



Of Film Noir

Gene D. Phillips



Of Film Noir:

Film Noir Mark Bould, 2005-12-07 Film Noir explores the murky world of a genre responsible for many of film's most enduring images Mark Bould discusses problems of definition and the often ambiguous nature of film noir and looks at modern films that could be called neo noir Iconic and enduring film noir attracted great stars Bogart Bacall Mitchum Lancaster many of the best directors of the era Wilder Lang Preminger Hawks Siodmak Welles and this book is an indispensable guide to this popular genre

European Film Noir Andrew Spicer, 2007-05-15 European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas Written by leading scholars this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself for too long considered as a solely American form

The Philosophy of Film Noir Mark T. Conard, Robert Porfirio, 2007-08-17 From The Maltese Falcon 1941 to Touch of Evil 1958 the classic film noir is easily recognizable for its unusual lighting sinister plots and feeling of paranoia For critics and fans alike these films defined an era The Philosophy of Film Noir explores philosophical themes and ideas inherent in classic noir and neo noir films establishing connections to diverse thinkers ranging from Camus to the Frankfurt School The authors each focusing on a different aspect of the genre explore the philosophical underpinnings of classic films such as The Big Sleep 1946 Out of the Past 1947 and Pulp Fiction 1994 They show how existentialism and nihilism dominate the genre as they explore profound themes in a vital area of popular culture

A Companion to Film Noir Andre Spicer, Helen Hanson, 2013-06-27 An authoritative companion that offers a wide ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels Covers a wealth of new approaches to film noir and neo noir that explore issues ranging from conceptualization to cross media influences Features chapters exploring the wider noir mediascape of television graphic novels and radio Reflects the historical and geographical reach of film noir from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

Film Noir William Luhr, 2012-01-04 Film Noir offers new perspectives on this highly popular and influential film genre providing a useful overview of its historical evolution and the many critical debates over its stylistic elements Brings together a range of perspectives on a topic that has been much discussed but remains notoriously ill defined Traces the historical development of the genre usefully exploring the relations between the films of the 1940s and 1950s that established the noir universe and the more recent films in which it has been frequently revived Employs a clear and intelligent writing style that makes this the perfect introduction to the genre Offers a thorough and engaging analysis of this popular area of film studies for students and scholars Presents an in depth analysis of six key films each exemplifying important trends of film noir Murder My Sweet Out of the Past Kiss Me Deadly The Long Goodbye Chinatown and Seven

Film Noir Andrew Spicer, 2018-10-08 Film Noir is an overview of an often celebrated but

also contested body of films It discusses film noir as a cultural phenomenon whose history is more extensive and diverse than American black and white crime thrillers of the forties An extended Background Chapter situates film noir within its cultural context describing its origin in German Expressionism French Poetic Realism and in developments within American genres the gangster crime thriller horror and the Gothic romance and its possible relationship to changes in American society Five chapters are devoted to classic film noir 1940-59 chapters explore its contexts of production and reception its visual style and its narrative patterns and themes chapters on character types and star performances elucidate noir's complex construction of gender with its weak ambivalent males and predatory femmes fatales and also provide a detailed analysis of three noir auteurs Anthony Mann Robert Siodmak and Fritz Lang Three chapters investigate neo noir and British film noir chapters trace the complex evolution of neo noir in American cinema from the modernist critiques of *Night Moves* and *Taxi Driver* to the postmodern hybridity of contemporary noir including *Seven*, *Pulp Fiction* and *Memento* the final chapter surveys the development of British film noir a significant and virtually unknown cinema stretching from the thirties to Mike Hodges Croupier Films discussed include both little known examples and seminal works such as *Double Indemnity*, *Scarlet Street*, *Kiss Me Deadly* and *Touch of Evil* A final section provides a guide to further reading an extensive bibliography and a list of over 500 films referred to in the text Lucidly written *Film Noir* is an accessible informative and stimulating introduction that will have a broad appeal to undergraduates cinema teachers and researchers

What is Film Noir? William Park, 2011-09-16 Everyone seems to know what film noir is but scholars and critics cannot agree on any definition Some go so far as to insist that there is no such thing What is Film Noir claims that this confusion arises from the fact that film noir is both a genre and a period style and as such is unique in the history of Hollywood The genre now known as neo noir continues into the present while the period which began in the early 1940s had expired by 1960 William Park surveys the various theories of film noir defines the genre and explains how film noir relates to the style and the period in which it was created The book corrects several common misconceptions that film noir was an afterthought that Hollywood was not conscious of what it was creating and that film noir is too amorphous to be a genre Park also provides a very useful theory of genre and how it relates to film study

The Essence of Film Noir Diana Royer, 2022-06-07 American classic films noir beginning with 1941's *The Maltese Falcon* and ending with 1950's *Sunset Boulevard* and the neo noir films made from the 1970s onward share certain thematic aspects stylistic qualities and cultural contexts Their concern with politics their depiction of con artists and the way their characters are shaped by America's puritanical religious roots show that these films are examples of a unique American genre even when the films directors are German emigres with artistic roots in European Expressionism The films psychological depth is revealed stylistically through complex narratives with select directors generating visual poetry as they deal with sex violence and betrayal Some films are based on popular novels inspired by true crime cases A unique approach to film noir scholarship this book discusses the genre's thematic aspects cultural contexts and stylistic

qualities For those films based upon novels in depth analysis of the fiction is provided alongside the film version resulting in a fuller more thorough understanding of the genre *Mean Streets and Raging Bulls* Richard Martin,1997 Explores how since its apparent demise in the late fifties the noir genre has been revitalized during the post studio era Historical Dictionary of Film Noir Andrew Spicer,2010-03-19 Film noir literally black cinema is the label customarily given to a group of black and white American films mostly crime thrillers made between 1940 and 1959 Today there is considerable dispute about what are the shared features that classify a noir film and therefore which films should be included in this category These problems are partly caused because film noir is a retrospective label that was not used in the 1940s or 1950s by the film industry as a production category and therefore its existence and features cannot be established through reference to trade documents The Historical Dictionary of Film Noir is a comprehensive guide that ranges from 1940 to present day neo noir It consists of a chronology an introductory essay a bibliography a filmography and over 400 cross referenced dictionary entries on every aspect of film noir and neo noir including key films personnel actors cinematographers composers directors producers set designers and writers themes issues influences visual style cycles of films e g amnesiac noirs the representation of the city and gender other forms comics graphic novels television and videogames and noir s presence in world cinema It is an essential reference work for all those interested in this important cultural phenomenon The Dark Side of the Screen Foster Hirsch,2008-11-25 Foster Hirsch s Dark Side of the Screen is by far the most thorough and entertaining study of the themes visual motifs character types actors directors and films in this genre ever published From Billy Wilder Douglas Sirk Robert Aldrich and Howard Hawkes to Martin Scorsese Roman Polanski and Paul Schrader the noir themes of dread paranoia steamy sex double crossing women and menacing cityscapes have held a fascination The features that make Burt Lancaster Joan Crawford Robert Mitchum and Humphrey Bogart into noir heroes and heroines are carefully detailed here as well as those camera angles lighting effects and story lines that characterize Fritz Lang Samuel Fuller and Orson Welles as noir directors For the current rediscovery of film noir this comprehensive history with its list of credits to 112 outstanding films and its many illustrations will be a valuable reference and a source of inspiration for further research **Edmond O'Brien** Derek Sculthorpe,2018-10-18 One of the most versatile actors of his generation Edmond O'Brien made a series of iconic noir films From a man reporting his own murder in D O A 1949 to the conflicted title character in The Bigamist 1953 he portrayed the confusion of the postwar Everyman His memorable roles spanned genres from Shakespeare to westerns and comedies he also turned his hand to directing He won the Academy Award for Best Supporting Actor as the harassed press agent Oscar Muldoon in Joseph Mankiewicz s bitter Cinderella fable The Barefoot Contessa 1954 This first in depth study of O'Brien charts his life and career from Broadway to Hollywood and to the rise of television revealing a devoted family man dedicated to his craft The Rough Guide to Film Noir Alexander Ballinger,Danny Graydon,2007 This book presents over one hundred crime and gangster movies highlighting fifty groundbreaking movies and offering profiles of legendary

performers directors and other contributors

Film Noir and the Cinema of Paranoia Wheeler Winston

Dixon, 2019-07-29 *Film Noir and the Cinema of Paranoia* is an overview of 20th and 21st century noir and fatalist film practice from 1945 onwards. The book demonstrates the ways in which American cinema has inculcated a climate of fear in our daily lives as reinforced starting in the 1950s by television and later videocassettes, the web and the Internet to create by the early 21st century a hypersurveillance atmosphere in which no one can avoid the barrage of images that continually assault our senses. The book begins with the return of American soldiers from World War II liberated from war in the Pacific by the newly created atomic bomb which will come to rule American consciousness through much of the 1950s and 1960s and then in a newer more small scale way become a fixture of terrorist hardware in the post paranoid ear of the 21st century. *Film Noir and the Cinema of Paranoia* is constructed in six chapters each highlighting a particular raising of the cinematic stakes in the creation of a completely immersible universe of images. Selling points: Expands the definition of noir to include numerous lesser known works. Deals with Red Scare films of the 1950s in the US. Examines the dark side of the 1960s or films that questioned the emerging counterculture. Explores such neo noir films as *The Last Seduction* 1993, *Angel Heart* 1987, *The Grifters* 1990, *Red Rock West* 1993, *The Usual Suspects* 1995, *Mulholland Drive* 2001, *L.A. Confidential* 1997 and *Memento* 2000. Details the noir aspects of the cybernetic age both in online and videogame uses. [Perspectives on Film Noir](#) R.

Barton Palmer, 1996. With the revived use of film noir by such contemporary directors as Scorsese, Altman and the Coen brothers, there has been heightened public and academic interest in the film noir as a genre movement and style. In this *Perspectives* volume, French theories of film noir are discussed with translations of key book reviews, essays and articles. Anglo-American theory and criticism, especially scholarship from the 1980s, illuminates social, literary and philosophical contexts of film noir in the 1940s and the revival of its themes, style and subject matters in the 1970s and 1980s. *The Philosophy of Film Noir* Mark T. Conard, 2007-08-17. A drifter with no name and no past, driven purely by desire, is convinced by a beautiful woman to murder her husband. A hard drinking detective down on his luck becomes involved with a gang of criminals in pursuit of a priceless artifact. The stories are at once romantic, pessimistic, filled with anxiety and a sense of alienation, and they define the essence of film noir. Noir emerged as a prominent American film genre in the early 1940s, distinguishable by its use of unusual lighting, sinister plots, mysterious characters and dark themes. From *The Maltese Falcon* 1941 to *Touch of Evil* 1958, films from this classic period reflect an atmosphere of corruption and social decay that attracted such accomplished directors as John Huston, Alfred Hitchcock, Billy Wilder and Orson Welles. *The Philosophy of Film Noir* is the first volume to focus exclusively on the philosophical underpinnings of these iconic films. Drawing on the work of diverse thinkers from the French existentialist Albert Camus to the Frankfurt school theorists Max Horkheimer and Theodor Adorno, the volume connects film noir to the philosophical questions of a modern, often nihilistic world. Opening with an examination of what constitutes noir cinema, the book interprets the philosophical elements consistently present in the films' themes, such

as moral ambiguity reason versus passion and pessimism The contributors to the volume also argue that the essence and elements of noir have fundamentally influenced movies outside of the traditional noir period Neo noir films such as Pulp Fiction 1994 Fight Club 1999 and Memento 2000 have reintroduced the genre to a contemporary audience As they assess the concepts present in individual films the contributors also illuminate and explore the philosophical themes that surface in popular culture A close examination of one of the most significant artistic movements of the twentieth century The Philosophy of Film Noir reinvigorates an intellectual discussion at the intersection of popular culture and philosophy

Elements of Film Noir and its Implementation in the Contemporary TV-Series "True Detective" Sarah Hofmann, 2016-04-11 Seminar paper from the year 2015 in the subject Film Science grade 1 7 Justus Liebig University Giessen Institut für Anglistik course Introduction to Crime Fiction language English abstract When researching for the topic of film noir it is inevitable to stumble upon keywords like nihilism femme fatales post war American life or the adjectives dark gloomy and mysterious But what is film noir And why does it appear so bleak In this term paper film noir as a movie genre in the 1940s will be examined and applied to the contemporary TV series True Detective 2014 First of all it is important to provide a theoretical foundation Therefore the history of film noir and how it developed will be discussed tersely Afterwards the main elements that mark a film noir as film noir will be described Themes like nihilism or pessimism are essential parts of film noir but so is murder and corruption The characters are also quite dreary there is a male victim who gets seduced by a femme fatale and precisely that woman might be involved with the noir psychopath Hence themes and characters are part of this term paper Cinematic features are not to be forgotten the extensive use of e.g. voice over and cut backs is also representative It will be explained what the features mentioned before are and how they are applied in film noir After the theoretical foundation is made the analysis of the HBO TV series True Detective takes place The choice has been made because many newspapers and articles considered True Detective as film noir and it was sapid to investigate whether this can be proven on facts or whether it is simply an assumption After a short summary of the series the items themes characters and narrative strategies will be explored and applied to the film noir schema Concluding the aspect of neo noir will be taken into account and the decision will be made whether True Detective can be seen as a product of film noir

The Philosophy of Film Noir Mark T. Conard, 2005-01-27 An essay collection examining the philosophical elements of select films in noir cinema as well as the genre's legacy in film and culture A drifter with no name and no past driven purely by desire is convinced by a beautiful woman to murder her husband A hard drinking detective down on his luck becomes involved with a gang of criminals in pursuit of a priceless artifact The stories are at once romantic pessimistic filled with anxiety and a sense of alienation and they define the essence of film noir Noir emerged as a prominent American film genre in the early 1940s distinguishable by its use of unusual lighting sinister plots mysterious characters and dark themes From The Maltese Falcon 1941 to Touch of Evil 1958 films from this classic period reflect an atmosphere of corruption and social decay that attracted

such accomplished directors as John Huston Alfred Hitchcock Billy Wilder and Orson Welles The Philosophy of Film Noir is the first volume to focus exclusively on the philosophical underpinnings of these iconic films Drawing on the work of diverse thinkers from the French existentialist Albert Camus to the Frankfurt school theorists Max Horkheimer and Theodor Adorno the volume connects film noir to the philosophical questions of a modern often nihilistic world Opening with an examination of what constitutes noir cinema the book interprets the philosophical elements consistently present in the films themes such as moral ambiguity reason versus passion and pessimism The contributors to the volume also argue that the essence and elements of noir have fundamentally influenced movies outside of the traditional noir period Neo noir films such as Pulp Fiction 1994 Fight Club 1999 and Memento 2000 have reintroduced the genre to a contemporary audience As they assess the concepts present in individual films the contributors also illuminate and explore the philosophical themes that surface in popular culture A close examination of one of the most significant artistic movements of the twentieth century The Philosophy of Film Noir reinvigorates an intellectual discussion at the intersection of popular culture and philosophy Praise for The Philosophy of Film Noir The essays work both as solid primers into philosophy stretching from Aristotle to Schopenhauer and as lucid excursions into the genre's dark mean streets A fascinating readable and provocative book Highly recommended Choice Dense and intriguing the book suggests noir is best perceived as a slightly warped mirror held up to contemporary society Publishers Weekly

Film Noir Alain Silver, James Ursini, 2004 Beginning with a general overview of film noir and covering its most important themes this illustrated handbook provides instant and in depth access to the film noir genre Films covered include Double Indemnity Kiss Me Deadly Gun Crazy Criss Cross and Detour

Out of the Shadows Gene D. Phillips, 2011-11-03 Film noir was a cycle in American cinema which first came into prominence during World War II peaked in the 1950s and began to taper off as a definable trend by 1960 Over the years a group of films from the period emerged as noir standards beginning with *Stranger on the Third Floor* in 1940 However since film noir is too wide ranging it cannot be kept within the narrow limits of the official canon that has been established by film historians Consequently several neglected movies made during the classic noir period need to be re-evaluated as noir films In *Out of the Shadows* Expanding the Canon of Classic Film Noir Gene Phillips provides an in depth examination of several key noir films including acknowledged masterpieces like *Laura* *The Maltese Falcon* *Sunset Boulevard* and *Touch of Evil* as well as films not often associated with film noir like *Spellbound* *A Double Life* and *Anatomy of a Murder* Phillips also examines overlooked or underappreciated films such as *Song of the Thin Man* *The Glass Key* *Ministry of Fear* and *Act of Violence* Also considered in this reevaluation are significant neo noir films among them *Chinatown* *Hammett* *L.A. Confidential* and *The Talented Mr. Ripley* In his analyses Phillips draws upon a number of sources including personal interviews with directors and others connected with their productions screenplays and evaluations of other commentators *Out of the Shadows* explores not only the most celebrated noir films but offers new insight into underrated films that deserve reconsideration Of interest to film historians

and scholars this volume will also appeal to anyone who wants a better understanding of the works that represent this unique cycle in American filmmaking

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