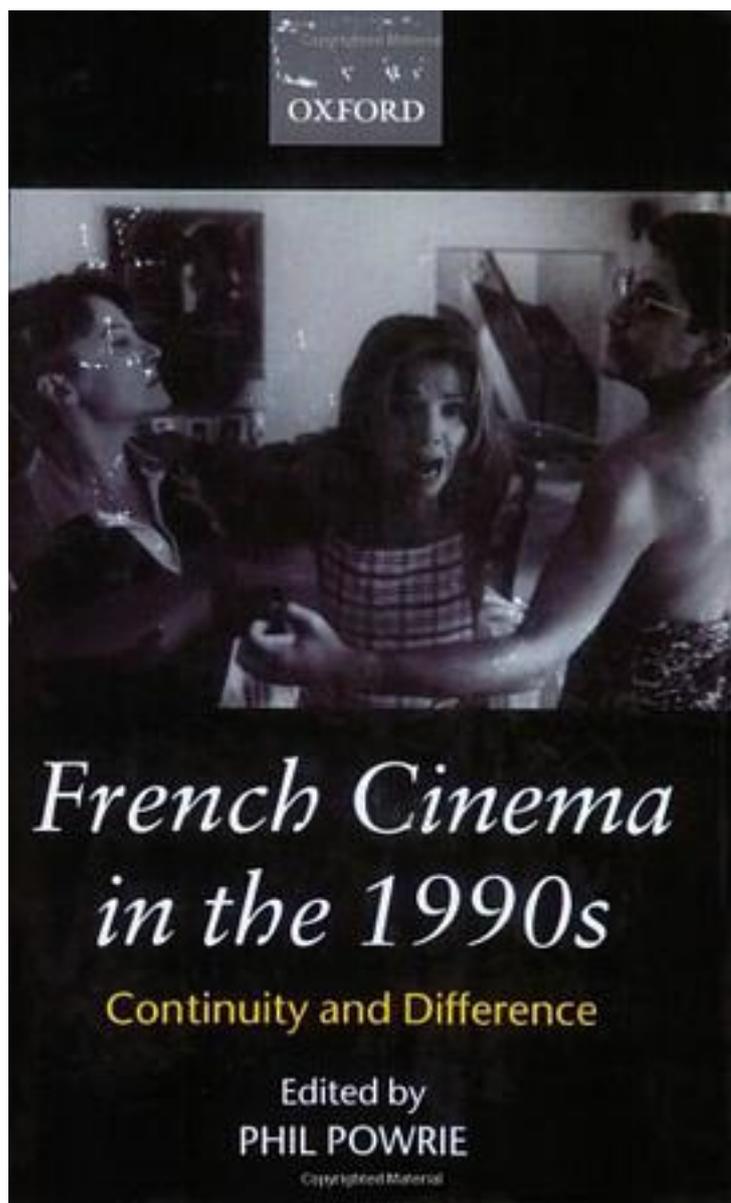


French Cinema in the 1990s



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Following on from Phil Powrie's *French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity* (Clarendon Press, 1997), this collection of essays, which brings together scholars in the UK and the USA, is the first on French films in the 1990s. The collection focuses on continuity with the 1980s in terms of genres and preoccupations, such as definitions of a national cinema, the heritage film, gay/lesbian issues, and ethnic issues. But it also focuses on key differences: new types of heritage film, whether postcolonial or heritage pastiche; the newly-emerging genre of cinema de banlieue; and the focus on community and political reflection. Films examined in detail are *Les Amants du Pont-Neuf*, *Le Bonheur est dans le pre*, *Bye Bye, Chacun cherche son chat*, *Le Cinquieme element*, *Douce France*, *Etat des lieux*, *Gazon maudit*, *Germinal*, *La Haine*, *Indochine*, *Irma Vep*, *Jai pas sommeil*, *Krim*, *Merci la vie*, *Metisse*, *Mon Pere ce heros*, *Les Nuits fauves*, *Ral*, *Ridicule*, *Romuald et Juliette*, *Les Roseaux sauvages*, *Trois Couleurs: Blanc*, *Trois Couleurs: Bleu*, *Trois Couleurs: Rouge*, *Un heros tres discret*, *Les Visiteurs*. This collection of closely-argued essays will help students and film lovers alike to understand where French cinema has been going in the 1990s.

作者介绍:

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