

Masterpieces Of Modernist Cinema

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noted film scholars analyze some of the most challenging films of the 20th century

casting fresh light on the renowned productions of auteurs like antonioni fellini and bresson and drawing out from the shadows a range of important but lesser known works screening modernism is the first comprehensive study of european art cinema s postwar heyday spanning from the 1950s to the 1970s andrás bílant kovács s encyclopedic work argues that cinematic modernism was not a unified movement with a handful of styles and themes but rather a stunning range of variations on the core principles of modern art illustrating how the concepts of modernism and the avant garde variously manifest themselves in film kovács begins by tracing the emergence of art cinema as a historical category he then explains the main formal characteristics of modern styles and forms as well as their intellectual foundation finally drawing on modernist theory and philosophy along the way he provides an innovative history of the evolution of modern european art cinema exploring not only modernism s origins but also its stylistic thematic and cultural avatars screening modernism ultimately lays out creative new ways to think about the historical periods that comprise this golden age of film

in film and literary modernism the connections between film modernist literature and the arts are explored by an international group of scholars the impact of cinema upon our ways of seeing the world is highlighted in essays on city symphony films avant garde cinema european filmmaking and key directors and personalities from charlie chaplin sergei eisenstein and alain renais to alfred hitchcock and mae west contributors investigate the impact of film upon t s eliot time and stream

a unique study of four major post war european films by four key auteurs which argues that these films exemplify film modernism at the peak of its philosophical reflection and aesthetic experimentation

cinema by design traces art nouveau's long history in films from various decades and global locales appreciating the movement's enduring avant garde aesthetics lucy fischer explains why an art movement embedded in modernist sensibilities can flourish in contemporary film through its visions of nature gender sexuality and the exotic

the komedi bioscoop traces the emergence of a local culture of movie going in the netherlands indies present day indonesia from 1896 until the first world war in 1914 it outlines the introduction of the new technology by independent touring exhibitors the constitution of a market for moving picture shows the embedding of moving picture exhibitions within the local popular entertainment scene and the dutch colonial authorities efforts to control film consumption and distribution focusing on the cinema as a social institution in which technology race and colonialism converged moving picture venues in the indies ranging from canvas or bamboo tents to cinema palaces of brick and stone are perceived as liminal spaces in which daily interactions across boundaries could occur within colonial indonesia's multi ethnic and increasingly polarized colonial society

arab modernism as world cinema explores the radically beautiful films of moroccan filmmaker moumen smihi demonstrating the importance of moroccan and arab film cultures in histories of world cinema addressing the legacy of the nahda or arab renaissance of the nineteenth and early twentieth century when arab writers and artists reenergized arab culture by engaging with other languages and societies peter limbrick argues that smihi's films take up the spirit of the nahda for a new age examining smihi's oeuvre which enacts an exchange of images and ideas between arab and non arab cultures limbrick rethinks the relation of arab cinema to modernism and further engages debates about the use of modernist forms by filmmakers in the global south this original study offers new routes for thinking about world cinema and modernism in the middle east and north africa and about arab cinema in the world

an examination of british film production in the late 1980s this text attempts to identify the cultural material context within which the film making process occurs exploring topics such as film technology finance and aesthetics

this is one of the finest freshest and most suggestive anthologies i ve come across in recent years stuart liebman city university of new york graduate center

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