

The New American Cinema

The New American Cinema Contemporary American Cinema A Companion to American Indie Film Robert Altman's Subliminal Reality The Global Sixties in Sound and Vision American Independent Cinema The Orientation of Future Cinema The Roots of Modern Hollywood How to Read a Film Alternative Projections Movie Journal American Film and Society Since 1945 New Latin American Cinema Projecting Paranoia The New American Cinema, 1956-1960 The New Hollywood American Cinema/American Culture The Essential Cinema The Miracle Case Films and Filming Jon Lewis Linda Ruth Williams Geoff King Robert T. Self T. Brown Yannis Tzioumakis Bruce Isaacs Nick Smedley James Monaco David E. James Jonas Mekas Leonard Quart Michael T. Martin Ray Pratt Blaine Allan Peter Krämer John Belton P. Adams Sitney Laura Wittern-Keller

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deliberately eclectic and panoramic the new american cinema brings together thirteen leading film scholars who present a range of theoretical critical and historical perspectives on a rich and pivotal time in american cinema that from the mid 1960s to the present with its range of topics and breadth of critical approaches this anthology illuminates the volatile mix of industrial process and artistic inspiration that comprises american moviemaking 46 photos

one of the rare collections i would recommend for use in undergraduate teaching the chapters are lucid without being oversimplified and the contributors are adept at analyzing the key industrial technological and ideological features of contemporary u s cinema diane negra university of east anglia uk contemporary american cinema offers a fresh and sometimes revisionist look at developments in the american film industry from the 1960s to the present readers will find it lively and provocative chuck maland university of tennessee usa contemporary american cinema is the book on the subject that undergraduate classes have been waiting for comprehensive detailed and intelligently organized and written in accessible and compelling prose contemporary american cinema will be embraced by instructors and students alike charlie keil director cinema studies program university of toronto canada contemporary american cinema usefully gathers together a range of materials that provide a valuable resource for students and scholars it is also a pleasure to read hilary radner university of otago new zealand contemporary american cinema deepens our knowledge of american cinema since the 1960s this is an important

collection that will be widely used in university classrooms lee grieveson university college london uk contemporary american cinema is a clear sighted and tremendously readable anthology mapping the terrain of post sixties us cinema with breadth and critical verve paul grainge university of nottingham uk this collection of freshly written essays by leading specialists in the field will most likely be one of the most important works of reference for students and film scholars for years to come liv hausken university of oslo norway contemporary american cinema is the first comprehensive introduction to american cinema since 1960 the book is unique in its treatment of both hollywood alternative and non mainstream cinema critical essays from leading film scholars are supplemented by boxed profiles of key directors producers and actors key films and key genres and statistics from the cinema industry illustrated in colour and black and white with film stills posters and production images the book has two tables of contents allowing students to use the book chronologically decade by decade or thematically by subject designed especially for courses in cinema studies and film studies cultural studies and american studies contemporary american cinema features a glossary of key terms fully referenced resources and suggestions for further reading questions for class discussion and a comprehensive filmography individual chapters include the decline of the studio system the rise of american new wave cinema the history of the blockbuster the parallel histories of independent and underground film black cinema from blaxploitation to the 1990s changing audiences the effects of new technology comprehensive overview of us documentary from 1960 to the present contributors include stephen prince steve neale susan jeffords yvonne tasker barbara klinger jim hillier peter kramer mark shiel sheldon hall eithne quinn michele aaron jonathan munby

a companion to american indie film features a comprehensive collection of newly commissioned essays that represent a state of the art resource for understanding key aspects of the field of indie films produced in the united states takes a comprehensive and fresh new look at the topic of american indie film features newly commissioned essays from top film experts and emerging scholars that represent the state of the art reference to the indie film field topics covered include indie film culture key historical moments and movements in indie film history relationships between indie film and other indie media and issues including class gender regional identity and stardom in in the indie field includes studies of many types of indie films and film genres along with various filmmakers and performers that have come to define the field

with his complex and unconventional films robert altman often draws an impassioned response from critics but bafflement and indifference from the general public some audiences have dismissed his movies as insignificant unsatisfying and unreadable ironically altman might agree he makes films in order to challenge filmgoers expectations of straightforward narratives and easily understood endings in robert altman s subliminal reality robert t self sheds light on altman s work and provides the most comprehensive analysis of his films to date with close readings of classics like mash mccabe mrs miller and nashville as well as the more recent films the player short cuts and cookie s fortune self asserts the value of altman s work not only to film theory and the entertainment industry but to american culture book jacket

despite the explosion of interest in the global 1968 the arts in this period both popular and avant garde forms have too often been neglected this interdisciplinary volume brings together scholars in history cultural studies musicology and other areas to explore the symbiosis of the sonic and the visual in the counterculture of the 1960s

from the prestige films of Cagney productions to recent ultra low budget cult hits such as *Clerks* and *The Blair Witch Project* American independent cinema has produced some of the most distinctive films ever made. This comprehensive introduction draws on key films, filmmakers and film companies from the early twentieth century to the present to examine the factors that shaped this vital and evolving mode of filmmaking. Specifically, it explores the complex and dynamic relations between independent and mainstream Hollywood cinema, showing how institutional, industrial and economic changes in the latter have shaped and informed the former. Ordered chronologically, the book begins with independent filmmaking in the studio era, examining both top rank and low end film production. It moves to the 1950s and 1960s, discussing both the adoption of independent filmmaking as the main method of production as well as exploitation filmmaking, and finishes with contemporary American independent cinema, exploring areas such as the New Hollywood, the rise of mini-major and major independent companies and the institutionalization of independent cinema in the 1990s. Each chapter includes case studies which focus on specific films, filmmakers and production and distribution companies.

What is the fate of cinema in an age of new technologies, new aesthetic styles, new modes of cultural production and consumption? What becomes of cinema and a century-long history of the moving image when the theatre is outmoded as a social and aesthetic space as celluloid gives over to digital technology as the art house and multiplex are overtaken by a proliferation of home entertainment systems? The orientation of future cinema offers an ambitious and compelling argument for the continued life of cinema as image, narrative and experience. Commencing with Lumière's arrival of a train at a station, Bruce Isaacs confronts the threat of contemporary digital technologies and processes by returning to cinema's complex history as a technological and industrial phenomenon. The technology of moving images has profoundly changed and yet cinema materialises ever more forcefully in digital capture and augmentation, 3D perception and affect, high frame rate cinema and the evolution of spectacle as the dominant aesthetic mode in contemporary studio production.

In this insightful study of Hollywood cinema since 1969, film historian Nick Smedley traces the cultural and intellectual heritage of American films, showing how recent Hollywood movies owe a profound debt to the liberal values of New Deal cinema. Hollywood cinema is not usually thought of as politically or socially engaged, but the author argues that it is in fact one of the most value-laden of all national cinemas. Drawing on a long historical view of persistent themes in Hollywood cinema, Smedley demonstrates how film makers in America continue to explore the balance between unbridled capital

A collection of papers discussing Los Angeles's role in avant-garde, experimental and minority filmmaking. *Alternative Projections: Experimental Film in Los Angeles, 1945-1980* is a groundbreaking anthology that features papers from a conference and series of film screenings on postwar avant-garde filmmaking in Los Angeles, sponsored by Film Forum, the Getty Foundation and the University of Southern California's School of Cinematic Arts, together with newly commissioned essays, an account of the screening series, reprints of historical documents by and about experimental filmmakers in the region and other rare photographs and ephemera. The resulting diverse and multi-voiced collection is of great importance, not simply for its relevance to Los Angeles but also for its general discoveries and projections about alternative cinemas. *Alternative Projections* provides a useful corollary and often a corrective to what has become a somewhat unilateral approach to experimental cinema in the period taken up here. Millennium Film Journal: There are enough examples of

ingenuity and achievement contained in this volume to unite a new generation of independent artists exhibitors and audiences in maintaining a viable outlet for cinematic creativity in los angeles los angeles review of books

in his village voice movie journal columns jonas mekas captured the makings of an exciting movement in 1960s american filmmaking works by andy warhol gregory j markopoulos stan brakhage jack smith robert breer and others echoed experiments already underway elsewhere yet they belonged to a nascent tradition that only a true visionary could identify mekas incorporated the most essential characteristics of these films into a unique conception of american filmmaking s next phase he simplified complex aesthetic strategies for unfamiliar audiences and appreciated the subversive genius of films that many dismissed as trash this new edition presents mekas s original critiques in full with additional material on the filmmakers film studies scholars and popular and avant garde critics whom he inspired and transformed

although films rarely act as mirror reflections of everyday reality they are nevertheless powerful cultural expressions of the dreams and desires of the american public this work provides a complete post world war ii survey of american cinema and its often complex and contradictory values

v 1 theory practices and transcontinental articulations v 2 studies of national cinemas includes bibliographical references and indexes

a wide ranging and idiosyncratic look at sixty years of politics and film that uncovers how american movies have mirrored and even challenged anxieties and paranoid perceptions embedded in american society since the start of the cold war the first book to take a sweeping look at 60 years of film and analyze them thematically

on december 8 1967 time magazine put bonnie and clyde on its cover and announced the new cinema violence sex art the following decade has long been celebrated as a golden age in american film history in this innovative study peter krämer offers a systematic discussion of the biggest hits of the period including the graduate 1967 the exorcist 1973 and jaws 1975 he relates the distinctive features of these hits to changes in the film industry in its audiences and in american society at large

this book introduces the reader to basic issues related to the phenomenon of american cinema it looks at american film history from the 1890s through the spring of 2020 but it does not always explore this history in a purely chronological way in fact it is not strictly speaking a history rather it is a cultural history which focuses more on topics and issues than on what happened when it begins with a profile of classical hollywood cinema as a unique economic industrial aesthetic and cultural institution it considers the experience of moviegoing the nature of hollywood storytelling and the roles played by the studio system the star system and film genres in the creation of a body of work that functions not only as entertainment but as a portrait of the relationship between an american national identity and an industrialized mass culture that has slowly evolved over the past century this book assumes that the reader has little or no formal training in film history theory or aesthetics it presents fairly basic concepts in such a way as to encourage discussion not so much of individual films but of films in general for this reason the book concentrates on large groupings of films on genres topics and periods of film history this textbook differs from the more traditional histories of the cinema for certain specific and important reasons over the past fifty years the field of film study has undergone a tremendous transformation this

change has been spearheaded by the work of a new generation of scholars who challenge the traditional way in which film history has been written and taught introduction to film courses that fifty years ago taught film as art drew heavily upon the approaches of new criticism contemporary film courses now teach film not only as art but also as film and they attempt to situate film as an art form within a larger industrial economic social and cultural context they rely heavily on cultural studies new historicism psychoanalysis and other contemporary critical disciplines film history texts have changed over the years as well in the past histories consisted of simple chronological accounts of who did what and what happened when and of the stories of great men sic and their achievements and of straightforward accounts of the influence of technology and economics on the course of a history that unfolds in a linear fashion up to the present more recently film scholars have begun to rewrite these traditional histories creating what thomas elsaesser refers to as the new film history at its best this history is driven by a sophisticated theoretically informed revisionism it simply refuses to accept the easy answers to basic historical questions that had been offered up by past historians with the initial publication of *American Cinema* in 1994 the methods and discoveries of the new film history were applied to an introductory level text surveying the history of the american cinema

essays on films in the collection of anthology film archives

examines the supreme court s unanimous 1952 decision in favor of a film exhibitor who had been denied a license to show the controversial italian film *Il miracolo* the ruling was a watershed event in the history of film censorship ushering in a new era of mature and sophisticated american filmmaking

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