

A postcommunist condition was created through the fall of the Berlin Wall and later the Soviet Empire, and this book looks at how this condition has manifested itself globally in the production of postcommunist film. It deals with different national cinemas and dissimilar cinematic modes, from Russian blockbuster cinema to Chinese independent cinema, from Serbian city films to revolutionary films of Mozambique, all formulated within the postcommunist condition. Attempting to illustrate history's role in the formation of the postcommunist film, the book aims at moving the notion of postcommunist film away from an exclusively geographical foundation and into the realm of transnational cinema and World cinema. Seeking to describe how postcommunism is a shared experience on a geopolitical level and not limited by the borders of national states, it examines postcommunist cross-culturalism and the rise of a global totalitarianism within film. The chapters explore a wide range of films in relation to the postcommunist era, from small and low-budget filmmaking to mainstream, popular cinema, and explain postcommunist signifiers as manifested in visual culture both inside and outside former, and current, communist countries. The contributors consist of young emerging scholars; predominantly from film and media studies, as well as more well-known names within the field of Eastern European cinema.