

Hollywood Aesthetic Pleasure In American Cinema

GETTING THE BOOKS **HOLLYWOOD AESTHETIC PLEASURE IN AMERICAN CINEMA** NOW IS NOT TYPE OF CHALLENGING MEANS. YOU COULD NOT ABANDONED GOING NEXT BOOK COLLECTION OR LIBRARY OR BORROWING FROM YOUR ASSOCIATES TO GAIN ACCESS TO THEM. THIS IS AN DEFINITELY EASY MEANS TO SPECIFICALLY GET LEAD BY ON-LINE. THIS ONLINE BROADCAST **HOLLYWOOD AESTHETIC PLEASURE IN AMERICAN CINEMA** CAN BE ONE OF THE OPTIONS TO ACCOMPANY YOU GONE HAVING EXTRA TIME.

IT WILL NOT WASTE YOUR TIME. RECEIVE ME, THE E-BOOK WILL ENORMOUSLY SPREAD YOU ADDITIONAL BUSINESS TO READ. JUST INVEST LITTLE EPOCH TO RIGHT TO USE THIS ON-LINE PRONOUNCEMENT **HOLLYWOOD AESTHETIC PLEASURE IN AMERICAN CINEMA** AS SKILLFULLY AS EVALUATION THEM WHEREVER YOU ARE NOW.

THE AGE OF NEW WAVES JAMES TWEEDIE 2013-08-01 THE AGE OF NEW WAVES EXAMINES THE ORIGINS OF THE CONCEPT OF THE "NEW WAVE" IN 1950S FRANCE AND THE PROLIFERATION OF NEW WAVES IN WORLD CINEMA OVER THE PAST THREE DECADES. THE BOOK SUGGESTS THAT YOUTH, CITIES, AND THE CONSTRUCTION OF A GLOBAL MARKET HAVE BEEN THE CATALYSTS FOR THE CINEMATIC NEW WAVES OF THE PAST HALF CENTURY. IT BEGINS BY DESCRIBING THE ENTHUSIASTIC ENGAGEMENT BETWEEN FRENCH NOUVELLE VAGUE FILMMAKERS AND A GLOBALIZING AMERICAN CINEMA AND CULTURE DURING THE MODERNIZATION OF FRANCE AFTER WORLD WAR II. IT THEN CHARTS THE GROWING AND ULTIMATELY EXPLOSIVE DISENCHANTMENT WITH THE AFTERMATH OF THAT MASSIVE SOCIAL, ECONOMIC, AND SPATIAL TRANSFORMATION IN THE LATE 1960S. SUBSEQUENT CHAPTERS FOCUS ON FILMS AND VISUAL CULTURE FROM TAIWAN AND CONTEMPORARY MAINLAND CHINA DURING THE 1980S AND 1990S, AND THEY LINK THE RECENT PROPAGATION OF NEW WAVES ON THE INTERNATIONAL FILM FESTIVAL CIRCUIT TO THE "ECONOMIC MIRACLES" AND CONSUMER REVOLUTIONS ACCOMPANYING THE PROCESS OF GLOBALIZATION. WHILE IT TRAVELS FROM FRANCE TO EAST ASIA, THE BOOK FOLLOWS THE TRANSNATIONAL MOVEMENT OF A PARTICULAR MODEL OF CINEMA ORGANIZED AROUND MISE EN SCÈNE--OR THE INTERACTION OF BODIES, OBJECTS, AND SPACES WITHIN THE FRAME--RATHER THAN MONTAGE OR NARRATIVE. THE "MASTER SHOT" STYLE OF DIRECTORS LIKE HOU HSIAO-HSIEN, TSAI MING-LIANG, AND JIA ZHANGKE HAS REINVENTED A CRUCIAL BUT OVERLOOKED TENDENCY IN NEW WAVE FILM, AND THIS CINEMA OF MISE EN SCÈNE HAS BECOME A KEY AESTHETIC STRATEGY FOR REPRESENTING THE CHANGING RELATIONSHIPS BETWEEN PEOPLE AND THE MATERIAL WORLD DURING THE RISE OF A GLOBAL MARKET. THE FINAL CHAPTER CONSIDERS THE INTERACTION BETWEEN TWO OF THE MOST GLOBAL PHENOMENA IN RECENT FILM HISTORY--THE TRANSNATIONAL ART CINEMA AND HOLLYWOOD--AND IT SEARCHES FOR TRACES OF AN AMERICAN NEW WAVE.

POSTMODERNISM AND FILM CATHERINE CONSTABLE 2015-06-30 THIS VOLUME FOCUSES ON POSTMODERN FILM AESTHETICS AND CONTEMPORARY CHALLENGES TO THE AESTHETIC PARADIGMS DOMINATING ANALYSES OF HOLLYWOOD CINEMA. IT EXPLORES CONCEPTIONS OF THE CLASSICAL, MODERNIST, POST-CLASSICAL/NEW HOLLYWOOD, AND THEIR CONSTRUCTION AS LINEAR HISTORY OF STYLE IN WHICH POSTMODERNISM FORMS A DEBATABLE FINAL ACT. THIS HISTORY IS CHALLENGED BY USING JEAN-FRANÇOIS LYOTARD'S NON-LINEAR CONCEPTION OF POSTMODERNISM IN ORDER TO VIEW POSTMODERN AESTHETICS AS A PARADIGM THAT CAN OCCUR ACROSS THE HISTORY OF HOLLYWOOD. THIS STUDY ALSO EXPLORES 'NIHILISTIC' THEORISTS OF THE POSTMODERN, JEAN BAUDRILLARD AND FREDERIC JAMESON, AND 'AFFIRMATIVE' THEORISTS, NOTABLY LINDA HUTCHEON, CHARTING THE WAYS IN WHICH THE LATTER PROVIDE THE MEANS TO CONCEPTUALIZE NUANCED AND POSITIVE VARIANTS OF POSTMODERN AESTHETICS AND DEPLOYING THEM IN THE ANALYSIS OF HOLLYWOOD FILMS, INCLUDING BOMBSHELL, SHERLOCK JUNIOR, AND KILL BILL.

THE CINEMA OF DAVID LYNCH ERICA SHEEN 2004 THIS IS A STUDY OF ONE OF HOLLYWOOD'S MOST POPULAR AND CRITICALLY ACCLAIMED DIRECTORS. FILMS DISCUSSED INCLUDE 'BLUE VELVET', 'WILD AT HEART', 'THE STRAIGHT STORY' AND 'MULHOLLAND DRIVE'.

CINEMA EXPANDED JONATHAN WALLEY 2020-07-01 EXPANDED CINEMA: AVANT-GARDE MOVING IMAGE WORKS THAT CLAIM NEW TERRITORY FOR THE CINEMATIC, BEYOND THE BOUNDS OF FAMILIAR FILMMAKING PRACTICES AND THE TRADITIONAL THEATRICAL EXHIBITION SPACE. FIRST EMERGING IN THE 1960S AMIDST SEISMIC SHIFTS IN THE ARTS, MULTI-SCREEN FILMS, LIVE CINEMATIC PERFORMANCE, LIGHT ART, KINETIC ART, VIDEO, AND COMPUTER-GENERATED IMAGERY - ALL PLACED UNDER EXPANDED CINEMA'S UMBRELLA - RE-EMERGED AT THE DAWN OF THE 2000S, OPENING A VAST NEW HORIZON OF POSSIBILITY FOR THE MOVING IMAGE, AND PERHAPS EVEN HERALDING THE END OF CINEMA AS WE KNOW IT. CINEMA EXPANDED: AVANT-GARDE FILM IN THE AGE OF INTERMEDIA OFFERS A BOLD NEW ACCOUNT OF ITS SUBJECT, BREAKING FROM PREVIOUS STUDIES AND FROM LARGER TRENDS IN FILM AND ART

SCHOLARSHIP. AUTHOR JONATHAN WALLEY ARGUES THAT EXPANDED CINEMA'S APPARENT DEPARTURE FROM THE TRADITIONS AND FORMS OF CINEMA AS WE KNOW IT ACTUALLY RADICALLY ASSERTS CINEMA'S NATURE AND ARTISTIC AUTONOMY. WALLEY ALSO RESITUATES EXPANDED CINEMA WITHIN THE CONTEXT OF AVANT-GARDE FILM HISTORY, LINKING IT TO A MODE OF FILMMAKING THAT HAS HISTORICALLY INVESTIGATED AND CHALLENGED THE NATURE AND LIMITS OF CINEMATIC FORM. AS AN OUTGROWTH OF THIS TRADITION, EXPANDED CINEMA OFFERED A MEANS FOR FILMMAKERS WITHIN THE AVANT-GARDE, REGARDLESS OF THEIR DIFFERING STYLES, FORMAL CONCERNS, AND POLITICS, TO STAKE OUT CINEMA'S UNIQUE AESTHETIC TERRAIN - ITS ONTOLOGY, ITS INDEPENDENCE, ITS IDENTITY. IN ADDITION TO RECONSIDERING THE BETTER-KNOWN EXPANDED CINEMA WORKS OF THE 1960S AND 70S BY ARTISTS LIKE ANDY WARHOL, ROBERT WHITMAN, AND NAM JUNE PAIK, CINEMA EXPANDED ALSO PROVIDES THE FIRST SCHOLARLY ACCOUNTS OF SCORES OF LESSER-KNOWN WORKS ACROSS MORE THAN 50 YEARS. MAKING NEW ARGUMENTS ABOUT AVANT-GARDE CINEMA IN GENERAL AND ITS COMPLEX MEDITATIONS ON THE NATURE OF CINEMA, IT URGENTLY ADDRESSES CURRENT AND CRUCIAL DEBATES ABOUT THE FATE OF THE MOVING IMAGE AMIDST A DIGITAL AGE OF NEAR-CONSTANT TECHNOLOGICAL CHANGE.

CINEMA STUDIES: THE KEY CONCEPTS SUSAN HAYWARD 2002-01-04 THIS IS THE ESSENTIAL GUIDE FOR ANYONE INTERESTED IN FILM. NOW IN ITS SECOND EDITION, THE TEXT HAS BEEN COMPLETELY REVISED AND EXPANDED TO MEET THE NEEDS OF TODAY'S STUDENTS AND FILM ENTHUSIASTS. SOME 150 KEY GENRES, MOVEMENTS, THEORIES AND PRODUCTION TERMS ARE EXPLAINED AND ANALYZED WITH DEPTH AND CLARITY. ENTRIES INCLUDE: * AUTEUR THEORY * BLAXPLOITATION * BRITISH NEW WAVE * FEMINIST FILM THEORY * INTERTEXTUALITY * METHOD ACTING * PORNOGRAPHY * THIRD WORLD CINEMA * VAMPIRE MOVIES.

PRECOCIOUS CHARMS GAYLYN STUDLAR 2013-01-15 IN PRECOCIOUS CHARMS, GAYLYN STUDLAR EXAMINES HOW HOLLYWOOD PRESENTED FEMALE STARS AS YOUNG GIRLS OR GIRLS ON THE VERGE OF BECOMING WOMEN. CHILD STARS ARE PART OF THIS STUDY BUT SO TOO ARE ADULT ACTRESSES WHO CREATED MOTION PICTURE MASQUERADES OF YOUTHFULNESS. STUDLAR DETAILS HOW MARY PICKFORD, SHIRLEY TEMPLE, DEANNA DURBIN, ELIZABETH TAYLOR, JENNIFER JONES, AND AUDREY HEPBURN PERFORMED GIRLHOOD IN THEIR FILMS. SHE CHARTS THE MULTIFACETED PROCESSES THAT LINKED THEIR JUVENATED STAR PERSONAS TO A WIDE VARIETY OF CULTURAL INFLUENCES, RANGING FROM VICTORIAN SENTIMENTAL ART TO NEW LOOK FASHION, FROM NINETEENTH-CENTURY CHILDREN'S LITERATURE TO POST-WORLD WAR II SEXOLOGY, AND FROM GRAND OPERA TO 1930S RADIO COMEDY. BY MOVING BEYOND THE GENERAL CATEGORY OF "WOMAN," PRECOCIOUS CHARMS LEADS TO A NEW UNDERSTANDING OF THE COMPLEX PLEASURES HOLLYWOOD CREATED FOR ITS AUDIENCE DURING THE HALF CENTURY WHEN FILM STARS WERE A MAJOR INFLUENCE ON AMERICA'S CULTURAL IMAGINATION.

PERVERSE SPECTATORS JANET STAIGER 2000-07-01 FILM AND TELEVISION HAVE NEVER BEEN MORE PREVALENT OR WATCHED THAN THEY ARE NOW, YET WE STILL HAVE LITTLE UNDERSTANDING OF HOW PEOPLE PROCESS AND MAKE USE OF WHAT THEY SEE. AND THOUGH WE ACKNOWLEDGE THE ENORMOUS ROLE THE MEDIA PLAYS IN OUR CULTURE, WE HAVE ONLY A VAGUE SENSE OF HOW IT ACTUALLY INFLUENCES OUR ATTITUDES AND DESIRES. IN PERVERSE SPECTATORS, JANET STAIGER ARGUES THAT STUDYING THE INTERPRETIVE METHODS OF SPECTATORS WITHIN THEIR HISTORICAL CONTEXTS IS BOTH POSSIBLE AND NECESSARY TO UNDERSTAND THE ROLE MEDIA PLAYS IN CULTURE AND IN OUR PERSONAL LIVES. THIS ANALYTICAL APPROACH IS APPLIED TO TOPICS SUCH AS DEPICTIONS OF VIOLENCE, THE ROLE OF RATINGS CODES, THE HORROR AND SUSPENSE GENRE, HISTORICAL ACCURACY IN FILM, AND SEXUAL IDENTITIES, AND THEN DEMONSTRATED THROUGH WORKS LIKE JFK, THE SILENCE OF THE LAMBS, THE TEXAS CHAIN SAW MASSACRE, PSYCHO, AND A CLOCKWORK ORANGE. EACH CHAPTER SHOWS A DIFFERENT APPROACH TO RECONSTRUCTING AUDIENCE RESPONSES TO FILMS, CONSISTENTLY AND INGENUOUSLY FINDING TRACES OF WHAT WOULD OTHERWISE APPEAR TO BE UNRECOVERABLE INFORMATION. USING VIVID EXAMPLES, CHARTING KEY CONCEPTS, AND OFFERING USEFUL SYNTHESSES OF LONG-STANDING DEBATES, PERVERSE SPECTATORS CONSTITUTES A COMPELLING CASE FOR A RECONSIDERATION OF THE ASSUMPTIONS ABOUT FILM RECEPTION WHICH UNDERLIE CONTEMPORARY SCHOLARSHIP IN MEDIA STUDIES. TAKING ON WIDELY INFLUENTIAL THEORIES AND SCHOLARS, PERVERSE SPECTATORS IS CERTAIN TO SPARK CONTROVERSY AND HELP REDEFINE THE STUDY OF FILM AS IT ENTERS THE NEW MILLENNIUM.

HORROR FILMS FOR CHILDREN CATHERINE LESTER 2021-10-21 CHILDREN AND HORROR ARE OFTEN THOUGHT TO BE AN INCOMPATIBLE MEETING OF AUDIENCE AND GENRE, BESET BY CONCERNS THAT CHILDREN WILL BE CORRUPTED OR HARMED THROUGH EXPOSURE TO HORROR MEDIA. NOWHERE IS THIS TENSION MORE CLEAR THAN IN HORROR FILMS FOR ADULTS, WHERE THE DEMONIC CHILD VILLAIN IS ONE OF THE GENRE'S MOST ENDURING TROPES. HOWEVER, HORROR FOR CHILDREN IS A UNIQUE CATEGORY OF CONTEMPORARY HOLLYWOOD CINEMA IN WHICH CHILDREN ARE ADDRESSED AS AN AUDIENCE WITH SPECIFIC NEEDS, FEARS AND DESIRES, AND WHERE CHILD CHARACTERS ARE REPRESENTED AS SYMPATHETIC PROTAGONISTS WHOSE ENCOUNTERS WITH THE HORRIFIC LEAD TO CATHARTIC, SUBVERSIVE AND PRODUCTIVE OUTCOMES. HORROR FILMS FOR CHILDREN EXAMINES THE HISTORY, AESTHETICS AND GENERIC CHARACTERISTICS OF CHILDREN'S HORROR FILMS, AND IDENTIFIES THE 'HORRIFIC CHILD' AS ONE OF THE DEFINING FEATURES OF THE GENRE, WHERE IT IS AS MUCH A STAPLE AS IT IS IN ADULT HORROR BUT WITH VASTLY DIFFERENT REPRESENTATIONAL,

INTERPRETATIVE AND AFFECTIVE POSSIBILITIES. THROUGH ANALYSIS OF CASE STUDIES INCLUDING BLOCKBUSTER HITS (GREMLINS), CULT FAVOURITES (THE MONSTER SQUAD) AND INDIE DARLINGS (CORALINE), CATHERINE LESTER ASKS, WHAT HAPPENS TO THE HORROR GENRE, AND THE HORRIFIC CHILDREN IT REPRESENTS, WHEN CHILDREN ARE THE TARGET AUDIENCE?

NAPOLI/NEW YORK/HOLLYWOOD GIULIANA MUSCIO 2018-10-30 NAPOLI/NEW YORK/HOLLYWOOD IS AN ABSORBING INVESTIGATION OF THE SIGNIFICANT IMPACT THAT ITALIAN IMMIGRANT ACTORS, MUSICIANS, AND DIRECTORS—AND THE SOUTHERN ITALIAN STAGE TRADITIONS THEY EMBODIED—HAVE HAD ON THE HISTORY OF HOLLYWOOD CINEMA AND AMERICAN MEDIA, FROM 1895 TO THE PRESENT DAY. IN A UNIQUE EXPLORATION OF THE TRANSNATIONAL COMMUNICATION BETWEEN AMERICAN AND ITALIAN FILM INDUSTRIES, MEDIA OR PERFORMING ARTS AS PRACTICED IN NAPLES, NEW YORK, SAN FRANCISCO, AND LOS ANGELES, THIS GROUNDBREAKING BOOK LOOKS AT THE HISTORICAL CONTEXT AND INSTITUTIONAL FILM HISTORY FROM THE ILLUMINATING PERSPECTIVE OF THE PERFORMERS THEMSELVES—THE WORKERS WHO LEND THEIR BODIES AND THEIR PERFORMANCE CULTURE TO SCREEN REPRESENTATIONS. IN DOING SO, THE AUTHOR BRINGS TO LIGHT THE CULTURAL WORK OF FAMILIES AND GENERATIONS OF ARTISTS THAT HAVE CONTRIBUTED NOT ONLY TO AMERICAN FILM CULTURE, BUT ALSO TO THE CULTURAL CONSTRUCTION AND EVOLUTION OF “ITALIAN-NESS” OVER THE PAST CENTURY. NAPOLI/NEW YORK/HOLLYWOOD OFFERS A MAJOR CONTRIBUTION TO OUR UNDERSTANDING OF THE ROLE OF SOUTHERN ITALIAN CULTURE IN AMERICAN CINEMA, FROM THE SILENT ERA TO CONTEMPORARY FILM. USING A PROVOCATIVE INTERDISCIPLINARY APPROACH, THE AUTHOR ASSOCIATES SOUTHERN ITALIAN CULTURE WITH MODERNITY AND THE IMMIGRANTS’ PRESERVATION OF CULTURAL TRADITIONS WITH INNOVATIONS IN THE MODE OF PRODUCTION AND IN THE USE OF MEDIA TECHNOLOGIES (THEATRICAL VENUES, MUSIC RECORDS, RADIO, ETHNIC FILMS). EACH CHAPTER SYNTHESIZES A WEALTH OF PREVIOUSLY UNDER-STUDIED MATERIAL AND DISPLAYS THE AUTHOR’S EXCEPTIONAL ABILITY TO COVER TRANSNATIONAL CINEMATIC ISSUES WITHIN AN HISTORICAL CONTEXT. FOR EXAMPLE, HER ANALYSIS OF THE PERIOD FROM THE END OF WORLD WAR I UNTIL THE BEGINNING OF SOUND IN FILM PRODUCTION IN THE END OF THE 1920S, DELIVERS A MEANINGFUL REVISION OF THE RELATIONSHIP BETWEEN FASCISM AND AMERICAN CINEMA, AND ITALIAN EMIGRATION. NAPOLI/NEW YORK/HOLLYWOOD EXAMINES THE CAREERS OF THOSE ITALIAN PERFORMERS WHO WERE ITALIAN NOT ONLY BECAUSE OF THEIR ORIGINS BUT BECAUSE THEIR THEATRICAL CULTURE WAS ITALIAN, A CULTURE THAT EMBRACED HIGH AND LOW, TRAGEDY AND COMEDY, MUSIC, DANCE AND EVEN ACROBATICS, NATURALISM, AND IMPROVISATION. THEIR PREVIOUSLY UNEXPLORED STORY—THAT OF THE ITALIAN DIASPORA’S INFLUENCE ON AMERICAN CINEMA—IS HERE METICULOUSLY RECONSTRUCTED THROUGH RICH PRIMARY SOURCES, DEEP ARCHIVAL RESEARCH, EXTENSIVE FILM ANALYSIS, AND AN ENLIGHTENING SERIES OF INTERVIEWS WITH HEIRS TO THESE TRADITIONS, INCLUDING FRANCIS COPPOLA AND HIS SISTER TALIA SHIRE, JOHN TURTURRO, NANCY SAVOCA, JAMES GANDOLFINI, DAVID CHASE, JOE DANTE, AND ANNABELLA SCIORRA.

FILM THEORY AND PHILOSOPHY RICHARD ALLEN 1999 THIS VOLUME IS COMPRISED OF NEW ESSAYS ON A WIDE RANGE OF TOPICS BY BOTH FILM SCHOLARS AND PHILOSOPHERS WHO SHARE THE COMMITMENT TO CONCEPTUAL INVESTIGATION, LOGIC CONSISTENCY, AND CLARITY OF ARGUMENT AND CHARACTERIZES ANALYTIC PHILOSOPHY.

AMERICA ON FILM HARRY M. BENSHOFF 2011-08-26 AMERICA ON FILM: REPRESENTING RACE, CLASS, GENDER, AND SEXUALITY IN THE MOVIES, 2ND EDITION IS A LIVELY INTRODUCTION TO ISSUES OF DIVERSITY AS REPRESENTED WITHIN THE AMERICAN CINEMA. PROVIDES A COMPREHENSIVE OVERVIEW OF THE INDUSTRIAL, SOCIO-CULTURAL, AND AESTHETIC FACTORS THAT CONTRIBUTE TO CINEMATIC REPRESENTATIONS OF RACE, CLASS, GENDER, AND SEXUALITY INCLUDES OVER 100 ILLUSTRATIONS, GLOSSARY OF KEY TERMS, QUESTIONS FOR DISCUSSION, AND LISTS FOR FURTHER READING/VIEWING INCLUDES NEW CASE STUDIES OF A NUMBER OF FILMS, INCLUDING CRASH, BROKEBACK MOUNTAIN, AND QUINCEAERA

‘GUILTY PLEASURES’ ALICE GUILLUY 2021-11-04 IN GUILTY PLEASURES, ALICE GUILLUY EXAMINES THE RECEPTION OF CONTEMPORARY HOLLYWOOD ROMANTIC COMEDY BY EUROPEAN AUDIENCES. SHE OFFERS A NEW LOOK AT THE ROMANTIC COMEDY GENRE THROUGH A QUALITATIVE STUDY OF ITS CONSUMPTION BY ACTUAL AUDIENCES. IN DOING SO, SHE ATTEMPTS TO CHALLENGE TRADITIONAL CRITIQUES OF THE GENRE AS TRITE “ESCAPISM” AT BEST, AND DANGEROUS “GUILTY PLEASURE” AT WORST. DESPITE THIS CULTURAL ANXIETY, LITTLE WORK HAS BEEN DONE ON THE GENRE’S REAL AUDIENCES. GUILLUY ADDRESSES THIS GAP BY PRESENTING THE RESULTS OF A MAJOR QUALITATIVE STUDY OF THE GENRE’S RECEPTION, BASED ON INTERVIEW RESEARCH WITH ROM-COM VIEWERS IN BRITAIN, FRANCE AND GERMANY, FOCUSING ON SWEET HOME ALABAMA (2002, DIR. ANDY TENNANT). THROUGHOUT THE INTERVIEWS, PARTICIPANTS ATTEMPTED TO DISTANCE THEMSELVES FROM WHAT THEY DESCRIBED AS THE “TYPICAL” ROM-COM VIEWER: THE UNEDUCATED, GULLIBLE, OVERLY EMOTIONAL (AMERICAN) WOMAN. GUILLUY CALLS THIS FANTASY FIGURE THE “PHANTOM SPECTATRIX”. GUILLUY COMPLEMENTS THIS WITH A CRITICAL EXAMINATION OF THE PRESS REVIEWS OF THE 20 BIGGEST-GROSSING ROM-COMS AT THE WORLDWIDE BOX-OFFICE IN ORDER TO CONTEXTUALISE THE FINDINGS OF HER AUDIENCE RESEARCH.

HOLLYWOOD AESTHETIC TODD BERLINER 2017-03-01 HOLLYWOOD MAKES THE MOST WIDELY SUCCESSFUL PLEASURE-GIVING

ARTWORKS THE WORLD HAS EVER KNOWN. THE INDUSTRY OPERATES UNDER THE ASSUMPTION THAT PLEASURABLE AESTHETIC EXPERIENCES, AMONG HUGE POPULATIONS, TRANSLATE INTO BOX OFFICE SUCCESS. WITH THAT GOAL IN MIND, HOLLYWOOD HAS SYSTEMATIZED THE DELIVERY OF AESTHETIC PLEASURE, PACKAGING AND SELLING IT ON A MASSIVE SCALE. IN HOLLYWOOD AESTHETIC, TODD BERLINER ACCOUNTS FOR THE CHIEF ATTRACTION OF HOLLYWOOD CINEMA WORLDWIDE: ITS ENTERTAINMENT VALUE. THE BOOK EXAMINES FILMS SUCH AS CITY LIGHTS AND GOODFELLAS THAT HAVE EARNED AESTHETIC APPRECIATION FROM BOTH FANS AND CRITICS. BUT IT ALSO STUDIES SOME CURIOUS OUTLIERS, CULT FILMS, AND CELEBRATED HOLLYWOOD EXPERIMENTS, SUCH AS THE KILLING AND STARSHIP TROOPERS. AND IT DEMONSTRATES THAT EVEN ORDINARY POPULAR FILMS, FROM TARZAN AND HIS MATE TO ROCKY III, AS WELL AS ACTION BLOCKBUSTERS, LIKE DIE HARD AND THE DARK KNIGHT, OFFER AESTHETIC PLEASURE TO MASS AUDIENCES. HOLLYWOOD AESTHETIC EXPLAINS HOW HOLLYWOOD ENGAGES VIEWERS BY SATISFYING THEIR AESTHETIC DESIRES. VISIT THE COMPANION WEBSITE AT [WWW.OUP.COM/US/HOLLYWOODAESTHETIC](http://www.oup.com/us/hollywoodaesthetic)

PHILOSOPHY, BLACK FILM, FILM NOIR 2008 "EXAMINES HOW AFRICAN-AMERICAN AS WELL AS INTERNATIONAL FILMS DEPLOY FILM NOIR TECHNIQUES IN WAYS THAT ENCOURAGE PHILOSOPHICAL REFLECTION. COMBINES PHILOSOPHY, FILM STUDIES, AND CULTURAL STUDIES"--PROVIDED BY PUBLISHER.

HOLLYWOOD GENRES: FORMULAS, FILMMAKING, AND THE STUDIO SYSTEM THOMAS SCHATZ 1981-02 THE CENTRAL THESIS OF THIS BOOK IS THAT A GENRE APPROACH PROVIDES THE MOST EFFECTIVE MEANS FOR UNDERSTANDING, ANALYZING AND APPRECIATING THE HOLLYWOOD CINEMA. TAKING INTO ACCOUNT NOT ONLY THE FORMAL AND AESTHETIC ASPECTS OF FEATURE FILMMAKING, BUT VARIOUS OTHER CULTURAL ASPECTS AS WELL, THE GENRE APPROACH TREATS MOVIE PRODUCTION AS A DYNAMIC PROCESS OF EXCHANGE BETWEEN THE FILM INDUSTRY AND ITS AUDIENCE. THIS PROCESS, EMBODIED BY THE HOLLYWOOD STUDIO SYSTEM, HAS BEEN SUSTAINED PRIMARILY THROUGH GENRES, THOSE POPULAR NARRATIVE FORMULAS LIKE THE WESTERN, MUSICAL AND GANGSTER FILM, WHICH HAVE DOMINATED THE SCREEN ARTS THROUGHOUT THIS CENTURY.

UNCANNY BODIES ROBERT SPADONI 2007-09-04 "THROUGH METICULOUS HISTORICAL RESEARCH, SPADONI IN UNCANNY BODIES PROVIDES A FINE UNDERSTANDING OF THE AESTHETIC AND CULTURAL CONTEXT IN WHICH THE ORIGINAL UNIVERSAL FILM VERSION OF DRACULA APPEARED. THROUGH ANALYSES OF FILMS THAT CAME BEFORE AND AFTER, HE SUCCESSFULLY RESTORES DRACULA'S STRANGENESS FOR A CONTEMPORARY AUDIENCE, A STRANGENESS THAT REFLECTS THE RAPIDLY EVOLVING CONVENTIONS OF THE EARLY SOUND FILM. A SIGNIFICANT CONTRIBUTION TO RECEPTION STUDIES, UNCANNY BODIES MAKES US SEE WHY DRACULA, WHILE HOLDING LITTLE TERROR FOR SUBSEQUENT AUDIENCES, IS NEVERTHELESS BOTH A FOUNDATIONAL WORK FOR THE HORROR FILM, AND ALSO, PARADOXICALLY, AN ANOMALY, ONE EFFECTIVELY OVERSHADOWED BY FRANKENSTEIN."—WILLIAM PAUL, AUTHOR OF LAUGHING SCREAMING: MODERN HOLLYWOOD HORROR AND COMEDY "UNCANNY BODIES IS A PLEASURE TO READ. I KNOW OF NO OTHER WORK THAT HAS LOOKED AS CLOSELY AT EARLY SOUND AND HORROR FILMS TO MAKE A PERSUASIVE ARGUMENT ABOUT HORROR'S RELATION TO THE BEGINNINGS OF SOUND FILM. GIVEN THE VOLUMINOUS LITERATURE ON UNIVERSAL HORROR FILMS, SPADONI PRESENTS SOME VERY ORIGINAL IDEAS AND FRAMES HIS INQUIRY IN AN INTERESTING WAY."—JAN-CHRISTOPHER HORAK, EDITOR OF LOVERS OF CINEMA: THE FIRST AMERICAN FILM AVANT-GARDE, 1919-1945

DIGITAL VISUAL EFFECTS IN CINEMA STEPHEN PRINCE 2011-12-07 AVATAR. INCEPTION. JURASSIC PARK. LORD OF THE RINGS. RATATOUILLE. NOT ONLY ARE THESE SOME OF THE HIGHEST-GROSSING FILMS OF ALL TIME, THEY ARE ALSO PRIME EXAMPLES OF HOW DIGITAL VISUAL EFFECTS HAVE TRANSFORMED HOLLYWOOD FILMMAKING. SOME CRITICS, HOWEVER, FEAR THAT THIS DIGITAL REVOLUTION MARKS A RADICAL BREAK WITH CINEMATIC TRADITION, HERALDING THE DEATH OF SERIOUS REALISTIC MOVIES IN FAVOR OF COMPUTER-GENERATED PURE SPECTACLE. DIGITAL VISUAL EFFECTS IN CINEMA COUNTERS THIS ALARMIST READING, BY SHOWING HOW DIGITAL EFFECTS-DRIVEN FILMS SHOULD BE UNDERSTOOD AS A CONTINUATION OF THE NARRATIVE AND STYLISTIC TRADITIONS THAT HAVE DEFINED AMERICAN CINEMA FOR DECADES. STEPHEN PRINCE ARGUES FOR AN UNDERSTANDING OF DIGITAL TECHNOLOGIES AS AN EXPANDED TOOLBOX, AVAILABLE TO ENHANCE BOTH REALIST FILMS AND CINEMATIC FANTASIES. HE OFFERS A DETAILED EXPLORATION OF EACH OF THESE TOOLS, FROM LIGHTING TECHNOLOGIES TO IMAGE CAPTURE TO STEREOSCOPIC 3D. INTEGRATING AESTHETIC, HISTORICAL, AND THEORETICAL ANALYSES OF DIGITAL VISUAL EFFECTS, DIGITAL VISUAL EFFECTS IN CINEMA IS AN ESSENTIAL GUIDE FOR UNDERSTANDING MOVIE-MAKING TODAY.

CINEMATIC EMOTION IN HORROR FILMS AND THRILLERS JULIAN HANICH 2011-02-09 HANICH LOOKS AT FEAR AT THE MOVIES - ITS AESTHETICS, ITS EXPERIENCE AND ITS PLEASURES--IN THIS THOUGHT-PROVOKING STUDY. LOOKING AT OVER 150 DIFFERENT FILMS INCLUDING SEVEN, ROSEMARY'S BABY, AND SILENCE OF THE LAMBS, HANICH ATTEMPTS TO ANSWER THE PARADOX OF WHY WE ENJOY FILMS THAT THRILL US, THAT SCARE US, THAT THREATEN US, THAT SHOCK US -AFFECTS THAT WE OTHERWISE DESPERATELY WISH TO AVOID.

ENVISIONING BLACK FEMINIST VOODOO AESTHETICS KAMEELAH L. MARTIN 2016-09-30 IN THE TWENTY-FIRST CENTURY,

INTERNATIONAL PERSPECTIVES ON RETHINKING EVIL IN FILM AND TELEVISION Tiziana, Dilan 2020-12-22 AESTHETICIZATION OF EVIL IS A FREQUENTLY USED FORMULA IN CINEMA AND TELEVISION. HOWEVER, THE REPRESENTATION OF EVIL AS AN AESTHETIC OBJECT PUSHES IT OUT OF MORALITY. MORAL JUDGMENTS CAN BE PUSHED ASIDE WHEN EVIL IS AESTHETICIZED IN MOVIES OR TV SERIES BECAUSE THERE IS NO REAL VICTIM. THUS, SITUATIONS SUCH AS MURDER OR WAR CAN BECOME A SOURCE OF AESTHETIC PLEASURE. NARRATIVES IN CINEMA AND TELEVISION CAN SOMETIMES BE BASED ON A SIMPLE GOOD-EVIL DICHOTOMY AND SOMETIMES THEY CAN BE BASED ON INDIVIDUAL OR SOCIAL EXPERIENCES OF EVIL AND FOLLOW A MORE COMPLICATED METHOD. DESPITE THE VARIOUS WAYS EVIL IS DEPICTED, IT IS A MORAL FRAMEWORK IN FILM AND TELEVISION THAT MUST BE RESEARCHED TO STUDY THE IMPLICATIONS OF AESTHETICIZED EVIL ON HUMAN NATURE AND SOCIETY. INTERNATIONAL PERSPECTIVES ON RETHINKING EVIL IN FILM AND TELEVISION EXAMINES THE CHANGING REPRESENTATIONS OF EVIL ON SCREEN IN THE CONTEXT OF THE COMMONNESS, NORMALIZATION, AESTHETICIZATION, MARGINALIZATION, LEGITIMIZATION, OR POPULARITY OF EVIL. THE CHAPTERS PROVIDE AN INTERNATIONAL PERSPECTIVE OF THE REPRESENTATIONS OF EVIL THROUGH AN EXPLORATION OF THE EVIL TALES OR VILLAINS IN CINEMA AND TELEVISION. THROUGH LOOKING AT THESE PROGRAMS, THIS BOOK HIGHLIGHTS TOPICS SUCH AS THE PHILOSOPHY OF GOOD AND EVIL, THE PORTRAYAL OF HEROES AND VILLAINS, THE APPEAL OF EVIL, AND EVIL'S CORRESPONDENCE WITH GENDER AND VIOLENCE. THIS BOOK IS IDEAL FOR SOCIOLOGISTS, PROFESSIONALS, RESEARCHERS AND STUDENTS WORKING OR STUDYING IN THE FIELD OF CINEMA AND TELEVISION AND PRACTITIONERS, ACADEMICIANS, AND ANYONE INTERESTED IN THE PORTRAYAL AND AESTHETICIZATION OF EVIL IN INTERNATIONAL FILM AND TELEVISION.

THE AESTHETIC PLEASURES OF GIRL TEEN FILM SAMANTHA COLLING 2017-07-27 EXPLORE HOW HOLLYWOOD TEEN GIRL FILMS MADE IN THE 21ST CENTURY ARE DESIGNED TO FEEL FUN AND OFFER A PRACTICAL MODEL FOR A NEW METHODOLOGICAL APPROACH TO FILM AND PLEASURE WITH THE AESTHETIC PLEASURES OF GIRL TEEN FILM.

LAURA MULVEY 'VISUAL PLEASURE AND NARRATIVE CINEMA' 1975 LAURA MULVEY 2016 SINCE IT FIRST APPEARED IN SCREEN IN 1975, LAURA MULVEY'S ESSAY "VISUAL PLEASURE AND NARRATIVE CINEMA" HAS BEEN AN ENDURING POINT OF REFERENCE FOR ARTISTS, FILMMAKERS, WRITERS AND THEORISTS. MULVEY'S COMPELLING POLEMICAL ANALYSIS OF VISUAL PLEASURE HAS PROVOKED AND ENCOURAGED OTHERS TO TAKE POSITIONS, CHALLENGE PRECONCEIVED IDEAS AND PRODUCE NEW WORKS THAT OWE THEIR POSSIBILITY TO THE GENERATIVE QUALITIES OF THIS KEY ESSAY. IN THIS BOOK, THE CELEBRATED NEW YORK-BASED VIDEO ARTIST RACHEL ROSE (BORN 1986) HAS PRODUCED AN INNOVATIVE WORK THAT EXTENDS AND ADDS TO THE ESSAY'S FRAME OF REFERENCE. DRAWING ON 18TH- AND 19TH-CENTURY FAIRY TALES, AND OBSERVING HOW THEIR FLAT NARRATIVES MATCHED THE FLATNESS OF THEIR DEPICTIONS, ROSE CREATED COLLAGES THAT CONNECT THESE PRE-CINEMATIC ILLUSTRATIONS TO WHAT MULVEY DESCRIBES IN HER ESSAY--CINEMA FLATTENING SEXUALITY INTO VISUALITY.

BEYOND THE MULTIPLEX BARBARA KLINGER 2006-03-13 PUBLISHER DESCRIPTION

I FIND YOUR LACK OF FAITH DISTURBING A. D. JAMESON 2018-05-08 "FUNNY, INCISIVE, AND TIMELY ... JAMESON DOES FOR GEEKS WHAT GEEK CULTURE DOES FOR ITS SUPERHEROES: HE TAKES THEM SERIOUSLY, RESPECTS THEIR POWER, AND REFUSES TO HIDE HIS DEEP AFFECTION." —LAWRENCE KASDAN, CO-SCREENWRITER OF THE EMPIRE STRIKES BACK, RETURN OF THE JEDI, THE FORCE AWAKENS, AND SOLO: A STAR WARS STORY IN I FIND YOUR LACK OF FAITH DISTURBING, A. D. JAMESON TAKES GEEKS AND NON-GEEKS ALIKE ON A SURPRISING AND INSIGHTFUL JOURNEY THROUGH THE SCIENCE FICTION, FANTASY, AND SUPERHERO FRANCHISES THAT NOW DOMINATE POP CULTURE. WALKING US THROUGH THE RISE OF GEEKDOM FROM ITS UNDERGROUND ORIGINS TO THE TOP OF THE BOX OFFICE AND BESTSELLER LISTS, JAMESON TAKES IN FRANCHISES LIKE THE LORD OF THE RINGS, GUARDIANS OF THE GALAXY, HARRY POTTER, STAR TREK, AND, IN PARTICULAR, STAR WARS—AS WELL AS PHENOMENA LIKE FAN FICTION, COSPLAY, AND YOUTUBE PARODIES. ALONG THE WAY, HE BLASTS THROUGH THE CLICHÉS SURROUNDING GEEK CULTURE: THAT ITS FANS ARE MINDLESS CONSUMERS WHO WILL EMBRACE ALL THINGS SPIDER-MAN OR BATMAN, REGARDLESS OF QUALITY; OR THAT THE POPULARITY AND FINANCIAL SUCCESS OF STAR WARS LED TO THE DEATH OF AMBITIOUS FILMMAKING. A LIFELONG GEEK, JAMESON SHINES A NEW LIGHT ON BELOVED CLASSICS, EXPLAINING THE ENORMOUS LOVE (AND HATE) THEY ARE CAPABLE OF INSPIRING IN FAN AND NON-FAN ALIKE, WHILE EXPLODING MISCONCEPTIONS AS TO HOW AND WHY THEY WERE MADE. I FIND YOUR LACK OF FAITH DISTURBING TELLS THE STORY OF HOW THE GEEKS HAVE INHERITED THE EARTH.

PSYCHOCINEMATICS ARTHUR P. SHIMAMURA 2014-02-15 LARGELY THROUGH TRIAL AND ERROR, FILMMAKERS HAVE DEVELOPED ENGAGING TECHNIQUES THAT CAPTURE OUR SENSATIONS, THOUGHTS, AND FEELINGS. PHILOSOPHERS AND FILM THEORISTS HAVE THOUGHT DEEPLY ABOUT THE NATURE AND IMPACT OF THESE TECHNIQUES, YET FEW SCIENTISTS HAVE DELVED INTO EMPIRICAL ANALYSES OF OUR MOVIE EXPERIENCE—OR WHAT ARTHUR P. SHIMAMURA HAS COINED "PSYCHOCINEMATICS." THIS EDITED VOLUME INTRODUCES THIS EXCITING FIELD BY BRINGING TOGETHER FILM THEORISTS, PHILOSOPHERS, PSYCHOLOGISTS, AND NEUROSCIENTISTS TO CONSIDER THE VIABILITY OF A SCIENTIFIC APPROACH TO OUR MOVIE EXPERIENCE.

FILM MANIFESTOS AND GLOBAL CINEMA CULTURES SCOTT MACKENZIE 2021-01-21 FILM MANIFESTOS AND GLOBAL CINEMA CULTURES IS THE FIRST BOOK TO COLLECT MANIFESTOES FROM THE GLOBAL HISTORY OF CINEMA, PROVIDING THE FIRST HISTORICAL AND THEORETICAL ACCOUNT OF THE ROLE PLAYED BY FILM MANIFESTOS IN FILMMAKING AND FILM CULTURE. FOCUSING EQUALLY ON POLITICAL AND AESTHETIC MANIFESTOES, SCOTT MACKENZIE UNCOVERS A NEGLECTED, YET NEVERTHELESS CENTRAL HISTORY OF THE CINEMA, EXPLORING A SERIES OF DOCUMENTS THAT POSTULATE WAYS IN WHICH TO RE-IMAGINE THE CINEMA AND, IN THE PROCESS, RE-IMAGINE THE WORLD. THIS VOLUME COLLECTS THE MAJOR EUROPEAN "WAVES" AND FIGURES (EISENSTEIN, TRUFFAUT, BERGMAN, FREE CINEMA, OBERHAUSEN, DOGME '95); LATIN AMERICAN THIRD CINEMAS (BIRRI, SANJINÉS, ESPINOSA, SOLANAS); RADICAL ART AND THE AVANT-GARDE (BUÑUEL, BRAKHAGE, DEREN, MEKAS, ONO, SANBORN); AND WORLD CINEMAS (IMURA, MAKHMALBAF, SEMBENE, SEN). IT ALSO CONTAINS PREVIOUSLY UNTRANSLATED MANIFESTOS CO-WRITTEN BY FIGURES INCLUDING BOLLAÍN, DEBORD, HERMOSILLO, ISOU, KIESLOWSKI, PAINLEVÉ, STRAUB, AND MANY OTHERS. THEMATIC SECTIONS ADDRESS DOCUMENTARY CINEMA, AESTHETICS, FEMINIST AND QUEER FILM CULTURES, PORNOGRAPHY, FILM ARCHIVES, HOLLYWOOD, AND FILM AND DIGITAL MEDIA. ALSO INCLUDED ARE TEXTS TRADITIONALLY LEFT OUT OF THE FILM MANIFESTOS CANON, SUCH AS THE MOTION PICTURE PRODUCTION CODE AND PIUS XI'S VIGILANTI CURA, WHICH NEVERTHELESS PLAYED A CENTRAL ROLE IN FILM CULTURE.

FILM FIRSTS: THE 25 MOVIES THAT CREATED CONTEMPORARY AMERICAN CINEMA ETHAN ALTER 2014-02-17 THIS FORWARD-LOOKING EXPLORATION OF CONTEMPORARY AMERICAN FILM ACROSS THE LAST 40 YEARS IDENTIFIES AND EXAMINES THE SPECIFIC MOVIES THAT CHANGED THE FILM INDUSTRY AND SHAPED ITS PRESENT AND FUTURE. • TAKES STOCK OF THE 2000S AND EXPLAINS HOW THIS PERIOD BUILT ON WHAT CAME BEFORE AND PREDICTS HOW AMERICAN CINEMA WILL CONTINUE TO EVOLVE IN THE NEXT DECADE • PROVIDES UP-TO-THE-MINUTE, CONTEMPORARY TREATMENT OF CONTEMPORARY CINEMA THAT WILL APPEAL TO AND RESONATE WITH YOUNG READERS AND FILM BUFFS IN PARTICULAR • PRESENTS A HISTORICAL PERSPECTIVE ON 40 YEARS OF AMERICAN FILM WITHIN THE FRAMEWORK OF A LIST OF 25 ESSENTIAL MOVIES TO EFFECTIVELY CAPTURE READERS' ATTENTION AND EXPAND THEIR CINEMATIC HORIZONS BEYOND THE LATEST HOLLYWOOD BLOCKBUSTER PRODUCTION • UTILIZES A FILM-BY-FILM APPROACH THAT ALSO ALLOWS FOR THE INCLUSION OF APPENDICES THAT FOCUS UPON IDEAS, SUBJECTS, AND PEOPLE IN MODERN FILM, SUCH AS COMIC BOOKS, KEY ACTORS AND ACTRESSES, AND VIDEO GAMES

HOLLYWOOD AESTHETIC TODD BERLINER 2017 "HOLLYWOOD MAKES THE MOST WIDELY SUCCESSFUL PLEASURE-GIVING ARTWORKS THE WORLD HAS EVER KNOWN. THE INDUSTRY OPERATES UNDER THE ASSUMPTION THAT PLEASURABLE AESTHETIC EXPERIENCES, AMONG HUGE POPULATIONS, TRANSLATE INTO BOX OFFICE SUCCESS. WITH THAT GOAL IN MIND, HOLLYWOOD HAS SYSTEMATIZED THE DELIVERY OF AESTHETIC PLEASURE, PACKAGING AND SELLING IT ON A MASSIVE SCALE. IN HOLLYWOOD AESTHETIC, TODD BERLINER ACCOUNTS FOR THE CHIEF ATTRACTION OF HOLLYWOOD CINEMA WORLDWIDE: ITS ENTERTAINMENT VALUE. ANALYZING HOLLYWOOD IN THE AREAS OF NARRATIVE, STYLE, IDEOLOGY, AND GENRE, HOLLYWOOD AESTHETIC OFFERS A COMPREHENSIVE APPRAISAL OF THE AESTHETIC DESIGN OF AMERICAN COMMERCIAL CINEMA."--PUBLISHER'S DESCRIPTION.

NEW HOLLYWOOD CINEMA GEOFF KING 2002-03-29 NEW HOLLYWOOD EXTENDS FROM THE RADICAL GESTURES OF THE 'HOLLYWOOD RENAISSANCE' OF THE LATE 1960S AND EARLY 1970S TO THE CURRENT DOMINANCE OF THE CORPORATE BLOCKBUSTER. GEOFF KING COVERS NEW HOLLYWOOD DYNAMICALLY AND ACCESSIBLY IN THIS THOROUGHLY MODERN INTRODUCTORY TEXT. HE DISCUSSES DIVERSE FILMS AS WELL AS THE FILM-MAKERS AND FILM COMPANIES, FOCUSING ON THE INTERACTIONS BETWEEN THE FILM TEXTS, THEIR SOCIAL CONTEXTS AND THE INDUSTRY PRODUCING THEM. USING EXAMPLES ACROSS HOLLYWOOD AND ITS GENRES, KING REVEALS HOW THE POSITIONS OF STUDIOS WITHIN MEDIA CONGLOMERATES, TOGETHER WITH THE IMPACT OF TELEVISION, ADVERTISING AND FRANCHISING ON THE NEW HOLLYWOOD, SHAPE THE FORM AND CONTENT OF THE FILMS.

HOLLYWOOD INCOHERENT TODD BERLINER 2010-10-01 "MOST BOOKS ABOUT AMERICAN FILM IN THE 1970S TELL STORIES ABOUT ICONOCLASTIC AUTEURS WORKING IN THE SHADOW OF THE VIETNAM WAR. STEPPING AWAY FROM THIS TRADITION, TODD BERLINER GIVES US A BOLD AND COMPELLING STUDY OF THE STRANGE, PARADOXICAL NARRATIVE STYLE OF SEVENTIES FILMS, WHICH SEEMED TO FLOUT THE CANONICAL STRUCTURE OF THE WELL-MADE FILM. BERLINER SHEDS NEW LIGHT ON A WELL-STUDIED PERIOD. HIS LIVELY PROSE AND THE DELIGHT HE TAKES IN EXPLICATING THE CLASSICS OF THAT ERA MAKE THIS BOOK A REAL PLEASURE TO READ."---STEPHEN PRINCE, PROFESSOR OF CINEMA AT VIRGINIA TECH AND AUTHOR OF FIRESTORM: AMERICAN FILM IN THE AGE OF TERRORISM "THE WAVE OF INNOVATIVE FILMMAKING THAT SURGED IN 1970S HOLLYWOOD HAS COME TO BE CHERISHED AS DEARLY BY MANY CINEASTES AS THE EARLIER 'GOLDEN AGE' OF STUDIO FILMMAKING. AMERICAN FILMMAKING OF THIS PERIOD HAS BEEN MUCH DISCUSSED IN RELATION TO THE CRISIS OF THE FILM INDUSTRY AND THE SOCIOPOLITICAL CURRENTS OF THE TIME, TODD BERLINER'S IMPORTANT STUDY FOCUSES ON WHAT IS USUALLY TAKEN FOR GRANTED IN SUCH WORK: THE FORM, TEXTURE, AND TONE OF THE FILMS THEMSELVES, AND THE EXPERIENCES THAT THEY CREATE FOR SPECTATORS. HIS EXACTING AND WIDE-RANGING STUDY EXPLORES THE INTERPLAY BETWEEN NARRATIVE UNITY AND 'INCONGRUITY,' AS IT IS MANIFESTED IN DIFFERENT WAYS IN ACKNOWLEDGED CLASSICS DIRECTED BY COPPOLA, FRIEDKIN, SCORSESE, AND CASSAVETES, AS WELL AS IN MANY LESS WELL-KNOWN FILMS. BERLINER

ALSO SHOWS HOW THESE FILMS HAVE HAD A LASTING IMPACT ON HOLLYWOOD FILMMAKING. HOLLYWOOD INCOHERENT PROVIDES THE SUSTAINED AND SYSTEMATIC EXPLORATION OF THE AESTHETICS OF THE 'HOLLYWOOD RENAISSANCE' THAT THE FILMS DESERVE AND THE FIELD OF FILM STUDIES NEEDS."---MURRAY SMITH, PROFESSOR OF FILM STUDIES, UNIVERSITY OF KENT

DEATH 24x A SECOND LAURA MULVEY 2006-03 A FASCINATING EXPLORATION OF THE ROLE NEW MEDIA TECHNOLOGIES PLAY IN OUR EXPERIENCE OF FILM.

IN THE REALM OF PLEASURE GAYLYN STUDLAR 1992 IN A MAJOR REVISION OF FEMINIST-PSYCHOANALYTIC THEORIES OF FILM PLEASURE AND SEXUAL DIFFERENCE, STUDLAR'S CLOSE TEXTUAL ANALYSIS OF THE SIX PARAMOUNT FILMS DIRECTED BY JOSEF VON STERNBERG AND STARRING MARLENE DIETRICH PROBES THE SOURCE OF THEIR VISUAL AND PSYCHOLOGICAL COMPLEXITY. BORROWING FROM GILLES DELEUZE'S PSYCHOANALYTIC-LITERARY APPROACH, STUDLAR SHOWS HOW MASOCHISM EXTENDS BEYOND THE CLINICAL REALM, INTO THE ARENA OF ARTISTIC FORM, LANGUAGE, AND PRODUCTION OF PLEASURE. THE AUTHOR'S EXAMINATION OF THE VON STERNBERG/DIETRICH COLLABORATIONS SHOWS HOW THESE FILMS, WITH THE MOTHER FIGURE EMBODIED IN THE ALLURING YET ANDROGYNOUS DIETRICH, OFFER A KEY FOR UNDERSTANDING FILM'S "MASOCHISTIC AESTHETIC." STUDLAR ARGUES THAT MASOCHISM'S BROADER SIGNIFICANCE TO FILM STUDY LIES IN THE SIMILARITIES BETWEEN THE STRUCTURES OF PERVERSION AND THOSE OF THE CINEMATIC APPARATUS, AS A DREAM SCREEN REVIVING ARCHAIC VISUAL PLEASURES FOR BOTH MALE AND FEMALE SPECTATORS.

HOLLYWOOD BLOODSHED JAMES KENDRICK 2009-03-30 IN *HOLLYWOOD BLOODSHED*, JAMES KENDRICK PRESENTS A FASCINATING LOOK INTO THE POLITICAL AND IDEOLOGICAL INSTABILITIES OF THE 1980s AS STUDIED THROUGH THE LENS OF CINEMA VIOLENCE. KENDRICK USES IN-DEPTH CASE STUDIES TO REVEAL HOW DRAMATIC CHANGES IN THE FILM INDUSTRY AND ITS TREATMENT OF CINEMATIC BLOODSHED DURING THE REAGAN ERA REFLECTED SHIFTING SOCIAL TIDES AS HOLLYWOOD STRUGGLED TO FIND A BALANCE BETWEEN THE LUCRATIVE NECESSITY OF SCREEN VIOLENCE AND THE RISING SURGE OF CONSERVATISM. AS PUBLIC OPINION SHIFTED TOWARD THE RIGHT AND INCREASING EMPHASIS WAS PLACED ON ISSUES SUCH AS HIGHER MILITARY SPENDING, FAMILY VALUES, AND "MONEY CULTURE," FILM EXECUTIVES WERE FACED WITH AN EPIC DILEMMA: THE VIOLENT ASPECTS OF CINEMA THAT HAD BEEN THE STUDIOS' BREAD AND BUTTER WERE NOW ALMOST UNIVERSALLY REJECTED BY MAINSTREAM AUDIENCES. FAR FROM ELIMINATING SCREEN BLOODSHED ALTOGETHER, STUDIOS FOUND NEW WAYS OF PACKAGING VIOLENCE THAT WOULD ALLOW THEM TO CONTINUE TO ATTRACT AUDIENCES WITHOUT RISKING PUBLIC OUTCRY, USHERING IN A PERIOD OF MAJOR TRANSITION IN THE FILM INDUSTRY. STUDIOS BEGAN TO SHY AWAY FROM THE REVOLUTIONARY DIRECTORS OF THE 1970s— MANY OF WHOM HAD RISEN TO FAME THROUGH IDEOLOGICALLY CHALLENGING FILMS CHARACTERIZED BY A MORE DISTURBING BRAND OF VIOLENCE— WHILE SIMULTANEOUSLY CLEARING THE WAY FOR A NEW ERA IN FILM. THE 1980s WOULD SEE THE ASCENT OF ENTERTAINMENT CONGLOMERATES AND POWERFUL PRODUCERS AND THE METEORIC RISE OF THE BLOCKBUSTER— A FILM WITH NO LESS VIOLENCE THAN ITS EARLIER COUNTERPARTS, BUT WITH ACTION-ORIENTED THRILLS RATHER THAN MORE TROUBLING IMAGES OF BRUTALITY. KENDRICK ANALYZES THESE AND OTHER RADICAL CINEMATIC CHANGES BORN OF THE CONSERVATIVE SOCIAL CLIMATE OF THE 1980s, INCLUDING THE DISAVOWAL OF HORROR FILMS IN THE EFFORT TO PRESENT A MORE ACCEPTABLE PUBLIC IMAGE; THE CREATION OF THE PG-13 RATING TO DESIGNATE THE GRAY AREA OF MOVIE VIOLENCE BETWEEN PG AND R RATINGS; AND THE COMPLEXITY OF MARKETING THE VIOLENCE OF WAR MOVIES FOR AUDIENCE PLEASURE. THE RESULT IS A RIVETING STUDY OF AN OFTEN OVERLOOKED, YET NEVERTHELESS FASCINATING TIME IN CINEMA HISTORY. WHILE MANY VOLUMES HAVE FOCUSED ON THE VIOLENT FILMS OF THE NEW AMERICAN CINEMA DIRECTORS OF THE 1970s OR THE RISE OF ICONS SUCH AS WOO, TARANTINO, AND RODRIGUEZ IN THE 1990s, KENDRICK'S *HOLLYWOOD BLOODSHED* BRIDGES A MAJOR GAP IN FILM STUDIES. THIS COMPREHENSIVE VOLUME OFFERS MUCH-NEEDED PERSPECTIVE ON A DECADE THAT ALTERED THE HISTORY OF HOLLYWOOD— AND AMERICAN CULTURE— FOREVER.

MOVIES AND METHODS BILL NICHOLS 1976 FIFTY THEORETICAL ESSAYS BY DISTINCTIVELY ORIGINAL AND INFLUENTIAL FILM CRITICS AND FILMMAKERS ARE GROUPED IN CATEGORIES HAVING TO DO WITH GENERAL CONSIDERATIONS, STRUCTURALISM-SEMIOLOGY, POLITICAL FACTORS, GENRE, FEMINISM, AUTEUR THEORY, AND MISE-EN-SCENE

THE CINEMATIC SUBLIME NATHAN CARROLL 2020-06-02 THIS INTERDISCIPLINARY VOLUME IS DEDICATED TO EXPLORING THE IDEA OF THE CINEMATIC SUBLIME BY BRINGING TOGETHER THE DISCIPLINES OF FILM STUDIES AND AESTHETICS TO EXAMINE CINEMA AND CINEMATIC EXPERIENCE. EXPLORES THE IDEA OF 'THE SUBLIME' IN CINEMA FROM A VARIETY OF PERSPECTIVES; THE ESSAYS RANGE IN FOCUS FROM EARLY CINEMA, THROUGH CLASSICAL HOLLYWOOD, DOCUMENTARY, AVANT-GARDE AND ART CINEMA TRADITIONS, AND ON TO CONTEMPORARY DIGITAL CINEMA. THE BOOK AIMS TO APPLY THE DISCUSSION OF THE SUBLIME IN PHILOSOPHY TO CINEMA AND TO INTERROGATE THE WAYS IN WHICH CINEMA ENGAGES WITH THIS TRADITION. OFFERS NEW AND EXCITING INSIGHTS INTO HOW CINEMA ENGAGES WITH TRADITIONAL HISTORICAL AND AESTHETIC DISCOURSE. ORIGINAL AND WIDE-RANGING, THIS CLEAR AND COHERENT VOLUME IS A USEFUL RESOURCE FOR BOTH POST-GRADUATE STUDENTS AND ESTABLISHED SCHOLARS INTERESTED IN THE INTERRELATIONS BETWEEN FILM AND PHILOSOPHY. THE RANGE OF MATERIAL COVERED IN THE INDIVIDUAL ESSAYS MAKES THIS A WIDE-

RANGING AND VERY USEFUL INTRODUCTION TO THE TOPIC. A SIGNIFICANT NEW CONTRIBUTION TO THE LITERATURE ON FILM- PHILOSOPHY. WHAT SETS THIS READER APART FROM THE EXISTING BOOKS ON THE SUBJECT IS THE WIDER SCOPE. IT EMBRACES BOTH PHILOSOPHERS AND FILM SCHOLARS TO CONSIDER FILMS FROM THROUGHOUT FILM HISTORY IN LIGHT OF THEORIES OF THE SUBLIME FROM THROUGHOUT THE HISTORY OF PHILOSOPHY. IN DOING SO IT AIMS TO DEMONSTRATE THE DIVERSE VALUE OF SUBLIME APPROACHES (VERSUS A SINGULAR DEFINITION AND PHILOSOPHICAL PERSPECTIVE) TO A WIDER RANGE OF FILMS THAN HAS PREVIOUSLY BEEN CONSIDERED. AN ORIGINAL AND STIMULATING COLLECTION OF ESSAYS CONTRIBUTING NEW INSIGHTS INTO THE CROSSOVER BETWEEN HISTORICAL AND AESTHETIC APPROACHES TO CONTEMPORARY CINEMA AND CINEMATIC EXPERIENCE. THE MAIN READERSHIP WILL BE ACADEMIC MARKETS INCLUDING FILM STUDIES AND PHILOSOPHY, AND ACADEMICS WITH AN INTEREST IN THE LEGACIES OF BURKE AND KANT ON AESTHETICS. USEFUL FOR TEACHING AESTHETICS THROUGH CINEMATIC ILLUSTRATION AND APPLICATION. APPROPRIATE TO FINAL YEAR UNDERGRADUATE AND POSTGRADUATE STUDENTS WITH AN INTEREST IN IDEAS AT THE BOUNDARIES OF CONTEMPORARY FILM STUDIES.

EMBODIED VISIONS TORBEN GRODAL 2009-03-17 EMBODIED VISIONS PRESENTS A GROUNDBREAKING ANALYSIS OF FILM THROUGH THE LENS OF BIOCULTURALISM, REVEALING HOW HUMAN BIOLOGY AS WELL AS HUMAN CULTURE DETERMINE HOW FILMS ARE MADE AND EXPERIENCED. THROUGHOUT HIS STUDY, TORBEN GRODAL USES THE BREAKTHROUGHS OF MODERN BRAIN SCIENCE TO EXPLAIN CENTRAL FEATURES OF FILM AESTHETICS AND TO CONSTRUCT A GENERAL MODEL OF AESTHETIC EXPERIENCE-WHAT HE TERMS THE PECMA FLOW MODEL-THAT DEMONSTRATES THE MOVEMENT OF INFORMATION AND EMOTIONS IN THE BRAIN WHEN VIEWING FILM. EXAMINING A WIDE ARRAY OF GENRES-ANIMATION, ROMANCE, PORNOGRAPHY, FANTASY, HORROR-FROM EVOLUTIONARY AND PSYCHOLOGICAL PERSPECTIVES, GRODAL ALSO REFLECTS ON SOCIAL ISSUES AT THE INTERSECTION OF FILM THEORY AND NEUROPSYCHOLOGY. THESE INCLUDE MORAL PROBLEMS IN FILM VIEWING, HOW WE EXPERIENCE REALISM AND CHARACTER IDENTIFICATION, AND THE VALUE OF THE SUBJECTIVE FORMS THAT CINEMA UNIQUELY ELABORATES.

A CERTAIN TENDENCY OF THE HOLLYWOOD CINEMA, 1930-1980 ROBERT B. RAY 2020-07-21 ROBERT B. RAY EXAMINES THE IDEOLOGY OF THE MOST ENDURINGLY POPULAR CINEMA IN THE WORLD--THE HOLLYWOOD MOVIE. AIDED BY 364 FRAME ENLARGEMENTS, HE DESCRIBES THE DEVELOPMENT OF THAT HISTORICALLY OVERDETERMINED FORM, GIVING CLOSE READINGS OF FIVE TYPICAL INSTANCES: CASABLANCA, IT'S A WONDERFUL LIFE, THE MAN WHO SHOT LIBERTY VALANCE, THE GODFATHER, AND TAXI DRIVER. LIKE THE HEROES OF THESE MOVIES, AMERICAN FILMMAKING HAS AVOIDED COMMITMENT, IN BOTH PLOT AND TECHNIQUE. INSTEAD OF CHOOSING LEFT OR RIGHT, AVANT-GARDE OR TRADITION, AMERICAN CINEMA TRIES TO HAVE IT BOTH WAYS. ALTHOUGH HOLLYWOOD'S COMMERCIAL SUCCESS HAS LED THE WORLD AUDIENCE TO EQUATE THE AMERICAN CINEMA WITH FILM ITSELF, HOLLYWOOD FILMMAKING IS A PARTICULAR STRATEGY DESIGNED TO RESPOND TO SPECIFIC HISTORICAL SITUATIONS. AS AN ART RESTRICTED IN THEORETICAL SCOPE BUT RICH IN INDIVIDUAL VARIATIONS, THE AMERICAN CINEMA POSES THE MOST INTERESTING QUESTION OF POPULAR CULTURE: DO DISSIDENT FORMS HAVE ANY CHANCE OF REMAINING FREE OF A MASS MEDIUM SEEKING TO CO-OPT THEM?