

Films in France and many parts of Europe were being made as early as before the nineteen-hundreds, but it wasn't until around the twenties (same time as America) that a film industry was born there. For other continents it took a little longer to adjust. Two movements from France are the surrealist movement and the Film d'Art Movement. Surrealism was a avant-garde movement in the arts based on the subconscious mind. Two female directors that were famous for that type of filmmaking were Germaine Delac and Marie Epstein. The Film d'Art movement was a way to get stage productions into movies, which didn't work out so well because the actors they chose were stage performers, not movie stars, and the films were just plain dull. So, you could say the movement left at a dead end (Dixon and Foster 53). Meanwhile, Germany was experiencing it's Golden Age, with a series of brilliant silent films. They were also undergoing a movement much like Film d'Art called Autoren Film, meaning "The Author's Film" (Dixon and Foster 78-79). In Russia, filmmaking was helping politically, with agitprop, which was basically communist propaganda to bring the Bolshevik Revolution across the country (Dixon and Foster 70-71).

In the thirties and forties, filmmaking was growing but World War I and II were also. France was under occupation of the Nazis, so filmmakers there did not have as much freedom as they would have liked. The film industry during this time was called Occupation Cinema (Dixon and Foster 146-148). But, believe it or not, the Nazis were very fond of film. In Germany, a man named Joseph Goebbels was a huge Nazi supporter, who made his films directly for Hitler (Dixon and Foster 153-155) In England, filmmaking was flourishing. Ealing Studios was created, which would soon become a big deal for making many different genre films, but under Occupation Cinema they were all popular for showing British sensibilities, in order to get people

through the war (Dixon and Foster 153). Documentary films there were also favored, with filmmakers like Humphrey Jennings and Mary Field (Dixon and Foster 152-153). In Italy during the thirties and forties, filmmaking was a time for neorealism, and fascism. Neorealism was a type of filmmaking that emphasized what was really there rather than our idealisms. It would continue to become more and more popular as the years went on. Two filmmakers that used both of those techniques in their films were Roberto Rossellini and Luchino Visconti (Dixon and Foster 168-170). India was also growing populat in films with their new industry called Bollywood that would soon rival Hollywood, and made mostly musicals based on Western ideas and indigenous culture (Dixon and Foster 163-164).

The new Ealing Comedies made by Ealing Studios were very popular during postwar cinema. Also things like Hammer Horror, Carry-On Comedies, and St. Trinian films gave the people of England enough entertainment to distract them from what was going on in the rest of the world after the war. Hammer Horror was a new type of horror film that usually included science fiction, and Carry-On Comedies were films that included lots of slapstick and gags, while the St. Trinian Films was a comedy series based on cartoons (Dixon and Foster 219-222). France just before the New Wave was filled with filmmakers such as Isidore Isou, Jacqueline Audry, and René Clement, each of them leading up to the new type of cinema in the next decade. Germany, on the other hand, was still trying to get over the war, and was making simple films with escapism, and “rubble films,” which was literally just clips showing how badly Germany was hit by the war with buildings and monuments falling apart (Dixon and Foster 233-234).

In the sixties, suddenly cinema blew up all over the world. It all started with France, with directors such as Eric Rohmer, Chris Marke, Louis Malle, and Jacques Rivette. It soon spread,

and created more ideas on how film can be made. In Germany, directors like Jean-Marie Straub and Danièle Huillet (two partners in filmmaking), and Rainer W. Fassbinder helped contribute to Das Neue Kino, the German version of the New Wave (Dixon and Foster 271-274). Mexico and Latin America was also starting to catch up with cinema industry, and had its own version of the New Wave, Cinema Novo, that originated in Brazil. Mexico was having a bit of an artistic and commercial decline, but a man named Luis Buñuel changed that with his own artistic style, though he moved around quite a bit and isn't entirely known as a Mexican filmmaker (Dixon and Foster 61-62 and 291-293). In England, a documentary film movement was going on called the Free Cinema movement, and in London, a movement that supported gay rights and hedonism, known as Swinging London (Dixon and Foster 264-269). As the sixties moved into the seventies, the outburst in filmmaking would continue, this was only the beginning.

By the time of modern cinema (seventies to two-thousands), pretty much every large civilization had created its own prospering film industry. Turkey was having something called Dogme 95, which was started by Danish directors to basically limit artistic freedom by coming up with a list of rules film should follow. Obviously, that didn't work because film is a type of art, and should have as much artistic freedom as possible (Dixon and Foster 348-250). The Polish were encountering the Solidarity movement, in which almost every film they made was political (Dixon and Foster 324-325). In another part of the world in Iran, the filmmaking industry was having a renaissance, with filmmakers such as Mohsen Makhmalbaf and Jafar Panahi, and all the way in Australia, where filmmaking would somewhat compete with Hollywood, they had directors including Baz Luhrmann, Phillip Noyce, and Bruce Beresford. Many countries in Asia were also experiencing an abundance in film. The outcome of the Beijing

film Academy was allowing many students in Fifth Generation China to become directors (Dixon and Foster 338-339). Furthermore, a new genre in filmmaking was becoming very well liked in Asia, which was the action film. It formed its own type of culture in a way (Dixon and Foster 336-337). So nowadays, our film production all over the world has become huge, and one of the most important aspects of our lifestyle. But an important part of film production is how the film is fabricated, and what styles people have used to make films worth watching. This two parts, together, could be what has been shaping film history.