

Cinephile French Language And Culture Through Film 2th Edition French Edition

This volume of Who's Who in Research series offers a useful guide for current researchers in Intellect's subject area of Cultural Studies.

This book gathers examples of the author's criticism from the span of his writing career, each of which demonstrates his passion for the way we view movies, as well as how we write about them.

The advent of new screening practices and viewing habits in the twenty-first century has spurred a public debate over what it means to be a “ cinephile. ” In *Anxious Cinephilia*, Sarah Keller places these competing visions in historical and theoretical perspective, tracing how the love of movies intertwines with anxieties over the content and impermanence of cinematic images. Keller reframes the history of cinephilia from the earliest days of film through the French New Wave and into the streaming era, arguing that love and fear have shaped the cinematic experience from its earliest days. This anxious love for the cinema marks both institutional practices and personal experiences, from the curation of the moviegoing experience to the creation of community and identity through film festivals to posting on social media. Through a detailed analysis of films and film history, Keller examines how changes in cinema practice and spectatorship create anxiety even as they inspire nostalgia. *Anxious Cinephilia* offers a new theoretical approach to the relationship between spectator and cinema and reimagines the concept of cinephilia to embrace its diverse forms and its uncertain future.

Film is the pre-eminent mass medium of the modern age. It is a valuable source of evidence for the study of both the past and the contemporary world, and is a social practice that has affected the lives of millions. How can historians engage with this important and influential medium? Written for both students and teachers, *Film and History*: - provides a concise, accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates - Charts the development of film history as a subject area and a discipline in its own right - Considers different approaches to film history, including film as an art form, as ideology, as a historical source, and as a social practice - Includes case studies to ground discussion of theories and approaches in specific examples Wide-ranging and authoritative, *Film and History* equips students with the methods both to analyse film texts and to understand the place of film in history and culture.

Suzuki Seijun and Postwar Japanese Cinema

French Politics, Culture and Society

The Age of New Waves

Five Directors

Transnational Film Culture in New Zealand

Art Cinema and the Staging of Globalization

Focused on a body of films bound together through a cinematic aesthetic of slowness, this book is a

pioneering effort to situate, theorise and map out slow cinema within contemporary global film production and across world cinema history.

For nearly half a century Philip French's writing on cinema has been essential reading for filmgoers, cinephiles and anyone who enjoys witty, intelligent engagement with the big screen. His vast knowledge of the medium is matched by his love for it. I Found It at the Movies collects some of the best of Philip French's film writing from 1964 to 2009. Its subjects are as various, entertaining and challenging as cinema itself: Kurosawa and the Addams family; Satyajit Ray and Doris Day; from Hollywood and the Holocaust to British cinema and postage stamps. I Found It at the Movies is an illuminating companion to the world of the cinema. I Found It at the Movies is the first of three collections of Philip French's writings on film and culture

How can we qualify slowness in cinema? What is the relationship between a cinema of slowness and a wider socio-cultural "slow movement"? A body of films that shares a propensity toward slowness has emerged in many parts of the world over the past two decades. This is the first book to examine the concept of cinematic slowness and address this fascinating phenomenon in contemporary film culture. Providing a critical investigation into questions of temporality, materiality, and aesthetics, and examining concepts of authorship, cinephilia, and nostalgia, Song Hwee Lim offers insight into cinematic slowness through the films of the Malaysian-born, Taiwan-based director Tsai Ming-liang. Through detailed analysis of aspects of stillness and silence in cinema, Lim delineates the strategies by which slowness in film can be constructed. By drawing on writings on cinephilia and the films of directors such as Abbas Kiarostami, Hou Hsiao-hsien, and Nuri Bilge Ceylan, he makes a passionate case for a slow cinema that calls for renewed attention to the image and to the experience of time in film. Tsai Ming-liang and a Cinema of Slowness will speak to readers with an interest in art cinema, queer studies, East Asian culture, and the question of time. In an age of unrelenting acceleration of pace both in film and in life, this book invites us to pause and listen, to linger and look, and, above all, to take things slowly.

Anna is less than thrilled to be shipped off to boarding school in Paris, leaving a fledgling romance behind – until she meets Étienne St. Clair. Smart, charming, beautiful, Étienne has it all...including a girlfriend. But in the City of Light, wishes have a way of coming true. Will a year of romantic near-misses end with a longed-for French kiss? "Magical...really captures the feeling of being in love" - Cassandra Clare, author of The Mortal Instruments series NPR's Year's Best Teen Reads, 2010. NPR's 100 Best-Ever Teen Novels, Number 53. Cybils Award Finalist for Young Adult Fiction, 2011. YALSA's Best Fiction for Young Adults. 2012 list YALSA's Popular Paperbacks for Young Adults: Forbidden Romance, 2012. TAYSHAS Reading List, 2012. Georgia Peach Book Award for Teen Readers, Honor, 2012-13.

Dreaming in French

Anna and the French Kiss

Reflections of a Cinephile

Who's Who in Research: Cultural Studies

Cinéphile

Pleasure and Peril at the Movies

The Persistence of Hollywood

This is the first collection of critical essays on the film work of the philosopher Jacques Ranciere. Ranciere rose to prominence as a radical egalitarian philosopher, political theorist and historian. Recently he has intervened into the discourses of film theory and film studies, publishing controversial and challenging works on these topics. This book offers an exciting range of responses to and assessments of his contributions to film studies and includes an afterword response essays by Ranciere himself.

Taking on the myth of France's creative exhaustion following World War II, this collection of essays brings together an international team of scholars, whose research offers English readers a rich and complex overview of the place of French artists in the visual arts since 1945. Addressing a wide range of artistic practices, spanning over seven decades and using different methodologies, their contributions cover ground charted and unknown. They introduce greater depth and specificity to familiar artists and movements, such as Lettrism, Situationist International or Nouveau Réalisme, while bringing to the fore lesser known artists and groups, including GRAPUS, the Sociological Art Collective, and Nicolas Schöffer. Collectively, they stress the political dimensions and social ambitions of the art produced in France at the time, deconstruct the traditional geography of the French art world, and highlight the multiculturalism of the French art world that resulted from its colonial past and the constant flux of artistic travels and migrations. Ultimately, the book contributes to the story of postwar art in which France can be inscribed not as a main or sub chapter, but rather as a vector in the very constellation of modern and contemporary art.

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendent cinema expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that eschews editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader's theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most sought-after directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations

consistently urges readers and viewers alike to keep exploring the world of the art film.

In 1968, Suzuki Seijun—a low-budget genre filmmaker known for movies including *Branded to Kill*, *Tokyo Drifter*, and *Of the Beast*—was unceremoniously fired by Nikkatsu Studios. Soon to be known as the “Suzuki Seijun Incident,” his firing became a cause for leftist student protestors and a burgeoning group of cinephiles to rally around. His films rapidly became as central to debates over politics and aesthetics in Japanese cinema. William Carroll offers a new account of Suzuki Seijun that highlights the intersections of film theory, film production, cinephile culture, and politics in 1960s Japan. Carroll examines Suzuki’s work between two factions that claimed him as one of their own after 1968: the New Left and its political and theoretical practice on one hand, and the apparently apolitical cinephiles and their formalist criticism on the other. Carroll considers how both of these strands of film theory shed light on the distinctive qualities of Suzuki’s films, and he explores how both Suzuki’s works and unheralded Japanese film theorists offer new ways of understanding world cinema. The book presents both a major reinterpretation of Suzuki’s work—which influenced directors such as John Woo, Jim Jarmusch, and Quentin Tarantino—and a new lens on postwar Japanese film culture and industry. *Suzuki Seijun and Postwar Japanese Cinema* also includes a complete production history of Suzuki’s filmography along with never-before-discussed information about his unfinished film projects.

UK perspectives, 1985–2010

Movies, Love and Memory

Identity Anecdotes

Cinephile

A Different Kind of Fun

Goodbye Cinema, Hello Cinephilia

The French Cinema Book

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They obsess over the nuances of a Douglas Sirk or Ingmar Bergman film; they revel in books such as François Truffaut's *Hitchcock*; they happily subscribe to the Sundance Channel—they are the rare breed known as cinephiles. Though much has been made of the classic era of cinephilia from the 1950s to the 1970s, *Cinephilia* documents the latest generation of cinephiles and their use of new technologies. With the advent of home theaters, digital recording devices, online film communities, cinephiles today pursue their dedication to film outside of institutional settings. A radical new history of film culture, *Cinephilia* breaks new ground for students and scholars alike.

Cinephile/Intermediate French Language and Culture Through Film/Focus Publishing/R. Pullins Company

The French New Wave cinema is arguably the most fascinating of all film movements, famous for its exuberance, daring, and avant-garde techniques. *A History of the French New Wave Cinema* offers a fresh look at the social, economic, and aesthetic mechanisms that shaped French film in the 1950s, as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s. Richard Neupert first tracks the precursors to New Wave cinema, showing how they provided blueprints for those who would follow. He then demonstrates that it was a core group of critics-turned-directors from the magazine *Cahiers du Cinéma*—especially François Truffaut, Claude Chabrol, and Jean-Luc Godard—who really revealed that filmmaking was changing forever. Later, their cohorts Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze, and Pierre Kast continued in their own unique ways to expand the range and depth of the New Wave. In an exciting new chapter, Neupert explores the subgroup of French film practice known as the Left Bank Group, which included directors such as Alain Resnais and Agnès Varda. With the addition of this new material and an updated conclusion, Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking.

The Paris Years of Jacqueline Bouvier Kennedy, Susan Sontag, and Angela Davis

Cinephilia

From European Geopolitics to Global Cinephilia

Ranciere and Film

Campus Cinephilia in Neoliberal South Korea

Tsai Ming-liang and a Cinema of Slowness

Slow Cinema

A bank of compositions and exams for each chapter. Compositions correlate to the vocabulary, grammar and cultural content of the chapter and exams provide a model for testing the students' knowledge of the film and material presented in the chapter.

Increasingly, academic communities transcend national boundaries. 'Collaboration between researchers across space is clearly increasing, as well as being increasingly sought after,' noted the online magazine *Inside Higher Ed* in a recent article about research in the social sciences and humanities. Even for those scholars who don't work directly with international colleagues, staying up-to-date and relevant requires keeping up with international currents of thought in one's field. But when one's colleagues span the globe, it's not always easy to keep track of who's who – or what kind of research they're conducting. That's where *Intellect's* new series comes in. A set of worldwide guides to leading academics – and their work – across the arts and humanities, *Who's Who in Research* features comprehensive profiles of scholars in the areas of cultural studies, film studies, media studies, performing arts and visual arts. *Who's Who in Research: Visual Arts* includes concise yet detailed listings include each academic's name, institution, biography, and current research interests, as well as bibliographic information and a list of articles published in *Intellect* journals. The volumes in the *Who's Who in Research* series will be updated each year, providing the most current information on the foremost thinkers in academia and

making them an invaluable resource for scholars, hiring committees, academic libraries and would-be collaborators across the arts and humanities.

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.

A study of three classical filmmakers and the films they made at the cusp of the modernist movement in cinema.

Anxious Cinephilia

Analyzing Contemporary French Cinema

French Language and Culture Through Film - Compositions and Exams

Translation and Media Culture

Hitchcock, Lang, Minnelli

Transcendental Style in Film

Brutal Intimacy

While Hollywood's success – its persistence – has remained constant for almost one hundred years, the study of it has undergone significant expansion and transformation. Since the 1960s, Thomas Elsaesser's research has spearheaded the study of Hollywood, beginning with his classic essays on auteurism and cinephilia, focused around a director's themes and style, to a detailed analysis of the "corporate authorship" of contemporary director James Cameron. In between, he has helped to transform the study of film by incorporating questions of narrative, genre, desire, ideology and, more recently, Hollywood's economic-technological infrastructure and its place within global capitalism. *The Persistence of Hollywood* brings together Elsaesser's key work on Hollywood filmmaking. It includes his detailed studies of individual directors (including Minnelli, Fuller, Ray, Hitchcock, Altman, Kubrick, Coppola, and Cameron), as well as essays charting the shifts from classic to corporate Hollywood and New Hollywood and the resurgence of the blockbuster. The book also presents a history of the different critical-theoretical paradigms central to film studies in its analysis of Hollywood, from auteurism and cinephilia to textual analysis, Marxist psychoanalysis, and post-industrial analysis.

The student workbook to accompany *Cinéphile* and includes: pre-viewing activities, post-viewing activities, games, and writing compositions.

Studies in French Cinema looks at the development of French screen studies in the United Kingdom over the past two decades.

the ways in which innovative scholarship in the UK has helped shape the field in English and French speaking universities. This seminal text is also a tribute to six key figures within the field who have been leaders in research and teaching of French cinema: Forbes, Susan Hayward, Phil Powrie, Keith Reader, Carrie Tarr, and Ginette Vincendeau. Coinciding with the tenth anniversary of the celebrated Intellect journal of the same title and covering a wide range of key films —contemporary and historical, auteur—the volume provides an invaluable overview of the state of French cinema and French film studies at the beginning of the twenty-first century.

The film festival has come a long way from its relatively humble origins in Venice in 1932—when nine nations presented feature films screened in an open-air cinema where men had to adhere to standards of formal evening attire. Huges and Godard that attract diverse lovers of cinema worldwide, today's most famous film festivals—Cannes, Berlin, Venice, and Rotterdam—the story of a phenomenon that began in the midst of geopolitical disputes in war-torn Europe. Film Festivals show how film festivals turned impediments into advantages and developed a successful global network that addresses issues as diverse as programming and prizes, national legitimation, city marketing, cinephilia, glamour, and audience. Discussing the festival as an event and looking closer at various festival visitors, this volume also questions whether “successful” is in fact the appropriate term for understanding developments that could be considered dogmatic in their insistence on framing filmmakers as auteurs belonging to “new waves.” An essential title for everyone interested in the culture, politics, and history that surround the festival of cinema, *Film Festivals* proves that the movies are still our greatest—and most fêted—escape.

French Language and Culture Through Film

Cinephile Manuel Du Professeur

The Foreign Film Renaissance on American Screens, 1946–1973

Film, Pleasure and Digital Culture

Auteurism from Assayas to Ozon

Europe and Love in Cinema

The Death of Classical Cinema

In this innovative work of cultural history, Simon Sigley tells the story of film culture in New Zealand from the establishment of the Auckland Film Society in the 1920s to the present day. Rather than focusing on the work of individual filmmakers, Sigley approaches cinema as a form of social practice. He examines the reception of international film theories and discourses and shows how these ideas helped to shape distinct cultural practices, including new forms of reviewing; new methods of teaching; and new institutions such as film societies, art house cinemas, and film festivals. He goes on to trace the emergence in New Zealand of the full range of activities and institutions associated with a sophisticated film culture—including independent distribution and exhibition networks, film archives,

university courses, a local feature film industry, and liberalized film censorship. In doing so, Sigley makes a significant contribution to our understanding of the myriad ways film can shape our thinking, our icons, our institutions, and our conversations. A fascinating case history of how a culture can develop, Transnational Film Culture in New Zealand will be a welcome addition to the bookshelves of anyone interested in film culture and cultural history.

Explores the rich and varied LGBT cinema and television of Mexico since the new millennium.

Looks at how the magical city of Paris, France, changed the lives and outlooks of three notable American women. By the author of The Collaborator: The Trial & Execution of Robert Brasillach.

Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national, transnational and world cinema traditions. Examining overlooked 'elsewheres', the book presents Nordic cinemas as international, cosmopolitan, diasporic and geographically dispersed, from their beginnings in the early silent period to their present 21st-century dynamics. Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier, as well as a wide range of unknown or overlooked narratives of movement, synthesis and resistance, the book offers a new model of inquiry into a multi-varied Scandinavian cultural lineage, and into small nation and pan-regional world cinemas.

The French Reception of British Cinema

Cultural Studies

Cross-channel Perspectives

Cinephilia in the Age of Digital Reproduction

A History of the French New Wave Cinema

France and the Visual Arts since 1945

Nordic Film Cultures and Cinemas of Elsewhere

"Meticulously attentive to the complex nuances and intricacies of what is too easily glossed as 'cross-cultural communication', these essays offer us a unique, writerly perspective on what it takes, socially and textually, to reconcile the requirements of an effective shared discourse - cultural studies - with the intrinsic heterogeneity of our divergent glocal realities... an awesomely satisfying and enlightening read." - Ien Ang, University of Western Sydney How is identity produced in global 'textual environments'? What forms of narrative generate solidarity in a world in which globalization and transnationality can often appear to be a *fait accompli*? This brilliant, coruscating book, written by one of the most formidable and original thinkers in cultural studies, examines questions of nationality, identity, the use of anecdote to build solidarity and the role

of institutions in shaping culture. Ranging across many fields, including film and media, gender, nationality, globalization and popular culture, it provides a mind-clearing exercise in recognizing what culture is, and how it works, today. Illustrated with a fund of relevant and insightful examples, it addresses the central questions in cultural studies today: identity, post-identity, the uses of narrative and textual analysis, the industrial organization of solidarity and the opportunities and dilemmas of globalization. Penetrating, arresting and inimitable, the book is a major contribution to the field of cultural studies. It is of interest to students of cultural studies, media, film and cultural sociology.

This is the instructor's resource manual to accompany *Cinephile*, Second Edition. Also includes detailed explanation of how to use the primary text with a complete chapter outline/schedule for the two semester sequence.

Largely shut out of American theaters since the 1920s, foreign films such as *Open City*, *Bicycle Thief*, *Rashomon*, *The Seventh Seal*, *Breathless*, *La Dolce Vita* and *L'Avventura* played after World War II in a growing number of art houses around the country and created a small but influential art film market devoted to the acquisition, distribution, and exhibition of foreign-language and English-language films produced abroad. Nurtured by successive waves of imports from Italy, Great Britain, France, Sweden, Japan, and the Soviet Bloc, the renaissance was kick-started by independent distributors working out of New York; by the 1960s, however, the market had been subsumed by Hollywood. From Roberto Rossellini's *Open City* in 1946 to Bernardo Bertolucci's *Last Tango in Paris* in 1973, Tino Balio tracks the critical reception in the press of such filmmakers as François Truffaut, Jean-Luc Godard, Federico Fellini, Michelangelo Antonioni, Tony Richardson, Ingmar Bergman, Akira Kurosawa, Luis Buñuel, Satyajit Ray, and Milos Forman. Their releases paled in comparison to Hollywood fare at the box office, but their impact on American film culture was enormous. The reception accorded to art house cinema attacked motion picture censorship, promoted the director as auteur, and celebrated film as an international art. Championing the cause was the new "cinephile" generation, which was mostly made up of college students under thirty. The fashion for foreign films depended

in part on their frankness about sex. When Hollywood abolished the Production Code in the late 1960s, American-made films began to treat adult themes with maturity and candor. In this new environment, foreign films lost their cachet and the art film market went into decline.

Taking a transnational approach to the study of film culture, this book draws on ethnographic fieldwork in a South Korean university film club to explore a cosmopolitan cinephile subculture that thrived in an ironic unevenness between the highly nationalistic mood of commercial film culture and the intense neoliberal milieu of the 2000s. As these time-poor students devoted themselves to the study of film that is unlikely to help them in the job market, they experienced what a student described as 'a different kind of fun', while they appreciated their voracious consumption of international art films as a very private matter at a time of unprecedented boom in the domestic film industry. This unexpectedly vibrant cosmopolitan subculture of student cinephiles in neoliberal South Korea makes the nation's film culture more complex and interesting than a simple nationalistic affair.

Film Festivals

Cinema and Television since 2000

Film Culture in Transition

Remapping European Postwar and Contemporary Art

Ozu, Bresson, Dreyer

Queering the Migrant in Contemporary European Cinema

I Found it at the Movies

This exciting and original volume offers the first comprehensive critical study of the recent profusion of European films and television addressing sexual migration and seeking to capture the lives and experiences of LGBTIQ+ migrants and refugees. Queering the Migrant in Contemporary European Cinema argues that embodied cinematic representations of the queer migrant, even if at times highly ambivalent and contentious, constitute an urgent new repertoire of queer subjectivities and socialities that serve to undermine the patrolled borders of gender and sexuality, nationhood and citizenship, and refigure or queer fixed

notions and universals of identity like 'Europe' and national belonging based on the model of the family. At stake ethically and politically is the elaboration of a 'transborder' consciousness and aesthetics that counters the homonationalist, xenophobic and homo/trans-phobic representation of the 'migrant to Europe' figure rooted in the toxic binaries of othering (the good vs bad migrant, host vs guest, indigenous vs foreigner). Bringing together 16 contributors working in different national film traditions and embracing multiple theoretical perspectives, this powerful and timely collection will be of major interest to both specialists and students in Film and Media Studies, Gender and Queer Studies, Migration/Mobility Studies, Cultural Studies, and Aesthetics.

The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

The Age of New Waves examines the origins of the concept of the "new wave" in 1950s France and the proliferation of new waves in world cinema over the past three decades. The book suggests that youth, cities, and the construction of a global market have been the catalysts for the cinematic new waves of the past half century. It begins by describing the enthusiastic engagement between French nouvelle vague filmmakers and a globalizing American cinema and culture during the modernization of France after World War II. It then charts the growing and ultimately explosive disenchantment with the aftermath of that massive social, economic, and spatial transformation in the late 1960s. Subsequent chapters focus on films and visual culture from Taiwan and contemporary mainland China during the 1980s and 1990s, and they link the recent propagation of new waves on the international film festival circuit to the "economic

miracles" and consumer revolutions accompanying the process of globalization. While it travels from France to East Asia, the book follows the transnational movement of a particular model of cinema organized around mise en scène--or the interaction of bodies, objects, and spaces within the frame--rather than montage or narrative. The "master shot" style of directors like Hou Hsiao-Hsien, Tsai Ming-Liang, and Jia Zhangke has reinvented a crucial but overlooked tendency in new wave film, and this cinema of mise en scène has become a key aesthetic strategy for representing the changing relationships between people and the material world during the rise of a global market. The final chapter considers the interaction between two of the most global phenomena in recent film history--the transnational art cinema and Hollywood--and it searches for traces of an American New Wave.

Brutal Intimacy is the first book to explore the fascinating films of contemporary France, ranging from mainstream genre spectaculars to arthouse experiments, and from wildly popular hits to films that deliberately alienate the viewer. Twenty-first-century France is a major source of international cinema--diverse and dynamic, embattled yet prosperous--a national cinema offering something for everyone. Tim Palmer investigates France's growing population of women filmmakers, its buoyant vanguard of first-time filmmakers, the rise of the controversial cinema du corps, and France's cinema icons: auteurs like Olivier Assayas, Claire Denis, Bruno Dumont, Gaspar Noé, and stars such as Vincent Cassel and Jean Dujardin. Analyzing dozens of breakthrough films, Brutal Intimacy situates infamous titles alongside many yet to be studied in the English language. Drawing on interviews and the testimony of leading film artists, Brutal Intimacy promises to be an influential treatment of French cinema today, its evolving rivalry with Hollywood, and its ambitious pursuits of audiences in Europe, North America, and around the world.

Film and History

The Routledge Companion to Film History

Studies in French Cinema

Queer Mexico

Intermediate French Language and Culture Through Film

Workbook to accompany the main text, "Cinephile: Intermediate French Language and Culture through Film Second Edition"

This book is the first ever full-length study of the reception of British cinema in post-

war France, challenging François Truffaut's infamous dismissal of British cinema as 'a contradiction in terms', a comment which has been, and still is, widely reproduced, yet has until now remained critically unexplored. A historical account, the book gathers together well-known episodes (such as Cahiers du cinéma in the 1950s) and critics (André Bazin, François Truffaut, Jean-Luc Godard), along with original new material, and thus throws new light on a topic which, given the influential nature of French film criticism and cinephilia, continues to be at the core of film culture.

Auteurism – the idea that a director of a film is its source of meaning and should retain creative control over the finished product – has been one of film studies' most important paradigms ever since the French New Wave of the late 1950s and early 1960s, and the adoption of the term auteur by Andrew Sarris. Through the popular, controversial and critically acclaimed films of Olivier Assayas, Jacques Audiard, the Dardenne brothers, Michael Haneke and François Ozon, this book looks into how the meaning of 'auteur' has changed over this half-century, and assesses the current state of Francophone auteur cinema. It combines French philosophical and sociological approaches with methodologies from the Anglo-American fields of gender studies, queer theory and postmodernism. This volume will be of interest to researchers and students of film studies, European cinema and French and Francophone studies, as well as to film enthusiasts.

This title explores the increasing relevance of digital media in the consumption and analysis of film.