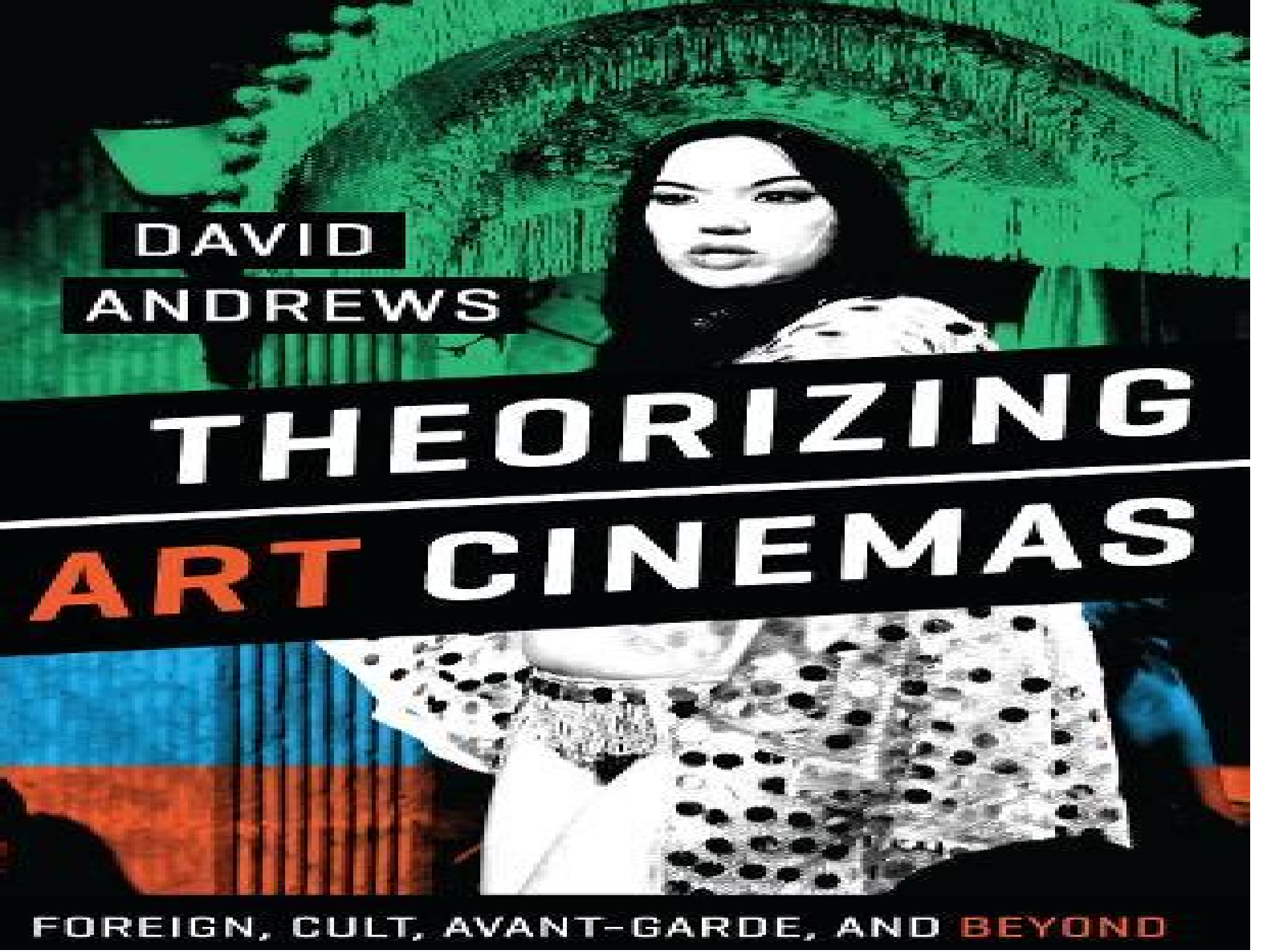




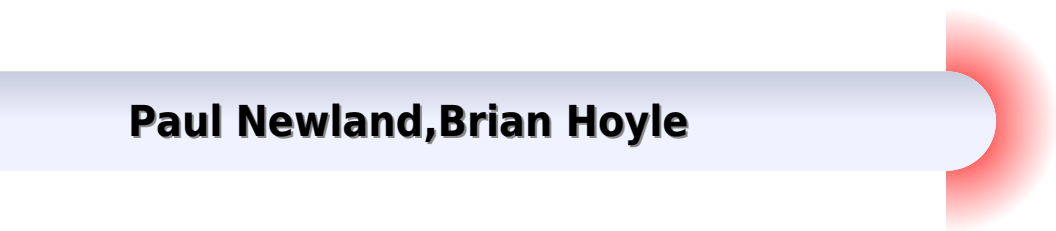
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THEORIZING **ART** CINEMAS

FOREIGN, CULT, AVANT-GARDE, AND **BEYOND**

Theorizing Art Cinemas Foreign Cult Avant Garde And Beyond

Paul Newland, Brian Hoyle



Theorizing Art Cinemas Foreign Cult Avant Garde And Beyond:

Theorizing Art Cinemas David Andrews, 2013-11-15 The term art cinema has been applied to many cinematic projects including the film d art movement the postwar avant gardes various Asian new waves the New Hollywood and American indie films but until now no one has actually defined what art cinema is Turning the traditional highbrow notion of art cinema on its head *Theorizing Art Cinemas* takes a flexible inclusive approach that views art cinema as a predictable way of valuing movies as art movies an activity that has occurred across film history and across film subcultures rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement David Andrews opens with a history of the art cinema super genre from the early days of silent movies to the postwar European invasion that brought Italian Neorealism the French New Wave and the New German Cinema to the forefront and led to the development of auteur theory He then discusses the mechanics of art cinema from art houses film festivals and the academic discipline of film studies to the audiences and distribution systems for art cinema as a whole This wide ranging approach allows Andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects including world cinema avant garde films experimental films and cult cinema All of these art cinemas according to Andrews share an emphasis on quality authorship and anticommercialism whether the film in question is film festival favorite or a midnight movie

Theorizing Art Cinemas David Andrews, 2013-11-01 The term art cinema has been applied to many cinematic projects including the film d art movement the postwar avant gardes various Asian new waves the New Hollywood and American indie films but until now no one has actually defined what art cinema is Turning the traditional highbrow notion of art cinema on its head *Theorizing Art Cinemas* takes a flexible inclusive approach that views art cinema as a predictable way of valuing movies as art movies an activity that has occurred across film history and across film subcultures rather than as a traditional genre in the sense of a distinct set of forms or a closed historical period or movement David Andrews opens with a history of the art cinema super genre from the early days of silent movies to the postwar European invasion that brought Italian Neorealism the French New Wave and the New German Cinema to the forefront and led to the development of auteur theory He then discusses the mechanics of art cinema from art houses film festivals and the academic discipline of film studies to the audiences and distribution systems for art cinema as a whole This wide ranging approach allows Andrews to develop a theory that encompasses both the high and low ends of art cinema in all of its different aspects including world cinema avant garde films experimental films and cult cinema All of these art cinemas according to Andrews share an emphasis on quality authorship and anticommercialism whether the film in question is film festival favorite or a midnight movie

Intellectual Property and the Law of Nations, 1860-1920 , 2022-05-16 What was the state of the law and how states managed to fulfil their international legal obligations under the law of nations with respect to intellectual property protection 13 contributors show how the transition of intellectual property from private rights holders and their non state patrons evolves into state

lawmaking The book presents these transitions through international legal perspectives and the history of intellectual property rights in late modern societies in Europe the United States Asia and Colonial States in Africa Contributors are Daniel Acquah Ainee Adam Louise Duncan Johanna Gibson Philip Johnson Jyh An Lee Yangzi Li P Sean Morris Peter Munkacsi Zvi Rosen Devanshi Saxena Johannes Thumfart and Esther van Zimmeren Music, Authorship, Narration, and Art Cinema in Europe Michael Baumgartner, Ewelina Boczkowska, 2022-12-30 Music Authorship Narration and Art Cinema in Europe 1940s to 1980s investigates the function of music in European cinema after the Second World War up to the fall of the Berlin wall a period when composers and directors embraced experimentation Through analyses of music and sound in a wide range of iconic films from across Europe the essays in this book provide a nuanced reconsideration of three core themes auteur theory art house film and national cinema Chapters written by an international array of contributors focus on case studies of music in the cinema of Carlos Saura Jean Pierre Melville the Polish School and Romanian directors as well as collaborations between directors and composers including Michelangelo Antonioni and Giovanni Fusco Federico Fellini and Nino Rota Leo Arnshtam and Dmitry Shostakovich and Peter Greenaway and Michael Nyman The contributors shift the emphasis from a director centered view to the working relationship between director and composer and from the visual component to the sonic aspects of these films without ignoring the close correlation between soundtrack and visual elements Enriching our understanding of the complex intertwined nature of authorship in film the role of film music and sound nation state and art cinema and European cinematic history this volume offers a valuable addition to research across music and film studies British art cinema Paul Newland, Brian Hoyle, 2019-07-23 This is the first book to provide a direct and comprehensive account of British art cinema Film history has tended to view British filmmakers as aesthetically conservative but the truth is they have a long tradition of experiment and artistry both within and beyond the mainstream Beginning with the silent period and running up to the 2010s the book draws attention to this tradition while acknowledging that art cinema in Britain is a complex and fluid concept that needs to be considered within broader concerns It will be of particular interest to scholars and students of British cinema history film genre experimental filmmaking and British cultural history

Australian Screen in the 2000s Mark David Ryan, Ben Goldsmith, 2017-11-23 This book provides coverage of the diversity of Australian film and television production between 2000 and 2015 In this period Australian film and television have been transformed by new international engagements the emergence of major new talents and a movement away with earlier films preoccupation with what it means to be Australian With original contributions from leading scholars in the field the collection contains chapters on particular genres horror blockbusters and comedy Indigenous Australian film and television women s filmmaking queer cinema representations of history Australian characters in non Australian films and films about Australians in Asia as well as chapters on sound in Australian cinema and the distribution of screen content The book is both scholarly and accessible to the general reader It will be of particular relevance to students and scholars of Anglophone film and

television as well as to anyone with an interest in Australian culture and creativity

The Formation of Chinese Art

Cinema Li Yang, 2018-10-31 *The Formation of Chinese Art Cinema 1990-2003* examines the development of Chinese art film in the People's Republic of China from 1990 when the first Sixth Generation film *Mama* was released to 2003 when authorities acknowledged the legitimacy of underground filmmakers. Through an exploration of the production and consecration mechanisms of the new art wave and its representative styles, this book argues that the art wave of the 1990s fundamentally defined Chinese art cinema. In particular, this vital art wave was not enabled by democratic liberalism but by the specific industrial development in which the film system transitioned from Socialist propaganda into a commercialized entity. Allowing Chinese art film to grow but at the same time denying its legitimacy, this paradoxical transition process shaped Chinese art film's institutional and aesthetical alternative positioning, which eventually helped consolidate the art wave into art cinema. Ultimately, this book is a history of the Chinese portion of global art cinema, which also reveals the complex Chinese cultural experiences during the Reform Era.

Art Cinema and Neoliberalism Alex Lykidis, 2021-03-18 *Art Cinema and Neoliberalism* surveys cinematic responses to neoliberalism across four continents. One of the first in-depth studies of its kind, this book provides an imaginative reassessment of art cinema in the new millennium by showing how the exigencies of contemporary capitalism are exerting pressure on art cinema conventions. Through a careful examination of neoliberal thought and practice, the book explores the wide-ranging effects of neoliberalism on various sectors of society and on the evolution of film language. Alex Lykidis evaluates the relevance of art cinema style to explanations of the neoliberal order and uses a case study approach to analyze the films of acclaimed directors such as Asghar Farhadi, Yorgos Lanthimos, and Lucrecia Martel in relation to the social, political, and cultural characteristics of neoliberalism. By connecting the aesthetics of art cinema to current social antagonisms, Lykidis positions class as a central concern in our understanding of the polarized dynamics of late capitalism and the escalating provocations of today's film auteurs.

European Art Cinema

John White, 2016-10-14 *European art cinema* includes some of the most famous films in cinema history. It is elite filmmaking that stands in direct opposition to popular cinema, and yet it also has an intimate relationship with Hollywood. This guidebook sketches successive phases of art cinema in Europe from its early beginnings of putting Shakespeare's plays on the screen through movements such as Expressionism and Surrealism to the New Waves of the 1960s and more recent incarnations like Dogme 95. Using film examples, John White examines basic critical approaches to art cinema such as semiotics and auteur theory as well as addressing recurring themes and ideas such as existentialism and Christian belief. The different levels of political commitment and social criticism which appear in many of these films are also discussed. The book includes case studies of eight representative films: *The Cabinet of Dr. Caligari* (Weimar, 1920), *Earth* (Dovzhenko, 1930), *A Man Escaped* (Bresson, 1956), *Hiroshima mon amour* (Resnais, 1959), *Aguirre, Wrath of God* (Herzog, 1972), *Comrades* (Douglas, 1986), *Le Quattro Volte* (Frammartino, 2010), *Silence* (Collins, 2012).

Contemporary Art Cinema Culture in China Xiang Fan, 2024-11-14 How do

contemporary Chinese audiences access art cinema What are the alternative channels for the distribution and exhibition of art cinema in China How is Chinese art cinema changing with the booming of internet media and commodity culture in the 21st century To answer these questions Xiang Fan explores the dynamic networks of art cinema in China in the 21st century highlighting the cultural practices of intermediaries such as independent programmers internet critics and fan translators Offering insights gleaned from original ethnographic research Fan reveals how these intermediary practitioners think about cinema negotiate judgement and appreciation construct a discourse of value and taste and most importantly constitute a coordinated and interrelated network for the sharing of art cinema She argues that although their motivation was derived from a cinephilia seeking to forge an alternative mode of distribution and reception the new cinema culture they have produced simultaneously negotiates a subtly complicit relationship with authoritative and market forces In doing so she offers an original interdisciplinary perspective on contemporary art cinema culture in Chinese society

Experimental Cinemas in State-Socialist Eastern Europe Ksenya Gurshtein, Sonja Simonyi, 2025-10-01 Was there experimental cinema behind the Iron Curtain What forms did experiments with film take in state socialist Eastern Europe Who conducted them where how and why These are the questions answered in this volume the first of its kind in any language Bringing together scholars from different disciplines the book offers case studies from Bulgaria the Czech Republic former East Germany Hungary Poland Romania and former Yugoslavia Together these contributions demonstrate the variety of makers production contexts and aesthetic approaches that shaped a surprisingly robust and diverse experimental film output in the region The book maps out the terrain of our present day knowledge of cinematic experimentalism in Eastern Europe suggests directions for further research and will be of interest to scholars of film and media art historians cultural historians of Eastern Europe and anyone concerned with questions of how alternative cultures emerge and function under repressive political conditions

Extreme Cinema Mattias Frey, 2016-03-15 Received an Honorable Mention for the 2017 British Association of Film Television and Screen Studies BAFTSS Best Monograph Award From *Shortbus* to *Shame* and from *Oldboy* to *Irreversible* film festival premieres regularly make international headlines for their shockingly graphic depictions of sex and violence Film critics and scholars alike often regard these movies as the work of visionary auteurs hailing directors like Michael Haneke and Lars von Trier as heirs to a tradition of transgressive art In this provocative new book Mattias Frey offers a very different perspective on these films exposing how they are also calculated products designed to achieve global notoriety in a competitive marketplace Paying close attention to the discourses employed by film critics distributors and filmmakers themselves *Extreme Cinema* examines the various tightropes that must be walked when selling transgressive art films to discerning audiences distinguishing them from generic horror pornography and Hollywood product while simultaneously hyping their salacious content Deftly tracing the links between the local and the global Frey also shows how the directors and distributors of extreme art house fare from both Europe and East Asia have significant incentives to exaggerate the

exotic elements that would differentiate them from Anglo American product Extreme Cinema also includes original interviews with the programmers of several leading international film festivals and with niche distributors and exhibitors giving readers a revealing look at how these institutions enjoy a symbiotic relationship with the taboo breakers of art house cinema Frey also demonstrates how these apparently transgressive films actually operate within a strict set of codes and conventions carefully calibrated to perpetuate a media industry that fuels itself on provocation

South Asia in Alternative Cinema(s) Vivek Sachdeva, Hariprasad Athanickal, Chandrakant A. Langare, 2025-05-23 South Asia in Alternative Cinema s explores the significance and relevance of parallel the new wave the new middle cinema avant garde and independent cinemas from and on India Pakistan Bhutan Sri Lanka Bangladesh and other parts of South Asia The scholarly and groundbreaking articles interrogate in a global context intersecting social political and cultural issues and offer a rich discourse on the works of eminent filmmakers and their cinematic compositions The original articles focus on the New Wave in Hindi Kannada Bengali Malayalam Assamese and other regional languages of India as well as experimental independent films from and on India Pakistan Bhutan Bangladesh Sri Lanka and other parts of South Asia irrespective of the language in which they are made The book also offers new insights and a fresh perspective on the contentious intellectual relation between human life and its reflection in cinemas

Poetics of Slow Cinema Emre Çağlayan, 2018-10-12 This book discusses slow cinema a contemporary global production trend that has recently gained momentum in film theory and criticism Slow films dispense with narrative progression in favour of a contemplative mood which is stretched out to the extreme in order to impel viewers to confront cinematic temporality in all its undivided glory Despite its critical reputation as an oblique mode of film practice slow cinema continues to attract challenge and provoke audiences Focusing on filmmakers B la Tarr Tsai Ming liang and Nuri Bilge Ceylan this book identifies nostalgia absurd humour and boredom as intrinsic dimensions of slow cinema and explores the ways in which these directors negotiate local filmmaking conventions with the demands of a global cinephile niche As the first study to treat slow cinema both as an aesthetic style and as an institutional discourse Poetics of Slow Cinema offers an illuminating perspective on the tradition s historical genealogy and envisions it with a Janus faced disposition in the age of digital technologies lamenting at once the passing of difficult ambiguous modernist film and capitalizing on the yearning for its absence

Nordic Film Cultures and Cinemas of Elsewhere Westerstahl Stenport Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national transnational and world cinema traditions Examining overlooked elsewheres the book presents Nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier as well as a wide range of unknown or overlooked narratives of movement synthesis and resistance the book offers a new model of inquiry into a multi varied Scandinavian cultural lineage

and into small nation and pan regional world cinemas

The Routledge Companion to European Cinema Gábor Gergely, Susan Hayward, 2021-12-29 Presenting new and diverse scholarship this wide ranging collection of 43 original chapters asks what European cinema tells us about Europe The book engages with European cinema that attends to questions of European colonial racialized and gendered power seeks to decentre Europe itself not merely its putative centres and interrogate Europe s various conceptualizations from a variety of viewpoints It explores the broad complex and heterogeneous community ies produced in and by European films taking in Kurdish Hollywood and Singapore cinema as comfortably as the cinema of Poland Spanish colonial films or the European gangster genre Chapters cover numerous topics including individual films film movements filmmakers stars scholarship representations and identities audiences production practices genres and more all analysed in their context s so as to construct an image of Europe as it emerges from Europe s film corpus The Companion opens the study of European cinema to a broad readership and is ideal for students and scholars in film European studies queer studies and cultural studies as well as historians with an interest in audio visual culture nationalism and transnationalism and those working in language based area studies

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 The Routledge Companion to Cult Cinema offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they re good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones The Routledge Companion to Cult Cinema goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for researchers and students alike

The Rebirth of Suspense Rick Warner, 2024-09-17 Typically films are suspenseful when they keep us on the edge of our seats when glimpses of a turning doorknob a ticking clock or a looming silhouette quicken our pulses Exemplified by Alfred Hitchcock s masterworks and the countless thrillers they influenced such films captivate viewers with propulsive plots that spur emotional investment in the fates of protagonists Suspense might therefore seem to be a curious concept to associate with art films featuring muted characters serene landscapes and unrushed rhythms in which plot is secondary to mood and tone This ambitious and wide

ranging book offers a redefinition of suspense by considering its unlikely incarnations in the contemporary films that have been called slow cinema Rick Warner shows how slowness builds suspense through atmospheric immersion narrative sparseness and the withholding of information causing viewers to oscillate among boredom curiosity and dread He focuses on works in which suspense arises where the boundaries between art cinema and popular genres such as horror thriller science fiction and gothic melodrama become indefinite including Chantal Akerman's *La captive* Apichatpong Weerasethakul's *Memoria* Jonathan Glazer's *Under the Skin* Kelly Reichardt's *Night Moves* Lucrecia Martel's *Zama* Kiyoshi Kurosawa's *Creepy* and David Lynch's *Twin Peaks: The Return* Warner investigates the pivotal role of sound in generating suspense and traces how the experience of suspense has changed in the era of digital streaming *The Rebirth of Suspense* develops a fresh theory history typology and analysis of suspense that casts new light on the workings of films across global cinema

Introduction to Screen Narrative Paul Taberham, Catalina Iricinschi, 2023-08-29 Bringing together the expertise of world leading screenwriters and scholars this book offers a comprehensive overview of how screen narratives work Exploring a variety of mediums including feature films television animation and video games the volume provides a contextual overview of the form and applies this to the practice of screenwriting Featuring over 20 contributions the volume surveys the art of screen narrative and allows students and screenwriters to draw on crucial insights to further improve their screenwriting craft Editors Paul Taberham and Catalina Iricinschi have curated a volume that spans a range of disciplines including screenwriting film theory philosophy and psychology with experience and expertise in storytelling modern blockbusters puzzle films and art cinema Screenwriters interviewed include Josh Weinstein *The Simpsons* Gravity Falls David Greenberg *Stomping Ground* *Used to Love Her* Evan Skolnick and Ioana Uricaru Ideal for students of Screenwriting and Screen Narrative as well as aspiring screenwriters wanting to provide theoretical context to their craft *The Chinese Cinema Book* Song Hwee Lim, Julian Ward, 2020-04-30 This revised and updated new edition provides a comprehensive introduction to the history of cinema in mainland China Hong Kong and Taiwan as well as to diasporic and transnational Chinese film making from the beginnings of cinema to the present day Chapters by leading international scholars are grouped in thematic sections addressing key historical periods film movements genres stars and auteurs and the industrial and technological contexts of cinema in Greater China

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