

# Signalement

De filmtijdschriften zijn in te zien in de bibliotheek van de Universiteit Utrecht, de andere tijdschriften in de Bibliotheek Geesteswetenschappen van de Universiteit van Amsterdam. De bibliotheek van het Nederlands Filmmuseum in Amsterdam is tijdelijk gesloten wegens verhuizing naar Over Amstel.

## Filmtijdschriften over geschiedenis

### Cinema Journal

Vol. 51 (2012) nr. 4

- M. Scheier, 'Fatal Attractions, "Place", the Korean War and Gender in Niagara' (p. 26-43)  
In Focus: Right Wing Media (p. 160-205)

Vol. 52 (2012) nr. 1

- D. Fairfax, 'The Impact of Technological Innovations on the Historiography and Theory of Cinema' (p. 127-131)  
In Focus: Middle Eastern Media (p. 132-178)

### Cinema: Journal of Philosophy and the Moving Image

Vol. 3 (2012)

- Ana Salzberg, 'Seduction Incarnate: Pre Production Code Hollywood and Possessive Spectatorship' (p. 39-61)
- Marco Luceri, 'The Body of Il Duce: The Myth of political Physicality of Mussolini in Marco Bellocchio's *VINCERE*' (p. 109-123)

### Early Popular Visual Culture

Vol. 10 (2012) nr. 2

- Gillian Arrighi, 'The circus and modernity: A commitment to "the newer" and "the newest"' (p. 169-185)

Vol. 10 (2012) nr. 3

- Peter Walsh, 'Jasper Redfern No. 1 Vaudeville Company: regional exhibition practise in transition' (p. 273-298)

### Film & History

Vol. 42 (2012) nr. 2

- Stephen Weinberger, 'From Censors to Critics: representing "the People"' (p. 5-22)

### Film History

Vol. 24 (2012) nr. 2

THEMA: Digital Cinema (red. John Belton)

Vol. 24 (2012) nr. 3

THEMA: Behind the Camera  
(red. Stephen Bottomore)

### Historical Journal of Film, Radio and Television

Vol. 32 (2012) nr. 3

SPECIAL ISSUE: 'A Newsreel of our own': the Culture and Commerce of Local Filmed News

Vol. 32 (2012) nr. 4

- Casiana Ionita, 'The Catholic Spectator: Cinema and the Church in France in the 1920s' (p. 501-520)
- Jamie Miller, 'Soviet politics and the Mezhrabpom Studio in the Soviet Union in the 1920s and 1930s' (p. 521-535)

### Journal of African Cinemas

Vol. 4 (2012) nr. 1

SPECIAL ISSUE: Nollywood

**Mise au Point:** Cahiers de l'Association Française des Enseignants et Chercheurs en Cinéma et Audiovisuel ([map.revues.org](http://map.revues.org))

Vol. 3 (2011)

- Geraldine Poels, 'Faire l'histoire de la réception télévisuelle: sources, méthodes, questionnements'

■ Ania Szczepanska, 'Les séries polonaises des années 1970: entre contraintes politiques et censures génériques'

Vol. 4 (2012)

■ Kira Kitsopanidou, 'Electronic delivery of alternative contents in cinemas before the digital era: the case of theater television in the US exhibition market in the 1940s and 1950s'

#### Studies in European Cinema

Vol. 8 (2012) nr. 3

■ Dagmar Brunow, 'Before YouTube and Indymedia: Cultural Memory and the archive of videocollectives in Germany in the 1970s and 1980s' (p. 171-181)

#### Studies in French Cinema

Vol. 12 (2012) nr. 2

■ Phillippe Gauthier, 'L'impact de la télévision sur les études cinématographiques en France: l'exemple de la «révolution télévisuelle» et de l'Istitut de Filmologie' (p. 123-136)

#### The Velvet Light Trap

Nr. 70 (2012)

DOSSIER: Materiality and the Archive

## Historisch-culturele tijdschriften over media

#### Boelvaar Poef

Vol. 12 (2012) nr. 2

■ Wim de Poorter, 'L.P. Boon als ontspoord filmcriticus. Over Boons filmtitels' (p. 53-59)

#### Cultural Politics

Vol. 8 (2012) nr. 1

■ William Mervin, 'Still fighting "the Beast": Guerilla Television and the limits of YouTube' (p. 97-120)

Vol. 8 (2012) nr. 2.

■ Bernhard Dotzler, 'Programmed Violence: on the Object of Media Studies' (p. 171-192)

#### Irish Historical Studies

Vol. 38 (2012) nr. 149

■ Donal O'Driscóil, "'Keeping disloyalty within bounds?'" Britisch media control in Ireland, 1914-1919' (p. 52-69)

#### Journal of Modern European History

Vol. 10 (2012) nr. 2

THEMANUMMER: Mass Culture as Modernity – European Perceptions 1900-1980

#### Literature & History

Vol. 21 (2012) nr. 1

SPECIAL ISSUE: Cinema and Modernism

#### nY

(2012) nr. 14

■ David Sneek, 'Een doornenkroon van prikkeldraad. De onschuld van de Eerste Wereldoorlog in Steven Spielbergs WAR HORSE' (p. 169-173)

#### Tijdschrift voor Sociale en Economische Geschiedenis

Vol. 9 (2012) nr. 2

■ Lies van de Vijver, 'Distributie en exploitatie van film te Gent. Een historische typologie op basis van programmeringsprofielen' (p. 73-100)

*Ansj van Beusekom*