

# The Cinema of Generation X



*A Critical Study*

PETER HANSON

# Cinema Of Generation X A Critical Study Of Films And Directors

**Gerald Sim**



## **Cinema Of Generation X A Critical Study Of Films And Directors:**

*The Cinema of Generation X* Peter Hanson, 2010-06-28 When Steven Soderbergh exploded onto movie screens with sex lies and videotape in 1989 it represented more than the arrival of an important new director it heralded the arrival of an entire generation of important new directors Quentin Tarantino Pulp Fiction Kevin Smith Dogma David Fincher Fight Club M Night Shyamalan The Sixth Sense Ben Stiller Reality Bites Michael Bay Pearl Harbor and dozens of others are all members of Generation X the much talked about but much misunderstood successors to baby boomers This book is a critical study of the films directed by Gen Xers and how those directors have been influenced by their generational identity While Generation X as a whole sometimes seems to lack direction its filmmakers have devoted their careers to making powerful statements about contemporary society and their generation s role in it Each section of the book deals with an aspect of Gen X filmmaking including the influence of popular culture postmodern narrative devices slackerdom and the lack of direction disenfranchisement and nihilism the ever evolving role of technology gender issues and sexuality the question of race the influence of older filmmakers and visions of the future **Choice** ,2002 **Postmodern Paletos** Nathan E. Richardson, 2002 When Spanish dictator Francisco Franco legalized internal immigration in 1947 he unwittingly inaugurated the greatest period of urban expansion and rural depopulation that Spain had known During the next two decades nearly four million citizens would move from Spain s traditional pueblos perdidos to overburdened urban metropolises Along with wooden trunks and baskets of chickens the immigrants or paletos as they were often called bore on their journey the weight of centuries of ideological meaning tied to the geographic regions they were traversing To abandon rural Spain had come to signify a rejection of manhood wealth Christian values and even Spanishness itself Paletos however innocent they may have appeared were not ideologically neutral In the coming decades the weight and complexity of the meanings behind immigration the country and the city would only grow as Spain advanced from economic under development social ignorance and political reaction to full fledged participation in global economics and politics activities that would reshape what it meant to be an immigrant and paleta both within and across the geographic border that had traditionally defined the Spanish nation **BOOK JACKET** Title Summary field provided by Blackwell North America Inc All Rights Reserved *New York Magazine* ,1994-05-09 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea **Punch** ,1982 *François Ozon* Andrew Asibong, 2021-06-15 Available in paperback for the first time this is a full length study of the films of François Ozon director of such diverse films as 8 femmes Swimming Pool 5x2 and Les amants criminels Andrew Asibong s passionate and critical analysis focuses on the extent to which Ozon s seemingly light touch never ceases to engage

with the fundamentally weighty issue of existential transformation a transformation that affects both his protagonists and his audiences A central question emerges what is at stake cinematically ethically and politically in Ozon s alternatively utopian and cynical flirtation with the construction and deconstruction of contemporary social relations Revealing Ozon as a highly adept fan of a whole range of thought literature and cinema Asibong places the precocious French auteur in an intellectual yet highly accessible critical framework allowing Ozon s importance for a thoroughly postmodern filmgoing generation to be given the attention it deserves

A Companion to Jean-Luc Godard Tom Conley,T. Jefferson Kline,2014-04-17 This compendium of original essays offers invaluable insights into the life and works of one of the most important and influential directors in the history of cinema exploring his major films philosophy politics and connections to other critics and directors Presents a compendium of original essays offering invaluable insights into the life and works of one of the most important and influential filmmakers in the history of cinema Features contributions from an international cast of major film theorists and critics Provides readers with both an in depth reading of Godard s major films and a sense of his evolution from the New Wave to his later political periods Brings fresh insights into the great director s biography including reflections on his personal philosophy politics and connections to other critics and filmmakers Explores many of the 80 features Godard made in nearly 60 years and includes coverage of his recent work in video

Cinema Richard Roud,1980 Critics and film historians discuss the work significance and contributions of directors and filmmakers from around the world and since the advent of the motion picture

*Contemporary Film Directors* Celestino Deleyto,Maria del Mar Azcona,2010-09-23 This study of Mexican film director Alejandro Gonzalez I rritu explores his role in moving Mexican filmmaking from a traditional nationalist agenda toward a more global focus In studying the international scope of I rritu s influential films *Amores Perros* *21 Grams* and *Babel* the authors trace common themes such as human suffering and redemption chance and accidental encounters The authors also analyze the director s visual style and his use of multiple characters and a fragmented narrative structure The book concludes with an interview of I rritu that touches on the themes and subject matter of his chief works

**A Companion to Jean-Luc Godard** Tom Conley,T. Jefferson Kline,2014-06-02 This compendium of original essays offers invaluable insights into the life and works of one of the most important and influential directors in the history of cinema exploring his major films philosophy politics and connections to other critics and directors Presents a compendium of original essays offering invaluable insights into the life and works of one of the most important and influential filmmakers in the history of cinema Features contributions from an international cast of major film theorists and critics Provides readers with both an in depth reading of Godard s major films and a sense of his evolution from the New Wave to his later political periods Brings fresh insights into the great director s biography including reflections on his personal philosophy politics and connections to other critics and filmmakers Explores many of the 80 features Godard made in nearly 60 years and includes coverage of his recent work in video

A Critical Cinema Scott MacDonald,1988 It is widely understood that writing can

discuss writing but we rarely consider that film can be used as a means of analyzing conventions of the commercial film industry or of theorizing about cinema in general Over the past few decades however independent cinema has produced a body of fascinating films that provide intensive critiques of nearly every element of the cinematic apparatus The experience of these films simultaneously depends on and redefines our relationship to the movies Critical Cinema provides a collection of in depth interviews with some of the most accomplished critical filmmakers These interviews demonstrate the sophistication of their thinking about film and a wide range of other concerns and serve as an accessible introduction to this important area of independent cinema Each interview is preceded by a general introduction to the filmmaker s work detailed filmographies and bibliographies are included Critical Cinema will be a valuable resource for all those involved in the formal study of film and will be essential reading for film lovers interested in keeping abreast of recent developments in North American cinema

INTERVIEWEES Hollis Frampton Larry Gottheim Robert Huot Taka Iimura Carolee Schneeman Tom Chomont J J Murphy Beth B and Scott B John Waters Vivienne Dick Bruce Conner Robert Nelson Babette Mangolte George Kuchar Diana Barrie Manuel DeLanda Morgan Fisher      Leos Carax Fergus Daly, Garin Dowd, 2019-01-18 The first book in any language to study the films of this enfant terrible of contemporary French cinema best known for his film *Les Amants du Pont Neuf* Examines key ingredients in the worlds of Carax s films Paris pop music fl nerie and amour fou mannerist and neo baroque aesthetics the Nouvelle Vague and contemporary naturalist cinema making the book a good primer of contemporary French film and culture Draws on a variety of intellectual sources such as the philosophy of Deleuze film criticism theory of art and literary monographs Argues that the recent history of maverick mannerist and baroque auteurs from Ruiz Rivette to Garrel and Techine and their explorations of the powers of the false are key to Carax s cinema Examines Carax s contribution to the strand of cinema which is focused on chance and destiny from Wong Kar Wai and David Lynch to films such as *Serendipity* and *Sliding doors*

**Film Talk** Wheeler Winston Dixon, 2007-07-11 What 1970s Hollywood filmmaker influenced Quentin Tarantino How have contemporary Japanese horror films inspired Takashi Shimizu director of the huge box office hit *The Grudge* What is it like to be an African American director in the twenty first century The answers to these questions along with many more little known facts and insights can be found in *Film Talk* an in depth behind the scenes look at filmmaking from the 1940s to the present In eleven intimate and revealing interviews contemporary film directors speak frankly about their work their successes and their disappointments their personal aspirations struggles relationships and the politics that affect the industry A medley of directors including those working in pop culture and documentary as well as feminist filmmakers social satirists and Hollywood mavericks recount stories that have never before been published Among them are Monte Hellman the auteur of the minimalist masterpiece *Two Lane Blacktop* Albert Maysles who with his late brother David created some of the most important documentaries of the 1960s including *Salesman* and *The Beatles What s Happening* Robert Downey Sr whose social satires *Putney Swope* and *Greasers Palace* paved the way for a generation of filmmakers

Bennett Miller whose film *Capote* won an Academy Award in 2005 and Jamie Babbit a lesbian crossover director whose low budget film *But I'm a Cheerleader* became a mainstream hit The candid conversations complimented by more than fifty photographs including many that are rare make this book essential reading for aspiring moviemakers film scholars and everyone interested in the how movies are made and who the fascinating individuals are who make them **Directing**

Virginia Wright Wexman, 2017-11-03 Of all the artisans who work in the American film industry directors have been given the lion's share of attention Yet few books in this literature address the ways directors have worked with others and have negotiated the constraints and opportunities posed by a complex production process and a sprawling commercial industry *Directing* fills this gap It provides the historical context necessary to understand the key role of directors in the Hollywood system It covers iconic directors like Cecil B DeMille Francis Ford Coppola and Terrence Malik It also shows how a selection of remarkable filmmakers confronted issues encountered during a given period for example how Ida Lupino negotiated 1950s ingrained sexism and how black directors like Charles Burnett operated in the system It follows the working strategies of independents like Steven Soderbergh or Tim Burton and of directors dealing in twenty first century digital cinema Both readable and detailed the book has appeal across the study of film and film production to the broader interest in the director's art

*Lucrecia Martel* Gerd Gemünden, 2019-10-30 Films like *Zama* and *The Headless Woman* have made Lucrecia Martel a fixture on festival marquees and critic's best lists Though often allied with mainstream figures and genre frameworks Martel works within art cinema and since her 2001 debut *The Swamp* she has become one of international film's most acclaimed auteurs Gerd Gemünden offers a career spanning analysis of a filmmaker dedicated to revealing the ephemeral fortuitous and endless variety of human experience Martel's focus on sound touch taste and smell challenge film's usual emphasis on what a viewer sees By merging of these and other experimental techniques with heightened realism she invites audiences into film narratives at once unresolved truncated and elliptical Gemünden aligns Martel's filmmaking methods with the work of other international directors who criticize and pointedly circumvent the high velocity speeds of today's cinematic storytelling He also explores how Martel's radical political critique forces viewers to rethink entitlement race class and exploitation of indigenous peoples within Argentinian society and beyond **It's Only a Movie!** Raymond J. Haberski

Jr., 2021-10-21 Once derided as senseless entertainment movies have gradually assumed a place among the arts Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century from nickelodeon amusements to the age of the financial blockbuster Haberski begins by looking at the barriers to film's acceptance as an art form including the Chicago Motion Picture Commission hearings of 1918-1920 one of the most revealing confrontations over the use of censorship in the motion picture industry He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s The arguments between Pauline Kael and Andrew Sarris's heralded a golden age of criticism and

Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought **Stranger Than Paradise** Geoff Andrew,1999 Limelight A ground breaking critical survey of the talented audacious and influential directors Hal Hartley Jim Jarmusch Spike Lee John Sayles Quentin Tarantino among others who dominating the independent scene have revitalized American film Illustrated throughout index Cahiers du Cinema James R Russo,2023-04-17 Cahiers du Cinema Interviews with Film Directors 19531970 brings together eighteen directors Otto Preminger Roberto Rossellini John Ford Howard Hawks Max Ophuls Nicholas Ray Orson Welles Fritz Lang Alain Resnais Jean Luc Godard Francois Truffaut Michelangelo Antonioni Carl Theodor Dreyer Federico Fellini Robert Bresson Joseph L Mankiewicz Jean Renoir and Eric Rohmer who are among the leading auteurs in the history of the cinema The interviews were all commissioned for the legendary movie journal Cahiers du Cinema the oldest such French language magazine in continuous publication the first critical enterprise to treat films particularly Hollywood films as a serious art form Co founded in 1951 by Andre Bazin Jacques Doniol Valcroze and Joseph Marie Lo Duca Cahiers was edited after 1957 by Rohmer himself including among its writers and interviewers Jacques Rivette Godard Claude Chabrol and Truffaut all of whom went on to become highly influential filmmakers Conducted in Cahiers famously in depth critical and engaged style the interviews in this volume catch each director at a crucial juncture in his development as an artist and stand as a historical record of the dominance of the Euro American tradition in cinematic art This is the first such collection of its kind in English edited with a contextualizing introduction critical biographies career filmographies and a comprehensive index by the American scholar James R Russo

**Film Manifestos and Global Cinema Cultures** Scott MacKenzie,2021-01-21 Film Manifestos and Global Cinema Cultures is the first book to collect manifestoes from the global history of cinema providing the first historical and theoretical account of the role played by film manifestos in filmmaking and film culture Focusing equally on political and aesthetic manifestoes Scott MacKenzie uncovers a neglected yet nevertheless central history of the cinema exploring a series of documents that postulate ways in which to re imagine the cinema and in the process re imagine the world This volume collects the major European waves and figures Eisenstein Truffaut Bergman Free Cinema Oberhausen Dogme 95 Latin American Third Cinemas Birri Sanjin s Espinosa Solanas radical art and the avant garde Bu uel Brakhage Deren Mekas Ono Sanborn and world cinemas Iimura Makhmalbaf Sembene Sen It also contains previously untranslated manifestos co written by figures including Bolla n Debord Hermosillo Isou Kieslowski Painlev Straub and many others Thematic sections address

documentary cinema aesthetics feminist and queer film cultures pornography film archives Hollywood and film and digital media Also included are texts traditionally left out of the film manifestos canon such as the Motion Picture Production Code and Pius XI's Vigilanti Cura which nevertheless played a central role in film culture

### **The Subject of Film and Race**

Gerald Sim, 2014-07-31 The Subject of Film and Race is the first comprehensive intervention into how film critics and scholars have sought to understand cinema's relationship to racial ideology In attempting to do more than merely identify harmful stereotypes research on films and race appropriates ideas from post structuralist theory But on those platforms the field takes intellectual and political positions that place its anti racist efforts at an impasse While presenting theoretical ideas in an accessible way Gerald Sim's historical materialist approach uniquely triangulates well known work by Edward Said with the Neo Marxian writing about film by Theodor Adorno and Fredric Jameson The Subject of Film and Race takes on topics such as identity politics multiculturalism multiracial discourse and cyborg theory to force film and media studies into rethinking their approach specifically towards humanism and critical subjectivity The book illustrates theoretical discussions with a diverse set of familiar films by John Ford Michael Mann Todd Solondz Quentin Tarantino Keanu Reeves and others to show that we must always be aware of capitalist history when thinking about race ethnicity and films



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