

Writings On Cinema From New York Press 1991-2011

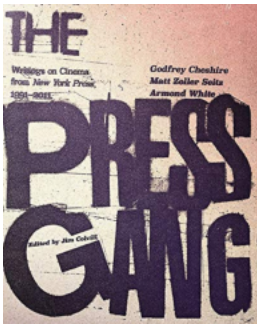
For over two decades, the New York Press provided a platform for passionate cinephiles to express their thoughts and insights on the ever-evolving world of cinema. From 1991 to 2011, this influential weekly publication captured a pivotal era in cinematic history, documenting the rise of independent cinema, the emergence of new auteurs, and the evolving tastes and trends of film enthusiasts.

The Birth of a Cinematic Movement

In the early 1990s, independent cinema experienced a renaissance, challenging the dominance of mainstream Hollywood productions. The writings from New York Press during this period captured the excitement and fervor surrounding this movement. Critics such as Peter Rainer and Armond White delved into the works of acclaimed directors like Quentin Tarantino, Spike Lee, and Richard Linklater, highlighting their unique storytelling techniques and unconventional narratives that captivated audiences.

Exploring Contemporary Issues

Alongside reviewing films, the writers at New York Press also used the medium of cinema to tackle pressing social and political issues. From the representation of gender and race on screen to the impact of globalization on the film industry, these in-depth analyses provided a broader context to the movies being reviewed. This approach allowed readers to engage with films on a deeper level, recognizing their power to reflect and shape society.



The Press Gang: Writings on Cinema from New York Press, 1991-2011 by Armond White (Kindle Edition)

★★★★☆ 4.8 out of 5

Language : English
File size : 6643 KB
Text-to-Speech : Enabled
Screen Reader : Supported
Enhanced typesetting : Enabled
Print length : 978 pages



Iconic Films and Legendary Performances

During the 1990s and early 2000s, numerous iconic films graced the silver screen, leaving a lasting impact on both critics and audiences. From Quentin Tarantino's "Pulp Fiction" to David Fincher's "Fight Club," these movies not only entertained but also challenged traditional storytelling conventions. New York Press captured the essence of these groundbreaking works, delving into the complex themes, memorable performances, and innovative filmmaking techniques that defined this era.

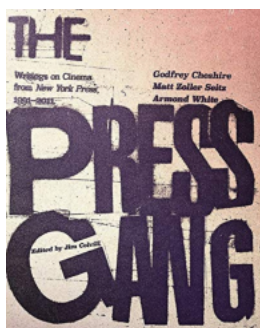
Momentous Film Festivals

The New York Press was at the forefront of film festival coverage, providing comprehensive reviews and analysis from esteemed events such as the Sundance Film Festival and the Tribeca Film Festival. Readers could gain valuable insights into the future of cinema, discovering emerging talents and witnessing the birth of new cinematic movements. With its finger on the pulse of the film industry, New York Press helped shape the conversation around contemporary cinema.

The End of an Era

Tragically, in 2011, after two decades of providing thought-provoking content on cinema, the New York Press ceased publication. However, its impact reverberates throughout the film industry even today. The writings from this period continue to inspire future film critics and cinephiles, reminding us of the importance of critical discourse and the power of cinema to shape our collective consciousness.

The writings on cinema from New York Press between 1991 and 2011 capture a remarkable period in film history. As the independent film movement gained traction, the critics of New York Press were there, championing unique voices and groundbreaking storytelling techniques. Through their analyses, they explored the social, political, and cultural ramifications of cinema, elevating the artform beyond mere entertainment. Although the New York Press may no longer be with us, its contributions to film criticism continue to shape the way we view and interpret cinema.



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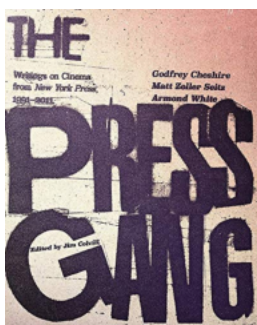
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A dialogue about cinema's legacy and best directors through essays by three of the best long-form critics out there, collected from the legendary NYPress for the

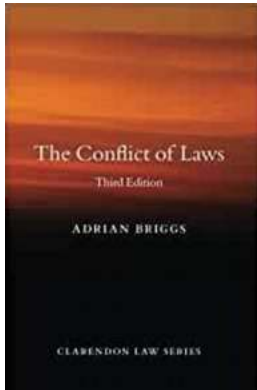
first time.

Comprising of the kind of long-form criticism that is all too rare these days, the weekly film columns in the NYPress included polemics, reviews, interviews, festival reports and features. A far cry from what is often derisively termed the "consumer report" mode of criticism, Cheshire, Seitz and White were passionately engaged with the film culture of both their own time, and what had come before. They constituted three distinctly different voices: equally accomplished, yet notably individual, perspectives on cinema. Their distinctive tastes and approaches were often positioned in direct dialogue with each other, a constant critical conversation that frequently saw each writer directly challenging his colleagues. Dialogue is important in criticism, and here you can find a healthy example of it existing under one proverbial roof. This three-way dialogue between Cheshire, Seitz and White assesses the 1990s in cinema, along with pieces on New York's vibrant repertory scene that allow us to read the authors' takes on directors such as Hitchcock, Lean, Kubrick, Welles, Fassbinder and Bresson; as well as topics such as the legacy of Star Wars, film noir, early film projection in New York City, the New York Film Critics Circle, Sundance, the terrorist attacks of 9/11 and the emerging cinema of Iran and Taiwan.



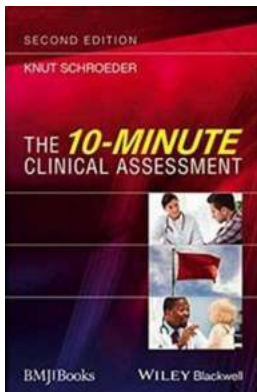
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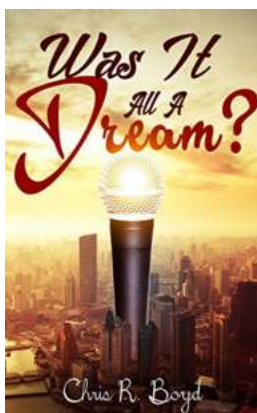
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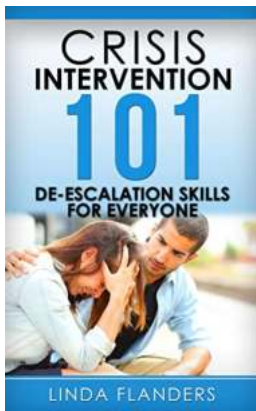
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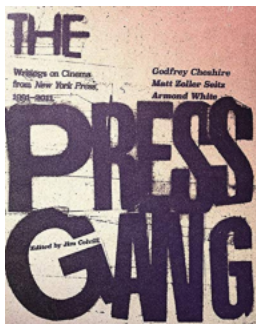
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