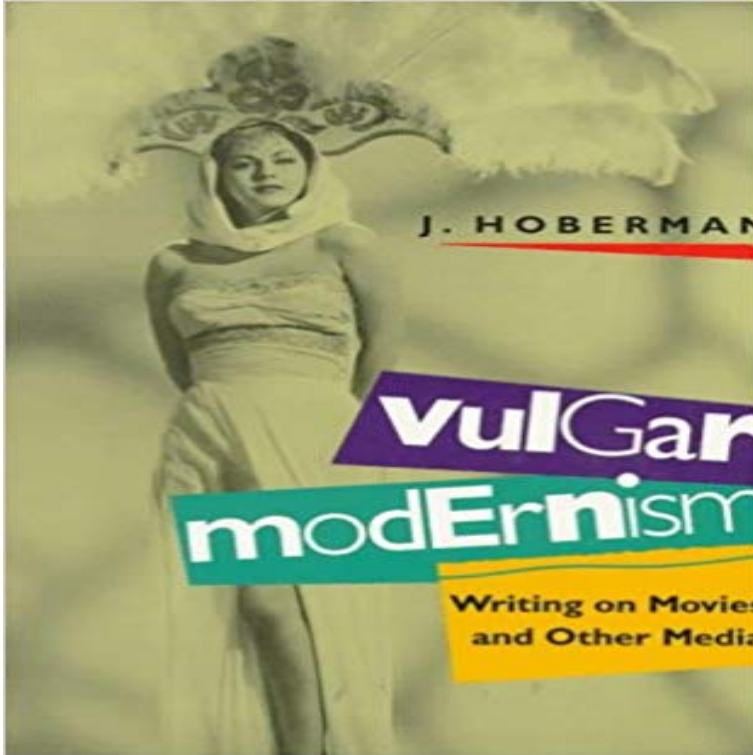


Vulgar Modernism: Writing on Movies and Other Media (Culture and the Moving Image Series)



For the past dozen years, J. Hoberman has been publishing witty, impassioned, vivid film criticism in the pages of New York's alternative weekly, *The Village Voice*. His first collection includes a variety of these (mostly) movie reviews, as well as a number of longer essays and film-festival reports, all written during the 1980s. For Hoberman, film criticism is a form of social commentary, and his articles reflect a decade when an actor was president, the Vietnam War was refought on the nation's movie screens, and soundbites determined elections. The variety of Hoberman's interests and the intellectual depth of his critiques are remarkable. Writing from the perspective of Lower Manhattan, he places movies in the context of the other visual arts—painting, photography, comics, video, and TV—as well as that of postmodern theorists such as Leslie Fiedler and Jean Baudrillard. Demonstrating the widest range of any American film critic writing today, Hoberman is equally at home discussing the work of Steven Spielberg and Andrei Tarkovsky, films by cutting-edge artists Raul Ruiz and Yvonne Rainer, and historical figures as disparate as Charles Chaplin and Andy Warhol. *Vulgar Modernism* offers an entertaining, trenchant, informed, and informative view of the past decades' popular culture.

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