

JAMES NAREMORE

MORE THAN NIGHT

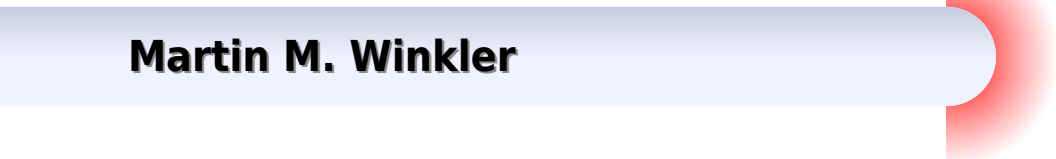
FILM NOIR IN ITS CONTEXTS

UPDATED AND EXPANDED



More Than Night Film Noir In Its Contexts

Martin M. Winkler



More Than Night Film Noir In Its Contexts:

More Than Night James Naremore,1998 One of the very best film books in recent years There are any number of books on noir but none as comprehensive as rigorous as far reaching as Naremore s It will be the essential work for the field Dana Polan University of Southern California *More Than Night* James Naremore,2008 *More Than Night* James Naremore,2008-01-14 Supplies the first study of film noir that achieves the sort of intellectual seriousness depth of research degree of critical insight and level of writing that this group of films deserves Tom Gunning Modernism and Modernity

More than Night James Naremore,2008-01-14 Film noir evokes memories of stylish cynical black and white movies from the 1940s and 50s melodramas about private eyes femmes fatales criminal gangs and lovers on the run James Naremore s prize winning book discusses these pictures but also shows that the central term is more complex and paradoxical than we realize It treats noir as a term in criticism as an expression of artistic modernism as a symptom of Hollywood censorship and politics as a market strategy as an evolving style and as an idea that circulates through all the media This new and expanded edition of *More Than Night* contains an additional chapter on film noir in the twenty first century *Contemporary Drift* Theodore Martin,2017-05-30 What does it mean to call something contemporary More than simply denoting what s new it speaks to how we come to know the present we re living in and how we develop a shared story about it The story of trying to understand the present is an integral yet often unnoticed part of the literature and film of our moment In *Contemporary Drift* Theodore Martin argues that the contemporary is not just a historical period but also a conceptual problem and he claims that contemporary genre fiction offers a much needed resource for resolving that problem *Contemporary Drift* combines a theoretical focus on the challenge of conceptualizing the present with a historical account of contemporary literature and film Emphasizing both the difficulty and the necessity of historicizing the contemporary the book explores how recent works of fiction depict life in an age of global capitalism postindustrialism and climate change Through new histories of the novel of manners film noir the Western detective fiction and the postapocalyptic novel Martin shows how the problem of the contemporary preoccupies a wide range of novelists and filmmakers including Zadie Smith Colson Whitehead Vikram Chandra China Mi ville Kelly Reichardt and the Coen brothers Martin argues that genre provides these artists with a formal strategy for understanding both the content and the concept of the contemporary Genre writing with its mix of old and new brings to light the complicated process by which we make sense of our present and determine what belongs to our time

The Philosophy of Neo-Noir Mark T. Conard,2007-01-05 A collection of essays exploring the philosophical elements present in Neo Noir films Film noir is a classic genre characterized by visual elements such as tilted camera angles skewed scene compositions and an interplay between darkness and light Common motifs include crime and punishment the upheaval of traditional moral values and a pessimistic stance on the meaning of life and on the place of humankind in the universe Spanning the 1940s and 1950s the classic film noir era saw the release of many of Hollywood s best loved studies of shady

characters and shadowy underworlds including *Double Indemnity*, *The Big Sleep*, *Touch of Evil*, and *The Maltese Falcon*. Neo noir is a somewhat loosely defined genre of films produced after the classic noir era that display the visual or thematic hallmarks of the noir sensibility. The essays collected in *The Philosophy of Neo Noir* explore the philosophical implications of neo noir touchstones such as *Blade Runner*, *Chinatown*, *Reservoir Dogs*, *Memento*, and the films of the Coen brothers. Through the lens of philosophy, Mark T. Conard and the contributors examine previously obscure layers of meaning in these challenging films. The contributors also consider these neo noir films as a means of addressing philosophical questions about guilt, redemption, the essence of human nature, and problems of knowledge, memory, and identity. In the neo noir universe, the lines between right and wrong and good and evil are blurred, and the detective and the criminal frequently mirror each other's most debilitating personality traits. The neo noir detective, more antihero than hero, is frequently a morally compromised and spiritually shaken individual whose pursuit of a criminal masks the search for lost or unattainable aspects of the self. Conard argues that the films discussed in *The Philosophy of Neo Noir* convey ambiguity, disillusionment, and disorientation more effectively than even the most iconic films of the classic noir era. Able to self-consciously draw upon noir conventions and simultaneously subvert them, neo noir directors push beyond the earlier genre's limitations and open new paths of cinematic and philosophical exploration. Praise for *The Philosophy of Neo Noir*: Conard can feel confident that these terrific essays will be of interest to film enthusiasts, particularly fans of Neo Noir. Additionally, for those who come to this volume with some background in philosophy, not only will they be pleased to find fellow philosophers offering accessible introductions to philosophical thinkers and ideas, but they are sure to increase their understanding of noir. Neo Noir and many familiar film titles as well as more deeply appreciate the ways in which popular film and television offer wide and varied avenues to doing good philosophy. Kimberly A. Blessing, co-editor of *Movies and the Meaning of Life*. Taking up such latter-day classics as *Chinatown*, *Blade Runner*, and *Memento*, this volume explores how contemporary filmmakers have taken up the challenge of classic film noir and broadened the genre. In this analysis, even the pastel shades of *South Beach* take on a dark coloring in *Miami Vice*. These probing essays locate what is neo in Neo Noir and thus define it as a postmodern genre. Paul Cantor, author of *Gilligan Unbound: Pop Culture in the Age of Globalization*. This collection will serve as a terrific interdisciplinary guide through the chaotic, intriguing world of postmodernist thought as it relates to film and philosophy. Choice

Detecting the South in Fiction, Film, and Television Deborah E. Barker, Theresa Starkey, 2019-10-23. *Detecting the South in Fiction: Film*, the role of land as a source of income, an ecologically threatened space, or a place of seclusion, and the continued presence of the southern gothic in recurring elements such as dilapidated plantation houses, swamps, family secrets, and the occult. Twenty-two critical essays probe how southern detective narratives intersect with popular genre forms such as neo noir, hard-boiled fiction, the dark thriller, suburban noir, amateur sleuths, journalist detectives, and television police procedurals. Alongside essays by scholars, *Detecting the South in Fiction: Film and Television* presents pieces by authors of detective and crime

fiction including Megan Abbott and Ace Atkins who address the extent to which the South and its artistic traditions influenced their own works By considering the diversity of authors and characters associated with the genre this accessible collection provides an overdue examination of the historical political and aesthetic contexts out of which the southern detective narrative emerged and continues to evolve

The Films of Joseph H. Lewis Gary D. Rhodes, 2012 Joseph H. Lewis enjoyed a monumental career in many genres including film noir and B movies with the East Side Kids as well as an extensive and often overlooked TV career In *The Films of Joseph H. Lewis* editor Gary D. Rhodes PhD gathers notable scholars from around the globe to examine the full range of Lewis's career While some studies analyze Lewis's work in different areas others focus on particular films ranging from poverty row fare to westerns and television films Overall this collection offers fresh perspectives on Lewis as an auteur a director responsible for individually unique works as well as a sustained and coherent style Essays in part 1 investigate the texts and contexts that were important to Lewis's film and television career as contributors explore his innovative visual style and themes in both mediums Contributors to part 2 present an array of essays on specific films including Lewis's remarkable and prescient *Invisible Ghost* and other notable films *My Name Is Julia Ross* *So Dark the Night* and *The Big Combo* Part 3 presents an extended case study of Lewis's most famous and arguably most important work *Gun Crazy* Contributors take three distinct approaches to the film in the context of its genre as film noir and modernist and postmodernist film in its relationship to masculinity and masochism and in terms of ethos and ethics *The Films of Joseph H. Lewis* offers a thorough assessment of Lewis's career and also provides insight into film and television making in the 1930s 40s and 50s Scholars of film and television studies and fans of Lewis's work will appreciate this comprehensive collection

A Companion to Film Noir Andre Spicer, Helen Hanson, 2013-06-27 An authoritative companion that offers a wide ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels Covers a wealth of new approaches to film noir and neo noir that explore issues ranging from conceptualization to cross media influences Features chapters exploring the wider noir mediascape of television graphic novels and radio Reflects the historical and geographical reach of film noir from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

Hollywood Exiles in Europe Rebecca Prime, 2014-01-14 Rebecca Prime documents the untold story of the American directors screenwriters and actors who exiled themselves to Europe as a result of the Hollywood blacklist During the 1950s and 1960s these Hollywood migrants directed wrote or starred in almost one hundred European productions their contributions ranging from crime film masterpieces like *Du rififi chez les hommes* 1955 Jules Dassin director to international blockbusters like *The Bridge on the River Kwai* 1957 Carl Foreman and Michael Wilson screenwriters and acclaimed art films like *The Servant* 1963 Joseph Losey director At once a lively portrait of a lesser known American lost generation and an examination of an important transitional moment in European cinema the

book offers a compelling argument for the significance of the blacklisted migrants to our understanding of postwar American and European cinema and Cold War relations Prime provides detailed accounts of the production and reception of their European films that clarify the ambivalence with which Hollywood was regarded within postwar European culture Drawing upon extensive archival research including previously classified material Hollywood Exiles in Europe suggests the need to rethink our understanding of the Hollywood blacklist as a purely domestic phenomenon By shedding new light on European cinema's changing relationship with Hollywood the book illuminates the postwar shift from national to transnational cinema

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

Classical Myth and Culture in the Cinema Martin M. Winkler, 2001-06-21 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 and for anyone interested in the presence of Greece and Rome in modern popular culture

Film Criticism, the Cold War, and the Blacklist Jeff Smith, 2014-03-26 Film Criticism the Cold War and the Blacklist examines the long term reception of several key American films released during the postwar period focusing on the two main critical lenses used in the interpretation of these films propaganda and allegory Produced in response to the hearings held by the House Committee on Un American Activities HUAC that resulted in the Hollywood blacklist these films ideological message and rhetorical effectiveness was often muddled by the inherent difficulties in dramatizing villains defined by their thoughts and belief systems rather than their actions Whereas anti Communist propaganda films offered explicit political exhortation allegory was the preferred vehicle for veiled or hidden political comment in many police procedurals historical films Westerns and science fiction films Jeff Smith examines the way that particular heuristics such as the mental availability of exemplars and the effects of framing have encouraged critics to match filmic elements to contemporaneous historical events persons and policies In charting the

development of these particular readings Film Criticism the Cold War and the Blacklist features case studies of many canonical Cold War titles including *The Red Menace* *On the Waterfront* *The Robe* *High Noon* and *Invasion of the Body Snatchers* **Mixed Race Hollywood** Mary Beltrán, Camilla Fojas, 2008-08 Addresses early mixed race film characters Blaxploitation mixed race in television for children and the outing of mixed race stars on the Internet among other issues and contemporary trends in mixed race representation From publisher description [Routledge International Handbook of Visual Criminology](#) Michelle Brown, Eamonn Carrabine, 2017-07-06 Dynamically written and richly illustrated the Routledge International Handbook of Visual Criminology offers the first foundational primer on visual criminology Spanning a variety of media and visual modes this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and emergent thinkers whose work is taking visual criminology in new directions This book is divided into five parts that each highlight a key aspect of visual criminology exploring the diversity of methods techniques and theoretical approaches currently shaping the field Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images Part II explores visual representations of crime across film graphic art documentary police photography press coverage and graffiti and urban aesthetics Part III discusses the relationship of visual criminology to criminal justice institutions like policing punishment and law Part IV focuses on the distinctive ethical problems posed by the image reflecting on the historical development theoretical disputes and methodological issues involved Part V identifies new frameworks and emergent perspectives and reflects upon the distinctive challenges and limits that can be seen in this emerging field This book includes a vibrant colour plate section and over a hundred black and white images breaking down the barriers between original photography and artwork historic paintings and illustrations and modern comics and films This interdisciplinary book will be of interest to criminologists sociologists visual ethnographers art historians and those engaged with media studies *Toxic burn* [electronic resource] Thomas C. Shevory, 2007 *Encyclopedia of Film Noir* Geoff Mayer, Brian McDonnell, 2007-06-30 When viewers think of film noir they often picture actors like Humphrey Bogart playing characters like Sam Spade in *The Maltese Falcon* the film based on the book by Dashiell Hammett Yet film noir is a genre much richer The authors first examine the debate surrounding the parameters of the genre and the many different ways it is defined They discuss the Noir City its setting and backdrop and also the cultural WWII and institutional the House UnAmerican Activities Committee and the Production Code Administration influences on the subgenres An analysis of the low budget and series film noirs provides information on those cult classics With over 200 entries on films directors and actors the *Encyclopedia of Film Noir* is the most complete resource for film fans students and scholars *James M. Cain* David Madden, Kristopher Mecholsky, 2011-04-28 James M Cain wrote some of the grittiest novels in American literature including such classics as *The Postman Always Rings Twice* *Double Indemnity* and *Mildred Pierce* James M Cain *Hard Boiled* *Mythmaker* is a critical

overview of the author's life work and legacy. An updated and expanded edition of two of David Madden's scholarly works on Cain, this new book improves upon the previous works by collecting the most essential writing on Cain by Madden into one volume. In addition to melding existing material, this work contains updated and new material, including fresh commentaries on later books such as *Rainbow's End*, *Cloud Nine*, and *The Enchanted Isle*, as well as later film adaptations including *Butterfly*. It also responds to 40 years worth of criticism on Cain and reevaluates his influence. Providing an overview of all of Cain's fiction, including an analysis of the major themes of his entire literary career, the book also describes Cain's impact on and importance in 20th-century culture, film in particular. In addition to a biographical summary and thematic outline of Cain's nearly 50-year career, Madden and Mecholsky examine how Cain's works explore the nightmare consequences of the persistent American dream. Finally, Madden and Mecholsky consider Cain's technical innovations of the novel and survey the major film adaptations of Cain's novels. With its significant in-depth analysis and a foreword by Edgar award-winning author Max Allan Collins, this volume will be of interest to Cain scholars as well as anyone interested in 20th-century American literature and film.

Film Noir William Luhr, 2012-03-05 *Film Noir* offers new perspectives on this highly popular and influential film genre, providing a useful overview of its historical evolution and the many critical debates over its stylistic elements. Brings together a range of perspectives on a topic that has been much discussed but remains notoriously ill-defined. Traces the historical development of the genre, usefully exploring the relations between the films of the 1940s and 1950s that established the noir universe and the more recent films in which it has been frequently revived. Employs a clear and intelligent writing style that makes this the perfect introduction to the genre. Offers a thorough and engaging analysis of this popular area of film studies for students and scholars. Presents an in-depth analysis of six key films, each exemplifying important trends of film noir: *Murder My Sweet*, *Out of the Past*, *Kiss Me Deadly*, *The Long Goodbye*, *Chinatown*, and *Seven*.

Film Noir and the Arts of Lighting Patrick Keating, 2024 More than any other films from the classical era, the Hollywood film noir is known for its lighting. *Film Noir and the Arts of Lighting* offers a new account of this craft grounded in a larger theory of cinematography as emotionally engaging storytelling. Featuring analyses of *The Asphalt Jungle*, *Touch of Evil*, and more.

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Table of Contents More Than Night Film Noir In Its Contexts

1. Understanding the eBook More Than Night Film Noir In Its Contexts
 - The Rise of Digital Reading More Than Night Film Noir In Its Contexts
 - Advantages of eBooks Over Traditional Books
2. Identifying More Than Night Film Noir In Its Contexts
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an More Than Night Film Noir In Its Contexts
 - User-Friendly Interface

4. Exploring eBook Recommendations from More Than Night Film Noir In Its Contexts
 - Personalized Recommendations
 - More Than Night Film Noir In Its Contexts User Reviews and Ratings
 - More Than Night Film Noir In Its Contexts and Bestseller Lists
5. Accessing More Than Night Film Noir In Its Contexts Free and Paid eBooks
 - More Than Night Film Noir In Its Contexts Public Domain eBooks
 - More Than Night Film Noir In Its Contexts eBook Subscription Services
 - More Than Night Film Noir In Its Contexts Budget-Friendly Options
6. Navigating More Than Night Film Noir In Its Contexts eBook Formats
 - ePub, PDF, MOBI, and More
 - More Than Night Film Noir In Its Contexts Compatibility with Devices
 - More Than Night Film Noir In Its Contexts Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of More Than Night Film Noir In Its Contexts
 - Highlighting and Note-Taking More Than Night Film Noir In Its Contexts
 - Interactive Elements More Than Night Film Noir In Its Contexts
8. Staying Engaged with More Than Night Film Noir In Its Contexts
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers More Than Night Film Noir In Its Contexts
9. Balancing eBooks and Physical Books More Than Night Film Noir In Its Contexts
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection More Than Night Film Noir In Its Contexts
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine More Than Night Film Noir In Its Contexts
 - Setting Reading Goals More Than Night Film Noir In Its Contexts
 - Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of More Than Night Film Noir In Its Contexts
 - Fact-Checking eBook Content of More Than Night Film Noir In Its Contexts
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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