

Jane Campion



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With the phenomenal success of *The Piano* (1993), Jane Campion became revered by many as the leading female film director of the 90s. Along with her earlier films, including *Sweetie* (1989) and *An Angel at My Table* (1990), *The Piano* inspired intense responses from audiences (often split along gender lines). As a film-maker, Campion suggests new possibilities for a cinema of fervent emotionalism and the representation of feminine fantasy and desire on screen.

In this first full-length study of Jane Campion, Dana Polan examines the phenomenon of *The Piano* and how it developed from the early shorts and first features that evoke an often surreal and critically-distanced style of looking at everyday issues. Considering all of Campion's work up to *Holy Smoke* (1999), which returned again to the battleground of gender politics, Polan concludes his survey of the Director's work by offering some hypotheses about her upcoming erotic thriller *In the Cut* (2001) while asking what variety of approaches to the study of directors might be fruitful at the present time.

This is one of the first of a new BFI series, *World Directors*, which will explore the diversity and complexity of international cinema through studies of important and challenging filmmakers from across the globe.

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