# The Top 100 Films

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vertigo (Hitchcock, 1958)</td>
<td>191</td>
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<tr>
<td>Citizen Kane (Welles, 1941)</td>
<td>157</td>
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<tr>
<td>Tokyo Story (Ozu, 1953)</td>
<td>107</td>
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<tr>
<td>La Règle du jeu (Renoir, 1939)</td>
<td>100</td>
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<tr>
<td>Sunrise: A Song of Two Humans (Murnau, 1927)</td>
<td>93</td>
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<tr>
<td>2001: A Space Odyssey (Kubrick, 1968)</td>
<td>90</td>
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<tr>
<td>The Searchers (Ford, 1956)</td>
<td>78</td>
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<tr>
<td>Man with a Movie Camera (Dziga Vertov, 1929)</td>
<td>68</td>
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<tr>
<td>The Passion of Joan of Arc (Dreyer, 1927)</td>
<td>65</td>
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<tr>
<td>8½. (Fellini, 1963)</td>
<td>64</td>
</tr>
<tr>
<td>Battleship Potemkin (Eisenstein, 1925)</td>
<td>63</td>
</tr>
<tr>
<td>L'Atalante (Vigo, 1934)</td>
<td>58</td>
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<tr>
<td>Ranacthman (Gardel, 1940)</td>
<td>58</td>
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</tbody>
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**Sight and Sound ‘The Greatest Films of All Time’ - 2012**

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HOW CAN WE UNDERSTAND AND APPRECIATE THE AESTHETICS OF FILM?

FILMS ARE DESIGNED TO CREATE EXPERIENCES.

WHY IS THE FILM DESIGNED THE WAY IT IS?
THE EXPERIENCE OF FILM ART:

The essence of an art is to create, out of our real world, its own unique world...Now we want to hear what the ear doesn’t hear, just as through the cinema we see what eludes the eye...Let thoughts and dreams be audible! (Jean Epstein, *The Cinema Continues*, 1930)

The cinema is a particular form of knowing, in that it represents the world in its continuous mobility (Jean Epstein, *The Cinema Continues*, 1930)
BOOGIE NIGHTS (1997)

Director: Paul Thomas Anderson
(credits include: Inherent Vice, There Will Be Blood, Nightcrawler, Magnolia)
Cinematographer: Robert Elswit
(credits include: Inherent Vice, There Will Be Blood, Nightcrawler, Magnolia)
TO TAKE AN AESTHETIC INTEREST IN A REPRESENTATIONAL WORK OF ART IS TO TAKE AN INTEREST IN HOW THE FILM REPRESENTS ITS SUBJECT

WHY IS A FILM DESIGNED THE WAY IT IS – THE ACT OF CHOICE.
HOW DOES IT CREATE ITS OWN UNIQUE WORLD?

HOW CAN WE UNDERSTAND THE CHOICES MADE BY THE FILMMAKERS?

HOW DO THE CREATIVE CHOICES SHAPE OUR EXPERIENCES?

AN UNDERSTANDING OF FILM AS ART - INDUSTRY - TECHNOLOGY
TECHNOLOGY

- SOUND
- COLOUR
- TECHNICAL INNOVATIONS SUCH AS DEEP-FOCUS PHOTOGRAPHY, STEADICAM
- USE OF 35MM – 65MM (70MM)
- DIGITAL FILMMAKING
STANLEY KUBRICK WITH GARRETT BROWN (STEADICAM OPERATOR)
The Hateful Eight's 70mm run could cost up to $80,000 per screen

THE HATEFUL EIGHT – QUENTIN TARANTINO
Art and Innovation may arise out of the challenges presented...or may not.
‘Lost in La Mancha’ (2002)
By Keith Fulton and Louis Pepe
CHOICES MADE IN MANY DIFFERENT AREAS:

SCRIPTWRITING AND FUNDING
PREPRODUCTION
SHOOT
POSTPRODUCTION
DISTRIBUTION AND EXHIBITION

FILMMAKERS CHOOSE WITHIN THE CONSTRAINTS AND OPPORTUNITIES THEY ARE PRESENTED WITH
HOW ARE CREATIVE PROBLEMS SOLVED?
FORM AND CONTENT

David Bordwell (2013):
THE ACT OF CHOICE

1. Form
2. Style:
mise-en-scene (the ‘placing in the scene’)
cinematography,
editing,
sound

MEANING IS GENERATED THROUGH CHOICE
Clint Eastwood:

‘Flags of Our Fathers’ (2006)

FLAGS OF OUR FATHERS – ESTABLISHING
FLAGS OF OUR FATHERS – ESTABLISHING
LETTERS FROM IWO JIMA – ESTABLISHING
FLAGS OF OUR FATHERS – THE BATTLE
FLAGS OF OUR FATHERS – THE BATTLE
FLAGS OF OUR FATHERS – THE BATTLE
FLAGS OF OUR FATHERS – THE BATTLE
They will take the beach in no time if we do not resist.
LETTERS FROM IWO JIMA – THE BATTLE

Hold your fire!
LETTERS FROM IWO JIMA – THE BATTLE

Hold your fire!
LETTERS FROM IWO JIMA – THE BATTLE
WHO MAKES THE CHOICE? WHO IS THE FILM ARTIST?

Every art must have an artist – French New Wave: Truffaut’s *Cahiers du Cinéma* essay ‘A Certain Tendency of French Cinema’ (1954)

The director is the artist
While the contention proposed by the auteur theory is polemical in nature, one can observe controlled form and style which run through the works of a particular director and/or group of collaborators (a synthesis between individual authorship and collaborated authorship).