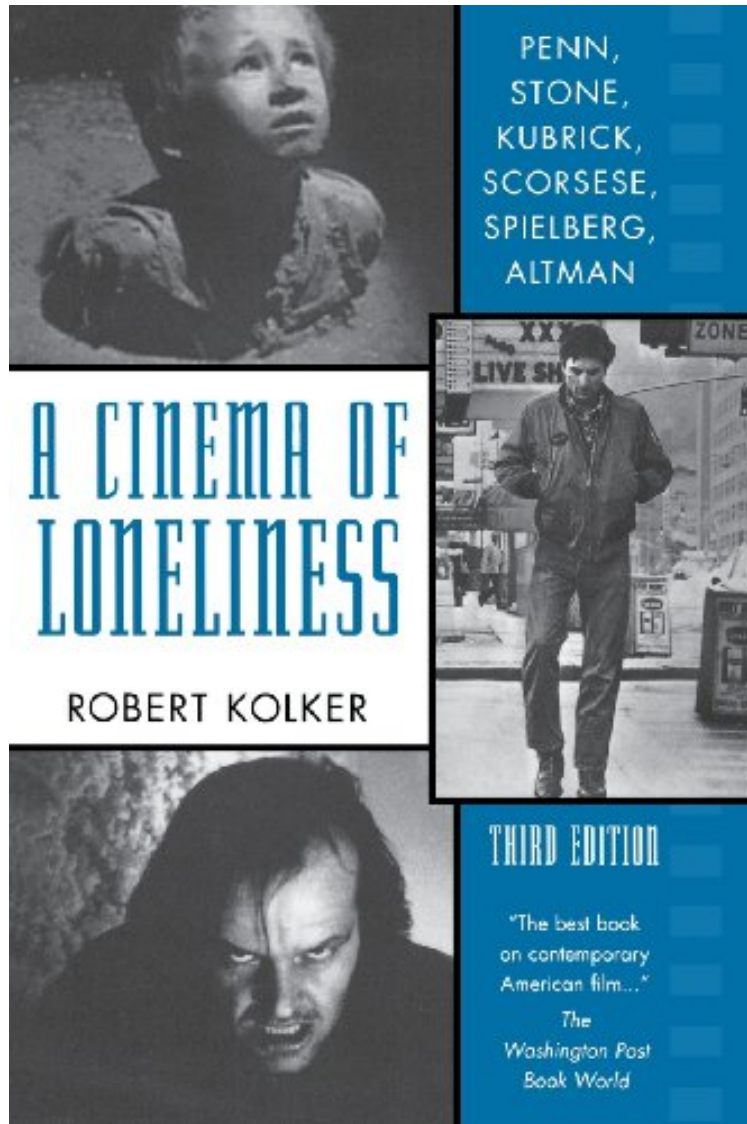


[Free pdf] A Cinema of Loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman

A Cinema of Loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman

Robert Kolker

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Robert Kolker : A Cinema of Loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Cinema of Loneliness: Penn, Stone, Kubrick, Scorsese, Spielberg, Altman:

0 of 0 people found the following review helpful. Five Stars By Jeffery G. Thoughtful essays on the art of modern

film.22 of 23 people found the following review helpful. One of the best books about post-studio system U.S. cinema. By DPK. Although I missed the very first edition of this book in 1980, its second edition has been among my favorite film books for a decade. This is despite the fact that most of the film-makers discussed within (especially Scorsese Altman) had made numerous films since the last ones featured in that edition. Now I have the joyful experience of catching up on their films with one of the finest writers on the topic of American film ever and his third edition of one of the finest books on American film ever published. Kolker has gone back to his earlier editions and used the newer films to both confirm and refute his earlier evaluations. Many fans of film in general (and some of these directors, in particular) will not agree with many of Kolker's points. What makes this book so wonderful, though, is that you don't have to agree to enjoy it. Kolker understands that film criticism is meant to be a lively art, rather than a process of emalming great works of art. I may not agree with his assessment of each Scorsese picture but his analysis of Scorsese's significance is right on the money. At the same time, his newly added discussion of Oliver Stone is the first writing about the controversial director that gave a fair picture of his artistic strengths (there are many) and weaknesses (fewer but still significant). Deserving of special note is the book's section on the late Stanley Kubrick. Kubrick's passing makes him the only film-maker in the book whose body of work is completely finished, a matter which Kolker addresses in a special epitaph. It is indicative of both the quality and bold approach of the book that the author uses Kubrick's final film, "Eyes Wide Shut" as a springboard to ponder how Kubrick's work will fit into the history of cinema in the years to come. He does not make pat, easy judgements but rather admits that the still vital medium is ever shifting and even old works can take on new meanings in hindsight. It's almost enough to make me eager for the fourth edition. 11 of 13 people found the following review helpful. Smart, exhaustive, pretentious, engaging. By A Customer. Kolker's lengthy opinions sometimes suffer from tunnel-vision -- ideas that support his over-arching theories are stressed while other influences on/aspects of the films are ignored. But his over-arching theories are penetrating nevertheless, and a lot of light is shed on the filmmakers he discusses. His treatment of Kubrick, whose work lends itself so well to intellectual deconstruction, is especially good. The discussion of Spielberg is interesting but a little too high-minded for the relatively simple pleasures of Spielberg's movies. Most interesting of all are the author's comparisons of the filmmakers with each other, the culture of their times, and various narrative forms and goals. (Kubrick fans should also check out Michael Herr's "Kubrick", which reveals a human side to the legendarily chilly and cerebral director).

In this twentieth-anniversary millennial edition, Kolker continues and expands his inquiry into the cinematic representation of culture by updating and revising the chapters on the directors discussed in the first edition-- Stanley Kubrick, Martin Scorsese, Robert Altman, and Steven Spielberg-- to include their most important works since 1988, analyzing those films which have made important advances in the directors' careers and which have given cause for rethinking the films that preceded them. Included is a profile of Arthur Penn's career followed by a new comparative study of Oliver Stone, who mirrors Penn's practice of drawing his films out of historical and ideological currents. Placing the films of Penn, Stone, Kubrick, Scorsese, Spielberg, and Altman in an ideological perspective, Kolker both illuminates their relationship to one another and to larger currents in our culture, and emphasizes the statements their films make about American society and culture. This edition includes a new preface, a requiem for Stanley Kubrick, updated filmography, and 48 images from various films discussed through the text.

From Library Journal
The American film directors featured here have created significant bodies of work. Notes Kolker (film studies, Univ. of Maryland), for all the challenge and adventure, their films speak to a continual impotence in the world, an inability to change and to create change. A fount of cinematic knowledge, the author provides the context for his subjects, persuasively arguing that Citizen Kane and Psycho hold pride of place as influences. He draws parallels between Leni Riefenstahl's Triumph of the Will (1935) and Steven Spielberg's Close Encounters of the Third Kind (1978), Alfred Hitchcock's Marnie (1964) and Stanley Kubrick's Eyes Wide Shut (1999), and John Wayne's Ethan Edwards in John Ford's The Searchers (1956) and Robert DeNiro's Travis Bickle in Martin Scorsese's Taxi Driver (1976). Evidently, the cinema of loneliness is not entirely new. Since the first and second editions, Francis Ford Coppola has been excised and Oliver Stone added. Essential for scholars and well-informed fans, the book is recommended for film and performing arts collections as well as for larger public libraries."Kim Holston, American Inst. for Chartered Property Casualty Underwriters, Malvern, PA Copyright 2000 Reed Business Information, Inc. "An excellent work of film criticism, and as such, demands response and debate....Kolker's analyses of each director's work...are stimulating, provocative, insightful and passionate, models of film analysis."--San Francisco of Books "An excellent work of film criticism, and as such, demands response and debate....Kolker's analyses of each director's work...are stimulating, provocative, insightful and passionate, models of film analysis."--San Francisco of Books "An excellent work of film criticism, and as such, demands response and debate....Kolker's analyses of each director's work...are stimulating, provocative, insightful and passionate, models of film analysis."--San Francisco of Books
About the Author
Robert Kolker is at University of Maryland.