

Hollywood Modernism Film And Politics In The Age

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The Big Tomorrow Temple University Press

"Film noir" evokes memories of stylish, cynical, black-and-white movies from the 1940s and '50s—melodramas about private eyes, femmes fatales, criminal gangs, and lovers on the run. James Naremore's prize-winning book discusses these pictures, but also shows that the central term is more complex and paradoxical than we realize. It treats noir as a term in criticism, as an expression of artistic modernism, as a symptom of Hollywood censorship and politics, as a market strategy, as an evolving style, and as an idea that circulates through all the media. This new and expanded edition of *More Than Night* contains an additional chapter on film noir in the twenty-first century.

Politics and Film Univ of California Press

This book analyzes major films about the American political process since the 1930s. It considers the films' major themes about politics, ideology, and representation of race and gender over the past several decades.

The "Disguised" Political Film in Contemporary Hollywood

Walter de Gruyter GmbH & Co KG

In this daring reexamination of the connections between national politics and Hollywood movies, Lary May offers a fresh interpretation of American culture from the New Deal through the Cold War—one in which a populist, egalitarian ethos found itself eventually supplanted by a far different view of the nation. "One of the best books ever written about the movies." —Tom Ryan, *The Age* "The most exhilarating work of revisionist film history since Pauline Kael's *Citizen Kane*. . . . May's take on what movies once were (energizing, as opposed to enervating), and hence can become again, is enough to get you believing in them again as one of the regenerative forces America so sorely needs."—Jay Carr, *Boston Globe* "A startling, revisionist history of Hollywood's impact on politics and American culture. . . . A convincing and important addition to American cultural criticism."—*Publishers Weekly* "A controversial overview of 30 years of American film history; must reading for any serious student of the subject."—*Choice* "A provocative social history of Hollywood's influence in American life from the 1930s to the 1950s. May argues persuasively that movies in the period offered a good deal of tough criticism of economic and social conditions in U.S. society. . . . May challenges us to engage in some serious rethinking about Hollywood's impact on American society in the middle of the twentieth century."—Robert Brent Toplin, *American Historical Review*

Fredric Jameson and Film Theory University of Chicago Press
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 "tell[ing] 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* "remind[s] 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*

Screening Modernism EUP

Too often dismissed as escapist entertainment or vilified as mass manipulation, popular cinema in the Third Reich was in fact sustained by well-established generic conventions, cultural traditions, aesthetic sensibilities, social practices, and a highly developed star system—not unlike its Hollywood counterpart in the 1930s. This pathfinding study contributes to the ongoing reassessment of Third Reich cinema by examining it as a social, cultural, economic, and political practice that often conflicted with, contradicted, and compromised the intentions of the Propaganda Ministry. Nevertheless, by providing the illusion of a public sphere presumably free of politics, popular cinema helped to sustain the Nazi regime, especially during the war years. Rather than examining Third Reich cinema through overdetermined categories such as propaganda, ideology, or fascist aesthetics, Sabine Hake concentrates on the constituent elements shared by most popular cinemas: famous stars, directors, and studios; movie audiences and exhibition practices; popular genres and new trends in set design; the reception of foreign films; the role of film criticism; and the representation of women. She pays special attention to the forced coordination of the industry in 1933, the changing demands on cinema during the war years, and the various ways of coming to terms with these filmic legacies after the war. Throughout, Hake's findings underscore the continuities among Weimar, Third Reich, and post-1945 West German cinema. They also emphasize the codevelopment of German and other national cinemas, especially the dominant Hollywood model.

Film and Literary Modernism Oxford University Press

American motion pictures still dominate the world market with an impact that is difficult to measure. Their role in American culture has been a powerful one since the 1930s and is a hallmark of our

culture today. Though much has been written about the film industry, there has been very little systematic attention paid to the ideology of its creative elite. How does the outlook of that elite impact on the portrayals of America that appear on the screen? How do their views interact with the demands of the market and the structure of the industry to determine the product that is seen by mass audiences? *Hollywood's America* is a marvellously rich and careful discussion of these questions. It combines a meticulous systematic content analysis of fifty years of top-grossing films with a history of the changing structure of the industry. To that mixture it adds an in-depth survey of Hollywood's creative elite, comparing them to other leadership groups. The result is a balanced discussion of unique breadth and depth on a subject of national importance. Placing the film industry in the context of American society as a whole, the authors point out that Hollywood's creative leadership impacts the larger society even as it is influenced by that society. The creators of films cannot remove themselves too far from the values of the audiences that they serve. However, the fact that films are made by a relatively small number of people, who, as the authors demonstrate, tend to share a common outlook, means that, over time, motion pictures have had an undeniable impact on the beliefs, lifestyles, and action of Americans. This study contributes to the debate over the role and influence of those who create and distribute the products of mass culture in the United States. The book also contains a devastating critique of the poststructuralist theories that currently dominate academic film criticism, demonstrating how they fail in their attempt to explain the political significance of motion pictures.

The Crisis of Political Modernism University of Illinois Press
The Politics of Hollywood Cinema radically transforms our understanding of cinema's potential to be politically engaging and challenging. Examining several films from Hollywood's classical era, including *Marked Woman*, *Mr Smith Goes to Washington*, *Born Yesterday*, *On the Waterfront* and *It Should Happen to You*, alongside contemporary theories of democracy advanced by Ernesto Laclau, Chantal Mouffe, Claude Lefort, Étienne Balibar and Jacques Rancière, Richard Rushton argues that popular films can offer complex subtle, relevant and controversial approaches to democracy and politics.

Crowd Scenes Edinburgh University Press

"a modern mythography, a study of contemporary Hollywood films based on the tools offered by feminism, psychoanalysis, Marxist cultural theory, and deconstruction." -- Village Voice
"Solidly thought-out observation of the films of the 70's and 80's that comment on the system." -- Audience ..". intelligent, open advocacy. Its responsible arrangement of carefully described cultural materials will challenge students and instructors alike." -- Teaching Philosophy
Camera Politica is a comprehensive study of Hollywood film during a period of tremendous change in American history, a period that witnessed the end of the American empire, crises in the economy, a failure of political leadership, loss at war, and the rise of the Right.

Working-Class Hollywood Indiana University Press

"Ever since the film industry relocated to Hollywood early in the twentieth century, it has had an outsized influence on American politics. Almost immediately, the savviest stars and moguls learned that their ability to attract millions of fans also meant that they could sway public opinion. Through compelling larger-than-life figures in American cinema - Charlie Chaplin, Louis B. Mayer, Edward G. Robinson, George Murphy, Ronald Reagan, Harry Belafonte, Jane Fonda, Charlton Heston, Warren Beatty, and Arnold Schwarzenegger - *Hollywood Left and Right* reveals how Hollywood's engagement in politics has been longer, deeper, and more varied than most people would imagine. Alternating

between stars from the right and the left, Steven J. Ross shows how each gained ascendancy in Tinseltown in different periods. From Chaplin, whose movies almost always displayed his leftist convictions, to Schwarzenegger's nearly seamless transition from action blockbusters to the California governor's mansion, Ross shows how both left and right activism in Hollywood reinforced the defining trends in American politics from the early 1900s to the present. Most significantly, *Hollywood Left and Right* challenges the commonly held belief that Hollywood has always been a bastion of liberalism. The real story, as Ross demonstrates in this passionate and entertaining work, is far more complicated. Most surprisingly, while the Hollywood left was usually more vocal and visible, the right had a greater impact on American political life, capturing a Senate seat (Murphy), a governorship (Schwarzenegger), and the ultimate achievement, the Presidency (Reagan)."--Jacket.

Postmodernism and Film University of Chicago Press

Examines popular films made in Hollywood by European directors, offering a fresh take on the much-debated issue of the "great divide" between modernism and mass culture.

Left of Hollywood University of Chicago Press

In *A Modernist Cinema*, sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism, cinema, and modernity. Focusing on several culturally influential films from Europe, America, and Asia produced between 1914 and 1941, this collection of essays contends that cinema was always a modernist enterprise. Examining the dialectical relationship between a modernist cinema and modernity itself, these essays reveal how the movies represented and altered our notions and practices of modern life, as well as how the so-called crises of modernity shaped the evolution of filmmaking. Attending to the technical achievements and formal qualities of the works of several prominent directors - Giovanni Pastrone, D. W. Griffith, Sergei Eisenstein, Fritz Lang, Alfred Hitchcock, F. W. Murnau, Carl Theodore Dreyer, Dziga Vertov, Luis Buñuel, Yasujiro Ozu, John Ford, Jean Renoir, Charlie Chaplin, Leni Riefenstahl, and Orson Welles - these essays investigate several interrelated topics: how a modernist cinema represented and intervened in the political and social struggles of the era; the ambivalent relationship between cinema and the other modernist arts; the controversial interconnection between modern technology and the new art of filmmaking; the significance of representing the mobile human body in a new medium; the gendered history of modernity; and the transformative effects of cinema on modern conceptions of temporality, spatial relations, and political geography.

Politics, Hollywood Style State University of New York Press

The little-explored story of how politics, propaganda, and profits were combined to create the drama, imagery and fantasy that was American film during World War II. 32 black-and-white photographs.

Global Neorealism University of Texas Press

In this daring reexamination of the connections between national politics and Hollywood movies, Lary May offers a fresh interpretation of American culture from the New Deal through the Cold War—one in which a populist, egalitarian ethos found itself eventually supplanted by a far different view of the nation. "One of the best books ever written about the movies." —Tom Ryan, *The Age* "The most exhilarating work of revisionist film history since Pauline Kael's *Citizen Kane*. . . . May's take on what movies once were (energizing, as opposed to enervating), and hence can become again, is enough to get you believing in them again as one of the regenerative forces America so sorely needs."—Jay Carr, *Boston Globe* "A startling, revisionist history of Hollywood's impact on politics and American culture. . . . A convincing and

important addition to American cultural criticism."—Publishers Weekly "A controversial overview of 30 years of American film history; must reading for any serious student of the subject."—Choice "A provocative social history of Hollywood's influence in American life from the 1930s to the 1950s. May argues persuasively that movies in the period offered a good deal of tough criticism of economic and social conditions in U.S. society. . . . May challenges us to engage in some serious rethinking about Hollywood's impact on American society in the middle of the twentieth century."—Robert Brent Toplin, *American Historical Review*

Politics and Film The New Press

Robert Pippin (1948-) is a major figure in contemporary philosophy, having published influential work on thinkers including Kant, Hegel, and Nietzsche. He is also an original thinker about – and critic of – film who has written books and numerous articles on canonical subjects such as the Western, Film Noir, and Hitchcock's *Vertigo*. In *Robert Pippin and Film*, Dominic Lash demonstrates the ways that film has been crucial to Pippin's thought on important philosophical topics such as political psychology, ethics, and self-knowledge. He also explores the implications of Pippin's methodological commitments to clear language and to maintaining close contact with the details of the films in question. In so doing, Lash brings Pippin's work on film to a wider audience and contributes to current debates both within film studies and beyond. This includes those concerning the relationships between film and philosophy, criticism and aesthetics, and individual subjectivity and political consciousness. Lash focuses on Pippin's major works on film – *Hollywood Westerns and American Myth* (2010), *Fatalism in American Film Noir* (2012), *The Philosophical Hitchcock* (2017), and *Filmed Thought* (2020) as well as his many shorter writings on film.

Hollywood Goes to War Indiana University Press

The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics. Organised into eight sections - Approaches to Film and Politics; Film, Activism and Opposition; Film, Propaganda, Ideology and the State; The Politics of Mobility; Political Hollywood; Alternative and Independent Film and Politics; The Politics of Cine-geographies and The Politics of Documentary - this collection covers a broad range of topics, including: third cinema, cinema after 9/11, eco-activism, human rights, independent Chinese documentary, film festivals, manifestoes, film policies, film as a response to the post-2008 financial crisis, Soviet propaganda, the impact of neoliberalism on cinema, and many others. It foregrounds the key debates, concepts, approaches and case studies that critique and explain the complex relationship between politics and cinema, discussing films from around the world and including examples from film history as well as contemporary cinema. It also explores the wider relationship between politics and entertainment, examines cinema's response to political and social transformations and questions the extent to which filmmaking, itself, is a political act.

Hollywood's America Springer

"The Inquisition in Hollywood examines the suppression of radical political activity in the film industry from the days of the Great Depression through the tumultuous House Un-American Activities Committee era to the waning days of the infamous blacklist." "Although this thirty-year period of American history is marked by widespread targeting of leftists in all areas of life, those in the film industry - predominately screenwriters - were considered to be in positions of great potential indoctrinating power, and found themselves under intense scrutiny as the cold war hysteria mounted. Ceplair and Englund trace the history of political

struggle in Hollywood back to the formation of the Screen Writers Guild in 1933. Many of the blacklisted filmmakers were members of the Communist Party and all of the graylisted filmmakers had expressed their sympathy with progressive (mainly anti-fascist) causes."--BOOK JACKET.

Seeing Through Music Rutgers University Press

This volume examines how the political, economic and social changes of the Great Depression impacted on Hollywood and how it responded to them.

Hollywood Left and Right Rowman & Littlefield

Intellectual, cultural, and film historians have long considered neorealism the founding block of post-World War II Italian cinema. Neorealism, the traditional story goes, was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of Fascism. Lasting from 1945 to the early 1950s, neorealism produced world-renowned masterpieces such as Roberto Rossellini's *Roma, città aperta* (*Rome, Open City*, 1945) and Vittorio De Sica's *Ladri di biciclette* (*Bicycle Thieves*, 1947). These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema. This collection brings together distinguished film scholars and cultural historians to complicate this nation-based approach to the history of neorealism. The traditional story notwithstanding, the meaning and the origins of the term are problematic. What does neorealism really mean, and how Italian is it? Italian filmmakers were wary of using the term and Rossellini preferred "realism." Many filmmakers confessed to having greatly borrowed from other cinemas, including French, Soviet, and American. Divided into three sections, *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective. The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s. The second section discusses how this debate about realism was "Italianized" and coalesced into Italian "neorealism" and explores how critics and film distributors participated in coining the term. Finally, the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America, Africa, Asia, and the United States adjusted the style to their national and regional situations.

The Big Tomorrow Univ of California Press

Casting fresh light on the renowned productions of auteurs like Antonioni, Fellini, and Bresson and drawing out from the shadows a range of important but lesser-known works, *Screening Modernism* is the first comprehensive study of European art cinema's postwar heyday. Spanning from the 1950s to the 1970s, András Bálint Kovács's encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art. Illustrating how the concepts of modernism and the avant-garde variously manifest themselves in film, Kovács begins by tracing the emergence of art cinema as a historical category. He then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation. Finally, drawing on modernist theory and philosophy along the way, he provides an innovative history of the evolution of modern European art cinema. Exploring not only modernism's origins but also its stylistic, thematic, and cultural avatars, *Screening Modernism* ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film.

The Crisis of Political Modernism Cambridge Scholars Publishing

Frederic Jameson and Film Theory is the first collection of its kind, it assesses and critically responds to Fredric Jameson's

remarkable contribution to film theory. The essays assembled explore key Jamesonian concepts—such as totality, national allegory, geopolitics, globalization, representation, and pastiche—and his historical schema of realism, modernism, and postmodernism, considering, in both cases, how these can be applied, revised, expanded and challenged within film studies. Featuring essays by leading and emerging voices in the field, the volume probes the contours and complexities of neoliberal

capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts, and placing them in dialogue with other theoretical paradigms. The result is an innovative and rigorously analytical effort that offers a range of Marxist-inspired approaches towards cinemas from Asia, Latin America, Europe, and North America in the spirit of Jameson's famous rallying cry: 'always historicize!'.