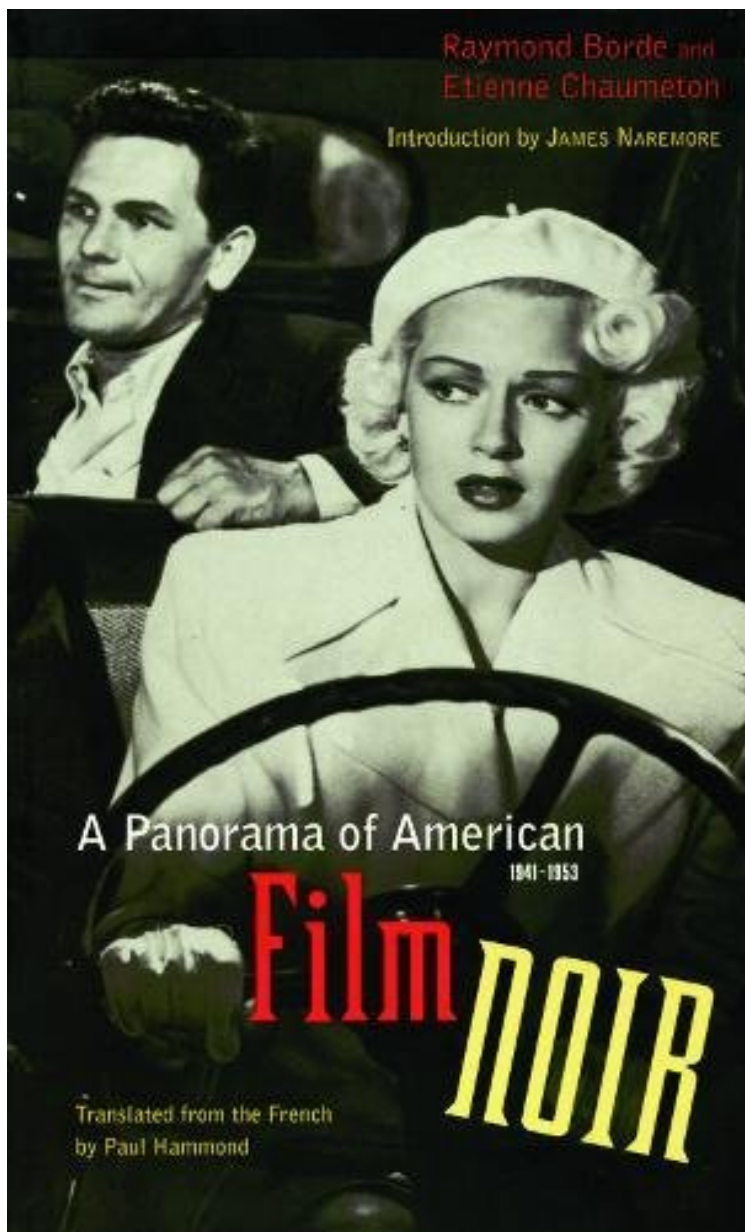


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A Panorama of American Film Noir (1941-1953)

Raymond Borde, Etienne Chaumeton
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Raymond Borde, Etienne Chaumeton : A Panorama of American Film Noir (1941-1953) before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Panorama of American Film Noir (1941-1953):

1 of 1 people found the following review helpful. TransatlanticBy Dr Ren Codonifbus120A Panorama of American Film Noir (1941-1953), by Raymond Borde and Etienne Chaumeton. Translated by Paul Hammond. Introduction by James Naremore, City Lights Books, San Francisco 2002 (1955 Editions du minuit), 242ppEditorial blurbWhen it appeared in France in 1955, A Panorama of American Film Noir was the first book ever on the genre. Now this classic is at last available in English translation. This clairvoyant study of Hollywood film noir is "a benchmark for all later work on the topic" (James Naremore). A Panorama of American Film Noir addresses the essential amorality of its subject from a decidedly surrealist angle, focusing on noir's dreamlike, unwonted, erotic, ambivalent, and cruel atmosphere, and setting it in the social context of mid-century America.endThe French book that gave the genre name to the film noir. During WWII, which in France began one year later (1940) and was over one year earlier (1944). LOccupation, as it was known, left theatres (serious to frivolous) fairly untouched, and first class German orchestras made it to Paris, Herbert von Karajan one of its conductors. Film production was heavily censored, and no foreign except German movies were allowed in.So the flood of American movies missed came in in a badge, and gave a first hand confrontation with American topics and tech-niques, both being analysed with that meticulousness particular to the French. Also, philosophically, France was in the period and centre of existentialism a modern philosophical movement stressing the importance of personal experience and responsibility and the demands that they make on the individual, who is seen as a free agent in a deterministic and seemingly meaningless universe, Jean Paul Sartre being its most prominent proponent.So, as a result of a historical coincidence some of the film noir auteurs in the US were exiled Europeans Jules Dassin, Fritz Lang, Otto Preminger, Robert Siodmak, Billy Wilder a considerable European component entered the discussion, and at the same time a lot of American elements like jazz entered European culture.fbus120 - Raymond Borde and Etienne Chaumeton: A Panorama of American Film Noir (1941-1953), 2002 (1955) - 15/2/20140 of 0 people found the following review helpful. EssentialBy Harry McCoyMaybe not the best book on Film Noir, but it is THE book on Film Noir. The POV of the writers, from 1955 France, are voices from the past which contextualize a generation of filmmaking that can be hard to look at by those who grew up in the modern Gaming/IMAX/iJunk culture. If you need an understanding of where good scriptwriting and plot construction came from, this is a great place to start. The 1979 section of the book is also priceless as it confirms America's other Golden Age of Cinema, the 70's, as a kind of natural by-product of the original Noir era.1 of 1 people found the following review helpful. THE FIRST CLASSIC LOOK AT 'NOIR'By Ross A.THE CLASSIC ---FIRST ANALYSIS AND DISCUSSION OF FILM NOIR---LEAVE IT TO THE FRENCH TO KNOW AMERICAN CULTURE HAD SOMETHING UNUSUAL GOING ON WHEN 'INTELLECTUALS' IN THE U.S. THOUGHT THEY WERE SIMPLY 'GANGSTER' OR 'COP' PICTURES..

When it appeared in France in 1955, A Panorama of American Film Noir was the first book ever on the genre: this clairvoyant study of Hollywood film noir is at last available in English translation.A Panorama of American Film Noir addresses the essential amorality of its subject from a decidedly Surrealist angle, focusing on noir's dreamlike, unwonted, erotic, ambivalent, and cruel atmosphere, and setting it in the social context of mid-century America.Beginning with the first film noir, The Maltese Falcon, and continuing through the post war "glory days," which included such films as Gilda, The Big Sheep, Dark Passage, and The Lady from Shanghai, Borde and Chaumeton examine the dark sides of American society, film, and literature that made film noir possible, even necessary.A Panorama of American Film Noir includes a film noir chronology, a voluminous filmography, a comprehensive index, and a selection of black-and-white production stills."Incredibly, this is the first English translation of the very influential 1955 French book that initially identified, described and assessed the Hollywood movies that we now term film noir . . . a seminal work of cinema description and analysis and therefore an essential purchase for most libraries." From the Starred Review in Library Journal Raymond Borde (1920 - 2004), founder of the Cinmathque de Toulouse, wrote extensively on film history.; among his short films is a study of the artist Pierre Molinier.Etienne Chaumeton was the film critic of the Toulouse newspaper La Dpche until his death.

". . . a seminal work of cinema description and analysis and therefore an essential purchase..." -- Library Journal, February 1, 2003 **Starred "...the book notes the influence of criminal psychology on film noir and how German Expressionism inspired directors..." -- Sunday, March 16, 2003: San Francisco Chronicle Book Language NotesText: English (translation) Original Language: FrenchAbout the AuthorRaymond Borde (b. 1920), founder of the Cinematheque de Toulouse, has written extensively on film history. Etienne Chaumeton was the film critic of the Toulouse newspaper La Depeche until his recent death. Paul Hammond is a writer, editor, and translator living in Barcelona. He edited and translated The Shadow and Its Shadow: Surrealist Writings on the Cinema, and he is the author of Constellations of Miro Breton.