



The Art Of Cinema

Nicolae Sfetcu



The Art Of Cinema:

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 **Museum**

Movies Haidee Wasson, 2005-05-27 In 1935 the foundation of the Film Library of the Museum of Modern Art in New York marked the transformation of the film medium from a passing amusement to an enduring art form Haidee Wasson maps the work of the MoMA film library as it pioneered the preservation of film promoted the concept of art cinema Art in Cinema Scott Macdonald, 2006 From 1946 until 1954 the San Francisco based film society Art in Cinema presented programs of independent film to audiences at the San Francisco Museum of Art and the University of California Berkeley Led by filmmaker Frank Stauffacher Art in Cinema s programs pioneered the promotion of avant garde cinema in America Scott MacDonald s Art in Cinema presents complete programs presented by the legendary society dozens of previously unavailable letters between Stauffacher his collaborators and filmmakers including Maya Deren Hans Richter Vincent Minelli and Man Ray a reprint of the society s original catalog which features essays by Henry Miller and others and a wide range of other remarkable historical documents A companion to Cinema 16 Temple a documentary history of the first west coast film society Art in Cinema provides cineastes students teachers and scholars with extensive and fascinating documentation of one of the most important film societies in American history Together or separately the books provide an indispensable reference source for the beginning of this country s love affair with independent film **The Long Take** Lutz Koepnick, 2017 In The Long Take Lutz Koepnick posits extended shot durations as a powerful medium for exploring different modes of perception and attention in our fast paced world of mediated stimulations Grounding his inquiry in the long takes of international filmmakers such as B la Tarr Tsai Ming liang Abbas Kiarostami Apichatpong Weerasethakul and Michael Haneke Koepnick

reveals how their films evoke wondrous experiences of surprise disruption enchantment and reorientation He proceeds to show how the long take has come to thrive in diverse artistic practices across different media platforms from the work of photographer Hiroshi Sugimoto to the screen based installations of Sophie Calle and Tacita Dean from experimental work by Francis Al s and Janet Cardiff to durational images in contemporary video games Deeply informed by film and media theory yet written in a fluid and often poetic style *The Long Take* goes far beyond recent writing about slow cinema In Koepnick s account the long take serves as a critical hallmark of international art cinema in the twenty first century It invites viewers to probe the aesthetics of moving images and to recalibrate their sense of time Long takes unlock windows toward the new and unexpected amid the ever mounting pressures of 24 7 self management Positioning Art Cinema Geoff King,2019-01-24 Art cinema occupies a space in the film landscape that is accorded a particular kind of value From films that claim the status of harsh realism to others which embody aspects of the tradition of modernism or the poetic art cinema encompasses a variety of work from across the globe But how is art cinema positioned in the film marketplace or by critics and in academic analysis Exactly what kinds of cultural value are attributed to films of this type and how can this be explained This book offers a unique analysis of how such processes work including the broader cultural basis of the appeal of art cinema to particular audiences Geoff King argues that there is no single definition of art cinema but a number of distinct and recurrent tendencies are identified At one end of the spectrum are films accorded the most heavyweight status offering the greatest challenges to viewers Others mix aspects of art cinema with more accessible dimensions such as uses of popular genre frameworks and exploitation elements involving explicit sex and violence Including case studies of key figures such as Michael Haneke Pedro Almod var and Jean Pierre and Luc Dardenne this is a crucial contribution to understanding both art cinema itself and the discourses through which its value is established *Melodrama, Masculinity and International Art Cinema* Alistair Fox,2022-10-04 This book presents a series of essays that reassess the role of melodrama in a number of touchstone films in the art cinema tradition that explore the subjective experience of a central male protagonist announcing the emergence of a genre that has progressively proliferated in contemporary cinema Case studies by such notable auteurs as Vittorio De Sica Satyajit Ray Vincente Minnelli Pier Paolo Pasolini Ingmar Bergman Fran ois Truffaut Jacques Demy Rainer Werner Fassbinder and Luca Guadagnino demonstrate how the art house male melodrama offers a vision of masculinity that is sexually fluid fragmented unstable and often incapacitated to the point of paralysis rather than the heroic stereotypes commonly found in popular genre cinema Beyond the Subtitle Mark Betz,2009 Examining European art films of the 1950s and 1960s Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography mired in outdated notions of nationalism and dragged down by decades of auteurist criticism Focusing on the cinemas of France and Italy Betz reveals how the flowering of European art films in the postwar era is inseparable from the complex historical and political frameworks of the time Adaptation and the New Art Film William H. Mooney,2022-05-07 Since the 1990s

the expropriation of canonical works of cinema has been a fundamental dimension of art film exploration Rainer Werner Fassbinder provides an early model of open adaptation of film classics followed ever more boldly by the Coen Brothers Chantal Akerman Alex Carax Todd Haynes Florian Henckel von Donnersmarck Baz Luhrmann and Olivier Assayas This book devotes chapters to each of these directors to examine how their films redeploy landmark precursors such as City Lights 1931 Citizen Kane 1941 Rome Open City 1945 All About Eve 1950 and Vertigo 1958 in order to probe our psychological philosophical and historical situations in a postmodern soci t du spectacle In broadly diverse ways each of these directors complicates received notions of the past and its representation while probing the transformative media evolution and dislocation of the present in film art and in society Film and Modern American Art Katherine Manthorne,2019-01-30 Between the 1890s and the 1930s movie going became an established feature of everyday life across America Movies constituted an enormous visual data bank and changed the way artist and public alike interpreted images This book explores modern painting as a response to and an appropriation of the aesthetic possibilities pried open by cinema from its invention until the outbreak of World War II when both the art world and the film industry changed substantially Artists were watching movies filmmakers studied fine arts the membrane between media was porous allowing for fluid exchange Each chapter focuses on a suite of films and paintings broken down into facets and then reassembled to elucidate the distinctive art film nexus at successive historic moments **Global Art Cinema** Rosalind Galt,Karl Schoonover,2010-04-14 Art cinema has for over fifty years defined how audiences and critics imagine film outside Hollywood but surprisingly little scholarly attention has been paid to the concept since the 1970s And yet in the last thirty years art cinema has flourished worldwide The emergence of East Asian and Latin American new waves the reinvigoration of European film the success of Iranian directors and the rise of the film festival have transformed the landscape of world cinema This book brings into focus art cinema s core internationalism demonstrating its centrality to understanding film as a global phenomenon The book reassesses the field of art cinema in light of recent scholarship on world film cultures In addition to analysis of key regions and films the essays cover topics including theories of the film image industrial aesthetic and political histories and art film s intersections with debates on genre sexuality new media forms and postcolonial cultures Global Art Cinema brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant provocative and in fact fundamental to contemporary film studies **Self-Projection** Linda Haverty Rugg,2014-03-01 In 1957 a decade before Roland Barthes announced the death of the author Fran ois Truffaut called for a new era in which films would resemble the person who made them and be even more personal than an autobiographical novel More than five decades on it seems that Barthes has won the argument when it comes to most film critics The cinematic author we are told has been dead for a long time Yet Linda Haverty Rugg contends not only that the art cinema auteur never died but that the films of some of the most important auteurs are intensely if complexly related to the lives and self images of their directors Self Projection explores how

nondocumentary narrative art films create alternative forms of collaborative self representation and selfhood The book examines the work of celebrated directors who plant autobiographical traces in their films including Truffaut Bergman Fellini Tarkovsky Herzog Allen Almod var and von Trier It is not simply that these directors and many others like them make autobiographical references or occasionally appear in their films but that they tie their films to their life stories and communicate that link to their audiences Projecting a new kind of selfhood these directors encourage identifications between themselves and their work even as they disavow such connections And because of the collaborative and technological nature of filmmaking the director s self projection involves actors audience and the machines and institution of the cinema as well Lively and accessible Self Projection sheds new light on the films of these iconic directors and on art cinema in general ultimately showing how film can transform not only the autobiographical act but what it means to have a self

Cultivating Extreme Art Cinema Simon Hobbs,2018-08-01 Using paratextual theory to address the accusations of gimmickry often directed towards extreme art films Cultivating Extreme Art Cinema focuses upon the DVD and Blu ray object analysing how sleeve designs blurbs and special features shape the identity of the film

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 Wiene 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

Modernism in the Narrative Cinema William Charles Siska,1980 *The Art of Movies* Nicolae Sfetcu,2014-05-06 Movie is considered to be an important art form films entertain educate enlighten and inspire audiences Film is a term that encompasses motion pictures as individual projects as well as in metonymy the field in general The origin of the name comes from the fact that photographic film also called filmstock has historically been the primary medium for recording and displaying motion pictures Many other terms exist motion pictures or just pictures or picture the silver screen photoplays the cinema picture shows flicks and commonly movies

Art in Cinema Art in Cinema Society,San Francisco Museum of Art,1947 A description of a film series presented at the San Francisco Museum of Art through the medium of the Art in Cinema Society

Exhibiting cinema in contemporary art Erika Balsom,2014-03-15 Whether it involves remaking an old Hollywood movie projecting a quiet 16mm film or constructing a bombastic multi screen

environment cinema now takes place not just in the movie theatre and the home but also in the art gallery and the museum. The author of this engaging study takes stock of this development offering an in depth inquiry into its genesis its defining features and the ramifications it has for art and cinema alike. Through the lens of contemporary art history she examines cinema studies great disciplinary obsession namely what cinema was is and will become in a digital future. *Jacques Ranciere and the Politics of Art Cinema* James Harvey, 2018-07-02. Drawing on case studies of films including Charlie Kaufman's *Synecdoche New York*, Nuri Bilge Ceylan's *Climates* and John Akomfrah's *The Nine Muses* this book asks to what extent is politics shaping art cinema. And in turn could art cinema possibly affect the political structure of the world as we know it.

The Formation of Chinese Art Cinema Li Yang, 2018-11-13. *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 Theology Justin Ponder, 2017-10-19. This book examines postmodern theology and how it relates to the cinematic style of Robert Bresson, Carl Theodor Dreyer, Ingmar Bergman and Luis Buñuel. Ponder demonstrates how these filmmakers forefront religious issues in their use of *mise en scène*. He investigates both the technical qualities of film flesh and its theological features. The chapters show how art cinema uses sound, editing, lighting and close ups in ways that critique doctrine's authoritarianism as well as philosophy's individualism to suggest postmodern theologies that emphasize community. Through this book we learn how the cinematic style of modernist auteurs relates to postmodern theology and how the industry of art cinema constructs certain kinds of film watching subjectivity.

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