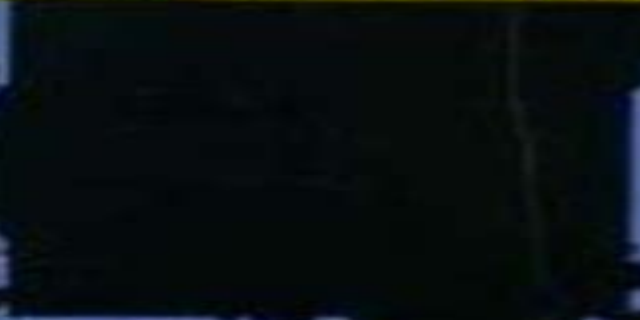




The New American Cinema



Jon Lewis, editor



The New American Cinema

Gregory Frame, Nathan Abrams



The New American Cinema:

The New American Cinema Jon Lewis, 1998 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 Movie Journal Jonas Mekas, 2016-04-19 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 **The Hollywood Renaissance** Peter Krämer, Yannis Tzioumakis, 2018-06-28 In December 1967 Time magazine put Bonnie and Clyde on its cover and proudly declared that Hollywood cinema was undergoing a renaissance For the next few years a wide range of formally and thematically challenging films were produced at the very centre of the American film industry often but by no means always combining success at the box office with huge critical acclaim both then and later This collection brings together acknowledged experts on American cinema to examine thirteen key films from the years 1966 to 1974 starting with Who s Afraid of Virginia Woolf a major studio release which was in effect exempted from Hollywood s Production Code and thus helped to liberate American filmmaking from self censorship Long standing taboos to do with sex violence race relations drugs politics religion and much else could now be broken often in conjunction with extensive stylistic experimentation Whereas most previous scholarship has examined these developments through the prism of auteurism with its tight focus on film directors and their oeuvres the contributors to this collection also carefully examine production histories and processes In doing so they pay particular attention to the economic underpinnings and collaborative nature of filmmaking the influence of European art cinema as well as of exploitation experimental and underground films and the connections between cinema and other media notably publishing music and theatre Several chapters show how the innovations of the Hollywood Renaissance relate to further changes in American cinema from the mid 1970s onwards *The New American Cinema, 1956-1960* Blaine Allan, Funnel Experimental Film Theatre, 1984 **The New American Cinema** Michael A. Butrim, 1988 *The new American cinema* Otis L. Guernsey, 1966 *The New American Cinema Movement* Robert Pike, Creative Film Society, 196? **The New Hollywood** Peter Krämer, 2006-03-17 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 Kr mer 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

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

Contemporary American Cinema Linda Ruth Williams, Michael Hammond, 2006-05 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 New Wave, New Hollywood Gregory Frame, Nathan Abrams, 2021-09-23 As a period of film history The American New Wave ordinarily understood as beginning in 1967 and ending in 1980 remains a preoccupation for scholars and audiences alike In traditional accounts it is considered to be bookended by two periods of conservatism and viewed as a brief period of explosive creativity within the Hollywood system From Bonnie and Clyde to Heaven s Gate it produced films that continue to be watched discussed analysed and poured over It has however also become rigidly defined as a cinema of director auteurs who made a number of aesthetically and politically significant films This has led to marginalization and exclusion of many important artists and filmmakers as well as a temporal rigidity about what and who is considered part of the New Wave proper This collection seeks to reinvigorate debate around this area of film history It also looks in part to demonstrate the legacy of aesthetic experimentation and political radicalism after 1980 as part of the legacy of the New Wave Thanks to important new work that questions received scholarly wisdom reveals previously marginalised filmmakers and the films they made considers new genres personnel and films under the banner of New Wave New Hollywood and reevaluates the traditional approaches and perspectives on the films that have enjoyed most critical attention New Wave New Hollywood Reassessment Recovery Legacy looks to begin a new discussion about Hollywood cinema after 1967 The Roots of Modern Hollywood Nick Smedley, 2014 In this insightful study of Hollywood cinema since 1969 film historian Nick Smedley traces the cultural and intellectual heritage of American films showing how the more thoughtful recent cinema owes a profound debt to Hollywood s traditions of liberalism first articulated in the New Deal era Although American cinema is not usually thought of as politically or socially engaged Smedley demonstrates how Hollywood can be seen as one of the most value laden of all national cinemas Drawing on a long historical view of the persistent trends and themes in Hollywood cinema Smedley illustrates how films from recent decades have continued to explore the balance between unbridled individualistic capitalism and a more socially engaged liberalism He also brings out the persistence of pacifism in Hollywood s consideration of American foreign policy in Vietnam and the Middle East His third theme concerns the treatment of women in Hollywood films and the belated acceptance by the film community of a wider role for the American post feminist woman Featuring important new interviews with four of Hollywood s most influential directors Michael Mann Peter Weir Tony Gilroy and Paul Haggis The Roots of Modern Hollywood is an

incisive account of where Hollywood is today and the path it has taken to get there **New American Cinema Group and Film-Makers' Cooperative(s)** ,1999 **The New American Cinema** Gregory Battcock,1967 Collected essays on underground films in America *A New American Cinema* Belinda Marie Baldwin,2003 When the Movies Mattered Jonathan Kirshner,Jon Lewis,2019-06-15 In *When the Movies Mattered* Jonathan Kirshner and Jon Lewis gather a remarkable collection of authors to revisit the unique era in American cinema that was New Hollywood Ten eminent contributors some of whom wrote about the New Hollywood movement as it unfolded across the 1960s and 1970s assess the convergence of film industry developments and momentous social and political changes that created a new type of commercial film that reflected those revolutionary influences in American life Even as New Hollywood first took shape film industry insiders and commentators alike realized its significance At the time Pauline Kael compared the New Hollywood to the tangled bitter flowering of American letters in the 1850s and David Thomson dubbed the era the decade when movies mattered Thomson's words provide the impetus for this volume in which a cohort of seasoned film critics and scholars who came of age watching the movies of this era reflect upon and reconsider this golden age in American filmmaking Contributors Molly Haskell Heather Hendershot J Hoberman George Kouvaros Phillip Lopate Robert Pippin David Sterritt David Thomson American Cinema/American Culture John Belton,2021 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 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: American Culture* 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. *American Film History*, Cynthia Lucia, Roy Grundmann, Art Simon, 2015-09-08. From the American underground film to the blockbuster superhero, this authoritative collection of introductory and specialized readings explores the core issues and developments in American cinematic history during the second half of the twentieth century through the present day. Considers essential subjects that have shaped the American film industry from the impact of television and CGI to the rise of independent and underground film from the impact of the civil rights, feminist, and LGBT movements to that of 9/11. Features a student-friendly structure dividing coverage into the periods 1960-1975, 1976-1990, and 1991 to the present day, each of which opens with an historical overview. Brings together a rich and varied selection of contributions by established film scholars combining broad historical, social, and political contexts with detailed analysis of individual films, including *Midnight Cowboy*, *Nashville*, *Cat Ballou*, *Chicago*, *Back to the Future*, *Killer of Sheep*, *Daughters of the Dust*, *Nothing But a Man*, *Ali*, *Easy Rider*, *The Conversation*, *The Texas Chain Saw Massacre*, *Longtime Companion*, *The Matrix*, *The War Tapes*, the *Batman* films, and selected avant-garde and documentary films among many others. Additional online resources, such as sample syllabi which include suggested readings and filmographies for both general and specialized courses, will be available online. May be used alongside *American Film History: Selected Readings, Origins to 1960* to provide an authoritative study of American cinema from its earliest days through the new millennium. *NEW*

AMERICAN CINEMA EXPOSITION, ZÜRICH, 1967. **American Independent Cinema**, Yannis Tzioumakis, 2006. 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, 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

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