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French Cinema in the 1990s

Continuity and Difference

Edited by
PHIL POWRIE

French Cinema In The 1990s Continuity And Difference

Neil Archer



French Cinema In The 1990s Continuity And Difference:

French Cinema in the 1990s Phil Powrie, 1999 Following on from Phil Powrie's French Cinema in the 1980s this collection of essays on French films in the 1990s focuses on continuity with the 1980s in terms of genres and preoccupations but it also focuses on key differences

French Cinema in the 1990s Phil Powrie, 1999 Following on from Phil Powrie's French Cinema in the 1980s Nostalgia and the Crisis of Masculinity Clarendon Press 1997 this collection of essays which brings together scholars in the UK and the USA is the first on French films in the 1990s The collection focuses on continuity with the 1980s in terms of genres and preoccupations such as definitions of a national cinema the heritage film gay lesbian issues and ethnic issues But it also focuses on key differences new G nter Grass's novel Der Butt is one of his most important and best known works and yet it has not received the critical acclaim enjoyed by his other novels most notably Die Blechtrommel It is in many ways his most complex work having at its centre a narrator whose past spanning millennia of time through a bizarre procession of female cooks is no less immediate than his fraught domestic present It is a novel which impressively demonstrates Grass's ability to hold in vivid balance a multitude of criss crossing themes and figures This volume of essays addresses that complexity It is a collaborative venture the result of a series of discussions during which key issues and techniques of the novel were explored The eleven essays present individual perspectives whilst contributing to a general exposition

Jewish Identity in French Cinema (1950-2010) Serge Bokobza, 2016-02-22 This book examines the expression of a Jewish identity in French films and the characteristics used by filmmakers to portray this nebulous concept in movies produced after the Shoah and World War II Throughout a sixty year span French directors struggled to define Jewish identity and a correlation with the larger question of French national identity The study delves into the larger question of Jewish identity as characterised in works of cinematic fiction in accordance with the history of the Jews of France using the centrality of the emancipation paradigm of 1791 and the theoretical frame provided by Jean Paul Sartre's *Reflexions sur la question juive* The book identifies and describes three categories of films produced between 1950 and 2010 that represent the manner in which directors portrayed an evolving Jewish identity and its relation to French society rejecting the practice of labeling a film as Jewish because of the ethnicity of a director or writer Based on extensive research including the review of over 200 full length films the book provides an overview of features addressing the concept of Jewish identity and includes a Descriptive Filmography of productions matching the author's definition of a Jewish identity film From the template *La Grande Illusion* to contemporary releases the book argues that French Jewish identity films dwell in the sociological realm of Jewishness as the epicenter of tension is rooted in identity rather than religion

The French Cinema Book Michael Temple, Michael Witt, 2019-07-25 This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the 1890s to the present day The contributors who include leading historians and film scholars provide an indispensable introduction to key topics and debates

in French film history Each chronological section addresses seven key themes people business technology forms representations spectators and debates providing an essential overview of the cinema industry the people who worked in it including technicians and actors as well as directors and the culture of cinema going in France from the beginnings of cinema to the contemporary period French National Cinema Susan Hayward,2005 This revised and updated version of a successful and established text French National Cinema offers a thorough and much needed historical overview of French cinema at a time when it continues to grow in popularity with films such as Amelie and Belleville Rendez vous Brought wholly up to date to include political and social developments in French cinema in the 1990s its fresh approach and groundbreaking new writing on the subject offers a much further understanding of French cinema and its relationship with the French national identity New subjects covered include the GATT negotiations of 1993 French cinema s increasing dependence on investment from television the rise of the multiplex the implications of the introduction of digital technology Ideal for all students of cinema film studies and film history this book traces the eco history of the French film and its key figures and movements and it places them in their wider political and cultural context **French Studies in and for the Twenty-first Century** Philippe Lane,Michael Worton,2011 With contributions from leading scholars across the entire range of French studies this up to date volume examines both the current state of French studies in the United Kingdom as well as its future in an increasingly interdisciplinary world where student demand new technologies and developments in transnational education are changing the ways in which we teach learn research and assess achievements Required reading for French studies scholars worldwide this volume builds upon the findings of the influential Review of Modern Foreign Languages Provision in Higher Education and maps the present and future of the field **A Companion to Contemporary French Cinema** Alistair Fox,Michel Marie,Raphaëlle Moine,Hilary Radner,2015-01-27 A Companion to Contemporary French Cinema A Companion to Contemporary French Cinema presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day Featuring contributions from an international cast of established and emerging scholars of French cinema these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era Themes and topics covered include the social political and cultural contexts of recent French cinema contemporary filmmakers and performers genres cycles and cinematic forms gender and sexuality and emerging trends and innovative new filmmaking forms Among the French films examined in depth are hit comedies including Bienvenue chez les Ch'tis and Intouchables blockbusters such as The Crimson Rivers police films like 36th Precinct historical films such as Farewell My Queen and Days of Glory celebrated animated features such as Kirikou and the Sorceress films representative of the new French extreme such as Romance Baisemoi and Trouble Every Day and numerous auteur films ranging from Bruno Dumont s Hors Satan and Fran ois Ozon s shorts to Pascale Ferran s Lady Chatterley and Alain Guiraudie s L Inconnu du lac Combining cutting edge scholarship with wide ranging methodological

approaches and perspectives A Companion to Contemporary French Cinema is an invaluable resource for students and scholars of French film as well as all those interested in the evolution of this celebrated cinematic tradition La Haine (Mathieu Kassovitz, 1995) Ginette Vincendeau, 2005 **Remembering the Occupation in French film** L.

Hewitt, 2008-02-18 When collective memory is a source of national debate the public representation of history quickly becomes a locus of controversy and ideological struggle This work shows how French film has allowed for a public airing of current concerns through the lens of memory's recreations of the Occupation **Jean-Pierre and Luc Dardenne** Joseph

Mai, 2010-04-06 In this book length study of the Belgian brothers Jean Pierre and Luc Dardenne Joseph Mai delivers sophisticated close analyses of their directorial style and explores the many philosophical issues dealt with in their films

Interpreting the Republic Vinay Swamy, 2012-12-01 Interpreting the Republic focuses on contemporary French literary and cinematic works 1986 2003 to reflect on what it means to belong to a nation such as France Vinay Swamy demonstrates how supposedly unshakable principles based on French republican ideals can be and often are re interpreted in novel ways by the works analyzed in this study which carve out niches for their protagonists that are otherwise foreclosed in the French national space Queering Contemporary French Popular Cinema Darren Waldron, 2009 Queering Contemporary French Popular Cinema combines close film analysis with a small scale qualitative investigation of audience responses to examine images of queerness in contemporary French popular cinema and their reception Through its blending of the textual and the empirical this book provides a unique insight into the ways in which sexuality and gender are represented on the cinema screen as well as the spectator reactions they elicit Since the mid 1990s depictions of lesbians gay men and queer forms of sexual desire and identity have shifted to the mainstream of French cinematographic representation as evidenced by the box office success of a series of highly commercial comic films including *Gazon maudit* Josiane Balasko 1995 *Pdale douce* Gabriel Aghion 1996 *Le Placard* Francis Verber 2000 and *Chouchou* Merzak Allouache 2003 Alongside this commercial strand a series of small budget alternative comedies and other genre films have also challenged heteronormative conceptualizations of sexuality and gender Films such as *Sitcom Français* Ozon 1998 *L'Homme est une femme comme les autres* Jean Jacques Zilbermann 1997 *Pourquoi pas moi* Stéphane Giusti 1999 *Drôle de Félix* Olivier Ducastel and Jacques Martineau 2000 and *Les Chansons d'amour* Christophe Honor 2007 portray desire as fluid and or gender as unfixed With their use of parody and their blending of comedy with the musical melodrama romance or road movie these and other similar films have resonated with a burgeoning viewing public tired of having to seek queerness in connotation of appropriating marginal characters in ostensibly straight narratives and of tragedy and trauma as the principal modes of representation and spectator address

The Cinema of Agnès Varda Delphine Benezet, 2014-05-20 Agnès Varda a pioneer of the French New Wave has been making radical films for over half a century Many of these are considered by scholars filmmakers and audiences alike as audacious seminal and unforgettable This volume considers her production as a whole revisiting overlooked films like *Mur*

Murs Documenteur 1980 81 and connecting her cinema to recent installation work This study demonstrates how Varda has resisted norms of representation and dictates of production It also shows how she has elaborated a personal repertoire of images characters and settings which all provide insight on their cultural and political contexts The book thus offers new readings of this director's multifaceted career arguing that her work should be seen as an aesthetically influential and ethically driven production where cinema is both a political and collaborative practice and a synesthetic art form **French Queer Cinema** Nick Rees-Roberts, 2014-03-17 A full account of the formation and reception of contemporary queer film in France **French Blockbusters** Charlie Michael, 2019-07-17 Cutting across a swath of recent French produced cinema French Blockbusters offers the first book length consideration of the theoretical implications historical impact and cultural consequences of a recent grouping of popular films that are rapidly changing what it means to make or to see a French film today **World on Film** Martha P. Nochimson, 2011-09-23 This uniquely engaging and lively textbook provides a comprehensive introduction to international film from the golden age of European cinema to the contemporary blockbusters of India and Asia and the post World War II emergence of global film culture Offers an overview of film culture in European countries such as France Sweden and Spain as well as Africa Hong Kong China and India in a clear and conversational style to engage the student reader Provides a detailed exploration of the impact of globalization on international cinema Includes a comprehensive companion website <http://www.wiley.com/go/worldonfilm> with an expansive gallery of film stills also found in the text plus access to sample syllabi for faculty and a detailed FAQ Addresses the differences in visual and narrative strategies between Hollywood influenced movies and international cinema Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies Each chapter includes in depth case studies of individual films and directors cultural and historical context selected filmographies and ideas for projects essays and further research **Francophone Belgian Cinema** Jamie Steele, 2018-12-19 Francophone Belgian Cinema offers an original critical analysis of filmmaking in an oft neglected national and regional cinema The book draws key distinctions between the local national small national regional and transnational frameworks in both representational and industrial terms Alongside the Dardenne brothers this book considers four promising Francophone Belgian filmmakers who have received limited critical attention in academic publications on contemporary European cinema Joachim Lafosse Olivier Masset Depasse Lucas Belvaux and Bouli Lanners Exploring these filmmakers themes of post industrialism paternalism the fractured nuclear family and spatial dynamics as well as their work in the more commercial road movie and polar genres Jamie Steele analyses their stylistic continuities and filiation This is complemented by an analysis of how the industrial aspects of film production distribution and exhibition contribute to the creation of both a regional and transnational cinema **The French Road Movie** Neil Archer, 2012-11-01 The traditionally American genre of the road movie has been explored and reconfigured in the French context since the later 1960s Comparative in its approach this book studies the inter relationship between American and

French culture and cinemas and in the process considers and challenges histories of the road movie. It combines film history with film theory methodologies analysing transformations in social, political and film industrial contexts alongside changing perspectives on the meaning and possibilities of film. At once chronological and thematic in structure, *The French Road Movie* provides in each chapter a comprehensive introduction to key themes emerging from the genre in the French context: liberty, identity and citizenship, masculinity, femininity, border crossing, followed by detailed, innovative and often revisionist readings of the chosen films. Through these readings, the author justifies the place of the road genre within French cinema histories and reinvigorates this often neglected and misunderstood area of study.

Creole Cinema: Memory Traces Louise Hardwick, 2025-02-10. *Creole Cinema: Memory Traces* is the first book written in English on Francophone Caribbean cinema. It establishes a postcolonial Caribbean and fundamentally Creole theoretical framework for the interpretation of works which the author defines as Creole cinema through the lens of Patrick Chamoiseau's concept of the *Trace mmoire*. In so doing, it examines the remarkable multisensory forms of memory expression performed by Creole cinema, drawing on work on intercultural cinema and haptic visuality by Laura Marks and on Hamid Naficy's insights into accented cinema. Initially undertaking a general survey which provides the most comprehensive account of Francophone Caribbean cinema to date, the critical framework is then developed in a series of case studies which analyse *Biguine* (2004) directed by Guy Deslauriers with a screenplay by Chamoiseau, *Nord Plage* (2004) directed by Jos Hayot again with Chamoiseau as author of the screenplay, *Rue Cases N gres* (1983), *Sugar Cane Alley* directed by Euzhan Palcy and *N g maron* (2005) directed by Jean-Claude Barny. Each case study establishes how the *Trace mmoire* manifests in a complex haptic multisensory set of dynamics which can be discerned both in individual works and across a wider range of films considered in order to access and retrieve here, with a particular emphasis on processes of creative intuition, subaltern and marginalised memories and histories. The study works in a consistently interdisciplinary manner across areas including Francophone Studies, Film Studies, Postcolonial Studies, World Cinema and Black Studies and represents a timely intervention on urgent debates around black representation in cinema.

Memory and Survival the French Cinema of Krzysztof Kieslowski Emma Wilson, 2017-12-02. Kieslowski's last films have indelibly marked the past decade. His cinema has renewed the representation of the human subject and emotion in film space and luminous surface reveal the finest, most fragile impressions of states of mind and human consciousness. This study is the first to offer specific focus on Kieslowski's last films on his French language cinema and its place within the broader context of French film making. Engaging with Deleuze's discussions of the time-image and recent work in trauma theory, Emma Wilson offers radical insights into the innovation in Kieslowski's explorations of memory, temporality, loss and desire. A charged defence of Kieslowski's work, *Memory and Survival* offers new readings of this cinema of blind chance and fleeting beauty.

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