

Dejan Grba

BECOMING, EXPERIMENT, POLIT- THRILLER, POUR ELLE

The four artistically relevant thematic fields are illustrated and discussed through film examples.

Becoming

Films that in different ways thematize the exciting and intriguing distinction between regression and creativity. Loneliness, social isolation, estrangement and non-belonging. The will, the fanaticism, the oppositions and conflicts come with every exceptionality, especially the one that links the innovativeness with the need for recognition and affirmation.

Jean-Pierre Melville, *Le Samourai*, 1967.

Paul Schrader, *American Gigolo*, 1980.

Shinya Tsukamoto, *Tetsuo*, 1988.

References

Michelangelo Antonioni, *Blow Up*, 1966.

Martin Scorsese, *Taxi Driver*, 1976.

Darren Aronofsky, *Pi*, 1998.

Experiment

One effect of the socio-historical, economic and political status of the film industry is a relatively small number of commercial films that were primarily / fundamentally

made out of the conceptual, structural, formal and/or procedural experiment. In the fine arts, however, the experiment is traditionally one of the key creative and motivational factors.

Robert Montgomery, *Lady in the Lake*, 1947.

Russell Rouse, *The Thief*, 1952.

Werner Herzog, *Heart of Glass (Herz aus Glas)*, 1976.

References

Kaneto Shindô, *The Naked Island (Hadaka no Shima)*, 1960.

Jean-Luc Godard: *Breathless (À bout de souffle)*, 1960; *A Woman Is a Woman (Une Femme est Une Femme)*, 1961; *My Life to Live (Vivre sa Vie)*, 1962; *Contempt (Le Mépris)*, 1963; *The Little Soldier (Le Petit Soldat)*, 1963; *The Soldiers (Les Carabiniers)*, 1963; *Band of Outsiders (Bande à part)*, 1964; *The Married Woman (Une femme mariée)*, 1964; *Alphaville*, 1965; *Pierrot le fou*, 1965, *Made in USA*; 1966, *Masculin Féminin*, 1966; *2 or 3 Things I Know About Her (2 ou 3 choses que je sais d'elle)*, 1967, *Week End*, 1967.

Polit-Thriller

Although all art production at the certain level of cultural affirmation and economic profile unavoidably reflects its own historical, social, economic and political conditions, the successful films that openly thematize these conditions are quite rare.

Costa-Gavras, *Z*, 1969.

Stephen Gaghan, *Syriana*, 2005.

Thomas Vincent, *The New Protocol (Le Nouveau Protocole)*, 2008.

References

Alan J. Pakula, *The Parallax View*, 1974.

Alan J. Pakula, *All the President's Men*, 1976.

Christian Nyby, *The Thing from Another World*, 1951.

Pour Elle

Interesting things happen when the personal affinities and individual politics are materialized primarily through action instead of the routine symbolic exchange.

Paul Schrader, *Hardcore*, 1979.

Guillaume Canet, *Tell No One (Ne le dis a personne)*, 2006.

Fred Cavayé, *Anything for Her (Pour Elle)*, 2008.

References

Paul Schrader, *Cat People*, 1982.

Tomas Alfredson, *Let the Right One In (Låt den rätte komma in)*, 2009.

Bonus Films

V.A., *The Movies Begin: A Treasury of Early Cinema, 1894-1913*.

Marco Tullio Giordana, *The Best of Youth (La meglio gioventù)*, 2003.

Florian Henckel von Donnersmarck, *The Lives of Others*, 2006.

Martin Koolhoven, *Winter in Wartime (Oorlogswinter)*, 2008.