

A WORD ABOUT ILLUSTRATIONS

I have used several types of illustration here, each providing supplementary or complementary material to the text. Production stills show something of the behind-the-scenes process. Frame enlargements, taken directly from films or videos, offer visuals for textual analyses of the films' aesthetic and generic systems. Posters offer not only an encapsulated rendition of the film by artists other than filmmakers but also showcase the art of poster design and production, which form important components of the movies' publicity, exhibition, and reception. Like the movies themselves, this art also evolved over time, an evolution discernable in the posters included in the present volumes. Cartoons and other material objects about cinema demonstrate the wider circulation of things filmic among Iranians. The flyers announcing film screenings and cultural and political events featuring screenings served as important vehicles in exile for advertising, political agitprop, and film exhibition immediately after the 1978–79 revolution. They provide a good sense of the films, of the political culture of the time, and of the sponsoring groups. Finally, the many tables in the book offer other forms of data for the analysis of the films' cultural contexts, such as audience demography, production output, film export and import, organizations involved in production, and the regulations concerning censorship and banning of movies. Because of the diversity of sources and the deterioration of some films and videos, the quality of the pictorial illustrations varies.