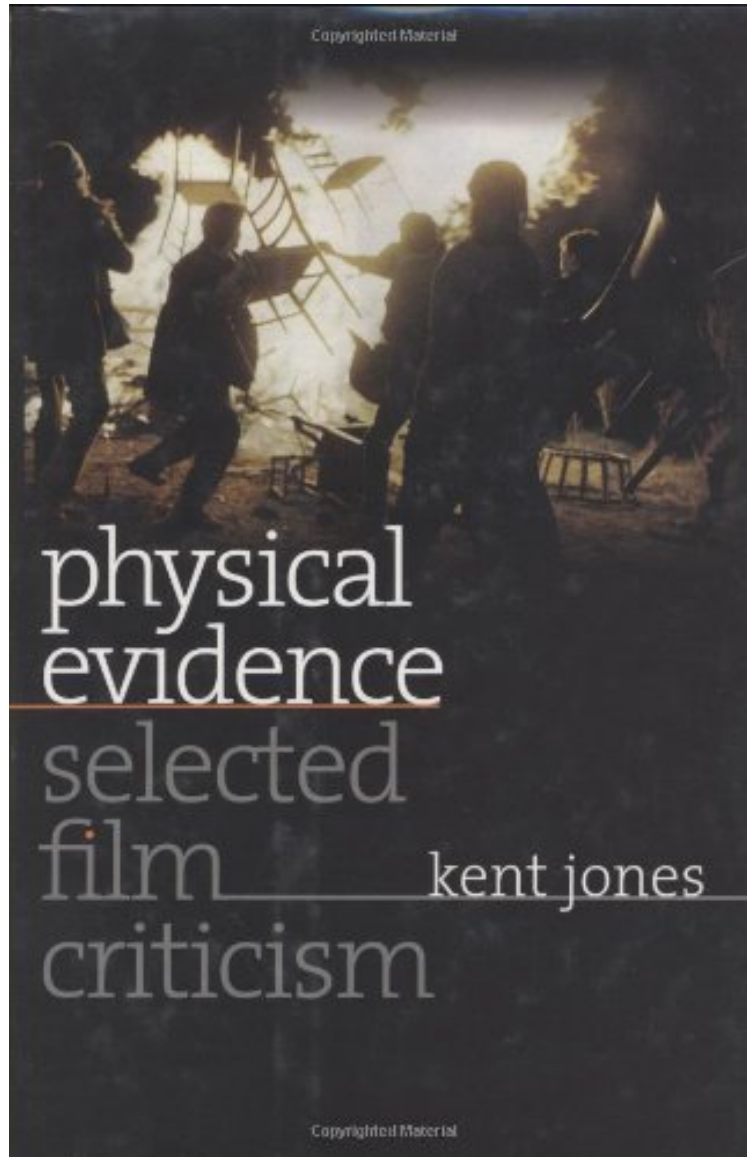


[Free] Physical Evidence: Selected Film Criticism (Wesleyan Film)

## Physical Evidence: Selected Film Criticism (Wesleyan Film)

*Kent Jones*

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**Kent Jones : Physical Evidence: Selected Film Criticism (Wesleyan Film)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Physical Evidence: Selected Film Criticism (Wesleyan Film):

2 of 2 people found the following review helpful. Great Book by America's Best Young Film Critic By Ryan P. Sullivan Great book to chart K.J.'s development as a thinker and a stylist. His reviews of Malick (New World in this Edition) are majestic. Check out his review of "Tree of Life" on Film Comment's website, it is simply one of the best

pieces of criticism by an American ever.

An expert writer and thinker on movie history and directorial style, Kent Jones is among the most notable film critics of his generation. His sharp, informed analyses and cogent assessments of cinema and its practitioners have made him a significant voice both in America and internationally. Jones inaugural collection brings together the best of his reviews (on films including *In the Mood for Love*, *A History of Violence*, and *The New World*), evaluations of specific filmmakers (Wes Anderson, John Cassavetes, and the Coen brothers), polemics (on summer blockbusters, digital cinema, and Hollywood politics), and appreciations of other film critics. Several of these pieces are published here in English for the first time, having previously appeared only in the French journals *Cahiers du Cinéma* and *Trafic*. *Physical Evidence* is a penetrating and personal examination of contemporary and classic cinema, one that values nothing so much as seeing on the screen the proof of the physical evidence of the filmmakers own personal quest.

From Publishers Weekly In this first collected volume, Jones (editor-at-large of *Film Comment*) displays not only vast knowledge of film, but also an undeniable love for the medium. From his review of Samuel Fuller's director's cut of the war classic *The Big Red One* to ruminations on such recent releases as David Cronenberg's *A History of Violence*, Jones expertly walks the line between academia and pop culture without sacrificing insight into either approach. In one of his most incisive pieces in the collection, Jones posits a narrative progression beginning with the works of film pioneers King Vidor and F.W. Murnau, through Robert Bresson and Nicholas Roeg, and ending with Terrence Malick's latest, *The New World*. Tackling every aspect of the filmmaking process from the rise of digital effects to the influence of earlier critics such as Andrew Sarris and Manny Farber Jones presents an engagingly personal journey through the medium that will attract novices and cinephiles alike. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. Whether its an appreciation for B-movie auteur John Carpenter, a love letter to fellow critic Manny Farber or a dismantling put-down of the Coen brothers, Jones communicates the kind of genuine enthusiasm and insight that inspire giddy desires to revisit and rethink your opinions on whatever hes tackling. Jones has the enviable ability to write in a manner thats intellectually rigorous without being inaccessible. David Fear, *Time Out New York*