

Contemporary American Cinema

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RICHARD JULISSA

Contemporary American Cinema Peter Lang

Contemporary U.S. Cinema is a forceful exploration of the tumultuous changes that have dominated the shifting landscape of American film-making over the past three decades. From the explosive release of Easy Rider to the excesses of Heaven's Gate and the comic book figures of Spider-Man, its aim is to examine the economic, social and cultural contexts of mainstream and independent American films. The book divides into nine provocative chapters with material on: the most significant individual film-makers, such as Scorsese, Coppola and Lucas, as well as independent film-makers like Jarmusch and Anders the careers of leading actors of the last thirty years, such as Jack Nicholson, Robert Redford and Julia Roberts, whilst exploring the powerful position of the film star in the modern American film-making process the economics of Contemporary U.S. Cinema with particular reference to the tortuous journey from production, distribution and exhibition of Waterworld and Titanic the artistic influence of foreign film-makers, such as François Truffaut and Jean-Luc Godard, and explores Hollywood's increasing dominance and reliance on the global market genres, sequels and the recent developments in computer-based technologies, using examples from The Godfather I - III, The Matrix, the Star Wars saga and remakes from Shaft to Ocean's Eleven The book is illustrated with stills throughout and includes a bibliography and annotated further reading list.

[Men in Contemporary American Cinema](#) Routledge

Contemporary Black American Cinema offers a fresh collection of essays on African American film, media, and visual culture in the era of global multiculturalism. Integrating theory, history, and criticism, the contributing authors deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels's directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of "fat suit" films, and celebrate the innovation of avant-garde and experimental cinema.

[Contemporary Latin American Cinema](#) Edinburgh University Press

What do contemporary American movies and directors have to say about the relationship between nature and art? How do science fiction films like Steven Spielberg's A.I. and Darren Aronofsky's π represent the apparent oppositions between nature and culture, wild and tame? Steven Dillon's intriguing new volume surveys American cinema from 1990 to 2002 with substantial descriptions of sixty films, emphasizing small-budget independent American film. Directors studied include Steven Soderbergh, Darren Aronofsky, Todd Haynes, Harmony Korine, and Gus Van Sant, as well as more canonical figures like Martin Scorsese, Robert Altman, David Lynch, and Steven Spielberg. The book takes its title and inspiration from Andrei Tarkovsky's 1972 film Solaris, a science fiction ghost story that relentlessly explores the relationship between the powers of nature and art. The author argues that American film has the best chance of aesthetic success when it acknowledges that a film is actually a film. The best American movies tell an endless ghost story, as they perform the agonizing nearness and distance of the cinematic image. This groundbreaking commentary examines the rarely seen bridge between select American film directors and their typically more adventurous European counterparts. Filmmakers such as Lynch and Soderbergh are cross-cut together with Tarkovsky and the great French director, Jean-Luc Godard, in order to test the limits and possibilities of American film. Both enthusiastically cinephilic and fiercely critical, this book puts a decade of U.S. film in its global place, as part of an ongoing conversation on nature and art.

[Contemporary Cinema of Latin America](#) Berghahn Books

This bold and original book examines in detail a relatively new genre of film--the erotic thriller. Linda Ruth Williams traces the genre's exploitation of pornography and noir, discusses mainstream stars (including Michael Douglas and Sharon Stone) as well as genre-branded direct-to-video stars, charts the work of key producers and directors, and considers home videos as a distinct form of viewing pleasure. She maps the history of the genre, analyzing hundreds of movies from blockbusters such as Basic Instinct, Fatal Attraction, and In the Cut to straight-to-video film titles such as Carnal Crimes, Sins of Desire, and Night Eyes. Williams's witty and illuminating readings tell the story of this sensational genre and contribute to the analysis of mainstream screen sex--and its censorship--at the beginning of the 21st century. She shows that as the erotic thriller plays out the sexual fantasies of contemporary America, it also provides a vehicle for marketing those fantasies globally.

Production Design in the Contemporary American Film Indiana University Press

"In this fascinating in-depth study of the impact of nostalgia on contemporary American cinema, Christine Sprengler unpicks the history of the concept and explores its significance in theory and practice. She offers a lucid analysis of the development of nostalgia in American society and culture, navigating a path through the key debates and aligning herself with recent attempts to recuperate its critical potential. This journey opens up the myriad permutations of nostalgia across visual and material culture and their interface with cinema, with the 1950s emerging as a privileged moment. Four case studies (Sin City, Far From Heaven, The Aviator and The Good German) analyse the ways in which aspects of visual design such as props, costume and colour contribute to the nostalgic aesthetic, allowing for both critical distance and emotion. Written with verve, style and impressive attention to detail, Screening Nostalgia is an invaluable addition to existing scholarship. It is also essential reading for anyone interested in the ways in which we access the past through cinema." · Pam Cook, Professor Emerita in Film, University of Southampton

Subjectivity, Immediacy, and the Digital University of Texas Press

A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

Mean Streets and Raging Bulls Routledge

The sensual experience generated by the diegetic film allows the comprehension of the narrated event to frame the representation practiced in film.

In a similar vein, the historiography of the historical diegetic film transmits its perspective of the historical event it represents to the audience through its sensual experience. Exploring the significance of mainstream film's practice of historical representations, this book focuses on the shift of the historiography of World War II in Hollywood films. Adopting a comparative study, it discusses World War II films made during the Bush administration after 9/11 and those produced during the presidency campaign period of Obama.

Ten Key Films Springer

Contemporary American CinemaMcGraw-Hill Education (UK)

[Beyond Backlash](#) Intellect Books

This volume explores the recent 'adolescent turn' in contemporary Latin American cinema, challenging many of the underlying assumptions about the nature of youth and distinguishing adolescence as a distinct and vital area of study. Its contributors examine the narrative and political potential of teenage protagonists in a range of recent films from the region, acknowledging the distinct emotional registers that are at play throughout adolescence and releasing teenage subjectivities from restrictive critical and theoretical emphases on theories of childhood. As the first academic study to examine the figure of the adolescent in contemporary Latin American film, New Visions of Adolescence in Contemporary Latin American Cinema thus presents a timely and innovative analysis of issues of sexuality and gender, political and domestic violence and social class, and will be of significant interest to students and researchers in Latin American Studies, Cultural Studies, World Cinema and Childhood Studies.

A Critical Study of 23 Movies and Their Designers Wayne State University Press

This text presents the most appropriate theories and methods for analyzing contemporary America cinema. Using an innovative approach to writing about individual movies, each of the main chapters examines the assumptions behind one traditional theory of film (e.g. auteurism, narratology, psychoanalysis), distills a method of analysis from it, and then analyzes a contemporary American movie. The text then goes beyond traditional theory by analyzing the same movie using a more current theory and method (e.g. new media theory, deconstruction, cognitivism).

Historical Reassessment in Contemporary American Cinema SUNY Press

This engaging book explores some of the most significant films to emerge from Latin America since 2000, an extraordinary period of international recognition for the region's cinema. Each chapter assesses an individual film, with some contributors considering the reasons for the unprecedented commercial and critical successes of movies such as City of God, The Motorcycle Diaries, Y tu mamá también, and Nine Queens, while others examine why equally important films failed to break out on the international circuit. Written by leading specialists, the chapters not only offer textual analysis, but also trace the films' social context and production conditions, as well as critical national and transnational issues. Their well-rounded analyses provide a rich picture of the state of contemporary filmmaking in a range of Latin American countries. Nuanced and thought-provoking, the readings in this book will provide invaluable interpretations for students and scholars of Latin American film. Contributions by: Sarah Barrow, Nuala Finnegan, David William Foster, Miraim Haddu, Geoffrey Kantaris, Deborah Shaw, Lisa Shaw, Rob Stone, Else R. P. Vieira, and Claire Williams.

Screens Fade to Black Springer

Utopianism, alongside its more prevalent dystopian opposite together with ecological study has become a magnet for interdisciplinary research and is used extensively to examine the most influential global medium of all time. The book applies a range of interdisciplinary strategies to trace the evolution of ecological representations in Hollywood film from 1950s to the present, which has not been done on this scale before. Many popular science fiction, westerns, nature and road movies, as listed in the filmography are extensively analysed while particularly privileging ecological moments of sub.

The Violent Woman Psychology Press

Viewing contemporary Latin American films through the lens of queer studies reveals that many filmmakers are exploring issues of gender identity and sexual difference, as well as the homophobia that attempts to defeat any challenge to the heterosexual norms of patriarchal culture. In this study of queer issues in Latin American cinema, David William Foster offers highly perceptive queer readings of fourteen key films to demonstrate how these cultural products promote the principles of an antiheterosexist stance while they simultaneously disclose how homophobia enforces the norms of heterosexuality. Foster examines each film in terms of the ideology of its narrative discourse, whether homoerotic desire or a critique of patriarchal heterosexism and its implications for Latin American social life and human rights. His analyses underscore the difficulties involved in constructing a coherent and convincing treatment of the complex issues involved in critiquing the patriarchy from perspectives associated with queer studies. The book will be essential reading for everyone working in queer studies and film studies. The films discussed in this book are: De eso no se habla (I Don't Want to Talk about It)El lugar sin límites (The Place without Limits)Aqueles dois (Those Two)Convivencia (Living Together)Conducta impropia (Improper Conduct)The Disappearance of García LorcaLa Virgen de los Sicarios (Our Lady of the Assassins)Doña Herlinda y su hijo (Doña Herlinda and Her Son)No se lo digas a nadie (Don't Tell Anyone)En el paraíso no existe el dolor (There Is No Suffering in Paradise)A intrusa (The Interloper)Plata

quemada (Burnt Money)Afrodita (Aphrodite)Fresa y chocolate (Strawberry and Chocolate)

American Cinema in the Shadow of 9/11 McFarland

The suburban landscape is inseparable from American culture. Suburbia does not only relate to the geographical concept, but also describes a cultural space incorporating people's hopes for a safe and prosperous life. Suburbia marks a dynamic ideological space constantly influenced and recreated by both the events of everyday life and artistic discourse. Fictional texts do not merely represent suburbia, but also have a decisive role in the shaping of suburban spaces. The widely held idealized image of suburbia evolved in the 1950s. Today, reality deviates from the concept of suburbs projected back then, due to e.g. high divorce rates and an increase of crime. Nevertheless, the nostalgic view of the suburbs as the "Promised Land" has survived. Postwar critics object to this perception, considering the suburbs rather as depressing landscapes of mass-consumption, conformity and alienation. This book exemplifies the dualistic representation of suburbs in contemporary American cinema by analyzing Pleasantville, The Truman Show and American Beauty. It examines how utopian concepts of suburbia are created culturally and psychologically in the films, and how the underlying anxieties of the suburban experience, visualized by the dystopian narratives, challenge this ideal.

Masculinity and Film Performance Rowman & Littlefield

When teenagers began hanging out at the mall in the early 1980s, the movies followed. Multiplex theaters offered teens a wide array of perspectives on the coming-of-age experience, as well as an escape into the alternative worlds of science fiction and horror. Youth films remained a popular and profitable genre through the 1990s, offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities. Drawing examples from hundreds of popular and lesser-known youth-themed films, Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s. He focuses on five subgenres—school, delinquency, horror, science, and romance/sexuality—to explore how they represent teens and their concerns, how these representations change over time, and how youth movies both mirror and shape societal expectations and fears about teen identities and roles. He concludes that while some teen films continue to exploit various notions of youth sexuality and violence, most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face.

Breaking into the Global Market McGraw-Hill Education (UK)

A lively and engaging study of on-screen and off-screen performances of masculinity, focusing on well-known male actors in American film and popular culture in the 1990s and 2000s. Peberdy examines specific social, cultural, historical and political contexts that have affected age, race, sexuality and fatherhood on screen.

Contemporary African American Cinema Oxford University Press

This book examines how African American directors have depicted racial issues since the mid-90s, revealing the ways in which they both consciously avoid and sometimes utilize racial stereotypes.

Generation Multiplex Edinburgh University Press

Locating contemporary Black filmmaking squarely within the mainstream film industry, Antonio (film, television, and new media, New York U.) explores *New Jack City*, *Boyz n the Hood*, *Juice*, *Just Another Girl on the I.R.T.*, and *Clockers*. She argues that these films simultaneously pushed African American political and social aspirations while existing in the space of the classic American gangster genre. Annotation copyrighted by Book News, Inc., Portland, OR.

The Erotic Thriller in Contemporary Cinema Rowman & Littlefield Publishers

Contemporary Latin American Cinema investigates the ways in which neoliberal measures of privatization, de-regularization and austerity introduced in Latin America during the 1990s have impacted film production and film narratives. The collection examines the relationship between economic policies and the films that depict recent transformations in many Latin American countries, demonstrating how contemporary Latin American film has not only criticized and resisted, but also benefitted from neoliberal advancements. Based on films produced in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Mexico and Peru since 2010, the fourteen case studies illustrate neoliberalism's effects, from big industries to small national cinemas. It also shows the new types of producers that have emerged, and the novel patterns of distribution, exhibition and consumption that shape and influence the Latin American filmscape. Through industry studies, reception analyses and close readings, this book establishes an informative and accessible text for scholars and students alike.

The Legacy of Film Noir in Contemporary American Cinema ABC-CLIO

This engaging book explores some of the most significant films to emerge from Latin America since 2000, an extraordinary period of international recognition for the region's cinema. Each chapter assesses an individual film, with some contributors considering the reasons for the unprecedented commercial and critical successes of movies such as *City of God*, *The Motorcycle Diaries*, *Y tu mamá también*, and *Nine Queens*, while others examine why equally important films failed to break out on the international circuit. Written by leading specialists, the chapters not only offer textual analysis, but also trace the films' social context and production conditions, as well as critical national and transnational issues. Their well-rounded analyses provide a rich picture of the state of contemporary filmmaking in a range of Latin American countries. Nuanced and thought-provoking, the readings in this book will provide invaluable interpretations for students and scholars of Latin American film. Contributions by: Sarah Barrow, Nuala Finnegan, David William Foster, Miraim Haddu, Geoffrey Kantaris, Deborah Shaw, Lisa Shaw, Rob Stone, Else R. P. Vieira, and Claire Williams.