

101 (OR SO) FILMS FOR FILMMAKERS

The purpose of this list is not to create an exhaustive list of every important film ever made or filmmaker who ever lived. That task would be impossible. The purpose is to create a succinct list of films and filmmakers that have had a major impact on filmmaking. A second purpose is to help contextualize films and filmmakers within the various film movements with which they are associated. The list is organized chronologically, with important film movements (e.g. Italian Neorealism, The French New Wave) inserted at the appropriate time. AFI (American Film Institute) Top 100 films are in blue (green if they were on the original 1998 list but were removed for the 10th anniversary list).

Guidelines:

1. The majority of filmmakers will be represented by a single film (or two), often their first or first significant one. This does not mean that they made no other worthy films; rather the films listed tend to be monumental films that helped define a genre or period. For example, Arthur Penn made numerous notable films, but his 1967 *Bonnie and Clyde* ushered in the New Hollywood and changed filmmaking for the next two decades (or more).
2. Some filmmakers do have multiple films listed, but this tends to be reserved for filmmakers who are truly masters of the craft (e.g. Alfred Hitchcock, Stanley Kubrick) or filmmakers whose careers have had a long span (e.g. Luis Buñuel, 1928-1977). A few filmmakers who re-invented themselves later in their careers (e.g. David Cronenberg—his early body horror and later psychological dramas) will have multiple films listed, representing each period of their careers. All such filmmakers are listed in chronological order by their first film. For the truly ambitious, there is an extended version of the list available that lists additional films by the filmmakers. Also, you are encouraged to explore the filmmakers' filmographies on your own.
3. A few additional noteworthy films are listed that are not part of the official 101. They tend to be films that were part of a movement and have had lasting impact, but not to the extent of the others on the list.
4. Notes in bold are given for some films and filmmakers that highlight either innovations or historical precedents.
5. Following the 101, there is a list of fifteen filmmakers that may represent where film is heading. These "new voices" began their filmmaking careers in the 21st-century and their films are on the cutting edge of technology, story-telling, and film form.
6. Only live action, not animated, films are listed in the 101. This is not a slight to animated films. Since our program focuses on live action productions, the list does as well. For those interested in animation, we have included a list at the end of important animated films that you should be familiar with.
7. As with animation, if you are interested in working in a particular genre (horror, science fiction, western, etc.) you will want to seek out additional films in that genre. The list has examples of every genre, but films like *Shane*, *High Noon*, and *Unforgiven* are not listed primarily because they are representative examples of the Western. They *are* representative examples, but their inclusion on the list has more to do with their contribution to film in general rather than their genres.
8. In *Into the Dark: Seeing the Sacred in the Top Films of the 21st Century*, Craig Detweiler writes, "Any work of art, eager to offer hope, must be forged in the darkness of our current situation." A legitimate survey of film will include language, images, and ideas that may conflict with the Christian view of man and the universe, and some films on this list may be regarded as offensive by a sensitive viewer. The purpose of this list is not to endorse the offending views, images, or language, but to provide film students with a solid foundation in film history and aesthetics. To be a great filmmaker, one must watch great films. Sometimes great films deal with the dark side of humanity in all its brutality.

THE CREATORS

1. Auguste and Louis Lumière (French), Cinematographe “actualities” including *L’Arrivée d’un Train en Gare de la Ciotat* [literally, “the arrival of a train at La Ciotat”, but more commonly known as *Arrival of a Train at a Station*] (1895) and the ten films shown at the **Grand Café debut in 1895**:
 - a. *La Sortie de l’Usine Lumière à Lyon* [literally, “the exit from the Lumière factory in Lyon”, or, under its more common English title, *Workers Leaving the Lumiere Factory*], 46 seconds
 - b. *Le Jardinier or l’Arroseur Arrosé* [“The Gardener”, or “The Sprinkler Sprinkled”], 49 seconds
 - c. *Le Débarquement du Congrès de Photographie à Lyon* [“The Disembarkment of the Congress of Photographers in Lyon”], 48 seconds
 - d. *La Voltige* [“Horse Trick Riders”], 46 seconds
 - e. *La Pêche aux poissons rouges* [“Fishing for Goldfish”], 42 seconds
 - f. *Les Forgerons* [“Blacksmiths”], 49 seconds
 - g. *Repas de bébé* [“Baby’s Breakfast”], 41 seconds
 - h. *Le Saut à la couverture* [“Jumping onto the Blanket”], 41 seconds
 - i. *La Places des Cordeliers à Lyon* [“Cordeliers Square in Lyon” – a street scene], 44 seconds
 - j. *La Mer or Baignade en mer* [“The Sea” or “Bathing in the Sea”], 38 seconds
2. Georges Méliès (French), *Trip to the Moon* [*Voyage dans la Lune*] (1902)
3. Edwin S. Porter (American), *The Great Train Robbery* (1903) – **First multi-reel blockbuster.**
4. **Early Pioneers** (The accomplishments of each filmmaker are noted. Several of these films are under a minute and can be found on YouTube.)
 - a. Eadweard Muybridge (British), **invented the Zoopraxiscope**; *Sallie Gardner at a Gallop* (1878) – **first “motion (i.e., moving) picture,”** human and animal motion studies (1883-1887)
 - b. Birt Acres (American/British), **invented the first 35 mm camera**; *Rough Seas at Dover* (1895)
 - c. Thomas Edison and William Heise (American), **invented the Kinetoscope**; several films are available including *The Kiss* (1896)
 - d. Alice Guy-Blaché (French), *La Fée aux Choux* (*Fairy of the Cabbages*, 1896) – **first narrative film, as such many consider Guy-Blanché to be the first true director; later experimented with sound and color**
 - e. George Albert Smith (British), **advancements in editing and close-ups, invented the first color process – Kinemacolor**; *Kiss in the Tunnel* [first and third shots by Cecil Hepworth] (1899), *Sick Kitten* (1903), *Woman Draped in Patterned Handkerchiefs* [Kinemacolor film] (1908)
 - f. Cecil Hepworth (British), **advanced camera movement and trick shots/special effects**; *How it Feels to be Run Over* (1900), *The Delights of Automobiling* [aka *Explosion of a Motor Car*] (1900)
 - g. James Williamson (Scottish), **advanced camera movement and extreme close-up**; *Fire!* and *The Big Swallow* (1901)
 - h. Charles Pathé (French), **developed film stock and the idea of a production company, e.g. directors, screenwriters, cinematographers, etc.** *History of the Crime* [directed by Ferdinand Zecca] (1901)
 - i. Robert W. Paul (British), **invented early special effects, including picture in picture**; *The Countryman and the Cinema* (1901), *An Extraordinary Cab Accident* (1903)
 - j. Frank S. Mottershaw (British), **introduced changing locations and directed the first “action” film**; *Daylight Burglary* (1903)

THE INNOVATORS AND THEORISTS

5. D.W. Griffith (American), *The Birth of a Nation* (1915), *Intolerance* (1916)
6. Carl Theodor Dreyer (Danish), *The Passion of Joan of Arc* (1928)
7. Luis Buñuel (Spanish/Mexican), *Un Chien Andalou* (1928), *L’Age d’Or* (1930), *The Young and the Damned* [*Los Olvidados*] (1950), *The Exterminating Angel* (1962), *The Discreet Charm of the Bourgeoisie* (1972)

German Expressionism

8. Robert Wiene (German), *The Cabinet of Dr. Caligari* [*Das Cabinet des Dr. Caligari*] (1920)
9. F.W. Murnau (German), *Nosferatu* (1922), *Sunrise: A Song of Two Humans* (1927)
10. Fritz Lang (German), *Metropolis* (1927), *M* (1931)

Russian Montage Theorists

11. Sergei Eisenstein (Russian), *Battleship Potemkin* (1925) and Lev Kuleshov (Russian), "The Kuleshov Effect" short film experiment (~1915)
12. Dziga Vertov (Russian), *Man with a Movie Camera* (1929)

THE RISE OF HOLLYWOOD

13. Charles Chaplin (British/American), *The Kid* (1921), *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940)
14. Buster Keaton (American), *Sherlock, Jr.* (1924), *The General* (1926), *Steamboat Bill Jr.* (1928)

Other Noteworthy Films

- Alan Crossland (American), *The Jazz Singer* (1927) – **First Synchronized Sound Film**
William A. Wellman (American), *Wings* (1927) – **First Best Picture Winner**

THE GOLDEN AGE OF HOLLYWOOD

15. Lewis Milestone (Russian/American), *All Quiet on the Western Front* (1929)
16. Tod Browning (American), *Dracula* (1931), *Freaks* (1932)
17. James Whale (British/American), *Frankenstein* (1931), *Bride of Frankenstein* (1935)
18. Edmund Goulding (British/American), *Grand Hotel* (1932)
19. Merian C. Cooper and Ernest B. Schoedsack (American), *King Kong* (1933)
20. Leo McCarey / Marx Brothers (American), *Duck Soup* (1933)
21. Frank Capra (Italian/American), *It Happened One Night* (1934), *Mr. Smith Goes to Washington* (1939), *It's a Wonderful Life* (1946)
22. Howard Hawks (American), *Bringing Up Baby* (1938), *The Big Sleep* (1946)
23. Victor Fleming (American), *The Wizard of Oz* (1939), *Gone with the Wind* (1939) – **First Color Best Picture**
24. Michael Curtiz (Hungarian/American), *Casablanca* (1942)

THE EARLY MASTERS

25. Jean Renoir (French), *The Grand Illusion* (1937), *The Rules of the Game* (1939)
26. John Ford (American), *Stagecoach* (1939), *The Grapes of Wrath* (1940), *How Green Was My Valley* (1941), *The Searchers* (1956), *The Man Who Shot Liberty Valance* (1962) – **only person to win Best Director four times**
27. Alfred Hitchcock (British/American), *Rebecca* (1940), *Notorious* (1946), *Strangers on a Train* (1951), *Dial M for Murder* (1954), *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963)
28. Orson Welles (American), *Citizen Kane* (1941), *The Magnificent Ambersons* (1942), *The Lady from Shanghai* (1947), *Touch of Evil* (1958), *The Trial* (1962)

FILM NOIR AND POST-WAR CINEMA

29. John Huston (American), *The Maltese Falcon* (1941), *The Treasure of the Sierra Madre* (1948), *The African Queen* (1951), *The Misfits* (1961)
30. Jacques Tourneur (French), *Cat People* (1942), *Out of the Past* (1947)
31. Billy Wilder (Austrian/American), *Double Indemnity* (1944), *Sunset Boulevard* (1950), *Sabrina* (1954), *The Seven Year Itch* (1955), *Some Like It Hot* (1959), *The Apartment* (1960)
32. Carol Reed (British), *The Third Man* (1949)
33. Joseph L. Mankiewicz (American), *All About Eve* (1950)
34. Robert Bresson (French), *Diary of a Country Priest* (1951), *A Man Escaped* (1956), *Pickpocket* (1959)
35. Elia Kazan (Greek/American), *A Streetcar Named Desire* (1951), *On the Waterfront* (1954), *A Face in the Crowd* (1957) – **this last one was shot in Piggot, Arkansas**
36. Max Ophüls (German/Jewish), *The Earrings of Madame de...* (1953)
37. George Stevens (American), *Shane* (1953)
38. Fred Zinnemann (Austrian/American), *High Noon* (1952), *From Here to Eternity* (1953)
39. Charles Laughton (British), *The Night of the Hunter* (1955) – **The only film Laughton ever directed.**
40. Ingmar Bergman (Swedish), *Smiles of a Summer Night* (1955), *The Seventh Seal* (1957), *Wild Strawberries* (1957), *Winter Light* (1963), *Persona* (1966), *Cries and Whispers* (1972), *Fanny and Alexander* (1982)

41. Stanley Kubrick (American), *Paths of Glory* (1957), *Spartacus* (1960), *Dr. Strangelove* (1964), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980)
42. David Lean (British), *The Bridge on the River Kwai* (1957), *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965)
43. Andrzej Wajda (Polish), *Ashes and Diamonds* (1958)
44. William Wyler (Jewish/American), *Ben-Hur* (1959)
45. Robert Wise (American), *West Side Story* [with Jerome Robbins] (1961), *The Haunting* (1963), *The Sound of Music* (1965)

ITALIAN NEOREALISM AND THE ITALIAN NEW WAVE

46. Luchino Visconti (Italian), *Ossessione* (1943), *La Terra Trema* (1948), *The Leopard* (1963)
47. Roberto Rossellini (Italian), *Rome, Open City* (1945) [the first in a trilogy which also includes *Paisan* (1946) and *Germany Year Zero* (1948)], *The Flowers of St. Francis* (1950), *Journey to Italy* (1954)
48. Vittorio De Sica (Italian), *The Bicycle Thief* [*Ladri di Biciclette*] (1948), *Umberto D* (1952)
49. Federico Fellini (Italian), *I Vitelloni* (1953), *La Strada* (1954), *La Dolce Vita* (1960), *8½* (1963), *Amarcord* (1972)
50. Michelangelo Antonioni (Italian), *L'Avventura* (1960) [the first in a trilogy which also includes *La Notte* (1961) and *L'Eclisse* (1962)], *Il Deserto Rosso* [*The Red Desert*] (1964), *Blow-Up* (1966)
51. Sergio Leone (Italian), *The Good, the Bad, and the Ugly* (1966), *Once Upon a Time in the West* (1968)
52. Bernardo Bertolucci (Italian), *The Conformist* (1970)
53. Lina Wertmuller (Italian), *Seven Beauties* (1975) – **First woman nominated as Best Director**

JAPANESE GOLDEN AGE

54. Akira Kurosawa (Japanese), *Rashomon* (1950), *Seven Samurai* (1954), *Yojimbo* (1961), *Ran* (1985)
55. Kenji Mizoguchi (Japanese), *Ugetsu Monogatari* (1953), *Sansho the Bailiff* (1954)
56. Yasujiro Ozu (Japanese), *Tokyo Story* (1953), *Floating Weeds* (1959) [a remake of his own 1934 *A Story of Floating Weeds*]
57. Shohei Imamura (Japanese), *The Insect Woman* (1961), *Intentions of Murder* (1964), *Black Rain* (1989)
58. Hiroshi Teshigahara (Japanese), *Woman of the Dunes* (1964)

FRENCH NEW WAVE

59. Jean-Luc Godard (French), *Breathless* (1960), *Band of Outsiders* (1964), *Masculin Féminin* (1966)
60. François Truffaut (French), *The 400 Blows* (1959), *Jules et Jim* (1962), *Week End* (1967), *Day for Night* (1973)
61. Alain Resnais (French), *Hiroshima mon amour* (1959), *Last Year in Marienbad* (1960)

Other Noteworthy Films of the French New Wave – The Left Bank

- Claude Chabrol (French), *Le Beau Serge* (1958), *Les Cousins* (1959), *Les Bonnes Femmes* (1960)
- Chris Marker (French), *La Jetée* (1962)
- Agnès Varda (French), *Cleo from 5 to 7* (1962)

NEW HOLLYWOOD, MOVIE BRATS, AND OTHERS INFLUENCED BY THE FRENCH NEW WAVE

New Hollywood

62. Arthur Penn (American), *Bonnie and Clyde* (1967)
63. Roman Polanski (French/Polish), *Rosemary's Baby* (1968), *Chinatown* (1974)
64. Robert Altman (American), *M*A*S*H* (1970), *Nashville* (1975)
65. Clint Eastwood (American), *Play Misty for Me* (1971), *The Outlaw Josey Wales* (1976), *Unforgiven* (1992), *Mystic River* (2003) – **as director; Eastwood was already a star of Sergio Leone's spaghetti westerns and his celebrity would increase with the release of *Dirty Harry* (1971, dir. Don Siegel)**
66. Francis Ford Coppola (American), *The Godfather* (1972), *The Godfather: Part II* (1974), *The Conversation* (1974), *Apocalypse Now* (1979)
67. Terrence Malick (American), *Badlands* (1973), *Days of Heaven* (1978), *The Tree of Life* (2011)
68. George Lucas (American), *American Graffiti* (1973), *Star Wars* (1977)
69. Martin Scorsese (American), *Mean Streets* (1973), *Taxi Driver* (1976), *Raging Bull* (1980), *Goodfellas* (1990), *The Departed* (2006)
70. David Cronenberg (Canadian), *Shivers* (1975), *A History of Violence* (2005)

71. Steven Spielberg (American), *Jaws* (1975), *Close Encounters of the Third Kind* (1977), *Raiders of the Lost Ark* (1981), *E.T. the Extra-Terrestrial* (1982), *Schindler's List* (1993), *Jurassic Park* (1993), *Saving Private Ryan* (1998)
72. Sidney Lumet (American), *Dog Day Afternoon* (1975), *Network* (1976) [You might also check out Lumet's 1957 classic *12 Angry Men*]
73. Woody Allen (American), *Annie Hall* (1977)
74. Ridley Scott (British), *Alien* (1977), *Blade Runner* (1982), *Thelma & Louise* (1991)
75. David Lynch (American), *Eraserhead* (1977), *The Elephant Man* (1980), *Blue Velvet* (1986)

Other Noteworthy New Hollywood Directors and Films

- Mike Nichols (American), *Who's Afraid of Virginia Woolf?* (1966), *The Graduate* (1967)
 Norman Jewison (American), *In the Heat of the Night* (1967)
 Stanley Kramer (American), *Guess Who's Coming to Dinner* (1967)
 Stuart Rosenberg (American), *Cool Hand Luke* (1967)
 Dennis Hopper (American), *Easy Rider* (1969)
 John Schlesinger (British/American), *Midnight Cowboy* (1969)
 George Roy Hill (American), *Butch Cassidy and the Sundance Kid* (1969)
 Sydney Pollack (American), *They Shoot Horses, Don't They?* (1969), *Tootsie* (1982)
 Sam Peckinpah (American), *The Wild Bunch* (1969), *Straw Dogs* (1971)
 William Friedkin (American), *The French Connection* (1971), *The Exorcist* (1973)
 Peter Bogdanovich (American), *The Last Picture Show* (1971)
 Brian De Palma (America), *Sisters* (1972), *Carrie* (1976), *Blow Out* (1981)
 Miloš Forman (Czech), *One Flew Over the Cuckoo's Nest* (1975)
 John G. Avildsen (American), *Rocky* (1976)
 Alan J. Pakula (American), *All the President's Men* (1976), *Sophie's Choice* (1982)
 Michael Cimino (American), *The Deer Hunter* (1978), *Heaven's Gate* (1980)
 Claudia Weill (American), *Girl Friends* (1978)

In a Class by Himself

76. Andrei Tarkovsky (Russian), *Solaris* (1972), *The Mirror* (1975), *Stalker* (1979), *The Sacrifice* (1986)

New German Cinema

77. Werner Herzog (German), *Aguirre, the Wrath of God* (1972), *Nosferatu the Vampyre* (1979), *Fitzcarraldo* (1982)
78. Rainer Werner Fassbinder (German), *The Bitter Tears of Petra von Kant* (1972), *Ali: Fear Eats the Soul* (1974)
79. Wolfgang Petersen (German), *Das Boot* (1981)
80. Wim Wenders (German), *Paris, Texas* (1984)

Australian New Wave

81. Peter Weir (Australian), *Picnic at Hanging Rock* (1975), *The Truman Show* (1998)
82. George Miller (Australian), *Mad Max* (1979), *The Road Warrior* (1981), *Mad Max: Fury Road* (2015)

L.A. Rebellion

83. Charles Burnett (American), *Killer of Sheep* (1977)
84. Julie Dash (American), *Illusions* (1982), *Daughters of the Dust* (1991)

BLOCKBUSTER BACKLASH: AUTEURS AND INDEPENDENTS

85. Joel and Ethan Coen (American), *Blood Simple* (1984), *Raising Arizona* (1987), *Miller's Crossing* (1990), *Fargo* (1996), *The Big Lebowski* (1998), *O Brother, Where Art Thou?* (2000), *No Country for Old Men* (2007)
86. James Cameron (American), *The Terminator* (1984), *Aliens* (1986), *The Abyss* (1989), *Terminator 2* (1991)
87. Krzysztof Kieslowski (Polish), *Dekalog* [especially *A Short Film About Killing* and *A Short Film About Love*] (1988), *Three Colors* Trilogy: *Blue* (1993), *White* (1994), and *Red* (1994)
88. Oliver Stone (American), *Platoon* (1986), *Wall Street* (1987), *Natural Born Killers* (1994)
89. Spike Lee (American), *Do the Right Thing* (1989), *Jungle Fever* (1991), *Malcolm X* (1992)
90. Kathryn Bigelow (American), *Near Dark* (1987), *Point Break* (1991), *Strange Days* (1995), *The Hurt Locker* (2008)
 – **First woman to win Best Director**
91. Tim Burton (American), *Beetlejuice* (1988), *Edward Scissorhands* (1990), *Ed Wood* (1994)

92. Pedro Almodóvar (Spanish), *Women on the Verge of a Nervous Breakdown* (1988), *Talk to Her* (2002)
93. Richard Linklater (American), *Slacker* (1990), *Dazed and Confused* (1993), *Before Trilogy: Before Sunrise* (1995), *Before Sunset* (2004), and *Before Midnight* (2013), *Boyhood* (2014)
94. Quentin Tarantino (American), *Reservoir Dogs* (1992), *Pulp Fiction* (1994), *Kill Bill: Vol. 1* (2003), *Kill Bill: Vol. 2* (2004), *Inglourious Basterds* (2009)
95. Ang Lee (Chinese), *Eat Drink Man Woman* (1994), *The Ice Storm* (1997), *Crouching Tiger, Hidden Dragon* (2000), *Brokeback Mountain* (2005), *Life of Pi* (2012)
96. David Fincher (American), *Se7en* (1995), *Fight Club* (1999), *The Social Network* (2010)
97. Wes Anderson (American), *Bottle Rocket* (1996), *Rushmore* (1998)
98. Michael Haneke (German), *Funny Games* (1997) [and his own 2007 remake], *Caché* (2005), *The White Ribbon* (2009), *Amour* (2012)
99. Paul Thomas Anderson (American), *Boogie Nights* (1997), *There Will Be Blood* (2007)
100. Christopher Nolan (British), *Following* (1998), *Memento* (2000), *The Prestige* (2006), *The Dark Knight* (2008), *Inception* (2010), *Dunkirk* (2017)
101. Sofia Coppola (American), *The Virgin Suicides* (1999), *Lost in Translation* (2003)

~~Ten~~ Eleven Other Noteworthy Late 20th Century Directors and Films

- Jim Jarmusch (American), *Stranger Than Paradise* (1984), *Mystery Train* (1989), *Dead Man* (1995)
- Penny Marshall (American), *Big* (1988) *A League of Their Own* (1992)
- Mira Nair (Indian/American), *The Namesake* (2006)
- Steven Soderbergh, (American), *Sex, Lies, and Videotape* (1989), *Traffic* (2000)
- Terry Gilliam (American/British), *The Fisher King* (1991), *12 Monkeys* (1995)
- Jane Campion (New Zealand), *The Piano* (1993)
- Danny Boyle (British), *Shallow Grave* (1994), *Trainspotting* (1996), *28 Days Later...* (2002), *Sunshine* (2007), *Slumdog Millionaire* (2008), *127 Hours* (2010)
- Mary Harron (Canadian), *I Shot Andy Warhol* (1996), *American Psycho* (2000)
- Darren Aronofsky (American), *Pi* (1998), *Requiem for a Dream* (2000)
- Spike Jonze (American), *Being John Malkovich* (1999), *Adaptation.* (2002), *Her* (2013)
- M. Night Shyamalan (Indian/American), *The Sixth Sense* (1999), *Unbreakable* (2000)

NEW VOICES OF THE 21ST CENTURY

1. The Wachowskis (American), *The Matrix Trilogy* (1999, 2003), *Cloud Atlas* (2012) – **though they began their career at the end of the 20th Century, The Wachowskis are often seen as ushering in a new era**
2. Alejandro G. Iñárritu (Mexican), *Amores Perros* (2000), *21 Grams* (2003), *Babel* (2006), *Biutiful* (2010), *Birdman or (The Unexpected Virtue of Ignorance)* (2014), *The Revenant* (2015)
3. Kar-wai Wong (Chinese), *In the Mood for Love* (2000), *2046* (2004)
4. Guillermo del Toro (Mexican), *The Devil's Backbone* (2001), *Pan's Labyrinth* (2006), *The Shape of Water* (2017)
5. Patty Jenkins (American), *Monster* (2003), *Wonder Woman* (2017)
6. Joon-ho Bong (Korean), *Memories of Murder* (2003), *The Host* (2006), *Snowpiercer* (2013), *Okja* (2017)
7. Edgar Wright (British), *Shaun of the Dead* (2004), *Baby Driver* (2017)
8. Noah Baumbach (American), *The Squid and the Whale* (2005), *Margot at the Wedding* (2007), *Frances Ha* (2012)
9. Jeff Nichols (American), *Shotgun Stories* (2007), *Take Shelter* (2011), *Mud* (2012), *Midnight Special* (2016), *Loving* (2016) – **Academy Award nominated filmmaker from Little Rock, AR.**
10. Alfonso Cuarón (Mexican), *Children of Men* (2006), *Gravity* (2013)
11. Yorgos Lanthimos (Greek), *Dogtooth* (2009), *Alps* (2011), *The Lobster* (2015), *The Killing of a Sacred Deer* (2017), *The Favourite* (2018)
12. Dee Rees (American), *Pariah* (2011), *Mudbound* (2017)
13. Denis Villeneuve (French/Canadian), *Prisoners* (2013), *Sicario* (2015), *Arrival* (2016), *Blade Runner 2049* (2017)
14. Taika Waititi (New Zealand), *What We Do in the Shadows* (2014), *Hunt for the Wilderpeople* (2016), *Thor: Ragnarok* (2017)
15. Ana Lily Amirpour (British/American), *A Girl Walks Home Alone at Night* (2014), *The Bad Batch* (2017)

FIFTEEN CLASSICS OF ANIMATION

The term animation often conjures up images of classic Disney films or more recent Pixar films. However, animation existed before and continues to thrive outside of the Disney/Pixar bubble. The following list represents both a brief history of animation as well as cutting edge films from Disney, Pixar, and other studios.

1. Dive into the origins of animation by watching the work of animation pioneer Winsor McCay
 - a. *Little Nemo*, 1911
 - b. *Gertie the Dinosaur*, 1914
2. *Feline Follies* (Ott Messmer, 1919, **first appearance of Felix the Cat**)
3. *The Adventures of Prince Achmed* (Lotte Reiniger & Carl Koch, 1926, **oldest surviving animated feature film**)
4. *Steamboat Willie* (Walt Disney, 1928, **first cartoon with full sound**)
5. *Snow White and the Seven Dwarfs* (1937, **first animated feature from Walt Disney**)
6. *The Adventures of André & Wally B.* (Alvy Ray Smith, 1984, **first computer animated short film. It was produced by a division of Lucasfilm named The Graphics Group which later became Pixar**)
7. Isao Takahata (Studio Ghibli, premiere anime studio founded in 1985 by Takahata and Hayao Miyazaki)
 - a. *Grave of the Fireflies* (1988)
 - b. *The Tale of Princess Kaguya* (2013)
8. Hayao Miyazaki (Studio Ghibli)
 - a. *My Neighbor Totoro* (1988)
 - b. *Princess Mononoke* (1997)
 - c. *Spirited Away* (2001)
 - d. *Howl's Moving Castle* (2004)
9. *Beauty and the Beast* (1991, **first animated film nominated for Best Picture**)
10. *Toy Story* (Pixar, 1995, **first computer animated feature**)
11. *Waltz with Bashir* (Ari Folman, 2008)
12. *Fantastic Mr. Fox* (Wes Anderson, 2009)
13. *Legend of the Guardians: The Owls of Ga'Hoole* (Zack Snyder, 2010, **though directed by Snyder, David Scott, who previously worked as a visual effects artist on the *Lord of the Rings* trilogy, was the cinematographer and Roger Deakins, perhaps our greatest living cinematographer, was a consultant on the film**)
14. *Garden of Words* (Makoto Shinkai, 2013)
15. *The Boxtrolls* (Graham Annable & Anthony Stacchi, 2014)