



PROJECT MUSE®

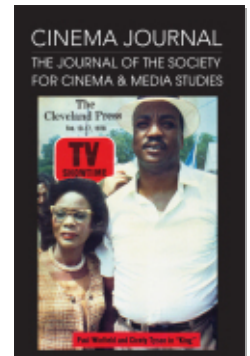
Note from the Editors

Amanda D. Lotz, Heather Hendershot

Cinema Journal, 49, Number 2, Winter 2010, p. 167 (Article)

Published by Michigan Publishing

DOI: <https://doi.org/10.1353/cj.0.0190>



➔ *For additional information about this article*

<https://muse.jhu.edu/article/373240>

BOOK REVIEWS: Cinephilia and the Post-European Auteurs

Note from the Editors:

In *Manhattan* (Woody Allen, 1979), Diane Keaton inducts Ingmar Bergman into her own personal “Academy of the Overrated.” Allen protests that “Bergman is the only genius in cinema today.” It’s a classic encounter between pseudo-intellectual and obsessive cinephile. It’s also a dated encounter, capturing a moment when a devoted moviegoer, weaned on Truffaut, Godard, and Bergman in the postwar era, could still catch a film by a master auteur at a New York City revival house almost any day of the week. Many revival houses have closed since then, and the old European “geniuses” have mostly receded. But today’s cinephiles attend festivals, set their DVRs to capture obscure gems on Turner Classic Movies, scrounge up old out-of-print VHS tapes, and tithe a substantial portion of their incomes to the Criterion Collection. (Cinephiles clung to TV in the pre-digital days as well—both *Grand Illusion* [Jean Renoir, 1937] and an unnamed W. C. Fields film surface on TV in *Manhattan*.) Today’s devotees have also found a new set of directors upon whom to focus their energies. With this book review feature, we turn to books about four non-European auteurs who inspire cinephilia. Andrei Tarkovsky’s work is historically closest to the postwar wave, though outside of that wave’s Western European center, while the American cult director Abel Ferrara symbolizes the cinephilia fostered by the rise of videotape in the 1980s. In company with directors such as Tsai Ming-liang, Abbas Kiarostami, and Hou Hsiao-hsien, the Iranian Mohsen Makhmalbaf and the Japanese Takeshi Kitano mark contemporary cinephilia’s richly international scope.

Amanda D. Lotz
Heather Hendershot

The Making of a Rebel Filmmaker: Makhmalbaf at Large

by Hamid Dabashi. Foreword by Mohsen Makhmalbaf. I. B. Tauris
2008. \$74.95 hardcover; \$26.95 paper. 255 pages

by NEGAR MOTTAHEDEH

Scrunched up uncomfortably in airplanes, waiting at airports, jostled about in buses and subways, sitting on barstools in cafes, sandwich shops, and restaurants, and standing in line outside of movie theaters, art museums, and yoga studios in cities all around the world, over the

