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## KARLEE ODOM

*Studying French Cinema* Univ. Press of Mississippi

Women's Cinema in Contemporary Portugal brings together scholars from Portugal, UK and the USA, to discuss 14 women film directors in Portugal, focussing on their production in both feature film and documentary genres over the last half-century. It charts the specific cinematic visions that these women have brought to the re-emergence of Portuguese national cinema in the wake of the 1974 Revolution and African decolonisation, and to the growing internationalisation of Portugal's arguably 'minor' or 'small nation' cinema, with significant young women directors such as Leonor Teles achieving prominence abroad. The history of Portuguese women's cinema only begins systematically after the 1974 revolution and democratisation. This collection shows how female auteurs made their mark on Portugal's post-revolutionary conceptualisation of a differently 'national' cinema, through the ethnographic output of the late 1970s. It goes on to explore women's decisively gendered interventions in the cinematic memory practices that opened up around the masculine domain of the Colonial Wars in Africa. Feminist political issues such as Portugal's 30-year abortion campaign and LGBT status have become more visible since the 1990s, alongside preoccupations with global concerns relating to immigration, transit and minority status communities. The book also demonstrates how women have contributed to the evolution of soundscapes, the genre of essay cinema, film's relationship to the archive, and the adaptation of the written word. The result is a powerful, provocative and definitive challenge to the marginalisation of Portuguese female-directed film in terms of 'double minority'.

**Fifty Contemporary Film Directors** Bloomsbury Publishing USA

Taking a text-led approach, with the emphasis on more recent popular films, *Studying French Cinema* is directed at non-specialists such as students of French, Film Studies, and the general reader with an interest in post-war French cinema. Each of the chapters focuses on one or more key films from the ground-breaking films of the nouvelle vague (*Les 400 coups*, 1959) to contemporary documentary (*Etre et avoir*, 2002) and puts them into their relevant contexts. Depending on the individual film, these include explorations of childhood, adolescence and coming of age (*Les 400 coups*, *L'Argent de poche*); auteur ideology and individual style (the films of Jean-Luc Godard and Agnes Varda); the representation of recent French history (*Lacombe Lucien* and *Au revoir les enfants*); transnational production practices (*Le Pacte des loups*); and popular cinema, comedy and gender issues (e.g. *Le Diner de cons*). Each film is embedded in its cultural and political context. Together, the historical discussions provide an overview of post-war French history to the present. Useful suggestions are made as to studies of related films, both those discussed within the book and outside.

**Francophone Belgian Cinema** Indiana University Press

Beginning with his first film *Reconstruction*, released in 1970, Theo Angelopoulos's notoriously complex cinematic language has long explored Greece's contemporary history and questioned European culture and society. *The Cinematic Language of Theo Angelopoulos* offers a detailed study and critical discussion of the acclaimed filmmaker's cinematic aesthetics as they developed over his career, exploring different styles through which Greek and European history, identity, and loss have been visually articulated throughout his oeuvre, as well as his impact on both European and global cinema.

*Italian Science Fiction* Manchester University Press

*A Companion to Contemporary French Cinema* presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day. Features original contributions from top film scholars relating to all aspects of contemporary French cinema Includes new research on matters relating to the political economy of contemporary French cinema, developments in cinema policy, audience attendance, and the types, building, and renovation of theaters Utilizes groundbreaking research on cinema beyond the fiction film and the cinema-theater such as documentary, amateur, and digital filmmaking Contains an unusually large range of methodological approaches and perspectives, including those of genre, gender, auteur, industry, economic, star, postcolonial and psychoanalytic studies Includes essays by important French cinema scholars from France, the U.S., and New Zealand, many of whose work is here presented in English for the first time

*A Cinema of Poetry* Bloomsbury Publishing

This book explores Italian science fiction from 1861, the year of Italy's unification, to the present day, focusing on how this genre helped shape notions of Otherness and Normalness. In particular, *Italian Science Fiction* draws upon critical race studies, postcolonial theory, and feminist studies to explore how migration, colonialism, multiculturalism, and racism have been represented in genre film and literature. Topics include the role of science fiction in constructing a national identity; the representation and self-representation of "alien" immigrants in Italy; the creation of internal "Others," such as southerners and Roma; the intersections of gender and race discrimination; and Italian science fiction's transnational dialogue with foreign science fiction. This book reveals that though it is arguably a minor genre in Italy, science fiction offers an innovative interpretive angle for rethinking Italian history and imagining future change in Italian society.

*Fatih Akin's Cinema and the New Sound of Europe* Cambridge University Press

*Spanishness in the Spanish Novel and Cinema of the 20th-21st Century* is an exploration of the general concept of "Spanishness" as all things related to Spain, specifically as the multiple meanings of "Spanishness" and the different ways of being Spanish are depicted in 20th-21st century literary and cinematic fiction of Spain. This book also represents a call for a re-evaluation of what being Spanish means not just in post-Franco Spain but also in the Spain of the new millennium. The reader will find treatments of some of the crucial themes in Spanish culture such as immigration, nationalisms, and affiliation with the European Union as well as many others of contemporary relevance such as time, memory, and women studies that defy exclusivist and clear-cut single notions of Spanishness. These explorations will help contextualize what it means to be Spanish in present day Spain and in the light of globalization while also dissipating stereotypical notions of Spain and Spanishness.

*The Legacy of the New Wave in French Cinema* Bloomsbury Publishing USA

In *Fatih Akin's Cinema and the New Sound of Europe*, Berna Gueneli explores the transnational works of acclaimed Turkish-German filmmaker and auteur Fatih Akin. The first minority director in Germany to receive numerous national and international awards, Akin makes films that are informed by Europe's past, provide cinematic imaginations about its present and future, and engage with public discourses on minorities and migration in Europe through his treatment and representation of a diverse, multiethnic, and multilingual European citizenry. Through detailed analyses of some of Akin's key works—*In July*, *Head-On*, and *The Edge of Heaven*, among others—Gueneli identifies Akin's unique stylistic use of multivalent sonic and visual components and multinational characters. She argues that the soundscapes of Akin's films—including music and multiple languages, dialects, and accents—create an "aesthetic of heterogeneity" that envisions an expanded and integrated

Europe and highlights the political nature of Akin's decisions regarding casting, settings, and audio. At a time when belonging and identity in Europe is complicated by questions of race, ethnicity, religion, and citizenship, Gueneli demonstrates how Akin's aesthetics intersect with politics to reshape notions of Europe, European cinema, and cinematic history.

[Digital Platforms and Feminist Film Discourse](#) Rutgers University Press

Over the past decade, as digital media has expanded and print outlets have declined, pundits have bemoaned a "crisis of criticism" and mourned the "death of the critic." Now that well-paying jobs in film criticism have largely evaporated, while blogs, message boards, and social media have given new meaning to the saying that "everyone's a critic," urgent questions have emerged about the status and purpose of film criticism in the twenty-first century. In *Film Criticism in the Digital Age*, ten scholars from across the globe come together to consider whether we are witnessing the extinction of serious film criticism or seeing the start of its rebirth in a new form. Drawing from a wide variety of case studies and methodological perspectives, the book's contributors find many signs of the film critic's declining clout, but they also locate surprising examples of how critics—whether moonlighting bloggers or salaried writers—have been able to intervene in current popular discourse about arts and culture. In addition to collecting a plethora of scholarly perspectives, *Film Criticism in the Digital Age* includes statements from key bloggers and print critics, like Armond White and Nick James. Neither an uncritical celebration of digital culture nor a jeremiad against it, this anthology offers a comprehensive look at the challenges and possibilities that the Internet brings to the evaluation, promotion, and explanation of artistic works.

[Auteur Theory and My Son John](#) Taylor & Francis

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.

[Performing Authorship](#) Intellect (UK)

This book explores the space of queer documentary through the modernist optic of Marcel Proust's 'lieu factice' (artificial place), a perspective that problematizes the location of place in a post-postmodern world with a dispersed sense of the real. The practice of queer documentary in France and Italy, from the beginning of the new millennium onwards, is seen to re-write the coherence of 'place' through a range of emerging queer realities. Proposing the post-queer as a way of contending with the spatial dynamics of these contexts, analysis of key texts positions place as mourned, conceded and intersectional. The performance of place as agency is considered through the notional film, the radical archive of documentary, the enactment of politics, queer indeterminacy and a phenomenology of the object, the frame and queer mobility. The central themes of family, gender, dis/location, in/visibility and re/presentation question blind investment in the integrity of being emplaced.

[Film Criticism in the Digital Age](#) Manchester University Press

Examination of how the exploration of female subjectivity by selected French and British women film-makers has expanded and reinvigorated the "language" of contemporary cinema.

[The Body and the Screen](#) Springer

This book explores the significance of Shakespeare in contemporary world cinema for the first time. Mark Thornton Burnett draws on a wealth of examples from Africa, the Arctic, Brazil, China, France, India, Malaysia, Mexico, Singapore, Tibet, Venezuela, Yemen and elsewhere.

[Brutal Intimacy](#) Edinburgh University Press

This book explores the phenomenon of V-Cinema, founded in Japan in 1989 as a distribution system for direct-to-video movies which film companies began making having failed to recoup their investment in big budget films. It examines how studios and directors worked quickly to capitalize on niche markets or upcoming and current trends, and how as a result this period of history in Japanese cinema was an exceptionally diverse and vibrant film scene. It highlights how, although the V-Cinema industry declined from around 1995, the explosion in quantity and variety of such movies established and cemented many specific genres of Japanese film. Importantly the book argues that film scholars who have long looked down on video as a substandard medium without scholarly interest have been wrong to do so, and that V-Cinema challenges accepted notions of cultural value, providing insight into the formation of cinematic canons and inviting us to rethink what is meant by "Japanese cinema".

[Art Cinema and Neoliberalism](#) Routledge

Despite centuries of Catholic conservatism, Spain stands among the Western countries that have recently embraced non-traditional families. A decline in the dominance of extended families, the upswing in single-parent households, and an increase in the number of working mothers have all transformed what it means to be a "Spanish family." Many factors have prompted this change, including the end of Franco's dictatorship, the liberalization of society, economic reforms, Spanish feminism, and recent Socialist constitutional reforms recognizing the rights of same-sex partners. This collection of essays examines how authors, filmmakers and playwrights are engaging with changes to Spanish culture, exploring the very redefining of Spanish society.

[The Global Auteur](#) Columbia University Press

Fragile yet powerful, macho yet transgressive, Jacques Audiard's films portray disabled, marginalised or otherwise non-normative bodies in constant states of crisis and transformation. Jacques Audiard is the first book on the cinema of one of the most important French directors working today. It studies his screenwriting background, his collaborative practices and his use of genre motifs alongside his reputation as a celebrated French auteur. Using the motif of border-crossing – both physical and symbolic – the book explores how Audiard's films construct and transcend boundaries of many forms. Focusing on the representation of the physical body, French society and broader transnational contexts, it reveals how Audiard's cinema occupies a space both within and beyond the imaginary of French cinema.

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[Hollywood's Artists](#) Bloomsbury Publishing

Today, the director is considered the leading artistic force behind a film. The production of a Hollywood movie requires the labor of many people, from screenwriters and editors to cinematographers and boom operators, but the director as author of the film overshadows them all. How did this concept of the director become so deeply ingrained in our understanding of cinema? In *Hollywood's Artists*, Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America (DGA). Guided by Frank Capra's mantra "one man, one film," the Guild has portrayed its director-members as the creators responsible for turning Hollywood entertainment into cinematic art. Wexman details how the DGA differentiated itself from other industry unions, focusing on issues of status and creative control as opposed to bread-and-butter concerns like wages and working conditions. She also traces the Guild's struggle for creative and legal power, exploring subjects from the language of on-screen credits to the House Un-American Activities Committee's investigations of the movie industry. Wexman emphasizes the gendered nature of images of the great director, demonstrating how the DGA promoted the idea of the director as a masculine hero. Drawing on a broad array of archival sources, interviews, and theoretical and sociological insight, *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large.

[East Asian Film Stars](#) John Wiley & Sons

The newest volume in the *Film Theory in Practice Series*, *Auteur Theory and My Son John* offers a concise introduction to authorship and auteur theory in jargon-free language. The book goes on to show this theory can be deployed to interpret Leo McCarey's notorious but undervalued film *My Son John*, which critics deemed a clear-cut failure, and the auteurists declared a masterpiece. James Morrison traces the development of auteur theory through its emergence in the pages of the French film journal *Cahiers du cinéma* and the complex permutations it undergoes subsequently. This history will help students and scholars who are eager to learn more about this important area of film theory. The analysis of *My Son John* shows how auteur theory enables modes of interpretation and discovers levels of meaning otherwise unavailable.

[The Cinematic Language of Theo Angelopoulos](#) Edinburgh University Press

*A Cinema of Poetry* brings Italian film studies into dialogue with fields outside its usual purview by showing how films can contribute to our understanding of aesthetic questions that stretch back to Homer. Joseph Luzzi considers the relation between film and literature, especially the cinematic adaptation of literary sources and, more generally, the fields of rhetoric, media studies, and modern Italian culture. The book balances theoretical inquiry with close readings of films by the masters of Italian cinema: Roberto Rossellini, Vittorio De Sica, Luchino Visconti, Michelangelo Antonioni, Federico Fellini, Pier Paolo Pasolini, Bernardo Bertolucci, and others. Luzzi's study is the first to show how Italian filmmakers address such crucial aesthetic issues as the nature of the chorus, the relation between symbol and allegory, the literary prehistory of montage, and the place of poetry in cinematic expression—what Pasolini called the "cinema of poetry." While Luzzi establishes how certain qualities of film—its link with technological processes, capacity for mass distribution, synthetic virtues (and vices) as the so-called total art—have reshaped centuries-long debates, *A Cinema of Poetry* also explores what is specific to the Italian art film and, more broadly, Italian cinematic history. In other words, what makes this version of the art film recognizably "Italian"? "A thought-provoking and well-written investigation of the role of history and realism in Italian cinema and the role played by the centuries-long tradition of poetry (or more precisely, poesis) in this quest."—*H-Italy* "Ambitious, inventive, learned . . . *A Cinema of Poetry* . . . brilliantly analyzes the art in the art film by showing how Italian cinema uses a chorus or expresses itself through allegory . . . This impressively intelligent re-description of the tradition surely takes its place alongside other necessary histories of Italian cinema."—Choice Joseph Luzzi is a professor of comparative literature at Bard College. He is the author of *Romantic Europe* and *The Ghost of Italy*, which received the MLA's Scaglione Prize for Italian Studies; *My Two Italies*, a *New York Times* Book Review Editors' Choice; and *In a Dark Wood: What Dante Taught Me about Grief, Healing, and the Mysteries of Love*.

[The Bible on Television](#) Bloomsbury Publishing USA

In this edited volume, an international ensemble of scholars looks at how the world's various cinemas, including Asia, Africa, Latin America, Europe, and the U.S., have variously performed, contested, and reinforced the worldwide transition to neoliberalism. Grounded in Marxist theory, the volume considers how the contradictions of capital, both as culture and commerce, have played out globally in contemporary media culture.

[In the Dark Room](#) JHU Press

The digitised spectacles conjured by a word like 'blockbuster' may create a certain cognitive dissonance with received ideas about French cinema - long celebrated as a model for philosophical, economic and aesthetic resistance to globalised popular culture. While the Gallic 'cultural exception' remains a forceful current to this day, this book shows how the onslaught of Hollywood mega-franchises and new media platforms since the 1980s has also provoked an overtly commercialised response from French producers eager to redefine the stakes and scope of their own traditions. From English-language action vehicles like *Valrian* and *the City of a Thousand Planets* (Besson, 2017) to revisionist historical films like *Of Gods and Men* (Beauvois, 2011) and crowd-pleasing comedies like *Intouchables* (Toldano & Nakache, 2011), the variously filiated 'local blockbusters' from contemporary France brim with the seeds of cultural contradiction, but also with the energy of a forceful counter-history. Cutting across a swath of recent French-produced cinema, *French Blockbusters* offers the first book-length consideration of the theoretical implications, historical impact and cultural consequences of a recent grouping of popular films that are rapidly changing what it means to make - or to see - a 'French' film today.