

# French New Wave Cinema

**Jill Nelmes**

*A History of the French New Wave Cinema* Richard Neupert, 2007-04-20 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 French New Wave Michel Marie, 2008-04-15 *The French New Wave: An Artistic School* is a lively introduction to this critical moment in film history by one of the world's leading scholars on the New Wave. Provides a concise account of the French New Wave by one of the world's leading film scholars. Outlines the essential traits of the New Wave and defines it as a school that changed international film history forever. Includes a chronology of major political and cultural events of the New Wave, black-and-white images, and an extensive bibliography.

French New Wave Chris Wiegand, 2012-11-22 The directors of the French New Wave were the original film geeks - a collection of celluloid-crazed cinéphiles with a background in film criticism and a love for American auteurs. Having spent countless hours slumped in Parisian cinémathèques, they armed themselves with handheld cameras, rejected conventions, and successfully moved movies out of the studios and on to the streets at the end of the 1950s. By the mid-1960s, the likes of Jean-Luc Godard, François Truffaut and Claude Chabrol had changed the rules of film-making forever, but the movement as such was over. During these key years, the New Wave directors employed experimental techniques to achieve a fresh and invigorating new style of cinema. Borrowing liberally from the varied traditions of film noir, musicals and science fiction, they

released a string of innovative and influential pictures, including the classics *Le Beau Serge*, *Jules et Jim* and *A Bout de Souffle*. This Guide reviews and analyses all of the major films in the movement and offers profiles of its principal stars, such as Jean-Paul Belmondo, Anna Karina and Brigitte Bardot. An introductory essay, *Making Waves*, examines the social context of the movement in France as well as the directors' considerable influence on later generations of filmmakers across the globe. A handy multi-media reference guide at the end of the book points the way towards further NewWave resources.

**The French New Wave** Peter Graham, Ginette Vincendeau, 2022-09-08 The French New Wave is an essential anthology of writings by and about the critics and filmmakers of this revolutionary cinematic movement, which has had a radical impact on film practice and the way we think and write about film. The volume includes foundational writings such as Francois Truffaut's *A Certain Tendency in French Cinema* and Andre Bazin's *La Politique des auteurs*, as well writings by Jean-Luc Godard, Claude Chabrol and Alexandre Astruc. This new edition now represents writings by and about women critics and film-makers, including important articles by the critics Evelyn Sullerot, Michele Firk and Françoise Aude, addressing issues of gender and representation, as well as considering New Wave films in the context of contemporary political events, notably France's colonialist war on the Algerian independence movement. To accompany the case study of Godard's *À bout de souffle*, the new edition includes a case study of the critical reception of two films by Agnès Varda: *La Pointe Courte* and *Cléo de 5 à 7*. The articles have been specially translated for the volume by Peter Graham, and some are published for the first time in English. These classic writings are accompanied by contextualising introductions by Ginette Vincendeau, updated for this new edition, to form a unique resource on this key cinematic movement and its practitioners.

**Masculine Singular** Geneviève Sellier, 2008-03-25 A socio-cultural analysis of French New Wave cinema, with a focus on issues of gender and the construction of sexual identities.

Cross-channel Perspectives Leila Wimmer, 2009 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.

New Waves in Cinema Sean Martin, 2013 The term 'New Wave' conjures up images of Paris in the early 1960s: Jean Seberg and Jean Paul Belmondo, the young Jean-Pierre Léaud, the three protagonists of *Jules and Jim* capering across a bridge, all from the films of French filmmakers Jean-Luc Godard and Francois Truffaut. Here, Sean Martin explores the history of the many new waves that have appeared since the birth of cinema, including their great forebears the German Expressionists, the Soviet Formalists and the Italian Neorealists.

The French New Wave Mahrokh Daneshnia, 2014-04-14 Essay from the year 2012 in the subject Film Science, grade: C+, Edinburgh Napier University, language: English, abstract: The French New Wave is arguably one of the most vital film movements throughout film history. During French New Wave formation, similar attempts in other countries such as Britain occurred to shape new experimental filmmaking styles, but the French Movement appeared to be the most influential all over the globe. It is possible to say that the New Wave was a personal cinema reflecting realities about human life and aiming to attract the educated young audience with its extreme separation from the traditional cinema.

*The Cinema in France After the New Wave* Jill Forbes, 1992 Examining French cinema since World War II, this book looks at political and documentary cinema, Hollywood and France, women film-makers in France as well as profiles of individual film-makers and their particular styles.

**The French New Wave** Naomi Greene, 2007 The French 'New Wave' was perhaps the biggest - and briefest - explosion in the history of world cinema, with over 100 French directors shooting debut features between 1958 and 1964. This book explores the social and cultural backdrop which influenced the likes of Jean-Luc Godard and François Truffaut.

*The Legacy of the New Wave in French Cinema* Douglas Morrey, 2019-09-05 In this study of the impact and influence of the New Wave in French cinema, Douglas Morrey looks at both the subsequent careers of New Wave filmmakers and the work of later film directors and film movements in France. This book is organized around a series of key moments from the past 50 years of French cinema in order to show how the meaning and legacy of the New Wave have shifted over time and how the priorities, approaches and discourses of filmmakers and film critics have changed over the years. Morrey tackles key concepts such as the auteur, the relationship of form and content, gender and sexuality, intertextuality and rhythm. Filmmakers discussed include Godard, Truffaut, Varda, Chabrol and Rohmer plus Philippe Garrel, Luc Besson, Leos Carax, Bruno Dumont, the Dardenne brothers, Christophe Honoré, François Ozon and Jacques Audiard.

**A History of the French New Wave Cinema** Richard John Neupert, 2002 The French New Wave cinema is famous for its exuberance, daring and avant-garde techniques. This is a 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.

**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.

**French New Wave** Jean Douchet, 1999 On the new wave movement in French cinema.

**Listening to the French New Wave** Orlene Denice McMahon, 2014 This book offers the first detailed study of the music

and composers of French New Wave cinema, offering a new look at this popular film movement. The author challenges the view that these films were revolutionary because of their reliance on traditional approaches to music yet highlights New Wave directors who adopted contemporary music practices.

*Les Mistons and Undercurrents of French New Wave Cinema* Tom Conley, 2003

Contemporary Sino-French Cinemas Michelle E. Bloom, 2017-11-30 Transnational cinemas are eclipsing national cinemas in the contemporary world, and Sino-French films exemplify this phenomenon through the cinematic coupling of the Sinophone and the Francophone, linking France not just with the Chinese mainland but also with the rest of the Chinese-speaking world. Sinophone directors most often reach out to French cinema by referencing and adapting it. They set their films in Paris and metropolitan France, cast French actors, and sometimes use French dialogue, even when the directors themselves don't understand it. They tend to view France as mysterious, sexy, and sophisticated, just as the French see China and Taiwan as exotic. As Michelle E. Bloom makes clear, many films move past a simplistic opposition between East and West and beyond Orientalist and Occidental cross-cultural interplay. Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang's *What Time Is It There?*, Hou Hsiao-hsien's *Flight of the Red Balloon*, and Dai Sijie's *Balzac and the Little Chinese Seamstress*. She views the work of these well-known directors through a Sino-French optic, applying the tropes of *métissage* (or biraciality), intertextuality, adaptation and remake, translation, and imitation to shed new light on their work. She also calls attention to important, lesser studied films: Taiwanese director Cheng Yu-chieh's *Yang Yang*, which depicts the up-and-coming Taiwanese star Sandrine Pinna as a mixed race beauty; and Emily Tang Xiaobai's debut film *Conjugation*, which contrasts Paris and post-Tiananmen Square Beijing, the one an incarnation of liberty, the other a place of entrapment. Bloom's insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators. Scholars have long studied Sino-French literature, but this inaugural full-length work on Sino-French cinema maps uncharted territory, offering a paradigm for understanding other cross-cultural interminglings and tools to study transnational cinema and world cinema. The Sino-French, rich and multifaceted, linguistically, culturally, and ethnically, constitutes an important part of film studies, Francophone studies, Sinophone studies and myriad other fields. This is a must-read for students, scholars, and lovers of film.

**The New Wave** James Monaco, 2004 Three decades after its first publication, *The New Wave* is still considered one of the fundamental texts on the French film movement of the same name. Led by filmmakers as influential as Truffaut and Godard, the New Wave was a seminal moment in cinematic history, and *The New Wave* has been hailed as the most complete book ever written about it. *The New Wave* tells the story of the New Wave through examinations of five of the most important directors of the era: Truffaut, Godard, Chabrol, Rohmer, and Rivette. With detailed notes and over fifty breathtaking stills, the book has appealed both to academics and interested novices alike. The thirtieth anniversary edition includes a new

afterword by the author. Praise for the first edition of *The New Wave*: "The most complete book I know on the five most important directors of the New Wave." - Costa-Gavras "At last a book that intelligently and critically examines that remarkable phenomenon known as the New Wave. Not just a book for film buffs, it is essential reading for anyone interested in the interrelations between art, politics, and life in the second half of the twentieth century. A remarkable achievement." - Richard Roud, Founder, New York Film Festival "There is a genuine kind of honesty at work in the writing: a sense that the author wishes to describe the subject more clearly, help the reader, and not 'explain' (in the pompous sense of the word) or criticize for the sake of being superior. It's refreshing." - Ted Perry, Museum of Modern Art

**Reading the French New Wave** Dorota Ostrowska, 2008 Examining connections between the cinematic and literary avant-gardes, this book locates France's filmmaking revolution as a part of a wider re-evaluation of the mid-20th century.

*An Introduction to Film Studies* Jill Neldes, 2003 *An Introduction to Film Studies* has established itself as the leading textbook for students of cinema. This revised and updated third edition guides students through the key issues and concepts in film studies, and introduces some of the world's key national cinemas including British, Indian, Soviet and French. Written by experienced teachers in the field and lavishly illustrated with over 122 film stills and production shots, it will be essential reading for any student of film. Features of the third edition include: \*full coverage of all the key topics at undergraduate level \*comprehensive and up-to-date information and new case studies on recent films such as *Gladiator*, *Spiderman*, *The Blair Witch Project*, *Fight Club*, *Shrek* and *The Matrix* \*annotated key readings, further viewing, website resources, study questions, a comprehensive bibliography and indexes, and a glossary of key terms will help lecturers prepare tutorials and encourage students to undertake independent study. Individual chapters include: \*Film form and narrative \*Spectator, audience and response \*Critical approaches to Hollywood cinema: authorship, genre and stars \*Animation: forms and meaning \*Gender and film \*Lesbian and gay cinema \*British cinema \*Soviet montage Cinema \*French New Wave \*Indian Cinema

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