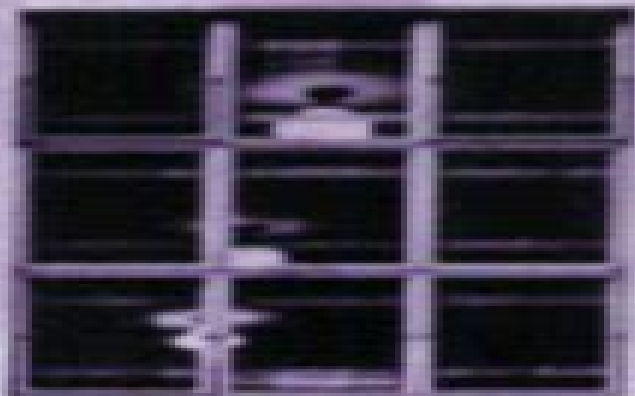


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THE EMERGENCE OF ART HOUSE CINEMA

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Sure Seaters The Emergence Of Art House Cinema

**Richard Maltby, Daniel
Biltereyst, Philippe Meers**



Sure Seaters The Emergence Of Art House Cinema:

Sure Seaters Barbara Wilinsky, 2001-01-01 By the end of the Second World War a growing segment of the American filmgoing public was wearying of mainstream Hollywood films and began to seek out something different In major cities and college towns across the country art film theaters provided a venue for alternatives to the films playing in main street movie palaces British foreign language and independent American films as well as documentaries and revivals of Hollywood classics A skeptical film industry dubbed such cinemas sure seaters convinced that patrons would have no trouble finding seats there However with the success of art films like Rossellini's *Open City* and Mackendrick's *Tight Little Island* the meaning of the term sure seater changed and by the end of the 1940s reflected the frequency with which art house cinemas filled all their seats Wilinsky examines the development of the theaters that introduced such challenging personal and artistic films as *The Bicycle Thief* and *The Red Shoes* to American audiences and offers a more complete understanding of postwar popular culture and the often complicated relationship between art cinema and the commercial film industry that ultimately shaped both and resulted in today's vibrant film culture from back cover

From the Arthouse to the Grindhouse John

Cline, Robert G. Weiner, 2010-07-17 While there are numerous books on art and exploitation cinema very few attempt to examine both Covering the first 100 years of cinematic transgressions *From the Arthouse to the Grindhouse* is a collection of numerous essays representing key contributions to overlooked forgotten or under analyzed parts of film history From cult favorites like Arch Hall Jr to revered but under documented marquee names like Lon Chaney filmmakers both major and minor are covered here Starting with a section that pairs exploitation pioneers like Dwain Esper alongside cutting edge auteurs like Erich Von Stroheim the volume documents the bleeding edge of the high low cultural divide Other essays examine the sexual melodramas of Weimer German cinema explore the concept of Borat as a model for the new standardized cult film and discuss the films of directors Tod Browning Pier Pasolini and Peter Watkins This volume also contains a section devoted to the idea of reality inside and outside the documentary sphere emphasizing audiences desire to believe that this is really happening whether they're horrified or titillated Addressing many aspects of transgression in cinema these essays suggest that the distance between the venues and the audiences may not be quite as wide as viewers might imagine

Live Cinema Sarah Atkinson, Helen W. Kennedy, 2017-12-28 Live Cinema is a term used to capture a diverse range of experiences that incorporate a live element in relation to a film's exhibition The live augmentation of cinema screenings is not a new phenomenon indeed this tendency is present throughout the entire history of cinema in the form of live musical accompaniments to silent screenings showmanship practices and cult film audience behaviours The contemporary revival of experiential cinema captured within this volume presents instances where the live transcends the mediated and escapes beyond the boundaries of the auditorium Our contributors investigate film exhibition practices that include synchronous live performance site specific screenings technological intervention social media engagement and all manner of simultaneous

interactive moments including singing dancing eating and drinking These investigations reveal new cultures of reception and practice new experiential aesthetics and emergent economies of engagement This collection brings together fifteen contributions that together trace the emergence of a vivid new area of study Drawing on rich diverse and interdisciplinary fields of enquiry this volume encapsulates a broad range of innovative methodological approaches offers new conceptual frameworks and new critical vocabularies through which to describe and analyse the emergent phenomena of Live Cinema

The Miracle Case Laura Wittern-Keller, Raymond J. Haberski, 2008 Examines the Supreme Court's unanimous 1952 decision in favor of a film exhibitor who had been denied a license to show the controversial Italian film *Il Miracolo* The ruling was a watershed event in the history of film censorship ushering in a new era of mature and sophisticated American filmmaking

Explorations in New Cinema History Richard Maltby, Daniel Biltereyst, Philippe Meers, 2011-03-16

Explorations in New Cinema History brings together cutting edge research by the leading scholars in the field to identify new approaches to writing and understanding the social and cultural history of cinema focusing on cinema's audiences the experience of cinema and the cinema as a site of social and cultural exchange Includes contributions from Robert Allen Annette Kuhn John Sedgwick Mark Jancovich Peter Sanfield and Kathryn Fuller Seeley among others Develops the original argument that the social history of cinema going and of the experience of cinema should take precedence over production and text based analyses Explores the cinema as a site of social and cultural exchange including patterns of popularity and taste the role of individual movie theatres in creating and sustaining their audiences and the commercial political and legal aspects of film exhibition and distribution Prompts readers to reassess their understanding of key periods of cinema history opening up cinema studies to long overdue conversations with other disciplines in the humanities and social sciences Presents rigorous empirical research drawing on digital technology and geospatial information systems to provide illuminating insights in to the uses of cinema

Film Histories Paul Grainge, 2007-01-11 An introduction to film history this anthology covers the history of film from 1895 It is arranged chronologically and each chapter contains an introduction on the key developments within the period Various types of film history are undertaken to enable students to become familiar with different types of film historical research

The Optical Vacuum Jocelyn Szczepaniak-Gillece, 2018-08-01 Between the 1920s and the 1960s American mainstream cinematic architecture underwent a seismic shift From the massive movie palace to the intimate streamlined theater movie theaters became neutralized spaces for calibrated immersive watching Leading this charge was New York architect Benjamin Schlanger a fiery polemicist whose designs and essays reshaped how movies were watched In its close examination of Schlanger's work and of changing patterns of spectatorship this book reveals that the essence of film viewing lies not only in the text but in the spaces where movies are shown The Optical Vacuum demonstrates that our changing models of cinephilia are always determined by physical structure from the decorations of the palace to the black box of the contemporary auditorium variations in movie theater design are icons for

how viewing has similarly transformed Ghouls, Gimmicks, and Gold Kevin Heffernan, 2004-03-25 The history of horror films and the horror film industry in the 1950s and 1960s

Chronicle of a Camera Norris Pope, 2013-02-15 This volume provides a history of the most consequential 35mm motion picture camera introduced in North America in the quarter century following the Second World War the Arriflex 35 It traces the North American history of this camera from 1945 through 1972 when the first lightweight self blimped 35mm cameras became available Chronicle of a Camera emphasizes theatrical film production documenting the Arriflex's increasingly important role in expanding the range of production choices styles and even content of American motion pictures in this period The book's exploration culminates most strikingly in examples found in feature films dating from the 1960s and early 1970s including a number of films associated with what came to be known as the Hollywood New Wave The author shows that the Arriflex prompted important innovation in three key areas it greatly facilitated and encouraged location shooting it gave cinematographers new options for intensifying visual style and content and it stimulated low budget and independent production Films in which the Arriflex played an absolutely central role include Bullitt The French Connection and most significantly Easy Rider Using an Arriflex for car mounted shots hand held shots and zoom lens shots led to greater cinematic realism and personal expression

Inventing Film Studies Lee Grieveson, Haidee Wasson, 2008-11-24 A collection of institution centered essays comprising a history of film studies as a discipline

Critical Mass Steven Ungar, 2018-08-21 Thirty five years of nonfiction films offer a unique lens on twentieth century French social issues Critical Mass is the first sustained study to trace the origins of social documentary filmmaking in France back to the late 1920s Steven Ungar argues that socially engaged nonfiction cinema produced in France between 1945 and 1963 can be seen as a delayed response to what filmmaker Jean Vigo referred to in 1930 as a social cinema whose documented point of view would open the eyes of spectators to provocative subjects of the moment Ungar identifies Vigo's manifesto his 1930 short *propos de Nice* and late silent era films by Georges Lacombe Boris Kaufman Andr Sauvage and Marcel Carn as antecedents of postwar documentaries by Eli Lotar Ren Vautier Alain Resnais Chris Marker and Jean Rouch associated with critiques of colonialism and modernization in Fourth and early Fifth Republic France Close readings of individual films alternate with transitions to address transnational practices as well as state and industry wide reforms between 1935 and 1960 Critical Mass is an indispensable complement to studies of nonfiction film in France from Georges Lacombe's *La Zone* 1928 to Chris Marker's *Le Joli Mai* 1963

How Documentaries Went Mainstream Nora Stone, 2023 Since the 1960s documentary films have moved closer to the mainstream thanks to the popularity of rockumentaries association with the independent film movement support from public and cable television and the rise of streaming video services Documentary films have become reliable earners at the U S box office and ubiquitous on streaming platforms while historically they existed on the margins of mainstream media How do we explain the growing commercialization of documentary films and the conditions that fueled their transformation The growing commercialization of documentary film

has not gone unnoticed but it has not been sufficiently explained Streaming and the growing interest in reality TV are usually offered as initial explanations whenever a documentary enters the cultural conversation or breaks a box office record but neither of those causes grapple with the overlapping causal mechanisms that commercialized documentary film How Documentaries Went Mainstream provides a more comprehensive and meaningful periodization of the commercialization of documentary film Although the commercial ascension of documentary films might seem meteoric it is the culmination of decades long efforts that have developed and fortified the audience for documentary features Author Nora Stone refines rough explanations of these efforts through a robust synoptic history of the market for documentary films using knowledge of film economics and the norms of industry discourse to tell a richer story This periodization will allow scholars to compare the commercialization of documentary film with other genres Drawing on archival documents industry trade journals and popular press and interviews with filmmakers and film distributors Stone illuminates how documentary features have become more plentiful popular and profitable than ever before

Iranian National Cinema Anne Demy-Geroe, 2020-01-23 This book examines transformations in the production and domestic and international reception of Iranian cinema between 2000 and 2013 through the intersection of the political markers the presidential terms of Reformist president Mohammad Khatami and his successor the conservative Mahmoud Ahmadinejad and filmic markers particularly Jafar Panahi's The Circle 2000 and Asghar Farhadi's About Elly 2009 Through extensive field and media research the book considers the interaction of a range of factors including government policy Iranian national cinema genres and categories intended audience funding source and domestic and international reception to demonstrate the interplay between filmmakers and the government over these two successive presidencies While the impact of politics on Iranian filmmaking has been widely examined this work argues for a more nuanced understanding of politics in and of the Iranian cinema than has generally been previously acknowledged Drawing on both personal experience as a juror at the Fajr International Film festival and interviews with significant filmmakers producers actors and other industry insiders including senior bureaucrats and politicians the volume is a key resource for anyone interested in politics and Iranian cinema

Sex Scene Eric Schaefer, 2014-03-21 Sex Scene suggests that what we have come to understand as the sexual revolution of the late 1960s and early 1970s was actually a media revolution In lively essays the contributors examine a range of mass media film and television recorded sound and publishing that provide evidence of the circulation of sex in the public sphere from the mainstream to the fringe They discuss art films such as I am Curious Yellow mainstream movies including Midnight Cowboy sexploitation films such as Mantis in Lace the emergence of erotic film festivals and of gay pornography the use of multimedia in sex education and the sexual innuendo of The Love Boat Scholars of cultural studies history and media studies the contributors bring shared concerns to their diverse topics They highlight the increasingly fluid divide between public and private the rise of consumer and therapeutic cultures and the relationship between identity politics and individual rights The provocative surveys and case studies in this nuanced

cultural history reframe the sexual revolution as the mass sexualization of our mediated world Contributors Joseph Lam Duong Jeffrey Escoffier Kevin M Flanagan Elena Gorfinkel Raymond J Haberski Jr Joan Hawkins Kevin Heffernan Eithne Johnson Arthur Knight Elana Levine Christie Milliken Eric Schaefer Jeffrey Sconce Jacob Smith Leigh Ann Wheeler Linda Williams

Middlebrow Cinema Sally Faulkner, 2016-03-31 Middlebrow Cinema challenges an often uninterrogated hostility to middlebrow culture that frequently dismisses it as conservative which it often is not and feminized or middle class which it often is The volume defines the term relationally against shifting concepts of high and low and considers its deployment in connection with text audience and institution In exploring the concept of the middlebrow this book recovers films that were widely meaningful to contemporary audiences yet sometimes overlooked by critics interested in popular and arthouse extremes It also addresses the question of socially mobile audiences who might express their aspirations through film watching and traces the cultural consequences of the movement of films across borders and between institutions The first study of its kind the volume comprises 11 original essays that test the purchase of the term middlebrow across cultures including those of Europe Asia and the Americas from the 1930s to the present day Middlebrow Cinema brings into view a popular and aspirational and thus especially relevant and dynamic area of film and film culture Ideal for students and researchers in this area this book Remaps Popular and arthouse approaches Explores British Chinese French Indian Mexican Spanish national cinemas alongside Continental Hollywood Queer Transnational cinemas Analyses Biopic Heritage Historical Film Melodrama Musical Sex Comedy genres

It's So French! Vanessa R. Schwartz, 2007-12-15 The recent history of cultural exchange between France and the United States would appear to be defined by freedom fries and boycotts against Beaujolais or on the other side of the Atlantic by enraged farmers toppling statues of Ronald McDonald But this dismal state of affairs is a long way from the mutual admiration that followed World War II epitomized in a 1958 cover of Look magazine that declared Brigitte Bardot conquers America It's So French explores the close affinity between the French and American film industries that flourished in the postwar years breaking down myths of American imperialism and French cultural protectionism while illuminating the vital role that cinema has played in the globalization of culture Hollywood was once enamored with everything French and this infatuation blossomed in a wildly popular series of films including *An American in Paris* *Gigi* and *Funny Face* Schwartz here examines the visual appeal of such films and then broadens her analysis to explore their production and distribution probing the profitable influences that Hollywood and Paris exerted on each other This exchange moved beyond individual films with the sensational spectacle of the Cannes Film Festival and the meteoric career of Brigitte Bardot And in turn their success led to a new kind of film that celebrated internationalism and cultural hybridity Ultimately Schwartz uncovers an intriguing paradox that the road to globalization was paved with nationalist clichés and thus films beloved for being so French were in fact the first signs of a nascent cosmopolitan culture Packed with an array of colorful film stills publicity photographs paparazzi shots ads and never before seen archival images *It's So French* is an

incisive account of the fertile collaboration between France and the United States that expanded the geographic horizons of both filmmaking and filmgoing forever changing what the world saw and dreamed of when they went to the movies **The American Film Institute and the Cultural Politics of Experimental and Independent Cinema** Gracia

Ramirez,2022-11-01 This book examines the role that the American Film Institute AFI had in supporting experimental and independent cinema at a key moment of change in the history of American film Weaving a rich historical narrative Ramirez argues that the Cold War struggle for cultural supremacy motivated the creation of the federally funded AFI Exploring the intersection of business interests and political objectives Ramirez demonstrates how the AFI s approach to experimental and independent cinema was marked by an interest in promoting innovative aesthetics and protecting the creative freedom of filmmakers but lacked the attention to distribution and exhibition that would strengthen the viability of experimental and independent filmmaking as professional practices Scholars of film history and American studies will find this work particularly useful **The Forgotten Film Adaptations of D.H. Lawrence's Short Stories** Jason Mark Ward,2016-07-11

This book looks beyond fidelity to emphasize how each adaptation of D H Lawrence s short stories functions as a creative response to a text foregrounding the significance of its fluidity transtextuality and genre The adaptations analysed range from the first to the most recent and draw attention to the fluidity of textual sources the significance of generic conventions and space in film the generic potentialities latent within Lawrence s tales and the evolving nature of adaptation By engaging with recent advances in adaptation theory to discuss the evolving critical reception of the author s work and the role of the reader this book provides a fresh forward looking approach to Lawrence studies **Hollywood Vault** Eric Hoyt,2014-07-03 Hollywood Vault is the story of how the business of film libraries emerged and evolved spanning the silent era to the sale of feature libraries to television Eric Hoyt argues that film libraries became valuable not because of the introduction of new technologies but because of the emergence and growth of new markets and suggests that studying the history of film libraries leads to insights about their role in the contemporary digital marketplace The history begins in the mid 1910s when the star system and other developments enabled a market for old films that featured current stars After the transition to films with sound the reissue market declined but the studios used their libraries for the production of remakes and other derivatives The turning point in the history of studio libraries occurred during the mid to late 1940s when changes in American culture and an industry wide recession convinced the studios to employ their libraries as profit centers through the use of theatrical reissues In the 1950s intermediary distributors used the growing market of television to harness libraries aggressively as foundations for cross media expansion a trend that continues today By the late 1960s the television marketplace and the exploitation of film libraries became so lucrative that they prompted conglomerates to acquire the studios The first book to discuss film libraries as an important and often underestimated part of Hollywood history Hollywood Vault presents a fascinating trajectory that incorporates cultural legal and industrial history *The Foreign Film*

Renaissance on American Screens, 1946-1973 Tino Balio, 2010-11-05 Largely shut out of American theaters since the 1920s foreign films such as *Open City* *Bicycle Thief* *Rashomon* *The Seventh Seal* *Breathless* *La Dolce Vita* and *L'Avventura* played after World War II in a growing number of art houses around the country and created a small but influential art film market devoted to the acquisition distribution and exhibition of foreign language and English language films produced abroad Nurtured by successive waves of imports from Italy Great Britain France Sweden Japan and the Soviet Bloc the renaissance was kick started by independent distributors working out of New York by the 1960s however the market had been subsumed by Hollywood From Roberto Rossellini's *Open City* in 1946 to Bernardo Bertolucci's *Last Tango in Paris* in 1973 Tino Balio tracks the critical reception in the press of such filmmakers as François Truffaut Jean Luc Godard Federico Fellini Michelangelo Antonioni Tony Richardson Ingmar Bergman Akira Kurosawa Luis Buñuel Satyajit Ray and Milos Forman Their releases paled in comparison to Hollywood fare at the box office but their impact on American film culture was enormous The reception accorded to art house cinema attacked motion picture censorship promoted the director as auteur and celebrated film as an international art Championing the cause was the new cinephile generation which was mostly made up of college students under thirty The fashion for foreign films depended in part on their frankness about sex When Hollywood abolished the Production Code in the late 1960s American made films began to treat adult themes with maturity and candor In this new environment foreign films lost their cachet and the art film market went into decline

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