

French New Wave Cinema

Leila Wimmer

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 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.

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 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 Evelyne 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.

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.

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.

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.

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.

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.

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 L aud, the three protagonists of Jules and Jim capering across a bridge, all from the films of French filmmakers Jean-Luc Godard and Fran ois 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 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 Honor  , Fran ois Ozon and Jacques Audiard.

Jacques Rivette and French New Wave Cinema James R Russo, 2023-03-18 This first comprehensive English collection of the interviews of Jacques Rivette (1928-2016) documents his career through chronology, filmography, bibliography, and image stills. A comprehensive introduction places this work in the wider context of twentieth-century social change. Rivette's films, like many of the works of the French New Wave, seem to have avoided the aging process entirely, remaining as playful, fresh, and quietly spectacular as the day they were made. Indeed, his body of work may be the most impressive of the French New Wave. *Celine and Julie Go Boating* (1974) has been recognized as possibly the best film to emerge from the post-New Wave era, even as *Paris Belongs to Us* (1961) is one of the best pictures to emerge from the New Wave itself. Rivette was hardly the most prolific director, however, and the length of his films has often counted against him.

Nonetheless, his clinical, self-reflexive essays in film form reveal him as a cinematic purist whose commitment to the celluloid muse hardly diminished from the heady days of the early 1950s to the end of his career in 2009. Beyond inspiring the New Wave movement and continuing to reflect, and reflect on, its central tenets, Rivettes enduring contribution to the history of film is unquestionably evident in his sensitive treatment of the histories and destinies of women, especially through strong roles for actresses. During the six decades of his career, nonetheless, he struck a subtle balance not only between female and male characters, but also between political and personal obsession, between myth and fiction, between theater and cinema, in films that, in addition to having influenced such contemporary filmmakers as Claire Denis, Jim Jarmusch, Olivier Assayas, and David Lynch, continue to redefine the art of cinema around the world.

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French Cinema Romy Fournier Lanzoni, Romy Fournier-Lanzoni, 2015-10-22 An all-encompassing history of French motion pictures and cinematographic trends chronologically from 1895 to the present--

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.

An Introduction to World Cinema, 2d ed. Aristides Gazetas, 2016-04-28 Motion pictures are more than just entertainment. In film studies courses in colleges and universities worldwide, students and professors explore the social, political, technological and historical implications of cinema. This textbook provides two things: the history of film as an art form and an analysis of its impact on society and politics. Chapters are arranged chronologically, covering the major developments in film, like the advent of talkies or the French New Wave. Each era is examined in the context of several exemplary films commonly viewed in film studies courses. Thus students can watch *Birth of a Nation* and *Intolerance* while studying the innovations made by D.W. Griffith from 1910 to 1919. The scope is global, embracing the cinematic traditions of Asia, Latin America and Africa, as well as the ever important American and European output. Thoughtful articles from film scholars are included. The flexible structure of the text allows a variety of options for classroom use or personal study. Instructors considering this book for use in a course may request an examination copy [here](#).

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

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.

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