

FRENCH CINEMA SINCE 1950

Personal Histories



Emma Wilson

French Cinema Since 1950

Dayna Oscherwitz, MaryEllen Higgins



French Cinema Since 1950:

French Cinema Since 1950 Emma Wilson, 1999 French Cinema Since 1950 brings together modern scholarship of the most widely viewed and studied works of the period *The A to Z of French Cinema* Dayna Oscherwitz, MaryEllen Higgins, 2009-09-02 It can be argued that cinema was created in France by Louis Lumière in 1895 with the invention of the cinématographe the first true motion picture camera and projector While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images the cinématographe was the first device capable of recording and externally projecting images in such a way as to convey motion Early films such as Lumière's *La Sortie de l'usine* a minute long film of workers leaving the Lumière factory captured the imagination of the nation and quickly inspired the likes of Georges Méliès Alice Guy and Charles Pathé Through the years French cinema has been responsible for producing some of the world's best directors Jean Renoir Jean-Luc Godard François Truffaut and Louis Malle and actors Charles Boyer Catherine Deneuve Gérard Depardieu and Audrey Tautou *The A to Z of French Cinema* covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it This is done through a chronology an introduction photographs a bibliography and hundreds of cross referenced dictionary entries on many of the major actors directors films movements producers and studios associated with French cinema Going beyond mere biographical information entries also discuss the impact and significance of each individual film movement or studio included This detailed scholarly analysis of the development of film in France is useful to both the novice and the expert alike French Cinema—A Critical Filmography Colin Crisp, 2015-08-10 This invaluable resource by one of the world's leading experts in French cinema presents a coherent overview of French cinema in the 20th century and its place and function in French society Each filmography includes 101 films listed chronologically Volume 1 1929-1939 and Volume 2 1940-1958 and provides accessible points of entry into the remarkable world of 20th century French cinema All entries contain a list of cast members and characters production details an overview of the film's cultural and historical significance and a critical summary of the film's plot and narrative structure Each volume includes an appendix listing rewards earned and an extensive reference list for further reading and research A third volume covering the period 1958-1974 is forthcoming French Cinema Rémi Fournier Lanzoni, 2015-10-22 To a large extent the story of French filmmaking is the story of moviemaking From the earliest flickering images of the late nineteenth century through the silent era Surrealist influences the Nazi Occupation the glories of the New Wave the rebirth of the industry in the 1990s with the exception culturelle and the present Rémi Lanzoni examines a considerable number of the world's most beloved films Building upon his 2004 best selling edition the second edition of *French Cinema* maintains the chronological analysis factual reliability ease of use and accessible prose while at once concentrating more on the current generation of female directors mainstream productions such as *The Artist* and *The Intouchables* and the emergence of minority filmmakers

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The Cinema of France Phil Powrie, 2006 An in depth look at some of the best and most influential French films of all time The Cinema of France contains 24 essays each on an individual film The book features works from the silent period and poetic realism through the stylistic developments of the New Wave and up to more contemporary challenging films from directors such as Abel Gance Jean Renoir Marcel Carn Fran ois Truffaut Jean Luc Godard Alain Resnais Agn s Varda and Luc Besson Set in chronological order The Cinema of France

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French Cinema Douglas Morrey, 2019-09-05 In this study of the impact and influence of the New Wave in French cinema Douglas Morrey looks at both the subsequent careers of New Wave filmmakers and the work of later film directors and film movements in France This book is organized around a series of key moments from the past 50 years of French cinema in order to show how the meaning and legacy of the New Wave have shifted over time and how the priorities approaches and discourses of filmmakers and film critics have changed over the years Morrey tackles key concepts such as the auteur the relationship of form and content gender and sexuality intertextuality and rhythm Filmmakers discussed include Godard Truffaut Varda Chabrol and Rohmer plus Philippe Garrel Luc Besson Leos Carax Bruno Dumont the Dardenne brothers Christophe Honor Fran ois Ozon and Jacques Audiard *French and American Noir* Alistair Rolls, Deborah Walker, 2009-08-21 A longstanding misconception surrounding the term French noir suggests that the post war French thriller and film noir were a development of or response to a pre existing American tradition This book challenges this misconception examining the complexity of this trans Atlantic exchange and refocusing debate to include a Franco French lineage Re-hybridizing Transnational Domesticity and Femininity Stacey Weber-Fève, 2010-01-05 Re hybridizing Transnational Domesticity and Femininity examines the problems of voicing the personal when considering the role and place of women in the home Analyzing a collection of first person cinematic and literary narratives by Assia Djebar Annie Ernaux Simone de Beauvoir Raja Amari Coline Serreau Leïla Sebbar and Yamina Benguigui Weber Fève explores the transnational processes of identity formation gender performance and construction of culture and society Through a closer look at contemporary representations of French Algerian and Tunisian women on the page and on the screen this study discusses the ways in which homemaking nation and gender are intricately bound to one another and situated in personal history Working within as well as beyond so called national systems of visual and written representation these women artists challenge inherited and monolithic performances definitions and discourses of femininity In doing so they create re hybridized subjects that begin to recognize and embrace the differences within themselves The authors and filmmakers in this study through their female protagonists the protagonists homes and homemaking acts and the investigative lens of the interrogation of the personal are interested in exploring how the process of uncovering or articulating new and other identities and subjectivities ushers in new and re hybridized ways of seeing knowing and being female

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