

Go2films

Talia Carner

Remaking Holocaust Memory Liat Steir-Livny, 2019-04-18 Since the late 1990s in Israel, third-generation Holocaust survivors have become the new custodians of cultural memory, and the documentary films they produce play a major role in shaping a societal consensus of commemoration. In *Remaking Holocaust Memory*, a pioneering analysis of third-generation Holocaust documentaries in Israel, Liat Steir-Livny, co-recipient of the 2019 Young Scholar Award given jointly by the Association of Israel Studies and the Israel Institute, investigates compelling films that have been screened in Israel, Europe, and the United States, appeared in numerous international film festivals, and won international awards, but have yet to receive significant academic attention. Steir-Livny's comprehensive investigation reveals how the absolute truths that appeared in the majority of second-generation films are deconstructed and disputed in the newer films, which do not dismiss their cinematic parents' approach but rather rethink fixed notions, extend the debates, and pose questions where previously there had been exclamation marks. Steir-Livny also explores the ways in which the third-generation's perspectives on Holocaust memory govern cinematic trends and aesthetic choices, and how these might impact the moral recollection of the past. Finally, *Remaking Holocaust Memory* serves as an excellent reference tool, as it helpfully lists all of the second- and third-generation films available, as well as the festival screenings and awards they have garnered.

Catálogo BAFICI 2012 ,

Fillers and Reinforcements for Advanced Nanocomposites Yu Dong, Rehan Umer, Alan Kin Tak Lau, 2015-07-02 *Fillers and Reinforcements for Advanced Nanocomposites* reviews cutting-edge, state-of-the-art research on the effective use of nanoscaled fillers and reinforcements to enhance the performance of advanced nanocomposites, both in industrial and manufacturing applications. It covers a broad range of topics such as nanocelluloses, nanotubes, nanoplatelets, and nanoparticles, as well as their extensive applications. The chapters provide detailed information on how fillers and reinforcements are used in the fabrication, synthesis and characterization of advanced nanocomposites to achieve extraordinary performance of new materials and significant enhancements in their mechanical, thermal, structural and multi-functional properties. It also highlights new technologies for the fabrication of advanced nanocomposites using innovative electrospinning techniques. Covers topics such as nanocelluloses, nanotubes, nanoplatelets, and nanoparticles, as well as their extensive applications. Discusses the latest research on the effective use of nanoscaled fillers and reinforcements to

enhance the performance of advanced nanocomposites Explains how fillers and reinforcements are used in the fabrication, synthesis and characterization of advanced nanocomposites

B.A. Festival Internacional de Cine Independiente ,2015

Buenos Aires Festival Internacional de Cine Independiente ,2019

Class on Screen Sarah Attfield,2020-09-07 This book provides an analysis of the global working class on film and considers the ways in which working-class experience is represented in film around the world. The book argues that representation is important because it shapes the way people understand working-class experience and can either reinforce or challenge stereotypical depictions. Film can shape and shift discussions of class, and this book provides an interdisciplinary study of the ways in which working-class experience is portrayed through this medium. It analyses the impact of contemporary films such as Sorry To Bother You, This is England and Le Harve that focus on working class life. Attfield demonstrates that the global working class are characterised by diversity of race, ethnicity, gender, religion and sexuality but that there are commonalities of experience despite geographical distance and cultural difference. The book is structured around themes such as work, culture, diasporas, gender and sexuality, and race.

Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel Yaron Shemer,2013-07-30 In *Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel*, Yaron Shemer articulates the modalities through which Mizrahi (Oriental-Jewish or Arab-Jewish) films employ narratives, characters, and space to glean ethnic identities and, often, to redraw ethnic boundaries. This study's approach to Mizrahi ethnicity in Israel then stands in stark contrast to the conventional precept of the societal pastiche in modern Israel and the regnant discourse about the widespread dismissal of ethnic divisions in the country. For decades after the establishment of the State, Israeli films mostly acquiesced with Zionism's dominant discourse whereby the Mizrahi was deemed an inferior other whose Levantine culture was believed to pose a threat to the Western-oriented Zionist enterprise. Shemer explores the continuous marginalization of the Mizrahi in contemporary Israeli cinema and the challenge some Mizrahi films offer to the subjugation of this ethnic group. Beyond its textual analysis, the book examines the role cultural policies and institutional power in Israel have recently played in shaping Mizrahi cinema and the creation of a Mizrahi niche in cinema--a space that defines and contains contesting voices more than it nourishes them. Ultimately, this pioneering work charts a new territory of academic inquiry; *Identity, Place, and Subversion in Contemporary Mizrahi Cinema in Israel* is designed to facilitate the making of Mizrahi Cinema a legitimate, recognized, and vibrant scholarly field--

Inked: Tattoos and Body Art around the World [2 volumes] Margo DeMello,2014-05-30 In recent decades, tattoos have gone from being a subculture curiosity in Western culture to mainstream and commonplace. This two-volume set provides broad coverage of tattooing and body art in the United States today as well as around the world and throughout

human history. In the 1960s, tattooing was illegal in many parts of the United States. Today, tattooing is fully ingrained in mainstream culture and is estimated to be a multi-billion-dollar industry. This exhaustive work contains approximately 400 entries on tattooing, providing historical information that enables readers to fully understand the methods employed, the meanings of, and the motivations behind tattooing—one of the most ancient ways humans mark themselves. The encyclopedia covers all important aspects of the topic of tattooing: the major types of tattooing, the cultural groups associated with tattooing, the regions of the world where tattooing has been performed, the origins of modern tattooing in prehistory, and the meaning of each society's use of tattoos. Major historical and contemporary figures associated with tattooing—including tattooists, tattooed people, and tattoo promoters—receive due attention for their contributions. The entries and sidebars also address the sociological movements involved with tattooing; the organizations; the media dedicated to tattooing, such as television shows, movies, magazines, websites, and books; and the popular conventions, carnivals, and fairs that have showcased tattooing.

Persistent Legacy Erin Heather McGlothlin, Jennifer M. Kapczynski, 2016 New essays by prominent scholars in German and Holocaust Studies exploring the boundaries and confluences between the fields and examining new transnational approaches to the Holocaust.

Celebration! Thomas Abeltshauser, Nirit Anderman, Toby Anne Axelrod, Hannah Brown, Régine-Mihal Friedman, Julia Friedrich, Nicola Galliner, Fritz Göttler, J. Hoberman, Peter Stephan Jungk, Eva Lezzi, Samuel Maoz, Lihi Nagler, Ulrike Ottinger, Petra Palmer, Ellen Presser, Johannes Rhein, Katharina Schmidt-Hirschfelder, Ariel Schweitzer, Avner Shavit, Peter L. Stein, Shimon Stein, Frank Stern, Sylke Tempel, Aviva Weintraub, Sissi Tax, 2019-09-02 1995 startet das Jüdische Filmfestival Berlin & Brandenburg (JFBB) mit acht Filmen und schließt eine Lücke in der kulturellen Landschaft der Region Berlin und Brandenburg. 25 Jahre später ist es mit mehr als 40 Filmen eine der renommiertesten jüdischen Kulturveranstaltungen in Deutschland. Mit Filmen über jüdisches Leben hierzulande, in Israel und aller Welt werden Stereotype und Vorurteile ausgehebelt und der jüdischen Kultur eine diskursive Plattform gegeben. Eine Erfolgsgeschichte, die vor allem der Gründerin und Festivaldirektorin Nicola Galliner zu verdanken ist, die das Festival liebevoll ihr zweites Kind nennt. Das JFBB blickt auf jüdische Lebensrealitäten und provoziert überraschende Einsichten und nuancierte Zugänge. Zur 25. Ausgabe lassen Wegbegleiter*innen das Festival Revue passieren. Filmwissenschaftler*innen und Kritiker*innen befassen sich mit einzelnen Filmen und ihrem Beitrag zu einer allgemeinen Filmgeschichte, sie untersuchen vielfältige Aspekte jüdischen Filmschaffens und ihr Mitwirken am Kino der Gegenwart. Denn auch nach 25 Jahren bleibt die Frage aktuell, die schon bei der Gründung des Festivals im Raum stand: Was macht einen Film jüdisch? The Jewish Film Festival Berlin & Brandenburg (JFBB) began with 8 films in 1995, thus filling a gap in the cultural landscape of the Berlin and Brandenburg region. Twenty-five years later and with more than 40 films, it is one of the most prestigious Jewish cultural events in Germany. Films about Jewish life here,

in Israel, and all over the world help to overcome stereotypes and prejudices and provide Jewish culture with a discursive platform. A success story, thanks especially to Nicola Galliner, the festival's founder and director, who lovingly refers to the event as her second child. The JFBB looks at the realities of Jewish life and leads to surprising insights and nuanced approaches. For the 25th edition, fellow supporters recall the festival's past. Film scholars and critics delve into individual films and their contribution to film history overall, and examine various aspects of Jewish filmmaking and their contribution to the present-day cinema. Even after 25 years, the question in our mind when the festival was founded is still relevant today: What makes a film Jewish?

The Third Daughter Talia Carner, 2019-09-03 "In *The Third Daughter*, Talia Carner ably illuminates a little-known piece of history: the sex trafficking of young women from Russia to South America in the late 19th century. Thoroughly researched and vividly rendered, this is an important and unforgettable story of exploitation and empowerment that will leave you both shaken and inspired." —Pam Jenoff, New York Times bestselling author of *The Lost Girls of Paris* The turn of the 20th century finds fourteen-year-old Batya in the Russian countryside, fleeing with her family endless pogroms. Desperate, her father leaps at the opportunity to marry Batya to a worldly, wealthy stranger who can guarantee his daughter an easy life and passage to America. Feeling like a princess in a fairytale, Batya leaves her old life behind as she is whisked away to a new world. But soon she discovers that she's entered a waking nightmare. Her new "husband" does indeed bring her to America: Buenos Aires, a vibrant, growing city in which prostitution is not only legal but deeply embedded in the culture. And now Batya is one of thousands of women tricked and sold into a brothel. As the years pass, Batya forms deep bonds with her "sisters" in the house as well as some men who are both kind and cruel. Through it all, she holds onto one dream: to bring her family to America, where they will be safe from the anti-Semitism that plagues Russia. Just as Batya is becoming a known tango dancer, she gets an unexpected but dangerous opportunity—to help bring down the criminal network that has enslaved so many young women and has been instrumental in developing Buenos Aires into a major metropolis. A powerful story of finding courage in the face of danger, and hope in the face of despair, *The Third Daughter* brings to life a dark period of Jewish history and gives a voice to victims whose truth deserves to finally be told.

Israeli Film Amy Kronish, Costel Safirman, 2003-05-30 Provides a comprehensive survey of Israeli films and filmmakers, establishing itself as the only book of its kind in English.

Never Alone Natan Sharansky, Gil Troy, 2020-09-01 A classic account of courage, integrity, and most of all, belonging In 1977, Natan Sharansky, a leading activist in the democratic dissident movement in the Soviet Union and the movement for free Jewish emigration, was arrested by the KGB. He spent nine years as a political prisoner, convicted of treason against the state. Every day, Sharansky fought for individual freedom in the face of overt tyranny, a struggle that would come to define the rest of his life. *Never Alone* reveals how Sharansky's years in prison, many spent in harsh solitary confinement, prepared

him for a very public life after his release. As an Israeli politician and the head of the Jewish Agency, Sharansky brought extraordinary moral clarity and uncompromising, often uncomfortable, honesty. His story is suffused with reflections from his time as a political prisoner, from his seat at the table as history unfolded in Israel and the Middle East, and from his passionate efforts to unite the Jewish people. Written with frankness, affection, and humor, the book offers us profound insights from a man who embraced the essential human struggle: to find his own voice, his own faith, and the people to whom he could belong.

Documentary Film Festivals Vol. 2 Aida Vallejo, Ezra Winton, 2020-05-28 This book provides the first comprehensive overview of the global landscape of documentary film festivals, looking at its contemporary and future challenges. Contributors from across the globe reflect on how documentary has positioned itself within both internationally renowned and more alternative festivals, including IDFA (Netherlands), Cannes IFF (France), Sheffield Doc/Fest (UK), Dockanema (Mozambique), Ismailia (Egypt) and Zinebi (Basque Country, Spain), among others. With a special focus on industrial and curatorial developments, this second in a two-volume set looks at recent changes occurred in the festival circuit, such as the proliferation of markets and co-production forums, the inclusion of interactive and VR forms within their programs and the irruption of VOD platforms, and analyse how these affect the future of documentary aesthetics and its production/distribution contexts. This volume is organized in two sections: the first reflects on how the documentary festival circuit has become a key industry node for contemporary documentary and identifies new curatorial trends at documentary and major film festivals. The second gives voice to professionals working for festivals and institutions who collaborate with them, who share inside knowledge and concerns, regarding the future challenges to be faced by documentary in the near future.

Indelible Shadows Annette Insdorf, 2003 Table of contents

Palestine 1936 Oren Kessler, 2023-02-15 2024 Winner, Sami Rohr Prize for Jewish Literature, The Sami Rohr Jewish Literary Institute • One of the Wall Street Journal's 10 Best Books of 2023 • Named a Booklist Editors' Choice in History: Adult Books, 2023 • Finalist, Writing Based on Archival Material: National Jewish Book Awards • Finalist, Sophie Brody Medal, American Library Association [Kessler] has done an exceptional job and opened new vistas on troubles past and present. — Wall Street Journal Kessler's history is key to understanding the current situation between Israelis and Palestinians. —Booklist, Starred Review A gripping, profoundly human, yet even-handed narrative of the origins of the Middle East conflict, with enduring resonance and relevance for our time. In spring 1936, the Holy Land erupted in a rebellion that targeted both the local Jewish community and the British Mandate authorities that for two decades had midwived the Zionist project. The Great Arab Revolt would last three years, cost thousands of lives—Jewish, British, and Arab—and cast the trajectory for the Middle East conflict ever since. Yet incredibly, no history of this seminal, formative first “Intifada” has ever been published for a general audience. The 1936–1939 revolt was the crucible in which Palestinian identity coalesced,

uniting rival families, city and country, rich and poor in a single struggle for independence. Yet the rebellion would ultimately turn on itself, shredding the social fabric, sidelining pragmatists in favor of extremists, and propelling waves of refugees from their homes. British forces' aggressive counterinsurgency took care of the rest, finally quashing the uprising on the eve of World War II. The revolt to end Zionism had instead crushed the Arabs themselves, leaving them crippled in facing the Jews' own drive for statehood a decade later. To the Jews, the insurgency would leave a very different legacy. It was then that Zionist leaders began to abandon illusions over Arab acquiescence, to face the unnerving prospect that fulfilling their dream of sovereignty might mean forever clinging to the sword. The revolt saw thousands of Jews trained and armed by Britain—the world's supreme military power—turning their ramshackle guard units into the seed of a formidable Jewish army. And it was then, amid carnage in Palestine and the Hitler menace in Europe, that portentous words like “partition” and “Jewish state” first appeared on the international diplomatic agenda. This is the story of two national movements and the first sustained confrontation between them. The rebellion was Arab, but the Zionist counter-rebellion—the Jews' military, economic, and psychological transformation—is a vital, overlooked element in the chronicle of how Palestine became Israel. Today, eight decades on, the revolt's legacy endures. Hamas's armed wing and rockets carry the name of the fighter-preacher whose death sparked the 1936 rebellion. When Israel builds security barriers, sets up checkpoints, or razes homes, it is evoking laws and methods inherited from its British predecessor. And when Washington promotes a “two-state solution,” it is invoking a plan with roots in this same pivotal period. Based on extensive archival research on three continents and in three languages, *Palestine 1936* is the origin story of the world's most intractable conflict, but it is also more than that. In Oren Kessler's engaging, journalistic voice, it reveals world-changing events through extraordinary individuals on all sides: their loves and their hatreds, their deepest fears and profoundest hopes.

The 50 Greatest Jewish Movies Kathryn Bernheimer, 1998 The first book to review and rank movies depicting the Jewish experience, *The 50 Greatest Jewish Movies* provides an insightful analysis of the ways in which Hollywood and the film community have handled such issues as anti-Semitism, assimilation, relations with gentiles, the Holocaust and its aftereffects, Zionism, and the Jewish commitment to social justice. Photos.

Life as a Parable Pinhas Sadeh, 1966

M-Commerce Norman Sadeh, 2003-01-03 The first complete introduction to the technology and business issues surrounding m-commerce With the number of mobile phone users fast approaching the one billion mark, it is clear that mobile e-commerce (a.k.a. m-commerce) is the next business frontier. Authored by a recognized international authority in the field, this book describes the brave new world of m-commerce for technical and business managers alike. Readers learn about the driving forces behind m-commerce, the impact of WAP, 3G, mobile payment, and emerging location-sensitive and context-aware technologies. A comprehensive look at emerging m-commerce services and business models, as well as the

changing role of mobile network operators, content providers, and other key players. The author concludes with informed predictions about the future of m-commerce.

Official Gazette of the United States Patent and Trademark Office ,2004

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Table of Contents Go2films

1. Understanding the eBook Go2films
 - The Rise of Digital Reading Go2films
 - Advantages of eBooks Over Traditional Books
2. Identifying Go2films
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
4. Exploring eBook Recommendations from Go2films
 - Features to Look for in an Go2films
 - User-Friendly Interface
 - Personalized Recommendations
 - Go2films User Reviews and Ratings
 - Go2films and Bestseller Lists
5. Accessing Go2films Free and Paid eBooks
 - Go2films Public Domain eBooks
 - Go2films eBook Subscription Services
 - Go2films Budget-Friendly Options
6. Navigating Go2films eBook Formats
 - ePub, PDF, MOBI, and More

- Go2films Compatibility with Devices
- Go2films Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Go2films
 - Highlighting and Note-Taking Go2films
 - Interactive Elements Go2films
- 8. Staying Engaged with Go2films
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Go2films
- 9. Balancing eBooks and Physical Books Go2films
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Go2films
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Go2films
 - Setting Reading Goals Go2films
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Go2films
 - Fact-Checking eBook Content of Go2films
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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