

Introduction: Canal+ and contemporary French cinema and television

Canal+'s significance within the French media firmament has long been without question. What began as a controversial experiment in market liberalization on the part of the socialist government of President François Mitterrand at the start of the 1980s has evolved into a media company that nearly forty years later, even as it has passed through the hands of numerous (in)famous corporate personalities and as it currently faces declining subscription numbers, is still among the most important broadcasters not only in France but also on the European and global stages. Despite its fame in these contexts, and notwithstanding the vast investments the company has made in original series and films, to date relatively little has been said about the company's impact on French cultural production. This special issue of *Contemporary French Civilization* attempts to address this curious silence by offering a variety of perspectives on the company's activities in cinema and television drama, two areas of cultural production where from an industrial point-of-view it has long been one of France's leading investors. Stimulating the then moribund French audiovisual industries was after all at the heart of the Mitterrand government's decision to launch Canal+ in the first place, and this strategy was surely implemented with the full knowledge that industrial intervention would have long-lasting cultural consequences.

Despite its fundamental impact on the industrial landscape of the French screen industries, French film and television studies have yet to come to terms with what Canal+'s efforts as a patron of the cinema and a commissioner of original television series have yielded beyond the sales of subscriptions. The articles assembled here collectively seek to offer qualitative analysis of the various tangible forms that these investments have taken and to begin the admittedly much larger project of assessing Canal+'s impact on these two particular, often interrelated, art forms. We will have more to say briefly about other areas that similar research could and should explore, but for the time being it is important to highlight the ways in which the contributors to this issue have chosen to begin this larger project.

In his contribution, Raymond Kuhn examines the advent, embedding, and problematic contemporary situation of Canal+ within the context of

Contemporary French Cinema An Introduction

Alan J. Singerman



Contemporary French Cinema An Introduction:

Contemporary French Cinema Guy Austin, 1996-11-15 Examines popular French film of the last 25 years Charts recent developments in all genres since the New Wave including the heritage film the thriller the war film cinema du look Other topics include representations of sexuality the work of women film makers Includes a filmography

Contemporary French cinema Guy Austin, 2021-06-15 Contemporary French cinema is an essential introduction to popular French film of the last 35 years It charts recent developments in all genres of French cinema with analyses of over 120 movies from *Les Valseuses* to *Cach* Reflecting the diversity of French film production since the New Wave this clear and perceptive study includes chapters on the heritage film the thriller and the war movie alongside the cinema du look representations of sexuality comedies the work of women film makers and *le jeune cinéma* Each chapter introduces the public reception and critical debates surrounding a given genre interwoven with detailed accounts of relevant films Confirmed as a major contribution to both Film Studies and French Studies this book is a fascinating volume for students and fans of French film alike

Contemporary French Cinema Alan J. Singerman, Michèle Bissière, 2018-09-15 Like its French language companion volume *Le Cinéma français contemporain Manuel de classe* Alan Singerman and Michèle Bissière's *Contemporary French Cinema A Student's Book* offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980 Sure to delight Anglophone fans of French film it can be used with equal success in English language courses and when paired with its companion volume dual language ones Acclaim for *Le Cinéma français contemporain Manuel de classe* From *Le Dernier Métro* to *Intouchables* Bissière and Singerman cover the latest trends of French cinema emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français Focus 2004* The authors offer a selection of films most French cinephiles will applaud and they incorporate insights from some of the best critical work on French cinema Students of French film will also find all the bibliographical pointers they need to dig deeper and instructors will appreciate the pedagogical components included in the chapters Jonathan Walsh Department of French Studies Wheaton College Massachusetts This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work Alan Singerman's *Apprentissage du cinéma français* The time period covered more targeted here than in the preceding text is admirably well chosen and the breakdown by broad category each offering multiple options guides the teacher while offering a choice among an abundance of interesting films The preliminary chapters both succinct and informative give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis Each of the subsequent chapters offers an indispensable introduction discussing the plot director production actors reception and context of the film in question and also provides a very useful filmography and bibliography an exemplary work Brigitte E. Humbert Department of French and Francophone Studies Middlebury College

A Companion to Contemporary French Cinema Alistair Fox, Michel Marie, Raphaëlle Moine, Hilary

Radner,2015-01-27 *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.

Music in Contemporary French Cinema Phil Powrie,2017-06-29 This book explores composed scores and pre-existing music in French cinema from 1985 to 2015, so as to identify critical musical moments. It shows how heritage films construct space through music, generating what Powrie calls "third space" music, while also working to contain the strong women characters found in French heritage films through the use of leitmotifs and musical cues. He analyses fiction films in which the protagonists perform at the piano, showing how musical performance supports the performance of gender. Building on aspects of musical performance and, in particular, the use of songs performed in films, Powrie uses a database of 300 films since 2010 to theorize the intervention of music at critical moments as a "crystal song." Applying Roland Barthes's concept of the punctum and Gilles Deleuze's concept of the crystal image, Powrie establishes the importance of the crystal song, which reconfigures time as a crystallization of past, present, and future.

The French Cinema Book Michael Temple, Michael Witt,2018-01-18 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 in France from the beginnings of cinema to the contemporary period.

Unraveling French Cinema T. Jefferson Kline,2009-12-21 *Unraveling French Cinema* provides a much-needed introduction to the complexities of French film for students, cineastes, and the movie

loving public Looks at the differences between French and American national cinema Explores how French directors shape their films around two potentially divergent goals the narration of a story and an elaboration of some theory about film itself Demystifies the difficulty of French cinema allowing the American movie goer to enjoy films that are too often perplexing at a first viewing Offers extended analyses of classic New Wave and contemporary French films including *L'Atalante* *Adele H* *The Rules of the Game* and *Cache* [Contemporary French Cinema, 2nd Edition](#) Guy Austin,2008 Tracing the history of contemporary French cinema Guy Austin addresses key issues in French films such as national identity representations of sexuality and the new realism *French Cinema Since 1950* Emma Wilson,1999-08 *French Cinema Since 1950* brings together modern scholarship of the most widely viewed and studied works of the period including classic films such as Truffaut's *The 400 Blows* Resnais' *Hiroshima Mon Amour* and works by Godard as well as critical previews of some of the most recent French films up to 1998 It covers relevant directors and their writings and provides a comprehensive overview of different types of cinema from thrillers and love stories to historical drama and autobiographies **The Cinema Book** Bloomsbury Publishing,2019-07-25 *The Cinema Book* is widely recognised as the ultimate guide to cinema Authoritative and comprehensive the third edition has been extensively revised updated and expanded in response to developments in cinema and cinema studies Lavishly illustrated in colour this edition features a wealth of exciting new sections and in depth case studies Sections address Hollywood and other World cinema histories key genres in both fiction and non fiction film issues such as stars technology and authorship and major theoretical approaches to understanding film **French Cinema** Dudley Andrew,2023 It is often claimed that the French invented cinema and although their prominence may have been supplanted by Hollywood today the French film industry remains both prolific and highly lauded Exploring the entire French cinematic oeuvre Andrew teases out the distinguishing themes to bring the defining features of French cinema to light **French Cinema** Alan J. Singerman,2006 In English this text is an introduction to French cinema and includes the history of the origins of French film an explanation of how to analyze a film a lexicon of French cinema terms and an analysis of major masterpieces of French filmmaking **Screening Youth** Romain Chareyron,2019-05-14 *Youth* has been represented on screen for decades and has informed many directors visual narrative and social perspectives but there has not been a body of work addressing the richness and complexity of this topic in a French and Francophone context This volume offers new insights into the works of emerging and well established directors alike who all chose to place youth at the heart of their narrative and aesthetic concerns Showing how the topic of youth has inspired filmmakers to explore and reinvent common tropes associated with young people the book also addresses how the representation of youth can be used to mirror the tensions political social religious economic or cultural that agitate a society at a given time in its history [Cinema and the Republic](#) Jonathan Ervine,2013-05-15 This book analyses contemporary French films by focussing closely on cinematic representations of immigrants and residents of suburban housing estates known as banlieues It begins by examining how

these groups are conceived of within France's Republican political model before analysing films that focus on four key issues. Firstly it will assess representations of undocumented migrants known as *sans papiers* before then analysing depictions of deportations made possible by the controversial *double peine* law. Next it will examine films about relations between young people and the police in suburban France before exploring films that challenge clichés about these areas. The conclusion assesses what these films show about contemporary French political cinema.

Introduction Chapter One Cinema and the Republic Chapter Two The *Sans papiers* on Screen Contextualising Immigrant Experiences in Film Chapter Three *Double peine* The Challenges of Mobilising Support for Foreign Criminals via Cinema Chapter Four Challenging or Perpetuating Clichés Young People and the Police in France's *Banlieues* Chapter Five Challenging Stereotypes about France's *Banlieues* by Shifting the Focus Conclusion Notes Filmography and Bibliography Index

Schirmer *Encyclopedia of Film* Barry Keith Grant, 2007 This reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

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.

Brutal Intimacy Tim Palmer, 2011-07-21 *Brutal Intimacy* is the first book to explore the fascinating films of contemporary France ranging from mainstream genre spectacles 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 *cinéma 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.

Diane Kurys Carrie Tarr, 1999 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.

100 Years of European Cinema Diana Holmes, Alison Smith, 2000 This text explores the complex relationship between entertainment ideology and audiences in European film through studies that range from the Stalinist musicals of the 1930s to cinematic

representations of masculinity under Franco
of French cinema

The Companion to French Cinema Ginette Vincendeau, 1996 A handbook

Contemporary French Cinema An Introduction Book Review: Unveiling the Power of Words

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