

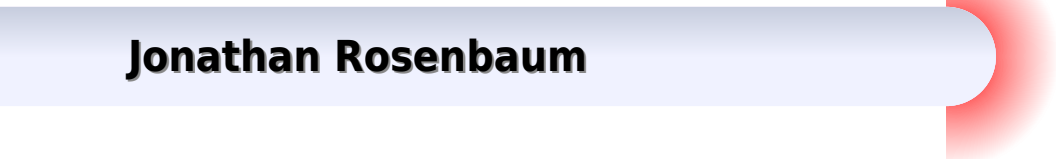
Thelma & Louise

Marita Sturken



Thelma And Louise Bfi Modern Classics

Jonathan Rosenbaum



Thelma And Louise Bfi Modern Classics:

Thelma & Louise Marita Sturken, 2000 **Virgin Film: Ridley Scott** James Clarke, 2012-04-24 This indispensable guide provides a thorough chronological examination of Ridley Scott's directorial career. All of Scott's films are included along with information on his frequent collaborators, his thoughts on his own films, and a section on his unrealised projects. This is the essential reference guide to one of mainstream cinema's most diverse directors. *Crash Cinema* Will Godfrey, Jill Good, Mark Goodall, 2009-10-02 *Crash Cinema* Representation in Film is a collection of essays that emerged from *Crash Cinema*, an annual symposium that is an integral part of the Bradford Film Festival at the National Media Museum, UK. The symposium was created by academics and curators who share the common aim of promoting the importance of film both as an academic study and for critical public appreciation. Films can be enjoyed as entertainment; they can educate and inform, and they can excite and disturb. Films are powerful pieces of culture. The films that we now consume do more than simply amuse or horrify. Cinema not only thrills us but also communicates to us about ourselves, and in the twentieth and twenty-first century, moving images have become the dominant form of this communication. Bombarded by images, we inhabit a media-intensive world in which every aspect of life is pervaded by visual signs. In these circumstances, it becomes increasingly significant to engage with the politics of representation. Through this vital process, we can acknowledge that all cultural forms, whether in high art or the mass media, are in the broadest sense political. We can also appreciate that it is a complex agenda of interests that shapes specific ideological meanings. Fully equipped, we can apply this essential tool to the exciting task of decoding the political, social, and cultural meanings articulated through the making, promotion, and consumption of film. This book aims to offer an arena for the analysis of these representations. Representations cannot depict the truth, and the essays in this book do not claim to search for the truth. We ask whose truth is being represented, how it is represented, and why it is represented like that. We also ask how do representations tell us something about the culture within which they are created. Yet the essays in this volume are not stuck in the representational concerns of the past and try instead to uncover the power of cinema to shock and surprise, whether that be through visceral impact, subversive content, experiments with identity, or the exploration of the taboo. Representation, as defined by the eleven essays in this book, is a fluid and dynamic approach to the study of film. The study of film to which this book contributes some unique case studies is as popular as ever and has withstood growing challenge from the new media, such as CG Animations, the internet, and computer console and online gaming. This is because the pleasure of film is still the most humanistic, and because the sophistication of the representations offered by cinematic expression remain ever more complex and pleasurable to decipher. This book can therefore be read by any student, academic writer, or filmmaker hooked on these delights. **Intersecting Film, Music, and Queerness** Jack Curtis Dubowsky, 2016-04-08 *Intersecting Film Music and Queerness* uses musicology and queer theory to uncover meaning and message in canonical American cinema. This study considers how queer readings are reinforced or nuanced through

analysis of musical score Taking a broad approach to queerness that questions heteronormative and homonormative patriarchal structures binary relationships gender assumptions and anxieties this book challenges existing interpretations of what is progressive and what is retrogressive in cinema Examined films include *Bride of Frankenstein* *Louisiana Story* *Rudolph the Red Nosed Reindeer* *Blazing Saddles* *Edward Scissorhands* *Brokeback Mountain* *Boys Don't Cry* *Transamerica* *Thelma Louise* *Go Fish* and *The Living End* with special attention given to films that subvert or complicate genre Music is analyzed with concern for composition intertextual references absolute musical structures song lyrics recording arrangement and performance issues This multidisciplinary work featuring groundbreaking research analysis and theory offers new close readings and a model for future scholarship *Women on Screen* M. Waters, 2011-02-08 A timely intervention into debates on the representation of feminist and feminine identities in contemporary visual culture The essays in this collection interrogate how and why certain formulations of feminism and femininity are currently prevalent in mainstream cinema and television offering new insights into postfeminist media phenomena *Titanic* David M. Lubin, 2019-07-25 This text looks at *Titanic* the first film to earn over a billion dollars at the global box office This epic film reimagines one of the defining events of the 20th century through the lens of American romanticism **Extra-Ordinary Men** Nicola Rehling, 2010-06-21 *Extra Ordinary Men* analyzes popular cinematic representations of white heterosexual masculinity as the ordinary form of male identity one that enjoys considerable economic social political and representational strength Nicola Rehling argues that while this normative position affords white heterosexual masculinity ideological and political dominance such ordinariness also engenders the anxiety that it is a depthless vacuous and unstable identity At a time when the neutrality of white heterosexual masculinity has been challenged by identity politics this insightful volume offers lucid accounts of contemporary theoretical debates on masculinity in popular cinema and explores the strategies deployed in popular films to reassert white heterosexual male hegemony through detailed readings of films as diverse as *Fight Club* *Boys Don't Cry* and *The Matrix* Accessible to undergraduates but also of interest to film scholars the book makes a distinctive contribution to our understanding of the ways in which popular film helps construct and maintain many unexamined assumptions about masculinity gender race and sexuality *Sight and Sound* , 2002 **Thelma & Louise** Marita Sturken, 2020-05-14 *Thelma Louise* directed by Ridley Scott and written by Callie Khouri sparked a remarkable public discussion about feminism violence and the representation of women in cinema on its release in 1991 Subject to media vilification for its apparent justification of armed robbery and manslaughter it was a huge hit with audiences composed largely but not exclusively of women who cheered the fugitive central characters played by Susan Sarandon and Geena Davis Marita Sturken examines *Thelma Louise* as one of those rare films that encapsulates the politics of its time She discusses the film's reworking of the outlaw genre its reversal of gender roles and its engagement with the complex relationship of women guns and the law The insights of director Scott screenwriter Khouri as well as Davis and Sarandon are deployed in an analysis of *Thelma Louise* and the

controversies it sparked This is a compelling study of a landmark in 1990s American cinema In her foreword to this new edition Sturken looks back on the film's reception at the time of its release and considers its continuing resonances and topicality in the age of MeToo

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16
 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

Unforgiven Edward Buscombe, 2019-07-25 In this work Edward Buscombe explores the ways in which *Unforgiven* sticking surprisingly close to the original script by David Webb Peoples moves between the requirements of the traditional Western with its generic conventions of revenge and male bravado and more modern sensitivities

Easy Rider Lee Hill, 2019-07-25 Released in 1969 *Easy Rider* broke the mold of Hollywood studio production making stars of Peter Fonda Dennis Hopper and Jack Nicholson and launching a new wave of radical and experimental American cinema *Easy Rider* was one of the crucial films of the late 60s a film that enshrined the ideals of the counterculture but also foresaw the demise of these ideals in the despair and paranoia of a nation rocked by Watergate and the Vietnam War It was a seminal road movie and a massive financial success that spawned endless imitations Few films since have been able to catch its particular blend of innocence and cynicism hope and despair In his meticulously researched book Lee Hill analyzes both the circumstances surrounding the making of *Easy Rider* and the social and cultural forces that found expression in it Hill persuasively argues that the role of illustrious screenwriter Terry Southern in *Easy Rider* has been neglected as the exact circumstances of production filming and editing have become lost in mythmaking Referring to little known archival material Hill questions some of the legends that surround *Easy Rider*

The Wings of the Dove Robin Wood, 2019-07-25 Examines the most successful literary adaptation of a clutch of 1990s films based on Henry James *The Wings of the Dove* Ian Softley 1997 The author is interested in the nature of cinema adaptations of classic literature and it is in this context that he has written

Dead Man Jonathan Rosenbaum, 2019-07-25 When it was released in 1995 *Dead Man* puzzled many audiences and critics Jim Jarmusch's reputation was for directing slick hip contemporary films And *Dead Man* was a black and white Western As time has passed though the number of its admirers has grown rapidly Indeed *Dead Man* with its dark and unconventional treatment of violence racism and capitalism may be Jarmusch's finest work to date This is Jonathan Rosenbaum's view For him *Dead Man* is both a quantum leap and a logical next step in Jarmusch's career Starring Johnny Depp as the uprooted accountant William Blake and Gary Farmer as his enigmatic Native American companion Nobody and with startling cameos from Robert Mitchum John Hurt and Iggy Pop *Dead Man* is by turns shocking comic and deeply moving This book explores and celebrates a masterpiece of 1990s American cinema

Choice, 2000

Seven Richard Dyer, 2024-06-13 David Fincher's *Seven* 1995 follows two detectives David Mills Brad Pitt and William Somerset Morgan Freeman as they investigate a series of gruesome murders One of the most acclaimed films of the 1990s it explores themes of

moral decay human darkness and the blurred lines between good and evil Richard Dyer's study of the film unpacks how its cinematography sound and plot combine to create a harrowing account of a world beset by an all encompassing irremediable wickedness He explores the film in terms of sin story structure seriality sound sight and salvation analyzing how *Seven* both epitomizes and modifies the serial killer genre which is such a feature of recent cinema This new edition includes a new afterword by the author re assessing the film's lasting impact and influence over contemporary filmmaking aesthetics

Headpress, 2001 **Distant Voices, Still Lives** Paul Farley, 2006-06 Set in a world before Elvis in a Liverpool before the Beatles Terence Davies film *Distant Voices Still Lives* is an elegiac and intensely autobiographical meditation on a post war working class childhood Paul Farley's study of the film is both a personal response as a Liverpudlian and as a poet and an exploration of Davies unique visual style blending the spaces the short halls stairways coal cellars and meter cupboards of northern England and sounds the BBC shipping forecast a pub sing a long the strains of Vaughan Williams and Britten of memory *Film*, 1996 **Nuthin' But a "G" Thang** Eithne Quinn, 2005 In the late 1980s gansta rap music emerged in urban America giving voice to making money for a social group widely believed to be in crisis young poor black men Quinn probes the origins of the genre follows its development focusing on artists such as Ice Cube Tupac Shakur

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