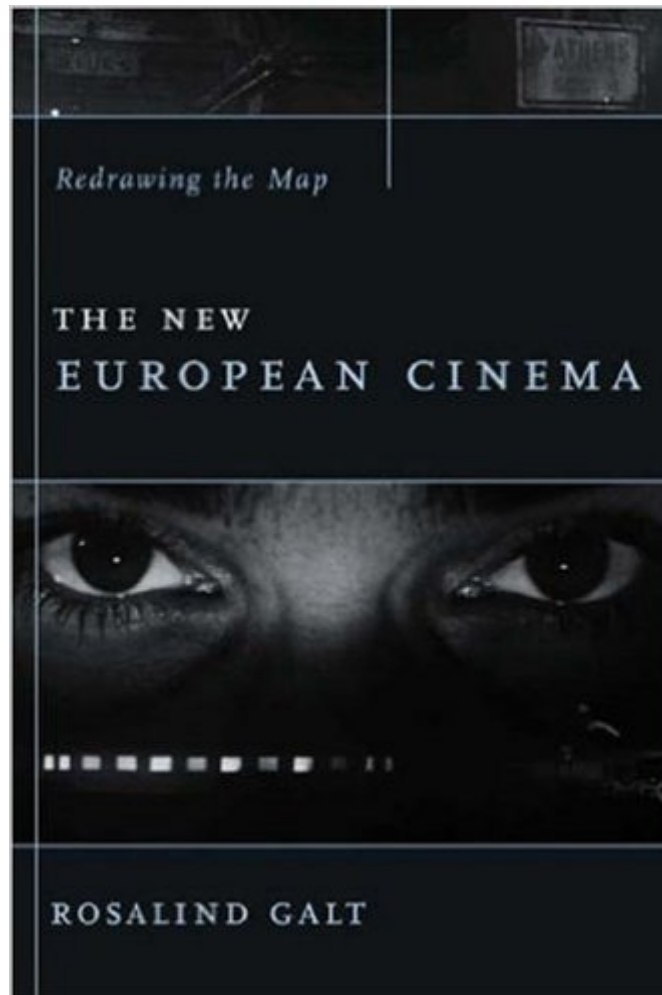


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# The New European Cinema: Redrawing The Map (Film And Culture Series)



## Synopsis

New European Cinema offers a compelling response to the changing cultural shapes of Europe, charting political, aesthetic, and historical developments through innovative readings of some of the most popular and influential European films of the 1990s. Made around the time of the revolutions of 1989 but set in post-World War II Europe, these films grapple with the reunification of Germany, the disintegration of the Balkans, and a growing sense of historical loss and disenchantment felt across the continent. They represent a period in which national borders became blurred and the events of the mid-twentieth-century began to be reinterpreted from a multinational European perspective. Featuring in-depth case studies of films from Italy, Germany, eastern Europe, and Scandinavia, Rosalind Galt reassesses the role that nostalgia, melodrama, and spectacle play in staging history. She analyzes Giuseppe Tornatore's *Cinema Paradiso*, Michael Radford's *Il Postino*, Gabriele Salvatores's *Mediterraneo*, Emir Kusturica's *Underground*, and Lars von Trier's *Zentropa*, and contrasts them with films of the immediate postwar era, including the neorealist films of Roberto Rossellini and Vittorio De Sica, socialist realist cinema in Yugoslavia, Billy Wilder's *A Foreign Affair*, and Carol Reed's *The Third Man*. Going beyond the conventional focus on national cinemas and heritage, Galt's transnational approach provides an account of how post-Berlin Wall European cinema inventively rethought the identities, ideologies, image, and popular memory of the continent. By connecting these films to political and philosophical debates on the future of Europe, as well as to contemporary critical and cultural theories, Galt redraws the map of European cinema.

## Book Information

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## Customer Reviews

Galt gives us a strange double perspective in her analysis of European films. These were mostly made around 1990, as communism collapsed in eastern Europe. And they were mostly made by people in those countries. But the settings of the films tended to be in World War 2 or in the immediate aftermath. The doubleness of the analysis is given by her book being written presumably shortly before the book was published in 2006. This 15 year lapse gives another temporal distance, that aids in the objectivity of the analysis. What we see in the movies is that they were made in a time that was consciously aware of its historic significance. As a transition between eras. Between the Cold War and whatever would come after it. Hence, Galt choose to look at the movies set at the end of World War 2. She reads in them a subtext that just as those were at the end of another era, so too was this used as a thematic vehicle for the hopes (and fears) of 1990.

An interesting and intelligent read, aimed at academia but with much to offer the informed layman, Galt's book addresses an area of film theory that so far seems to have merited little discussion. While focusing on films of the 90s, the book's ideas remain topical, and will have you looking at some old favourites with a fresh and newly-informed perspective.

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