



Film Criticism

David Bordwell



Film Criticism:

Cineaste on Film Criticism, Programming, and Preservation in the New Millennium Cynthia Lucia, Rahul Hamid, 2017-11-01 Digital technology and the Internet have revolutionized film criticism programming and preservation in deeply paradoxical ways The Internet allows almost everyone to participate in critical discourse but many print publications and salaried positions for professional film critics have been eliminated Digital technologies have broadened access to filmmaking capabilities as well as making thousands of older films available on DVD and electronically At the same time however fewer older films can be viewed in their original celluloid format and newer digitally produced films that have no material prototype are threatened by ever changing servers that render them obsolete and inaccessible Cineaste one of the oldest and most influential publications focusing on film has investigated these trends through a series of symposia with the top film critics programmers and preservationists in the United States and beyond This volume compiles several of these symposia Film Criticism in America Today 2000 International Film Criticism Today 2005 Film Criticism in the Age of the Internet 2008 Film Criticism The Next Generation 2013 The Art of Repertory Film Exhibition and Digital Age Challenges 2010 and Film Preservation in the Digital Age 2011 It also includes interviews with the late celebrated New Yorker film critic Pauline Kael and the critic John Bloom Joe Bob Briggs as well as interviews with the programmers curators Peter von Bagh and Mark Cousins and with the film preservationist George Feltenstein This authoritative collection of primary source documents will be essential reading for scholars students and film enthusiasts *Placing Movies* Jonathan Rosenbaum, 2023-09-01 Jonathan Rosenbaum longtime contributor to such publications as Film Quarterly Sight and Sound and The Village Voice is arguably the most eloquent insightful film critic writing in America today Placing Movies the first collection of his work gathers together thirty of his most distinctive and illuminating pieces Written over a span of twenty one years these essays cover an extraordinarily broad range of films from Hollywood blockbusters to foreign art movies to experimental cinema They include not just reviews but perceptive commentary on directors actors and trends and thoughtful analysis of the practice of film criticism It is this last element Rosenbaum's reflections on the art of film criticism that sets this collection apart from other volumes of film writing Both in the essays themselves and in the section introductions Rosenbaum provides a rare insider's view of his profession the backstage politics the formulation of critical judgments the function of film commentary Taken together these pieces serve as a guided tour of the profession of film criticism They also serve as representative samples of Rosenbaum's unique brand of film writing Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber celebrations of classics such as Gentlemen Prefer Blondes and The Manchurian Candidate and considered reevaluations of Orson Welles and Woody Allen Jonathan Rosenbaum longtime contributor to such publications as Film Quarterly Sight and Sound and The Village Voice is arguably the most eloquent insightful film critic writing in America today Placing Movies the first collect *How to Be a Film Critic in Five Easy Lessons*

Christopher K. Brooks,2019-12-02 How to Be a Film Critic in Five Easy Lessons addresses the serious matter of the increasing gap between the published opinions of professional film critics and the reception of popular film by traditional movie goers especially millennial movie fans Recent reactions to the low grades emanating from Rotten Tomatoes the iconic film review aggregation site have inspired various constituencies to call for significant changes including some major studio CEOs some actors and the readers of reviews themselves A new generation and breed of film critics is needed not raised to please baby boomers or Generation X movie fans but younger viewers who make up 30% of ticket buyers This study examines all this and offers five categories of film reviewers plying their trade as models of consistency New critics have to start somewhere most often in college film classes and deciding what type of critic one wants to be begins here **The**

Language and Style of Film Criticism Andrew Klevan,Alex Clayton,2011-04-26 The Language and Style of Film Criticism brings together original essays from an international range of academics and film critics highlighting the achievements complexities and potential of film criticism In recent years in contrast to the theoretical historical and cultural study of film film criticism has been relatively marginalised especially within the academy This book highlights the distinctiveness of film criticism and addresses ways in which it can take a more central place within the academy and develop in dynamic ways outside it The Language and Style of Film Criticism is essential reading for academics teachers students and journalists who wish to understand and appreciate the language and style of film criticism **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 *Film Criticism in the Digital Age* Mattias

Frey,Cecilia Sayad,2015-04-20 Over the past decade as digital media has expanded and print outlets have declined pundits have bemoaned a crisis of criticism and mourned the death of the critic Now that well paying jobs in film criticism have largely evaporated while blogs message boards and social media have given new meaning to the saying that everyone s a critic urgent questions have emerged about the status and purpose of film criticism in the twenty first century In *Film Criticism in the Digital Age* ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form Drawing from a wide variety of case studies

and methodological perspectives the book's contributors find many signs of the film critic's declining clout but they also locate surprising examples of how critics whether moonlighting bloggers or salaried writers have been able to intervene in current popular discourse about arts and culture In addition to collecting a plethora of scholarly perspectives **Film Criticism in the Digital Age** includes statements from key bloggers and print critics like Armond White and Nick James Neither an uncritical celebration of digital culture nor a jeremiad against it this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation promotion and explanation of artistic works

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

Film Essays and Criticism Rudolf Arnheim, 1997 One of the world's leading film theorists Rudolf Arnheim has been well known to readers of English since the publication of his classic *Film as Art* in 1957 This is the first English translation of another of his important books *Kritiken und Aufsätze zum Film* which collects both film reviews and theoretical essays most of them written between 1925 and 1940 As a young man in 1920s Berlin Arnheim began writing about film for the satirical magazine *Das Stachelschwein* In 1928 as the Weimar Republic began to crumble he joined the intellectual weekly *Die Weltbühne* as film critic and assistant editor for cultural affairs His most important contributions to both magazines are published here including witty and incisive comments on many of the great classics of the silent and early sound period such as Buster Keaton's *The General* and Fritz Lang's *Metropolis* With the advent of Nazism in Germany Arnheim emigrated first to Italy where he wrote essays many included here for a nascent *Enciclopedia del Cinema* and then to England and the United States The thirty essays on film theory discuss elements of theory and technique early sound film production style and content and the relationship of film and the state The fifty six critical pieces include Arnheim's thoughts on the practice of film criticism his reviews of German American French and Soviet films and his profiles of Greta Garbo Charlie Chaplin Felix Bressart Erich von Stroheim and others Also included in the volume are an introduction newly revised by Arnheim and a comprehensive bibliography

Film Criticism William Cadbury, Leland A. Poague, 1982

The Complete History of American Film Criticism Jerry Roberts, 2010-02-01 *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.

The Age of Movies: Selected Writings of Pauline Kael

Pauline Kael, 2016-09-27 A master film critic is at her witty exhilarating and opinionated best in this career spanning collection featuring pieces on *Bonnie and Clyde* *The Godfather* and other modern movie classics. Film criticism is exciting just because there is no formula to apply. Pauline Kael once observed just because you must use everything you are and everything you know. Between 1968 and 1991 as regular film reviewer for *The New Yorker* Kael used those formidable tools to shape the tastes of a generation. She had a gift for capturing with force and fluency the essence of an actor's gesture or the full implication of a cinematic image. Kael called movies the most total and encompassing art form we have and her reviews became a platform for considering both film and the worlds it engages crafting in the process a prose style of extraordinary wit precision and improvisatory grace. Her ability to evoke the essence of a great artist an Orson Welles or a Robert Altman or to celebrate the way even seeming trash could tap deeply into our emotions was matched by her unwavering eye for the scams and self deceptions of a corrupt movie industry. Here are her appraisals of era defining films such as *Breathless* *Bonnie and Clyde* *The Leopard* *The Godfather* *Last Tango in Paris* *Nashville* along with many others some awaiting rediscovery all providing the occasion for masterpieces of observation and insight alive on every page.

V. F. Perkins on Movies

Douglas Pye, 2020-11-10 Perkins on Movies gives unimpeded access to one of the most distinctive and distinguished of critical voices and will be widely welcomed by academics students of film and informed film enthusiasts.

Early Film Criticism of

Francois Truffaut **Wheeler Winston Dixon**, 1993-02-22 Before turning to filmmaking Francois Truffaut was a film critic writing for *Cahiers du Cinema* during the 1950s. *The Early film Criticism of Francois Truffaut* makes available for the first time in English articles that originally appeared in French journals such as *Cahiers du Cinema* and *Arts*. Truffaut discusses films by such acknowledged masters as Hitchcock Huston Dymtryk and Lang but also examines the work of such lesser known directors as Robert Wise Don Weis and Roger Vadim.

The Rhapsodes

David Bordwell, 2016-04-04 An engaging look at four pioneering film critics besides being a pleasure to read it makes a sophisticated contribution to the study of film criticism. *Cineaste* In the 1960s Pauline Kael Andrew Sarris and Roger Ebert were three of America's most popular and influential film critics. But their remarkable contributions to the cinema landscape were deeply influenced by the work of four earlier critics who are too often overlooked: Otis Ferguson James Agee Manny Farber and Parker Tyler. Throughout the 30s

and 40s these pioneering critics scrutinized movies with an intensity not previously seen in popular reviewing With The Rhapsodes renowned film scholar and critic David Bordwell restores their work to a wider audience Bordwell calls these four critics the Rhapsodes in honor of their passionate and deliberately offbeat prose Each broke with prevailing currents in criticism finding new ways to discuss popular films that their contemporaries regarded as trivial With his customary clarity and brio Bordwell considers each critics writing style their conceptions of films and their many quarrels He then concludes by examining their profound impact on later generations of film writers

Field of View Stanley Kauffmann,1986 Field of view film criticism and comment is the fifth collection of film reviews and articles by the New Republic critic Stanley Kauffmann The volume brings together his writing on film over the last half dozen years from Monty Python's Life of Brian to David Lean's Passage to India a long and variegated cinematic journey

Film Criticism as a Cultural Institution Huw Walmsley-Evans,2018-03-28 At the beginning of the 21st century film criticism was described as in crisis The decline of print journalism a series of lay offs of prominent critics and the rise of amateur reviewing online spurred a conversation about the decline even death of film criticism This discourse flourished in part because film criticism has been little examined in scholarship to date This book takes a deeper look at film criticism by focusing on its institutional contours This is achieved through a combination of archival research and interviews with prominent film critics and stakeholders including Adrian Martin LOLA Stephanie Zacharek Time Peter Bart Variety and Andrew Sarris The Village Voice Film Criticism as a Cultural Institution first examines the contemporary crisis conversation surrounding film criticism comparing this to historical precedents It then provides what today's crisis conversation does not an account of film criticism's institutional formations Using primarily U S and Australian case studies based on interviews observation and archival research as well as accounts from other national schools the book maps contemporary film criticism Across various sites such as publications or online spaces and organisations such as film critics circles it elucidates film criticism's institutional practices tasks compartments and personae Looking at the history of conversations about film criticism shows us that crisis has always been a leitmotif While acknowledging the considerable changes and challenges that film criticism faces today this book situates these within an historical context and proposes an institutional framework that allows us to move beyond crisis discourse Looking at film criticism in this way allows us to see that the very question of what counts as film criticism is continually contested within an institutional ecology made up of distinctive critical compartments addressed to distinctive audiences

Film Criticism and Digital Cultures Andrew McWhirter,2016-08-26 The critic is dead Everyone's a critic These statements reflect some of the perceptions of film criticism in a time when an opinion can be published in seconds yet reach an audience of millions This book examines the reality of contemporary film criticism by talking to leading practitioners in the UK and North America such as Nick James Mark Cousins Jonathan Rosenbaum and Richard Porton and by covering a broad spectrum of influential publications including Sight Sound The Guardian Cineaste indieWIRE and Variety Forming a major new contribution to an

emerging field of study these enquiries survey the impact of larger cultural economic and technological processes facing society media and journalism Historical perspectives on criticism from ancient times and current debates in journalism and digital media are used to unravel questions such as what is the relationship between crisis and criticism In what way does the web change the functions and habits of practitioners What influences do film industries have on the critical act And how engaged are practitioners with converged and creative film criticism such as the video essay In the face of transformative digital idealism empirical findings here redress the balance and argue the case for evolution rather than revolution taking place within film criticism

It's Only a Movie! Raymond J. Haberski, Once derided as senseless entertainment movies have gradually assumed a place among the arts Raymond Haberski's provocative and insightful book traces the trajectory of this evolution throughout the twentieth century from nickelodeon amusements to the age of the financial blockbuster Haberski begins by looking at the barriers to film's acceptance as an art form including the Chicago Motion Picture Commission hearings of 1918 1920 one of the most revealing confrontations over the use of censorship in the motion picture industry He then examines how movies overcame the stigma attached to popular entertainment through such watershed events as the creation of the Museum of Modern Art's Film Library in the 1920s The arguments between Pauline Kael and Andrew Sarris heralded a golden age of criticism and Haberski focuses on the roles of Kael Sarris James Agee Roger Ebert and others in the creation of cinephilia Described by Susan Sontag as born of the conviction that cinema was an art unlike any other this love of cinema centered on coffee houses universities art theaters film festivals and of course foreign films The lively debates over the place of movies in American culture began to wane in the 1970s Haberski places the blame on the loss of cultural authority and on the increasing irrelevance of the meaning of art He concludes with a persuasive call for the re emergence of a middle ground between art and entertainment something more complex ambiguous and vexing something worth thought

Film Criticism in the Digital Age Mattias Frey, Cecilia Sayad, 2015-04-20 Over the past decade as digital media has expanded and print outlets have declined pundits have bemoaned a crisis of criticism and mourned the death of the critic Now that well paying jobs in film criticism have largely evaporated while blogs message boards and social media have given new meaning to the saying that everyone's a critic urgent questions have emerged about the status and purpose of film criticism in the twenty first century In *Film Criticism in the Digital Age* ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form Drawing from a wide variety of case studies and methodological perspectives the book's contributors find many signs of the film critic's declining clout but they also locate surprising examples of how critics whether moonlighting bloggers or salaried writers have been able to intervene in current popular discourse about arts and culture In addition to collecting a plethora of scholarly perspectives *Film Criticism in the Digital Age* includes statements from key bloggers and print critics like Armond White and Nick James Neither an uncritical celebration of digital culture nor a jeremiad against it this anthology offers a

comprehensive look at the challenges and possibilities that the Internet brings to the evaluation promotion and explanation of artistic works *Film Criticism in Cape Town 1928-1930* Michael Eckardt, 2004-04-01 This book examines the development of film criticism in Cape Town's daily press from 1928 to 1930 using film reviews from the Cape Times and Die Burger The character of film criticism in the period under discussion is explained by describing the general function of film criticism as well as comparing the local with the international film press The basis for the comparative analysis is a list of films screened in three selected cinemas in Cape Town

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