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Cinema and Photography

Zombies in Western Culture

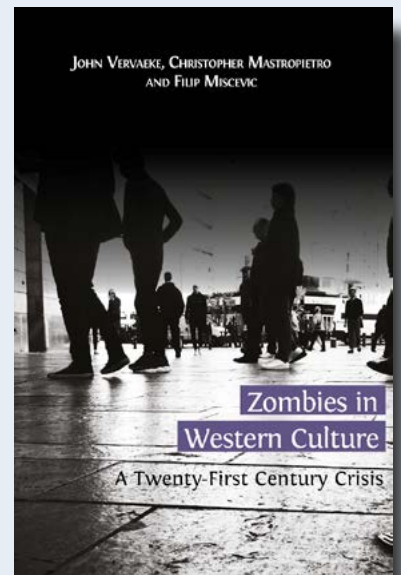
A Twenty-first Century Crisis

JOHN VERVAEKE, CHRISTOPHER MASTROPIETRO AND FILIP MISCEVIC

Read it online

Why has the zombie become such a pervasive figure in twenty-first-century popular culture? John Vervaeke, Christopher Mastropietro and Filip Miscevic seek to answer this question by arguing that particular aspects of the zombie, common to a variety of media forms, reflect a crisis in modern Western culture. The authors examine the essential features of the zombie, including mindlessness, ugliness and homelessness, and argue that these reflect the outlook of the contemporary West and its attendant zeitgeists of anxiety, alienation, disconnection and disenfranchisement. They trace the relationship between zombies and the theme of secular apocalypse, demonstrating that the zombie draws its power from being a perversion of the Christian mythos of death and resurrection. Symbolic of a lost Christian worldview, the zombie represents a world that can no longer explain itself, nor provide us with instructions for how to live within it.

The concept of 'domicide' or the destruction of home is developed to describe the modern crisis of meaning that the zombie both represents and reflects. This is illustrated using case studies including the relocation of the Anishinaabe of the Grassy Narrows First Nation, and the upheaval of population displacement in the Hellenistic period. Finally, the authors invoke and reformulate symbols of the four horsemen of the apocalypse as rhetorical analogues to frame those aspects of contemporary collapse that elucidate the horror of the zombie. *Zombies in Western Culture* is required reading for anyone interested in the phenomenon of zombies in contemporary culture. It will also be of interest to an interdisciplinary audience including students and scholars of culture studies, semiotics, philosophy, religious studies, eschatology, anthropology, Jungian studies, and sociology.



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<https://doi.org/10.11647/OBP.0113>
2017 | 234 x 156 mm | 104 pp. | 13 colour ill.

Thomas Annan of Glasgow

Pioneer of Social Documentary Photography

LIONEL GOSSMAN

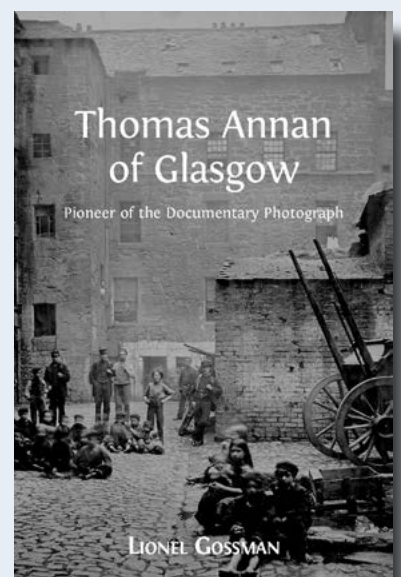
Read it online

Lionel Gossman's book provides a sound overview of the beginnings of photography in 19th century Scotland, and sets Thomas Annan's work in context before going on to discuss his most famous work in finer detail. Anyone with an interest in the history of Glasgow, documentary photography, or photography as an art form in the 19th century should find something useful here.

— Andrew McAinsh, RCPSPG Library blog

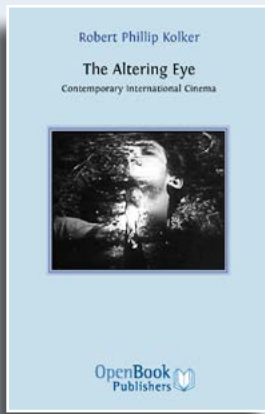
In the wake of Glasgow's transformation in the nineteenth-century into an industrial powerhouse—the 'Second City of the Empire'—a substantial part of the old town of Adam Smith degenerated into an overcrowded and disease-ridden slum. *The Old Closets and Streets of Glasgow*, Thomas Annan's photographic record of this central section of the city prior to its demolition in accordance with the City of Glasgow Improvements Act of 1866, is widely recognized as a classic of nineteenth-century documentary photography. Annan's achievement as a photographer of paintings, portraits and landscapes is less widely known.

Thomas Annan of Glasgow: Pioneer of the Documentary Photograph offers a handy, comprehensive and copiously illustrated overview of the full range of the photographer's work. While the text itself is intended for the general reader, extensive endnotes amplify particular themes and offer guidance to readers interested in pursuing them further.



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140 colour ill.



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<https://doi.org/10.11647/OBP.0002>
2009 | 234 x 156 mm | 344 pp. | 53
b&w ill.

The Altering Eye

Contemporary International Cinema

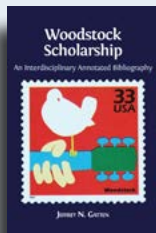


ROBERT PHILLIP KOLKER

The Altering Eye covers a 'golden age' of international cinema from the end of World War II through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, Kolker develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, Glauber Rocha, and various major Cuban filmmakers.

First published in 1983, Kolker's book has become a much quoted classic in the field of film studies, providing essential reading for anybody interested in the history of European and international cinema. This new and completely revised edition includes a substantive new preface by the author and an updated bibliography.

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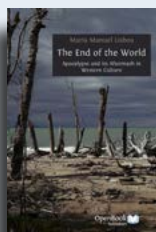
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