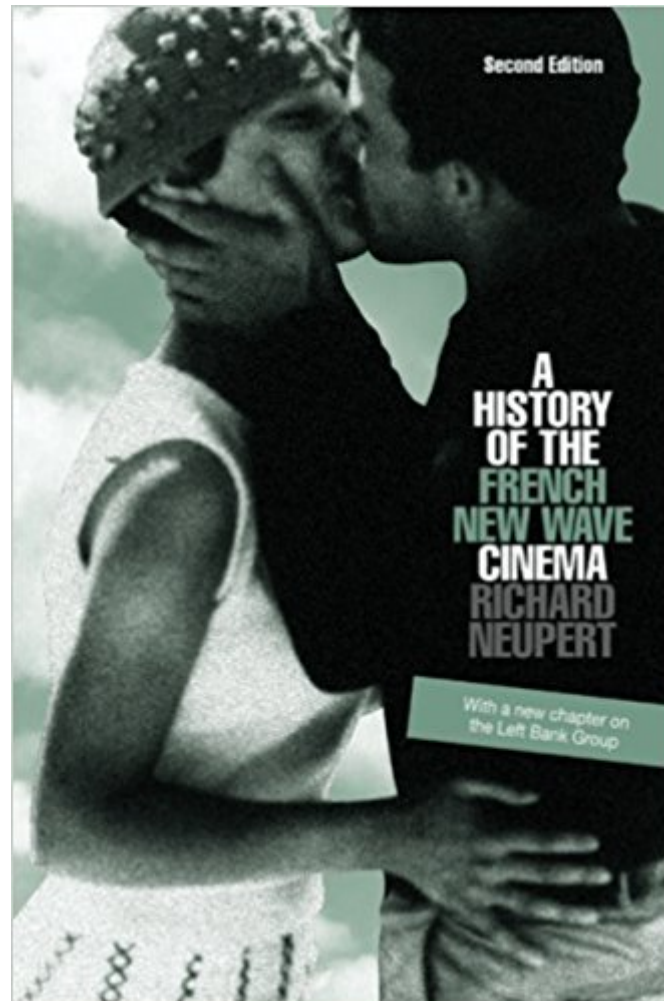


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A History Of The French New Wave Cinema (Wisconsin Studies In Film)



Synopsis

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.

Book Information

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Customer Reviews

Neupert's *Nouvelle Vague*: Like having been there at the time My cinema education was parallel to the French nouvelle vague, from 1959 onwards I saw whatever had come out. Zurich (or Basle or occasionally even Paris) was close enough to get the new films quite fast, sometimes even without

subtitles (yet). Neupert's brilliant history is like he had been present also - which he wasn't; but I, as an eye witness, can vouch for his authenticity. His amount of detail is well documented, complete and correct, like of Pierre Kast's *Le bel âge* (1960), in an opus hardly found elsewhere. Having, after nearly fifty years, gone through literally all the nouvelle vague movies again at least once last year, I am very happy to have updated my memory. Dvd is simply wonderful compared to the various old systems of wheels and celluloid, so it needs to be a very poor copy to remind me of scratches, missing sound track and unevenly fixed torn or cut out pieces of film - very common occurrences in the past - to ever complain today. Another question are the extras, which were normally totally insignificant in the past. The chronological approach has its advantages: What is or is not really nouvelle vague is not a conceptual problem, but judgment quickly made: So Malle's *L'ascenseur* and *Les amants* (both 1958) were clearly NV, as was Jacques Demy's *Lola* (1961) and Resnais' *Hiroshima mon amour* (1959), despite most appearing before the classic firsts of the Cahiers-Groupe, notably Truffaut and Godard. And what was really Chabrol's first? Whether it had ended by 1963 was an academic question as long as the right type of films, eg Rohmer's, were still forthcoming. Which does not mean that, as a contemporary, you did not feel that things were changing.

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