Immigration Cinema in the New Europe examines a variety of films from the early 1990s that depict and address the lives and identities of both first-generation immigrants and children of the diaspora in Europe. Whether they are authored by immigrants themselves or by white Europeans who use the resources and means of production of dominant cinema to politically engage with the immigrants’ predicaments, these films, Isolina Ballesteros shows, are unmappable—a condition resulting from immigration cinema’s re-combination and deliberate blurring of filmic conventions pertaining to two or more genres. In an age of globalization and increased migration, this book theorizes immigration cinema in relation to notions such as gender, hybridity, transculturation, border crossing, transnationalism, and translation.

Isolina Ballesteros is associate professor in the department of modern languages and comparative literature and the film studies program of Baruch College (CUNY).
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‘Publishing with Intellect has been a pleasure from start to finish. The professionalism, dedication, and energy of Intellect’s staff is outstanding.’
Paul Booth, *Fan Phenomena: Doctor Who*

Intellect’s spring 2015 books catalogue is packed with diverse titles, with books on New York downtown film and TV culture, immigration cinema, drama education and photography. We also have some additions to established book series with *Fan Phenomena: The Rocky Horror Picture Show* and *Jane Austen and World Film Locations: Washington D.C.*

Intellect is enthusiastic about publishing in new and emerging areas. We encourage a fresh take on things, the multidisciplinary and the previously unexplored. See page 34 for more information about proposing new books or journals and joining our community.
media & cultural studies
Creativity, Culture and Commerce
Producing Australian Children’s Television with Public Value
By Anna Potter

Since the late 1970s, Australia has nurtured a creative and resilient children’s television production sector with a global reputation for excellence. Providing a systematic analysis of the creative, economic, regulatory, and technological factors that shape the production of contemporary Australian children’s television for digital regimes, Creativity, Culture and Commerce charts the complex new settlements in children’s television that developed from 2001 to 2014 and describes the challenges inherent in producing culturally specific screen content for global markets. It also calls for new public debate around the provision of high-quality screen content for children, arguing that the creation of public value must sit at the centre of these discussions.

Anna Potter is a senior lecturer at the University of the Sunshine Coast in Queensland, Australia.
Nearly two hundred years after her death, Jane Austen is one of the most widely read and beloved English novelists of any era. Writing and publishing anonymously during her lifetime, the woman responsible for some of the most enduring characters (and couples) of modern romantic literature, including Elizabeth Bennett and Mr Darcy, Emma Woodhouse and George Knightley, was credited only as ‘A Lady’ on the title pages of her novels.

It was not until her nephew, more than five decades after her death at the age of 41, published a memoir of his ‘dear Aunt Jane’ that she became widely known. From then on, her fame only grew, and fans and devotees, so-called ‘Janeites,’ soon idolized and obsessed over her.

Like any great art that endures and excites long after it is made, Austen’s novels are inextricable from the culture they have created. Essential reading for Austen’s legions of admirers, Fan Phenomena: Jane Austen collects essays from writers and critics that consider the culture surrounding Austen’s novels.

Gabrielle Malcolm is visiting research fellow at the Department of English and Language Studies at Canterbury Christ Church University, and a script consultant with Vsauce.
Fan Phenomena: The Rocky Horror Picture Show
Edited by Marisa C. Hayes

When The Rocky Horror Picture Show was released in 1975 it initially received an indifferent reception in movie theatres but began to gain notoriety after it was embraced by audiences at midnight screenings in New York City and elsewhere.

A homage to campy B-movies, sci-fi, and horror films, the movie was – and still is – more than the sum of its parts. In the four decades since its release, it has become a cultural phenomenon, not to mention one of the most commercially successful films of all time.

In this volume, editor Marisa C. Hayes brings together a diverse group of writers who explore the film’s influence on the development of the pastiche tribute film, emerging queer activism of the 1970s, glam rock style, and the creative use of audience dialogue in recreating and interacting with the spoken and sung language of the film. Spotlighting a cult phenomenon and its fans, this will be essential reading for anyone who has ever done the ‘Time Warp’.

Marisa C. Hayes is a Franco-American film scholar specializing in dance films and genre cinema. Her writing has appeared in numerous books and journals.
FAN PHENOMENA

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Working at the intersection of religion and ever-shifting political, economic, and social environments, Iranian cinema has produced some of the most critically lauded films in the world today. The first volume in the Directory of World Cinema: Iran turned the spotlight on the award-winning cinema of Iran, with particular attention to the major genres and movements, historical turning points, and prominent figures that have helped shape it. Considering a wide range of genres, including Film Farsi, New Wave, war film, art house film, and women’s cinema, the book was greeted with enthusiasm by film studies scholars, students working on alternative or national cinema, and fans and aficionados of Iranian film.

Building on the momentum and influence of its predecessor, Directory of World Cinema: Iran 2 will be welcomed by all seeking an up-to-date and comprehensive guide to Iranian cinema.

Parviz Jahed is a freelance film critic, journalist, film-maker, and lecturer in film studies, scriptwriting, and film directing.

Part of the Directory of World Cinema series.
Downtown Film and TV Culture 1975-2001
Edited by Joan Hawkins

Downtown Film and TV Culture 1975–2001 brings together essays by film-makers, exhibitors, cultural critics, and scholars from multiple generations of the New York Downtown scene to illuminate individual films and film-makers and explore the creation of a Downtown Canon, the impact of AIDS on younger film-makers, community access to cable television broadcasts, and the impact of the historic downtown scene on contemporary experimental culture. The book includes J. Hoberman’s essay ‘No Wavelength: The Parapunk Underground,’ as well as historical essays by Tony Conrad and Lynne Tillman, interviews with film-makers Bette Gordon and Beth B, and essays by Ivan Kral and Nick Zedd.

Joan Hawkins is associate professor in the Department of Communication and Culture at Indiana University.
Film has always played a crucial role in the imagination of disaster. Earthquakes, especially, shift not only the ground beneath our feet but also herald a new way of thinking or being in the world. Following recent seismic events in countries as dissimilar as Iran, Chile and Haiti, national films have emerged that challenge ingrained political, economic, ethical, and ontological categories of modernity. Film on the Faultline explores the fractious relationship between cinema and seismic experience and addresses the important role that cinema can play in the wake of such events.

Alan Wright teaches cinema studies at the University of Canterbury in Christchurch, New Zealand.
Immigration Cinema in the New Europe
By Isolina Ballesteros

*Immigration Cinema in the New Europe* examines a variety of films from the early 1990s that depict and address the lives and identities of both first-generation immigrants and children of the diaspora in Europe. Whether they are authored by immigrants themselves or by white Europeans who use the resources and means of production of dominant cinema to politically engage with the immigrants’ predicaments, these films, Isolina Ballesteros shows, are unmappable — a condition resulting from immigration cinema’s re-combination and deliberate blurring of filmic conventions pertaining to two or more genres. In an age of globalization and increased migration, this book theorizes immigration cinema in relation to notions such as gender, hybridity, transculturation, border crossing, transnationalism, and translation.

*Isolina Ballesteros* is associate professor in the Department of Modern Languages and Comparative Literature and the Film Studies Programme of Baruch College, CUNY.
Inclusion in New Danish Cinema
Sexuality and Transnational Belonging
By Meryl Shriver-Rice

Often recognized as one of the happiest countries in the world, Denmark, like its Scandinavian neighbours, is known for its progressive culture, which is also reflected in its national cinema. It is not surprising, then, that Danish film boasts as many successful women film directors as men, uses scripts that are often co-written by both the director and the screenwriter, and produces among the highest numbers of queer films directed by and starring women. Despite all this, Danish film is not widely written about, especially in English.

Inclusion in New Danish Cinema brings this vibrant culture to English-language audiences. Meryl Shriver-Rice argues that Denmark has demonstrated that film can reinforce cultural ethics and political values while also navigating the ongoing and mounting forces of digital communication and globalization.

Meryl Shriver-Rice is assistant professor in the Department of Arts and Philosophy at Miami Dade College.
World Film Locations: Washington D.C.
Edited by Katherine Larsen

Washington, D.C., the capital of the United States, is known for many things, often related to the inner-workings of the government that resides there. But the beauty of the city is often in stark contrast to the ugly partisan squabbles and palm-greasing that sometimes characterizes the political process. This friction animates and attracts film-makers, who use its landmarks as a shorthand to express and investigate contemporary ideals and concerns about American society.

This volume collects essays and articles about Washington film history and locations. Featuring texts about carefully chosen film scenes and key historical periods, the book examines themes, directors and depictions, and is illustrated with evocative movie stills, city maps, and location photographs.

Katherine Larsen teaches courses on fame, celebrity, and fandom in the University Writing Program at George Washington University in Washington, DC. Together with Lynn Zubernis, she co-edited Fan Culture: Theory/Practice and Fan Phenomena: Supernatural. She is co-author of Fandom at the Crossroads: Celebration, Shame and Fan/Producer Relationships.
performing arts
A Reflective Practitioner’s Guide to (Mis)Adventures in Drama Education
– or – What was I Thinking?

Edited by Peter Duffy

This collection of essays from many of the world’s pre-eminent drama education practitioners captures the challenges and struggles of teaching with honesty, humour, openness, and integrity. Collectively the authors possess some two hundred years of shared experience in the field, and each essay investigates the mistakes of best-intentions, the lack of awareness, and the omissions that pock all of our careers.

The authors ask, and answer quite honestly, a series of difficult and reflexive questions: What obscured our understanding of our students’ needs in a particular moment? What drove our professional expectations? And how has our practice changed as a result of those experiences? Modelled on reflective practice, this book will be an essential, everyday guide to the challenges of drama education.

Part of the Theatre in Education series.

Peter Duffy Ed.D., is head of the Master of Arts in Teaching Program in Theatre Education at the University of South Carolina.
Anthem Quality
National Songs: A Theoretical Survey
By Christopher Kelen

Anthem Quality is a book about the lyrics of national anthems. In this theoretical survey, Christopher Kelen deals with the general meaning of an international social phenomenon – the words we sing together with our compatriots when we assert ourselves to be national subjects. Like all social phenomena, the singing of an anthem is an event with a context. The persistence of an anthem, the changing of an anthem, the meaning of an anthem – these things have a subjective basis disclosed through contextual reading. In these pages, Kelen historicizes for us some of the world’s best-known national anthems, including ‘The Marseillaise’, ‘The Star Spangled Banner’, and ‘God Save the Queen’ and considers how these and lesser known anthems deal with such life-and-death topics as authority, religion, love and devotion. If anthems are anaesthetic, they are paradoxically stirring; if anthems are the muzak of nation, they are a participatory muzak. This book investigates an icon the devout typically refuse to admit that they are worshipping.

Christopher Kelen is professor in the English Department at the University of Macau, China.
Dramaturging Personal Narratives
Who am I and Where is Here?
By Judith Rudakoff

How do people identify, locate, or express home? Displaced, exiled, colonized, and disenfranchised people the world over grapple with this question. Dramaturging Personal Narratives explores the relationship between personal and cultural identity by investigating how people perceive and creatively express self, home, and homeland through showcasing a variety of innovative artistic processes and resulting projects.

Written in clear and accessible language, this book will appeal to professional and community based artists who work in a wide variety of genres, scholars from creative fields, and both students and teachers at all levels of education who are interested in learning more about generating, developing, and disseminating artistic work inspired by personal narratives.

Judith Rudakoff has worked as a dramaturg with emerging and established playwrights throughout Canada and internationally for three decades. A member of Literary Managers and Dramaturgs of the Americas, and Playwrights Guild of Canada, she is professor of theatre at York University in Toronto, Canada.
The 1930s were a period of triumph and turmoil in Poland, yet the decade saw the production of a number of exceptional dramatic works. Some dramatists of the period, among them Jerzy Tepa, are not well-known today because many of their plays were lost, or presumed to be lost, during the war years. However, the recent rediscoveries of Tepa’s *Ivar Kreuger* and *Jeanne de la Motte* allow a fascinating glimpse into a rich and vital period of Polish literary culture unfamiliar to most English readers and scholars. This book not only introduces Tepa and his work to new readers but also demonstrates why he was one of the leading voices of the Polish interwar era.

*Part of the Playtext series.*

*Barbara Tepa Lupack* is former academic dean and professor of English at SUNY/ESC in Rochester, New York.
Performance Art in Ireland: A History
Edited by Áine Phillips

This book, the first devoted to the history and contemporary forms of Irish performance art in the north and south of Ireland, brings together contributions by prominent Irish artists and major academics. It features rigorous critical and theoretical analysis as well as historical commentaries that provide an absorbing sense of the rich histories of performance art in Ireland. Presenting diverse visual documentation of performance art practices, this collection shows how performance art in Ireland engaged with – and in turn influenced and led – contemporary performance and Live Art internationally.

Contributors
André Stitt, Karine Talec, Amanda Coogan, Anthony Sheehan, Danny McCarthy, Megs Morley, EL Putnam, Kate Antosik-Parsons, Helena Walsh, Michelle Browne, Fergus Byrne, Cliodhna Shaffrey, Áine Phillips

Áine Phillips is a performance artist and head of sculpture at Burren College of Art at the National University of Ireland, Galway.

Co-published with the Live Art Development Agency.
Ron Athey is a central figure in the development of performance art since the early 1990s. This is the first book devoted to his practice, and foregrounds the prescience of Athey’s work, exploring how his visceral practice foresaw and precipitated the central place afforded sexuality, identity, and the body in art and critical theory in the late-twentieth century.

*Pleading in the Blood* includes commissioned essays by Adrian Heathfield, Amelia Jones, and Dominic Johnson, complemented with shorter texts by Homi K. Bhabha, Jennifer Doyle, Tim Etchells, Guillermo Gómez-Peña, Matthew Goulish, Lydia Lunch, Juliana Snapper, Julie Tolentino, Alex Binnie, Catherine (Saalfield) Gund, Bruce LaBruce and Catherine Opie. The book also includes Athey’s own writings and a foreword by Antony Hegarty (Antony and the Johnsons). It is lavishly illustrated with full-colour images by photographers including Catherine Opie, Manuel Vason, Elyse Regher, Slava Mogutin, Dona Ann McAdams, Bruce LaBruce, Rick Castro, Sheree Rose, Edward Colver, Jennifer Precious Finch, and others.

**Dominic Johnson** is an artist and writer based in the UK. He is a lecturer in the Department of Drama, Queen Mary, University of London, and publishes frequently on performance and visual culture.

*Co-published with the Live Art Development Agency. Published with the support of Arts Council England.*
Shakespeare Valued
*Education Policy and Pedagogy 1989-2009*
By Sarah Olive

Taking a comprehensive, critical, and theoretical approach to the role of Shakespeare in educational policy and pedagogy from 1989 (the year compulsory Shakespeare was introduced under the National Curriculum for English in the United Kingdom) to the present, *Shakespeare Valued* explores the esteem afforded Shakespeare in the British educational system and its evolution in the twentieth century and into the twenty-first. Sarah Olive offers an unparalleled analysis of the ways in which Shakespeare is valued in a range of educational domains in England, and will be essential reading for students and teachers of English and Shakespeare.

Sarah Olive is a lecturer in English in education at the University of York.
Utopia
Three Plays for a Postdramatic Theatre
By Claire MacDonald

A co-founder of the United Kingdom’s legendary 1980s performance theatre company Impact Theatre Co-op, Claire MacDonald composed Utopia, a sequence of commissioned playtexts, between 1987 and 2008. This edition brings together both the plays and the story of how the plays came to be made and written.

With a compelling introduction by the author, and including additional material by Tim Etchells, Dee Heddon, and Lenora Champagne, it provides a range of historical and critical materials that put the plays in the context of MacDonald’s career as writer and collaborator, and show how visual practices and poetics, theories of real and imagined space, and new approaches to language itself have profoundly shaped the development of performance writing in the UK.

Part of the Playtext series.

Claire MacDonald is a founding editor of the journal Performance Research, and a contributing editor to PAJ: A Journal of Performance and Art. She is a writer, critic, academic and performer.
visual arts
Aestheticizing Public Space
Street Visual Politics in East Asian Cities
By Lu Pan

A photo collage of past and present street visuals in Asia, Aestheticizing Public Space explores the domestic, regional, and global nexus of East Asian cities through their graffiti, street art and other visual forms in public space. Attempting to unfold the complex positions of these images in the urban spatial politics of their respective regions, Lu Pan explores how graffiti in East Asia reflects the relationship between aesthetics and politics.

The book situates itself in a contested dynamic relationship among human bodies, visual modernity, social or moral norms, styles, and historical experiences and narratives. On a broader level, this book aims to shed light on how aesthetics and politics are mobilized in different contested spaces and media forms, in which the producer and the spectator change and exchange their identities.

Lu Pan is a lecturer at the University of Hong Kong HKU SPACE Community College.
A well-known advocate and proponent of art in Chicago, Paul Klein is a long-time gallerist whose friendships with artists, dealers, collectors, and curators have afforded him a rare vantage point on the vagaries and victories of the art world. Since closing his gallery in 2004, he has parlayed his insider knowledge into a cottage industry that addresses the imbalance between visual artists’ gifts for creation and their frequent unfamiliarity with managing successful careers.

Based on his many years in both the art world as a gallery owner and educator, The Art Rules is a practical, operational guide for visual artists that demystifies the art world and empowers practitioners to find success on their own terms. Filling a major void, The Art Rules gives practitioners the tools they need to realize their potential.

**Paul Klein** writes for the Huffington Post and is a SupporTed Mentor of TED Fellows.
From privacy concerns regarding Google Street View to surveillance photography’s association with terrorism and sexual predators, photography as an art has become complex terrain upon which anxieties about public space have been played out. Yet the photographic threat is not limited to the image alone. A range of social, technological, and political issues converge in these rising anxieties and affect the practice, circulation, and consumption of contemporary public photography today. The Culture of Photography in Public Space collects essays and photographs that offer a new response to these restrictions, the events, and the anxieties that give rise to them.

Part of the Critical Photography Series.

Anne Marsh is a professional research fellow at the Victorian College of the Arts, University of Melbourne. Melissa Miles is an Australian Research Council Future Fellow and photography historian, and Daniel Palmer is associate dean of graduate research and a senior lecturer in art, design, and architecture at Monash University.
Double Exposures
Performance as Photography
Photography as Performance
By Manuel Vason

Double Exposures is a new collaborative venture between Manuel Vason and forty of the most visually arresting artists working with performance in the UK. Ten years after his groundbreaking book, Exposures, Vason has produced another extraordinary body of work, setting out new ways of bridging performance and photography.

For Double Exposures, Vason worked with two groups of artists, using two distinct types of collaboration. Artists who had previously worked with Vason were invited to create two images, one of their own practice and another, where they took on the role of photographer, shaping an image with Vason’s body. A second group of new collaborators were invited to create a performance, which could be captured in two photographs. All the images exist as doubles – pairs – diptychs.

Double Exposures includes commissioned essays on photography and performance by David Bate, David Evans, Dominic Johnson, Lois Keidan, Alice Maude-Roxby, Adrien Sina, Chris Townsend and Joanna Zylinska, and an interview with Helena Blaker.

www.Double-Exposures.com

Co–published with the Live Art Development Agency. Published with the support of Arts Council England.
‘I found the experience with Intellect at every level to be ideal... very impressive and I communicate this to colleagues and hope we have another chance to create together.’

Shaun McNiff, *Art as Research*

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