

Quebec National Cinema

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Quebec National Cinema:

Quebec National Cinema Bill Marshall, 2001 Instead he shows that while the allegory of nation marks Quebec film production it also leads to a tension between textual and contextual forces between homogeneity and heterogeneity and between major and minor modes of being and identity Quebec National Cinema Bill Marshall, 2001 In *Quebec National Cinema* Bill Marshall tackles the question of the role cinema plays in Quebec's view of itself as a nation Surveying mostly fictional feature films Marshall demonstrates how Quebec cinema has evolved from the innovative direct cinema of the early 1960s into the diverse canvas of popular comedies glossy co productions and reworked auteur cinema of the postmodern 1990s He explores the faultlines of Quebec identity its problematic and contradictory relationship with France the question of Native peoples the influence of the cosmopolitan and pluralist city of Montreal and the encounters between sexuality gender and nation traced and critiqued in women's and queer cinemas In the first comprehensive theoretically informed work in English on Quebec cinema Marshall views his subject as neither the assertion of some unproblematic national wholeness nor a random collection of disparate voices that drown out or invalidate the question of nation Instead he shows that while the allegory of nation marks Quebec film production it also leads to a tension between textual and contextual forces between homogeneity and heterogeneity and between major and minor modes of being and identity Drawing on a broad framework of theory and particularly indebted to the work of Gilles Deleuze and Félix Guattari *Quebec National Cinema* makes a valuable contribution to debates in film studies on national cinemas and to the burgeoning interest in French studies in the culture and politics of la francophonie Bill Marshall is professor of Modern French Studies at the University of Glasgow He has written several books and numerous articles on film and Francophone culture **Canadian National Cinema** Chris Gittings, 2012-10-02 *Canadian National Cinema* explores the idea of the nation across Canada's film history from early films of colonisation and white settlement such as *The Wheatfields of Canada* and *Back to God's Country* to recent films like *N L E Confessional* *Mon Oncle Antoine* *Grey Fox* *Highway 61* *Kanehsatake* and *I've Heard the Mermaids Singing* *Quebec Cinema in the 21st Century* Michael Gott, Thibaut Schilt, 2024-02-06 This collection of ten chapters and three original interviews with Québecois filmmakers focuses on the past two decades of Quebec cinema and takes an in depth look at a primarily Montreal based filmmaking industry whose increasingly diverse productions continue to resist the hegemony of Hollywood and to exist as a visible and successful hub of French language and ever more multilingual cinema in North America This volume picks up where Bill Marshall's 2001 *Quebec National Cinema* ends to investigate the inherently global nature of Quebec's film industry and cinematic output since the beginning of the new millennium Through their analyses of contemporary films *Une colonie* *Avant les rues* *Bon cop bad cop* *Les Affamés* *Tom la ferme* *Uvanga* among others directors including Xavier Dolan Denis Côté Sophie Desrues Chlo Robichaud Jean Marc Vallée and Monia Chokri and genres such as the buddy comedy and the zombie film our authors examine the growing tension between Quebec cinema as a

national cinema and as an art form that reflects the transnationalism of today's world a new form of fluidity of individual experiences and an increasing on screen presence of Indigenous subjects both within and outside the borders of the province The book concludes with specially conducted interviews with filmmakers Denis Chouinard Bachir Bensadekk and Marie H l ne Cousineau who provide their views and insights on contemporary Quebec filmmaking *The Cinema of Robert Lepage* Aleksandar Dundjerovich,2003 The Cinema of Robert Lepage is the first critical study of one of the most striking artists of Quebecois and Canadian independent filmmaking The book examines Lepage's creative methods of filmmaking in their cultural and social context and argues that his work cannot be seen separately from his oeuvre as a multidisciplinary artist and challenges the notions that Lepage should be considered only in the terms of Quebecois film tradition The author explores such themes with Lepage in a new exclusive and detailed interview *Canadian Cinema Since the 1980s* David Lawrence Pike,2012-01-01 Making a significant advance in the study of the film industry of the period Canadian Cinema since the 1980s is also an ideal text for students researchers and Canadian film enthusiasts **Screening Québec** Scott MacKenzie,2004 Publisher Description **North of Everything** William Beard,Jerry White,2002-06 This is the first book to comprehensively examine the development of English Canadian cinema since 1980 previous books in English have dealt either with specific films or filmmakers with policy or with specific genres avant garde film documentary films by women etc It deals with regional and institutional questions with the new authors that are defining contemporary cinema in English Canada with avant garde work and work by Aboriginal people Bringing together a wide variety of contributors the book deals with an enormous amount of cinema that has helped transform North American culture of the last two decades **One Hundred Years of Canadian Cinema** George Melnyk,2004-01-01 Melnyk argues passionately that Canadian cinema has never been a singular entity but has continued to speak in the languages and in the voices of Canada's diverse population **The Cinema of Hockey** Iri Cermak,2017-02-13 Ice hockey has featured in North American films since the early days Hockey's sizable cinematic repertoire explores different views of the sport including the role of aggression the business of sports race and gender and the role of women in the game This critical study focuses on hockey themes in more than 50 films and television movies from the U S and Canada spanning several decades Depictions of historical games are discussed including the 1980 Miracle on Ice and the 1972 Summit Series National myths that inform ideas of the hockey player are examined Production techniques that enhance hockey as on screen spectacle are covered *The Oxford Handbook of Canadian Cinema* Janine Marchessault,Will Straw,2019-03-20 The chapters in The Oxford Handbook of Canadian Cinema present a rich diverse overview of Canadian cinema Responding to the latest developments in Canadian film studies this volume takes into account the variety of artistic voices media technologies and places which have marked cinema in Canada throughout its history Drawing on a range of established and emerging scholars from a range of disciplines this volume will be useful to teachers scholars and to a general readership interested in cinema in Canada Moving beyond the director

focused approach of much previous scholarship this book is concerned with communities institutions and audiences for Canadian cinema at both national and international levels The choice of subjects covered ranges from popular genre cinema to the most experimental of artistic interventions Canadian cinema is seen in its interaction with other forms of art making and media production in Canada and at the international level Particular attention has been paid to the work of Indigenous filmmakers members of diasporic communities and feminist and LGBTQ artists The result is a book attentive to the complex social and institutional contexts in which Canadian cinema is made and consumed

Locating Migrating Media Greg Elmer, Charles H. Davis, Janine Marchessault, John McCullough, 2012-07-10 Locating Migrating Media details the extent to which media productions both televisual and cinematic have sought out new and cheaper shot locations creative staff and financing around the world The book contributes to debates about media globalization focusing on the local impact of new sites of media production The book's chapters also question the role that film and television industries and local and regional governments play in broader economic development and tax incentive schemes While metaphors of transportation mobility fluidity and change continue to serve as key concepts and frames for understanding contemporary media industries products and processes the essays in this book look to local spaces neighborhoods cultural workers and stories to ground the global that is to interrogate the effect of media globalization before during and after film and television shooting and onsite production By locating migrating media these chapters seek to determine the political economic and cultural conditions that produce contemporary forms of televisual and cinematic storytelling and how these processes affect the inhabitants the look and the very geopolitical future of local communities neighborhoods cities and regions The focus on relocated screen production highlights the act of film and television making both aesthetically and economically To locate migrating media is therefore to determine the political and cultural economies of globalized sets and stages be they in new studios or on city streets or perhaps most importantly in our imaginations

Canadian Film and Video Loren R. Lerner, 1997-01-01 This extensive bibliography and reference guide is an invaluable resource for researchers practitioners students and anyone with an interest in Canadian film and video With over 24 500 entries of which 10 500 are annotated it opens up the literature devoted to Canadian film and video at last making it readily accessible to scholars and researchers Drawing on both English and French sources it identifies books catalogues government reports theses and periodical and newspaper articles from Canadian and non Canadian publications from the first decade of the twentieth century to 1989 The work is bilingual descriptive annotations are presented in the language(s) of the original publication Canadian Film and Video Film et vidéo canadiens provides an in depth guide to the work of over 4000 individuals working in film and video and 5000 films and videos The entries in Volume I cover topics such as film types the role of government laws and legislation censorship festivals and awards production and distribution companies education cinema buildings women and film and video art A major section covers filmmakers video artists cinematographers actors producers and various other film people Volume II presents an

author index a film and video title index and a name and subject index In the tradition of the highly acclaimed publication *Art and Architecture in Canada* these volumes fill a long standing need for a comprehensive reference tool for Canadian film and video This bibliography guides and supports the work of film historians and practitioners media librarians and visual curators students and researchers and members of the general public with an interest in film and video

The Historical

Imaginary Amy J. Ransom, 2026-02-20 Since the year 2000 Quebec's film industry has burgeoned with a parabolic increase in the number of films released and the production of a wide array of film genres Building on the notion of Quebec national cinema outlined by Bill Marshall this book analyses French language fiction features that construct images of the past Scholar of Quebec cultural studies Amy J Ransom explains how the studied films participate in the nation's historical imaginary revisiting and revisioning the past for present day audiences and constructing new sites of memory for twenty first century Quebecois viewers Each chapter examines a film genre explicitly engaged in representing the past the historical film per se the historical fantasy the literary adaptation the biopic and memoir and the period film The *Historical Imaginary* offers analyses of significant films and filmmakers while also providing a broader overview of these genres development in Quebec From examining rigorous historical documents like *Le 15 février 1839* 2001 to quirky fantasies like *Je me souviens* 2009 and from the heritage films *Nouvelle France* 2004 and *Maria Chapdaleine* 2021 to the biopics *Louis Cyr l'homme le plus fort du monde* 2013 and *La Bolduc* 2018 Ransom's analyses travel across time space and genres In this insightful cultural investigation three generations of filmmakers are brought together to highlight their influence upon the construction of a Quebecois national identity

Quebec Cinema in the 21st Century Michael Gott, Thibaut Schilt, 2024-02-06 This collection of ten chapters and three original interviews with Quebecois filmmakers focuses on the past two decades of Quebec cinema and takes an in depth look at a primarily Montreal based filmmaking industry whose increasingly diverse productions continue to resist the hegemony of Hollywood and to exist as a visible and successful hub of French language and ever more multilingual cinema in North America This volume picks up where Bill Marshall's 2001 *Quebec National Cinema* ends to investigate the inherently global nature of Quebec's film industry and cinematic output since the beginning of the new millennium Through their analyses of contemporary films *Une colonie* *Avant les rues* *Bon cop bad cop* *Les Affamés* *Tom la ferme* *Uvanga* among others directors including Xavier Dolan Denis Côté Sophie Desrues Chlo Robichaud Jean Marc Vallée and Monia Chokri and genres such as the buddy comedy and the zombie film our authors examine the growing tension between Quebec cinema as a national cinema and as an art form that reflects the transnationalism of today's world a new form of fluidity of individual experiences and an increasing on screen presence of Indigenous subjects both within and outside the borders of the province The book concludes with specially conducted interviews with filmmakers Denis Chouinard Bachir Bensaddek and Marie Hélène Cousineau who provide their views and insights on contemporary Quebec filmmaking

Film in Canada Jim Leach, 2006

Film in Canada offers a comprehensive examination of Canadian cinema in its political and cultural contexts While

highlighting the films and filmmakers that have defined the national industry since the 1960s this book also looks at many of the factors that have influenced Canadian filmmaking including Canada's ethnic and linguistic diversity the country's national identity and the emergence of a global media marketplace Each chapter explores both historical trends and contemporary examples of a specific topic allowing the chapters to be used in sequence or independently With careful annotations a detailed filmography and bibliography and a ten page insert of film stills this book is ideal for students of Canadian film or of Canadian arts and culture generally

BOOK JACKET **Essays on Quebec Cinema** Joseph I. Donohoe, 1991

Essays on Quebec Cinema weaves together the reflections of filmmakers and scholars from Canada the United States and Great Britain as they move to a fresh assessment of one of the most dynamic film industries in the Western Hemisphere

Film Canadiana ,1979 The British National Film Catalogue ,1982 National Union Catalog ,1973

The book delves into Quebec National Cinema. Quebec National Cinema is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Quebec National Cinema, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Quebec National Cinema
 - Chapter 2: Essential Elements of Quebec National Cinema
 - Chapter 3: Quebec National Cinema in Everyday Life
 - Chapter 4: Quebec National Cinema in Specific Contexts
 - Chapter 5: Conclusion
2. In chapter 1, this book will provide an overview of Quebec National Cinema. The first chapter will explore what Quebec National Cinema is, why Quebec National Cinema is vital, and how to effectively learn about Quebec National Cinema.
3. In chapter 2, the author will delve into the foundational concepts of Quebec National Cinema. The second chapter will elucidate the essential principles that must be understood to grasp Quebec National Cinema in its entirety.
4. In chapter 3, this book will examine the practical applications of Quebec National Cinema in daily life. The third chapter will showcase real-world examples of how Quebec National Cinema can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Quebec National Cinema in specific contexts. The fourth chapter will explore how Quebec National Cinema is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Quebec National Cinema. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Quebec National Cinema.

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