

J. HOBERMAN

# FILM AFTER FILM

Or, What Became of 21st Century Cinema?

# **Film After Or What Became Of 21st Century Cinema J Hoberman**

**Chuck Tryon**



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**Film After Film** J. Hoberman, 2013-11-05 One of the world's most erudite and entertaining film critics on the state of cinema in the post-digital and post-9/11 age. This witty and allusive book in the style of classic film theorists/critics like André Bazin and Siegfried Kracauer includes considerations of global cinema's most important figures and films from Lars von Trier and Jia Zhangke to *WALL-E*, *Avatar* and *Inception*. *An Army of Phantoms* J. Hoberman, 2013-01-29 The film critic's sweeping analysis of American cinema in the Cold War era is both utterly compulsive reading and majestic in its breadth and rigor. *Film Comment* *An Army of Phantoms* is a major work of film history and cultural criticism by leading film critic J.

Hoberman. Tracing the dynamic interplay between politics and popular culture, Hoberman offers the most detailed year-by-year look at Hollywood during the first decade of the Cold War ever published, one that takes film analysis beyond the screen and sets it in its larger political context. *Los Angeles Review of Books* By telling the story not just of what's on the screen but of what played out behind it, Hoberman demonstrates how the nation's deep-seated fears and wishes were projected onto the big screen. In this far-reaching work of historical synthesis, Cecil B. DeMille rubs shoulders with Douglas MacArthur, atomic tests are shown on live TV, God talks on the radio, and Joe McCarthy is bracketed with Marilyn Monroe. *The American Scholar* From cavalry Westerns to apocalyptic sci-fi flicks and biblical spectacles from movies to media events, congressional hearings and political campaigns, *An Army of Phantoms* reminds you what criticism is supposed to be: revelatory, reflective, and as rapturous as the artwork itself. *Time Out New York* An epic, alternately fevered and measured account of what might be called the primal scene of American cinema. *Cineaste* There's something majestic about the reach of Hoberman's ambitions, the breadth and rigor of his research, and especially the curatorial vision brought to historical data. *Film Comment*

*The Red Atlantis* J. Hoberman, 1998 For most of the twentieth century, American and European intellectual life was defined by its fascination with a particular utopian vision. Both the artistic and political vanguards were spellbound by the Communist promise of a new human era, so much so that its political terrors were rationalized as a form of applied evolution, and its collapse hailed as the end of history. *The Red Atlantis* argues that Communism produced a complex culture with a dialectical relation to both modernism and itself. Offering examples ranging from the Stalinist show trial to Franz Kafka's posthumous career as a dissident writer, and the work of filmmakers, painters, and writers which can be understood only as criticism of existing socialism made from within, *The Red Atlantis* suggests that Communism was an aesthetic project, perhaps the aesthetic project of the twentieth century. Author note: J. Hoberman, staff writer for *The Village Voice*, writes on film and culture for *The Voice*, *The Voice Literary Supplement*, *Artforum*, and other publications. His books include *Bridge of Light* (Yiddish), *Film Between Two Worlds* (Temple, 1995), and *Vulgar Modernism: Writing on Movies and Other Media* (Temple, 1991), which was nominated for The National Book Critics Circle award in criticism. He is an Adjunct Professor of Cinema at the

Cooper Union     Midnight Movies J. Hoberman,Jonathan Rosenbaum,1983 These are a few of the over 100 films discussed in *Midnight Movies* a comprehensive and in depth look at the subculture movies of the past three decades Here is the complete history of cult films their makers and their audience an examination of how films become midnight movies and what keeps audiences coming back to see them over and over an exploration of the connections between subversive film and the subcultures from which it emerges Supplemented with a new afterward detailing the accommodation of midnight movies into the mainstream and speculating on the future of the genre *Midnight Movies* is essential reading for anyone interested in the history and future of American cinema     **The Searchers** Glenn Frankel,2013-02-19 Traces the making of the influential 1950s film inspired by the story of Cynthia Ann Parker sharing details of Parker s 1836 abduction by the Comanche and her return to white culture twenty four years later     **The Dream Life** J. Hoberman,2005 The Village Voice film critic illuminates the film culture of the 1960s focusing on key movies such as *Dr Strangelove* *Bonnie and Clyde* and *The Wild Bunch* Reprint     Vulgar Modernism J. Hoberman,1991 For the past dozen years J Hoberman has been publishing witty impassioned vivid film criticism in the pages of New York s alternative weekly *The Village Voice* His first collection includes a variety of these mostly movie reviews as well as a number of longer essays and film festival reports all written during the 1980s For Hoberman film criticism is a form of social commentary and his articles reflect a decade when an actor was president the Vietnam War was refought on the nation s movie screens and soundbites determined elections The variety of Hoberman s interests and the intellectual depth of his critiques are remarkable Writing from the perspective of Lower Manhattan he places movies in the context of the other visual arts painting photography comics video and TV as well as that of postmodern theorists such as Leslie Fiedler and Jean Baudrillard Demonstrating the widest range of any American film critic writing today Hoberman is equally at home discussing the work of Steven Spielberg and Andrei Tarkovsky films by cutting edge artists Raul Ruiz and Yvonne Rainer and historical figures as disparate as Charles Chaplin and Andy Warhol *Vulgar Modernism* offers an entertaining trenchant informed and informative view of the past decade s popular culture

**Film: A Very Short Introduction** Michael Wood,2012-01-26 Film is considered to be the dominant art form of the twentieth century It can be considered many other things a record of events a modern mythology a career an industry an art a hobby and much else Michael Wood explores the history of film its venture into the digital age and its role and impact on modern society     Movie Wars Jonathan Rosenbaum,2002-07-01 Is the cinema as writers from David Denby to Susan Sontag have claimed really dead Contrary to what we have been led to believe films are better than ever we just can t see the good ones *Movie Wars* cogently explains how movies are packaged distributed and promoted and how at every stage of the process the potential moviegoer is treated with contempt Using examples ranging from the New York Times s coverage of the Cannes film festival to the anticommercial practices of Orson Welles *Movie Wars* details the workings of the powerful forces that are in the process of ruining our precious cinematic culture and heritage and the counterforces that have begun to fight

back *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 **Days of Rage** Bryan Burrough, 2016-04-05 *The Weathermen* *The Symbionese Liberation Army* *The FALN* *The Black Liberation Army* The names seem quaint now but there was a stretch of time in America when there was on average more than one significant terrorist act in the U S every week The FBI combated these groups and others as nodes in a single revolutionary underground dedicated to the violent overthrow of the American government Thus began a decade long battle between the FBI and these homegrown terrorists compellingly and thrillingly documented in *Days of Rage*

*Duck Soup* J. Hoberman, 2021-10-07 The Marx Brothers are universally considered to be classic Hollywood's preeminent comedy team and *Duck Soup* is generally regarded as their quintessential film A topical satire of dictatorship and government in general the movie was a critical failure and box office let down on its initial release in 1933 J Hoberman's study of the film traces its reputation history from the initial disappointment of its release to its rise to cult status in the 1960s when the Marx's anarchic anti establishment humor seemed again timely Hoberman places *Duck Soup* alongside analogous comedies *Dr Strangelove* 1964 the Beatles films *Morgan* 1966 *The President's Analyst* 1967 and *The Producers* 1968 It attained canonical stature as a touchstone for Woody Allen and would be recognized by the Library of Congress in the 1990s Hoberman's analysis provides a historical and political context as well as an in depth production history drawing on primary sources and emphasizing director McCarey's prior work along with the Marx Brothers as well as the situation at Paramount a substantial synopsis and an account of the movie's initial reception concluding with its subsequent elevation to comic masterpiece *The Last Great American Picture Show* Alexander Horwath, Thomas Elsaesser, Noel King, 2004 This publication is a major evaluation of the 1970s American cinema including cult film directors such as Bogdanovich Altman and Peckinpah *Ida Lupino, Director* Therese Grisham, Julie Grossman, 2017-05-23 Dominated by men and bound by the restrictive Hays Code postwar Hollywood offered little support for a female director who sought to make unique films on controversial subjects But Ida Lupino bucked the system writing and directing a string of movies that exposed the dark

underside of American society on topics such as rape, polio, unwed motherhood, bigamy, exploitative sports, and serial murder. The first in-depth study devoted to Lupino's directorial work, this book makes a strong case for her as a trailblazing feminist auteur, a filmmaker with a clear signature style and an abiding interest in depicting the plights of postwar American women.

**Ida Lupino: Director** not only examines her work as a cinematic auteur but also offers a serious consideration of her diverse and long-ranging career, getting her start in Hollywood as an actress in her teens and twenties, directing her first films in her early thirties, and later working as an acclaimed director of television westerns, sitcoms, and suspense dramas. It also demonstrates how Lupino fused generic elements of film noir and the social problem film to create a distinctive directorial style that was both highly expressionistic and grittily realistic. **Ida Lupino: Director** thus shines a long-awaited spotlight on one of our greatest filmmakers.

**Born in Flames** Howard Hampton, 2007-01-15 Twenty years as an outsider scouring the underbelly of American culture has made Howard Hampton a uniquely hard-nosed guide to the heart of pop darkness. Bridging the fatalistic, intensely charged space between *Apocalypse Now Redux* and *Nirvana's Smells Like Teen Spirit*, his writing breaks down barriers of ignorance and arrogance that have segregated art forms from each other and often from the world at large. In the freewheeling spirit of Pauline Kael, Lester Bangs, and Manny Farber, Hampton calls up the extremist underground tendencies and archaic forces simmering beneath the surface of popular forms. Ranging from the kinetic poetry of Hong Kong cinema and the neo-New Wave energy of Irma Vep to the punk heroines of *Sleater Kinney* and *Ghost World*, **Born in Flames** plays odd couples off one another, pitting *Natural Born Killers* against *Forrest Gump*, contrasting Jean-Luc Godard with Steven Spielberg, defending David Lynch against aesthetic ideologues, invoking *The Curse of the Meksos* against Fredric Jameson's Postmodernism, and introducing D.H. Lawrence to *Buffy the Vampire Slayer*. We are born in flames, sang the incandescent Lora Logic, and here those flames are a source of illumination as well as destruction, warmth as well as consumption. From the scorched earth works of action movie provocateurs Seijun Suzuki and Sam Peckinpah to the cargo cult soundscapes of Pere Ubu and the Czech dissidents *Plastic People of the Universe*, **Born in Flames** is a headlong plunge into the passions and disruptive power of art.

**Reinventing Cinema** Chuck Tryon, 2009-06-29 For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers; user-generated video, film blogs, mashups, downloads, and other expanding networks. **Reinventing Cinema** examines film culture at the turn of this century, at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

**The Virtual Life of Film** D. N. RODOWICK, David Norman Rodowick, 2009-06-30 As almost every aspect of making and viewing movies is replaced by digital technologies even the notion of watching a film is fast becoming an anachronism With the likely disappearance of celluloid film stock as a medium and the emergence of new media what will happen to cinema and to cinema studies In the first of two books exploring this question Rodowick considers the fate of film and its role in the aesthetics and culture of the twenty first century *The Magic Hour* J. Hoberman, 2003 The magic hour is the name film makers give the pre dusk late afternoon when anything photographed can be bathed in a melancholy golden light This work anthologizes J Hoberman s movie reviews cultural criticism and political essays published in The Village Voice Artforum and elsewhere during the period bracketed by the fall of the Berlin Wall and the collapse of the World Trade Towers **Bridge of Light** J. Hoberman, 2010 The definitive history of Yiddish cinema returns to print with additional material *Psychiatry and the Cinema* Glen O. Gabbard, Krin Gabbard, 1999 Psychiatry and the Cinema explores this complementary relationship from two angles psychiatrists who have studied the movies and movies that have depicted psychiatry This second edition has updated this definitive text with a discussion of new trends in psychoanalytically oriented film theory and an expanded list of movies is analyzed

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