

Signalement

De filmtijdschriften zijn in te zien in de bibliotheek van het Nederlands Filmmuseum in Amsterdam, de andere tijdschriften in de meeste universiteitsbibliotheken.

Filmtijdschriften over geschiedenis

Camera Obscura

nr. 70 (2009)

Thema: Race and/as Technology

nr. 72 (2010)

- Kathleen McHugh, 'The World and the Soup: Historicizing Media Feminisms in Transnational Contexts' (p. 111-150)

Cinéaste

vol. 35 (2010) nr. 2

- Leonard Quart, 'Dramatizing Traumatic Memories of War: An Interview with Sauel Maoz' (p. 34-53)

CinémAction

nr. 134 (2010)

Thema: Croyances et sacré au cinéma

Eds: Agnès Devictor & Kristian Feigelson

Cinema Journal

vol. 49 (2009) nr. 1

- In Focus: SNCS at Fifty (p. 128-176)

vol. 49 (2010) nr. 2

- In Focus: Cinephilia (p. 130-166)

Ed: Mark Betz

Cinemagie

nr. 270 (2010)

- Jan Pieter Everaerts, 'Geschiedenis van de documentaire (2)' (p. 32-37)
- Leo Verswijver, 'MGM. De studio van de platinajaren' (p. 81-93)
- Bruno Bové, 'Eisenstein' (36) (p. 102-112)

Cinémas

vol. 20 (2010) nr. 1

Thema: Cinéma et oralité

Early Popular Visual Culture

vol. 7 (2009) nr. 1

- David A.H. Wilson, "'Crank legislators", faddists and professionals' deference of animal performance in 1920s Britain' (p. 83-102)

vol. 7 (2009) nr. 2

- Sheila J. Nayar, 'Seeing Voices: Oral pragmatics and the silent cinema' (p. 145-166)

vol. 7 (2009) nr. 3

- Martin A. Berger, 'The Anatomy of the Early Republic' (p. 231-252)
- Marc Bullerwath, 'Imagining a continent: George Washington Wilson & Co's lanternslides of Australia' (p. 253-272)

Montage AV

17-2-2008

Thema: Immersion

Post Script

vol. 29 (2009) nr. 1

- Rick Warner, 'Go-for-Broke Games of History: Chris Marker Between "Old" and "New" Media' (p. 14-26)
- Sheila J. Nayar, 'Epistemic Capital: the Etiology of an "Elitist" Film canon's Aesthetic Criteria' (p. 27-44)

Studies in Documentary Film*vol. 3 (2009) nr. 1*

Thema: Joris Ivens in China

vol. 3 (2009) nr. 2

- Berber Hagedoorn, “Look what I found”: (Re)-crossing boundaries between public/private history and biography/

autobiography in Péter Forgács’ THE MAELSTROM’ (p. 177-191)

Velvet Light Trap*nr. 65 (2010)*

Thema: Celebrity!

Historisch-culturele tijdschriften over media**Aanzet***vol. 25 (dec. 2009) nr. 1*

- M. Sprangers, ‘Cinema en sociale hervormers in Amerika’ (p. 18-27)

The American Historical Review*vol. 115 (2009) nr. 1*

- Lawrence Baron, ‘The First Wave of American “Holocaust” Films’ (p. 90-114)

Artforum*vol. 47 (2010) nr. 7*

Matthew Wikovsky, ‘Another History: on photography and Abstraction’ (p. 212-221)

Bijdragen en mededelingen betreffende de Geschiedenis der Nederlanden*vol. 125 (2010) nr. 1*

- Barbara Henkes, ‘DE BEZETTING revisited. Hoe van De Oorlog een ‘normale’ geschiedenis werd gemaakt die eindigt in vrede’ (p. 73-99)

Dox*nr. 85 (Spring 2010)*

Thema: Africa Reloaded

Frame*vol. 22 (2009) nr. 2*

- Judith Roof, “‘Aaa, Aaa, Aaa” repetition/ Compulsion and Queer Comedy in LITTLE BRITAIN’ (p. 16-31)
- David de Kam, ‘Eroticism and Androids. On the Dynamics of Eroticism in Relation to Androids in *Do androids dream of electric sheep?* and *BLADE RUNNER*’ (p. 60-71)

The French Review*vol. 83 (2009) nr. 2*

- Tim Palmer, ‘Contemporary Feminine French Cinema and Lucille Hadzihalilovic’s INNOCENCE’ (p. 316-329)

vol. 83 (2009) nr. 3

- Sheila Turek, ‘Foreigners in the Margins: English Subtitles in *INCH’ALLAH DIMANCHE*’ (p. 560-573)

vol. 83 (2009) nr. 4

- Thibault Schilt, ‘Itinerant Men, Exavanescent Women: Ismaël Ferrouki’s *LE GRAND VOYAGE*’ (p. 786-799)

vol. 83 (2010) nr. 5

- Michelle Bolduc, ‘Levinas and Medieval Film: Memory and Time in Marcel Carné’s *LES VISITEURS DU SOIR*’ (p. 1022-1039)

Italian Studies*vol. 65 (2010) nr. 1*

- Natalie Fullwood, ‘Comedie al femminile: The Gendering of Space in Three Films by Antonio Pietrangeli’ (p. 85-106)
- Viola Brisolin, ‘Martyrdom Postponed : The Subject between Law and Transgression and Beyond Reading Pasolini’s *PORCILE* with Lacan’ (p. 107-122)

Italica*vol. 86 (2009) nr. 3*

- Deborah Amberson, ‘Battling History Narrative Wars in Roberto Rossellini’s *PAISA*’ (p. 392-407)
- Robert Pirro, ‘Cinematic Traces of Participatory Democracy in Early Postwar Italy : Italian Neorealism in the light of Greek Tragedy’ (p. 408-429)

Kunstschrift

vol. 54 (2010) nr. 1

- Paul Kempers, 'Koch en de Filmliga' (p. 30-31)

Salmagundi

nrs. 164-165 (Fall 2009/Winter 2010)

Special Feature: Margarethe von Trotta,
Making Films

Tijdschrift voor Genderstudies

vol. 13 (2010) nr. 1

Thema: Visuele Cultuur

Vooy's

vol. 27 (2009) nr. 4

Thema: De link en de letter: dossier Nieuwe
Media

Women's History Review

vol.16 (nov. 2007) nr. 5

- Mike Higgins, "And Now, Something for the ladies": representations of women's sport in cinema newsreels 1918-1939' (p. 681-700)

Zem Zem

vol. 5 (2009) nr. 3

Thema: Het lichaam

Ansjé van Beusekom