



Selected Film Criticism Foreign Films 1930 195

RM Cervero



Selected Film Criticism Foreign Films 1930 195:

Reference Quarterly, 1984 *Shared Pleasures* Douglas Gomery, 1992 Gomery The coming of sound to the American cinema 1975 The Hollywood studio system 1986 draws upon his earlier work and that of other scholars to address the broader social functions of the film industry showing how Hollywood adapted its business policies to diversity and change within American society Includes 31 bandw photographs Paper edition unseen 15 95 Annotation copyrighted by Book News Inc Portland OR *International Index to Film Periodicals*, 1994 *It's Only a Movie!* Raymond J. Haberski, Once derided as senseless entertainment movies have gradually assumed a place among the arts Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century from nickelodeon amusements to the age of the financial blockbuster Haberski begins by looking at the barriers to film's acceptance as an art form including the Chicago Motion Picture Commission hearings of 1918 1920 one of the most revealing confrontations over the use of censorship in the motion picture industry He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s The arguments between Pauline Kael and Andrew Sarris's heralded a golden age of criticism and Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought **Commerce Reports** United States. Bureau of Foreign and Domestic Commerce, 1933 *It's Only a Movie!* Raymond J. Haberski Jr., 2014-10-17 Once derided as senseless entertainment movies have gradually assumed a place among the arts Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century from nickelodeon amusements to the age of the financial blockbuster Haberski begins by looking at the barriers to film's acceptance as an art form including the Chicago Motion Picture Commission hearings of 1918 1920 one of the most revealing confrontations over the use of censorship in the motion picture industry He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s The arguments between Pauline Kael and Andrew Sarris's heralded a golden age of criticism and Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame

on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought *Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16

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 **International Book News**, 1928 *Media and Microcomputers in the Library* Evelyn H. Daniel, Carol I. Notowitz, 1984 **Yale French Studies**, 1980 *Commerce Reports*, 1931

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literature, the arts Albert John Walford, Marilyn Mullan, Anthony Chalcraft, 1993 This book has achieved international recognition as a reference tool and a one stop daily information source This new edition features many topics and is indispensable to librarians and information professionals revising reference collections etc *The Alfred Hitchcock Encyclopedia* Stephen Whitty, 2016-06-09 Several decades after his last motion picture was produced Alfred Hitchcock is still regarded by critics and fans alike as one of the masters of cinema From silents of the 1920s to his final feature in 1976 the director's many films continue to entertain audiences and inspire filmmakers In *The Alfred Hitchcock Encyclopedia* film critic Stephen Whitty provides a detailed overview of the director's work This reference volume features in depth critical entries on each of his major films as well as biographical essays on his most frequent collaborators and discussions of significant themes in his work For this book Whitty draws on primary source materials such as interviews he conducted with associates of the director including screenwriter Jay Presson Allen Marnie actresses Eva Marie Saint North by Northwest and Kim Novak Vertigo actor Farley Granger Strangers on a Train actor and producer Norman Lloyd Saboteur and Hitchcock's daughter Patricia Stage Fright Psycho among others Encompassing the entire range of the director's career from early influences and silent films to his decade long television show and cameos in nearly every feature this is a comprehensive overview of cinema's ultimate showman A detailed and lively look at the master of suspense *The Alfred Hitchcock Encyclopedia* will be of interest to professors students and the many fans of the director's work

The Muriel Rukeyser Era Muriel Rukeyser, 2023-11-15 Cowinner of the MLA Prize for Bibliographical or Archival Scholarship *The Muriel Rukeyser Era* makes available for the first time a range of Muriel Rukeyser's prose a rich and diverse archive of political social and aesthetic writings Eric Keenaghan and Rowena Kennedy Epstein assemble a selection of unpublished and out of print texts demonstrating the diversity brilliance and possibilities of mid twentieth century women's intellectual life and sociopolitical engagement Although primarily known as a poet Rukeyser produced an expansive and influential body of nonfiction and critical writings Reflective

of a deeply committed thinker her accessible but philosophically complex prose including essays lectures radio scripts stories and reviews addresses issues related to racial gender and class justice war and war crimes the prison industrial complex Jewish culture and diaspora motherhood literature music cinema and translation Many of the selected texts have been forgotten have fallen out of print or were never previously published because of conservative Cold War political and gender orthodoxies The Muriel Rukeyser Era offers new insight into Rukeyser's radical and strikingly contemporary vision for the role of the writer especially the woman writer This selection reveals the centrality of feminism antifascism and antiracism to her thinking and thus affirms the resonance and urgency of her work today

Bulletin of the United States Bureau of Labor Statistics, 1941 *The Screen in Surrealist Art and Thought* Haim Finkelstein, 2017-07-05 An interrogation of the notion of space in Surrealist theory and philosophy this study analyzes the manifestations of space in the paintings and writings done in the framework of the Surrealist Movement Haim Finkelstein introduces the screen as an important spatial paradigm that clarifies and extends the understanding of Surrealism as it unfolds in the 1920s exploring the screen and layered depth as fundamental structuring principles associated with the representation of the mental space and of the internal processes that eventually came to be linked with the Surrealist concept of psychic automatism Extending the discussion of the concepts at stake for Surrealist visual art into the context of film literature and criticism this study sheds new light on the way film thinking permeates Surrealist thought and aesthetics In early chapters Finkelstein looks at the concept of the screen as emblematic of a strand of spatial apprehension that informs the work of young writers in the 1920s such as Robert Desnos and Louis Aragon He goes on to explore the way the spatial character of the serial films of Louis Feuillade intimated to the Surrealists a related mode of vision associated with perception of the mystery and the Marvelous lurking behind the surfaces of quotidian reality The dialectics informing Surrealist thought with regard to the surfaces of the real with walls doors and windows as controlling images are shown to be at the basis of André Breton's notion of the picture as a window Contrary to the traditional sense of this metaphor Breton's window is informed by the screen paradigm with its surface serving as a locus of a dialectics of transparency and opacity permeability and reflectivity The main aesthetic and conceptual issues that come up in the consideration of Breton's window metaphor lay the groundwork for an analysis of the work of Giorgio de Chirico René Magritte Max Ernst André Breton and Joan Miró the concluding chapter consi

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