

Radical Visions

American Film
Renaissance, 1967–1976

Glenn Man

Radical Visions American Film Renaissance 1967 1976

Dominic Lennard



Radical Visions American Film Renaissance 1967 1976:

Radical Visions Glenn Man, 1994-10-30 *Radical Visions* discusses an important period in American film history. Films such as *Bonnie and Clyde*, *The Graduate*, *McCabe and Mrs Miller*, *Midnight Cowboy*, *Nashville* and *Taxi Driver* challenged the narrative structure and style of the classical Hollywood paradigm, transformed its conventional genres, exploded traditional American myths, and foregrounded a consciousness of the cinematic process. Film students, scholars, and aficionados will gain insight into generic conventions and narrative style presented within the cultural attitudes of the time. The book features a chronological movement through the period, not by auteur but by film, from *Bonnie and Clyde* to *Taxi Driver*. It includes in-depth analyses of 16 films but discusses other films when relevant. It traces the thematic development of the films as the period progresses from an optimistic radicalism at the beginning to doubt and shattered dreams to paranoia and pessimism at the end. It summarizes contemporary reviews and reactions to the films as they came out and gauges the films' interactions with audiences and the society of the time. It also discusses European filmmakers' influences on the films of the period. The book supports and solidifies the view of a Hollywood renaissance during this period and more sharply defines and delineates the parameters and characteristics of the period than previous studies.

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

Hollywood Film 1963-1976 Drew Casper, 2011-03-01 *Hollywood 1963-1976* chronicles the upheaval and innovation that took place in the American film industry during an era of pervasive cultural tumult. Exploring the many ideologies embraced by an increasingly diverse Hollywood, Casper offers a comprehensive canon covering the period's classics as well as its brilliant but overlooked

masterpieces A broad overview and analysis of one of American film s most important and innovative periods Offers a new more expansive take on the accepted canon of the era Includes films expressing ideologies contrary to the misremembered leftist slant Explores and fully contextualizes the dominant genres of the 60s and 70s **Classical Myth & Culture in the Cinema** Martin M. Winkler,2001 This title comprises a collection of essays presenting a variety of approaches to films set in Ancient Greece and Rome and to films that reflect archetypal features of classical literature The book illustrates the continuing presence of antiquity in the most varied and influential medium of modern popular culture The diversity of content and theoretical stances found in this work should make this volume required reading for scholars and students interested in the presence of Greece and Rome in modern popular culture The Cambridge History of Postmodern Literature Brian McHale,Len Platt,2016-03-22 The Cambridge History of Postmodern Literature offers a comprehensive survey of the field from its emergence in the mid twentieth century to the present day It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry literary criticism feminist theory mass media and the visual and fine arts have characterized the historical development of postmodernism Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism this History traces the genealogy of a literary tradition while remaining grounded in current scholarship It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike Written by a host of leading scholars this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come **Sanctuary Cinema** Terry Lindvall,2011 Sanctuary Cinema provides the first history of the origins of the Christian film industry Focusing on the early days of film during the silent era it traces the ways in which the Church came to adopt film making as a way of conveying the Christian message to adherents Surprisingly rather than separating themselves from Hollywood or the American entertainment culture early Christian film makers embraced Hollywood cinematic techniques and often populated their films with attractive actors and actresses But they communicated their sectarian message effectively to believers and helped to shape subsequent understandings of the Gospel message which had historically been almost exclusively verbal not communicated through visual media Publisher s Description The End of Meaning William A. Sikes,2024-04-04 Towards the end of the twentieth century books proclaiming the closing of America s mind the collapse of her communities and the end of her art literature education and more began appearing with regularity The underlying theme in all such works is the loss of those experiences that give our lives meaning In The End of Meaning Cultural Change in America Since 1945 readers learn to recognize these experiences realize how prominent they were in the postwar period c 1945 65 understand the forces that have brought about their extraordinary decline in our families and communities universities and religious institutions films and popular music fine arts labor and more and realize the implications of this loss for our society and our humanity In doing so the book provides a way of thinking about a vital subject one which despite its enormous importance has never been

examined in a broad and systematic way capable of generating real understanding discussion and debate **From El Dorado to Lost Horizons** Ken Windrum, 2019-03-25 The era known as the Hollywood Renaissance is celebrated as a time when revolutionary movies broke all the rules of the previous classical era as part of the ferment of the late 1960s and early 1970s Yet many films during this era did not overtly smash the system but provided more traditional entertainment based on popular genres for a wider audience than the youth culture who flocked to more transgressive fare Ken Windrum focuses on four genres of traditionalist movies big budget musicals war spectacles naughty sex comedies and Westerns From El Dorado to Lost Horizons shows how even seemingly innocuous family oriented films still participated in the progressive aspects of the time while also holding a conservative point of view Windrum analyzes representations of issues including gender roles marriage sexuality civil rights and Cold War foreign policy revealing how these films dealt with changing times and reflected both status quo positions and new attitudes He also examines how the movies continued or deviated from classical principles of structure and style Windrum provides a counter history of the Hollywood Renaissance by focusing on a group of important films that have nevertheless been neglected in scholarly accounts *Classical Myth and Culture in the Cinema* Martin M. Winkler Professor of Classics George Mason University, 2001-05-29 Classical Myth and Culture in the Cinema is a collection of essays presenting a variety of approaches to films set in ancient Greece and Rome and to films that reflect archetypal features of classical literature The diversity of content and theoretical stances found in this volume will make it required reading for scholars and students interested in interdisciplinary approaches to text and image *The Road Story and the Rebel* , This cultural history reveals the unique qualities of road stories and follows the evolution from the Beats postwar literary adventures to today's postmodern reality television shows Tracing the road story as it moves to both LeRoi Jones's critique of the Beats romanticization of blacks as well as to the mainstream in the 1960s with CBS's Route 66 Mills also documents the rebel subcultures of novelist Ken Kesey and the Merry Pranksters who used film and LSD as inspiration on a cross country bus trip and she examines the sexualization of male mobility and biker mythology in the films Scorpio Rising The Wild Angels and Easy Rider Mills addresses how the filmmakers of the 1970s Coppola Scorsese and Bogdanovich flourished in New Hollywood with road films that reflected mainstream audiences and how feminists Joan Didion and Betty Friedan subsequently critiqued them A new generation of women and minority storytellers gain clout and bring genre remapping to the national consciousness Mills explains as the road story evolves from such novels as Song of Solomon to films like Thelma and Louise and television's Road Rules 2 **Arthur Penn's Bonnie and Clyde** Lester D. Friedman, 2000 This volume contains essays on Arthur Penn's film Bonnie and Clyde *The Films of Hal Ashby* Christopher Beach, 2009-09-22 Analyzes the films and filmmaking career of director Hal Ashby placing his work in the cultural context of filmmaking in the 1970s Hal Ashby directed eleven feature films over the course of his career and was an important figure in the Hollywood Renaissance of the late 1960s and 1970s Though he was a member of the same generation of filmmakers as

Martin Scorsese Francis Ford Coppola and Robert Altman Ashby has received comparatively little critical or scholarly validation for his work Author Christopher Beach argues that despite his lower profile Ashby was an exceptionally versatile and unusually creative director Beach focuses primarily on Ashby's first seven films *The Landlord Harold and Maude The Last Detail Shampoo Bound for Glory Coming Home and Being There* to analyze Ashby's contributions to filmmaking culture in the 1970s The first two chapters of this volume provide an overview of Ashby's filmmaking career as Beach makes the case for Ashby's status as an auteur and provides a biographical survey of Ashby's most productive and successful decade the 1970s In the following chapters Beach analyzes groups of films to uncover important thematic concerns in Ashby's work including the treatment of a young male protagonist in *The Landlord and Harold and Maude* the representation of the U S military in *The Last Detail* and *Coming Home* and the role of television and mass media in *Shampoo* and *Being There* Beach also examines the crucial role of the musical score in Ashby's films as well as the rapid decline of the director's career after *Being There* *The Films of Hal Ashby* is based on Beach's extensive use of unpublished archival materials as well as a number of interviews with actors directors producers cinematographers and others involved in the making of Ashby's films This volume will interest film and television scholars as well as readers interested in filmmakers of the 1970s **Other**

Hollywood Renaissance Dominic Lennard,2020-09-09 In the late 1960s the collapse of the classic Hollywood studio system led in part and for less than a decade to a production trend heavily influenced by the international art cinema Reflecting a new self consciousness in the US about the national film patrimony this period is known as the Hollywood Renaissance However critical study of the period is generally associated with its so called principal auteurs slighting a number of established and emerging directors who were responsible for many of the era's most innovative and artistically successful releases With contributions from leading film scholars this book provides a revisionist account of this creative resurgence by discussing and memorializing twenty four directors of note who have not yet been given a proper place in the larger history of the period Including filmmakers such as Hal Ashby John Frankenheimer Mike Nichols and Joan Micklin Silver this more expansive approach to the auteurism of the late 1960s and 1970s seems not only appropriate but pressing a necessary element of the re evaluation of Hollywood with which cinema studies has been preoccupied under the challenges posed by the emergence and flourishing of new media **New Hollywood** Renate Hehr,2003-06-11 The surprising successes of *Bonnie and Clyde* *The Graduate* and *Easy Rider* in the late 60's marked a turning point in the history of American cinema A period of artistic renewal began of a kind that had never been possible before in America *The Spectator* ,1994

Bonnie and Clyde Lester D. Friedman,2019-07-25 *Bonnie and Clyde* Arthur Penn 1967 scandalised mainstream popular opinion Part of an emerging youth and protest movement its graphic and balletic violence was highly subversive in the context of the war in Vietnam It spoke directly to younger audiences who were already pitted against their more conservative elders and easily identified with the characters played by Warren Beatty who also produced the film and Faye Dunaway

Bonnie and Clyde was the prototype of 1970s New Hollywood anti authority candid about sex morally neutral As well as changing Hollywood film style Bonnie and Clyde changed critical attitudes Older critics loathed the film at first But younger critics led by the then little known Pauline Kael fought a rearguard action and won the day Recognising Bonnie and Clyde s distinctive position in the evolution of American culture and cinema history Lester D Friedman explores the film s cultural framework examines the contributions of its creators and presents a detailed visual and thematic analysis **Affect Poetics of the New Hollywood** Hauke Lehmann,2019-12-02 How is affective experience produced in the cinema And how can we write a history of this experience By asking these questions this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history the New Hollywood as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces Rather the fine grained analysis of core films reveals the power of cinematic images to affect their audiences to confront them with the new The films of the New Hollywood redefine the divisions of the classical genre system in a radical way and thereby transform the way spectators are addressed affectively in the cinema The study describes a complex interplay between three modes of affectivity suspense paranoia and melancholy All three each in their own way implicate spectators in the deep seated contradictions of their own feelings and their ways of being in the world their relations to history to society and to cultural fantasy On this basis Affect Poetics of the New Hollywood projects an original conception of film history as an affective history which can be re written up to the present day

Robert Altman's Subliminal Reality Robert T. Self,2002 With his complex and unconventional films Robert Altman often draws an impassioned response from critics but bafflement and indifference from the general public Some audiences have dismissed his movies as insignificant unsatisfying and unreadable Ironically Altman might agree he makes films in order to challenge filmgoers expectations of straightforward narratives and easily understood endings In Robert Altman s Subliminal Reality Robert T Self sheds light on Altman s work and provides the most comprehensive analysis of his films to date With close readings of classics like MASH McCabe Mrs Miller and Nashville as well as the more recent films The Player Short Cuts and Cookie s Fortune Self asserts the value of Altman s work not only to film theory and the entertainment industry but to American culture Book jacket *The Lost Decade* Chris Horn,2023-10-19 Provides an analysis of Hollywood from a fresh viewpoint that shows the careers of Robert Altman Francis Coppola William Friedkin and others in the 1980s as far from conforming to a monolithic pattern of decline but rather as diverse and complex responses to political and industrial changes The 1980s are routinely seen as the era of the blockbuster and of Reaganite entertainment whereas the dominant view of late 1960s and early 1970s American film history is that of a Hollywood Renaissance a relatively brief window of artistry based around a select group of directors Yet key directors associated with the Renaissance period remained active throughout the 1980s and their work has been obscured or dismissed by a narrow singular model of American film history This book deals with industrial contexts that conditioned these directors ability to work creatively but it is also very much about the analysis

of individual films bringing to light a range of unheralded work from the visual experimentation of *One from the Heart* Coppola 1981 to the experimental production contexts of *Secret Honor* Altman 1984 and the stylistic lan of *To Live and Die in L A* Friedkin 1985 Behind the homogenous picture of the decline of the auteur in 1980s American cinema are films and careers that merit greater attention and this book offers a new way to perceive individual films American film history and the viability of sustained authorial creativity within post studio era Hollywood

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