# Directors like Nolan and Coogler lead cinematic revival by championing theatrical releases post-pandemic



Throughout the annals of cinematic history, few directors achieve the same level of name recognition as the stars who grace the screen, but shifting dynamics in the industry may be changing this narrative. Traditionally, we have seen iconic talents such as Cary Grant, Audrey Hepburn, and Tom Cruise capturing the limelight, while directors like Steven Spielberg or Martin Scorsese have floated in the background, gaining fame only after decades of significant contributions to film. However, a new generation of directors, including Christopher Nolan, Ryan Coogler, and Sean Baker, is stepping boldly into the public consciousness, becoming influential advocates for the return of the theatrical experience, especially post-pandemic.

Christopher Nolan stands at the forefront of this movement. His fervent lobbying for theatres to reopen with the release of his 2020 blockbuster *Tenet*—even before COVID-19 vaccinations were widely available—resulted in considerable backlash at the time. Yet, as the pandemic receded, his commitment to the theatrical format was vindicated. Nolan's insistence on the cultural significance of communal moviegoing resonated with audiences and critics alike, culminating in a resurgence of interest in his work, including a successful re-release of *Tenet*. In a piece published in *The Washington Post*, Nolan articulated the economic importance of supporting theatres and the 150,000 workers within the American film sector during these trying times, highlighting cinema's role as a communal social experience.

Ryan Coogler is another luminary making waves in this revivalist ethos. His latest film, *Sinners*, not only set new box office records, emerging as the highest-grossing original movie since *Coco*, but also demonstrated a knack for merging commercial success with artistic integrity. Coogler’s outreach, epitomised by a charming social media video explaining the various theatrical formats available for viewing his film, showcases his understanding of audience engagement in today’s cinematic landscape. The film opened with a staggering $45.6 million, reflecting a demand for the shared experience of viewing films in theatres, and reaffirming that larger-than-life narratives must be experienced on grandiose screens.

Amid this resurgence, Sean Baker has also positioned himself as a staunch supporter of theatrical releases. Through his recent Oscar win, he has made it clear that his films are crafted to be experienced in theatres, rather than on small screens. His distributor, Neon, along with contenders such as A24, eschews the trend of shortening theatrical windows in favour of maintaining prolonged cinematic showcases, which ultimately seems to benefit their bottom line. The success of these films suggests that audiences crave the theatrical experience just as much, if not more, than the convenience of home viewing.

A pivotal supporter of theatre-going, Tom Cruise has emerged as a highly visible champion of cinema during this era. His commitment to the film medium extends beyond his own projects. Through his enthusiastic promotion of films like *Sinners* and his vocal support for *Top Gun: Maverick*, Cruise has assumed the role of an ambassador for the cinematic experience. His efforts serve to underscore the technical marvels of filmmaking and enhance the public’s appreciation for the craft itself, often eliciting a fervent response that mirrors the devotion seen among die-hard fans in music culture today.

This parallel has sparked a discussion about the dynamics between these ‘Champions of Cinema’ and audiences, echoing sentiments found in the music industry where fan loyalty can influence box office success. As seen with Nolan's and Coogler's recent campaigns, their messages galvanise dedicated followers who rally behind the belief that these films are meant for the theatre, perhaps fostering a unique industry renaissance in response to the digitisation of entertainment that has overrun traditional viewing experiences.

However, it’s worth questioning whether the enthusiasm surrounding these directors reflects a fundamental cinephile bias. In an age where digital consumption reigns supreme, the resurgence of cinema is being spearheaded not just by the sheen of corporate interests but by genuine artistic passion and audience engagement. As political narratives grow increasingly disconnected from cultural accomplishments, these filmmakers appear more in tune with contemporary audiences’ desires for genuine cinematic experiences.

In a time when the very fabric of cinematic storytelling faces the threat of dilution through franchise dominance, this renewed commitment from filmmakers and actors might just be the lifeline that cinema needs. By championing the theatrical experience, they are not merely advocating for their own projects but also participating in a broader dialogue about the essence of storytelling and the communal experience that cinema uniquely offers.

**Reference Map**

1 - Paragraph 1, 2
2 - Paragraph 3
3 - Paragraph 4
4 - Paragraph 5
5 - Paragraph 6
6 - Paragraph 6
7 - Paragraph 6

Source: [Noah Wire Services](https://www.noahwire.com)

## Bibliography

1. <https://www.theguardian.com/film/2025/may/19/from-coogler-to-cruise-the-hollywood-heroes-saving-cinema> - Please view link - unable to able to access data
2. <https://www.theguardian.com/film/2025/may/19/from-coogler-to-cruise-the-hollywood-heroes-saving-cinema> - This article discusses how directors like Christopher Nolan, Ryan Coogler, Sean Baker, and Tom Cruise are championing the theatrical experience in Hollywood. It highlights Nolan's advocacy for theater reopenings during the pandemic, Coogler's success with 'Sinners,' Baker's commitment to theatrical releases, and Cruise's promotion of cinema through his films. The piece emphasizes the importance of these figures in revitalizing the movie industry and their efforts to ensure audiences return to theaters.
3. <https://www.washingtonpost.com/business/2020/05/14/christopher-nolan-tenet-reopening/> - Christopher Nolan penned an op-ed in The Washington Post advocating for the reopening of movie theaters with the release of his film 'Tenet.' He emphasized the cultural significance of communal moviegoing and the economic impact on the industry, urging support for the 150,000 workers in the American film sector. Nolan's call to action underscored the need for collective human engagement through cinema as the country navigated the challenges of the COVID-19 pandemic.
4. <https://www.cinemablend.com/news/2564428/christopher-nolan-spotted-movie-theaters-reopen-tenet> - Christopher Nolan was spotted attending movie theaters in Los Angeles as they reopened, signaling his support for the return of theatrical releases. This sighting occurred after the city's theaters were permitted to operate at 25% capacity following the easing of COVID-19 restrictions. Nolan's presence underscored his commitment to the cinematic experience and the importance of supporting theaters during their recovery phase.
5. <https://www.cnn.com/2025/04/22/entertainment/ryan-coogler-sinners-theater-box-office/index.html> - Director Ryan Coogler expressed gratitude to audiences for supporting his film 'Sinners' in theaters after its impressive box office debut. The film, starring Michael B. Jordan, topped the U.S. box office with a $45.6 million opening weekend, surpassing expectations. Coogler highlighted the significance of the theatrical experience and the film's cultural resonance, emphasizing the importance of communal moviegoing in the post-pandemic era.
6. <https://www.cinemablend.com/movies/one-way-sinners-may-continue-big-success-ryan-coogler-no-guarantee-making-lot-money-off-it-now> - An article discussing the financial success of Ryan Coogler's film 'Sinners,' which has grossed $292.4 million and set records for original films in 2025. Despite its current success, industry attorney Jonathan Handel cautions that future profitability is uncertain, especially considering Coogler's decision to forgo immediate earnings in favor of long-term ownership rights. The piece explores the implications of this strategy and the potential for future revenue through licensing and streaming deals.
7. <https://www.cinemablend.com/movies/jamie-lee-curtis-showed-what-its-like-seeing-sinners-70mm-imax-michael-b-jordan-head-so-large> - Actress Jamie Lee Curtis shared her experience of watching 'Sinners' in 70mm IMAX, praising the immersive quality of the format and the film's storytelling. She described the film as a profound cinematic work that stays with audiences long after viewing. The article highlights the film's box office success and the growing demand for premium formats, with IMAX screenings accounting for 20% of its opening weekend revenue.