



**JONATHAN ROSENBAUM**

# Placing Movies

**THE  
PRACTICE OF  
FILM  
CRITICISM**

# Placing Movies The Practice Of Film Criticism

**IM Harris**



## **Placing Movies The Practice Of Film Criticism:**

**Placing Movies** Jonathan Rosenbaum, 2023-09-01 Jonathan Rosenbaum longtime contributor to such publications as *Film Quarterly* *Sight and Sound* and *The Village Voice* is arguably the most eloquent insightful film critic writing in America today *Placing Movies* the first collection of his work gathers together thirty of his most distinctive and illuminating pieces Written over a span of twenty one years these essays cover an extraordinarily broad range of films from Hollywood blockbusters to foreign art movies to experimental cinema They include not just reviews but perceptive commentary on directors actors and trends and thoughtful analysis of the practice of film criticism It is this last element Rosenbaum's reflections on the art of film criticism that sets this collection apart from other volumes of film writing Both in the essays themselves and in the section introductions Rosenbaum provides a rare insider's view of his profession the backstage politics the formulation of critical judgments the function of film commentary Taken together these pieces serve as a guided tour of the profession of film criticism They also serve as representative samples of Rosenbaum's unique brand of film writing Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber celebrations of classics such as *Gentlemen Prefer Blondes* and *The Manchurian Candidate* and considered reevaluations of Orson Welles and Woody Allen

Jonathan Rosenbaum longtime contributor to such publications as *Film Quarterly* *Sight and Sound* and *The Village Voice* is arguably the most eloquent insightful film critic writing in America today *Placing Movies* the first collect **Placing Movies** Jonathan Rosenbaum, 1995 Cineaste on Film Criticism, Programming, and Preservation in the New Millennium Cynthia Lucia, Rahul Hamid, 2017-11-01 Digital technology and the Internet have revolutionized film criticism programming and preservation in deeply paradoxical ways The Internet allows almost everyone to participate in critical discourse but many print publications and salaried positions for professional film critics have been eliminated Digital technologies have broadened access to filmmaking capabilities as well as making thousands of older films available on DVD and electronically At the same time however fewer older films can be viewed in their original celluloid format and newer digitally produced films that have no material prototype are threatened by ever changing servers that render them obsolete and inaccessible

*Cineaste* one of the oldest and most influential publications focusing on film has investigated these trends through a series of symposia with the top film critics programmers and preservationists in the United States and beyond This volume compiles several of these symposia *Film Criticism in America Today* 2000 *International Film Criticism Today* 2005 *Film Criticism in the Age of the Internet* 2008 *Film Criticism The Next Generation* 2013 *The Art of Repertory Film Exhibition and Digital Age Challenges* 2010 and *Film Preservation in the Digital Age* 2011 It also includes interviews with the late celebrated *New Yorker* film critic Pauline Kael and the critic John Bloom Joe Bob Briggs as well as interviews with the programmers curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein This authoritative collection of primary source documents will be essential reading for scholars students and film enthusiasts An Invention Without a

Future James Naremore, 2014-01-10 Introduction An invention without a future Part 1 Issues Authorship auteurism and cultural politics The reign of adaptation Notes on acting in cinema Imitation eccentricity and impersonation in movie acting The death and rebirth of rhetoric Part 2 Authors actors adaptations Hawks Chandler Bogart Bacall The big sleep Uptown folk blackness and entertainment in Cabin in the sky Hitchcock and humor Hitchcock at the margins of noir Spies and lovers North by Northwest Welles Hollywood and Heart of darkness Orson Welles and movie acting Welles and Kubrick two forms of exile The treasure of the Sierra Madre The return of the dead Part 3 In defense of criticism James Agee Manny Farber Andrew Sarris Jonathan Rosenbaum Years as a critic 2007 2010      The Essential Raymond Durgnat Henry K. Miller, 2019-07-25 Raymond durgnat was a maverick voice during the golden age of film criticism From the French new Wave and the rise of auteurism through the late 1960s counter culture to the rejuvenated Hollywood of the 1970s his work appeared in dozens of publications in Britain France and the USA At once evoking the film culture of his own times and anticipating our digital age in which technology allows everyone to create their own moving image text combos durgnat s writings touch on crucial questions in film criticism that resonate more than ever today Bringing together durgnat s essential writing for the very first time this career spanning collection includes previously unpublished and untranslated work and is thoroughly introduced and annotated by Henry K Miller      Transcendental Style in Film Paul Schrader, 2018-05-18 With a new introduction acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years Unlike the style of psychological realism which dominates film the transcendental style expresses a spiritual state by means of austere camerawork acting devoid of self consciousness and editing that avoids editorial comment This seminal text analyzes the film style of three great directors Yasujiro Ozu Robert Bresson and Carl Dreyer and posits a common dramatic language used by these artists from divergent cultures The new edition updates Schrader s theoretical framework and extends his theory to the works of Andrei Tarkovsky Russia B la Tarr Hungary Theo Angelopoulos Greece and Nuri Bilge Ceylan Turkey among others This key work by one of our most searching directors and writers is widely cited and used in film and art classes With evocative prose and nimble associations Schrader consistently urges readers and viewers alike to keep exploring the world of the art film      **Body and Soul** Tony Williams, 2004-08-11 Body and Soul concentrates on the creative and cultural dilemmas both personal and political that affect the individuals in Aldrich s films      The Cinema of Steven Spielberg Nigel Morris, 2007 Detailed textual analysis of films from Spielberg s entire career reveal that alongside conventional commercial appeal his movies function as a self reflexive they invite divergent readings and self conscious spectatorship which contradict assumptions about their ideological tendencies      *Essential Cinema* Jonathan Rosenbaum, 2004-04-27 A cogent and provocative argument about the art of film Essential Cinema is a fiercely independent reference book of must see movies for film lovers everywhere      *Poetics of Slow Cinema* Emre Çağlayan, 2018-10-12 This book discusses slow cinema a contemporary global production trend that has recently gained momentum in film theory and

criticism Slow films dispense with narrative progression in favour of a contemplative mood which is stretched out to the extreme in order to impel viewers to confront cinematic temporality in all its undivided glory Despite its critical reputation as an oblique mode of film practice slow cinema continues to attract challenge and provoke audiences Focusing on filmmakers B la Tarr Tsai Ming liang and Nuri Bilge Ceylan this book identifies nostalgia absurd humour and boredom as intrinsic dimensions of slow cinema and explores the ways in which these directors negotiate local filmmaking conventions with the demands of a global cinephile niche As the first study to treat slow cinema both as an aesthetic style and as an institutional discourse Poetics of Slow Cinema offers an illuminating perspective on the tradition s historical genealogy and envisions it with a Janus faced disposition in the age of digital technologies lamenting at once the passing of difficult ambiguous modernist film and capitalizing on the yearning for its absence

Noir and Blanchot William S. Allen, 2020-01-23 In dark or desperate times the artwork is placed in a difficult position Optimism seems na ve while pessimism is no better During some of the most demanding years of the 20th century two distinctive bodies of work sought to respond to this problem the writings of Maurice Blanchot and American film noir Both were seeking not only to respond to the times but also to critically reflect them but both were often criticised for their own darkness Understanding how this darkness became the means of responding to the darkness of the times is the focus of Noir and Blanchot which examines key films from the period including Double Indemnity and Vertigo alongside Blanchot s writings particularly his 1948 narrative Death Sentence What emerges from this investigation is the complex manner in which these works disrupt the experience of time and the event and in doing so expose an entirely different mode of material expression

*Cinematic Encounters 2* Jonathan Rosenbaum, 2019-05-30 Eschewing the idea of film reviewer as solitary expert Jonathan Rosenbaum continues to advance his belief that a critic s ideal role is to mediate and facilitate our public discussion of cinema Portraits and Polemics presents debate as an important form of cinematic encounter whether one argues with filmmakers themselves on behalf of their work or with one s self Rosenbaum takes on filmmakers like Chantal Akerman Richard Linklater Manoel De Oliveira Mark Rappaport Elaine May and B la Tarr He also engages implicitly and explicitly with other writers arguing with Pauline Kael and Wikipedia over Jacques Demy with the Hollywood Reporter and Variety reviewers of Jarmusch s The Limits of Control with David Thomson about James L Brooks and with many American and English film critics about misrepresented figures from Jerry Lewis to Yasujiro Ozu to Orson Welles Throughout Rosenbaum mines insights pursues pet notions and invites readers to join the fray

**Artists in the Audience** Greg Taylor, 2018-06-05 Gone with the Wind an inspiration for the American avant garde Mickey Mouse a crucial source for the development of cutting edge intellectual and aesthetic ideas As Greg Taylor shows in this witty and provocative book the idea is not so far fetched One of the first ever studies of American film criticism Artists in the Audience shows that film critics beginning in the 1940s turned to the movies as raw material to be molded into a more radical modernism than that offered by any other contemporary artists or thinkers In doing so they offered readers a

vanguard alternative that reshaped postwar American culture nonaesthetic mass culture reconceived and refashioned into rich personally relevant art by the attuned creative spectator

**Jacques Rivette** Mary M. Wiles,2012-01-19 As a pioneer of the French New Wave Jacques Rivette was one of a group of directors who permanently altered the world's perception of cinema by taking the camera out of the studios and into the streets His films including *Paris nous appartient* *Out 1* *Noli me tangere* *Celine et Julie vont en bateau* *Phantom Ladies* *Over Paris* *La belle noiseuse* *Secret d'enseigne* and *Va savoir* are extraordinary combinations of intellectual depth playfulness and sensuous beauty In this study of Rivette Mary M Wiles provides a thorough account of the director's career from the burgeoning French New Wave to the present day focusing on the theatricality of Rivette's films and his explorations of the relationship between cinema and fine arts such as painting literature music and dance Wiles also explores the intellectual interests that shaped Rivette's approach to film including Sartre's existentialism Barthes's structuralism and the radical theater of the 1960s The volume concludes with Wiles's insightful interview with Rivette

*Body and Soul* Peter Stanfield,2005 Alongside extensive thought provoking and lively analysis of some of the most popular jazz and blues songs of the 20th century this text contains new work on blackface minstrelsy in early sound movies racial representation and censorship torch singers and torch songs the Hollywood Left and hot jazz

*The Reality Effect* Joel Black,2013-08-21 It used to be only movies were on film now the whole world is The most intimate and most banal moments of our lives are constantly recorded for public consumption In *The Reality Effect* Joel Black argues that the desire to make visible every aspect of our lives is an impulse derived from cinema one that has made life both more graphic and less real He approaches film as a documentary medium that has obscured if not obliterated the line between reality and fiction To illustrate this effect Black traces the uncanny interplay between movies and real life events through a series of comparative analyses from *Lolita* and the murder of JonBenét Ramsey to *Wag the Dog* and the Clinton scandal to *Crash* and Princess Diana's violent death

Roland Barthes' Cinema Philip Watts,2016-03-04 The most famous name in French literary circles from the late 1950s till his death in 1981 Roland Barthes maintained a contradictory rapport with the cinema As a cultural critic he warned of its surreptitious ability to lead the enthralled spectator toward an acceptance of a pre-given world As a leftist he understood that spectacle could be turned against itself and provoke deep questioning of that pre-given world And as an extraordinarily sensitive human being he relished the beauty of images and the community they could bring together

*The Suppression of Salt of the Earth* James J. Lorence,1999 Examines the conception production distribution and suppression of the pioneering labor feminist film made during the virulently anti-communist era of the Cold War

*The Cinema Alone* Michael Temple,James S. Williams,2000 This volume of essays constitutes a comprehensive and interdisciplinary engagement with Jean-Luc Godard's current film and video work Its key focus is the eight-part magnum opus *Histoire(s) du cinéma* 1988-1998 an extraordinary experiment in film history that attempts to tell all the stories of cinema whilst remaining true to the specificity of what the cinema alone contributed to twentieth

century culture The Cinema Alone features contributors from France Britain and America who discuss Godard s recent work both in the context of his earlier corpus and in relation to subjects such as literature art history philosophy silent cinema European culture film theory video and digital technology The collection will make an important contribution to critical debates on the past present and future of Film and Media Studies as cinema enters its second century

**Goodbye Cinema, Hello Cinephilia** Jonathan Rosenbaum, 2010-10-15 The esteemed film critic Jonathan Rosenbaum has brought global cinema to American audiences for the last four decades His incisive writings on individual filmmakers define film culture as a diverse and ever evolving practice unpredictable yet subject to analyses just as diversified as his own discriminating tastes For Rosenbaum there is no high or low cinema only more interesting or less interesting films and the pieces collected here from an appreciation of Marilyn Monroe s intelligence to a classic discussion on and with Jean Luc Godard amply testify to his broad intellect and multi faceted talent Goodbye Cinema Hello Cinephilia gathers together over fifty examples of Rosenbaum s criticism from the past four decades each of which demonstrates his passion for the way we view movies as well as how we write about them Charting our changing concerns with the interconnected issues that surround video DVDs the Internet and new media the writings collected here also highlight Rosenbaum s polemics concerning the digital age From the rediscovery and recirculation of classic films to the social and aesthetic impact of technological changes Rosenbaum doesn t disappoint in assembling a magisterial cast of little known filmmakers as well as the familiar faces and iconic names that have helped to define our era As we move into this new decade of moviegoing one in which Hollywood will continue to feel the shockwaves of the digital age Jonathan Rosenbaum remains a valuable guide Goodbye Cinema Hello Cinephilia is a consummate collection of his work not simply for fans of this seminal critic but for all those open to the wide variety of films he embraces and helps us to elucidate

## Enjoying the Beat of Expression: An Mental Symphony within **Placing Movies The Practice Of Film Criticism**

In a global taken by screens and the ceaseless chatter of quick interaction, the melodic beauty and psychological symphony created by the prepared word often diminish in to the background, eclipsed by the persistent sound and interruptions that permeate our lives. However, set within the pages of **Placing Movies The Practice Of Film Criticism** an enchanting fictional prize filled with raw feelings, lies an immersive symphony waiting to be embraced. Constructed by an elegant composer of language, that interesting masterpiece conducts readers on an emotional trip, skillfully unraveling the concealed melodies and profound affect resonating within each carefully constructed phrase. Within the depths of the moving analysis, we will discover the book is key harmonies, analyze its enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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