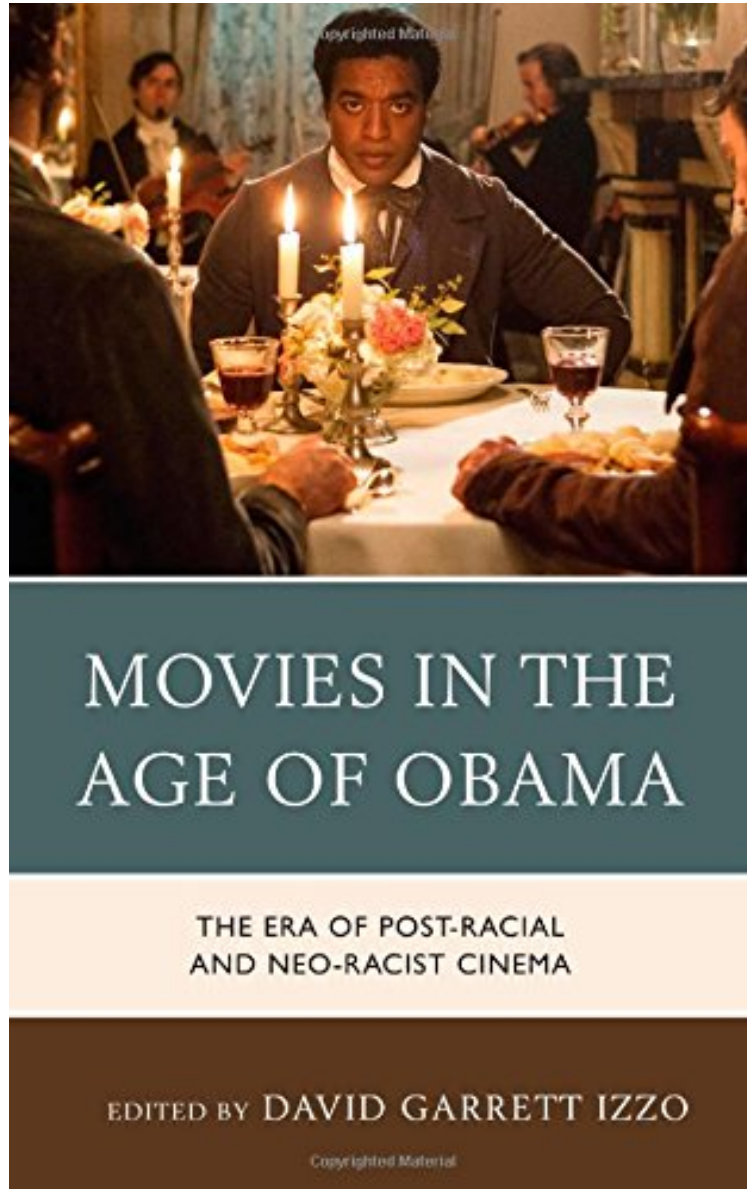


[DOWNLOAD] Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema

Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema

From imusti

*audiobook / *ebooks / Download PDF / ePub / DOC*



DOWNLOAD



+

READ ONLINE

#2022752 in Books imusti 2014-08-26Original language:EnglishPDF # 1 9.30 x 1.00 x 6.36l, .0 #File Name: 1442241292314 pagesRowman Littlefield Publishers | File size: 52.Mb

From imusti : Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema before purchasing it in order to gage whether or not it would be worth my time, and all praised Movies in the Age of Obama: The Era of

Post-Racial and Neo-Racist Cinema:

The historic election of Barack Obama to the presidency of the United States had a significant impact on both America and the world at large. By voting an African American into the highest office, those who elected Obama did not necessarily look past race, but rather didn't let race prevent them from casting their ballots in his favor. In addition to reflecting the changing political climate, Obamas presidency also spurred a cultural shift, notably in music, television, and film. In *Movies in the Age of Obama: The Era of Post-Racial and Neo-Racist Cinema*, David Garrett Izzo presents a varied collection of essays that examine films produced since the 2008 election. The contributors to these essays comment on a number of films in which race and otherness are pivotal elements. In addition to discussing such films as *Beasts of the Southern Wild*, *Black Dynamite*, *The Blind Side*, *The Butler*, *Django Unchained*, *The Help*, and *Invictus*, this collection also includes essays that probe racial elements in *The Great Gatsby*, *The Hunger Games*, and *The Mist*. The volume concludes with several essays that examine the 2013 Academy Award winner for best picture, *12 Years a Slave*. Though Obamas election may have been the main impetus for a resurgence of black films, this development is a bit more complicated. Moviemakers have long responded to the changing times, so it is inevitable that the Obama presidency would spark an increase in films that comment, either subtly or overtly, on the current cultural climate. By looking at the issue these films address, *Movies in the Age of Obama* will be of value to film scholars, of course, but also to those interested in other disciplines, including history, politics, and cultural studies.

The election of Barack Obama in 2008 as the US's first African American president was a remarkable historic event. In the euphoria of the moment certain pundits imagined that the US had entered a postracial age, and racism was over. The deaths of Oscar Grant and Trayvon Martin soon shattered the myth of a new golden age in race relations. The films that have emerged in the supposed postracial 'age of Obama' show that the US is still haunted by the ghost of racism, and that the land is troubled by issues of class and corporate excess. It is profoundly ironic that in an era that imagines we have transcended race the film industry produced *Django*, *12 Years a Slave*, *The Help*, *The Butler*, and *Fruitvale Station*. Popular discontent with the great recession and the concentration of wealth in the hands of the 1 percent is reflected in futuristic films such as *The Hunger Games*. Rebellion against tyranny can be inferred in the success of *Rise of the Planet of the Apes*. Izzo has put together a superb, compelling collection of film criticism. A tour de force. Summing Up: Essential. All readers. (CHOICE) The years of the Barack Obama presidency have seen a resurgence of 'black cinema' akin to the rise of the Blaxploitation movement of the 1960s. The present collection of 18 essays by a varied collection of academic scholars reviews a number of recent popular films, including *The Help*, *Django Unchained*, *The Blind Side*, *12 Years a Slave*, to consider not only their popularity among non-black audiences but also how they fit into the current cultural and political milieu. Of special interest are those essays that address films that are not specifically black-oriented, such as *The Great Gatsby* and *The Hunger Games*. Even films such as these, argue their authors, speak to the changing cultural landscape that has developed since 2008. As editor Izzo notes in his introduction, the coalescence of minority, traditional Democrat, and other like-minded voters in the presidential election came about in part from the recognition of Obamas Otherness -- voters saw in his person the outsider that they also felt because of the economic recession. This new crop of films thus deals together with the past, present, and future and especially forces black artists to think about representations. . . . Izzos collection deserves a place in comprehensive academic libraries for its currency. (American Reference Books Annual) About the Author David Garrett Izzo is professor of English at Shaw University. He is the author or editor of several books, including *Bruce Springsteen and the American Soul* (2011) and *Huxleys Brave New World: Essays* (2008).