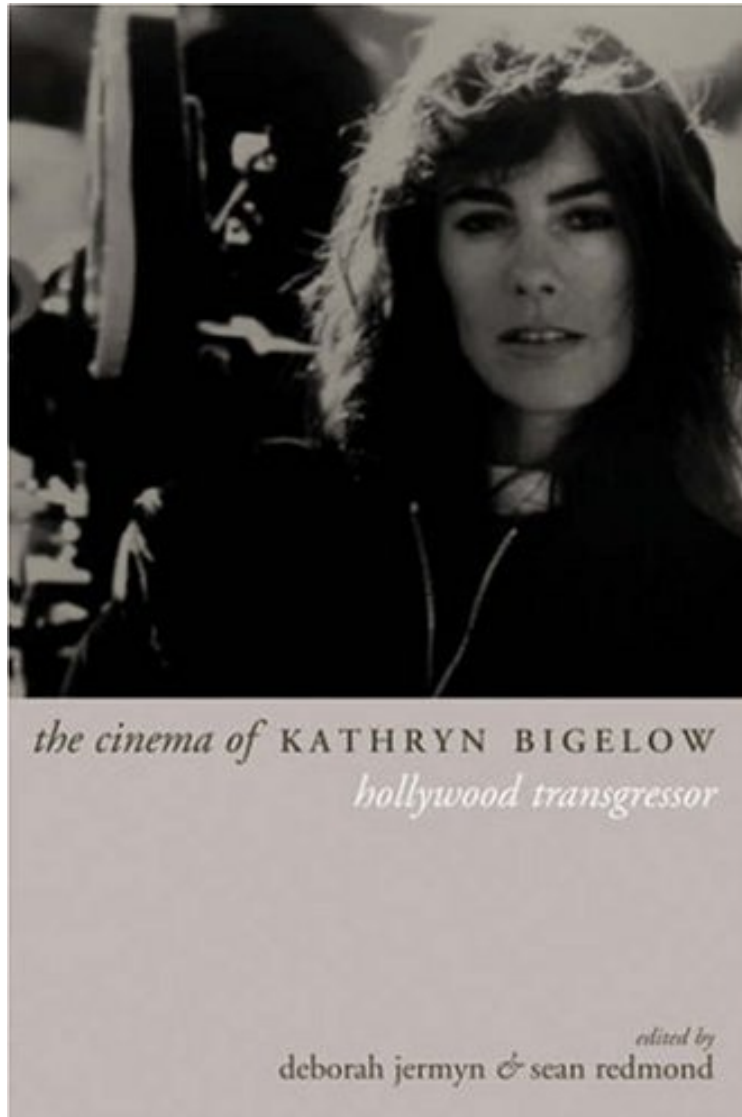


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The Cinema of Kathryn Bigelow: Hollywood Transgressor (Directors' Cuts)

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before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Cinema of Kathryn Bigelow: Hollywood Transgressor (Directors' Cuts):

0 of 1 people found the following review helpful. Love the Director. The book: Not so much. :-/By M. Anderson
I really wanted to like this book. I respect her greatly as a Director and I know she has valuable information to share.

However, it was so dry and drug on so, I couldn't finish it. It's still on my shelf, saving for maybe that day after I've had surgery and can't move and have nothing else to do and nothing else to read, I'll be motivated enough to push through it... :-/

Kathryn Bigelow has undoubtedly been one of Hollywood's most significant female players, well known in popular terms for films such as *Point Break* and *Blue Steel*, yet relatively unexplored in academia. Soundbites about women and guns and speculation about the role of ex-husband James Cameron (*Aliens*, *Titanic*) in her career have often helped obscure rather than elucidate an understanding of her work. This collection explores how Bigelow can be seen to provide a point of intersection to a whole range of issues at the forefront of contemporary film studies and of the transformation of Hollywood into a post-classical cinema machine, with a particular emphasis on her most ambitious and controversial picture, *Strange Days*. Her place within new Hollywood is as a filmmaker that blurs genre conventions, reinscribes gender identities, and produces a breathless cinema of attractions.

A testament to both the breadth of the director's work and to the editor's achievement in filling such a gaping void in film studies. (Jim Hemphill *Film Quarterly*) It isn't normal magazine fluff or promotional hype... Kathryn Bigelow's career is given deep reflection and the thoughts in this book illuminate her work from an intellectual perspective. (Manta Ray Pictures) About the Author Deborah Jermyn and Sean Redmond are lecturers in film studies at the Southampton Institute, UK, and have published widely on contemporary American cinema.