
Ouvrages reçus / Books Received

Volume 2, Number 2-3, Spring 1992

URI: <https://id.erudit.org/iderudit/1001089ar>

DOI: <https://doi.org/10.7202/1001089ar>

[See table of contents](#)

Publisher(s)

Cinémas

ISSN

1181-6945 (print)

1705-6500 (digital)

[Explore this journal](#)

Cite this document

(1992). Ouvrages reçus / Books Received. *Cinémas*, 2(2-3), 243–245.

<https://doi.org/10.7202/1001089ar>

Ouvrages reçus / Books Received

BURCH, Noël. *In and Out of Synch: The Awakening of a Cine-Dreamer*. Brookfield: Gower Publishing Company, 1991, viii + 246 p.

BURGOYNE, Robert. *Bertolucci's 1900*. Detroit: Wayne State University Press, 1991, 176 p.

BURNETT, Ron (éd.). *Explorations in Film Theory: Selected Essays from Ciné-Tracts*. Bloomington: Indiana University Press, 1991, xxvii + 289 p.

BYARS, Jackie. *All That Hollywood Allows: Reading Gender in 1950's Melodrama*. Chapel Hill (North Carolina): University of North Carolina Press, 1991, x + 326 p.

CARROLL, Noël. *The Philosophy of Horror or Paradoxes of the Heart*. New York: Routledge, 1990, xi + 256 p.

CONLEY, Tom. *Film Hieroglyphs: Ruptures in Classical Cinema*. Minneapolis: University of Minnesota Press, 1991, xxxi + 250 p.

CORRIGAN, Timothy. *A Cinema Without Walls: Movies and Culture After Vietnam*. New Brunswick: Rutgers University Press, 1991, x + 258 p.

DERRY, Charles. *The Suspense Thriller: Films in the Shadow of Alfred Hitchcock*. Jefferson: McFarland and Company, 1988, viii + 351 p.

DIAWARA, Manthia. *African Cinema Politics and Culture*. Bloomington: Indiana University Press, 1992, ix + 192 p.

DOANE, Mary Ann. *Femmes Fatales: Feminism! Film Theory. Psychoanalysis*. New York: Routledge, 1991, viii + 312 p.

FISHER, Lucy (éd.) *Imitation of Life*. New Brunswick: Rutgers University Press, 1991, x + 346 p.

FLEISHMAN, Avrom. *Narrated Films; Storytelling Situations in Cinema History*. Baltimore: Johns Hopkins University Press, 1992, xv + 243 p.

GINGRAS, Nicole. *Les Images immobilisées: procéder par impression*. Montréal: Guernica, 1991, 154 p.

GLEDHILL, Christine (éd.). *Stardom: Industry of Desire*. New York: Routledge, 1991, xx + 340 p.

GUNNIG, Tom. D. W. *Griffith and the Origins of American Narrative Film: The Early Years at Biograph*. Urbana: University of Illinois Press, 1991, x + 316 p.

HAWKINS, Harriett. *Classics and Trash: Traditions and Taboos in High Literature and Popular Modern Genres*. Toronto: University of Toronto Press,

1990, xix + 219 p.

JAMESON, Fredric. *Signatures of the Visible*. New York: Routledge, 1990, 254 p.

JEAN, Marcel. *Le Cinéma québécois*. Montréal, Boréal, 1991, 124p.

JULIEN, Issac, MACCABE, Colin. *Diary of a Young Rebel*. London: British Film Institute, 1991, 217 p.

JUTZ, Gabriele. *Geschichte im Kino. Eine Semio-Historie des französischen Films: Rohmer, Resnais, Godard, Allio*. Münster: Nodus Publikationen, 1991, 182p.

KRUTNIK, Frank. *In a Lonely Street: Film Noir. Genre. Masculinity*. New York: Routledge, 1991, xiv + 268 p.

KUHN, Annette (éd.). *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. New York: Verso, 1990, viii + 231 p.

LANDY, Marcia (éd.). *Imitations of Life: A Reader on Film and Television Melodrama*. Detroit: Wayne State University Press, 1991, 619 p.

LAWRENCE, Amy. *Echo and Narcissus: Women's Voices in Classic Hollywood Cinema*. Los Angeles: University of California Press, 1991, x + 212 p.

LEUTRAT, Jean-Louis, LIANDRAT-GUIGUES, Suzanne. *Les Cartes de l'Ouest. Un genre cinématographique: le western*. Paris: Armand Colin, 1990, 229 p.

MALMGREN, Carl. *Worlds Apart Narratology of Science-Fiction*. Bloomington: Indiana University Press, 1991, ix + 208 p.

MARIE, Michel, VERNET, Marc (éds.). *Christian Metz et la théorie du cinéma*. Paris: Iris et Méridiens Klincksieck, 1990, 322 p.

MARINIELLO, Silvestra. *El cine y el fin del arte. Teoría y práctica cinematográfica en Lev Kuleshov*. Madrid: Catedra, 1992, 201p.

MAYNE, Judith. *The Woman at the Keyhole: Feminism and Woman's Cinema*. Bloomington: Indiana University Press, 1990, x + 260 p.

MILLER, Mark Crispin (éd.). *Seeing Through Movies*. New York: Pantheon Books, 1990, 266 p.

MODLESKI, Tania. *Feminism Without Women; Culture and Criticism in a "Postfeminist" Age*. New York: Routledge, 1991, xi + 188 p.

NAREMORE, James, BRATLINGER, Patrick (éds.). *Modernity and Mass Culture*. Bloomington: Indiana University Press, 1991, vi + 278 p.

NICHOLS, Bill. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1991, xx + 313 p.

ODIN, Roger. *Cinéma et production de sens*. Paris: Armand Colin, 1990,

285 p.

PEARSON, Roberta E., URICCHIO, William (éds.). *The Many Lives of the Batman*. New York: Routledge, 1991, ix + 213 p.

PENLEY, Constance, ROSS, Andrew (éds.) *Techno Culture*. Minneapolis: University of Minnesota Press, 1991, xvii + 327 p.

PENLEY, Constance, LYON, Elisabeth, SPIGEL, Lynn, BERGSTROM, Janet (éds.). *Close Encounters: Feminism Film and Science Fiction*. Minneapolis: University of Minnesota Press, 1991, xi + 298 p.

PRÉDAL, René. *Le Cinéma français depuis 1945*. Paris: Nathan, 1991, 568p.

RAUBICHECK, Walter, SREBNICK, Walter (éds.). *Hitchcock's Rereleased Films: From Rope to Vertigo*. Detroit: Wayne State University Press, 1991, 302 p.

REVAULT D'ALLONES, Fabrice. *La Lumière au cinéma*. Paris: Editions Cahiers du cinéma, 1991, 207 p.

RODOWICK, D. N. *The Difficulty of Difference: Psychoanalysis, Sexual Difference and Film Theory*. New York: Routledge, 1991, xii + 162 p.

ROPARS - WUILLEUMIER, Marie-Claire. *Écraniques. Le film du texte*. Lille: Presses Universitaires de Lille, 1990, 227 p.

SHARFF, Stefan. *Alfred Hitchcock's High Vernacular: Theory and Practice*. New York: Columbia University Press, 1991, vii + 258 p.

SORLIN, Pierre. *European Cinemas, European Societies 1939-1990*. New York: Routledge, 1991, viii + 247 p.

SQUIERS, Carol. *The Critical Image: Essays on Contemporary Photography*. Seattle: Bay Press, 240 p.

TAYLOR, Richard, CHRISTIE, Ian (éds.). *Inside the Film Factory: New Approaches to Soviet and Russian Cinema*. New York: Routledge, 1991, xviii + 256 p.

TELOTTE, J. P. *The Cult Film Experience: Beyond All Reason*. Austin: University of Texas Press, 1991, 218 p.

YILLAIN, Dominique. *Le Montage au cinéma*. Paris: Editions Cahiers du cinéma, 1991, 159 p.

WHLITTOCK, Trevor. *Metaphor and Film*. Cambridge: Cambridge University Press, 1990, vii + 178 p.

ZAVARZADEH, Mas'ud. *Seeing Films Politically*. Albany: State University of New York Press, 1991, xii + 267 p.