

# Golden globe

Ever get the feeling you can't keep up? That no sooner have you got to grips with Japanese horror than non-linear Mexican movies have become the must-sees at the cinema? Here, for easy reference, is our one-stop guide to which countries have produced the hippest film-makers, and when they've done it. Never again need you be caught out claiming the Czech masters preceded the French nouvelle vague. Your tour guide: [Andrew Pulver](#)

**Italy: 1943-1952 & 1960-1975**  
Italian neorealism – responding directly to the second world war – pioneered rough-and-ready location film-making, and in doing so triggered multiple new waves. Italy had its own golden age too, with Fellini, Antonioni, Bertolucci, a wave ended by Pasolini's murder in 1975.  
**Key films:** Rome, Open City (Roberto Rossellini, 1945) and La Dolce Vita (Federico Fellini, 1960).

**France: 1958-64 & 1981-1986**  
The French "nouvelle vague" did for cinema what the cubists did for painting: radicalising and reinventing it at the same time, and making cultural stars of Godard, Truffaut and Malle. Two decades later, another generation – led by Besson and Beneix – took the lead in creating 1980s "arthouse" cinema, with glossy fables of sex and death.  
**Key films:** A Bout de Souffle (Jean-Luc Godard, 1960) & Subway (Luc Besson, 1985)

**Spain: 1986-1992**  
The post-Franco liberalisation threw up a group of taboo-shattering film-makers, principal among whom was, of course, the campily transgressive Pedro Almodóvar. Mator (1986) was the first of his films to make significant headway. By the 1990s, the excitement was fizzling out, but Jamón, Jamón (1992) unearthed Penélope Cruz.  
**Key film:** Women on the Verge of a Nervous Breakdown (Pedro Almodóvar, 1988)

**Mexico: 2000-2002**  
Arguably the most successful of the recent wave of Latin American cinema, Mexico can boast a clutch of genuine auteurs (Alejandro González Iñárritu, Carlos Reygadas, Guillermo del Toro) and bona fide commercial success (Y Tu Mamá También, 2001). Proximity to Hollywood and film-world fashionability meant they were soon dispersed to multiple international projects.  
**Key film:** Amores Perros (Alejandro González Iñárritu, 2000)

**Argentina 2001-2004**  
The early part of this decade saw a short-lived flurry of activity, part of the celebrated Latin *buena onda*, or "good wave", but undermined by Argentina's wider financial crisis. The principal name to emerge was Lucrecia Martel, with La Ciénaga (2001) and The Holy Girl (2004), but little has been heard from this part of the world since Carlos Sorin's Bombón el Perro (also 2004).  
**Key film:** La Ciénaga (Lucrecia Martel, 2001)

**Brazil: 1998-2002**  
Brazilian cinema emerged unexpectedly on the world stage via Walter Salles' heartfelt fable Central Station in 1998, and Salles used his influence to get other directors' careers off the ground. Most notable was the global smash City of God (2002) from Fernando Meirelles – but as with many other Latin American countries, international success has seen Brazil's pace-setters move away.  
**Key film:** Central Station (Walter Salles, 1998)

**West Germany: 1972-82**  
The politically febrile atmosphere of 1970s West Germany produced a handful of genuine master directors. In a stream of radical, pioneering films, Volker Schlöndorff's Tin Drum (1981) is arguably the high point of the movement, but Fassbinder's death in 1982, and Herzog's *folie de grandeur* Fitzcarraldo marked the end of the era.  
**Key film:** Aguirre, Wrath of God (Werner Herzog, 1972)

**Denmark: 1996-1998**  
Lars von Trier and the Dogme movement revolutionised low-budget cinema, putting digital films on the big screen for the first time. But prankster Von Trier, ever the self-ironist, quickly distanced himself from it after his only Dogme film, The Idiots (1998), and went his own way as the movement flourished.  
**Key film:** Festen (Thomas Vinterberg, 1998)

**Czechoslovakia: 1964-1968**  
Before it was crushed by Soviet occupation, the Czech New Wave made a contribution to the country's attempt to liberalise. Milos Forman, Jiří Menzel and Vera Chytilová were at the forefront, fusing documentary techniques and acidic comedy. Menzel won an Oscar for Closely Observed Trains (1966) but Larks on a String was banned until 1990. Forman left for Hollywood in the early 1970s.  
**Key film:** A Blonde in Love (Milos Forman, 1965)

**Poland: 1955-1962**  
Political liberalisation in mid-1950s Poland led directly to an upsurge of film-making brilliance, led by Andrzej Wajda's trilogy on the country's wartime experience, A Generation, Kanal and Ashes and Diamonds. Another Lodz film school graduate, Roman Polanski, spearheaded a new direction away from the war with Knife in the Water (1962) – but he soon left for the west.  
**Key film:** Kanal (Andrzej Wajda, 1957)

**India: 1955-1962**  
Bollywood is trying manfully to make a global splash, but the last time Indian cinema was really relevant was in the late 1950s, when Satyajit Ray's Apu trilogy applied the lessons of Italian neorealism to rural Bengal. A generation of film-makers were inspired – notably Ritwik Ghatak, whose Calcutta trilogy finished with Subarnarekha in 1965.  
**Key film:** Pather Panchali (Satyajit Ray, 1955)

**China: 1984-1993**  
Art cinema delved into new colour palettes with a wave of films from mainland China, by film-makers newly liberated from the traumas of the Cultural Revolution. The so-called "fifth generation" threw up names such as Zhang Yimou, Chen Kaige and Tian Zhuangzhuang; their work formally joined the mainstream when Kaige's Farewell My Concubine (1993) won the Cannes Palme d'Or.  
**Key film:** Yellow Earth (Chen Kaige, 1984)

**Sweden: 1951-1957**  
Though Bergman kept making films through the 1970s and 1980s, Swedish cinema's golden age was in the early and mid-50s. Alf Sjöberg won an Oscar for Miss Julie in 1951, and Bergman began his extraordinary run with Summer with Monika two years later. Arguably, he reached his peak in 1957, with Wild Strawberries.  
**Key film:** The Seventh Seal (Ingmar Bergman, 1957)

**Iran: 1994-2000**  
The fabular simplicity of Farsi-language films took hold in the 1990s. Abbas Kiarostami, Jafar Panahi and Mohsen Makhmalbaf were the leaders; later figures include Makhmalbaf's daughter Samira. Since the latter's Blackboards (2000), Iranian cinema has struggled, partly owing to the hostility towards the region after 9/11.  
**Key film:** Through the Olive Trees (Abbas Kiarostami, 1994)

**Japan: 1953-1962 & 1998-2001**  
Japan can boast two distinct high points: the "golden era" of Kurosawa and Ozu in the 1950s, and the J-horror phenomenon that began in the late 90s. Kurosawa's work led directly to the spaghetti western, while Hideo Nakata's Ringu trilogy prevented horror's seemingly terminal slide.  
**Key films:** Seven Samurai (Akira Kurosawa, 1954) & Ringu (Hideo Nakata, 1998)

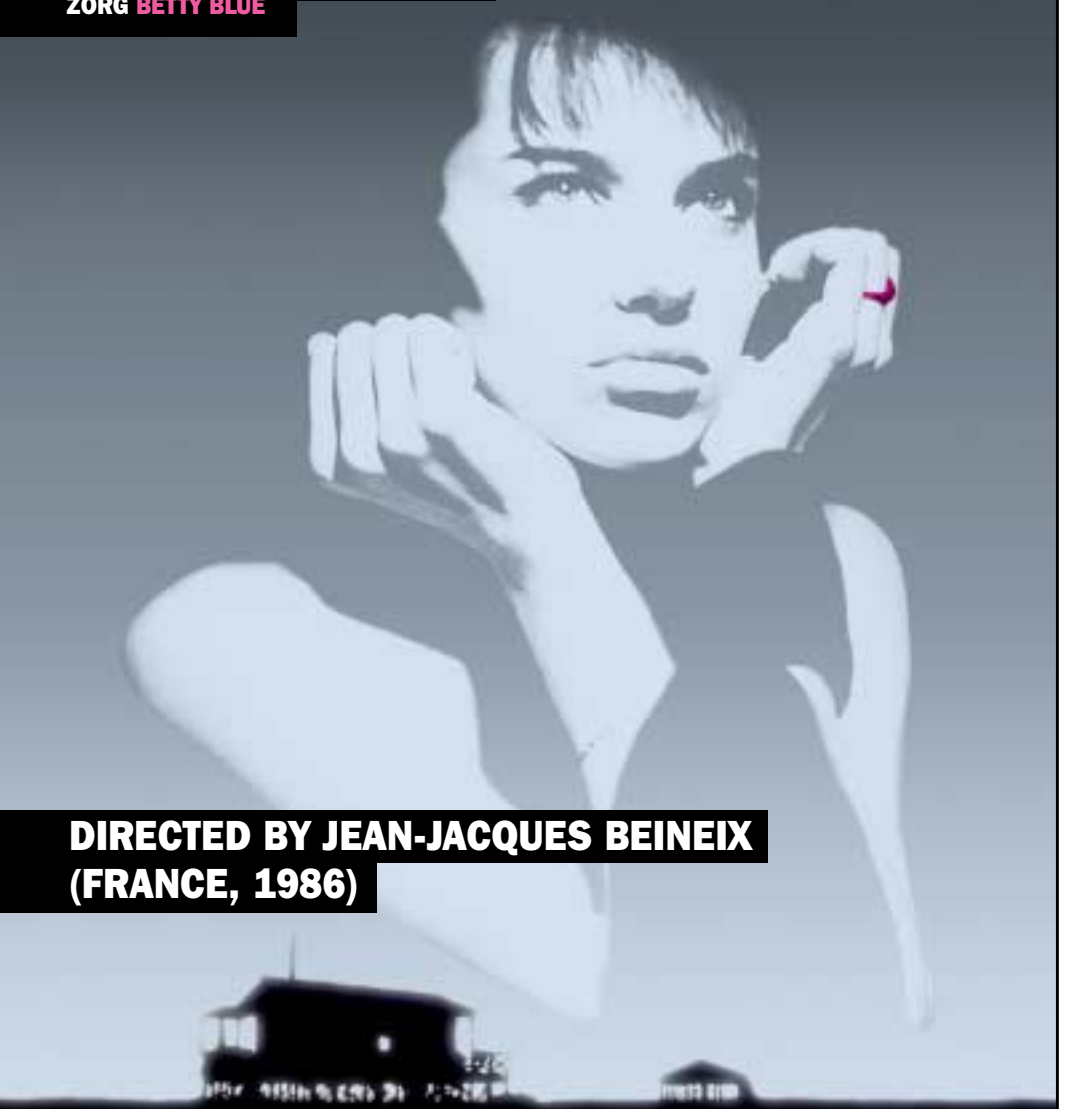
**South Korea: 2002-2005**  
Far East cinema got a new injection of venom from a batch of hyper-violent, hyper-stylish films, among which Park Chan-wook's Oldboy (2003) has arguably had the most significant impact. Balance is provided by more serene offerings from art film directors Kim Ki-duk and Im Kwon-taek.  
**Key film:** Oldboy (Park Chan-wook, 2003)

**USSR: 1957-1979**  
The Soviets took time to recover from the traumas of the war, with Mikhail Kalatosov's The Cranes Are Flying (1957) initiating a golden period (taking in directors such as Tarkovsky, Paradjanov, Konchalovsky and Klimov) that lasted until the break-up of the communist state.  
**Key film:** Solaris (Andrei Tarkovsky, 1972)

**Hong Kong: 1989-1993**  
Film-makers in Hong Kong laboured largely unnoticed by the west until Reservoir Dogs borrowed John Woo's tactic of dressing his hitmen in Blues Brothers get-up; thereupon Woo and his compatriots became the hottest names on the film-making planet. It couldn't last: Woo left for Hollywood almost immediately, after Hard-Boiled in 1992.  
**Key film:** The Killer (John Woo, 1989)

**Japan: 1953-1962 & 1998-2001**  
Japan can boast two distinct high points: the "golden era" of Kurosawa and Ozu in the 1950s, and the J-horror phenomenon that began in the late 90s. Kurosawa's work led directly to the spaghetti western, while Hideo Nakata's Ringu trilogy prevented horror's seemingly terminal slide.  
**Key films:** Seven Samurai (Akira Kurosawa, 1954) & Ringu (Hideo Nakata, 1998)

**BE INSPIRED**  
"I HAD KNOWN BETTY FOR A WEEK... THE FORECAST WAS FOR STORMS."  
ZORG BETTY BLUE



**DIRECTED BY JEAN-JACQUES BEINEIX (FRANCE, 1986)**

**BE INSPIRED**  
"EVIL PREVAILS. ONLY THE GOOD DIE YOUNG."  
SP WONG CHI SHING INFERNAL AFFAIRS



**DIRECTED BY WAI KEUNG LAU AND SIU FAI MAK (HONG KONG, 2002)**