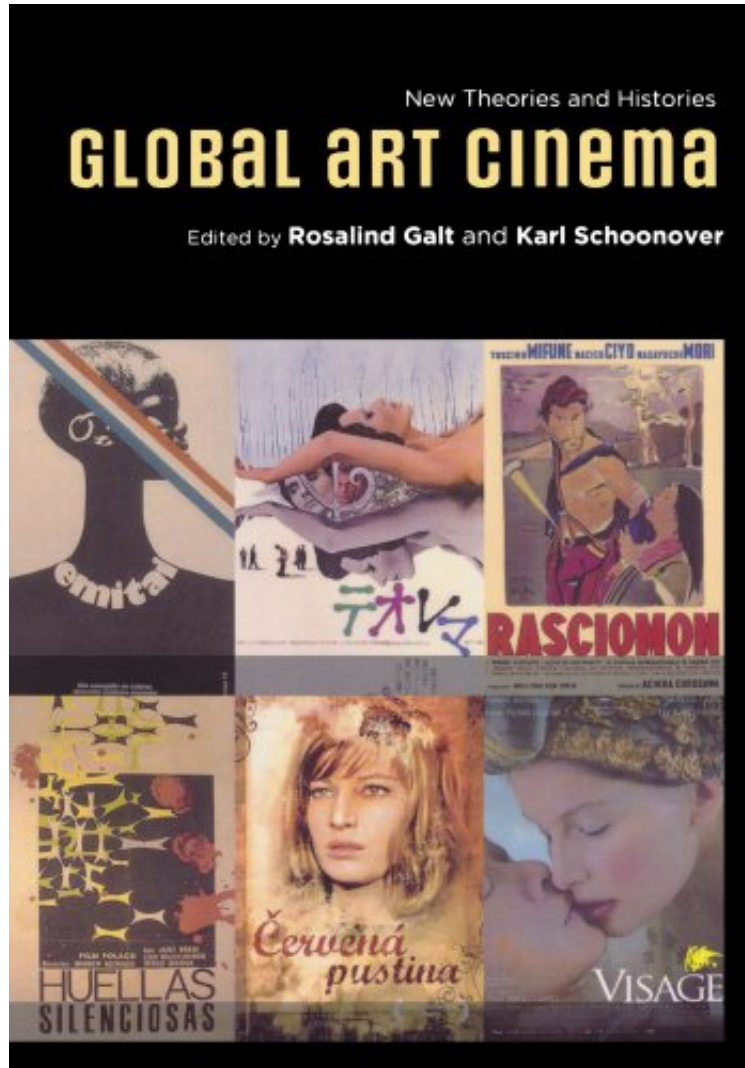


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Global Art Cinema: New Theories and Histories

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"Art cinema" has for over fifty years defined how audiences and critics imagine film outside Hollywood, but surprisingly little scholarly attention has been paid to the concept since the 1970s. And yet in the last thirty years art cinema has flourished worldwide. The emergence of East Asian and Latin American new waves, the reinvigoration of

European film, the success of Iranian directors, and the rise of the film festival have transformed the landscape of world cinema. This book brings into focus art cinema's core internationalism, demonstrating its centrality to understanding film as a global phenomenon. The book reassesses the field of art cinema in light of recent scholarship on world film cultures. In addition to analysis of key regions and films, the essays cover topics including theories of the film image; industrial, aesthetic, and political histories; and art film's intersections with debates on genre, sexuality, new media forms, and postcolonial cultures. *Global Art Cinema* brings together a diverse group of scholars in a timely conversation that reaffirms the category of art cinema as relevant, provocative, and, in fact, fundamental to contemporary film studies.

"The excellent introduction not only frames the anthology's discussion of global art cinema but also offers a long-overdue account of the aesthetic, industrial, and political contours and consequences.... *Global Art Cinema* successfully recuperates 'art cinema' and introduces 'global art cinema' as a new term for discussion and debate. of art cinema."--Lisa Patti, *Film Criticism*"A much-needed and effective collection of essays in which various scholars both delimit and interrogate the concept of art cinema in a global context."--Kevin Cryderman, *Film Quarterly*"*Global Art Cinema* makes a substantial contribution to contemporary film scholarship in general and to scholarship about the world's art cinemas in particular."--Daniel Herbert, *Postmodern Culture*"This is a rich and stimulating book. It uses the term 'art cinema' in multiple senses to explore the current global reality of cinema. For too long art cinema has been used as a lazy shorthand for social snobbery or aesthetic complacency. *Global Art Cinema* makes such laziness impossible."--Colin MacCabe, University of Pittsburgh and University of London"The world reflected in *Global Art Cinema* is not only that of art cinema: this volume opens up the many worlds within art cinema-sexual, political, aesthetic, industrial, and archival. It also provides an atlas of its many and varied global manifestations."--Akira Mizuta Lippit, USC School of Cinematic Arts"The choice of subjects is eye catching...There's no doubt this book opens up an area short on theory and argues persuasively for art cinema's validity as a critical category that brings most other film studies categories into question." --Sight and Sound"*Global Art Cinema* is particularly valuable for suggesting how transnational cultural exchange has always been operative, especially in the realm of art cinema, yet the transnational dimensions do not negate the importance of national policy and film cultures. Similarly art cinema has never been merely a European and Japanese phenomenon, though each have played a crucial role in its development." --Category D"Splendid collection ... Although 'art cinema' as a term seems almost too open, and although this collection is truly global in scope, the essays taken together give the impression of a fascinating, focused discussion. Highly recommended."--S.C. Dillon, CHOICEAbout the AuthorRosalind Galt is a Senior Lecturer in film studies in the School of Media, Film and Music at the University of Sussex. She is the author of *The New European Cinema: Redrawing the Map* (2006), an assessment of the spaces of European cinema after the fall of the Berlin Wall, as well as articles in journals such as *Screen*, *Camera Obscura*, *Cinema Journal* and *Discourse*, and in the collections *European Film Theory* (2008) and *On Michael Haneke* (2010). Karl Schoonover is Assistant Professor of film studies in the Department of English at Michigan State University. He has authored essays in the collections *European Film Theory* (2008), *Convergence Media History* (2009), and *Screen Stars of the Seventies* (2010), and in *Art Journal*. He is currently completing a book that examines corporeality in Italian neorealism.