

SCORSESE

A black and white photograph of a man sitting on a utility pole in a city street. The man is wearing a dark jacket over a light-colored shirt and dark pants. He is looking towards the camera. The background shows a row of brick buildings with arched windows and doorways. A street sign is visible on the pole. A trash can is on the sidewalk. A car is parked on the street to the right.


A Journey Through
The American Psyche

ultrascreen series

Edited by
Paul A. Woods

Scorsese A Journey Through The American Psyche

**Jeffrey Andrew Weinstock, Regina M.
Hansen**



Scorsese A Journey Through The American Psyche:

The Scorsese Psyche on Screen Maria T. Miliora, 2015-02-18 This study examines the life and work of acclaimed film director Martin Scorsese showing that his films reflect his experiences growing up in a Sicilian American Catholic family in the tough neighborhood of New York's Little Italy. The study links the personal Scorsese his roots and his ethical and religious attitudes. The work examines many films from *Boxcar Bertha* 1972 to *Bringing out the Dead* 1999 with special attention given to *Gangs of New York* 2002 as a vehicle for Scorsese's return to his roots. *The Last Temptation of Christ* 1988 is analyzed as a template for the Scorsese opus. The study begins with a biography of Scorsese and then describes his films from 1963 to 2002 providing plot summaries, themes, and characters. The body of the work analyzes films in terms of male sexuality, narcissism, violence, and the place of women in the director's personal and cinematic world. In addition to showing how the themes of Scorsese's films derive from his roots, the study offers psychological analyses of his focal characters. It provides a psychological basis for understanding the dialogue and actions of the characters in the context of their respective film stories. The study shows that Scorsese's films express the values that define his worldview, which include his attitudes about masculinity, aggression, and violence.

Scorsese Paul A. Woods, 2005 An anthology of articles, interviews, and reviews providing comprehensive coverage of the career of film director Martin Scorsese.

Martin Scorsese's Divine Comedy Catherine O'Brien, 2018-05-17 Catherine O'Brien draws on the structure of Dante Alighieri's *Divine Comedy* to explore Martin Scorsese's feature films from *Who's That Knocking at My Door* 1967-69 to *Silence* 2016. This is the first full-length study to focus on the trajectory of faith and doubt during this period, taking very seriously the oft-quoted words of the director himself: "My whole life has been movies and religion. That's it. Nothing else." Films discussed include *GoodFellas*, *The Last Temptation of Christ*, *Taxi Driver*, and *Mean Streets*, as well as the more recent *The Wolf of Wall Street*. In Dante's poem in 100 cantos, the Pilgrim is guided by the poet Virgil down through the circles of Hell in *Inferno*; he then climbs the steep Mountain of the Seven Deadly Sins in *Purgatory* and he finally encounters God in *Paradise*. Embracing this popular analogy, this study envisions Scorsese as a contemporary Dante, with his filmic oeuvre offering the dimensions of a cinematic *Divine Comedy*. Drawing on debates at the heart of religious studies, theology, literature, and film, this book goes beyond existing explorations of religion in Scorsese's work to address issues of sin and salvation within the context of wider debates in eschatology and the afterlife.

The Films of Martin Scorsese and Robert De Niro Andrew J. Rausch, 2023-06-14 In 1973, early in their careers, Martin Scorsese and Robert De Niro collaborated for the first time. Over the next few decades, they worked together on seven more movies, many of which brought them both acclaim and awards. And while successful director and actor pairings have occurred throughout the history of film, few have fashioned so many works of enduring value as these two artists. In little more than two decades, Scorsese and De Niro produced eight features, including the classics *Taxi Driver*, *Raging Bull*, and *GoodFellas*. In *The Films of Martin Scorsese and Robert De Niro*, Andrew J. Rausch examines the creative

output of this remarkable pair from their initial offering *Mean Streets* to their most recent film together *Casino* Rausch looks at their relationship as individual artists who worked together to create cinematic magic as well as the friendship that was forged nearly 40 years ago Drawing upon interviews and other sources Rausch goes behind the scenes of their eight films providing insight into [The Films of Martin Scorsese, 1978-99](#) L. Grist,2013-01-30 A detailed theoretically attuned analysis of all of the Scorsese directed features from *The Last Waltz* to *Bringing Out the Dead* Grist illuminates Scorsese's authorship but also reflects back upon a range of informing contexts [Scorsese and Religion](#) Christopher B. Barnett,Clark J. Elliston,2019-09-16 Scorsese and Religion concerns the religious vision of the great American filmmaker Martin Scorsese Not only will this volume explore the foundation of Scorsese's interest in religion namely his relation to the Catholic Church but it will also highlight the religious breadth of Scorsese's corpus Ultimately this book demonstrates that Scorsese's cinematic representation of reality brings together various religious influences Catholicism existentialism Buddhism etc and topics such as violence morality nihilism and so on The overarching claim is that Scorsese who indeed once claimed that his whole life had been movies and religion cannot be properly understood without reflecting on the ways in which his religious interests are expressed in and through his art

The Philosophy of Martin Scorsese Mark T. Conard,2007-05-31 Academy Award winning director Martin Scorsese is one of the most significant American filmmakers in the history of cinema Although best known for his movies about gangsters and violence such as *Mean Streets* *Goodfellas* *Casino* and *Taxi Driver* Scorsese has addressed a much wider range of themes and topics in the four decades of his career In *The Philosophy of Martin Scorsese* an impressive cast of contributors explores the complex themes and philosophical underpinnings of Martin Scorsese's films The essays concerning Scorsese's films about crime and violence investigate the nature of friendship the ethics of vigilantism and the nature of unhappiness The authors delve deeply into the minds of Scorsese's tortured characters and explore how the men and women he depicts grapple with moral codes and their emotions Several of the essays explore specific themes in individual films The authors describe how Scorsese addresses the nuances of social mores and values in *The Age of Innocence* the nature of temptation and self sacrifice in *The Last Temptation of Christ* and *Bringing Out the Dead* and the complexities of innovation and ambition in *The Aviator* Other chapters in the collection examine larger philosophical questions In a world where everything can be interpreted as meaningful Scorsese at times uses his films to teach audiences about the meaning in life beyond the everyday world depicted in the cinema For example his films touching on religious subjects such as *Kundun* and *The Last Temptation of Christ* allow the director to explore spiritualism and peaceful ways of responding to the chaos in the world Filled with penetrating insights on Scorsese's body of work *The Philosophy of Martin Scorsese* shows the director engaging with many of the most basic questions about our humanity and how we relate to one another in a complex world

Hollywood's Italian American Filmmakers Jonathan J. Cavallero,2011-05-01 *Hollywood's Italian American Filmmakers* explores the different ways in which Italian American directors from the 1920s to the present

have responded to their ethnicity While some directors have used film to declare their ethnic roots and create an Italian American imagined community others have ignored or even denied their background Jonathan J Cavallero examines the films of Frank Capra Martin Scorsese Nancy Savoca Francis Ford Coppola and Quentin Tarantino with a focus on what the films reveal about each director's view on Italian American identities Whereas Capra's films highlight similarities between immigrant characters and WASP Americans Scorsese accepts his ethnic heritage but also sees it as confining Similarly many of Coppola's films provide a nostalgic treatment of Italian American identity but with little criticism of the culture's more negative aspects And while Savoca's movies reveal her artful ability to recognize how ethnic gender and class identities overlap Tarantino's films exhibit a playfully postmodern engagement with Italian American ethnicity Cavallero's exploration of the films of Capra Scorsese Savoca Coppola and Tarantino demonstrates how immigrant Italians fought prejudice how later generations positioned themselves in relation to their predecessors and how the American cinema usually seen as a cultural institution that works to assimilate has also served as a forum where assimilation was resisted **Martin Scorsese**

Vincent LoBrutto,2007-11-30 Martin Scorsese's current position in the international film community is unrivaled and his name has become synonymous with the highest standards of filmmaking excellence He is widely considered America's best living film director and his *Taxi Driver* and *Raging Bull* appear frequently on worldwide surveys of the best films of all time Here in the first biographical account of this artist's life Vincent LoBrutto traces Scorsese's Italian American heritage his strict Catholic upbringing the continuing role of religion in his life and art his obsessive love of cinema history and the powerful impact that the streets of New York City had on his personal life and his professional career Meanwhile the filmmaker's humble soft spoken public persona tells only part of the story and LoBrutto will delve into the other side of a complex and often tortured personality Scorsese's intense passion his private relationships his stormy marriages and his battles with drugs and depression are all chronicled here and in many cases for the first time In addition the book includes an interview with the director as well as filmographies cataloging his work as a director producer actor and presenter As his Best Director award at the 2007 Oscars clearly demonstrated Scorsese has become something like Hollywood royalty in recent years finally enjoying the insider status and favor that eluded him for most of his career But these recent developments aside Scorsese is also notable as a distinctly American type of artist one whose work created in a medium largely controlled by commercialism and marketing has always been unmistakably his own and who thus remains a touchstone of artistic integrity in American cinema In *Martin Scorsese A Biography* readers can examine not only the work of one of the form's genuine artists but also the forces that have propelled the man behind it **Hollywood's New Yorker**

Marc Raymond,2013-04-01 A fresh look at the director's career *American Film in the Digital Age* Robert C.

Sickels,2010-12-08 This eclectic yet comprehensive analytical overview of the cataclysmic changes in the American film industry since 1990 shows how they have collectively resulted in a new era The Digital Age The American film industry has

entered a new era American Film in the Digital Age traces the industrial changes since 1990 that have brought us to this point namely the rise of media conglomerates the proliferation of pornography through peripheral avenues of mainstream media the role of star actors and directors in distributing and publicizing their own pet projects the development of digital technology and the death of truly independent films Author Robert Sickels draws straight lines from the movies to music DVDs video games fast food digital on demand and more to demonstrate how all forms of media are merging into one He explores the irony that the success of independent films essentially killed independent cinema showing how it has become almost impossible to get a film released without the imprimatur of one of the big six media companies Fox Viacom TimeWarner Disney General Electric or CBS In the end using recent popular films as examples he explains not only how we got where we are but where we re likely headed as well *Popular Culture and the Austerity Myth* Pete Bennett, Julian McDougall, 2016-10-14 Contemporary popular culture is engaged in a rich and multi levelled set of representational relations with austerity This volume seeks to explore these relations to ask how does popular culture give expression to austerity how are its effects conveyed how do texts reproduce and expose its mythic qualities It provides a reading of cultural texts in circulation in the present age of austerity Through its central focus popular culture it considers the impact and influence of austerity across media and textual categories The collection presents a theoretical deconstruction of popular culture s reproduction of and response to mythical expressions of austerity in Western culture spanning the United Kingdom North America Europe and the Middle East and textual events from political media discourse music videogames social media film television journalism folk art food protest movements slow media and the practice of austerity in everyday life **T&T Clark Handbook of Jesus and Film** Richard Walsh, 2021-01-14 The T and 2 other cinematic Jesuses including followers who imitate Jesus devotionally or aesthetically Christian Christ figures antichrists yet other messiahs and competing Jesuses in a pluralist world As one leaves the confines of Christian theology the question of what a film or interpreter is doing with Jesus or Christ becomes something to be determined not necessarily something traditional *Giving the Devil His Due* Jeffrey Andrew Weinstock, Regina M. Hansen, 2021-10-05 Finalist 2021 Bram Stoker Awards Superior Achievement in Non Fiction The first collection of essays to address Satan s ubiquitous and popular appearances in film Lucifer and cinema have been intertwined since the origins of the medium As humankind s greatest antagonist and the incarnation of pure evil the cinematic devil embodies our own culturally specific anxieties and desires reflecting moviegoers collective conceptions of good and evil right and wrong sin and salvation *Giving the Devil His Due* is the first book of its kind to examine the history and significance of Satan onscreen This collection explores how the devil is not just one monster among many nor is he the prince of darkness merely because he has repeatedly flickered across cinema screens in darkened rooms since the origins of the medium Satan is instead a force active in our lives Films featuring the devil therefore are not just flights of fancy but narratives sometimes reinforcing sometimes calling into question a familiar belief system From the inception of motion

pictures in the 1890s and continuing into the twenty first century these essays examine what cinematic representations tell us about the art of filmmaking the desires of the film going public what the cultural moments of the films reflect and the reciprocal influence they exert Loosely organized chronologically by film though some chapters address more than one film this collection studies such classic movies as Faust Rosemary s Baby The Omen Angel Heart The Witch and The Last Temptation of Christ as well as the appearance of the Devil in Disney animation Guiding the contributions to this volume is the overarching idea that cinematic representations of Satan reflect not only the hypnotic powers of cinema to explore and depict the fantastic but also shifting social anxieties and desires that concern human morality and our place in the universe Contributors Simon Bacon Katherine A Fowkes Regina Hansen David Hauka Russ Hunter Barry C Knowlton Eloise R Knowlton Murray Leeder Catherine O Brien R Barton Palmer Carl H Sederholm David Sterritt J P Telotte Jeffrey Andrew Weinstock

Mean Streets and Raging Bulls Richard Martin,2000-01-01 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

Baby Boomers and Popular Culture Brian Cogan,Thom Gencarelli Ph.D.,2014-11-25 The Boomers are the generation that changed everything from economics to politics to popular culture This book examines the myriad ways and long reaching consequences of the now fully grown up Baby Boomer generation on America Once upon a time the members of the Baby Boomer generation were young idealistic and hungry to change the world And they did create sweeping irreversible changes throughout American society but probably not in the ways their younger selves imagined they would Now that the Boomers are in their late adult or retirement years their tremendous legacy can clearly be perceived In retrospect the paths the members of this generation took to come to power and how they came to terms with that power are also apparent This single volume work supplies a broad yet detailed critical guide to the Boomer Generation containing essays on key people moments and phenomena not only during the Boomers 1960s heyday but also their extensive influences on American culture decades afterward The contributors address key topics such as the rise of feminism Civil Rights the Vietnam War and the anti war movement the Beatles the Grateful Dead and rock n roll gay rights idealism narcissism and materialism the influence of television on

America and vice versa and the transition of Boomers from being Yuppies to Yuppies This work is an ideal text for students in undergraduate or graduate courses in television studies media studies cultural studies and American studies and is highly appropriate as a supplemental text in literature history and philosophy surveys

Directory of World Cinema: American Hollywood 2 Lincoln Geraghty, 2015-02-01 Hollywood continues to reign supreme from award winning dramas to multimillion dollar special effects laden blockbusters Tinseltown produces the films that audiences around the world go to the cinema to see While the film industry has dramatically changed over the years stars have come and gone studios have risen and fallen new technologies have emerged to challenge directors and entice audiences Hollywood remains the centre of global media entertainment The second volume of Directory of World Cinema American Hollywood builds on its predecessor by exploring how the industry has evolved and expanded throughout its history With new essays that discuss the importance of genre adaptation locations and technology in the production of film this collection explores how Hollywood has looked to create innovate borrow and adapt new methods of filmmaking to capture the audience s imaginations Touching on classic films such as North by Northwest and Dirty Harry alongside CGI blockbusters like The Lord of the Rings and The Dark Knight as well as comedies such as When Harry Met Sally and Jerry Maguire this landmark book charts the changing tastes of cinema goers and the diverse range of offerings from Hollywood User friendly and concise yet dense and wide ranging Directory of World Cinema American Hollywood 2 demonstrates that Hollywood despite its challenges from independent filmmakers and foreign directors remains the undisputed king of moviemaking in the twenty first century *Tim Burton* Paul A. Woods, 2007 Tim Burton the cinematic genius behind many American gothic film classics revises the imagery of horror movies TV sci fi and cartoons and imbues juvenile fantasy with emotional depth Tim Burton A Child s Garden of Nightmares charts the filmmaker s path from malcontent animator at Walt Disney to directing feature films with a fantasy aesthetic Tim Burton is the definitive guide to a cinematic career based on a love of pop gothic imagery Part of the Ultrascreen series *Screening the Afterlife* Christopher Deacy, 2012-03-12 Screening the Afterlife is a unique and fascinating exploration of the last things as envisaged by modern filmmakers Drawing on a range of films from Flatliners and What Dreams May Come to Working Girl and The Shawshank Redemption it offers the first comprehensive examination of death and the afterlife within the growing field of religion and film Topics addressed include the survival of personhood after death the language of resurrection and immortality Near Death Experiences and Mind Dependent Worlds the portrayal of heaven and hell Students taking courses on eschatology will find this a stimulating and thought provoking resource while scholars will relish Deacy s theological insight and understanding **Italian/American Filmmakers in American Motion Pictures** Jonathan J. Cavallero, 2007

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