

# Signalement

Samengesteld door Ansjé van Beusekom

## ■ Filmtijdschriften

### **Blimp Film Magazine**

nr. 44 (2001)

- Jack Stevenson, 'Vietnam - The Transparent War' (p. 65-97)

### **Les Cahiers de la Cinémathèque. Revue d'Histoire du Cinéma**

nr. 70, Octobre 1999

Themanummer: 'Les intellectuels français et le cinéma'

### **Cinemas. Revue d'études cinématographiques/Journal of film studies**

vol 11, nr 2 (spring 2001)

Themanummer: 'Eisenstein dans le texte'

### **Cinema Journal**

vol. 41 (2001) nr. 2

- Peter Stanfield, 'An Excursion into the lower Depths: Hollywood, Urban Primitivism, and *St Louis Blues*, 1929-1937' (p. 84-108)

### **Cinemagie**

nr. 238 (lente 2002)

- Sylvain de Bleckere, 'Tabula Rasa. Last Days, Wild Blue & Chocolat' (p. 7-22)
- Bruno Bové, 'Leven en werk van Eisenstein (14)' + reactie (p. 69-76)

### **Film Criticism**

vol. 26, nr. 1 (fall 2001)

- Brigitte E. Humbert, 'Re-making History and cultural Identity: From *The Return of Martin Guerre* to *Somersby*'

### **Film History**

vol. 13, nr. 3, 2001

Heruitgave van: Rev. J.J. Phelan, 'Motion Pictures as a phase of commercial amusement in Toledo, Ohio' (1918/1919)

### **Film & History**

vol. 31, nr. 2, 2001

Special Focus: 'Cold War (Part 2)'

### **Griffithiana**

nr. 71 (2001)

- Mark le Fanu, 'Le Giornate del cinema muto. A personal retrospect' (p. 5-28)

### **Historical Journal of Film, Radio and Television**

vol. 22, nr. 1, March 2002

Themanummer: 'T.V. serie *The Great War*'

### **Living Pictures. The Journal of the Popular and the Projected Image before 1914**

vol. 1, nr. 2 (2001)

- Patrizia Di Bello, 'The Female collector: Women's Photographic Albums in the 19th Century' (p. 3-20)
- Paul Braithwaite, 'The Rise of Waxwork Shows: A short History' (p.36-58)
- J.A. Sokalski: 'Living Motion Pictures: The Panoramic Stage and Pre-Cinematic Show Technology' (p. 59-68)

### **Screen**

vol. 42, nr. 4 (2001)

- Lisa Parks, 'As the earth spins: Wide Wide World and live global television in the 1950's' (p. 332-349)
- Yomi Braester, 'Memory at a standstill: "street-smart history" in Jiang Wen's *In the Heat of the Sun*' (p. 350-361)

## ▪ Historisch-culturele tijdschriften over media

### **Bijdragen tot de Eigentijdse**

#### **Geschiedenis** (30/60)

vol. 8 (2001)

- Benoit Majerus, 'L'Utilisation de la photographie dans la *Wehrmacht-ausstellung*. Rendez-vous manqué entre l'histoire et la photographie' (p. 367-384)

### **Bijdragen tot de geschiedenis (UFSIA)**

vol. 84, nr. 1-3 (2001)

- H. Van Goethem, 'De fotografie als nieuw beroep in Antwerpen 1840-1870' (p. 177-190)

### **Crime, Histoire & Sociétés/ Crime, History & Societies**

vol. 5, nr. 1 (2001)

- Jens Jäger, 'Photography: a means of surveillance? Judicial photography, 1850 to 1900' (p. 53-73)

### **Historica**

vol. 23, nr. 2 (2000)

- Raymond Harper, 'Last Woman Standing. Vrouwen in science fiction films: van slachtoffer tot superheld' (p. 3-5)

### **History & Memory. Studies in representations of the Past**

vol. 13, nr. 1 (2001)

- Meir Wigoder, 'History begins at Home. Photography and Memory in the Writings of Siegfried Kracauer and Roland Barthes' (p. 19-59)

### **History Today**

vol. 52, nr. 3 (2002)

- Robert Lewis, 'Photographing the Californian Goldrush' (p. 11-20)

### **ISI Intellectual News. Review of the international society for intellectual history**

vol. 8 (autumn 2001)

- Helena Petrovskaya, 'The technical arts and reality: the status of the referent in photography and cinema' (p. 17-25)
- Valery Podoroga, 'The second screen: S.M. Eisenstein and the cinema of violence' (p. 26-28)

### **International Journal of Cultural Studies**

vol. 4, nr. 4 (2001)

- Graeme Turner (ed.) thema: 'Television and Cultural Studies'

### **Journal of Popular Culture**

vol. 35, nr. 1 (2001)

- Philippa Gates, 'The Man's Film: Woo and the Pleasures of Male Melodrama' (p. 59-80)

### **Modernism/Modernity**

vol. 8, nr. 4 (November 2001)

- Alessia Ricciardi, 'Cinema Regained. Godard Between Proust and Benjamin' (p. 643-662)

### **De Witte Raaf**

nr. 96 (maart/april 2002)

- Frank Vande Veire, 'Fascisme als diabolisch formalisme. Over Pasolini's *Salò of de 120 dagen van Sodom* (deel 1)' (p. 1-5)

### **The Yale Journal of Criticism**

vol. 14, nr. 2 (fall 2001)

Special issue: 'Back to Barthes: *Twenty Years After*' (p. 431-543)