



Madison Gwinn
BFA Film Production

Mentor:
Pavel Jech

Beckman 205

Postmodern audiences are experiencing a proliferation of image, as Baudrillard said, “we live in a world where there is more and more information, and less and less meaning.” Examining cinematic waves of the mid-Twentieth century reveals their agency in preserving and prescribing cultural meaning across societies. A case study of the Czechoslovak New Wave and New Hollywood compares their function under Communist and Capitalist systems.