	255
Jonathan Rayner, University of Sheffield	
Chapter 17: The Landscapes of Canada's Features: Articulating Nation and Nature	269
Jim Leach, Brock University	
Chapter 18: Science Fiction/Fantasy Films, Fairy Tales and Control: Landscape Stereotypes on a Wilderness to Ultra-urban Continuum	281
Christina Kennedy, Tiánna and Mélisa Kennedy, Northern Arizona University	
Filmography	297
Contributors	305
Index	309