

Contemporary American Cinema

Classic film noir was Hollywood's 'dark cinema' of crime and corruption; a genre underpinned by a tone of existential cynicism which stripped bare the myth of the American Dream and offered a bleak, nightmarish vision of a fragmented society that rhymed with many of the social realities of forties and fifties America. Mean Streets and Raging Bulls explores how, since its apparent demise in the late fifties, the noir genre has been revitalized during the post-studio era. The book is divided into two sections. In the first, the evolution of film noir is contextualized in relation to both American cinema's industrial transformation and the post-Depression history of the United States. In the second, the evolution of neo-noir and its relation to classic film noir is illustrated by detailed reference to representative texts including Chinatown (Roman Polanski, 1974), Night Moves (Arthur Penn, 1975), Taxi Driver (Martin Scorsese, 1976), Blood Simple (Joel and Ethan Coen, 1984), After Hours (Martin Scorsese, 1985), Sea of Love (Harold Becker, 1989), Reservoir Dogs (Quentin Tarantino, 1992), and Romeo is Bleeding (Peter Medak, 1994). This text presents the most appropriate theories and methods for analyzing contemporary America 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, cognitivism).

In light of their tremendous gains in the political and professional sphere, and their ever expanding options, why is it that most contemporary American films aimed at women still focus almost exclusively on their pursuit of a heterosexual romantic relationship? American Postfeminist Cinema explores this question and is the first book to examine the symbiotic relationship between heterosexual romance and postfeminist culture. The book argues that since 1980, 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.

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.

Art and Artifice in Contemporary American Film

Performing Masculinity in Contemporary American Cinema

American Cinema in the Shadow of 9/11

From the Margins to the Mainstream

Contemporary American Independent Film

Indie Reframed

American Postfeminist Cinema

Since the late 1990s a new language has emerged in film scholarship and criticism in response to the popularity of American directors such as Wes Anderson, Charlie Kaufman, and David O. Russell. Increasingly, adjectives like 'quirky', 'cute', and 'smart' are used to describe these on their ironic (and sometimes deliberately comical) stories, character situations and tones. Kim Wilkins argues that, beyond the seemingly superficial descriptions, 'American eccentric cinema' presents a formal and thematic eccentricity that is distinct to the American context. S mainstream Hollywood cinema as they exhibit irregularities in characterization, tone, and setting, and deviate from established generic conventions. Each chapter builds a case for this position through detailed film analyses and comparisons to earlier American traditions, such as the 1960s and 1970s. American Eccentric Cinema promises to challenge the notion of irony in American contemporary cinema, and questions the relationship of irony to a complex national and individual identity.

This engaging book explores some of the most significant films to emerge from Latin America since 2000, an extraordinary period of international recognition for the region's cinema. Each chapter assesses an individual film, with some contributors considering the reasons for the critical successes of movies such as City of God, The Motorcycle Diaries, Y tu mamá también, and Nine Queens, while others examine why equally important films failed to break out on the international circuit. Written by leading specialists, the chapters not only offer textual and social context and production conditions, as well as critical national and transnational issues. Their well-rounded analyses provide a rich picture of the state of contemporary filmmaking in a range of Latin American countries. Nuanced and thought-provoking, the readings in this book offer interpretations for students and scholars of Latin American film. Contributions by: Sarah Barrow, Nuala Finnegan, David William Foster, Miraim Haddu, Geoffrey Kantaris, Deborah Shaw, Lisa Shaw, Rob Stone, Else R. P. Vieira, and Claire Williams.

While the myth of a classless America endures in the American Dream, the very stratification that it denies unfairly affects the majority of Americans. Study after study shows that it's increasingly difficult for working class people to achieve upward mobility in the US - so how do we continue to thrive? J. Emmett Winn shows us that the American Dream's continued glorification in contemporary Hollywood cinema should not be ignored. The book explicates three major themes surrounding the American Dream in contemporary Hollywood cinema and relates the States' social and cultural changes in the last 25 years. Through his thoughtful analysis of films as diverse as Working Girl, Titanic, Pretty Woman, Flashdance, The Firm, Good Will Hunting, Saturday Night Fever, Wall Street and many others, Winn shows that contemporary Hollywood cinema is the business of keeping the Dream alive.

This book examines how African American directors have depicted racial issues since the mid-90s, revealing the ways in which they both consciously avoid and sometimes utilize racial stereotypes.

Historiography in Contemporary American Cinema

Revisiting the Fifties

The Erotic Thriller in Contemporary Cinema

Gender, Genre and American Cinema

American Dreams, Suburban Nightmares: Suburbia as a Narrative Space between Utopia and Dystopia in Contemporary American Cinema

Studying Contemporary American Film

Contemporary Latin American Cinema

Contemporary U.S. Cinema is a forceful exploration of the tumultuous changes that have dominated the shifting landscape of American film-making over the past three decades. From the explosive release of Easy Rider to the excesses of Heaven's Gate and the comic book figures 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 Anders 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 explores Hollywood's increasing dominance 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.

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.

Beginning in the 1950s, "Euro Horror" movies materialized in astonishing numbers from Italy, Spain, and France and popped up in the US at rural drive-ins and urban grindhouse theaters such as those that once dotted New York's Times Square. Gorier, sexier, and stranger than most American horror films of the time, they were embraced by hardcore fans and denounced by critics as the worst kind of cinematic trash. In this volume, 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 develops a theory that explains their renewed appeal to audiences today.

In virtually every aspect of culture-health, marriage, family, morals, politics, sex, race, economics-American men of the past two decades have faced changing social conditions and confronted radical questions about themselves. In Millennial Masculinity: Men in Contemporary American Cinema, 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 dealt with in cinema. Contributors move beyond the recent wave of "masculinity in crisis" arguments to provide sophisticated and often surprising insight into accessible films. Chapters are arranged in four sections: "Performing Masculinity" includes a discussion of Adam Sandler and movies such as Milk; "Patriarchal Problems" looks at issues of fathers 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 film. Sean Penn, Jackie Chan, Brad Pitt, Will Smith, and Philiip Seymour Hoffman are some of the actors included in these analyses, while themes considered include police thrillers, psychotic killers, gay tensions, fashion sense, and the burgeoning "bromance" genre. Taken together, the essays in Millennial Masculinity shed light on the high stakes of masculine roles in contemporary American cinema. Film and television scholars as well as readers interested in gender and sexuality in film will appreciate this timely collection.

The Jewish Experience in American Cinema

The Influence of Chinese Action Film on Contemporary American Cinema

Ten Key Films

Contemporary US Cinema

The American Dream and Contemporary Hollywood Cinema

Male Angst in Contemporary American Cinema

The Violent Woman

As studio bosses, directors, and actors, Jews have been heavily involved in film history and vitally involved in all aspects of film production. Yet Jewish characters have been represented onscreen in stereotypical and disturbing ways, while Jews have also helped to produce some of the most troubling stereotypes of people of color in Hollywood film history. In Hollywood's Chosen People: The Jewish Experience in American Cinema, leading scholars consider the complex relationship between Jews and the film industry, as Jews have helped to construct Hollywood's vision of the American dream and American collective identity and have in turn been shaped by those representations. Editors Daniel Bernardi, Murray Pomerance, and Hava Tirosh-Samuelson introduce the volume with an overview of the history of Jews in American popular culture and the American film industry. Multidisciplinary contributors go on to discuss topics such as early Jewish films and directors, institutionalized anti-Semitism, Jewish identity and gossip culture, and issues of Jewish performance on film. Contributors draw on a diverse sampling of films, from representations of the Holocaust on film to screen comedy; filmmakers and writers, including David Mamet, George Cukor, Sidney Lumet, Edward Sloman, and Steven Spielberg; and stars, like Barbra Streisand, Adam Sandler, and Ben Stiller. The Jewish experience in American cinema reveals much about the degree to which Jews have been integrated into and contribute to the making of American popular film culture. Scholars of Jewish studies, film studies, American history, and American culture as well as anyone interested in film history will find this volume fascinating reading.

A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

This book focuses on a selection of internationally known Latin American films. The chapters are organized around national categories, grounding the readings not only in the context of social and political conditions, but also in those of each national film industry. It is a very useful text for students of the region's cultural output, as well as for students of film studies who wish to learn more about the innovative and often controversial films discussed.

The suburban landscape is inseparable from American culture. Suburbia does not only relate to the geographical concept, but also describes a cultural space incorporating people’s hopes for a safe and prosperous life. Suburbia marks a dynamic ideological space constantly influenced and recreated by both the events of everyday life and artistic discourse. Fictional texts do not merely represent suburbia, but also have a decisive role in the shaping of suburban spaces. The widely held idealized image of suburbia evolved in the 1950s. Today, reality deviates from the concept of suburbs projected back then, due to e.g. high divorce rates and an increase of crime. Nevertheless, the nostalgic view of the suburbs as the “Promised Land” has survived. Postwar critics object to this perception, considering the suburbs rather as depressing landscapes of mass-consumption, conformity and alienation. This book exemplifies the dualistic representation of suburbs in contemporary American cinema by analyzing Pleasantville, The Truman Show and American Beauty. It examines how utopian concepts of suburbia are created culturally and psychologically in the films, and how the underlying anxieties of the suburban experience, visualized by the dystopian narratives, challenge this ideal.

Men in Contemporary American Cinema

Femininity, Narrative, and Violence in Contemporary American Cinema

Historical Reassessment in Contemporary American Cinema

A Guide to Movie Analysis

Ecology in Contemporary American Cinema

Subjectivity, Immediacy, and the Digital

Classic European Horror Cinema in Contemporary American Culture

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.

The femme fatale occupies a precarious yet highly visible space in contemporary cinema. From sci-fi alien women to teenage bad girls, filmmakers continue to draw on the notion of the sexy deadly woman in ways which traverse boundaries of genre and narrative. This book charts the articulations of the femme fatale in American cinema of the past twenty years, and contends that, despite her problematic relationship with feminism, she offers a vital means for reading the connections between mainstream cinema and representations of female agency. The films discussed raise questions about the limits and potential of positioning women who meet highly normative standards of beauty as powerful icons of female agency. They point towards the constant shifting between patriarchal appropriation and feminist recuperation that inevitably accompanies such representations within mainstream media contexts.

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 deftly connect interdisciplinary perspectives from American studies, cinema studies, cultural studies, political science, media studies, and Queer theory. This multidisciplinary methodology expands the discursive and interpretive registers of film analysis. From Paul Robeson's and Sidney Poitier's star vehicles to Lee Daniels's directorial forays, these essays address the career legacies of film stars, examine various iterations of Blaxploitation and animation, question the comedic politics of "fat suit" films, and celebrate the innovation of avant-garde and experimental cinema.

Explores the films, practitioners, production and distribution contexts that currently represent American womens independent cinemaWith the consolidation of indie culture in the 21st century, female filmmakers face an increasingly indifferent climate. Within this sector, women work across all aspects of writing, direction, production, editing and design, yet the dominant narrative continues to construe amaverick white male auteurs such as Quentin Tarantino or Wes Anderson as the face of indie discourse. Defying the formulaic myths of the mainstream achick flick and the ideological and experimental radicalism of feminist counter-cinema alike, womens indie filmmaking is neither ironic, popular nor political enough to be readily absorbed into pre-existing categories. This ground-breaking collection, the first sustained examination of the work of female practitioners within American independent cinema, reclaims the difference of female indie filmmaking. Through a variety of case studies of directors, writers and producers such as Ava DuVernay, Lena Dunham and Christine Vachon, contributors explore the innovation of a range of female practitioners by attending to the sensibilities, ideologies and industrial practices that distinguish their work while embracing the ain-between space in which the narratives they represent and embody can be revealed.Key FeaturesCovers American womens independent cinema since the late 1970sAnalyses the work of acclaimed but critically overlooked female practitioners such as Kelly Reichardt, Christine Vachon, Miranda July, Kasi Lemmons, Nicole Holofcener, Mira Nair, Lisa Cholodenko, Megan Ellison, Lynn Shelton, Ava DuVernay, Mary Harron and Debra GranikDistinguishes four different approaches to analysing womens independent cinema through: production and industry perspectives; genre and other classificatory modalities; political, cultural, social and professional identities; and collaborative and collectivist practicesContributorsJohn Alberti, Northern Kentucky UniversityLinda Badley, Middle Tennessee State UniversityCynthia Baron, Bowling Green State UniversityShelley Cobb, University of SouthamptonCorinn Columpar, University of TorontoChris Holmlund, University of Tennessee-KnoxvilleGeoff King, Brunel University, LondonChristina Lane, University of MiamiJames Lyons, University of ExeterKathleen A. McHugh, UCLAKent A. Ono, University of UtahLydia Papadimitriou, Liverpool John Moores UniversityClaudia Costa Pederson, Wichita State UniversityClaire Perkins, Monash UniversitySarah Projansky, University of UtahMaria San Filippo, Goucher CollegeMichele Schreiber, Emory UniversitySarah E. S. Sinwell, University of UtahYannis Tzioumakis, University of LiverpoolPatricia White, Swarthmore CollegePatricia R. Zimmermann, Ithaca College

The Child in Contemporary Latin American Cinema

Contemporary American Cinema

Film Firsts: The 25 Movies That Created Contemporary American Cinema

Race, Gender and Sexuality at the Movies

Masculinity and Film Performance

Generation Multiplex

Engaging Film Criticism

This bold and original book examines in detail a relatively new genre of film—the erotic thriller. Linda Ruth Williams traces the genre's exploitation of pornography and noir, discusses mainstream stars (including Michael Douglas and Sharon Stone) as well as genre-branded direct-to-video stars, charts the work of key producers and directors, and considers home videos as a distinct form of viewing pleasure. She maps the history of the genre, analyzing hundreds of movies from blockbusters such as Basic Instinct, Fatal Attraction, and In the Cut to straight-to-video film titles such as Carnal Crimes, Sins of Desire, and Night Eyes. Williams's witty and illuminating readings tell the story of this sensational genre and contribute to the analysis of mainstream screen sex—and its censorship—at the beginning of the 21st century. She shows that as the erotic thriller plays out the sexual fantasies of contemporary America, it also provides a vehicle for marketing those fantasies globally.

When teenagers began hanging out at the mall in the early 1980s, 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 remained 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—to explore how they represent teens 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 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 sympathetic to the particular challenges that teens face.

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

This edited collection explores how contemporary Latin American cinema has dealt with and represented issues of human rights, moving beyond many of the recurring topics for Latin American films. Through diverse interdisciplinary theoretical and methodological approaches, and analyses of different audiovisual media from fictional and documentary films to digitally-distributed activist films, the contributions discuss the theme of human rights in cinema in connection to various topics and concepts. Chapters in the volume explore the prison system, state violence, the Mexican dirty war, the Chilean dictatorship, debt, transnational finance, indigenous rights, social movement, urban

occupation, the right to housing, intersectionality, LGBTT and women's rights in the context of a number of Latin American countries. By so doing, it assesses the long overdue relation between cinema and human rights in the region, thus opening new avenues to aid the understanding of cinema's role in social transformation.

Screens Fade to Black

The Contemporary Femme Fatale

The Legacy of Film Noir in Contemporary American Cinema

Hollywood's Chosen People

Women, Romance and Contemporary Culture

Women's Filmmaking and Contemporary American Independent Cinema

Contemporary Cinema of Latin America

What is the child for Latin American cinema? This book aims to answer that question, tracing the common tendencies of the representation of the child in the cinema of Latin American countries, and demonstrating the place of the child in the movements, genres and styles that have defined that cinema. Deborah Martin combines theoretical readings of the child in cinema and culture, with discussions of the place of the child in specific national, regional and political contexts, to develop in-depth analyses and establish regional comparisons and trends. She pays particular attention to the narrative and stylistic techniques at play in the creation of the child's perspective, and to ways in which the presence of the child precipitates experiments with film aesthetics. Bringing together fresh readings of well-known films with attention to a range of little-studied works, *The Child in Contemporary Latin American Cinema* examines films from the recent and contemporary period, focussing on topics such as the death of the child in 'street child' films, the role of the child in post-dictatorship filmmaking and the use of child characters to challenge gender and sexual ideologies. The book also aims to place those analyses in a historical context, tracing links with important precursors, and paying attention to the legacy of the child's figuring in the mid-century movements of melodrama and the New 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 in the 1990s and 2000s. Peberdy examines specific social, cultural, historical and political contexts that have affected age, race, sexuality and fatherhood on screen.

American Cinema in the Shadow of 9/11 is a ground-breaking 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 films of the turbulent post-9/11 decade, the volume explores 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 reflect the defining fears and anxieties of the tumultuous era, but also shape them in compelling and resonant ways.

Contemporary Latin American Cinema investigates the ways in which neoliberal measures of privatization, de-regularization and austerity introduced in Latin America during the 1990s 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 contemporary Latin American film has not only criticized and resisted, but also benefitted from neoliberal advancements. Based on films produced in Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Mexico and Peru since 2010, the fourteen case studies illustrate neoliberalism's effects, from big industries to small national cinemas. It also shows the new types of producers that have emerged, and the novel patterns of distribution, exhibition and consumption that shape and influence the Latin American filmscape. Through industry studies, reception analyses and close readings, this book establishes an informative and accessible text for scholars and students alike.

Hollywood Utopia

An Affective Turn in Contemporary American Cinema

Film History and Contemporary American Cinema

Male Angst

The Solaris Effect

Resisting Neoliberalism?

Human Rights, Social Movements and Activism in Contemporary Latin American Cinema

Locating contemporary Black filmmaking squarely within the mainstream film industry, Antonio (film, television, and new media, New York U.) explores New Jack City, Boyz N the Hood, Juice, Just Another Girl on the I.R.T., and Clockers. She argues that these films simultaneously pushed African American political and social aspirations while existing in the space of the classic American gangster genre. Annotation copyrighted by Book News, Inc., Portland, OR.

Looks at how violent women characters disrupt cinematic narrative and challenge cultural ideals. In The Violent Woman, Hilary Neroni brings psychoanalytically informed film theory to bear on issues of femininity, violence, and narrative in contemporary American cinema. Examining such films as Thelma and Louise, Fargo, Natural Born Killers, and The Long Kiss Goodnight, Neroni explores why American audiences are so fascinated—even excited—by cinematic representations of violent women, and what these representations reveal about violence in our society and our cinema. Neroni argues that violent women characters disrupt cinematic narrative and challenge cultural ideals, suggesting how difficult it is for Hollywood—the greatest of ideology machines—to integrate the violent woman into its typical narrative structure. Hilary Neroni is Associate Professor of English at the University of Vermont.

Cinema is an affective medium. Films move us to feel wonder, joy, and love as well as fear, anger, and hatred. Today, we are living through a new age of sensibility when emotion is given priority over reason. Yet, there is a counter-cultural current in contemporary American cinema that offers a more nuanced treatment of emotion. Both aesthetically and eidetically, this new cinema of affect allows viewers to make up their own minds about what they feel and think. This book focuses on key films by important auteur-directors--David Fincher, Bryan Singer, Christopher Nolan, Kathryn Bigelow, Richard Linklater, Barry Jenkins, Greta Gerwig, and Pete Docter--who are to the forefront of this new cinema. It explores how they anatomize affect and how it functions in the creation or degradation of character and society.

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 contemporary cinema 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

Euro Horror

Mean Streets and Raging Bulls

Film Directors and Emotion

Beyond Backlash

Breaking Into the Global Market

Historiography of World War II in Contemporary American Cinema

Millennial Masculinity

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 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.

From *Easy Rider* to *The 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 technologies such as video, cable and the internet, offered new opportunities for filmmakers to produce and market independent films. Turning to the work of key auteurs such as John Sayles and Haile Gerima, 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.

American Eccentric Cinema

Contemporary Black American Cinema

The Image of Youth in Contemporary American Cinema

Contemporary African American Cinema

Contemporary Hollywood Cinema

The Femme Fatale in Contemporary American Cinema