

Reel Plastic Magic A History Of Films And Filmmaking In America

G Orfield

Reel Plastic Magic A History Of Films And Filmmaking In America:

Reel Plastic Magic Laurence Kardish,2002 Hollywood As Historian Peter C. Rollins, 2014-07-11 Motion picture images have influenced the American mind since the earliest days of film and many thoughtful people are becoming ever more concerned about that influence as about the pervasive influence of television In eras of economic instability and international conflict the film industry has not hesitated to use motion pictures for definite propaganda purposes During less troubled times the American citizen's ability to deal with political and social issues has been enhanced or thwarted by images absorbed in the nation's theatres Hollywood As Historian tracks the interaction of Americans with important motion picture productions Considered are such topics as racial and sexual stereotyping censorship of films comedy as a tool for social criticism the influence of great men and their screen images and the use of film to interpret history Opportunities for future study are suggested for those who wish to conduct their own examinations of American film in a cultural context Hollywood As Historian benefits from a variety of approaches Literary and historical influences are carefully related to The Birth of a Nation 1915 and Apocalypse Now 1979 two highly tendentious epics of war and cultural change How political beliefs of filmmakers affected cinematic styles is illuminated in a short survey of documentary films made during the Great Depression Historical distance has helped analysts to decode messages unintended by filmmakers in the study of The Snake Pit 1948 and Dr Strangelove 1964 While pluralism of approach has been encouraged balance has also been a goal a concern for institutional and thematic considerations never obscures matters of film aesthetics In twelve chapters dealing with more than sixteen films Hollywood As Historian offers a versatile text for classes in popular culture American studies film history or film as history The visual awareness promoted by this text has immediate application in that students can begin to consider the impact of motion pictures and television on their own lives The films considered The Birth of a Nation 1915 The Plow that Broke the Plains 1936 The River 1937 March of Time 1935 1953 City Lights 1931 Modern Times 1936 The Great Dictator 1940 The Grapes of Wrath 1940 Native Land 1942 Wilson 1944 The Negro Soldier 1944 The Snake Pit 1948 On the Waterfront 1954 Dr Strangelove 1964 Who s Afraid of Virginia Woolf 1966 and Apocalypse Now 1979 The humanities **film forum** KCET (Television station : Los Angeles, Calif.),1973 Research in Education ,1973 The Publishers American Book Publishing Record ,1977-03-31 Here's quick access to more than 490 000 titles **Weekly** ,1972 published from 1970 to 1984 arranged in Dewey sequence with sections for Adult and Juvenile Fiction Author and Title indexes are included and a Subject Guide correlates primary subjects with Dewey and LC classification numbers These cumulative records are available in three separate sets Resources in Education ,1973 The Whole Film Sourcebook Leonard Maltin, 1983 This guide includes information on programs in film study and film festivals and contains an extensive **Architecture for the Screen** Juan Antonio Ramírez, 2012-04-11 Most of us have never found ourselves bibliography trapped inside a burning skyscraper or entombed within an Egyptian pyramid but we probably have some idea of what it

would be like because of their portrayal on screen The movies have overcome the constraints of time and place by bringing us images of diverse and otherwise unfamiliar settings This work covers the many applications of art and architecture appearing in the movies produced in Hollywood from the very beginning until the fifties The first chapters deal with the process of design construction physical characteristics and immediate functions of a wide variety of architectural sets The remaining chapters examine the great number of styles shown in those movies and take the reader up to the final triumph of modernist architecture in the aftermath of the Second World War

A Christian Looks at Film Galen H. Meyer, 1979

Historia mundial del cine I. II Gian Piero Brunetta, 2012-11-02 En su conjunto el cine estadounidense parece un territorio id neo en el que aplicar con ptimos resultados las lecciones de los historiadores de los Annales donde la historia breve y la de larga duraci n la superficial y la profunda la de los hechos y la de la mentalidad la del imaginario y la econ mica pueden coexistir sostenerse iluminarse e incorporarse unas a otras Los conjuntos a los que he procurado dar m s valor y en torno a los que he hecho trabajar a mis colaboradores han sido los siguientes los q neros fundamento y estructura portante del cine estadounidense los ritos y divos y el papel de Hollywood como f brica de sue os la leyenda como patrimonio y fuente de inspiraci n constante la contribuci n fundacional de las minor as tnicas y de las m ltiples ra ces culturales a la construcci n de una identidad sujeta a diversas transformaciones el papel del paisaje la interferencia de la pol tica y las formas de presi n y de control ideol gico y cultural y por ltimo el desarrollo de la econom a el mercado y las transformaciones de los modos de consumo desde los nickelodeones hasta la llegada de la era televisiva y los grandes xitos de las ltimas d cadas Con estas palabras sintetiza Gian Piero Brunetta el contenido y la orientaci n de estos dos magn ficos vol menes Un empe o dif cil dada la envergadura y complejidad de la empresa pero con un resultado incuestionable el lector tiene entre sus manos una de las visiones de conjunto m s completas y ambiciosas publicadas hasta la fecha sobre la cinematograf a de los Estados Unidos cuya consulta ser ineludible para cualquiera que quiera penetrar o profundizar en la realidad de una industria que para muchos es sin nimo de cine El segundo volumen cuenta con un cap tulo de Javier H Estrada en el que se analizan las principales tendencias del cine norteamericano en la primera d cada del siglo XXI Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1974 The Publishers' Trade List Annual ,1979 A History of the American Avant-garde Cinema American Federation of Arts, 1976 This book surveys avant garde cinema from 1943 to 1972 and includes the work of Alexander Hammid Willard Maas Kenneth Anger Maya Deren Sidney Peterson Ian Hugo Stan Brakhage Shirley Clarke Bruce Conner Robert Breer Stan Vanderbeek Maria Menken Ken Jacobs Bruce Baillie Tony Conrad Jordan Belson George Landow James Whitney Michael Snow Paul Sharits Standish D Lawder Larry Jordan Robert Nelson Ernie Gehr Barry Gerson Hollis Frampton International Television & Video Almanac ,2007 **Outrageous Mirror** Anne Lucy Tinkcom, 1981 In Its Own Image Patrick Donald Anderson, 1978 **October** .1979 Catalog of the Library of the Museum of Modern Art: Han Museum of Modern Art (New York, N.Y.). Library 1976 The Hidden God Mary Lea

Bandy,Antonio Monda,Museum of Modern Art (New York, N.Y.),2003 offers a range of approaches to cinema s explorations of a hidden or absent God through a group of essays by thirty five writers who discuss some fifty movies p 11

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