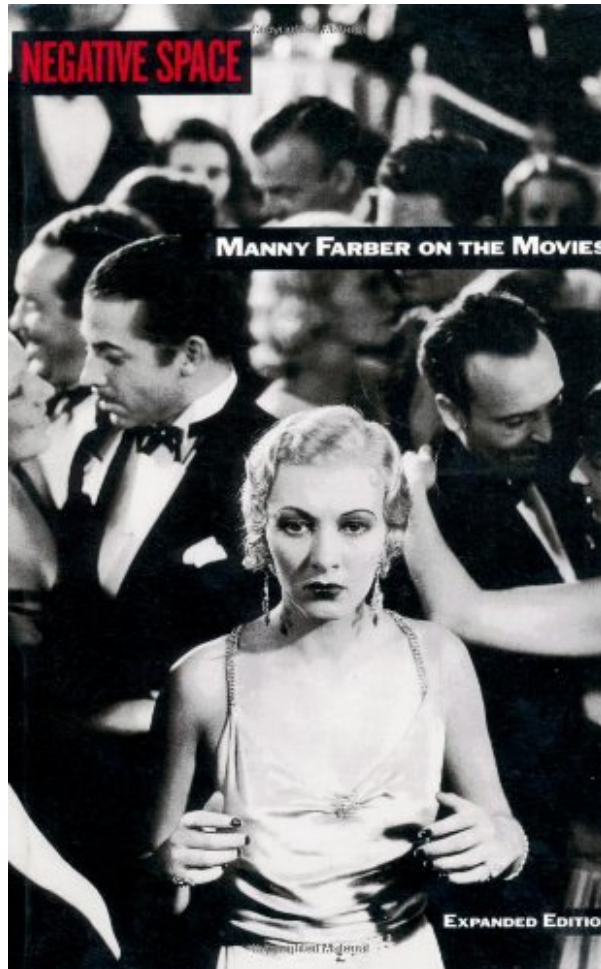
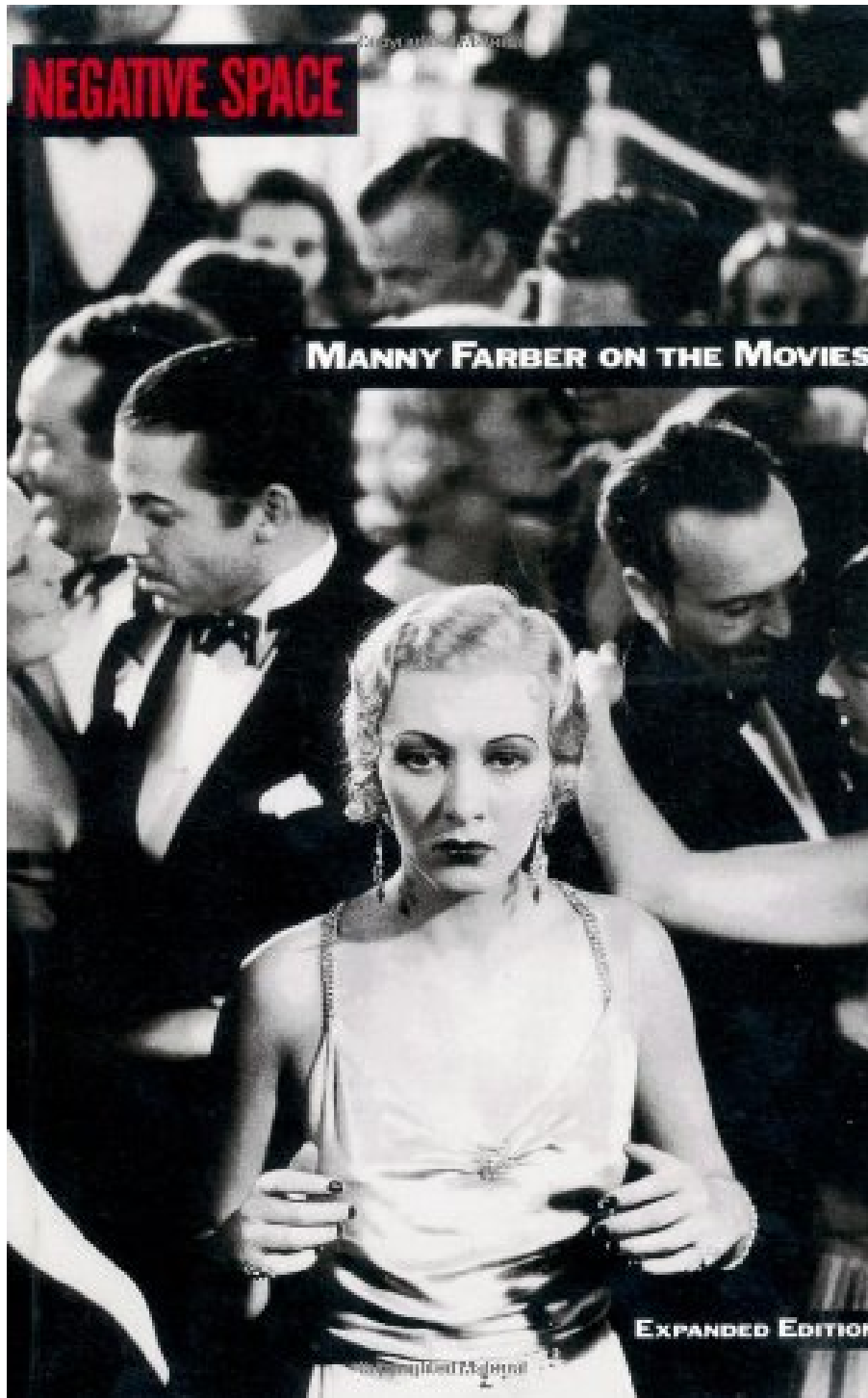


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## About the Author

Manny Farber's early film criticism appeared in the *New Republic*, the *Nation*, and the *New Leader*; his essays with Patricia Patterson were published by *Artforum*, *City*, and *Film Comment*. A lifelong painter, Farber has exhibited his work nationally since 1958 and has had retrospectives at Los Angeles's Museum of Contemporary Art, Pittsburgh's Carnegie Museum, Brandeis University's Rose Museum, and museums in the San Diego area. He and Patterson live in Leucadia, California.

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Manny Farber, one of the most important critics in movie history, championed the American action film—the bravado of Howard Hawks, the art brut styling of Samuel Fuller, the crafty, sordid entertainments of Don Siegel—at a time when other critics dismissed the genre. His witty, incisive criticism later worked exacting language into an exploration of the feelings and strategies that went into low-budget and radical films as diverse as Michael Snow's *Wavelength*, Werner Herzog's *Fata Morgana*, and Chantal Akerman's *Jeanne Dielman*. Expanded with an in-depth interview and seven essays written with his wife, artist Patricia Patterson, *Negative Space* gathers Farber's most influential writings, making this an indispensable collection for all lovers of film.

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- Dimensions: 7.99" h x .95" w x 5.00" l,
- Binding: Paperback
- 412 pages

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A disappointment

By R. J. C. Roeber

I opened the book with high expectations: Farber has a reputation. I suspect this is, ipso facto, because he swims against the tide of received opinion - which goes down well in radical circles.

Some, very few, of his reviews were brilliant, mind-stretching. "Underground Films" was the best of these and justly famous. But, as I read on, I grew tired of the anti-intellectualism, the reflex dismissal of the currently-admired greats of art cinema and the elevation of the skillful journeyman storyteller. It is all very much in the tradition of American populist iconoclasm and, to my taste, tiresomely reductive.

His taste in the visual arts and music, which he uses to illustrate his points on films, is distinctly fallible. His use of language is often startling, occasionally apt but even more often random. Like a drive-by shooting he leaves a lot of collateral damage.

I'm sure he provides a material for excitable analysis in fetid film course seminars but, for the rest of us amateurs, I wouldn't recommend the book except for very selective reading. Start - and maybe finish - with

"Underground".

JR

4 of 5 people found the following review helpful.

FOR PEOPLE IN THE KNOW

By Marilyn J. Califf

I did not know enough background to really appreciate this book. I have been going to movies for over 50 years and i am an artist with a BFA and an MFA and it was still a difficult book for me. The title said to me that he would discuss spatial things about the movies. But he talks about many things and not spatial things.

15 of 28 people found the following review helpful.

extraordinary

By Darkest America

Farber found the best metaphor for his inclinations as well as his work: the termite, who burrows, chews, and undermines. Just as Thelonious Monk's solos softly undermine the themes on which they are constructed, so the bits of outrageous reality peeping into the Walsh films Farber so much admires undermine the fictional world Walsh has so carelessly constructed, and the critiques Farber savagely launches at film festivals and white elephant movies undermine their subjects by his relentless burrowing.

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