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Altri autori (Persone)	KristensenLars Lyngsgaard Fjord
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Nota di contenuto	Front Cover; Postcommunist Film - Russia, Eastern Europe and World Culture; Copyright Page; Contents; Figures; Foreword; Acknowledgements; Notes on contributors; Introduction: Lars Kristensen; Part I: Cultural strategies, industry and reception; 1. National identity in post-9/11 transnational cinema: Jasmijn Van Gorp; 2. Baltic cinema: Zoe Aiano; 3. Belgrade as New York: Vlastimir Sudar; 4. 'Haven't you heard of internationalism?': Ros Gray; 5. The remains of socialist realism: Lars Kristensen; 6. Spotting the eagle on Anglophone turf: Bruce Williams; Part II: People, place and nation 7. Demolish, preserve or beautify: Ewa Mazierska8. Treading new paths: Sune Bechmann Pedersen; 9. The crime that changed Serbia: Nevena Dakovic; 10. Projected nation and projected self: Yun-Hua Chen; 11. Truancy, or thought from the provinces: Yun Peng; 12. Representations of former USSR and Eastern European identity in Turkish cinema: Serazer Pekerman; References; Index
Sommario/riassunto	A post-communist condition has arisen from the fall of the Berlin Wall

and later the Soviet Empire: this book looks at how this condition has manifested itself globally in the production of post-communist film. It argues post-communism is a shared experience on a geopolitical level, unlimited by national state borders, and examines post-communist cross culturalism and global totalitarianism within film. The book examines different national cinemas and dissimilar cinematic modes - from Russian blockbuster cinema to Chinese independent cinema; from Serbian city films to revolutio

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