Contemporary American Cinema | dd1674ded50401d1514de871a0fa776c

Contemporary Latin American Cinema

In this fascinating in-depth study of the impact of nostalgia on contemporary American cinema, Christine Sprengler unpacks 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 book is the first to examine the postfeminist cycle in cinema, with the 1980s emerging as a privileged moment. Four case studies (Sin City, Far From Heaven, The Avatar 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.

The Routledge Companion to Latin American Cinema

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 from the 1990s and 2000s. Peery explores standard cultural, political and political contexts that have affected age, race, sexuality and fatherhood on screen.

Engaging Film Criticism

Contemporary Latin American Cinema investigates the ways in which neoliberal measures of privatization, de-regulation and austerity introduced in Latin America during the 1980s 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 postfeminism’s most salient tensions and anxieties have been reflected and negotiated in the American romance film. Case studies of a broad range of Hollywood and independent films reveal how the postfeminist romance cycle is intertwined with contemporary women’s ambivalence and broader cultural anxieties about women’s changing social and political status.

Contemporary Black American Cinema

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 delightfully connect interdisciplinary perspectives from African American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the interpretive registers of the African American cinema. This collection explores the ways in which African American cinema has been a site of resistance and representation and power, 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

Film Directors and Emotion

In virtually every aspect of culture—health, marriage, family, morals, politics, sex, race, economy—American men of the past two decades have faced changing social conditions and confronted radical questions about themselves. In Millennial Masculinity, editor Timothy Shary collects fourteen contributions that consider male representation in films made at the turn of the century to explore precisely how those questions have been posed and answered in the new century. The book shows how masculinist and feminizing forces have shaped the first twenty years of the new millennium and demonstrates how they are negotiating and transforming the cultural meanings of masculinity and femininity. The collection consists of fourteen original essays ranging in scope from directors such as Martin Scorsese, Wes Anderson, and David Fincher; “Exceptional Sexualities” examines male love and sex through movies like Brokeback Mountain and Wedding Crashers; and “Facing Race” explores masculinity through race in films like Trainwreck and Blackkklansman. The book ends with a final chapter on the future of masculinity in film.

Euro Horror

This engaging book explores Latin American cinema since 2000, an extraordinary period of international recognition. Leading specialists consider the reasons for the unprecedented commercial and critical successes of movies such as City of God, The Motorcycle Diaries, Y Tu Mama Tambien, and Nine Queens, as well as equally important films that failed to break out on the international circuit. The chapters cover not only film analysis, but also examines the cultural and political contexts of production and reception. The well-rounded analyzes offer a rich picture of the state of contemporary filmmaking in a range of Latin American countries. Ranstedt and thought provoking, the readings in this book will provide invaluable interpretations for students and scholars of Latin American cinema.

The Solaris Effect

When teenagers began coming out at the end of the early 2000s, 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 remain 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—from how they represent teenagers 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 movies often 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.

Contemporary Latin American Cinema

From Easy Rider to Blair Witch Project, this book is a comprehensive examination of the independent film scene. Exploring the uneasy relationship between independent films and the major studios, the contributors trace the changing ideas and definitions of independent cinema, and the diversity of independent film practices. They consider the ways in which indie films are marketed and distributed, and how new production companies and creative and economic forces for Hollywood. Halle Gerina, contributors ask whether independent filmmakers can also be stars, and consider how indie features like Boys Don’t Cry and Shopping for Fangs address issues of gender, sexuality and ethnicity normally avoided by Hollywood. For all students of film studies and American studies, this cultural journey through independent film history will be an absolute must-read.

Generation Multiplex

Beginning in the 1980s, “Euro Horror” movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at drive-ins and urban grindhouse theaters as those that since then have become known as “art house” movies. The genre was launched by a handful of filmmakers such as Brian De Palma, Martin Scorsese, and David Cronenberg, whose movies were embraced by both Hollywood and the independent cinema. The genre rapidly expanded to include works by directors like Dario Argento, Sergio Leone, and even American filmmakers such as Quentin Tarantino. In this book, Olney explores some of the most popular genres of Euro Horror cinema—including giallo films, named for the yellow covers of Italian pulp fiction, the S&M horror film, and cannibal and zombie films—and analyzes how they and their reception have renewed audience expectations to today.

Contemporary US Cinema

Exploring the films, practitioners, producers and distribution contexts that currently represent American women independent cinema:With the consolidation of auteur cine in the 21st century, female filmmakers have emerged from the margins of mainstream cinema. Examining all aspects of writing, directing, producing, production design and editing, this work provides a comprehensive overview of the diverse independent film practices for women filmmakers. For all students of film studies and American studies, this cultural journey through independent film history will be an absolute must-read.

Download Ebook Contemporary American Cinema
genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practices.

Contributors

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Claire Perkins, Monash University
Sarah Projansky, University of Utah
Maria San Filippo, Goucher College
Michele Schreiber, Emory University

Indie Rebranded

Viewing contemporary American cinema through the lens of queer studies reveals that many filmmakers are exploring issues of gender identity and sexual difference, as well as the homophobic 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 and revealing 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. The author considers the different facets of film in the contexts of political, cultural, social and professional identities; and collaborative and collectivist practices. Contributors

Danielle Beatty, Middle Tennessee State University
Cynthia Baron, Bowling Green State University
Seth Cob, University of Southhampton
Christopher Cole, University of Toronto
Chris Holm, University of Texas at Austin
Scarlett Rose Pham, University of California, Berkeley
Greta Gerwiz, and Pete Doctor—we are to the forefront of this new cinema. It explores how they anamorphose affect and how it functions in the creation or degradation of character and society.

Masculinity and Film Performance

This is a comprehensive introduction to post-classical American cinema. Covering American cinema since 1960, the text looks at the post-classical and non-mainstream cinema.

Hollywood’s Chosen People

Visions of Empire explores film’s function as a medium of national communication, recognizing not just the propaganda film, but the various ways that conventional narrative films embody, question, or critique social values underlying American attitudes toward historical, social, and political events. Stephen Prince discusses Hollywood film productions of the 1960s in terms of salient political issues by including anecdotes about declining U.S. military power, the war in Central America and the prospects for U.S. intervention, the legacy of the Vietnam War, and urban decay. In analyzing these images and narratives, Prince identifies the filmmakers who address these issues and establishes the central framework by considering the political landscape of the Reagan era. Theories about political representation and the place of ideology in film are also examined. Chapters 2 through 5 focus on the major cycles of politics and ideology. Chapter 3 discusses the new Cold War melodramas which played upon fears of the Soviet menace (Rambo, Invasion USA, Red Dawn, and Top Gun). Chapter 3 discusses the small group of films—Fury, Salvador, El Norte and others—that addressed the wars in Latin America and the ways they explained the origins of the conflicts and the U.S. role therein. Various histories and mythologies on film of the Vietnam War are examined in Chapter 4 examples of the symbolic reconstruction of social memory. Chapter 5 looks at politicized science fiction films (Blade Runner, Aliens, Robocop, and Total Recall) offering critical commentaries on the pathologies of contemporary urban society and capitalism.

Film Directors and Emotion

The Contemporary Femme Fatale

This book sheds light on the aesthetics and politics of class in contemporary filmmaking in Venezuela, Cuba, Brazil, Mexico, Argentina, and Chile in the 1960s. Its comparative methodology and combination of close textual and media industrial analyses provides a much-needed update of film figurations of class on the screen.

Contemporary American Cinema

Presents essays that the influence and development of Latin American cinema.

Mean Streets and Raging Bulls

The Routledge Companion to Latin American Cinema is the most comprehensive survey of Latin American cinemas available in a single volume. While highlighting state-of-the-field research, essays also offer readers a deeper understanding of the multifaceted nature of Latin American cinema, reflecting the rich diversity of Latin American film and video production. Scholars who have long embraced the idea that cinema is a space for social change offer their perspectives on the role of film in the political and social fabric of the region, from the recent past to the present. The book features a new introduction to contemporary cinema, with profiles of key figures and cinema movements. Contributors

Sarah E. S. Sinwell, University of Utah
Yannis Tzioumakis, University of Liverpool
Patricia White, Swarthmore College
Patricia R. Zimmermann, Ithaca College

John Moores University
Claudia Costa Pederson, Wichita State University
Claire Perkins, Monash University
Sarah Projansky, University of Utah
Maria San Filippo, Goucher College
Michele Schreiber, Emory University

American Postfeminist Cinema

Looks at how violent women characters disrupt cinematic narrative and challenge cultural ideals.

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Engaging Film Criticism examines recent American cinema in relationship to its ‘imaginative intertexts’—films from earlier decades that engage similar political and cultural themes. This historical encounter provides an unexpected and exciting way of reading popular contemporary films. Eclectic pairings include the Schwarzenegger action film True Lies with the Hitchcock classic North by Northwest, as well as the lampooned Will Smith comedy Wild, Wild West with Buster Keaton’s silent feature The General. Using a theoretically and historically informed brand of criticism, Engaging Film Criticism suggests that today’s Hollywood cinema is every bit as worthy of study as the classics.

Millennial Masculinity

This text presents the most appropriate theories and methods for analyzing contemporary American 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, cognitiveism).

Visions of Empire: Political Imagery in Contemporary American Film

Wonder women, G.I. Janes, and vampire slayers increasingly populate the American cultural landscape. What do these figures mean in the American cultural imagination? What can they tell us about the female body in action or in pain? Real violence explores the way popular American culture thinks about vulnerability, arguing that our culture and our scholarship remain stubbornly invested in the myth of the helpless victim of the female body. The book examines the shifting constructions of vulnerability in the wake of the cultural upheavals of World War II, the Cold War, and 9/11, placing feminine male body on screen alongside representations of the female body in the military, in the interrogation room, and on the margins. Sarah Hagelin challenges the ways film theory and cultural studies confuse vulnerability and femininity. Such films as G.I. Jane and Saving Private Ryan, as well as such post-9/11 television shows as Battlestar Galactica and Deadwood, present vulnerable men who demand our sympathy, abused women who don’t want our pity, and images of the body in pain that do not portray weakness. Hagelin’s intent is to help scholarship catch up to the new iconographies emerging in theaters and in living rooms—images that offer viewers reactions to the suffering body beyond pity, identification with the bleeding body beyond masochism, and feminist images of the female body where we least expect to find them.

New Latin American Cinema

Contemporary U.S. Cinema is a forceful exploration of the tumultuous changes that have dominantly shaped the Hollywood film-making over the past three decades. From the explosive release of Easy Rider to the successes of Heaven’s Gate and the comic book figure 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 Anderson 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 explore Hollywood’s increasing prominence 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.

The Influence of Chinese Action Film on Contemporary American Cinema

American Cinema in the Shadow of 9-11 is a groundbreaking collection of essays by some of the foremost scholars writing in the field of contemporary American film. Through a dynamic critical analysis of the defining moments of the post-9/11 decade, the volume examines and interrogates the impact of 9/11 and the ‘War on Terror’ on American cinema and culture. In a vibrant discussion of films like American Sniper (2014), Zero Dark Thirty (2012), Spectre (2015), The Hateful Eight (2015), Lincoln (2012), The Mist (2007), Children of Men (2006), Edge of Tomorrow (2014) and Avengers: Age of Ultron (2015), noted authors Geoff King, Guy Westwell, John Shelton Lawrence, Ian Scott, Andrew Schopp, James Kendrick, Sean Redmond, Steffen Hantke and many others consider the power of popular film to function as a potent cultural artefact, able to both re-interpret the defining fears and anxieties of the tumultuous era, but also shape them in compelling and resonant ways.

Contemporary American Independent Film

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Histerioigraphy of World War II in Contemporary American Cinema

Cinema is an affective medium. Films move us to feel wonder, joy, and love as well as fear, anger, and sadness. Today, we are living through a new age of sensibility when emotion is given priority over reason. Yet, the history of film has consistently attempted to contain the emotions generated by film. Both aesthetic and ideological, the film has the potential to affect us on our own terms. This book focuses on classical film directors and examines how they allow viewers to make up their own minds about what they feel and think. This book focuses on key films by important auteurs-directors—David Fincher, Bryan Singer, Christopher Nolan, Kathryn Bigelow, Richard Linklater, Barry Jenkins, Greta Gerwig, and Pete Docter—who are at the forefront of this new cinema. It explores how they animate affect and how it functions in the creation or degradation of character and society.

Queer Issues in Contemporary Latin American Cinema

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 cinematography 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

Gender, Ethnicity, and Sexuality in Contemporary American Film

The Politics of Affect and Emotion in Contemporary Latin American Cinema

Explores how, since its apparent demise in the late fifties, the noir genre has been revitalized during the post-studio era.

Violent Woman, The

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.

Revisiting the Fifties

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 represent the apparent oppositions between nature and culture, wild and tame? Steven Olloton’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 Andre 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 and 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 cinematic 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.

Reel Vulnerability

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.

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