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## **KEY=SCORSESE - PORTER KENT**

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**A Cinema of Loneliness Penn, Stone, Kubrick, Scorsese, Spielberg, Altman** [Oxford University Press, USA](#) In this 20th anniversary edition, Kolker continues and expands his inquiry into the phenomenon of cinematic representation of culture by updating and revising the chapters on Kubrick, Scorsese, Altman and Spielberg. **A Cinema of Loneliness** [OUP USA](#) In this updated and expanded version of this classic study of contemporary American film, Kolker reassesses the landscape of American cinema over the past decade, as he examines works like *Munich*, *A Prairie Home Companion*, *The Departed*, and *Funny People*, in addition to classics by Arthur Penn, Stanley Kubrick, and Robert Altman. **A Cinema of Loneliness Penn, Stone, Kubrick, Scorsese, Spielberg, Altman** [Oxford University Press, USA](#) In this 20th anniversary edition, Kolker continues and expands his inquiry into the phenomenon of cinematic representation of culture by updating and revising the chapters on Kubrick, Scorsese, Altman and Spielberg. **Film - An International Bibliography** [Springer](#) **Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über**

rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia. Robert Altman Critical Essays [McFarland](#) The life and work of motion picture director Robert Altman (1925-2006) are interpreted from a variety of perspectives in this collection of essays. Actors, historians, film scholars, and cultural theorists reflect on Altman and his five-decade career and discuss the significance of music, history and genre in his films. Two actors who have appeared in some of the filmmaker's most important works are prominently represented, with a statement from Elliot Gould (MASH, The Long Goodbye, California Split) and an essay by Michael Murphy (McCabe and Mrs. Miller, Nashville, Tanner '88). The collection ends with an essay on the importance of death in the director's final productions The Company (2003) and Prairie Home Companion (2006) by noted Altman scholar Robert T. Self. Contemporary American Cinema [McGraw-Hill Education \(UK\)](#) "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. *When the Movies Mattered The New Hollywood Revisited* [Cornell University Press](#) 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 *Looking Past the Screen Case Studies in American Film History and Method* [Duke University Press](#) **DIVA** collection of essays illustrating new methods and theories of film history./div *A Companion to Robert Altman* [John Wiley & Sons](#) *A Companion to Robert Altman* presents myriad aspects of Altman's life, career, influence and historical context. This book features 23 essays from a range of experts in the field, providing extensive coverage of these aspects and dimensions of Altman's work. The most expansive and wide-ranging book yet published on Altman, providing a comprehensive account of Altman's complete career Provides discussion and analysis of generally neglected aspects of Altman's career, including the significance of his work in television and industrial film, the importance of collaboration, and the full range and import of his aesthetic innovations Includes essays by key scholars in "Altman studies", bringing together experts in the field, emerging scholars and writers from a broad range of fields Multi-disciplinary in design and draws on a range of

approachesto Altman's work, being the first substantial publication to make use of the recently launched Robert Altman Archive at the University of Michigan Offers specific insights into particular aspects of film style and their application, industrial and aesthetic film and TV history, and particular areas such as the theorisation of space, place, authorship and gender **A Critical Companion to Steven Spielberg** [Rowman & Littlefield](#) This comprehensive, up-to-date analysis of all the works of Steven Spielberg is written by some of the top scholars working in fields ranging from philosophy and art to history and film studies. The chapters illuminate for scholars and fans the entire artistic career of Steven Spielberg.

**American Film Satire in the 1990s Hollywood Subversion** [Springer](#) This study examines how a particular selection of films turned American cultural material of the 1990s into satirical experiences for viewers and finds that there are elements of resistance to norms and conventions in politics, to mainstream news channels and Hollywood, and to official American history already embedded in the culture.

**Stanley Kubrick's 2001: A Space Odyssey New Essays** [Oxford University Press](#) Almost all students have seen 2001, but virtually none understand its inheritance, its complexities, and certainly not its ironies. The essays in this collection, commissioned from a wide variety of scholars, examine in detail various possible readings of the film and its historical context. They also examine the film as a genre piece--as the summa of science fiction that simultaneously looks back on the science fiction conventions of the past (Kubrick began thinking of making a science fiction film during the genre's heyday in the fifties), rethinks the convention in light of the time of the film's creation, and in turn changes the look and meaning of the genre that it revived--which now remains as prominent as it was almost four decades ago. Constructed out of its director's particular intellectual curiosity, his visual style, and his particular notions of the place of human agency in the world and, in this case, the universe, 2001 is, like all of his films, more than it appears, and it keeps revealing more the more it is seen. Though their backgrounds and disciplines differ, the authors of this essay collection are united by a talent for vigorous yet incisive writing that cleaves closely to the text--to the film itself, with its contextual and intrinsic complexities--granting readers privileged access to Kubrick's formidable, intricate classic work of science fiction.

**A Companion to Martin Scorsese** [John Wiley & Sons](#) **A Companion to Martin Scorsese** is a comprehensive collection of original essays assessing the career of one of America's most prominent contemporary filmmakers. Contains contributions from prominent scholars in North America and Europe that use a variety of analytic approaches Offers fresh interpretations of some of Scorsese's most influential films, including Mean Streets, Taxi Driver, Raging Bull, Goodfellas, Gangs of New York, and Hugo Considers Scorsese's place within the history of American and world cinema; his work in relation to auteur theory; the use of popular music and various themes such as violence, ethnicity, religion, sexuality, gender, and race in his films, and more Scorsese and Religion [BRILL](#) Scorsese and Religion explores and analyzes the religious vision of filmmaker Martin Scorsese's

oeuvre, showing that Scorsese cannot be properly understood without reflecting on the ways that his religious interests are expressed in and through his art. **A Critical Companion to Stanley Kubrick** [Lexington Books](#) **A Critical Companion to Stanley Kubrick** offers a thorough and detailed study of the films of the legendary director. Labeled a recluse, a provocateur, and a perfectionist, Kubrick revolutionized filmmaking, from the use of music in film, narrative pacing and structure, to depictions of war and violence. An unparalleled visionary, his work continues to influence contemporary cinema and visual culture. This book delves into the complexities of his work and examines the wide range of topics and the multiple interpretations that his films inspire. The eighteen chapters in this book use a wide range of methodologies and explore new trends of research in film studies, providing a series of unique and novel perspectives on all of Kubrick's thirteen feature films, from *Fear and Desire* (1953) to *Eyes Wide Shut* (1999), as well as his work on *A.I. Artificial Intelligence* (Steven Spielberg, 2001). **A Companion to Steven Spielberg** [John Wiley & Sons](#) **A Companion to Steven Spielberg** provides an authoritative collection of essays exploring the achievements and legacy of one of the most influential film directors of the modern era. Offers comprehensive coverage of Spielberg's directorial output, from early works including *Duel*, *The Sugarland Express*, and *Jaws*, to recent films **Explores Spielberg's contribution to the development of visual effects and computer games, as well as the critical and popular reception of his films** Topics include in-depth analyses of Spielberg's themes, style, and filming techniques; commercial and cultural significance of the Spielberg 'brand' and his parallel career as a producer; and collaborative projects with artists and composers **Brings together an international team of renowned scholars and emergent voices, balancing multiple perspectives and critical approaches** **Creates a timely and illuminating resource which acknowledges the ambiguity and complexity of Spielberg's work, and reflects its increasing importance to film scholarship** **Gender, Power, and Identity in The Films of Stanley Kubrick** [Taylor & Francis](#) **This volume features a set of thought-provoking and long overdue approaches to situating Stanley Kubrick's films in contemporary debates around gender, race, and age - with a focus on women's representations. Offering new historical and critical perspectives on Kubrick's cinema, the book asks how his work should be viewed bearing in mind issues of gender equality, sexual harassment, and abuse. The authors tackle issues such as Kubrick's at times questionable relationships with his actresses and former wives, the dynamics of power, misogyny and miscegenation in his films, and auteur 'apologism', among others. The selection delineates these complex contours of Kubrick's work by drawing on archival sources, engaging in close readings of specific films, and exploring Kubrick through unorthodox venture points. With an interdisciplinary scope and social justice-centered focus, this book offers new perspectives on a well-established area of study. It will appeal to scholars and upper-level students of film studies, media studies, gender studies, and visual culture, as well as to fans of the**

director interested in revisiting his work with a new perspective. **Fifty Contemporary Filmmakers** [Routledge](#) **Fifty Contemporary Filmmakers** examines the work of some of today's most popular, original and influential cinematic voices. Each entry offers both an overview and critique of its subject's career and works, looking at the genres in which they work and their relationship to other film and filmmakers. It covers figures drawn from diverse cinematic traditions from around the world and includes: \*Luc Besson \*James Cameron \*David Lynch \*John Woo \*Julie Dash \*Spike Lee \*Joel and Ethan Coen \*Martin Scorsese \*Mira Nair \*Wim Wenders With each entry supplemented by a filmography, references and suggestions for further reading, this is an indispensable guide for anyone interested in contemporary film. **Stanley Kubrick's A Clockwork Orange** [Cambridge University Press](#) **Table of contents** **Depth of Field Stanley Kubrick, Film, and the Uses of History** [Univ of Wisconsin Press](#) **Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In Depth of Field, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as Dr. Strangelove and 2001: A Space Odyssey and later films whose critical reputations are still in flux. Depth of Field ends with three viewpoints on Kubrick's final film, Eyes Wide Shut, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power. Probing Kubrick's whole body of work, Depth of Field is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century. Emotions and Loneliness in a Networked Society** [Springer Nature](#) **Loneliness affects quality of life, life satisfaction, and well-being, and it is associated with various health problems, both somatic and mental. This book takes an international and interdisciplinary approach to the study of loneliness, identifying and bridging the gaps in academic research on loneliness, and creating new research pathways. Focusing in particular on loneliness in the context of new and emergent communication technologies, it provides a wide range of theoretical and methodological perspectives and will contribute to the re-evaluation of the way we understand and research this contemporary global phenomenon. Encyclopedia of Religion and Film** [ABC-CLIO](#) **Comprising 91 A-Z entries, this encyclopedia provides a broad and comprehensive introduction to the topic of religion within film. • Presents 91 A-Z entries that illuminate topics of geographic and regional interest, biographic data, categories common in the study of religion, and examinations of specific films or film-related events • Contains contributions from a remarkable group of distinguished, well-published authorities and younger scholars, all with**

relevant backgrounds in religion, film, culture, or multiple areas of expertise • Includes images of important film directors as well as film stills • Provides selected bibliographic information regarding the intersection of religion and film that supplements the "for further reading" section of each entry • Offers an indexed filmography of works noted throughout the encyclopedia, providing significant information about each film, such as year released, director, and major actors

**Movies in American History: An Encyclopedia [3 volumes]** An Encyclopedia [ABC-CLIO](#) This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. • Provides 450 A-Z entries that comprehensively cover the historical significance of subjects, people, and films of the American cinema • Contains contributions from 150 distinguished interdisciplinary scholars offering their analysis on the role of movies in American history • Includes reference materials and suggestions for further reading with every entry

**Hollywood's New Yorker** The Making of Martin Scorsese [SUNY Press](#) A fresh look at the director's career.

**Cross-Cultural Connections in Crime Fictions** [Springer](#) A collection of ten original essays forging new interdisciplinary connections between crime fiction and film, encompassing British, Swedish, American and Canadian contexts. The authors explore representations of race, gender, sexuality and memory, and challenge traditional categorisations of academic and professional crime writing.

**Fifty Hollywood Directors** [Routledge](#) Fifty Hollywood Directors introduces the most important, iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster. By exploring the historical, cultural and technological contexts in which each director was working, this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights. Each entry discusses a director's practices and body of work and features a brief biography and suggestions for further reading. Entries include: Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor

This is an indispensable guide for anyone interested in film history, Hollywood and the development of the role of the director.

**Dying to Belong** Gangster Movies in Hollywood and Hong Kong [John Wiley & Sons](#) This fascinating book begins with a new definition of the gangster film and a challenging exploration of the Hong Kong and Hollywood screen traditions. Illuminates the way gangster films deal with the ambiguities of modern life, correcting the notion that this genre is inconsequential sensationalism

Contends that both American and Hong Kong gangster films are against-the-grain reactions to the central fable of modern democracies that promise immigrant (and other) outsiders that they can become social insiders

Draws on a range of American films, ranging from Public Enemy and Scarface to Gangs of New York, Goodfellas, and The Godfather

Explores a number of Hong Kong's 21st century gangster films, including Andrew Lau's great trilogy, Infernal Affairs, and Election and Election 2, directed by Hong Kong auteur Johnnie To

Concludes

with an exclusive interview with *The Sopranos'* creator, David Chase *Shadows of Doubt Negotiations of Masculinity in American Genre Films* [Wayne State University Press](#) "In *Shadows of Doubt*, Barry Keith Grant moves through virtually the entire history of American cinema, from the silents to the new millennium. Grant demonstrates both the ubiquity of masculinist ideals in American cinema and some key texts that challenge these notions within mainstream genre forms." -David Desser, professor of cinema studies at the University of Illinois at Urbana-Champaign *Arthur Penn Interviews* [Univ. Press of Mississippi](#) Collected interviews with the director of *Bonnie and Clyde*, *Alice's Restaurant*, *Little Big Man*, *Night Moves*, and other films *Ecologies of the Moving Image Cinema, Affect, Nature* [Wilfrid Laurier Univ. Press](#) This book presents an ecophilosophy of cinema: an account of the moving image in relation to the lived ecologies - material, social, and perceptual relations - within which movies are produced, consumed, and incorporated into cultural life. If cinema takes us on mental and emotional journeys, the author argues that those journeys that have reshaped our understanding of ourselves, life, and the Earth and universe. A range of styles are examined, from ethnographic and wildlife documentaries, westerns and road movies, sci-fi blockbusters and eco-disaster films to the experimental and art films of Tarkovsky, Herzog, Malick, and Brakhage, to YouTube's expanding audio-visual universe. *Catching Light Looking for God in the Movies* [Wm. B. Eerdmans Publishing](#) Examines nineteen popular films, such as *The Godfather* trilogy, *E.T.: The Extra-Terrestrial*, and *American Beauty*, and shows how they convey a range of striking perspectives on the human encounter with God. *Original. Stanley Kubrick Essays on His Films and Legacy* [McFarland](#) Seventeen essays examine the career and films of director Stanley Kubrick from a variety of perspectives. Part I focuses on his early career, including his first newsreels, his photography for *Look* magazine, and his earliest films (*Fear and Desire*, *Killer's Kiss*). Part II examines his major or most popular films (*Paths of Glory*, *The Shining*, *2001: A Space Odyssey*). Part III provides a thorough case study of *Eyes Wide Shut*, with four very different essays focusing on the film's use of sound, its representation of gender, its carnivalesque qualities, and its phenomenological nature. Finally, Part IV discusses Kubrick's ongoing legacy and his impact on contemporary filmmakers. Instructors considering this book for use in a course may request an examination copy [here](#). *The Hollywood War Film Critical Observations from World War I to Iraq* [Intellect Books](#) Considering selected films representing three periods in history - World Wars I and II and their interim, the Vietnam War, and the major conflicts in the Middle East - *The Hollywood War Film* reflects on Hollywood's representations of war and conflict, in order to map some cinematic discourses therein. This results in an understanding of the Hollywood genre not just as a categorising tool, but rather as a dynamic, inscriptive, iterative cultural phenomenon. Broadly, the thesis of the book is twofold: Firstly, that there are commonalities in Hollywood films representing distinct conflicts and eras, and that recent war films more closely echo early war films in terms of

their nationalistic and idealistic perspectives. Secondly, the work proposes a reconfiguring of genre as less concrete and classificatory, and more dynamic and iterative. In doing so, *The Hollywood War Film* analyses some of the most important war films from the past century, including *All Quiet on the Western Front* (1930), *Full Metal Jacket* (1987) and *The Hurt Locker* (2009). *Fifty Contemporary Film Directors* [Routledge](#) This book provides an accessible overview of each director's contribution to cinema, incorporating a discussion of their career, major works and impact. *Historical Comedy on Screen Subverting History with Humour* [Intellect Books](#) In 1893, Friedrich Engels branded history 'the cruelest goddess of all.' This sorrowful vision of the past is deeply rooted in the Western imagination, and history is thus presented as a joyless playground of inevitability rather than a droll world of possibilities. There are few places this is more evident than in historical cinema which tends to portray the past in a somber manner. *Historical Comedy on Screen* examines this tendency paying particular attention to the themes most difficult to laugh at and exploring the place where comical and historical storytelling intersect. The first scholarly book of its kind, this work emphasizes the many oft-overlooked comical renderings of history and asks what they have to tell us if we begin to take them seriously. *The Extraordinary Image Orson Welles, Alfred Hitchcock, Stanley Kubrick, and the Reimagining of Cinema* [Rutgers University Press](#) Welles. Hitchcock. Kubrick. These names appear on nearly every list of the all-time greatest filmmakers. But what makes these directors so great? Despite their very different themes and sensibilities, is there a common genius that unites them and elevates their work into the realm of the sublime? *The Extraordinary Image* takes readers on a fascinating journey through the lives and films of these three directors, identifying the qualities that made them cinematic visionaries. Reflecting on a lifetime of teaching and writing on these filmmakers, acclaimed film scholar Robert P. Kolker offers a deeply personal set of insights on three artists who have changed the way he understands movies. Spotlighting the many astonishing images and stories in films by Welles, Hitchcock, Kubrick, he also considers how they induce a state of amazement that transports and transforms the viewer. Kolker's accessible prose invites readers to share in his own continued fascination and delight at these directors' visual inventiveness, even as he lends his expertise to help us appreciate the key distinctions between the unique cinematic universes they each created. More than just a celebration of three cinematic geniuses, *The Extraordinary Image* is an exploration of how movies work, what they mean, and why they bring us so much pleasure. *Post-Classical Hollywood Film Industry, Style and Ideology since 1945* [Edinburgh University Press](#) At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part)

are more ubiquitous than ever. How does today's "Hollywood" - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from *Singin' in the Rain* to *Pirates of the Caribbean*? Barry Langford explains and interrogates the concept of "post-classical" Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, *Post-Classical Hollywood* charts key critical debates alongside the histories they interpret, while offering its own account of the "post-classical." Wide-ranging yet concise, challenging and insightful, *Post-Classical Hollywood* offers a new perspective on the most enduringly fascinating artform of our age. *The Solaris Effect Art and Artifice in Contemporary American Film* [University of Texas 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  $\pi$  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. *Craziness and Carnival in Neo-Noir Chinese Cinema* [Springer Nature](#) *Craziness and Carnival in Neo-Noir Chinese Cinema* offers an in-depth discussion of the "stone phenomenon" in Chinese film production and cinematic discourses triggered by the extraordinary success of the 2006 low-budget film,

**Crazy Stone. Surveying the nuanced implications of the film noir genre, Harry Kuoshu argues that global neo noir maintains a mediascape of references, borrowings, and re-workings and explores various social and cultural issues that constitute this Chinese episode of neo noir. Combining literary explorations of carnival, postmodernism, and post-socialism, Kuoshu advocates for neo noir as a cultural phenomenon that connects filmmakers, film critics, and film audiences rather than an industrial genre. *The Altering Eye Contemporary International Cinema* [Open Book Publishers](#) *The Altering Eye* covers a "golden age" of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Bunuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography."**