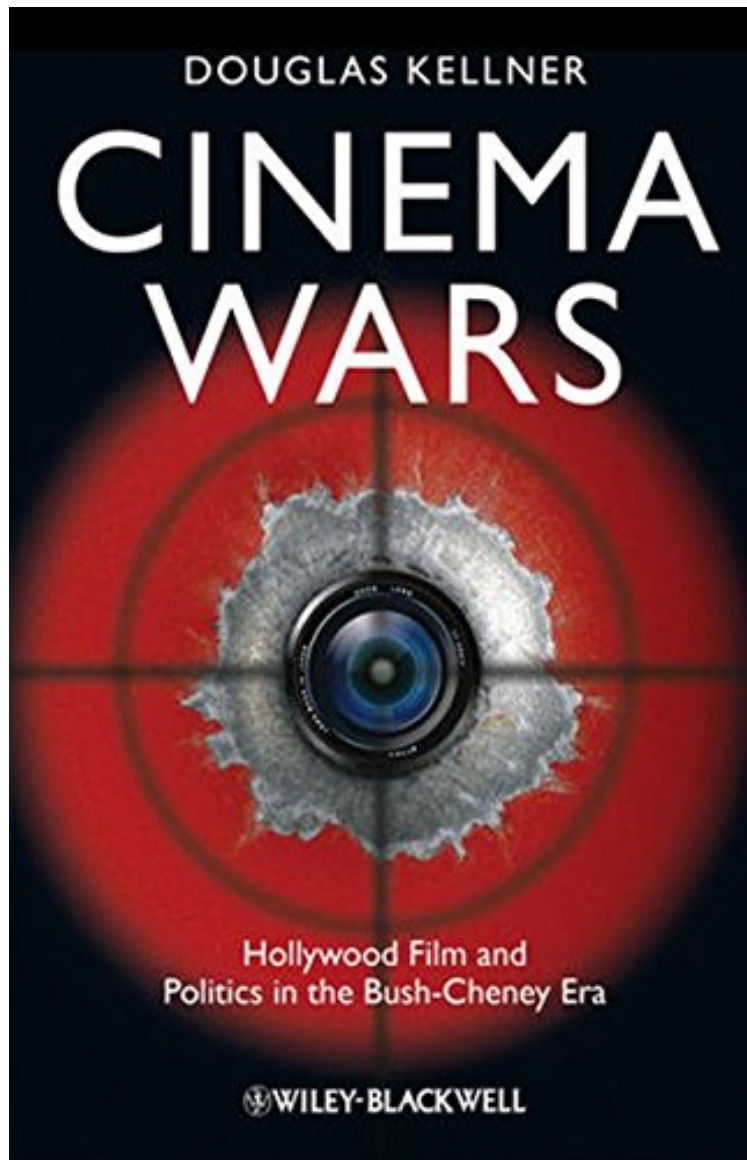


[Get free] Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era

Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era

Douglas M. Kellner

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Douglas M. Kellner : Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era before purchasing it in order to gage whether or not it would be worth my time, and all praised Cinema Wars: Hollywood Film and Politics in the Bush-Cheney Era:

2 of 3 people found the following review helpful. A Step Forward in Media studies for the New MillenniumBy Stef GregThis is another great book by Douglas Kellner that shows the role and the meaning of the media and media spectacles in the US New-millenium politics. By deep analyses of the media spectacle industry in the Bush-Cheney era

and by the means of critical media literacy approach Kellner offers a perfect and profound scholarly responsible standpoint. He demonstrates clearly the mechanisms and the way media can today legitimize, de-legitimize and create realities and policies, as well as the problems connected with the social responsibility of the media and the Hollywood film and politics. This book is a step forward in building a contemporary, responsible and critical Media literacy approach for the New Millennium. It is a necessary reading for researchers and students interested in Media, its current and future role, development, and social duties.³ of 5 people found the following review helpful. A Cinematic Guide to the Bush/Cheney Debacle By Community Educator Making sense of the era of Bush-Cheney and the general neo-con revolution is an exceedingly difficult task: its pervasive irrationality left many with a sense of utter frustration and a longing for a modicum of reason to surface from the ashes of society and culture from this period of U.S. history. Douglas Kellner has provided us with an archival map that begins the project of putting some of the pieces together of a culture mired in terror anxiety, imperial angst, and global ecological crisis. In a dazzling critical engagement with some of the eras most widely viewed films (as well as some lesser known), Kellner weaves a critical narrative that offers some clarity on a historical moment that will be defined by increased U.S. imperialism, corporate greed and the financial imaginary, and rampant denial of ecological destruction. Beginning with an array of documentaries from the well known Michael Moore to the lesser known Robert Greenwald, Kellner charts the development of the documentary as an active archive of the cultural milieu of the Bush/Cheney era. Kellner's diagnostic critique of larger cinematic spectacles such as "Land of the Dead", "28 Days Later, and "Children of Men" also fleshes out larger allegorical themes of "the disintegration of social life and civil society, and the emergence of a Darwinian nightmare where the struggle for survival occurs in a Hobbesian world where life is nasty, brutish, and short." If making sense of the past 10 years has been difficult, Kellner's reading of the cinematic constellation of this tumultuous era starts a critical literacy of culture that is sorely needed for re-energizing civic life in an age of spectacle and permanent war on terror.¹ of 3 people found the following review helpful. Another great diagnostic critique of film by Douglas Kellner! By Richard Kahn As a student of Kellner's I am not surprised by this book's cornucopia of film analyses -- as has been on demonstration in his work now over the last few decades, his ability is almost without peer to efficiently wade through voluminous amounts of media while succinctly crystallizing, categorizing, and ultimately diagnosing major political/cultural themes and codes therein. While it is not the purpose of the book per se, I love his books like Cinema Wars because they serve as handy reference manuals to all manner of films I have not seen (or many that I have never even heard of!) but which his re-collection of them with others I do know leads me to want to view and think about them now. So this is a kind of film pedagogy -- yes, one can find more popular reference books by people like Roger Ebert or Gene Siskel, but here the films in question are grouped around political or sociological forces at work in society at the present moment (or over the last decade anyhow) and the criticism/summary is buoyed by a level of scholarship that popular commentators cannot touch. Further, popular film guides almost altogether lack the exposes of more rare documentaries and independent offerings that are integral parts of Kellner's typical analysis. So the use value of a book like Cinema Wars for someone like myself, who appreciates thinking about movies and the role they play in the larger politics of representation in society but who is not himself a full-on committed cinephile in his daily practice, is immense -- link this up with a video subscription service or a bit torrent download client and you are well on your way to a solid course of contemporary political education via readings of various genres of recent hollywood films. Yet, the educative element of the text speaks to more than the homeschool/amateur media theorist, this book can serve the classroom very well too. In this respect, what I love about it (more than what I have said previously) is that Kellner pedagogically leads discussions and opens them, but only on rare moments in the book definitely closes them. What other critics of the book may potentially see as a weakness, that Kellner entertains multiple readings of films including the "reductive" and the polysemous, I see as valuable for courses as a textbook. Here, rather than dogmatically read a litany of films for students, Kellner illuminates allegorical valences at play and gestures to tactical readings of sets of films both from hegemonic and counterhegemonic perspectives. Thus, as an educator and theorist of education, he senses the need for students' own hermeneutic agency in reading both his book and the films in question that it seizes as subjects for dialogue. Thus, here he richly scatters seeds and offers a viable project of film-oriented public pedagogy.

Cinema Wars explores the intersection of film, politics, and US culture and society through a bold critical analysis of the films, TV shows, and documentaries produced in the early 2000s Offers a thought-provoking depiction of Hollywood film as a contested terrain between conservative and liberal forces

"Notwithstanding the lack of surprise, Kellner is always challenging and provocative, and for that reason alone, Cinema Wars is worth reading." (Historical Journal of Film, Radio and Television, 1 June 2011) "This volume will be a valuable source ... The provocative political stances taken and wide range of films discussed here will stimulate debate for academics and students alike." (Times Higher Education, February 2010) "By far the best work yet on Hollywood cinema and American politics in the post-9/11 era. In the tradition of Camera Politica, Doug Kellner provides a bold and insightful assessment of a wide array of recent films, from documentaries and disaster spectacles

to Iraq War films and low-budget horror. In the process, he fashions a remarkably comprehensive critique of American film and ideology in the new millennium." Thomas Schatz, University of Texas at Austin "Professor Douglas Kellner has produced a masterful account of contemporary film culture in the United States, skillfully connecting it to major political issues, events, and developments of our period. This volume is absolutely indispensable reading for anyone interested in the central dynamics of American cinematic history and politics." Carl Boggs, author of *Imperial Delusions and The Hollywood War Machine* "Cinema Wars spurs an important discussion about the political issues that are raised by contemporary, mainstream films. Kellner's book is a fascinating read and gives us a framework for lively classroom discussion." Janet Bergstrom, Cinema and Media Studies, UCLA "Doug Kellner is our leading analyst of politics and the media. *Cinema Wars*, the latest book in this prolific scholar's remarkable output, sheds light on the dreamworld of fiction and the reality of documentary. As the United States lurched from the disastrous arrogance of the Bush years to the troubled aftermath of the Great Recession, film referenced each unsteady step. Kellner was there, and he explains it all for us." Toby Miller, editor of *The Contemporary Hollywood Reader*

From the Back Cover *Cinema Wars* explores the intersection of film, politics, and US culture and society through a bold analysis of the films, TV shows, and documentaries produced in the early 2000s. From *No Country for Old Men* to *The Passion of the Christ* and Hollywood depictions of 9/11, Douglas Kellner's fascinating exploration of contemporary cinema demonstrates that in a time of unparalleled cultural turbulence and military conflict, Hollywood film has been a contested terrain between conservative and liberal forces. Examining a wide range of films, genres, and filmmakers, *Cinema Wars* documents how many popular films have reproduced conservative and militarist discourses that replicate the positions of the Bush-Cheney regime, while others have criticized and satirized the conservative administration. From historical dramas like *Good Night, and Good Luck* to provocative documentaries such as *Bowling for Columbine* and *An Inconvenient Truth*, Kellner shows how Hollywood film in the 2000s has brought to life a vibrant array of social protest and helped create the cultural conditions for the election of Barack Obama.