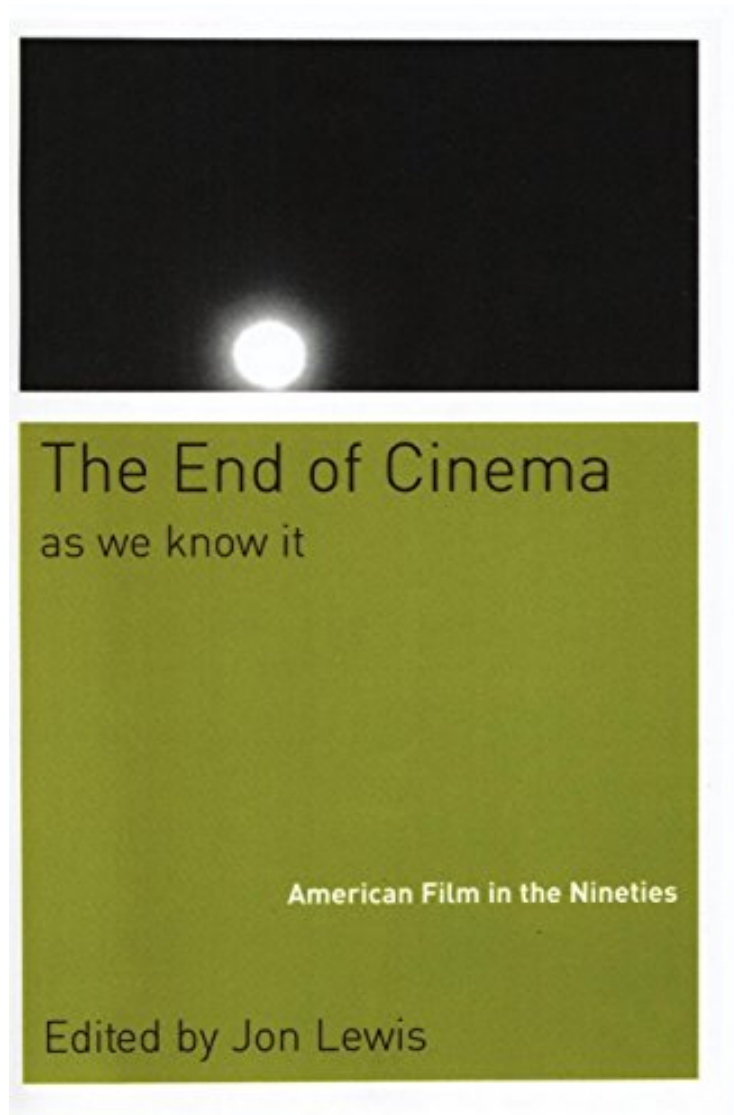


(Online library) The End Of Cinema As We Know It: American Film in the Nineties

## The End Of Cinema As We Know It: American Film in the Nineties

*From Jon Lewis*

*ePub | \*DOC | audiobook | ebooks | Download PDF*



DOWNLOAD



READ ONLINE

#3223478 in Books Jon Lewis 2001-12-01 2001-12-01Original language:EnglishPDF # 1 9.00 x .99 x 6.00l, 1.18 #File Name: 081475161X288 pagesThe End Of Cinema As We Know It American Film in the Nineties | File size: 76.Mb

**From Jon Lewis : The End Of Cinema As We Know It: American Film in the Nineties** before purchasing it in order to gage whether or not it would be worth my time, and all praised The End Of Cinema As We Know It: American Film in the Nineties:

8 of 9 people found the following review helpful. A Great Movie Book!By Eric L. SmoodinThis is probably the best film book I've read in the last five years. The organization of the book is extremely intelligent, the range of authors is incredible, and their comments are always useful, thought provoking, and fun to read. Most books that cover a range

of films offer only descriptions of individual movies. Lewis' book, of course, tells us about the important films of the nineties. But it also explains the practices of the film industry during the period, the important stylistic developments, the conflict and cooperation between independent companies and established studios, shifts in the thinking about censorship, the relationships between video and film, and a whole lot more. The tone of the writers is fantastic--they're all movie fans, they take movies very seriously, and they connect movies to important cultural and political trends. This book is a constant pleasure. If you have any interest in the films of the last decade of the twentieth century, this is the book for you.

Almost half a century ago, Jean-Luc Godard famously remarked, "I await the end of cinema with optimism." Lots of us have been waiting for and wondering about this prophecy ever since. The way films are made and exhibited has changed significantly. Films, some of which are not exactly "films" anymore, can now be projected in a wide variety of ways on screens in revamped high tech theaters, on big, high-resolution TVs, on little screens in minivans and laptops. But with all this new gear, all these new ways of viewing films, are we necessarily getting different, better movies? The thirty-four brief essays in *The End of Cinema as We Know It* attend a variety of topics, from film censorship and preservation to the changing structure and status of independent cinema from the continued importance of celebrity and stardom to the sudden importance of alternative video. While many of the contributors explore in detail the pictures that captured the attention of the nineties film audience, such as *Jurassic Park*, *Eyes Wide Shut*, *South Park: Bigger, Longer and Uncut*, *The Wedding Banquet*, *The Matrix*, *Independence Day*, *Gods and Monsters*, *The Nutty Professor*, and *Kids*, several essays consider works that fall outside the category of film as it is conventionally defined: the home "movie" of Pamela Anderson and Tommy Lee's honeymoon and the amateur video of the LAPD beating of Rodney King. Examining key films and filmmakers, the corporate players and industry trends, film styles and audio-visual technologies, the contributors to this volume spell out the end of cinema in terms of irony, cynicism and exhaustion, religious fundamentalism and fanaticism, and the decline of what we once used to call film culture. Contributors include: Paul Arthur, Wheeler Winston Dixon, Thomas Doherty, Thomas Elsaesser, Krin Gabbard, Henry Giroux, Heather Hendershot, Jan-Christopher Hook, Alexandra Juhasz, Charles Keil, Chuck Klienhaus, Jon Lewis, Eric S. Mallin, Laura U. Marks, Kathleen McHugh, Pat Mellencamp, Jerry Mosher, Hamid Naficy, Chon Noriega, Dana Polan, Murray Pomerance, Hillary Radner, Ralph E. Rodriguez, R.L. Rutsky, James Schamus, Christopher Sharrett, David Shumway, Robert Sklar, Murray Smith, Marita Sturken, Imre Szeman, Frank P. Tomasulo, Maureen Turim, Justin Wyatt, and Elizabeth Young.

"*The End of Cinema As We Know It* is at once academic and popular in the best sense of both terms--intelligent and erudite critical analysis conveyed through accessible and gracefully written prose. Just like the cinema of the '90s itself, this collection of thirty-four smart and sprightly essays refuses to be bound by traditional categories. Free from the homogenized consensus that too often results from the supposed advantage of historical distance, these broadly ranging essays on a period still fresh in our memory necessarily pose more questions than they answer. But they are good provocative questions and it is precisely this spirit of free-wheeling inquiry and fearless speculation that makes the book so enjoyable to read." -Robert Rosen, Dean of the UCLA School of Theater, Film, and Television

"*The End of Cinema as We Know It: American Cinema in the Nineties*, is an encouraging step in a new direction. In it, we find an impressive assembly of established as well as younger scholars grappling both with pop-film and industry concerns." -Cineaste

"Brief on brilliant cocktail conversation? This reader-friendly collection will help you apply Foucault to Keanu, Derrida to Spielberg, Macbeth to Blair Witch, and pull it off with panache. Stimulating in small doses, its 34 essays deconstruct 1990s cinema, and the decade too, with intellectual vigor and a wry sense of humor." -Variety

"*The End of Cinema* provides an enjoyable reading with a good balance of academic and popular qualities." -American Studies International, June 2002

About the Author Jon Lewis is Professor of English at Oregon State University where he has taught film and cultural studies since 1983. His books include *Whom God Wishes to Destroy ... Francis Coppola and the New Hollywood*, *The Road to Romance and Ruin: Teen Films and Youth Culture*, and (as editor) *The New American Cinema*.