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THE CHRONIC OF
AMERICAN FILM CRITICISM
1909-1939

The Origins Of American Film Criticism 1909 1939

Chris Robé



The Origins Of American Film Criticism 1909 1939:

The Origins of American Film Criticism, 1909-1939 Myron Osborn Lounsbury, 1966 *The Origins of American Film Criticism, 1909-1939* Myron Lounsbury, 1973 **Film Study** Frank Manchel, 1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities **The Complete History of American Film Criticism** Jerry Roberts, 2010-02-19 The Complete History of American Film Criticism is a chronicle of the lives and work of the most influential film critics of the past 100 years From the first movie review in the New York Times in 1896 through the Silent Era the pre and postwar years the Film Generation of the 1960s the Golden Age of the 1970s and into the 21st century critics have educated generations of discriminating moviegoers on the differences between good films and bad They call attention to great directors cinematographers production designers screenwriters and actors and shed light on their artistic visions and storytelling sensibilities People interested in what the great film critics had to say have usually been shortchanged as to their backgrounds and just why they are qualified to sit in judgment Using mini biographies placed within a chronological framework The Complete History of American Film Criticism is the biography of a profession whose cultural impact has left an indelible mark on the 20th century s most significant art form Museum Movies Haidee Wasson, 2005-05-27 In 1935 the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film promoted the concept of art cinema Left of Hollywood Chris Rob  , 2012-11-29 In the 1930s as the capitalist system faltered many in the United States turned to the political Left Hollywood so deeply embedded in capitalism was not immune to this shift Left of Hollywood offers the first book length study of Depression era Left film theory and criticism in the United States Rob studies the development of this theory and criticism over the course of the 1930s as artists and intellectuals formed alliances in order to establish an engaged political film movement that aspired toward a popular cinema of social change Combining extensive archival research with careful close analysis of films Rob explores the origins of this radical social formation of U S Left film culture Grounding his arguments in the surrounding contexts and aesthetics of a few films in particular Sergei Eisenstein s *Que Viva Mexico* Fritz Lang s *Fury* William Dieterle s *Juarez* and Jean Renoir s *La Marseillaise* Rob focuses on how film theorists and critics sought to foster audiences who might push both film culture and larger social practices in more progressive directions Turning at one point to anti lynching films Rob discusses how these movies united black and white film critics forging an alliance of writers who championed not only critical spectatorship but also the public support of racial equality Yet despite a stated interest in forging more egalitarian social relations gender bias was endemic in Left criticism of

the era and female centered films were regularly discounted Thus Rob provides an in depth examination of this overlooked shortcoming of U S Left film criticism and theory *Straight Lick* J. Ronald Green,2000-09-22 A critical examination of the films of Oscar Micheaux One of the most original and successful filmmakers of all time Oscar Micheaux was born into a rural working class African American family in mid America in 1884 yet he created an impressive legacy in commercial cinema Between 1913 and 1951 he wrote directed and distributed some forty three feature films more than any other black filmmaker in the world a record of production that is likely to stand for a very long time Micheaux s work was founded upon the concern for class mobility or uplift for African Americans Uplift provided the context for Micheaux s extensive commentary on racist cinema such as D W Griffith s 1915 blockbuster *The Birth of a Nation* which Micheaux answered with his very early films *Within Our Gates* and *Symbol of the Unconquered* Uplift explains Micheaux s use of negative images of African Americans as well as his multi pronged campaign against stereotype and caricature in American culture His campaign produced a body of films saturated with a nuanced intertextual signifying boldly and repeatedly treating controversial topics that face white censorship time after time topics ranging from white mob and Klan violence to light skin color fetish to white financing of black cultural productions *The Permanent Crisis of Film Criticism* Mattias Frey,2025-10-01 Film criticism is in crisis Dwelling on the many film journalists made redundant at newspapers magazines and other old media in past years commentators have voiced existential questions about the purpose and worth of the profession in the age of WordPress blogospheres and proclaimed the death of the critic Bemoaning the current anarchy of internet amateurs and the lack of authoritative critics many journalists and academics claim that in the digital age cultural commentary has become dumbed down and fragmented into niche markets Mattias Frey arguing against these claims examines the history of film critical discourse in France Germany the United Kingdom and the United States He demonstrates that since its origins film criticism has always found itself in crisis the need to show critical authority and the anxieties over challenges to that authority have been longstanding concerns *Modernism and Its Media* Chris Forster,2021-11-18 From cinema and radio broadcasting to the growth of new communication technologies *Modernism and Its Media* is the first critical guide to key issues and debates on the changing media contexts of modernist writing Topics covered include Key thinkers including Walter Benjamin Theodor Adorno and Marshall McLuhan Modernist film from Eisenstein to the French New Wave cinema Modernism and mass culture The history of modernist media and communication technologies Modernism s legacies for contemporary new media art With case studies covering such topics as the film writings of Joyce Woolf and Eliot popular art and kitsch the Frankfurt School and the rise of the gramophone this is an essential guide for students and scholars researching the relationship between modernism and mass media **Seven Minutes** Norman M. Klein,1993 He traces the development of the art at Disney the forces that led to full animation the whiteness of Snow White and Mickey Mouse becoming a logo **Borderland Films** Dominique Brégent-Heald,2015-11-01

An examination of the intersection of North American borderlands and culture as portrayed through early twentieth century cinema

Hugo Munsterberg on Film Hugo Münsterberg, 2013-09-05 Hugo Münsterberg's *The Photoplay* 1916 is regarded as the first serious work of film theory. In this new edition Allan Langdale provides a critical introduction and collects numerous hard to find writings on film by Münsterberg. Münsterberg argues that film is a unique medium because it speaks the language of the mind. For example, he equates the close up with the act of attention and the flashback with the act of memory. His writings are fascinating accounts of the psychological elements of film and provide valuable insight into the reception of film as art at the beginning of the century. Hugo Münsterberg on Film will be of great interest not only to film theorists and historians but also those interested in the history of psychology.

Cecil B. DeMille and American Culture Sumiko Higashi, 1994-12-02 Cecil B. DeMille and American Culture demonstrates that the director best remembered for his overblown biblical epics was one of the most remarkable film pioneers of the Progressive Era. In this innovative work which integrates cultural history and cultural studies Sumiko Higashi shows how DeMille artfully inserted cinema into genteel middle class culture by replicating in his films such spectacles as elaborate parlor games, stage melodramas, department store displays, Orientalist world's fairs and civic pageantry. The director not only established his signature as a film author by articulating middle class ideology across class and ethnic lines but by the 1920s had become a trendsetter with set and costume designs that influenced the advertising industry to create a consumer culture based on female desire. Drawing on a wealth of previously untapped material from the DeMille Archives and other collections Higashi provides imaginative readings of DeMille's early feature films viewing them in relation to the dynamics of social change and she documents the extent to which the emergence of popular culture was linked to the genteel tradition.

Hollywood Highbrow Shyon Baumann, 2018-06-05 Today's moviegoers and critics generally consider some Hollywood products even some blockbusters to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie art. Up through the 1950s American movies were regarded as a form of popular even lower class entertainment. By the 1960s and 1970s however viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In *Hollywood Highbrow* Shyon Baumann for the first time tells how social and cultural forces radically changed the public's perceptions of American movies just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art was Baumann shows the product of large changes in Hollywood and American society as a whole. With the postwar rise of television American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time European ideas about the director as artist, an easing of censorship and the development of art house cinemas, film festivals and the academic field of film studies encouraged the idea that some American movies and not just European ones deserved to be considered art.

The Tenth Muse Laura Marcus, 2010-08-12 *The Tenth Muse* explores writings on the cinema in the

first decades of the twentieth century Laura Marcus examines the impact of cinema on early twentieth century literary and more broadly aesthetic and cultural consciousness by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period She gives a new understanding of the ways in which early writers about film reviewers critics theorists developed aesthetic categories to define and accommodate what was called the seventh art or the tenth muse and found discursive strategies adequate to the representation of the new art and technology of cinema with its unprecedented powers of movement In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures including H G Wells and Virginia Woolf and in bringing literary texts into this field Laura Marcus provides a new account of relationships between cinema and literature Intertwining two major strands of research the exploration of early film criticism and theory and cinema s presence in literary texts *The Tenth Muse* shows how issues central to an understanding of cinema including questions of time repetition movement vision sound and silence are threaded through both kinds of writing and the ways in which discursive and fictional writings overlapped The movement that defined cinema was also perceived as a more fragile and unstable ephemerality that inhered at every level from the fleeting nature of the projected images to the vagaries of cinematic exhibition It was the anxiety over the mutability of the medium and its exhibition which from the 1920s onwards led to the establishment of such institutional spaces for cinema as the London based Film Society the new film journals and in the 1930s the first film archives *The Tenth Muse* explores the continuities between these sites of cinematic culture and the conceptual literary and philosophical understandings of the filmic medium

Sessue Hayakawa Daisuke Miyao,2007-03-28 Critical biography of Sessue Hayakawa a Japanese actor who became a popular silent film star in the U S that looks at how Hollywood treated issues of race and nationality in the early twentieth century

An Evening's Entertainment Richard Koszarski,1994-05-04 On the age of silent movies

Pop Modernism Juan A. Suárez,2022-08-15 Pop Modernism examines the popular roots of modernism in the United States Drawing on a wide range of materials including experimental movies pop songs photographs and well known poems and paintings Juan A Su rez reveals that experimental art in the early twentieth century was centrally concerned with the reinvention of everyday life Su rez demonstrates how modernist writers and artists reworked pop images and sounds old fashioned and factory made objects city spaces and the languages and styles of queer and ethnic others Along the way he reinterprets many of modernism s major figures and argues for the centrality of relatively marginal ones such as Vachel Lindsay Charles Henri Ford Helen Levitt and James Agee As Su rez shows what s at stake is not just an antiquarian impulse to rescue forgotten past moments and works but a desire to establish an archaeology of our present art culture and activism

Tracking King Kong Cynthia Marie Erb,2009 Studies the cultural impact and audience reception of King Kong from the 1933 release of the original film until today

Hollywood and the Culture Elite Peter Decherney,2005 Peter Decherney explores how the concerns of intellectuals and the needs of Hollywood studio heads led to the development of a

mutually beneficial relationship during Hollywood's Golden Age 1915-1960. During this period, museums, universities, and government agencies used films to maintain their position as quintessential American institutions, transforming movies into an art form and making moviegoing a vital civic institution. Decherney's history features an intriguing cast of characters, including the poet Vachel Lindsay, film producers Adolph Zukor and Joseph Kennedy, Hollywood flak Will Hays, and philanthropist Nelson Rockefeller. He shows how Columbia and Harvard started film studies programs in the 1910s and 1920s to remake American education and American culture. And he shows how the Museum of Modern Art, the U.S. Office of War Information, and the National Endowment for the Arts worked with Hollywood to fight fascism and communism and to promote American values abroad. Hollywood and the Culture Elite offers a unique glimpse into the collaboration between Hollywood and the stewards of high culture to ensure their own survival and profitability.

The Enigmatic Realm of **The Origins Of American Film Criticism 1909 1939**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **The Origins Of American Film Criticism 1909 1939** a literary masterpiece penned by way of a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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