

Is It Worth to Write the History of Central and Eastern European Cinema?

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The author searches for arguments that would confirm the sense of writing the history of a particular region such as Central and Eastern Europe. There have not been any attempts so far. There are usually syntheses of the world cinematography that include the Central and Eastern European cinematographic art only to a limited degree. On the other hand, monographies on national cinematographies do not take into account the external contexts. There are three ways to look at the different cinematographies of the region: respecting national differences, viewing Central and Eastern European cinema as a constituent of the European cinema, and as a local phenomenon with its own internal characteristics.

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