



BEYOND THE SUBTITLE

Remapping European Art Cinema

MARK BETZ

Beyond The Subtitle Remapping European Art Cinema

Song Hwee Lim



Beyond The Subtitle Remapping European Art 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and 1960s Mark Betz argues that it is time for film analysis to move beyond prevailing New Wave historiography mired in outdated notions of nationalism and dragged down by decades of auteurist criticism Focusing on the cinemas of France and Italy Betz reveals how the flowering of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

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 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 communities 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 contexts 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 **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

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

Cinema and Language Loss Tijana Mamula, 2013 *Cinema and Language Loss* provides the first sustained exploration of the relationship between linguistic displacement and visuality in the filmic realm examining in depth both its formal expressions and theoretical implications Combining insights from psychoanalysis philosophy and film theory the author argues that the move from one linguistic environment to another profoundly destabilizes the subject s relation to both language and reality resulting in the search for a substitute for language in vision itself a reversal as it were of speaking into seeing The dynamics of this shift are particularly evident in the works of many displaced filmmakers which often manifest a conflicted interaction between language and vision and through this question the signifying potential and the perceptual ambiguities of cinema itself In tracing the encounter between cinema and language loss across a wide range of films from Billy Wilder s *Sunset Boulevard* to Chantal Akerman s *News from Home* to Michael Haneke s *Cach* Mamula reevaluates the role of displacement in postwar Western film and makes an original contribution to film theory and philosophy based on a reconsideration of the place of language in our experience and understanding of cinema

From Empire to the World Malini Guha, 2015-01-20 The study of globalization in cinema

assumes many guises from the exploration of global cinematic cities to the burgeoning world cinema turn within film studies which addresses the global nature of film production exhibition and distribution In this ambitious new study Malini Guha draws together these two distinctly different ways of thinking about the cinema interrogating representations of global London and Paris as migrant cinematic cities featuring the arrival settlement and departure of migrant figures from the decline of imperial rule to the global present Drawing on a range of case studies from contemporary cinema including the films of Michael Haneke Claire Denis Horace OvcY nd Stephen Frears Guha also considers their world cinema status in light of their reconfiguration of established forms of filmmaking from modernism to social realism An illuminating analysis of London and Paris in world cinema from the vantage point of migrant mobilities From Empire to the World explores the ramifications of this historical shift towards the global one that pertains in equal measure to cityscapes their representation as world cinema texts and to the rise of world cinema discourse within film studies itself

Taiwan Cinema as Soft Power

Song Hwee Lim, 2022 Why has Taiwanese film been so appealing to film directors critics and audiences across the world This book argues that because Taiwan is a nation without hard political and economic power cinema becomes a form of soft power tool that Taiwan uses to attract global attention to gain support and to build allies Author Song Hwee Lim shows how this goal has been achieved by Taiwanese directors whose films win the hearts and minds of foreign audiences to make Taiwan a major force in world cinema The book maps Taiwan s cinematic output in the twenty first century through the three keywords in the book s subtitle authorship transnationality historiography Its object of analysis is the legacy of Taiwan New Cinema a movement that begun in the early 1980s that has had a lasting impact upon filmmakers and cinephiles worldwide for nearly forty years By examining case studies that include Hou Hsiao hsien Ang Lee and Tsai Ming liang this book suggests that authorship is central to Taiwan cinema s ability to transcend borders to the extent that the historiographical writing of Taiwan cinema has to be reimagined It also looks at the scaling down of soft power from the global to the regional via a cultural imaginary called little freshness which describes films and cultural products from Taiwan that have become hugely popular in China and Hong Kong In presenting Taiwan cinema s significance as a case of a small nation with enormous soft power this book hopes to recast the terms and stakes of both cinema studies and soft power studies in academia

Global Neorealism Saverio Giovacchini, Robert Sklar, 2011-10-11 Contributions by Nathaniel Brennan Luca Caminati Silvia Carlorosi Caroline Eades Saverio Giovacchini Paula Halperin Neepa Majumdar Mariano Mestman Hamid Naficy Sada Niang Masha Salazkina Sarah Sarzynski Robert Sklar and Vito Zagarrio Intellectual cultural and film historians have long considered neorealism the founding block of post World War II Italian cinema Neorealism the traditional story goes was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of fascism Lasting from 1945 to the early 1950s neorealism produced world renowned masterpieces such as Roberto Rossellini s Roma citt aperta Rome Open City 1945 and Vittorio De Sica s Ladri di biciclette Bicycle Thieves 1947

These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema. This collection brings together distinguished film scholars and cultural historians to complicate this nation-based approach to the history of neorealism. The traditional story notwithstanding, the meaning and the origins of the term are problematic. What does neorealism really mean, and how Italian is it? Italian filmmakers were wary of using the term, and Rossellini preferred realism. Many filmmakers confessed to having greatly borrowed from other cinemas, including French, Soviet, and American. Divided into three sections, *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective. The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s. The second section discusses how this debate about realism was Italianized and coalesced into Italian neorealism and explores how critics and film distributors participated in coining the term. Finally, the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America, Africa, Asia, and the United States adjusted the style to their national and regional situations.

Another Steven Soderbergh Experience Mark Gallagher, 2013-04-15. How do we determine authorship in film, and what happens when we look in depth at the creative activity of living filmmakers rather than approach their work through the abstract prism of auteur theory? Mark Gallagher uses Steven Soderbergh's career as a lens through which to review screen authorship and offer a new model that acknowledges the fundamentally collaborative nature of authorial work and its circulation. Working in film, television, and digital video, Soderbergh is the most prolific and protean filmmaker in contemporary American cinema. At the same time, his activity typifies contemporary screen industry practice in which production entities, distribution platforms, and creative labor increasingly cross-pollinate. Gallagher investigates Soderbergh's work on such films as *The Limey*, *Erin Brockovich*, *Ocean's Eleven*, and its sequels *Solaris*, *The Good German*, *Che*, and *The Informant*, as well as on the *K Street* television series. Dispensing with classical auteurist models, he positions Soderbergh and authorship in terms of collaborative production, location filming, activity, dealmaking, and distribution, textual representation, genre, and adaptation work, critical reception, and other industrial and cultural phenomena. Gallagher also addresses Soderbergh's role as standard bearer for U.S. independent cinema following 1989's *sex lies and videotape*, as well as his cinephilic dialogues with different forms of U.S. and international cinema from the 1920s through the 1970s. Including an extensive new interview with the filmmaker, *Another Steven Soderbergh Experience* demonstrates how industries and institutions cultivate, recognize, and challenge creative screen artists.

Biopolitical Ethics in Global Cinema Seung-hoon Jeong, 2023. *Biopolitical Ethics in Global Cinema* takes a new approach to world cinema through critical theory. Whereas world cinema often refers to non-American films deemed artistic or peripheral, Seung-hoon Jeong examines its mapping frames: the territorial, national frame, the deterritorializing transnational frame, and the global frame. If world cinema studies have mostly displayed national cinemas and their transnational mutations, his global frame highlights two conflicting ethical facets of globalization: the soft ethical inclusion of

differences in multicultural neoliberal systems and their hard ethical symptoms of fundamentalist exclusion and terror Reflecting both global cinema draws attention to new changes in subjectivity and community that Jeong investigates in terms of biopolitical abjection and ethical agency In this frame the book explores a vast net of post 1990 films circulating in both the mainstream market and the festival circuit Jeong comparatively navigates these films highlighting less essentialist particularities than compatible localities that perform universal aspects of biopolitical ethics by centering the narrative of double death the abject as symbolically dead struggle for lost subjectivity or new agency until physically dying This narrative pervades global cinema from Hollywood blockbusters and European art films to Middle Eastern dramas and Asian genre films Ultimately the book renews critical discourses on global issues including multiculturalism catastrophe sovereignty abjection violence network nihilism and atopia through a core cluster of political ethical and psychoanalytic philosophies

Salaam Bollywood Vikrant Kishore,Amit Sarwal,Parichay Patra,2016-03-31 This book traces the journey of popular Hindi cinema from 1913 to contemporary times when Bollywood has evolved as a part of India s cultural diplomacy Avoiding a linear developmental narrative the book re examines the developments through the ruptures in the course of cinematic history The essays in the volume critically consider transformations of the Hindi film industry from its early days to its present self referential mode issues of gender dance and choreography Bombay cinema s negotiations with the changing cityscape and urbanisms and concentrate on its multifarious regional national and transnational implications in the 21st century One of the most comprehensive volumes on Bollywood this work presents an analytical overview of the multiple histories of popular cinema in India and will be useful to scholars and researchers interested in film and media studies South Asian popular culture and modern India as well as to cinephiles and general readers alike

The Palgrave Handbook of Contemporary Gothic Clive Bloom,2020-07-10 Simply put there is absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays Not only is it impossible to imagine a more comprehensive view of the subject most readers even specialists in the subject will find that there are elements of the Gothic genre here of which they were previously unaware Barry Forshaw Author of British Gothic Cinema and Sex and Film The Palgrave Handbook of Contemporary Gothic is the most comprehensive compendium of analytic essays on the modern Gothic now available covering the vast and highly significant period from 1918 to 2019 The Gothic sensibility over 200 years old embraces its dark past whilst anticipating the future From demons and monsters to post apocalyptic fears and ecological fantasies Gothic is thriving as never before in the arts and in popular culture This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world The chapters are written not only for those engaged in academic research but also to be accessible to students and dedicated followers of the genre Each chapter is packed with analysis of the Gothic in both theory and practice as the genre has mutated and spread over the last hundred years Starting in 1918 with the impact of film on the genre s development and moving through its many and varied

international incarnations each chapter chronicles the history of the gothic milieu from the movies to gaming platforms and internet memes television and theatre The volume also looks at how Gothic intersects with fashion music and popular culture a multi layered multi ethnic even a trans gendered experience as we move into the twenty first century *Sirens of Modernity* Samhita Sunya,2022-07-26 Opening Credits Akira Kurosawa a retrospective prologue Introduction Romance comedy and somewhat jazzy music Problems of translation world cinema as distribution history moving toward the City of love Hindustani lyrical genealogies Homosocialist co productions Pardesi 1957 contra Singapore 1960 Comedic crossovers and Madras money spinners Padosan s 1968 audiovisual apparatus Foreign Exchanges transregional trafficking through Subah O Sham 1972 Special features *Omnibus Films* David Scott Diffrient,2014-06-23 As the first book length exploration of internationally distributed multi director episode films Omnibus Films fills a considerable gap in the history of world cinema and aims to expand contemporary understandings of authorship genre narra 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 **Complicating Articulation in Art Cinema** Benedict Morrison,2021 What is film criticism for This book aims to answer this question It argues that art cinema s political effect is the result of indeterminacy and not character centric meaning **Negative, Nonsensical, and Non-Conformist** Peter A. Yacavone,2023-04-12 In the late 1950s Suzuki Seijun was an unknown anxious low ranking film director churning out so called program pictures for Japan s most successful movie studio Nikkatsu In the early 1960s he met with modest success in directing popular movies about yakuza gangsters and mild exploitation films featuring prostitutes and teenage rebels In this book Peter A Yacavone argues that Suzuki became an unlikely cinematic rebel and with hindsight one of the most important voices in the global cinema of the 1960s Working from within the studio system Suzuki almost single handedly rejected the restrictive filmmaking norms of the postwar period and expanded the form and language of popular cinema This artistic rebellion proved costly when Suzuki was fired in 1967 and virtually blacklisted by the studios but Suzuki returned triumphantly to the scene of world cinema in the 1980s and 1990s with a series of critically celebrated avant garde tales of the supernatural and the uncanny This book provides a well informed

philosophically oriented analysis of Suzuki's 49 feature films Is it French? Popular Postnational Screen Fiction from France Mary Harrod, Raphaëlle Moine, 2024-01-30 This book investigates the recently accelerated phenomenon of mainstream French film and serial television's remarkable popularity not only within but more novelly for European audiovisual narratives outside the domestic context Treating changes that have taken place in France's production landscape during the mass rollout of global streaming platforms as revelatory of broader tendencies in media production and circulation in Europe and beyond the collection explores emergent influential players Omar Sy Camille Cottin Alexandre Aja and Fanny Herrero companies such as Netflix and Gaumont and new genres identities and representations on screen It thus draws together a body of new research by international experts in French and European media production to analyse popular film and television series from France through a postnational lens with regards to both economic and institutional norms and to culture as a whole This book is available open access under a Creative Commons Attribution 4.0 International License via link.springer.com **Romancing Yesenia** Masha Salazkina, 2024-08-06 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more This book follows the production transnational circulation and reception of the highest grossing film in the history of Soviet exhibition the 1971 Mexican romance *Yesenia* The film adaptation of a telenovela based on a wildly popular graphic novel set during the Second Franco Mexican War became a surprise hit in the USSR selling more than ninety million tickets in the first year of its Soviet release alone Drawing on years of archival research renowned film scholar Masha Salazkina takes *Yesenia*'s unprecedented popularity as an entry point into a wide ranging exploration of the cultures of Mexico and the Soviet Union in the 1970s and of the ways in which popular culture circulated globally Paying particular attention to the shifting landscape of sexual politics *Romancing Yesenia* argues for the enduring importance and ideological ambiguities of melodramatic forms in global popular media

Decoding **Beyond The Subtitle Remapping European Art Cinema**: Revealing the Captivating Potential of Verbal Expression

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