

1. Record Nr.	UNINA9910131641203321
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Titolo	The permanent crisis of film criticism : the anxiety of authority // Matias Frey
Pubbl/distr/stampa	Amsterdam, Netherlands : , : Amsterdam University Press, , [2015] ©2015
ISBN	90-485-2447-4
Descrizione fisica	1 online resource (194 pages)
Collana	Film theory in media history
Disciplina	791.4
Soggetti	Film criticism Motion pictures Journalism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Table of Contents -- Acknowledgements -- Introduction -- 1. The Birthing Pains of the First Professionals: Promotion and Distinction -- 2. Second-Wave Crises of Proximity and Distance: Relating to the Industry and the Audience -- 3. The Institutional Assertion of Authority: Sight and Sound and the Postwar Cinephile Challenge -- 4. From "I" to "We": Filmkritik and the Limits of Kracauerism in Postwar German Film Criticism -- 5. The Anxiety of Influence: The "Golden Age" of Criticism, the Rise of the TV Pundit, and the Memory of Pauline Kael -- 6. The Spectre of "Democratization" in the Digital Age -- Conclusion. What is the Good of Authoritative Critics? -- Notes -- Bibliography -- Index
Sommario/riassunto	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 Freu, 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.

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