

## Ten Important European Cinemas

1. **Early Swedish Cinema.** The first distinctly national cinema (and the first major international alternative to Hollywood), early Swedish films are noteworthy for their visual beauty, their integration of northern landscapes into narrative, and their use of local culture. Essential viewing: Sjöström's *The Outlaw and His Wife* (1917) & *The Phantom Carriage* (1920); Stiller's *Sir Arne's Treasure* (1919) & *Erotikon* (1920).
2. **German Expressionism.** The most influential of several different styles encompassed by the extraordinary cinematic era of Weimar Germany, Expressionism is characterized by fantastic narrative, stylistic distortion, and an unusual emphasis on individual shot composition. Essential viewing: Wiene's *The Cabinet of Dr. Caligari* (1919); Lang's *Destiny* (1921); Murnau's *Nosferatu* (1922).
3. **Soviet Montage.** Perhaps the most influential of all national cinemas was established by a new generation of brilliant theorists and filmmakers, who invented radical editing techniques based on collision rather than continuity. Essential viewing: Eisentein's *Strike* (1925) & *Potemkin* (1925); Pudovkin's *Mother* (1926); Vertov's *Man with a Movie Camera* (1929); Dovzhenko's *Earth* (1930).
4. **French Poetic Realism.** The predominant style of the Golden Age of French Cinema, from 1934 to 1940, was influenced by literary naturalism and characterized by a blending of realism with lyricism. Essential viewing: Vigo's *L'Atalante* (1934); Renoir's *A Day in the Country* (1936), *Grand Illusion* (1937) & *The Rules of the Game* (1939); Duvivier's *Pepe le Moko* (1937); Carné's *Le jour se lève* (1939).
5. **British Literary Adaptation.** British cinema was reborn in the 1940s with strong adaptations of well-known works of literature and powerful scripts by well-known writers. Essential viewing: Olivier's *Henry V* (1945); Lean's *Brief Encounter* (1945); Powell's & Pressburger's *Black Narcissus* (1946); Reed's *The Third Man* (1949).
6. **Italian Neorealism.** Influenced by the social humanism of French Poetic Realism, Italian films of the 1940s criticized contemporary social conditions by celebrating the everyday life of ordinary people. Essential viewing: Visconti's *Ossessione* (1943) & *La Terra Trema* (1948); Rossellini's *Rome, Open City* (1945); De Sica's *Shoeshine* (1946), *Bicycle Thieves* (1948) & *Umberto D* (1952).
7. **European Art Cinema.** In the 1950s and 1960s, a number of extremely individualistic filmmakers created a body of work, directed at the intelligentsia and derived from larger artistic and philosophical movements, that self-consciously treats cinema as a unique medium with its own aesthetic properties. Essential viewing: Ophuls' *Madame de ...* (1953); Fellini's *La Strada* (1954) & *8 1/2* (1963); Bergman's *Smiles of a Summer Night* (1955) & *The Seventh Seal* (1957); Bresson's *A Man Escaped* (1956) & *Pickpocket* (1959); Visconti's *Rocco and His Brothers* (1960); Antonioni's *L'Avventura* (1960) & *L'Eclisse* (1962); Resnais's *Muriel* (1963); Dreyer's *Gertrud* (1964); Pasolini's *The Gospel According to St. Matthew* (1964); Jancsó's *The Round-Up* (1965); Bertolucci's *The Conformist* (1969).
8. **French New Wave.** Beginning in the late 1950s, a number of young French film critics became directors and began to re-invent cinema in films that emphasized authorial vision, cinematic *hommages*, themes addressed to "the children of Marx and Coca-Cola," open-ended narratives, and reflexive filmmaking techniques. Essential viewing: Truffaut's *The 400 Blows* (1959) & *Jules and Jim* (1961); Chabrol's *Les Cousins* (1959); Godard's *Breathless* (1960), *Pierrot le Fou* (1965) & *Weekend* (1967); Malle's *The Fire Within* (1963); Rohmer's *My Night at Maud's* (1967).
9. **Czech New Wave.** From 1962 until the Soviet invasion of 1968, a brief period of Czechoslovakian liberalism produced an extraordinary flowering of innovative cinema. Essential viewing: Forman's *Loves of a Blonde* (1965); Klos's & Kadár's *The Shop on Main Street* (1965); Chytilová's *Daisies* (1966).
10. **New German Cinema.** In 1971 an extraordinary group of independent filmmakers formed the Filmverlag der Autoren, marking the birth of the most exciting international cinema of the last quarter-century. Essential viewing: Herzog's *Aguirre, Wrath of God* (1972); Fassbinder's *Fear Eats the Soul* (1973) & *Fox and His Friends* (1974); Wenders' *Kings of the Road* (1976).

Michael Trosset  
Associate Programmer  
Arizona Media Arts Center