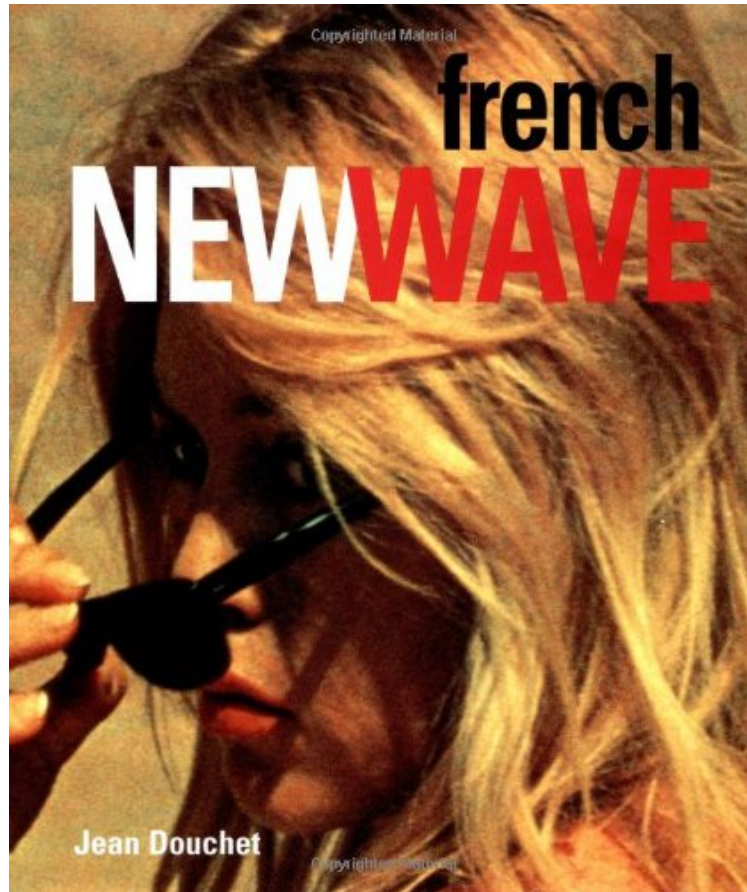


(Online library) The French New Wave

The French New Wave

Jean Douchet

*DOC | *audiobook | ebooks | Download PDF | ePub*



DOWNLOAD



READ ONLINE

#1867332 in Books D.A.P./Distributed Art Publishers, Inc. 1999-07-02Original language:EnglishPDF # 1
11.39 x 1.56 x 9.57l, .0 #File Name: 1564660575384 pages | File size: 47.Mb

Jean Douchet : The French New Wave before purchasing it in order to gage whether or not it would be worth my time, and all praised The French New Wave:

13 of 15 people found the following review helpful. Essential for serious film lovers!By Jack S.Jean Douchet's book is a splendid chronicle of the French New Wave phenomenon. Generously illustrated and incisively written. Well-balanced. Illuminating profiles on New Wave icons like Godard, Anna Karina, Truffaut, Jacques Rivette.

The last word on the French New Wave as viewed by one of its most influential commentators, this glorious book examines the golden days of that era, year by year, from 1955 to 1964, through beautifully-reproduced stills, movie posters and contemporary reviews from numerous sources. Jean Douchet, a staff writer on Cahiers du Cinma during the New Wave's heyday, has written introductions that trace emergent themes in the films of Godard, Truffaut, Rohmer, Marker, Chabrol, Malle, Resnais, Rivette, Varda, Eustache, Astruc and Demy. French New Wave is unsurpassed as a history of the most influential movement in cinema history. "Here is a lavish history of the film movement that spawned the careers of Francois Truffaut, Jean-Luc Godard and a number of other important

contemporary filmmakers. Douchet... considers his subject from almost every possible angle."--Library Journal. "A landmark in film scholarship."--Cineaste

.com A coffee-table book on the Nouvelle Vague (or New Wave) filmmakers might be considered a contradiction in terms. Yet as big and well-designed as it is, with all those creamy photographs, it still manages to look like the smart, perverse product of that band of outsiders who in 1950s Paris decided to overturn the last generation. In Jean Doucet's story, Francois Truffaut, Jean-Luc Godard, Jacques Rivette, Claude Chabrol, and Eric Rohmer all shucked their day jobs in film criticism to begin making films with borrowed cameras and their raw nerve, hunting their cinematic forefathers--Jean Renoir, Marcel Carne, and Marcel Pagnol. Doucet's lively book is true to their vision too. With its jazz album fonts and tinted photographs of young men smoking, it gives no corner to dumbness, and much space to the coolness of being alive during that time. Through 350-plus pages, Doucet, a philosopher who knew the filmmakers, covers the early days of the Cinematheque Franais, where all the filmmakers met and watched Chaplin, Griffith, and Murnau; the emergence of Cahiers du Cinma, where they published witty, polemical essays, as the center of their revolution; and the films themselves, beginning with Truffaut's 400 Blows in 1959 and Godard's Breathless in 1960. Doucet reproduces film reviews of the period and includes copies of old cine-club programs, newspaper stories, and a final chapter on "new waves" in Iran, Czechoslovakia, Brazil, and even the U.S. (see Jim Jarmusch). A probing, affectionate look at the birth of a handful of movie-mad film students who changed the face of cinema. --Lyll Bush
From Library Journal
Here is a lavish history of the film movement that spawned the careers of Fran?ois Truffaut, Jean-Luc Godard, and a number of other important contemporary filmmakers. Douchet, who teaches film history at the French Cin?math?que and was a staff writer for Cahiers du Cin?ma, considers his subject from almost every possible angle, with essays on historical context, the use of light and sound, the differences between shooting in the studio and in the street, and the effects of the New Wave on other countries' cinemas. Biographical sketches of key figuresAfrom directors to actors to techniciansAplus a chronology of the movement round out the book. Would that Douchet's energy and ambition were matched by a more accessible approach. He's more critic than historian, and students looking for an introduction to this fascinating subject will be puzzled by all-too-frequently oblique allusions. Recommended for large collections and those with strong media components.A
Thomas J. Wiener, "Satellite DIRECT," Vienna, VA Copyright 1999 Reed Business Information, Inc.
From Booklist
Forty years later, the films of the nouvelle vague, the French new wave movement--playful, innovative movies by young directors rebelling against the studio-bound films of the time--remain some of the most esteemed and influential cinematic works. Influenced by American genre movies, Francois Truffaut, Jean-Luc Godard, and other critics associated with the magazine Cahiers du Cinema made such classics as Jules and Jim and Breathless quickly, on low budgets, and on location instead of sets. They enlivened their films with unconventional editing and narrative structures. Alternate chapters of this retrospective either detail directors' backgrounds and chronicle the movement's brief heyday (by the mid-'60s, the new-wave turks began going their own ways) or perceptively cover movement aesthetics and theory. The attractive oversize book features magazine-style design to evoke the energy of the films, reprints contemporary reviews, provides brief biographical entries on dozens of new wave participants, and includes a rundown of other cinematic "new waves" of the era. A welcome reminder that movies don't have to be about horny teenagers and noisy pyrotechnics. Gordon Flagg