

## NOTES ON THE CONTRIBUTORS

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**Mark Bould** is Reader in Film and Literature at the University of the West of England, and co-editor of *Science Fiction Film and Television*. He is the author of *Film Noir: From Berlin to Sin City* (2005), *The Cinema of John Sayles: Lone Star* (2009) and *Science Fiction* (2012), co-author of *The Routledge Concise History of Science Fiction* (2011), editor of *Africa SF* (2013) and co-editor of *Parietal Games* (2005), *The Routledge Companion to Science Fiction* (2009), *Fifty Key Figures in Science Fiction* (2009), *Red Planets* (2009) and *Neo-Noir* (2009).

**Corey K. Creekmur** is Associate Professor of English, Film Studies and Gender, Women's and Sexuality Studies at the University of Iowa. He has co-edited three volumes, *Out in Culture: Gay, Lesbian, and Queer Essays on Popular Culture* (1995), *Cinema, Law, and the State in Asia* (2007) and *The International Film Musical* (2012), and has published essays on American cinema, Hindi cinema and comics. He is also General Editor of the Comics Culture series for Rutgers University Press. His forthcoming work includes a study of gender and sexuality in the Western genre, and a volume on the contemporary Hindi historical film.

**David Desser** is Professor Emeritus of Cinema Studies at the University of Illinois. He is the author of *The Samurai Films of Akira Kurosawa* and *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema*, the editor of *Ozu's Tokyo Story* and co-editor of *The Cinema of Hong Kong: History, Arts, Identity; Reframing Japanese Cinema: Authorship, Genre, History; and Cinematic Landscapes: Observations on the Visual Arts of China and Japan*.

He did DVD commentary for the Criterion Edition of *Tokyo Story* and *Seven Samurai*. He is a former editor of *Cinema Journal* and of *The Journal of Japanese and Korean Cinema*.

**Susan Hayward** is Emeritus Professor at the University of Exeter. She is the author of several books on French cinema (*French National Cinema*; *Luc Besson*; *Simone Signoret: The Star as Cultural Sign*; *Les Diaboliques*; *French Costume Drama of the 1950s: the Fashioning of Politics in Film*) and is also the author of *Cinema Studies: The Key Concepts* (now in its 4th edition). She has written widely on French cinema and her work appears in various anthologies and peer-reviewed journals. Currently she is writing a study of Daniel Gélín and his reception in the French fanzine *Cinéma monde*.

**Jim Leach** is Professor Emeritus at Brock University, Ontario, where he taught in the Department of Communication, Popular Culture and Film. He is the author of books on filmmakers Alain Tanner and Claude Jutra, as well as *British Film* (2004) and *Film in Canada* (2nd edition 2011). He has also published a monograph on *Doctor Who* (2009), co-edited a volume on Canadian documentary films (2003) and developed a Canadian edition of Louis Giannetti's *Understanding Movies* (5th edition 2011).

**Andrew Nestingen** is professor of Scandinavian Studies and adjunct in cinema studies at the University of Washington, Seattle. His most recent book is *The Cinema of Aki Kaurismäki: Contrarian Stories* (2013). Other books include *Crime and Fantasy in Scandinavia: Fiction, Film, and Social Change* (2008), *Scandinavian Crime Fiction* (2011), co-edited with Paula Arvas, and *Transnational Cinema in a Global North* (2005), co-edited with Trevor Elkington. He is working on a book titled *Violent Fictions: Representations and Rituals*, which deals with Scandinavian and other Euro-American literature and film.

**R. Barton Palmer** is Calhoun Lemon Professor of Literature at Clemson University, South Carolina, where he also directs the film studies programme. He is the author, editor or co-editor of more than fifty books and a hundred book chapters and journal articles, including two volumes on film noir.

**Homer B. Pettey**, Associate Professor of Literature and Film, English Department, University of Arizona, has soon-to-be published chapters on Hitchcock's American noirs (Cambridge University Press), Wyatt Earp biopics (State University of New York Press) and violence in noir (Praeger). He has also written essays on Melville and Faulkner, as well as working as a script consultant for several television series.

**Stephen Teo** is presently Associate Professor in the Wee Kim Wee School of Communication and Information, Nanyang Technological University,

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**Maureen Turim** is Professor of Film and Media Studies in the Department of English at the University of Florida. She has published three books: *The Films of Oshima Nagisa. Images of a Japanese Iconoclast* (1998); *Flashbacks in Film: Memory and History* (1989); and *Abstraction in Avant-Garde Films* (1985), as well as over ninety essays in journals on theoretical, historical and aesthetic issues in cinema and video, art, cultural studies, feminist and psychoanalyst theory, and comparative literature. *Desire and its Renewal in the Cinema* is the title of her current work.

# TRADITIONS IN WORLD CINEMA

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General editors: **Linda Badley and R. Barton Palmer**

Founding editor: **Steven Jay Schneider**

**Traditions in World Cinema** is a series of textbooks and monographs devoted to the analysis of currently popular and previously underexamined or undervalued film movements from around the globe. Also intended for general interest readers, the textbooks in this series offer undergraduate- and graduate-level film students accessible and comprehensive introductions to diverse traditions in world cinema. The monographs open up for advanced academic study more specialised groups of films, including those that require theoretically oriented approaches. Both textbooks and monographs provide thorough examinations of the industrial, cultural and socio-historical conditions of production and reception.

The flagship textbook for the series includes chapters by noted scholars on traditions of acknowledged importance (the French New Wave, German Expressionism), recent and emergent traditions (New Iranian, post-Cinema Novo) and those whose rightful claim to recognition has yet to be established (the Israeli persecution film, global found footage cinema). Other volumes concentrate on individual national, regional or global cinema traditions. As the introductory chapter to each volume makes clear, the films under discussion form a coherent group on the basis of substantive and relatively transparent, if not always obvious, commonalities. These commonalities may be formal, stylistic or thematic, and the groupings may, although they need not, be popularly

identified as genres, cycles or movements (Japanese horror, Chinese martial arts cinema, Italian Neorealism). Indeed, in cases in which a group of films is not already commonly identified as a tradition, one purpose of the volume is to establish its claim to importance and make it visible (East Central European Magical Realist cinema, Palestinian cinema).

Textbooks and monographs include:

- An introduction that clarifies the rationale for the grouping of films under examination
- A concise history of the regional, national, or transnational cinema in question
- A summary of previous published work on the tradition
- Contextual analysis of industrial, cultural and socio-historical conditions of production and reception
- Textual analysis of specific and notable films, with clear and judicious application of relevant film theoretical approaches
- One or more bibliographies/filmographies.

Monographs may additionally include:

- Discussion of the dynamics of cross-cultural exchange in light of current research and thinking about cultural imperialism and globalisation, as well as issues of regional/national cinema or political/aesthetic movements (such as new waves, postmodernism or identity politics)
- Interview(s) with key filmmakers working within the tradition.

