
FILM MOVEMENTS



Early Experimental Cinema

U.S., France, England
(1893-1903)

For centuries, humans had experimented with what would become the two key elements of cinema: the projection of images using light (such as with the camera obscura and the Magic lantern); and the illusion of motion created by exploiting the optical phenomenon called "persistence of vision" (such as with the zoetrope, introduced in the 1830s). The invention and spread of photography in the mid-19th century provided the key missing element.

Even from here, the "birth" of the movies was actually a gradual process of evolution with many blind alleys and crisscrossing paths. It involved a number of individuals in Europe, the United Kingdom, and the United States, who, from the 1860s on, worked on often similar inventions with varying degrees of success. Eadward Muybridge, Louis Le Prince and Ottomar Anschütz were among those who designed pioneering machines for projection of rapidly moving images. George Eastman, the American founder of Eastman Kodak, Hannibal Goodwin and William Friese Greene all worked on early prototypes of motion picture film.

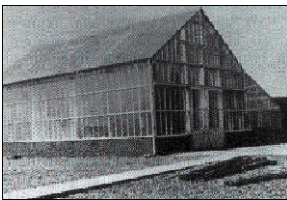
W.K. Laurie Dickson, a researcher at the Edison Laboratories, is credited with the invention of a practicable form of celluloid strip containing a sequence of images, the basis of a method of photographing and projecting moving images. In 1894, Thomas Edison introduced to the public the Kinetograph, the first practical moving picture camera, and the Kinetoscope. The latter was a cabinet in which a continuous loop of film (powered by an electric motor) was projected by a lamp and lense onto a glass. The spectator viewed the image through an eye piece. Kinetoscope parlours were supplied with fifty-foot film snippets shot by Dickson, in their "Black Maria" studio. These films were usually short sequences by acrobats, music hall performers, and also included boxing demonstrations. Kinetoscope Parlours soon spread to Europe, and aroused a great deal of interest.

Edison believed that he had a monopoly position on moving pictures, as he was the only one with a camera. Two Greek entrepreneurs called upon Robert Paul, a British electrician and scientific instrument maker of Hatton garden, London. They asked him to build a number of replicas of a kinetoscope that they had acquired. To his amazement, he found that Edison had not patented this invention in Britain, and he went on to produce a number on his own account. One of these was supplied to Georges Melies, and aroused his interest in the possibilities of

film. As films for these machines were in short supply, Paul, with the assistance of Birt Acres invented a camera. One of their first films was of the Derby, won by the Prince of Wales's horse.

Edison had not initiated the idea of projection nor transmission of films; but had merely intended to display them in individual viewers. However, Paul hit upon the idea, and invented a film projector, giving his first public showing in 1895. about the same time, Auguste and Louis Lumière, also inspired by the kinetoscope, invented the cinematograph, a portable, three-in-one camera, developer/printer, and projector. In France in late 1895, the Lumière brothers began exhibitions of projected films before the paying public. They sparked the move from single-viewer units to projection (Cook, 1990), and quickly became Europe's leading producers of the new medium. Even Edison joined the burgeoning projection trend with the Vitascope within less than six months. Nikola Tesla, who worked with Edison at one time, invented the radio (credited to him post-humously by the US Patent Office) along with the Tesla coil used in Marconi's radio telegraph, and he claimed that one of its benefits of radio would be the democratisation of information including projecting duplicated moving images in every house in the world, king or pauper, thus successfully predicting television before the first movies were even made.

The movies of the time were seen mostly via temporary storefront spaces and travelling exhibitors or as acts in vaudeville programs. A film could be under a minute long and would usually present a single scene, authentic or staged, of everyday life, a public event, a sporting event or slapstick. There was little to no cinematic technique: no editing and usually no camera movement, and flat, stagey compositions. But the novelty of realistically moving photographs was enough for a motion picture industry to mushroom before the end of the century, in countries around the world.



Brighton School

England
(1896-1905)

Brighton School (1896-1905) The most notable of all the British filmmakers during the first few years of cinema.

Based in and around the seaside town the group's principle members were George A. Smith and James Williamson.

Brighton and Hove the conjoined towns were one of the pioneer centres for cinema and film development. The new industry was talked and written about as a local phenomenon right from the start, which must have increased local awareness. Film shows took place as early as 1895, within months of the Lumières' first demonstrations. Even before that, William Friese-Greene had

been experimenting, as memorably recreated in the film *The Magic Box*, made to coincide with the Festival of Britain in 1951.

Several of the important pioneers lived and worked here—William Friese-Greene, Esmé Collings, James Williamson, George Albert Smith—perhaps demonstrating the proposition that a critical mass of interest and talent in one place drives technology forward.

Others filmed or settled here: Robert Paul and Charles Urban among the most notable. In later years, a number of of the greatest British actors and actresses lived in Brighton, including Laurence Olivier and Flora Robson.

Some of the earliest studios were built here and, given the proximity of the area to London and its popularity over the previous century since the Prince Regent made a home in Brighton, it is unclear exactly why it did not continue to develop as the centre of the British film industry—in preference (or addition) to the Elstree/Borehamwood area.



Classical Hollywood Silent Cinema

U.S.
(1908-1927)

Classic Hollywood Silent Cinema (1908-1927) a term used in film history, designates both a visual and sound style for making motion pictures and a mode of production that arose in the American film industry of the 1910s and 1920s.

While the boundaries are vague, the Classical era is generally held to begin in 1915 with the release of *The Birth of a Nation*. The end of the classical period is considered to be the 1960s, after which the movie industry changed dramatically and a new era (the **post-classical** or the New Hollywood era) can be said to have begun. Some critics divide this era into pre-Code and post-code Hollywood, referring to the Hays Code.

Classical style is fundamentally built on the principle of continuity editing or "invisible" style. That is, the camera and the sound recording should never call attention to themselves (as they might in a modernist or postmodernist work).

The mode of production came to be known as the Hollywood studio system and the star system, which standardized the way movies were produced. All film workers (actors, directors, etc.) were employees of a particular film studio. This resulted in a certain uniformity to film style: directors were encouraged to think of themselves as employees rather than artists, and hence auteurs did not flourish

(although some directors, such as Alfred Hitchcock and Orson Welles, fought against these restrictions).

The end of Hollywood classicism came with the collapse of the studio system, the growing popularity of auteurism among directors, and the increasing influence of foreign films and independent filmmaking, which brought greater variety to the movies, although some would argue that the level of craftsmanship in filmmaking declined.

Some historians believe we are now in a 'post-classical' era in which movies are very different from Classical Hollywood. Others argue that the differences are superficial and that the basic methods of storytelling have not actually changed that much.



French Impressionism

France
(1918-1930)

French Impressionism was dominated by intimate deep psychological narratives, French Impressionism was made up of a young group of directors in Post World War I France. Deriving its name for the Painting movement, the loosely knit group of directors. Support by French film industries attempt to win back market from foreign and US films, Directors like Abel Gance, Louis Delluc, Germaine Dulac, Marcel L'Herbier, and Jean Epstein were more theoretical and ambitious than their older counterparts and the two major firms Pathe Freres and Leon Gaumont. Impressionist films manipulate plot time and subjectivity and the registering of characters mental states, dreams, fantasies, etc.



German Expressionism

Germany
(1919-1926)

German Expressionism (1919-1926) also referred to as Expressionism in filmmaking, developed in Germany (especially Berlin) during the 1920s. During the period of recovery following World War I, the German film industry was booming, but because of the hard economic times filmmakers found it difficult to create movies that could compare with the lush, extravagant features coming from Hollywood.

The filmmakers of the German UFA studio developed their own style, by using symbolism and mise en scène to insert mood and deeper meaning into a movie.

The first Expressionist films, notably *The Cabinet of Dr. Caligari* (1920), *The Golem* (1915), and *Nosferatu* (1922) were highly symbolic and deliberately surrealistic portrayals of filmed stories. The dada movement was sweeping across the artistic world in the early 1920s, and the various European cultures of the time had embraced an ethic of change, and a willingness to look to the future by experimenting with bold, new ideas and artistic styles. The first Expressionist films made up for a lack of lavish budgets by using set designs with wildly non-realistic, geometrically absurd sets, along with designs painted on walls and floors to represent lights, shadows, and objects. The plots and stories of the Expressionist films often dealt with madness, insanity, betrayal, and other "intellectual" topics (as opposed to standard action-adventure and romantic films); the German name for this type of storytelling was called *kammerspielfilm*. Later films often categorized as part of the brief history of German Expressionism include *Metropolis* (1927) and *M* (1931), both directed by Fritz Lang.

The extreme non-realism of Expressionism was a brief-lived fad, however, and it faded away (along with Dadaism) after only a few years. However, the themes of Expressionism were integrated into later films of the 1920s and 1930s, resulting in an artistic control over the placement of scenery, light, and shadow to enhance the mood of a film. This dark, moody school of filmmaking was brought to America when the Nazis gained power and a number of German filmmakers emigrated to Hollywood. They found a number of American movie studios willing to embrace them, and several of the German directors and cameramen flourished, producing a repertoire of Hollywood films that had a profound effect on the medium of film as a whole.

Two genres that were especially influenced by Expressionism were the horror film and film noir. Carl Laemmle and Universal Studios had made a name for themselves by producing such famous horror films of the silent era as Lon Chaney's *The Phantom of the Opera*. German emigreses such as Karl Freund (the cinematographer for *Dracula* in 1931) set the style and mood of the Universal monster movies of the 1930s with their dark and artistically designed sets, providing the benchmark for later generations of horror films. Meanwhile, such directors as Fritz Lang and Michael Curtiz introduced the Expressionist style to the crime dramas of the 1940s, influencing a further line of filmmakers and taking Expressionism through the years.

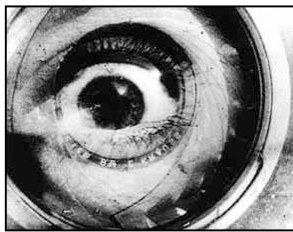


Surrealism

France, Spain/Europe
(1924-1930)

Surrealism Surrealist films include *Un chien andalou* and *L'Âge d'Or* by Luis Buñuel and Dalí; Buñuel went on to direct many more. There is also a strong surrealist influence present in Alain Resnais's *Last Year at Marienbad*. Surrealist and film theorist Robert Benayoun has written books on Tex Avery, Woody Allen, Buster Keaton and the Marx Brothers. Some have described David Lynch as a Surrealist filmmaker. Some aspects of many of his films are of Surrealist interest, although his work is not submersed in surrealism.

Czech surrealist Jan Svankmajer has also made a number of surrealist films.[3] The truest aspects of Surrealism in film are often found in passing frames of a larger film; the sudden emergence of the uncanny into the "normal" which may or may not be further explored in the rest of the film. The original group spent hours going from film to film, often not finishing one before seeking another, partly in hopes of catching just such ephemeral moments, and partly with the idea of "stitching together" a film in their own minds out of the disparate parts.



Soviet Montage/Constructivism

Russia
(1924-1930)

The Soviet Montage movement began in 1924/25 and ended at 1930. During the Montage movement's existence, perhaps fewer than thirty films were made in the style. But the films were very influential. Narkompros established the State Film School in 1919. A year later Lev Kuleshov joined the State Film School and formed workshops. Kuleshov's experiments were showing how important editing is and he developed the central idea to the Montage theory and style. A central aspect of his experiments was that the viewer's response in cinema was less dependent on the individual shot than on the editing or montage. Lenin saw cinema as the most important art, most probably because it is an effective medium for propaganda and education. One main characteristic of Soviet Montage films is the downplaying of individual characters in the center of attention. Single characters are shown as members of different social classes and are representing a general type or class. In Eisenstein's *Strike* there is only one character named individually in the entire film. Another characteristic is that Soviet Montage filmmakers often chose strikes and other clashes in the history of revolutions e.g. Eisenstein's *Potemkin*, *October* and *Strike*.

The central aspect of Soviet Montage style was the area of editing. Cuts should stimulate the spectator. In opposition to continuity editing Montage cutting often created either overlapping or elliptical temporal relations. Overlapping editing means, that the second shot repeats part or all of the action from the previous shot. Through repetitions of this method the time an action takes on the screen expands. Elliptical cutting creates the opposite effect. A part of an action is left

out, so the event takes less time than it would in reality. Elliptical editing was often used in the form of the jump cut.



Poetic Realism

France
(1930-1939)

Poetic Realism (1930-1939) A film movement in France leading up to World War II. More a tendency than a movement, Poetic Realism is not strongly unified like Soviet Montage or French Impressionism. Its leading filmmakers were Jean Renoir, Pierre Chenal, Jean Vigo, Julien Duvivier, and Marcel Carné. Jean Gabin, Michel Simon, Simone Signoret and Michèle Morgan starred in many Poetic Realist films. The films center on marginalized characters who get a last chance at love, but are ultimately disappointed. They have a tone of nostalgia and bitterness. They are "poetic" because of a heightened aestheticism that sometimes draws attention to the representational aspects of the films. The movement had a significant impact on later film movements, in particular Italian neorealism (many of the neorealists, most notably Luchino Visconti and Michelangelo Antonioni worked with poetic realist directors before starting their own careers as film critics and directors) and the French New Wave.



Italian Neo Realism

Italy
(1942-1951)

Italian Neo-realism (1942-1951) is a film movement which started in 1943 with *Ossessione* and ended in 1952 with *Umberto D.* Though short lived its influences on many other neo-realist movements, including the most current coming from the middle-east, most notably from Iran.

The movement is characterized by stories set amongst the poor and working class, filmed in long takes on location, frequently using nonprofessional actors for secondary and sometimes primary roles. Italian neorealist films mostly contend with the difficult economical and moral conditions of postwar Italy, reflecting the changes in the Italian psyche and the conditions of everyday life: defeat, poverty, and desperation. Because Cinecittà (a complex of studios in Rome--the center of commercial filmmaking in Italy since 1936) was occupied by refugees, films were shot outdoors, amidst devastation.

The movement was developed by a circle of film critics that revolved around the magazine Cinema, including Michelangelo Antonioni, Luchino Visconti, Gianni Puccini, Giuseppe De Santis, and Pietro Ingrao. Largely prevented from writing about politics (the editor-in-chief of the magazine was none other than Vittorio Mussolini, son of Benito Mussolini), the critics attacked the telefono bianco films that dominated the industry at the time. As a counter to the poor quality of mainstream films, some of the critics felt that Italian cinema should turn to the realist writers from the turn of the century.

The neorealists were heavily influenced by French poetic realism. Indeed, both Michelangelo Antonioni and Luchino Visconti had worked closely with Jean Renoir. Additionally, many of the filmmakers involved in neorealism developed their skills working on calligraphist films (though the short-lived movement was markedly different from neorealism). Elements of neorealism are also found in the films of Alessandro Blasetti and the documentary-style films of Francesco De Robertis. Two of the most significant precursors of neorealism are Toni (Renoir, 1935) and 1860 (Blasetti, 1934).



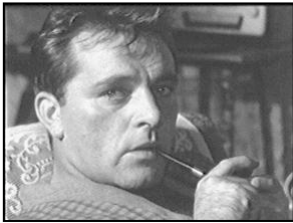
French New Wave

France
(1959-1964)

The French New Wave (1959-1964) (French: la Nouvelle Vague) was a blanket term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced (in part) by Italian Neorealism. Although never a formally organized movement, the New Wave filmmakers were linked by their self-conscious rejection of classical cinematic form and their spirit of youthful iconoclasm. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm.

Some of the most prominent pioneers among the group, including François Truffaut, Jean-Luc Godard, Eric Rohmer, Claude Chabrol and Jacques Rivette, began as critics for the famous film magazine Cahiers du cinéma. Co-founder and theorist André Bazin was a prominent source of influence for the movement. By means of criticism and editorialization, they laid the groundwork for a surge of concepts which in later decades of film study (originally in the 1970s) was coined as the auteur theory. It holds that the director is the "author" of his movies, with a personal signature visible from film to film. They praised movies by Jean Renoir and Jean Vigo, and made then-radical cases for the artistic distinction and greatness of Hollywood studio directors such as John Ford, Alfred Hitchcock and Nicholas Ray. The beginning of the New Wave was to some extent an exercise by the Cahiers writers in applying this philosophy to the world by directing movies themselves. Chabrol's *Le Beau Serge* (1958) is generally credited as the first

New Wave feature. Truffaut, with his *The 400 Blows* (1959) and Godard, with *Breathless* (1960) had unexpected international successes, both critical and financial, that turned the world's attention to the activities of the New Wave and enabled the movement to flourish. Other directors active at the time although not necessarily part of the core Cahiers crew included Louis Malle, Alain Resnais, Agnes Varda, and Jacques Demy.



Angry Young Man Movement

England
(1959-1963 films)
(1953-1960 lit/theater)

Angry Young Men (1959-1963 films) (or Angries for short) is a journalistic catchphrase applied to a number of British playwrights and novelists from the mid-1950s. Their political views were seen as radical, sometimes even anarchic, and they described social alienation of different kinds. They also often expressed their critical views on society as a whole, criticising certain behaviours or groups in different ways. On television, their writings were often expressed in plays in anthology drama series such as *Armchair Theatre* (ITV, 1956-68) and *The Wednesday Play* (BBC, 1964-70); this leads to a confusion with the kitchen sink drama category of the early 1960s. As a catchphrase, the term was applied to a large, incoherently-defined group, and was rejected by most of the writers to whom it was applied; see for instance "Answer to a Letter from Joe" by John Wain (*Essays on Literature and Ideas*, 1963). Some commentators, following publisher Tom Maschler, who edited a collection of political-literary essays by the "Angries" (*Declaration*, 1957), divided them into three groups:

1. The New University Wits (a term applied by William Van O'Connor in his 1963 study *The New University Wits and the End of Modernism*), Oxbridge malcontents who explored the contrast between their upper-class university privilege and their middle-class upbringings. They included Kingsley Amis, Philip Larkin, and John Wain, all of whom were also part of the poetic circle known as *The Movement*.
2. Writers mostly of lower-class origin concerned with their political and economic aspirations. Some of these were left-wing and some were right-wing. They included John Osborne (whose play *Look Back in Anger* is a basic "Angries" text), Harold Pinter, John Braine, and Alan Sillitoe. William Cooper, the early model AYM, though Cambridge-educated was a "provincial" writer in his frankness and material and is included in this group.

3. A small group of young existentialist philosophers led by Colin Wilson and also including Stuart Holroyd and Bill Hopkins. Friendships, rivalries, and acknowledgments of common literary aims within each of these three groups could be intense (the relationship between Amis and Larkin is considered one of the great literary friendships of the 20th century). But the writers in each group tended to view the other groups with bewilderment and incomprehension, and observers could find no common thread among them all except that they were contemporaries who were not of the upper-class establishment or proteges of existing literary circles (thus the perception of them as "angry" outsiders) who tended to avoid radical experimentalism in their literary style.



Cinema Novo

Brazil
(1963-1970)

Cinema Novo (1963-1970) was a movement among Brazilian film makers in the second half of the 20th century, summarized by the phrase "Uma câmera na mão e uma idéia na cabeça" (which roughly translates to "A camera in the hand and an idea in the head"). The movement included directors Glauber Rocha, Nelson Pereira dos Santos, and Joaquim Pedro de Andrade. Its

main topics revolved around Brazilian poverty, mainly using the dry northeast and large cities as settings.



American New Wave/Indy Cinema

US
(1969-1980)

American Independent Cinema/American New Wave or 'The New Hollywood' and 'post-classical cinema' are terms used to describe the period following the decline of the studio system in the '50s and '60s and the end of the production code. It is defined by a greater tendency to dramatize such things as sexuality and violence, and by the rising importance of blockbuster movies.

'Post-classical cinema' is a term used to describe the changing methods of storytelling in the New Hollywood. It has been argued that new approaches to drama and characterization played upon audience expectations acquired in the classical/Golden Age period: chronology may be scrambled, storylines may

feature "twist endings", and lines between the antagonist and protagonist may be blurred. The roots of post-classical storytelling may be seen in *film noir*, in *Rebel Without a Cause* (1955), and in Hitchcock's storyline-shattering *Psycho*.

Although the 1970s opened with Hollywood experiencing a financial and artistic depression, the decade became a creative high point in the US film industry. Restrictions on language, adult content and sexuality, and violence had loosened up, and these elements became more widespread. And Hollywood was renewed and reborn with the earlier collapse of the studio system, and the works of many new and experimental film-makers (nicknamed "Movie Brats") during a Hollywood New Wave.

The counter-culture of the time had influenced Hollywood to be freer, to take more risks and to experiment with alternative, young film makers, as old Hollywood professionals and old-style moguls died out and a new generation of film makers arose. Many of the audiences of the late 60s had seen a glimpse of new possibilities, by viewing these surprise hits in the previous decade.



Dogme 95
Denmark/Europe
(1995 -2002)

Dogme (English: Dogma 95) is an avant-garde filmmaking movement started in 1995 by the Danish directors Lars von Trier, Thomas Vinterberg, Kristian Levring, and Søren Kragh-Jacobsen. This movement is sometimes known as the Dogme 95 Collective or the Dogme Brethren. The Dogme movement was announced on 22 March 1995 at Le cinéma vers son deuxième siècle conference in Paris, where the cinema world's elite gathered to celebrate the first century of motion pictures and contemplate the uncertain future of commercial cinema. Lars von Trier was called upon to speak about the future of film but instead showered a bemused audience with red pamphlets announcing the Dogme 95 movement. In 1995 cinema was at an uncertain point in its history because it was (and still is) threatened by the impending age of digital film technology. Digital technology means that the cost of film production, exhibition and distribution is reduced, and production processes and distribution systems speeded up. This, in turn, means that non-Hollywood filmmakers can potentially compete with Hollywood in terms of making films and getting them to their audiences. In this industrial climate, then, Dogme hailed itself as 'a rescue action!'