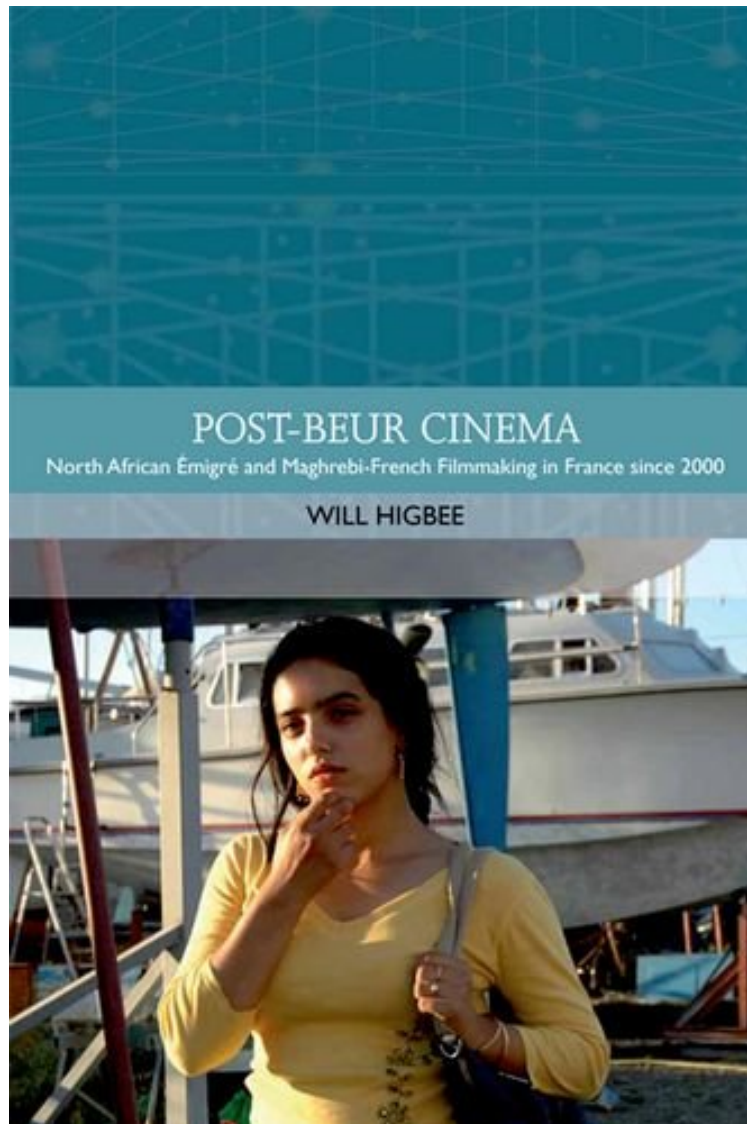


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Post-beur Cinema: North African migr and Maghrebi-French Filmmaking in France since 2000 (Traditions in World Cinema EUP)

Will Higbee

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Will Higbee : Post-beur Cinema: North African migr and Maghrebi-French Filmmaking in France since 2000 (Traditions in World Cinema EUP) before purchasing it in order to gage whether or not it would be worth my time, and all praised Post-beur Cinema: North African migr and Maghrebi-French Filmmaking in France since 2000

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Since the early 1980s, filmmakers of Maghrebi origin have made a key contribution to the representation of issues such as immigration, integration and national identity in French cinema. However, they have done so mostly from a position on the margins of the industry. In contrast, since the early 2000s, Maghrebi-French and North African migr filmmakers have occupied an increasingly prominent position in on both sides of the camera, announcing their presence on French screens in a wider range of genres and styles than ever before. This greater prominence and move to the mainstream has not automatically meant that these films have lost any of the social or political relevance of Beur cinema of the 1980s or the banlieue film of the 1990s. Indeed in the 2000s these films have increasingly questioned the boundaries between national, transnational and diasporic cinema, whilst simultaneously demanding, either implicitly or explicitly, a reconsideration of the very difference that has traditionally been seen as a barrier to the successful integration of North African immigrants and their descendants into French society. Through a detailed study of this transformative decade for Maghrebi-French and North African migr filmmaking in France, this book argues for the emergence of a Post-Beur cinema in the 2000s that is simultaneously global and local in its outlook. An absorbing introduction to this key development in contemporary French cinema, *Post-Beur Cinema* is essential reading for students and scholars in Film Studies, French Studies and Diaspora Studies.

"This is a major study of one of the most exciting and vital areas of contemporary French cinema. Will Higbee has excellent knowledge of Maghrebi-French and North African migr filmmaking and proves a reliable and enlightening guide." - James S. Williams, *French Studies*"*Post-Beur Cinema* is a highly readable and informative text. It will likely be of most interest to specialists of French or post-colonial cinemas, and French and North African cultural studies, but I think it could comfortably be read by undergraduates and interested cinephiles. Certainly the chapter on counterheritage film would make an excellent reading for a variety of courses, from history to film studies to French culture. The prose is clear, theorization extremely accessible, and when individual films are considered, the dominant analytical focus on narrative and theme should make the text very understandable even for individuals who might not be familiar with the film in question." -- Margaret C. Flinn, *H-France* About the Author Dr Will Higbee is a Senior Lecturer in Film Studies at the University of Exeter (UK). He is the author of *Mathieu Kassovitz* (MUP, 2006) and has published widely on contemporary French cinema and diasporic filmmaking in France in journals such as *Cineaste*, *Modern and Contemporary France* and *Studies in French Cinema*.