Far from Heaven

Every Is Cinema
The Desiring-Image
Hollywood Reborn
Far from Heaven
The Cinema of Todd Haynes
Screening the City
Shooting to Kill
Mildred Pierce
Melodrama
A Cinema of Loneliness
A Killer Life
Far from Heaven, Safe, and Superstar
New Queer Cinema
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Sleaze
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Passport to Hollywood
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Todd Haynes
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Todd Haynes
Gay Directors, Gay Films?
The Half-Life of Todd
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Far From Heaven
Todd Haynes
The Dumbest Generation
The book focuses on the way various film icons engaged in and helped define some major issues of cultural and social concern to America by making heavily politicized movies during the 1970s.

Through intimate encounters with the life and work of five contemporary gay male directors, this book develops a framework for interpreting what it means to make a gay film or adopt a gay point of view. For most of the twentieth century, gay characters and gay themes were both underrepresented and misrepresented in mainstream cinema. Since the 1970s, however, a new generation of openly gay directors has turned the closet inside out, bringing a poigniant immediacy to modern cinema and popular culture. Combining his experienced critique with in-depth interviews, Emanuel Levy draws a clear timeline of gay filmmaking over the past forty decades and its particular influences and innovations. While recognizing the "queering" of American culture that resulted from these films, Levy also takes stock of the ensuing conservative backlash and its impact on cinematic art, a trend that continues to generate growing awareness of homosexuality. He compares and contrasts the most well-known attitudes of Todd Haynes, Gus Van Sant, and John Waters and the "European" perspectives of Pedro Almodovar and Terence Davies, developing a truly expansive approach to gay filmmaking and auteur cinema.

Todd Haynes's 2002 film Far From Heaven has been hailed as a homage to 1950s Hollywood melodrama, although anyone tempted to take the film at face value should be warned that it aims to subvert as much as celebrate that genre. Impeccably constructed, with a care for detail unknown in films from the era, it sets out to make key themes from the genre—romance across racial barriers and class lines, and perhaps the period's greatest taboo, romance between members of the same sex—utterly explicit, when half a century ago those themes had to be encoded in allusion and metaphor. Haynes took his main source Douglas Sirk's 1955 classic, All That Heaven Allows, although Far From Heaven also references Rainer Werner Fassbinder's bleak portrayal of inter-racial love, Fear Eats the Soul (1974). In the context of Haynes's background in the New Queer Cinema movement, with films such as Superstar, Poison and [safe], this admixture makes Far From Heaven a rather more complex film than just another well-dressed period pastiche. John Gill provides a revealing insight into how Haynes confronts issues of race, sexuality and class in a suburban 1950s American neighbourhood. Haynes has been evasive when pressed for a definitive explanation of his film, although Gill contends, he has left enough evidence lying around on screen for the keen viewer to pick up on numerous disturbing strands at work beneath the glossy surface of this sapphically presented weepie. While it may affect to pass as a classic of the genre, Haynes's ultimate aim, Gill contends, is to undermine the nature and notion of cinema and storytelling.

They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's Hitchcock; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, Cinephilia documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, Cinephilia breaks new ground for students and scholars alike.

B. Ruby Rich designated a brand new genre, the New Queer Cinema (NQC), in her groundbreaking article in the Village Voice in 1992. This movement in film and video was intensely political and aesthetically innovative, made possible by the debut of the camcorder, and driven initially by outrage over the unchecked spread of AIDS. The genre has grown to include an entire generation of queer artists, filmmakers, and activists. As a critic, curator, journalist, and scholar, Rich has been inextricably linked to the New Queer Cinema from its inception. This volume presents her new thoughts on the topic, as well as bringing together the best of her writing on the NQC. She follows this with an extensive movement from its origins in the mid-1980s all the way to the present in essays and articles directed at a range of audiences, from readers of academic journals to popular glossies and weekly newspapers. She presents her insights into such NQC pioneers as Derek Jarman and Isaac Julien and investigates such celebrated films as Go Fish, Brokeback Mountain, Itty Bitty Titty Committee, and Milk. In addition to exploring less-known films and international cinemas (including Latin American and French films and videos), she documents the more recent incarnations of the NQC on screen, on the web, and in art galleries.

"For three decades award-winning independent filmmaker Todd Haynes, who emerged in the early 1990s as a foundational figure in New Queer Cinema, has gained critical recognition for his outsider perspective. Today, Haynes is widely known for bringing women's stories to the screen. Analyzing Haynes's films such as Safe (1986), Velvet Goldmine (1998), Far from Heaven (2002), and Carol (2015), the television miniseries Mildred Pierce (2011), and his unauthorized Karen Carpenter biopic Superstar (1989), the contributors to Reframing Todd Haynes reassess his work in light of his longstanding feminist commitments and his exceptional career as a director of women's films. They present multiple perspectives on Haynes's film and television work and on his role as an artist-activist who draws on academic theorizations of gender and cinema. The volume illustrates the influence of feminist theory on Haynes's aesthetic vision, most evident in his persistent interest in the political and formal possibilities of his longstanding feminist commitments and his exceptional career as a director of women's films. The contributors contend that no consideration of Haynes's work can afford to ignore the crucial place of feminism within the "North American" attitudes of Todd Haynes, Gus Van Sant, and John Waters and the "European" perspectives of Pedro Almodovar and Terence Davies, developing a truly expansive approach to gay filmmaking and auteur cinema.

This shocking, surprisingly entertaining romp into the intellectual nether regions of today's underhithy set reveals the disturbing and, ultimately, incontrovertible truth: cyberculture is turning us into a society of know-nothings. The Dumbest Generation is a dire report on the intellectual life and notion of cinema and storytelling.
democracy. Over the last few decades, how we view adolescence itself has changed, growing from a pitstop on the road to adulthood to its own space in society, wholly separate from adult life. This change in adolescent culture has gone hand in hand with an insidious infantilization of our culture at large; as adolescents continue to disengage from the adult world, they have built their own, acquiring more spending money, steering classroom discussions towards their own culture and interests, and now using the technology once prists as the greatest hope for adolescents to indulge in diversions, from MySpace to multiplayer video games. 2/4. Can a nation continue to enjoy political and economic predominance if its citizens refuse to grow up? Drawing upon exhaustive research, personal anecdotes, and historical and social analysis, The Dumbest Generation portrays a present of the young American mind at this critical juncture, and tells a compelling vision of how we might address its deficiencies. The Dumbest Generation pulls no punches as it reveals the true cost of the digital age—and our last chance to fix it.

Rob White's highly readable book, which includes a major new interview with Haynes, is the first comprehensive study of the directors work.

Complete with behind-the-scenes diary entries from the set of Vachon's best-known films, Shooting To Kill offers all the satisfaction of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs—and survivors. Hailed by the New York Times as the "godmother to the politically committed film" and by Interview as a true "auteur producer," Christine Vachon has made her name with such bold, controversial, and commercially successful films as "Poison," "Swoon," "Kids," "Safe," "I Shot Andy Warhol," and "Velvet Goldmine." Over the last decade, she has become a driving force behind the most daring and strikingly original independent filmmakers—from Todd Haynes to Tom Kalin and Mary Harron—and helped put them on the map. So what do producers do? "What don't they do?" she responds. In this savvy and witty and straight-shooting guide, Vachon reveals the guts of the filmmaking process—rom developing a script, nurturing a director's vision, getting financed, and drafting talent to holding hands, staking egos, stretching every resource to the limit and pushing that limit. Along the way, she offers shrewd practical insights and troubleshooting tips on handling everything from hysterical actors and disgruntled teamsters to obtuse marketing executives. Complete with behind-the-scenes diary entries from the sets of Vachon's best-known films, Shooting To Kill offers all the satisfactions of an intimate memoir from the frontlines of independent filmmaking, from one of its most successful agent provocateurs—and survivors.

Todd Haynes has emerged from the trenches of independent American film in the 1990s to become one of the twenty-first century's most audacious filmmakers. In a series of smart, informative essays, this book traces his career from its roots in New Queer Cinema to the Oscar-nominated Far from Heaven in 2002. Along the way, it constructs a filmography of Poison (1991), Safe (1995), and Velvet Goldmine (1999). Contributors look at these films from a variety of angles, including his debts to the avant-garde and such noted precursors as Rainer Werner Fassbinder; his adventurous uses of melodrama; and his incisive portrayals of contemporary life.

This book is about poison and poisonings; it explores the facts, fears and prejudices that surround this fascinating topic. Poisoners attract attention because they are both dangerous and hard to discover. Secretive and invisible, they are a challenging object of representation. How do science studies, literature, and especially film—the medium of the visible—explain and show what is hidden? How can we deal with uncertainties emerging from the ambivalence of dangerous substances? These considerations lead the editors of this volume to the notion of "precarious identities" as a key discursive marker of poisons and related substances. This book is unique in facilitating a multi-faceted conversation between disciplines. It draws on examples from historical cases of poisoning, figurations of uncertainty and blurred boundaries in literature, and cinematic examples, from early cinema and arthouse to documentary and blockbuster. The contributions work with concepts from gender studies, new materialism, post-colonialism, deconstructivism, motif studies, and discourse analysis.

Nominated for four Oscars. Far from Heaven earned rare reviews and won widespread cultural and critical recognition. A knowing and emotionally involving homage to the films of Douglas Sirk, this film is a key text in the canon of American independent cinema. This book offers a detailed and perceptive study of Haynes' film, with each chapter centred on a topic crucial for understanding Far from Heaven's richness and seductive pleasures (authorship, melodrama, queerness). The film is also positioned in relation to the rest of Todd Haynes' work, the New Queer Cinema movement, and the history of US independent cinema.


Three acclaimed screenplays from one of today's most provocative filmmakers, including the Oscar nominated screenplay Far from Heaven. An award-winning auteur and a pioneer of the New Queer Cinema movement, Todd Haynes has achieved both critical acclaim and box office success with his original, intelligent, and often controversial films. Collected here are three of his most celebrated screenplays. Far from Heaven: Winning fifty critics' prizes and appearing on two hundred Top Ten lists, Far from Heaven was also nominated for four Academy Awards. Inspired by the films of Douglas Sirk, it tells the story of a 1950s housewife who is alienated by her neighbors when she pursues an affair with her African American gardener after learning of her husband's other learning feature was won by Best Film of the 1990s by the Village Voice Film Critics Poll. It tells the disturbing story of an affluent suburban housewife whose life is shattered by a mysterious illness. One character suggests that perhaps she is "allergic to the twentieth century." Superstar: The Karen Carpenter Story: Told with a cast of Barbie dolls, this short film about Karen Carpenter's battle with anorexia was named one of Entertainment Weekly's Top 50 Cult Movies in 2003. Though the film was ordered destroyed after a lawsuit by the Carpenter estate, it remains an underground classic and "the most talked-about, least-seen film of the '80s" (The A.V. Club).

Drawing on a broad range of theoretical disciplines - and with case studies of directors such as Chantal Akerman, Agnés Varda, Claire Denis and Todd Haynes, Amos Gitai, Martin Ritt, John Ford, Ilia Békia and Louise Lemoine - this book goes beyond the representational approach to the analysis of domestic space in cinema, in order to look at it as a dispositif.

Bad Girls Go to Hell. Cannibal Holocaust. Eye and the Handyman. Examining film culture's ongoing fascination with the low, bad, and sleazy faces of cinema, Szlave Artist brings together film scholars with a shared interest in the questions posed by disputable movies and suspect cinema. The book explores how the little quality of "genre" as a designator of "badness" has spread to a range of genres, including the production of a range of "low-budget exploitation films" and the ever-shifting terrain of reception and taste. Writing about horror, exploitation, and exploitation films, the contributors delve into topics ranging from the place of the "Aztec horror film" in debates about Mexican national identity to a cycle of 1960s films exploring homosexual desire in the military. One contributor chart the traditions of Mario Bava's 1972 film Lisa and the Devil and the Devil through the highs and lows of art cinema, fringe television, grindhouse circuits, and connoisseur DVD markets. Another offers a new perspective on the work of Doris Wishman, the New York housewife turned exploitation director of the 1960s who has become a cult figure in bad-cinema circles. Best of Film of the 1990s by the Village Voice Film Critics Poll. It tells the disturbing story of an affluent suburban housewife whose life is shattered by a mysterious illness. One character suggests that perhaps she is "allergic to the twentieth century." Superstar: The Karen Carpenter Story: Told with a cast of Barbie dolls, this short film about Karen Carpenter's battle with anorexia was named one of Entertainment Weekly's Top 50 Cult Movies in 2003. Though the film was ordered destroyed after a lawsuit by the Carpenter estate, it remains an underground classic and "the most talked-about, least-seen film of the '80s" (The A.V. Club).

Coined in the early 1990s to describe a burgeoning film movement, 'New Queer Cinema' has turned the attention of film theorists, students and audiences to the proliferation of intelligent, stylish and daring work by lesbian and gay filmmakers within independent cinema, and to the proliferation of 'queer' images and themes within the mainstream. But what constituted New Queer Cinema then and now? And was it political gains, cultural momentum or market forces that determined its evolution? New Queer Cinema is divided into sections on the definition, the filmmakers, the
geography, and the spectator of New Queer Cinema. Chapters address the pivotal directors (e.g. Todd Haynes and Gregg Araki) and the salient films (e.g. Paris Is Burning and Boys Don't Cry) but also non-mainstream and non-Anglo-American work (e.g. experimental film and third cinema). With a critical eye to its uneasy relationship to the mainstream, the volume explores the aesthetic, socio-cultural, political and, necessarily, commercial investments of New Queer Cinema. This book, the first full-length study of the subject, offers the definitive guide to New Queer Cinema combining indispensable discussions of its central issues with exciting new work by key writers. Features*Provides a definitive introduction to New Queer Cinema (NQC)*Clear structure with each section addressing a key topic in the study of NQC*Themes covered include genre, gender and race, politics, media, and the relationship between NQC and the mainstream.

Todd Haynes's films are intricate and purposeful, combining the intellectual impact of art cinema with the emotional accessibility of popular genres. They are also underpinned by a serious commitment to feminism and queer theory. From his 1985 student film about Arthur Rimbaud to his shapeshifting portrait of Bob Dylan in I'm Not There (2007) and the riveting HBO miniseries Mildred Pierce (2011), Haynes has made films whose complex weave of stories and characters reveals dark, painful intensities. His taste for narrative experimentation and pastiche is haunted by anguish. Bob White's highly readable book, which includes a major new interview with Haynes, is the first comprehensive study of the director's work. Special attention is paid to the fascination with music culture (from the Carpenters to glam rock) and to the rich pattern of allusions to, or affinity with, predecessor filmmakers (Fassbinder, Ophuls, Sirk, and many more). But White's chief concern is the persistence of a queer impulse to explore social coercion and the possibility that there may be some way of escaping its cruelty.

Anthony Lane on Con Air—“Advance word on Con Air said that it was all about an airplane with an unusually dangerous and potentially lethal load. Big deal. You should try the lunches they serve out of Newark. Compared with the chicken napalm I ate on my last flight, the men in Con Air are about as dangerous as balloons.” Anthony Lane on The Bridges of Madison County—“I got my copy at the airport, behind a guy who was buying Playboy's Book of Lingerie, and I think he had the better deal. He certainly looked happy with his purchase, whereas I had to ask for a paper bag.” Anthony Lane on Martha Stewart—“Super-skilled, free of fear, the last word in human efficiency. Martha Stewart is the woman who convinced a million Americans that they have the time, the right, and—and damn it—the duty to pipe a little squirt of soft cheese into the middle of a snow pea, and to continue piping until there are ‘fifty to sixty’ stuffed peas raining to go.” For ten years, Anthony Lane has delighted New Yorker readers with his film reviews, book reviews, and profiles that range from Buster Keaton to Vladimir Nabokov to Ernest Shackleton. Nobody's Perfect is an unforgettable collection of Lane's trademark wit, satire, and insight that will satisfy both the long addicted and the not so familiar.

(Limelight). A Killer Life is a book about just that: the killer life of an alternative film producer who’s forged her own path of success between the disparate pillars of art and commerce. Strong, steady, creative, loyal, funny, artistic, and doggedly determined to produce films that have meaning and saving power in this age of superficiality and bombast, Tina Plank, a member of that great cinematic family and born and based on the realistic, unforgiving streets of New York City, is one of the most important people working behind the scenes in the film industry today. How did she get there? Why do directors love her? What does it take to produce great movies? What happened on the set of Kids? These answers and more are in her book!

A pioneer of the New Queer Cinema, Todd Haynes (b. 1961) is a leading American independent filmmaker. Whether working with talking dolls in a homemade short (Superstar: The Karen Carpenter Story) or with Oscar-winning performers in an HBO miniseries (Mildred Pierce), Haynes has garnered numerous awards and nominations and an expanding fan base for his provocative and engaging work. In all his films, Haynes works to portray the struggles of characters in conflict with the norms of society. Many of his movies focus on female characters, drawing inspiration from gender theorist Judith Butler. "Boys Don’t Cry" is about a man who later in life has become a woman (Far from Heaven and Safe); others explore male characters who transgress sexual and social norms (The Jessica Road and Wonderstruck). His films use strategies of memory to produce diverse forms of knowledge which challenge established ideas of history, and the traditional role of historians. Classic essays sit side by side with new research, contextualized by introductions which bring them up to date, and provide suggestions for further reading as the work of contemporary directors such as Martin Scorsese, Kathryn Bigelow, Todd Haynes and Wong Kar-wai is used to examine the different ways they deploy creative processes of memory. Pam Cook also investigates the recent history of film studies, reviewing the developments that have culminated in, for example, the curatorial moment. The result is a rich and stimulating volume that will appeal to anyone with an interest in cinema, memory and identity.

When Cookie Figowitz, the cook for a party of forty volatile fur trappers trekking through the Oregon Territory in the 1820s, joins up with the refugee Henry Brown, the two begin a wild ride that takes them from the virgin territory of the West all the way to China and back again. One hundred and sixty years later, Tina Plank, an unhappy tenant in a rundown apartment building, meets Trixie, a girl with a troubled past, and the two become fast friends. But when two skeletons are accidentally unearthed from their common ground, the lives of Tina and Trixie, Cookie and Henry are brought together in unexpected and startling ways. Jonathan Raymond attended Swarthmore College. He was an editor at Plazma magazine and received his M.F.A. from New School University. He currently lives in Brooklyn, New York. “A marvelous novela mystery as rich as the history of the Oregon territory itself.”—Vanity Fair "Raymond nimbly interweaves these parallel tales and manages to surprise[a] subtle portrait of friendship and loss[rom] an astute, patient observer."—Entertainment Weekly "Raymond's debut novel teems with carefully researched period details, intricately it never feels overstuffed."—Washington Post "With The Half-Life, [Raymond] has come home prospecting for literary gold Oregon has given him something back."—San Francisco Chronicle "Quietly stunningRaymond is a kind of stealth bomber of the epic."—Newday "TerrificThe Half-Life gazes upon those fierce but ephemeral attachments that evade the history books. Multiple plots elegantly veer across the sprawling terrain."—Village Voice

A landmark biography explores the crucial resonances among the life, work and times of one of the most influential filmmakers of our age When Jean-Luc Godard wed the ideals of filmmaking to the realities of autobiography and current events, he changed the nature of cinema. Unlike earlier films, Godard's work shifts fluidly from fiction to documentary, from criticism to art. The man himself also projects shifting images—cultural hero, fierce loner, shrewd businessman. Hailed by film theorists as—if not the—key influence on cinema, Godard has entered the modern canon, a figure as mysterious as he is indispensable. In Everything Is Cinema, critic Richard Brody has amassed hundreds of interviews to demystify the elusive director and his work. Paying as much attention to Godard's technical inventions as to the political forces of the postwar world, Brody traces
an arc from the director’s early critical writing, through his popular success with Breathless, to the grand vision of his later years. He vividly depicts Godard’s wealthy conservative family, his fluid politics, and his tumultuous dealings with women and fellow New Wave filmmakers. Everything Is Cinema confirms Godard’s greatness and shows decisively that his films have left their mark on screens everywhere.

In this paper I will analyze Todd Haynes’ body of work through the application of Arendt’s model of public and private spheres in conjunction with Judith Butler’s theories of gender performativity as outlined in Gender Trouble and Bodies That Matter. With Todd Haynes’ position at the forefront of queer cinema, his background in feminist theory and the political nature of his films, it is critical to understand what messages he is attempting to convey with his work and how that contributes to the overall structure of his work. In this paper, I will investigate how his performative views on sexuality and gender and his seemingly contrary encouragement of strategic essentialism both undermine and support his liberationist aims. Utilizing Arendt’s public and private distinctions, as well as performative theory in regards to both speech act and gender, I will be able to delineate how Haynes promotes the move of the private into the public sphere as action necessary for the queer individual to gain authority of their own identities and for the queer community to alter the existing domination of patriarchal heterosexuality in Western society. To do this I will outline the theoretical framework I will be working within and then employ those concepts to complete a close reading of two of Haynes’ films, Safe (1995) and Velvet Goldmine (1999).

Offering a new queer theorization of melodrama, Jonathan Goldberg explores the ways melodramatic film and literature provide an aesthetics of impossibility. Focused on the notion of what Douglas Sirk termed the “impossible situation” in melodrama, such as impasses in sexual relations that are not simply reflections of social law and prohibitions, Goldberg pursues films by Rainer Werner Fassbinder and Todd Haynes that respond to Sirk’s prompt. His analysis hinges on in melodrama’s original definition—a form combining music and drama—as he explores the use of melodrama in Beethoven’s opera Fidelio, films by Alfred Hitchcock, and fiction by Willa Cather and Patricia Highsmith, including her Ripley novels. Goldberg illuminates how music and sound provide queer ways to promote identifications that exceed the bounds of the identity categories meant to regulate social life. The interaction of musical, dramatic, and visual elements gives melodrama its indeterminacy, making it resistant to normative forms of value and a powerful tool for creating new potentials.

Ben’s story takes place in 1977 and is told entirely in pictures. Ever since his mother died, Ben feels lost. At home with his father, Rose feels alone. When Ben finds a mysterious clue hidden in his mother’s room, and when a tempting opportunity presents itself to Rose, both children risk everything to find what’s missing. Rich, complex, affecting and beautiful, WONDERSTRUCK is a staggering achievement from a uniquely gifted artist.

In this “dizzy…superbly reported” (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed Easy Riders, Raging Bulls, Peter Biskind “takes on the movie industry of the 1990s and again gets the story” (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and “sensationally entertaining” (Los Angeles Times) Down and Dirty Pictures is a must-read for anyone interested in the film world.

Collected in this volume are three highly acclaimed screenplays from one of today’s most provocative writer-directors. With exquisite subtlety, all three films demonstrate Haynes’s concerns as a pioneer of the “new queer cinema” who is winning increasing acceptance by the American mainstream.

A chance encounter between two lonely women leads to a passionate romance in this lesbian cult classic. Therese, a struggling young sales clerk, and Carol, a homemaker in the midst of a bitter divorce, abandon their oppressive daily routines for the freedom of the open road, where their love can blossom. But their newly discovered bliss is shattered when Carol is forced to choose between her child and her lover. Author Patricia Highsmith is best known for her psychological thrillers Strangers on a Train and The Talented Mr. Ripley. Originally published in 1952 under a pseudonym, The Price of Salt was heralded as “the novel of a love society forbids.” Highsmith’s sensitive treatment of fully realized characters who defy stereotypes about homosexuality marks a departure from previous lesbian pulp fiction. Erotic, eloquent, and suspenseful, this story offers an honest look at the necessity of being true to one’s nature. The book is also the basis of the acclaimed 2015 film Carol, starring Cate Blanchett and Rooney Mara.

Examines popular films made in Hollywood by European directors, offering a fresh take on the much-debated issue of the “great divide” between modernism and mass culture.

In Mildred Pierce, noir master James M. Cain creates a novel of acute social observation and devasting emotional violence, with a heroine whose ambitions and sufferings are never recognized. Mildred Pierce had generous legs, a way with a skillet, and a bone-deep core of toughness. She used those attributes to survive a divorce and poverty and to claw her way out of the lower middle class. But Mildred also had two weaknesses: a yen for shiftless men, and an unreasoning devotion to a monstrous daughter.

The Desiring-Image redefines queer cinema as a kind of filmmaking that conveys sexuality and desire as fundamentally fluid for all people, exceeding familiar stories and themes in many LGBT movies.

This volume reassesses the film and television work of award-winning independent filmmaker Todd Haynes in the light of his longstanding feminist commitments and his exceptional position as a director of women’s films.

With almost two decades of work, from the critically acclaimed low-budget Superstar: The Karen Carpenter Story to Far from Heaven (for which he was nominated for an Academy Award for screenwriting), Todd Haynes has established himself as one of the most important contemporary independent filmmakers in the United States. Often described as provocative, inventive, and groundbreaking, his work is celebrated for inaugurating New Queer Cinema—a term coined in 1992 to describe the emergence of films committed to describe the richness and complexity of Haynes’s work—which engages auteurs ranging from Chantal Akerman to Douglas Sirk and theorists from Judith Butler to Michel Foucault—relatively little scholarly work on it has been published. Stepping into this void, Todd Haynes: A Magnificent Obsession offers the first collection of scholarly essays exclusively devoted to Haynes’s entire oeuvre. Including critical essays by well-known and emerging scholars in television theory and feminist film, this special issue of Camera Obscura demonstrates Haynes’s engagement with history, feminism, queer culture, biography, and a range of artistic practices. In one essay a former professor of Haynes’s examines the depiction of women in many of his films, describing how Haynes revisits key questions and themes reminiscent of those invoked in the “woman’s film” genre of the 1940s and 1950s. Other essays address the representations of television and film in Far from Heaven, the aesthetics of pirated video copies of Superstar, Velvet Goldmine’s representation of the recent past, and the politics of abduction and marginalization in Poison and Safe. Contributors. Laura Christian, Mary Desjardins, Mary Ann Doane, Lucas Hilderbrand, Lynne Joyrich, Edward R. O’Neill, Susan Potter.
The city has long been an important location for filmmakers. Visually compelling and always modern, it is the perfect metaphor for man's place in the contemporary world. In this provocative collection of essays, films as diverse as The Man with the Movie Camera, Annie Hall, Street of Crocodiles, Boyz N the Hood, Three Colors Red, and Crash are examined in terms of the relationship between cinema and the changing urban experience in Europe and the United States since the early twentieth century. Peter Jelavich, for example, links the suppression of the creative, liberal Weimar Berlin in the 1931 film Berlin Alexanderplatz to the rise of the Nazi regime and the end of one of the great eras of modernist experimentation in German visual culture; Jessie Labov considers Kieslowski's treatment of the Warsaw housing block in Dekalog in terms of Solidarity's strategy of resisting totalitarianism in 1980s Poland; Allan Siegel examines the motif of the city in a broad range of American and international cinema to demonstrate how film and society since the 1960s have been driven by the fading of mass political radicalism and the triumph of privatization and capital; Paula Massood uses the socially illuminating theories of Mikhail Bakhtin to examine the representation of the ghetto and urban underclass in recent African-American films such as Menace II Society; and Matthew Gandy examines the focus on disease in Todd Haynes's [Safe] as a metaphor for social and spatial breakdown in contemporary Los Angeles.

In this updated and expanded version of this classic study of contemporary American film, Kolker reassesses the landscape of American cinema over the past decade, as he examines works like Munich, A Prairie Home Companion, The Departed, and Funny People, in addition to classics by Arthur Penn, Stanley Kubrick, and Robert Altman.

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