



MASCULINE INTERESTS
REPRESENTED IN AMERICAN FILM

ROBERT LANG

Masculine Interests Homoerotics In Hollywood Film

Adam Lowenstein



Masculine Interests Homoerotics In Hollywood Film:

Masculine Interests Robert Lang, 2002 In the 1930s a band of smart and able young men some still in their twenties helped Franklin D Roosevelt transform an American nation in crisis They were the junior officers of the New Deal Thomas G Corcoran Benjamin V Cohen William O Douglas Abe Fortas and James Rowe helped FDR build the modern Democratic Party into a progressive coalition whose command over power and ideas during the next three decades seemed politically invincible This is the first book about this group of Rooseveltians and their linkage to Lyndon Johnson's Great Society and the Vietnam War debacle Michael Janeway grew up inside this world His father Eliot Janeway business editor of Time and a star writer for Fortune and Life magazines was part of this circle strategizing and practicing politics as well as reporting on these men Drawing on his intimate knowledge of events and previously unavailable private letters and other documents Janeway crafts a riveting account of the exercise of power during the New Deal and its aftermath He shows how these men were at the nexus of reform impulses at the electoral level with reform thinking in the social sciences and the law and explains how this potent fusion helped build the contemporary American state Since that time efforts to reinvent government by brains trust have largely failed in the U S In the last quarter of the twentieth century American politics ceased to function as a blend of broad coalition building and reform agenda setting rooted in a consensus of belief in the efficacy of modern government Can a progressive coalition of ideas and power come together again The Fall of the House of Roosevelt makes such a prospect both alluring and daunting

Carceral Fantasies Alison Griffiths, 2016-08-23 A groundbreaking contribution to the study of nontheatrical film exhibition Carceral Fantasies tells the little known story of how cinema found a home in the U S penitentiary system and how the prison emerged as a setting and narrative trope in modern cinema Focusing on films shown in prisons before 1935 Alison Griffiths explores the unique experience of viewing cinema while incarcerated and the complex cultural roots of cinematic renderings of prison life Griffiths considers a diverse mix of cinematic genres from early actualities and reenactments of notorious executions to reformist exposés of the 1920s She connects an early fascination with cinematic images of punishment and execution especially electrocutions to the attractions of the nineteenth century carnival electrical wonder show and Phantasmagoria a ghost show using magic lantern projections and special effects Griffiths draws upon convict writing prison annual reports and the popular press obsession with prison house cinema to document the integration of film into existing reformist and educational activities and film's psychic extension of flights of fancy undertaken by inmates in their cells Combining penal history with visual and film studies and theories surrounding media's sensual effects Carceral Fantasies illuminates how filmic representations of the penal system enacted ideas about modernity gender the body and the public shaping both the social experience of cinema and the public's understanding of the modern prison

Anxious Cinephilia Sarah Keller, 2020-04-21 The advent of new screening practices and viewing habits in the twenty first century has spurred a public debate over what it means to be a cinephile In Anxious Cinephilia Sarah Keller places these

competing visions in historical and theoretical perspective tracing how the love of movies intertwines with anxieties over the content and impermanence of cinematic images Keller reframes the history of cinephilia from the earliest days of film through the French New Wave and into the streaming era arguing that love and fear have shaped the cinematic experience from its earliest days This anxious love for the cinema marks both institutional practices and personal experiences from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media Through a detailed analysis of films and film history Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia Anxious Cinephilia offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future

Motion(less) Pictures Justin Remes, 2015-02-24 Conducting the first comprehensive study of films that do not move Justin Remes challenges the primacy of motion in cinema and tests the theoretical limits of film aesthetics and representation Reading experimental films such as Andy Warhol's *Empire* 1964 the Fluxus work *Disappearing Music for Face* 1965 Michael Snow's *So Is This* 1982 and Derek Jarman's *Blue* 1993 he shows how motionless films defiantly showcase the static while collapsing the boundaries between cinema photography painting and literature Analyzing four categories of static film furniture films designed to be viewed partially or distractedly protracted films which use extremely slow motion to impress stasis textual films which foreground the static display of letters and written words and monochrome films which display a field of monochrome color as their image Remes maps the interrelations between movement stillness and duration and their complication of cinema's conventional function and effects Arguing all films unfold in time he suggests duration is more fundamental to cinema than motion initiating fresh inquiries into film's manipulation of temporality from rigidly structured works to those with more ambiguous and open ended frameworks Remes's discussion integrates the writings of Roland Barthes Gilles Deleuze Tom Gunning Rudolf Arnheim Raymond Bellour and Noel Carroll and will appeal to students of film theory experimental cinema intermedia studies and aesthetics

Rewriting Indie Cinema J. J. Murphy, 2019-04-16 Most films rely on a script developed in pre production Yet beginning in the 1950s and continuing through the recent mumblecore movement key independent filmmakers have broken with the traditional screenplay Instead they have turned to new approaches to scripting that allow for more complex characterization and shift the emphasis from the page to performance In *Rewriting Indie Cinema* J J Murphy explores these alternative forms of scripting and how they have shaped American film from the 1950s to the present He traces a strain of indie cinema that used improvisation and psychodrama a therapeutic form of improvised acting based on a performer's own life experiences Murphy begins in the 1950s and 1960s with John Cassavetes Shirley Clarke Barbara Loden Andy Warhol Norman Mailer William Greaves and other independent directors who sought to create a new type of narrative cinema In the twenty first century filmmakers such as Gus Van Sant the Safdie brothers Joe Swanberg and Sean Baker developed similar strategies sometimes benefitting from the freedom of

digital technology In reading key films and analyzing their techniques *Rewriting Indie Cinema* demonstrates how divergence from the script has blurred the divide between fiction and nonfiction Showing the ways in which filmmakers have striven to capture the subtleties of everyday behavior Murphy provides a new history of American indie filmmaking and how it challenges Hollywood industrial practices *Dreaming of Cinema* Adam Lowenstein, 2014-11-11 Video games YouTube channels Blu ray discs and other forms of new media have made theatrical cinema seem old A sense of cinema lost has accompanied the ascent of digital media and many worry film's capacity to record the real is fundamentally changing Yet the Surrealist movement never treated cinema as a realist medium and understood our perceptions of the real itself to be a mirage Returning to their interpretation of film's aesthetics and function this book reads the writing films and art of Luis Buñuel Salvador Dalí Man Ray André Breton André Bazin Roland Barthes Georges Bataille Roger Caillois and Joseph Cornell and recognizes their significance for the films of David Cronenberg Nakata Hideo and Atom Egoyan the American remake of the Japanese Ring 1998 and a YouTube channel devoted to Rock Hudson Offering a positive alternative to cinema's perceived crisis of realism this innovative study enriches the meaning of cinematic spectatorship in the twenty first century **Indie** Michael Z. Newman, 2011 By locating the American indie in the historical context of the Sundance Miramax era the author considers indie cinema as an alternative American film culture *Dames in the Driver's Seat* Jans B. Wager, 2009-03-06 With its focus on dangerous determined femmes fatales hardboiled detectives and crimes that almost but never quite succeed film noir has long been popular with moviegoers and film critics alike Film noir was a staple of classical Hollywood filmmaking during the years 1941-1958 and has enjoyed a resurgence in popularity since the 1990s *Dames in the Driver's Seat* offers new views of both classical era and contemporary noirs through the lenses of gender class and race Jans Wager analyzes how changes in film noir's representation of women's and men's roles class status and racial identities mirror changes in a culture that is now often referred to as postmodern and postfeminist Following introductory chapters that establish the theoretical basis of her arguments Wager engages in close readings of the classic noirs *The Killers* *Out of the Past* and *Kiss Me Deadly* and the contemporary noirs *L.A. Confidential* *Mulholland Falls* *Fight Club* *Twilight* *Fargo* and *Jackie Brown* Wager divides recent films into retro noirs made in the present but set in the 1940s and 1950s and neo noirs made and set in the present but referring to classic noir narratively or stylistically Going beyond previous studies of noir her perceptive readings of these films reveal that retro noirs fulfill a reactionary social function looking back nostalgically to outdated gender roles and racial relations while neo noirs often offer more revisionary representations of women though not necessarily of people of color *Hideous Progeny* Angela M. Smith, 2011 Twisted bodies deformed faces aberrant behavior and abnormal desires characterized the hideous creatures of classic Hollywood horror which thrilled audiences with their sheer grotesqueness Most critics have interpreted these traits as symptoms of sexual repression or as metaphors for other kinds of marginalized identities yet Angela M. Smith conducts a richer investigation into the period's social and cultural preoccupations She finds

instead a fascination with eugenics and physical and cognitive debility in the narrative and spectacle of classic 1930s horror heightened by the viewer's desire for visions of vulnerability and transformation Reading such films as *Dracula* 1931 *Frankenstein* 1931 *Dr Jekyll and Mr Hyde* 1931 *Freaks* 1932 and *Mad Love* 1935 against early twentieth century disability discourse and propaganda on racial and biological purity Smith showcases classic horror's dependence on the narratives of eugenics and physiognomics She also notes the genre's conflicted and often contradictory visualizations Smith ultimately locates an indictment of biological determinism in filmmakers' visceral treatments which take the impossibility of racial improvement and bodily perfection to sensationalistic heights Playing up the artifice and conventions of disabled monsters filmmakers exploited the fears and yearnings of their audience accentuating both the perversity of the medical and scientific gaze and the debilitating experience of watching horror Classic horror films therefore encourage empathy with the disabled monster offering captive viewers an unsettling encounter with their own impairment Smith's work profoundly advances cinema and disability studies in addition to general histories concerning the construction of social and political attitudes toward the Other

Exception Taken Jonathan Buchsbaum, 2017-01-10 In *Exception Taken* Jonathan Buchsbaum examines the movements that have emerged in opposition to the homogenizing force of Hollywood in global filmmaking While European cinema was entering a steady decline in the 1980s France sought to strengthen support for its film industry under the new Mitterrand government Over the following decades the country lobbied partners in the European Economic Community to design strategies to protect the audiovisual industries and to resist cultural free trade pressures in international trade agreements These struggles to preserve the autonomy of national artistic prerogatives emboldened many countries to question the benefits of accelerated globalization Led by the energetic minister of culture Jack Lang France initiated a series of measures to support all sectors of the film industry Lang introduced laws mandating that state and private television invest in the film industry effectively replacing the revenue lost from a shrinking theatrical audience for French films With the formation of the European Union in 1992 Europe passed a new treaty Maastricht that extended its legal purview to culture for the first time setting up the dramatic confrontation over the General Agreement on Trade and Tariffs GATT in 1993 Pushed by France the EU fought the United States over the idea that countries should preserve their right to regulate cultural activity as they saw fit France and Canada then initiated a campaign to protect cultural diversity within UNESCO that led to the passage of the Convention on Cultural Diversity in 2005 As France pursued these efforts to protect cultural diversity beyond its borders it also articulated a certain idea of cinema that did not simply defend a narrow vision of national cinema France promoted both commercial cinema and art cinema disproving announcements of the death of cinema

Intelligence Work Jonathan Kahana, 2008-07-07 *Intelligence Work* establishes a new genealogy of American social documentary proposing a fresh critical approach to the aesthetic and political issues of nonfiction cinema and media Jonathan Kahana argues that the use of documentary film by intellectuals activists government agencies and community

groups constitutes a national public form of culture one that challenges traditional oppositions between official and vernacular speech between high art and popular culture and between academic knowledge and common sense Placing iconic images and the work of celebrated filmmakers next to overlooked and rediscovered productions Kahana demonstrates how documentary collects and delivers the evidence of the American experience to the public sphere where it lends force to political movements and gives substance to the social imaginary

Electric Dreamland Lauren Rabinovitz, 2012-07-24 Amusement parks were the playgrounds of the working class in the early twentieth century combining numerous mechanically based spectacles into one unique modern cultural phenomenon Lauren Rabinovitz describes the urban modernity engendered by these parks and their media encouraging ordinary individuals to sense interpret and embody a burgeoning national identity As industrialization urbanization and immigration upended society amusement parks tempered the shocks of racial ethnic and cultural conflict while shrinking the distinctions between gender and class Following the rise of American parks from 1896 to 1918 Rabinovitz seizes on a simultaneous increase in cinema and spectacle audiences and connects both to the success of leisure activities in stabilizing society Critics of the time often condemned parks and movies for inciting moral decline yet in fact they fostered women's independence racial uplift and assimilation The rhythmic mechanical movements of spectacle also conditioned audiences to process multiple stimuli Featuring illustrations from private collections and accounts from unaccessed archives *Electric Dreamland* joins film and historical analyses in a rare portrait of mass entertainment and the modern eye

Counter-Archive Paula Amad, 2010-09-23 Tucked away in a garden on the edge of Paris is a multimedia archive like no other Albert Kahn's Archives de la Plan te 1908 1931 Kahn's vast photo cinematographic experiment preserved world memory through the privileged lens of everyday life and *Counter Archive* situates this project in its biographic intellectual and cinematic contexts Tracing the archive's key influences such as the philosopher Henri Bergson the geographer Jean Brunhes and the biologist Jean Comandon Paula Amad maps an alternative landscape of French cultural modernity in which vitalist philosophy cross pollinated with early film theory documentary film with the avant garde cinematic models of temporality with the early Annales school of history and film's appropriation of the planet with human geography and colonial ideology At the heart of the book is an insightful meditation upon the transformed concept of the archive in the age of cinema and an innovative argument about film's counter archival challenge to history The first comprehensive study of Kahn's films *Counter Archive* also offers a vital historical perspective on debates involving archives media and memory

Cinematic Appeals Ariel Rogers, 2013-11-19 *Cinematic Appeals* follows the effect of technological innovation on the cinema experience specifically the introduction of widescreen and stereoscopic 3D systems in the 1950s the rise of digital cinema in the 1990s and the transition to digital 3D since 2005 Widescreen cinema promised to draw the viewer into the world of the screen enabling larger than life close ups of already larger than life actors This technology fostered the illusion of physically entering a film enhancing the semblance of realism Alternatively the digital era

was less concerned with the viewer's physical response and more with information flow and the reevaluation of spatiality and embodiment. This study ultimately shows how cinematic technology and the human experience shape and respond to each other over time.

Eye of the Century Francesco Casetti, 2008-05-14

Is it true that film in the twentieth century experimented with vision more than any other art form? And what visions did it privilege? In this brilliant book, acclaimed film scholar Francesco Casetti situates the cinematic experience within discourses of twentieth-century modernity. He suggests that film defined a unique gaze not only because it recorded many of the century's most important events but also because it determined the manner in which they were received. Casetti begins by examining film's nature as a medium in an age obsessed with immediacy, nearness, and accessibility. He considers the myths and rituals cinema constructed on the screen and in the theater and how they provided new images and behaviors that responded to emerging concerns, ideas, and social orders. Film also succeeded in negotiating the different needs of modernity, comparing and uniting conflicting stimuli, providing answers in a world torn apart by conflict and satisfying a desire for everydayness as well as lightness in people's lives. The ability to communicate the power to inform and the capacity to negotiate these are the three factors that defined film's function and outlook and made the medium a relevant and vital art form of its time. So what kind of gaze did film create? Film cultivated a personal gaze intimately tied to the emergence of point of view but also able to restore the immediacy of the real, a complex gaze in which reality and imagination were combined, a piercing gaze achieved by machine and yet deeply anthropomorphic, an excited gaze rich in perceptive stimuli but also attentive to the spectator's orientation, and an immersive gaze which gave the impression of being inside the seen world while also maintaining a sense of distance. Each of these gazes combined two different qualities and balanced them. The result was an ever-inventive synthesis that strived to bring about true compromises without ever sacrificing the complexity of contradiction. As Casetti demonstrates, film proposed a vision that in making opposites permeable modeled itself on an oxymoronic principle. In this sense, film is the key to reading and understanding the modern experience.

Hollis Frampton Michael Zryd, 2023-05-09

Hollis Frampton was an American filmmaker, photographer, and theorist who bridged the experimental film and contemporary art worlds in the 1960s and 1970s. Best known for avant-garde films including *Zorns Lemma* (1970) and *nostalgia* (1971), Frampton spent his later years working on the unfinished epic *Magellan*, a monumental cycle that used the metaphor of Ferdinand Magellan's circumnavigation of the world to rethink the natures and meanings of history, modernity, and cinema. Frampton's career was cut short by cancer at age 48, with his vast ambitions for the project left incomplete. This book is a groundbreaking and comprehensive account of this remarkable figure's work in its totality, from Frampton's earliest films through *Magellan*. Michael Zryd explores the connections linking Frampton's art and thought to other media forms, histories, and cultural frameworks. He foregrounds Frampton's notion of the infinite cinema, which redefined the parameters of the medium to encompass all forms of moving image and sound media across the past and future of cinematic possibility. Zryd analyzes

Frampton's ambivalent relationship with modernism and the Enlightenment showing how the artist navigated between attraction to radical artistic investigation and awareness of this tradition's implication in colonialism and other oppressive power structures. Shedding new light on Frampton's project of exploring and critiquing how cinema attempts to capture and understand the world, this book also considers his significance for contemporary art. *The Lumière Galaxy* Francesco Casetti, 2015-03-03 Francesco Casetti believes new media technologies are producing an exciting new era in cinema aesthetics. Whether we experience film in the theater on our hand-held devices in galleries and museums onboard and in flight or up in the clouds in the bits we download, cinema continues to alter our habits and excite our imaginations. Casetti travels from the remote corners of film history and theory to the most surprising sites on the internet and in our cities to prove the ongoing relevance of cinema. He does away with traditional notions of canon, repetition, apparatus, and spectatorship in favor of new keywords including expansion, relocation, assemblage, and performance. The result is an innovative understanding of cinema's place in our lives and culture along with a critical sea change in the study of the art. The more the nature of cinema transforms, the more it discovers its own identity, and Casetti helps readers realize the galaxy of possibilities embedded in the medium.

Perplexing Plots David Bordwell, 2023-01-17 Nominated 2024 Edgar Allan Poe Award in the category of best critical biographical Mystery Writers of America Shortlisted 2024 Agatha Awards Best Mystery Nonfiction Malice Domestic Posthumous Winner 2023 IFCA Book Prize International Crime Fiction Association Narrative innovation is typically seen as the domain of the avant-garde. However, techniques such as nonlinear timelines, multiple points of view, and unreliable narration have long been part of American popular culture. How did forms and styles once regarded as difficult become familiar to audiences? In *Perplexing Plots*, David Bordwell reveals how crime fiction plays and films made unconventional narrative mainstream. He shows that since the nineteenth century, detective stories and suspense thrillers have allowed ambitious storytellers to experiment with narrative. Tales of crime and mystery became a training ground where audiences learned to appreciate artifice. These genres demand a sophisticated awareness of storytelling conventions; they play games with narrative form and toy with audience expectations. Bordwell examines how writers and directors have pushed, pulled, and collaborated with their audiences to change popular storytelling. He explores the plot engineering of figures such as Raymond Chandler, Agatha Christie, Dashiell Hammett, Patricia Highsmith, Alfred Hitchcock, Dorothy Sayers, and Quentin Tarantino, and traces how mainstream storytellers and modernist experimenters influenced one another's work. A sweeping kaleidoscopic account written in a lively conversational style, *Perplexing Plots* offers an ambitious new understanding of how movies, literature, theater, and popular culture have evolved over the past century.

Cold War, Cool Medium Thomas Doherty, 2005-03-10 Conventional wisdom holds that television was a co-conspirator in the repressions of Cold War America; that it was a facilitator to the blacklist and handmaiden to McCarthyism. But Thomas Doherty argues that through the influence of television, America actually became a more open and tolerant place. Although many books have been

written about this period Cold War Cool Medium is the only one to examine it through the lens of television programming To the unjaded viewership of Cold War America the television set was not a harbinger of intellectual degradation and moral decay but a thrilling new household appliance capable of bringing the wonders of the world directly into the home The cool medium permeated the lives of every American quickly becoming one of the most powerful cultural forces of the twentieth century While television has frequently been blamed for spurring the rise of Senator Joseph McCarthy it was also the national stage upon which America witnessed and ultimately welcomed his downfall In this provocative and nuanced cultural history Doherty chronicles some of the most fascinating and ideologically charged episodes in television history the warm hearted Jewish sitcom The Goldbergs the subversive threat from I Love Lucy the sermons of Fulton J Sheen on Life Is Worth Living the anticommunist series I Led 3 Lives the legendary jousts between Edward R Murrow and Joseph McCarthy on See It Now and the hypnotic 188 hour political spectacle that was the Army McCarthy hearings By rerunning the programs freezing the frames and reading between the lines Cold War Cool Medium paints a picture of Cold War America that belies many black and white clichés Doherty not only details how the blacklist operated within the television industry but also how the shows themselves struggled to defy it arguing that television was preprogrammed to reinforce the very freedoms that McCarthyism attempted to curtail

Pretty Rosalind Galt, 2011-05-31 Film culture often rejects visually rich images treating simplicity austerity or even ugliness as the more provocative political and truly cinematic choice Cinema may challenge traditional ideas of art but its opposition to the decorative represents a long standing Western aesthetic bias against feminine cosmetics Oriental effeminacy and primitive ornament Inheriting this patriarchal colonial perspective which treats decorative style as foreign or sexually perverse filmmakers critics and theorists have often denigrated colorful picturesque and richly patterned visions in cinema Condemning the exclusion of the pretty from masculine film culture Rosalind Galt reevaluates received ideas about the decorative impulse from early film criticism to classical and postclassical film theory The pretty embodies lush visuality dense mise en scène painterly framing and arabesque camera movements styles increasingly central to world cinema From European art cinema to the films of Wong Kar wai and Santosh Sivan from the experimental films of Derek Jarman to the popular pleasures of Moulin Rouge the pretty is a vital element of contemporary cinema communicating distinct sexual and political identities Inverting the logic of anti pretty thought Galt firmly establishes the decorative image as a queer aesthetic uniquely able to figure cinema's perverse pleasures and cross cultural encounters Creating her own critical tapestry from perspectives in art theory film theory and philosophy Galt reclaims prettiness as a radically transgressive style shimmering with threads of political agency

Uncover the mysteries within is enigmatic creation, Embark on a Mystery with **Masculine Interests Homoerotics In Hollywood Film** . This downloadable ebook, shrouded in suspense, is available in a PDF format (PDF Size: *). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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