

[Free read ebook] Framing Blackness: The African American Image in Film (Culture And The Moving Image)

Framing Blackness: The African American Image in Film (Culture And The Moving Image)

Ed Guerrero

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Ed Guerrero : Framing Blackness: The African American Image in Film (Culture And The Moving Image) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Framing Blackness: The African American Image in Film (Culture And The Moving Image):

0 of 0 people found the following review helpful. Man, did my eyes have to be opened? By Jennifer S. Although this is

an older volume, this book goes over ways that blackness is represented in movies (why did they ruin Gremlins by pointing out the racism?) Anyway, I had to use it for a class in grad school. Can't say it's light reading, but it is a good one. A note: it also goes over other forms of stereotyping in films, not just 'black.' 0 of 0 people found the following review helpful. Great Book! By Amy J. Hutchinson This is a great book that everyone should read. It tells the story that many have not heard. Framing Blackness gives an insight into the history of African Americans climb in cinema. 3 of 7 people found the following review helpful. A very ambitious book By Daniel Clausen Guerrero writes a very ambitious book, attempting to outline the entire history of the representation of blackness in cinema. Although, the book is well researched, and for the most part clearly written, its revolutionary ambitions often outstrip complex readings of cultural texts. Guerrero uses technical marxist language like hegemony, overdetermination, and ideology without fully integrating or explaining how they work within his polemic, inflating what is otherwise highly accessible prose--even to non-academic readers. One further caveat: this is clearly a book concerned as much about overturning white "domination" of black representation, and prescribing alternative film "languages" as it is a book on film "History." Therefore, one should not read this book as film "History," but as "a history" of film...and let your reading Guerrero's book remind you that any other History, should also be regarded as "a history" as well. Daniel Clausen danielclausen dot com

From D.W. Griffith's *The Birth of a Nation* to Spike Lee's *Malcolm X*, Ed Guerrero argues, the commercial film industry reflects white domination of American society. Written with the energy and conviction generated by the new black film wave, *Framing Blackness* traces an ongoing epic African Americans protesting screen images of blacks as criminals, servants, comics, athletes, and sidekicks. These images persist despite blacks' irrepressible demands for emancipated images and a role in the industry. Although starkly racist portrayals of blacks in early films have gradually been replaced by more appealing characterizations, the legacy of the plantation genre lives on in Blaxploitation films, the fantastic racialized imagery in science fiction and horror films, and the resubordination of blacks in Reagan-era films. Probing the contradictions of such images, Guerrero recalls the controversies surrounding role choices by stars like Sidney Poitier, Eddie Murphy, Whoopie Goldberg, and Richard Pryor. Throughout his study, Guerrero is attentive to the ways African Americans resist Hollywood's one-dimensional images and superficial selling of black culture as the latest fad. Organizing political demonstrations and boycotts, writing, and creating their own film images are among the forms of active resistance documented. The final chapter awakens readers to the artistic and commercial breakthrough of black independent filmmakers who are using movies to channel their rage at social injustice. Guerrero points out their diverse approaches to depicting African American life and hails innovative tactics for financing their work. *Framing Blackness* is the most up-to-date critical study of how African Americans are acquiring power once the province of Hollywood alone: the power of framing blackness. In the series *Culture and the Moving Image*, edited by Robert Sklar.

"Ed Guerrero writes broadly and insightfully about the creation and domination of the black image in commercial cinema. This book is a must-read for anyone wishing to develop an understanding of black films and filmmaking in the U.S." Julie Dash