

The cinema of Michael Bay: an aesthetic of [Download Here](#) excess.



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## The cinema of Michael Bay : an aesthetic of excess

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### Abstract

The hyper-kinetic action films of Michael Bay have come to exemplify the commercial, technical and transformations of contemporary blockbuster cinema during a period in which the dynamic, disorder media convergence are reconfiguring viewing practices and remodelling cinematic institutions. How commercial success and cultural visibility, these films remain more or less absent from academic criticism twentieth and early twenty-first century global cinema, except in dismissive asides as examples of the intellectual limitations of contemporary, post-classical Hollywood cinema. Through a close analysis of *Bad Boys II* (2003), described in *Rolling Stone* as "the cinematic equivalent of toxic waste"™, this article examines key stylistic and thematic features of Bay's™ cinema, arguing that the director's™ films are marked by an "aesthetics of excess"™. Discussing such features as narrative structure and spatial organization, the representation of movement and intense colour, and an insistently ironic self-reflexivity, I argue that a systematic exploration of inter-related modes of excess in terms of circumstances of production, style economy, and thematic focus. Drawing on Paul Willemsen's™ analysis of the "Sirkian system"™ in Hollywood melodramas, this article explores the components of the "Bayian system"™.

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