



Sascha Keilholz

Verlustkino

Trauer im amerikanischen Polizeifilm seit 1968



SCHÜREN

Verlustkino Trauer Amerikanischen Polizeifilm Seit

Hermann Kappelhoff



Verlustkino Trauer Amerikanischen Polizeifilm Seit:

Verlustkino Sascha Keilholz, 2015-11-27 1968 Während der Vietnam Krieg die USA außenpolitisch dominiert kennzeichnet eine Reihe politischer Attentate die innenpolitische Lage Der Verlust seiner Hoffnungsträger hinterlässt der Nation ein Vakuum Das Land ist endgültig zerrissen Auch für die US amerikanische Filmindustrie wird der Jahreswechsel 1967/68 zur Zäsur Das Kino des New Hollywood prägt eine neue Epoche Aus dieser Konstellation erwächst das Verlustkino welches insbesondere im Western tradierte mythische Elemente reflektiert Der Western wird zum Kriegsfilm Substitut nur um seine Typologie im Polizeifilm als Weiterentwicklung des Gangsterfilms wiederzufinden Die Hybridisierung des Genres führt zu seiner Dekonstruktion Sascha Keilholz analysiert Point Blank The Wild Bunch Coogan's Bluff Dirty Harry Electra Glide in Blue sowie Miami Vice und konstatiert dabei eine sich wandelnde amerikanische Obsession

Affect Poetics of the New Hollywood Hauke Lehmann, 2019-12-02 How is affective experience produced in the cinema And how can we write a history of this experience By asking these questions this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history the New Hollywood as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces Rather the fine grained analysis of core films reveals the power of cinematic images to affect their audiences to confront them with the new The films of the New Hollywood redefine the divisions of the classical genre system in a radical way and thereby transform the way spectators are addressed affectively in the cinema The study describes a complex interplay between three modes of affectivity suspense paranoia and melancholy All three each in their own way implicate spectators in the deep seated contradictions of their own feelings and their ways of being in the world their relations to history to society and to cultural fantasy On this basis Affect Poetics of the New Hollywood projects an original conception of film history as an affective history which can be re written up to the present day

Genre und Gemeinsinn Hermann Kappelhoff, 2016-09-26 Das vorliegende Buch präsentiert eine Affekttheorie des Genrekinos die das Verhältnis von Politik und Poetik im Begriff des Gemeinns neu figuriert Ausgehend von der These dass das Gefühl für das Gemeinschaftliche einer Gesellschaft abhängig ist von medialen Praktiken politischer Vergemeinschaftung wird der Kriegseinsatz Hollywoods im Zweiten Weltkrieg untersucht Im Ergebnis entsteht ein neues Genre das auf die Krise der Demokratie während des Zweiten Weltkrieges reagiert Im Zentrum dieses Genres stehen weder die Kriegsereignisse in ihrer Faktizität noch die Kriegshelden und ihre Heldentaten Im Zentrum steht vielmehr das Leiden des einzelnen Soldaten In den medialen Reinszenierungen dieses Leidens aber die wechselnden Kriegseinstellungen hinweg verbindet sich das Pathos des Opfers und der erinnernden Trauer mit dem Zorn moralischer Empörung über eine Gesellschaft die ihren politischen Zweck aufgegeben hat Das Streben nach Glück des Einzelnen vor jeder Willkür zu schützen Die Rekonstruktion dieser Reinszenierungen führt zu einer Revision der Genretheorie die das Schema taxonomischer Regelzuschreibungen radikal verabschiedet Die vielfältigen Verzweigungen des Genrekinos werden selbst als ein Netzwerk verstanden das in den immer

neuen Perspektivierungen einzelner Filme entsteht und Geschichte als ein permanentes Ringen um ein Gefühl für das Gemeinschaftliche um den Gemeinssinn erfahrbar werden lässt Affektpoetiken des New Hollywood Hauke Lehmann, 2016-11-07 The Cinopoetics book series aims at a theoretical and analytical reconceptualization of the discursivity of audiovisual images The focus is not on the circulation of media representations but on the modes of this circulation How do audiovisual images as figurations of media experience relate to other audiovisual images What does it mean to describe different modes of audiovisual experience and recursivity as forms of cinematic thinking From this perspective the series volumes provide analyses of the aesthetic dimension historical function and cultural significance of their subjects making the poetic logic of audiovisual images accessible to an interdisciplinary audience Please note also the English language Cinopoetics books series https://www.degruyter.com/serial/CINE_E_B/html and the series Cinopoetics Essay https://www.degruyter.com/serial/CINE_ES_B/html **Front Lines of Community** Hermann Kappelhoff, 2018-04-23 Based on the premise that a society's sense of commonality depends upon media practices this study examines how Hollywood responded to the crisis of democracy during the Second World War by creating a new genre the war film Developing an affective theory of genre cinema the study's focus on the sense of commonality offers a new characterization of the relationship between politics and poetics It shows how the diverse ramifications of genre poetics can be explored as a network of experiential modalities that make history graspable as a continuous process of delineating the limits of community Verlustkino. Trauer im amerikanischen Polizeifilm seit 1968 Sascha Keilholz, 2015-06

This book delves into Verlustkino Trauer Amerikanischen Polizeifilm Seit. Verlustkino Trauer Amerikanischen Polizeifilm Seit is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Verlustkino Trauer Amerikanischen Polizeifilm Seit, encompassing both the fundamentals and more intricate discussions.

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 - Chapter 4: Verlustkino Trauer Amerikanischen Polizeifilm Seit in Specific Contexts
 - Chapter 5: Conclusion
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- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Verlustkino Trauer Amerikanischen Polizeifilm Seit.

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