

THE FILM D'ART MOVEMENT IN FRANCE was created to emphasize using theatrical productions for films. It did not last long because of the lack of artistic value in the films. “The *film d'art* actually represented a drastic step backward in the evolution of the motion picture as an art form, for all its cultural pretensions” (Dixon and Foster 53). Most of the time, they were dull, and unexciting, but they did cause filmmakers to realize how film should be made, by doing the opposite. An example of a film during that era was *L'Assassinat du duc de Guise* or *The Assassination of the Duke of Guise*.

AUTORENFILM was basically identical to the *film d'art* movement, but took place in Germany. *Autorenfilm* means “the author’s film,” because its goal was to make movies out of plays by popular German writers. These were considered to be much more successful than in France, one of these being *Der Student von Prag* or *The Student of Prague*, by Stellan Rye and Paul Wegner.

SURREALISM IN FRANCE greatly impacted the film industry, so much that it could in some ways be thought of as a film movement. René Clair is one of the founders of the Surrealist movement in France. Like many others during the movement, he experimented with numerous different techniques. One of his earlier films was *Sous les toits de Paris*, or *Under the Roofs of Paris*, which was a musical about Parisian street life. This film was more traditional, but many of his other films defied all logic, as did many other surrealists.

ESCAPISM was extremely important in the Hollywood industry during the thirties, because of the Great Depression and the problems it caused. Many people spent most of their time at theaters, especially with the lack of jobs, they provided an inexpensive form of entertainment. Escapism is a type of fantasy, that keeps the conscience away from unhappy or disturbing thoughts, so movies with plots like that could keep people away from the despair and desolation going on in the outside world. For instance, the *Mickey Mouse Cartoons*—animated shorts that easily made people laugh.

FRENCH OCCUPATION CINEMA took place while Paris was under occupation of the Nazis. So, even though their freedom was rather limited, French filmmakers were still able to create great films, just before the New Wave would happen and change everything. A film during this period was

Le Corbeau or *The Raven*, by Henri-Georges Clouzot, that made a big deal in French society because of its pessimistic view of humanity. Clouzot was even banned from making films for a while because of it, mainly since all the other films during the French occupation cinema were escapism, and weren't as brutal.

ITALIAN NEOREALISM was the first most salient film movement after World War II, that was essentially based off of verisimilitude, rather than our idealisms. It was much like the opposite of escapism, and many amazing films came out of this movement. Federico Fellini was an Italian Neorealist director, who started out as a cartoonist, and developed an interest in film after writing scripts for radio programs. He has won multiple Academy Awards for Best Foreign Language film, including *Le Notti di Cabiria*, or *Nights of Cabiria*. The film is about an easygoing female prostitute, treated poorly by many but maintains an optimistic attitude.

FILM NOIR rose in prominence in the American Film industry during the late forties because of the effect of the war in Hollywood. Film noir is a film aesthetic that usually exhibits fatalism, pessimism, betrayal and violence. One of these was *Nobody Lives Forever*, by Jean Negulesco, which involves con men and murder, and is said to capture the aspects of film noir perfectly. The style of film continued on into the fifties because of the Cold War, but the forties was definitely thought of as Hollywood's Golden Age.

THE FRENCH NEW WAVE completely changed cinema all over the world, starting in the late fifties. Jean Luc-Godard was by far the most popular filmmaker of the French New Wave, who experimented mainly with different types of narrative structure. *Le Petit Soldat* or *The Little Soldier*, for instance, shows very intense scenes that demonstrate strong political beliefs through social commentary and violence. For a while, no company would release it because of the explicit and powerful segments, but after some arrangements, he was able to show the film, and it became a hit. Agnès Varda is considered the first director of the French New Wave, but wasn't able to release many of her films because of sexism towards women during the fifties. Her first and only film during that time period was *La Pointe Courte*, about a couple living in La Pointe Courte, France. Her style was incredible, using parallel editing to shadow two narrative strands concurrently.

DAS NEUE KINO was the German version of the French New Wave, that lasted a long time but started much later. Two famous filmmakers during this period were Jean-Marie Straub, and Danièle Huillet, who were both French but moved to Germany to get away from France's army, and worked together as husband and wife. One of their most famous films is *Chronik der Anna Magdalena Bach* or *The Chronicle of Anna Magdalena Bach*. The film is about Johann Sebastian Bach's life, shot on actual locations of his existence. It was difficult to make because the directors had very resplendent plans for it, but it ended up being a hit all over the world.

CINEMA NOVO was the Latin American version of the New Wave. It was probably the first time Latin American cinema was truly advancing, because for a long time the industry was stuck. The beginning of Cinema Novo is said to have started with a man named Glauber Rocha, in Brazil. *Deus e o Diabolo na Terra do Sol* or *Black God, White Devil* is one of his best films, about a man on the run with his wife after they commit murder, following a saint who is supposed to give them support. Many other films continued to get better after this one, and Rocha made several more that were just as good.