



PAULINE A LA PLAGE

Pauline A La Plage D Eric Rohmer

Mieko Kanai



Pauline A La Plage D Eric Rohmer:

The Cinema of Eric Rohmer Jacob Leigh, 2012-05-03 Presents in chronological order the themes and ideas of his twenty three feature films and the complexity of their cinematic style Eric Rohmer Derek Schilling, 2019-01-04 Few filmmakers have taken the principle of the talking picture so far as Eric Rohmer the internationally renowned director of the Moral Tales Comedies and Proverbs and Tales of the Four Seasons cycles Occasionally dismissed as precious or overly literary Rohmer's features may leave the impression that there is more to listen to than to look at Yet as the secretive director b Maurice Scherer in 1920 points out dialogue is no less engaging than the best gunfights and if his characters prefer discussing love to making it they are no less the heroes of the stories they tell Charges of political conservatism aside the author of My Night at Maud's Summer and such period films as Perceval and the all digital The Lady and the Duke emerges like Hitchcock before him as a singular inventor of cinematic forms This critical overview which contains an extensive bibliography and a filmography will appeal to students of Film Studies French Studies and enthusiasts **Eric Rohmer** Éric Rohmer, 2013 The 1969 film Ma Nuit chez Maud catapulted its shy academic film director Eric Rohmer 1920 2010 into the limelight selling over a million tickets in France and earning a nomination for an Academy Award Ma Nuit chez Maud remains his most famous film the highlight of an impressive range of films examining the sexual romantic and artistic mores of contemporary France the temptations of desire the small joys of everyday life and sometimes the vicissitudes of history and politics Yet Rohmer was already forty years old when Maud was released and had already had a career as the editor of Cahiers du Cinéma a position he lost in a political takeover in 1963 The interviews in this book offer a range of insights into the theoretical critical and practical circumstances of Rohmer's remarkably coherent body of films but also allow Rohmer to act as his own critic providing us with an array of readings concerning his interest in setting season color and narrative Alongside the application of a theoretical rigor to his own films Rohmer's interviews also discuss directors as varied as Godard Carné Renoir and Hitchcock and the relations of film to painting architecture and music This book reproduces little known interviews such as a debate Rohmer undertakes with Women and Film concerning feminism alongside detailed discussions from Cahiers and Positif many produced in English here for the first time **Color and the Moving Image** Simon Brown, Sarah Street, Liz Watkins, 2013-10-28 This new AFI Film Reader is the first comprehensive collection of original essays on the use of color in film Contributors from diverse film studies backgrounds consider the importance of color throughout the history of the medium assessing not only the theoretical implications of color on the screen but also the ways in which developments in cinematographic technologies transformed the aesthetics of color and the nature of film archiving and restoration Color and the Moving Image includes new writing on key directors whose work is already associated with color such as Hitchcock Jarman and Sirk as well as others whose use of color has not yet been explored in such detail including Eric Rohmer and the Coen Brothers This volume is an excellent resource for a variety of film studies courses and

the global film archiving community at large *Film Moments* James Walters, Tom Brown, 2019-07-25 Film is made of moments In its earliest form the cinema was a moment mere seconds recorded and projected into the darkness Even as film has developed into today's complex and intricate medium it is the brief temporary and transitory that combines to create the whole Our memories of films are composed of the moments we deem to be crucial touchstones for our understanding and appreciation Moments matter The 38 specially commissioned essays in *Film Moments* examine a wide selection of key scenes across a broad spectrum of national cinemas historical periods and genres featuring films by renowned auteurs including Alfred Hitchcock Jean Renoir and Vincente Minnelli and important contemporary directors such as Pedro Costa Zhang Ke Jia and Quentin Tarantino addressing films including *City Lights* *Gone with the Wind* *The Wizard of Oz* *The Night of the Hunter* *Wild Strawberries* *8 1 2* *Bonnie and Clyde* *Star Wars* *Conte d t United 93* and *Lord of the Rings Return of the King* *Film Moments* provides both an enlightening introduction for students to the diversity of approaches and concerns in the study of film and a dynamic and vibrant account of key film sequences for anyone interested in enhancing their understanding of cinema *French Film in Britain* Lucy Mazdon, Catherine Wheatley, 2013-03-01 In a market long dominated by Hollywood French films are consistently the most widely distributed non English language works French cinema however appears to undergo a transformation as it reaches Britain becoming something quite different to that experienced by audiences at home Drawing on extensive archival research the authors examine in detail the discourses debates and decisions which have determined the place accorded to French cinema in British film culture In so doing they provide a fascinating account of this particular instance of transnational cinematic traffic while simultaneously shedding new light on British film history From the early days of the Film Society via the advent of the X certificate to the new possibilities of video and DVD this book reveals the complex and detailed history of the distribution exhibition marketing and reception of French cinema in Britain

Encyclopedia of French Film Directors Philippe Rège, 2009-12-11 Cinema has been long associated with France dating back to 1895 when Louis and Auguste Lumi_re screened their works the first public viewing of films anywhere Early silent pioneers Georges MZli_s Alice Guy BlachZ and others followed in the footsteps of the Lumi_re brothers and the tradition of important filmmaking continued throughout the 20th century and beyond In *Encyclopedia of French Film Directors* Philippe R ge identifies every French director who has made at least one feature film since 1895 From undisputed masters to obscure one timers nearly 3 000 directors are cited here including at least 200 filmmakers not mentioned in similar books published in France Each director's entry contains a brief biographical summary including dates and places of birth and death information on the individual's education and professional training and other pertinent details such as real names when the filmmaker uses a pseudonym The entries also provide complete filmographies including credits for feature films shorts documentaries and television work Some of the most important names in the history of film can be found in this encyclopedia from masters of the Golden Age_Jean Renoir and RenZ Clair_to French New Wave artists such as Fran_ois

Truffaut and Jean Luc Godard Catherine Breillat Douglas Keesey, 2016-05-16 This is the first English language book on controversial female director Catherine Breillat whose films include *Romance* *A ma soeur* *Fat Girl* *Anatomy of Hell* and *The Last Mistress* This volume explores the director's complex relation to religion and to feminism and it examines the differences between Breillat's films and patriarchal pornography engaging in detailed analysis of her intimate scenes between men and women Keesey also discusses the literature films paintings and photos that have influenced Breillat's work and extends this to show how Breillat's films have influenced other filmmakers and artists in turn A lively and accessible introduction this book will appeal to students and researchers as well as all those with an interest in gender studies French film and contemporary cinema **Screenwriters in French cinema** Sarah Leahy, Isabelle Vanderschelden, 2021-03-16 Screenwriters have been central figures in French cinema since the conversion to sound from early French language talkies for the domestic market to lavish literary adaptations of the notorious quality tradition of the 1950s and from the aesthetic revolution of the New Wave to the contemporary popular and auteur film in the 2000s The first English language study to address screenwriters in French cinema this volume will be of particular interest to scholars and students of French film and screenwriting Taking a diachronic approach it includes case studies drawn from the early sound period to the present day in order to offer an alternative historiography of French cinema shed light on these overlooked figures and revisit the vexed question of film authorship *Eric Rohmer* Vittorio Hösle, 2016-07-28 Rohmer is one of the most popular French directors of the second half of the 20th century one of the members of the famous Nouvelle Vague that reconstituted French cinema based on the theoretical principles articulated in the *Cahiers du Cinéma* from whose editorship he was fired when the conservative Catholic opposed its turn toward politicization Like some of his colleagues Rohmer is extremely interested in both the history and the philosophy of film Brother of the noted French philosopher Ren Scherer he begins his career as a film critic In his films deep moral conflicts as well as the search for one's own identity emerge from the intricacies of seemingly superficial everyday life interactions particularly between a man and a woman Hösle's book puts Rohmer in the context of a long French tradition of reflected eroticism with Marivaux Musset Stendhal and Jean Renoir as crucial figures and shows how Rohmer both recognizes the inner logic of eroticism and subjects it to moral demands that he inherits from his Catholic background For Rohmer the tension between the two can usually only be solved by some unexpected event that can be interpreted as an equivalent of grace *Indian Summer* Mieko Kanai, 2012-09-30 *Indian Summer* Koharu biyori is the title of a relatively short novel by Kanai Mieko b 1947 recognized by critics both inside and outside Japan as one of the most important Japanese writers of recent decades The work brilliantly demonstrates Kanai's light hearted wit in addition to her penchant for biting commentary on conservative elements in Japanese society Kanai is also an acclaimed essayist film critic literary critic and poet and has produced a steady output of high quality material since making her literary debut in her teens **The Films of Eric Rohmer** L. Anderst, 2014-03-13 Eric Rohmer was a key figure in French New Wave cinema

Contributors to this volume revisit complicate and upend accepted readings and interpretations of perennial Rohmerian topics including the important role of language in his films the influence of the arts depictions of gender and class and the roles played by space and place in his films Diane Kurys Carrie Tarr,2019-01-04 This is the first book written on Diane Kurys It is essential for study of women filmmakers in France Europe An original and concise reading of Kurys work

French-speaking Women Film Directors Janis L. Pallister,1997 This guide offers listings of some 300 Francophone women from around the world their work Wherever possible entries include dates brief biographies descriptions brief critical analyses *The New Biographical Dictionary of Film* David Thomson,2014-05-06 For almost thirty years David Thomson s Biographical Dictionary of Film has been not merely the finest reference book ever written about movies Graham Fuller Interview not merely the desert island book of art critic David Sylvester not merely a great crazy masterpiece Geoff Dyer The Guardian but also fiendishly seductive Greil Marcus Rolling Stone This new edition updates the older entries and adds 30 new ones Darren Aronofsky Emmanuelle Beart Jerry Bruckheimer Larry Clark Jennifer Connelly Chris Cooper Sofia Coppola Alfonso Cuaron Richard Curtis Sir Richard Eyre Sir Michael Gambon Christopher Guest Alejandro Gonzalez Inarritu Spike Jonze Wong Kar Wai Laura Linney Tobey Maguire Michael Moore Samantha Morton Mike Myers Christopher Nolan Dennis Price Adam Sandler Kevin Smith Kiefer Sutherland Charlize Theron Larry Wachowski and Andy Wachowski Lew Wasserman Naomi Watts and Ray Winstone In all the book includes more than 1300 entries some of them just a pungent paragraph some of them several thousand words long In addition to the new musts Thomson has added key figures from film history lively anatomies of Graham Greene Eddie Cantor Pauline Kael Abbott and Costello No l Coward Hoagy Carmichael Dorothy Gish Rin Tin Tin and more Here is a great rare book one that encompasses the chaos of art entertainment money vulgarity and nonsense that we call the movies Personal opinionated funny daring provocative and passionate it is the one book that every filmmaker and film buff must own Time Out named it one of the ten best books of the 1990s Gavin Lambert recognized it as a work of imagination in its own right Now better than ever a masterwork by the man playwright David Hare called the most stimulating and thoughtful film critic now writing **Eric Rohmer** Alain Hertay,1998 Figure de proue de la Nouvelle Vague Eric Rohmer a sign les r alisations parmi les plus atypiques du cin ma fran ais Pour le cycle des Com dies et proverbes il pose un regard sans complaisance sur la soci t des ann es quatre vingt Chez le h ros rohm rien le dire l emporte sur le faire l illusion sur le r el l individu embl me d une d cennie se d personnalise Etre creux et fantomatique il semble ignorer que parler d une chose c est lui donner l importance qu elle n a pas Mu par une logorrh e irr pressible il annihile le langage par un exc s de mots Dans ces pages l auteur s attache un aspect particulier de chaque film l organisation de l espace pour La Femme de l aviateur 1981 le r le de la com dienne pour Le Beau mariage 1982 les jeux d criture pour Pauline la plage 1983 la dimension philosophique pour Le Rayon vert 1986 la d termination sociale pour Les Nuits de la pleine lune 1984 et L Ami de mon amie 1987 O se prouve que chez le personnage rohm rien l authenticit ne se r alise qu au prix de l artifice

French Cinema Rémi Fournier Lanzoni, 2004-03-31 To a large extent the story of French filmmaking is the story of moviemaking From the earliest images through the silent era Surrealist influence the Nazi Occupation New Wave and presently Lanzoni examines a considerable number of the world's most beloved films from each era providing insight into our favourite films

New York Magazine, 1995-11-06 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

The Film Book Ronald Bergan, 2011-10-03 Film is the world's most popular artistic medium What began as a novelty at country fairs rapidly became the consummate art form of the twentieth century spanning both popular culture and high art The Film Book enables you to identify different cinematic genres appreciate the style of celebrated directors see how a film is made and understand why the greatest movies deserve their reputation The book is unique in encompassing each of these key aspects and as such outspans the many other guides and film companions on the market The guide is split into seven distinct sections each of which deals with a particular aspect of film The first of these chapters is a detailed history of the art form over the last 120 years charting its evolution from a musical event accompanied by pictures through its numerous developments and innovations talking pictures color film video and DVD online films computer generated special effects and the modern 3D experience The second shows how these techniques are applied in practice taking the reader behind the camera to explore the film making process and find out who's who on set offering a useful insight into how movies are brought to life Sections 3 to 6 look at the films themselves Providing an overview of cinematic styles and genres the third section covers everything from westerns musicals and sci fi to arthouse cinema the avant garde and the cult movie whilst the fourth compares and contrasts the major styles of international cinema with key schools movements directors and films The fifth section profiles 100 of the film industry's greatest and most influential directors listing their key works and assessing their cinematic legacy whilst the sixth section discusses 100 key cinematic works which invented extended or reinvented the art form The closing section of the book is an interesting and often provocative range of lists compiled by a variety of film associations publications and institutions Comprehensive authoritative and written with passion and verve The Film Book is a unique treasure trove of a guide that will appeal to anyone who loves movies

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 Driver Martin Scorsese 1976 Annie Hall Woody Allen 1977 *The Demons of Modernity* John Orr, 2014-03-01 Ingmar
 Bergman's films had a very broad and rich relationship with the rest of European cinema contrary to the myth that Bergman
 was a peripheral figure culturally and aesthetically isolated from the rest of Europe This book contends that he should be put
 at the very center of European film history by chronologically comparing Bergman's relationship to key European directors
 such as Carl Theodor Dreyer Jean Luc Godard Michelangelo Antonioni and Andrei Tarkovsky and also looks at Bergman's
 critical relationship to key movements in film history such as the French New Wave In so doing it demonstrates how Ingmar
 Bergman's films illustrate the demonic struggle in modernity between faith and secularity through his intense preoccupation
 with the malaise of intimacy

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