

REDISCOVERING FRENCH FILM

The Museum of Modern Art, New York



Rediscovering French Film

Sandy Flitterman-Lewis



Rediscovering French Film:

Rediscovering French Film Museum of Modern Art (New York, N.Y.),1981 **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 R mi 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 **Beur cinema** **Rediscovering French Film** Mary Lea Bandy,1983 **Rediscovering French Film** ,1982 French Film Theory and Criticism Richard Abel,1993-09-12 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of Andr Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English *Rediscovering French Science-Fiction in Literature, Film and Comics* Philippe Mather,Sylvain Rheault,2016-02-29 French science fiction SF is as old as the French language Cyrano de Bergerac wrote about a trip to the moon that was published back in 1657 as did Jules Verne in 1865 this time using hard scientific facts The first movie showing a trip to the moon was made by Georges M li s in 1902 In the comics format Herg had Tintin walk on the moon in 1954 15 years before Neil Armstrong These are just a few of the many unique French contributions to SF that rightly deserve to be better known One of the purposes of this collection is to introduce French SF to an English speaking audience *Rediscovering French Science Fiction* first revisits proto science fiction from authors like Cyrano de Bergerac and Jules Verne before delving into contemporary science fiction works from authors such as Ren Barjavel and Jacques Spitz A contribution from preeminent SF author lisabeth Vonarburg from Qu bec helps to understand the constraints and advantages of writing SF in French A third section is devoted to French SF in movies and graphic novels media where French creators have been recognized worldwide This collection explores many aspects of French SF including the genre s deep roots in popular culture the influence of key authors on its historical development and the form and function of science and fantasy as well as the impact of films and graphic novels on the public perception of the genre s nature French Film Susan Hayward,Ginette Vincendeau,2014-04-23 The second edition of this innovative textbook brings together leading scholars to

provide detailed analyses of twenty two key films within the canon of French cinema from the 1920s to the 1990s Films discussed include masterpieces such as Renoir's *La Bête Humaine* and *Carne's Les Enfants du Paradis* popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud* landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle* important films of the 1990s such as *Nikita* and *La Haine* The films are considered in relation to such issues as the history of French cinema the social and cultural contexts of their production and reception the relationship with Hollywood cinema gender politics authorship and genre Each article is accompanied with a guide to further reading and a filmography of the director and the new edition also includes a fully revised introduction and a bibliography on French cinema

Rediscovering French Film, 1930-1960 Museum of Modern Art (New York, N.Y.), Pacific Film Archive, 1982 *French Film Theory and Criticism, Volume 1* Richard Abel, 2020-12-08 These two volumes examine a significant but previously neglected moment in French cultural history the emergence of French film theory and criticism before the essays of André Bazin Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema Each of the periods is discussed in a separate and extensive historical introduction with convincing explications of the various concepts current at the time In each instance Abel goes on to provide a complementary anthology of selected texts in translation Amounting to a portable archive these anthologies make available a rich selection of nearly one hundred and fifty important texts most of them never before published in English Colonial Cinema and Imperial France, 1919-1939 David Henry Slavin, 2001-10-09 In this book the author uses such key colonial era films as *L'Atlantide* and *Pepe le Moko* to document how the French cinema reflected the changing policies and values of French colonialism in the inter war period **Le Jour se Lève** Ben McCann, 2014-06-10 *Le Jour se leve* 1939 directed by Marcel Carne is widely recognised as the classic French Poetic Realist film Told in flashback it recounts the story of a man who has committed a murder and who awaits his fate as the police close in Carne shuttles between different registers tones and textures throughout marshalling the studio's resources to create striking pictorial compositions The film also contains the great French star Jean Gabin's most iconic performance as François marooned at the top of his apartment building Ben McCann's perceptive and lively book traces the evolution of *Le Jour se leve* and situates it in a very specific historical moment He also underlines the importance of actors Jules Berry and Arletty production designer Alexandre Trauner writer Jacques Prévert and cinematographer Curt Courant in establishing the film's tone mood and visual style He charts the national and international reception of the film uncovering a work that deeply divided critics at a time of national crisis He also reveals *Le Jour se leve* to be a key transitional work between European and American noir and compares it with the 1947 Hollywood remake Highlighting its combination of the poetic and the realist this book finally stresses how *Le Jour se leve* represents the very best of pre war French studio filmmaking The French Screen Goddess Jonathan Driskell, 2015-03-26 Many years before Brigitte Bardot and Catherine Deneuve rose to fame the French cinema produced a

host of glamorous female stars designed to rival their Hollywood counterparts Bathed in soft light discussed adoringly in fan magazines and shown wearing the latest fashions these cinematic stars emerged in opposition to France's traditional stage-based stardom while remaining through the roles they played and the looks they sported a distinctly French phenomenon The French Screen Goddess examines how these stars influenced the narratives and look of their films contributed to defining the period's new emancipated femininity the modern woman and related to the decade's politics particularly the Popular Front of the mid 1930s The book focuses on the three most important examples of this type of stardom Annabella Danielle Darrieux and Michele Morgan while also considering many other key stars such as Arletty Viviane Romance and Jean Gabin Previously neglected films are considered and true classics of French cinema re-examined with Rene Clair's *Quatorze juillet* Julien Duvivier's *La Bandera* and Marcel Carne's *Le Quai des brumes* and *Hotel du Nord* foremost among these

China on Screen Christopher J. Berry, Mary Ann Farquhar, 2006-04-04 In *China on Screen* Chris Berry and Mary Farquhar leaders in the field of Chinese film studies explore more than one hundred years of Chinese cinema and nation Providing new perspectives on key movements themes and filmmakers Berry and Farquhar analyze the films of a variety of directors and actors including Chen Kaige Zhang Yimou Hou Hsiao Hsien Bruce Lee Jackie Chan Maggie Cheung Gong Li Wong Kar wai and Ang Lee They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework With this approach they show how movies from China Hong Kong Taiwan and the Chinese diaspora construct and contest different ideas of Chinese nation as empire republic or ethnicity and complicated by gender class style transnationalism and more Among the issues and themes covered are the tension between operatic and realist modes male and female star images transnational production and circulation of Chinese films the image of the good foreigner all related to different ways of imagining nation Comprehensive and provocative *China on Screen* is a crucial work of film analysis

European Film Noir Andrew Spicer, 2019-01-04 *European Film Noir* is the first book to bring together specialist discussions of film noir in specific European national cinemas Written by leading scholars this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself for too long considered as a solely American form The Introduction reviews the problems of defining film noir its key characteristics and discusses its significance to the development of European film the relationship of specific national films noirs to each other to American noir and to historical and social change Eight chapters then discuss film noir in France Germany Britain and Spain analysing both earlier developments and the evolution of neo noir through to the present A further chapter explores film noir in Italian cinema where its presence is not so well defined Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts *European Film Noir* is an important contribution to the study of European cinema that will have a broad appeal to undergraduates cinema film teachers and researchers

New York Magazine, 1981-11-02 *New York Magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and

quickly made a place for itself as the trusted resource for readers across the country. With award winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

Marcel Carné Jonathan Driskell, 2019-01-04 This book provides a scholarly yet accessible account of the work of Marcel Carné, one of the great directors of classical French cinema and the key figure behind the poetic realist film movement of the 1930s. His films, a number of which were made in collaboration with the poet-turned-scriptwriter Jacques Prévert, include such well-known works as *Le Quai des brumes*, *Le Jour se lève*, and *Les Enfants du paradis*. As the first book to be written on Carné for a number of years, it offers a fresh perspective on his cinema, particularly through a re-examination of his post-war work. Although many of these films were very popular and offer a fascinating insight into France at the time, they have until now largely been neglected. Adopting a carefully crafted aesthetic, his films explore a tension between pessimism and entrapment on the one hand, and transcendence, idealised romantic love, and a populist celebration of working class life on the other. His career traversed key moments in French cinema, including poetic realism, the tradition of quality, and the French New Wave, and spanned important historical moments such as the Popular Front of the 1930s, the Second World War, and France's post-war modernisation. This book will be of interest to scholars, students, and film lovers alike.

French Film Theory and Criticism, Volume 2

Richard Abel, 2021-05-11 These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of André Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in translation. Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie. Sie gibt Wissenschaftlern, Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien. Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen, Video, Multimedia.

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 Carné, François Truffaut, Jean-Luc Godard, Alain Resnais, Agnès Varda, and Luc Besson. Set in chronological order, The Cinema of France provides an illuminating history of this essential national cinema and includes in-depth studies of films such as *Un Chien Andalou* (1929), *Les Vacances de Monsieur Hulot* (1953), *Le Samouraï*

1967 Shoah 1985 Jean de Florette 1986 Les Visiteurs 1993 and La Haine 1995 The Oxford History of World Cinema
,1996-10-17 From its humble beginnings as a novelty in a handful of cities cinema has risen to become a billion dollar industry and the most spectacular and original contemporary art form It has spread to all parts of the globe and is enjoyed by audiences that cut across all sections of society The Oxford History of World Cinema traces the history of this enduringly popular entertainment medium Covering all aspects of its development stars studios and cultural impact the book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave from animation to the Avant Garde and from Hollywood to Hong Kong An international team of distinguished film historians tells the story of the major inventions and developments in the cinema business its institutions genres and personnel other chapters outline the evolution of national cinemas round the world the varied and distinctive filmic traditions that have developed alongside Hollywood A unique aspect of the book are the special inset features on the film makers and personalities Garbo and Godard Keaton and Kurosawa Bugs Bunny and Bergman who have had an enduring impact in popular memory and cinematic lore With over 300 illustrations a full bibliography and an extensive index this is the buff s ultimate guide to cinema worldwide

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Rediscovering French Film Introduction

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