

1. Record Nr.	UNINA9910790843303321
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Titolo	An invention without a future : essays on cinema // James Naremore
Pubbl/distr/stampa	Berkeley : , : University of California Press, , [2014] ©2014
ISBN	0-520-27974-3 0-520-95794-6
Descrizione fisica	1 online resource (369 p.)
Disciplina	791.43
Soggetti	Motion pictures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: An invention without a future -- Part 1. Issues -- Authorship, auteurism, and cultural politics -- The reign of adaptation -- Notes on acting in cinema -- Imitation, eccentricity, and impersonation in movie acting -- The death and rebirth of rhetoric -- Part 2. Authors, actors, adaptations -- Hawks, Chandler, Bogart, Bacall: The big sleep -- Uptown folk: blackness and entertainment in Cabin in the sky -- Hitchcock and humor -- Hitchcock at the margins of noir -- Spies and lovers: North by Northwest -- Welles, Hollywood, and Heart of darkness -- Orson Welles and movie acting -- Welles and Kubrick: two forms of exile -- The treasure of the Sierra Madre -- The return of the dead -- Part 3. In defense of criticism -- James Agee -- Manny Farber -- Andrew Sarris -- Jonathan Rosenbaum -- Years as a critic: 2007-2010.
Sommario/riassunto	In 1895, Louis Lumière supposedly said that cinema is "an invention without a future." James Naremore uses this legendary remark as a starting point for a meditation on the so-called death of cinema in the digital age, and as a way of introducing a wide-ranging series of his essays on movies past and present. These essays include discussions of authorship, adaptation, and acting; commentaries on Howard Hawks, Alfred Hitchcock, Orson Welles, Vincente Minnelli, John Huston, and Stanley Kubrick; and reviews of more recent work by non-Hollywood directors Pedro Costa, Abbas Kiarostami, Raúl Ruiz, and Apichatpong

Weerasethakul. Important themes recur: the relations between modernity, modernism, and postmodernism; the changing mediascape and death of older technologies; and the need for robust critical writing in an era when print journalism is waning and the humanities are devalued. The book concludes with essays on four major American film critics: James Agee, Manny Farber, Andrew Sarris, and Jonathan Rosenbaum.

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