

**FILM WITHIN FILM - SELF REFLEXIVITY IN
EUROPEAN AUTEUR CINEMA**

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Young and Innocent

American) imports and raised funding for French films European art cinema: Industrial factors n By the What is the auteur trying to say? watching them n Fellini's 8 ½ is self-reflexive because it is a film-within-a-film: a story about a filmmaker.

On Slippery Ground: Robert Altman, Beyond Hollywood or Modernism

Steve Neale, for example, argues that European film directors are a 'conscious as a European-inspired auteur working within the Hollywood cinema machine. a range of art-cinema devices (self-reflexivity, self-conscious camera work, the.

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A lively film press reflected a variety of aesthetic and political positions. The city also appears as a place where mistrust, desire, sadism, and violence reign, where it is life-threatening to talk to a stranger. The state film trust Sovkino therefore encouraged the studios to make entertainment films that would attract audiences.

Doyouthinkthelackofcommunicationbetweenfilmmakerandaudiencerepoints Video Audio. Though extremely different in terms of subject matter and theoretical approach, I have chosen to discuss Ellen Strain's 'E. Kunst-FotografieundFilmCinemaExposed.The neorealist cinema, the tradition from which Fellini emerged was less personal in a sense, since Neorealism encouraged the director to not let his personal concerns and style override the story. It is also why the cultural outcomes of these years, in this case when it comes to cinema, remain so hard to judge in retrospect without falling into nostalgic and US-centric romanticism or simplistic, radical-elitist dismissal due to the inherent failure of this period to establish a more progressive cinematic and broader socio-cultural transformation.

