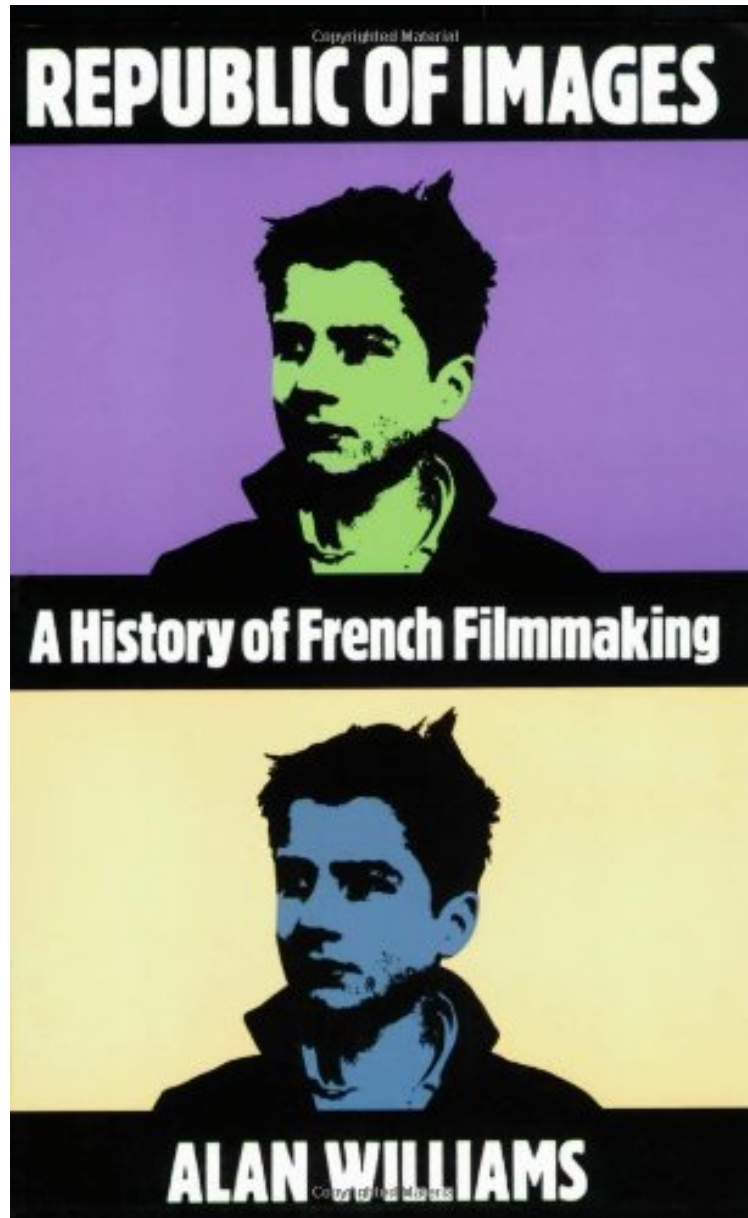


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## Republic of Images: A History of French Filmmaking (Oxford Medical Publications)

*Alan Williams*

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#851796 in Books Harvard University Press 1992-03-01 1992-03-31 Original language: English PDF # 1 9.24 x 1.22 x 6.081, 1.17 #File Name: 0674762681472 pages | File size: 38.Mb

**Alan Williams : Republic of Images: A History of French Filmmaking (Oxford Medical Publications)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Republic of Images: A History of French Filmmaking (Oxford Medical Publications):

8 of 8 people found the following review helpful. The referenceBy Joseph Mail'm writing this because I notice this book is rated lower than the Lanzoni book on the same national cinema. I find this utterly perturbing, not because of whatever merits or demerits the Lanzoni book may have, but because Alan Williams book is a true breakthrough in the field of French film studies. It is a model of historical research, filled with a respectful love of its subject. Williams does not play favorites, he is inclusive, yet utterly readable and fair, without ignoring somewhat marginal figures. He can deliver in one or two paragraphs the essentials of a filmmaker's career. Even when Williams is subjective his comments are dead on. His story unfolds and unfolds, from 17th-century theater to the 1980's. He provides the theory as it develops. The only knock one could have on it is that it stops early, having of course been published in 1992.6 of 8 people found the following review helpful. Excellent portrayal of the chronology of French FilmsBy sum01@hotmail.comWilliams takes the reader on an exotic journey of the landscape of French Filmmaking. Williams situates French film movements against the backdrop of the simultaneous and pioneering innovations both in France and the United States that eventually led to the film revolution. Williams' lucid writing provides both beginners and seasoned film analysts with insights about the influence French films on world cinema.

Chronicling one of the greatest and most popular national cinemas, Republic of Images traces the evolution of French filmmaking from 1895the year of the debut of the Cinematographe in Paristo the present day. Alan Williams offers a unique synthesis of history, biography, aesthetics and film theory. He brings to life all of the major directors, setting before us the cultures from which they emerged, and sheds new light on the landmark films they created. He distills what is historically and artistically unique in each of their careers and reveals what each artist has in common with the forebears and heirs of the craft. Within the larger story of French cinema, Williams examines the treasury of personal expression, social commentary, and aesthetic exploration that France has produced so consistently and exported so well. It is the tale of an industry rife with crises, and Williams offers a superb narrative of the economic, political, and social forces that have shaped its century-long history. He provides biographical sketches of filmmakers from the early pioneers of the silent era such as Louis Lumire and Alice Guy to modern directors such as Louis Malle, Claude Chabrol, and Franois Truffaut. Some of their careers, he shows, exemplify the significant contributions individuals made to the development of French flmmaking; others yield illuminating evidence of the problems and opportunities of a whole generation of filmmakers. Throughout, he presents critical analyses of significant films, from The Assassination of the Duc de Guise (1908) to works by the postnouvelle vague directors. Williams captures the formal and stylistic developments of film in France over nearly one hundred years. Free of cant and jargon, Republic of Images is the best general account available of the rich interplay of film, filmmaker, and society. It will delight both general reader and student, as well as the viewer en route to the video store.

The history of French cinema is the history of cinema. (Nestor Almendros) The history of French cinema is the history of cinema. (Nestor Almendros)From the Back CoverTo tell the story of this small but highly visible and influential sector of French cinema requires also to tell the larger story of the industry which allowed-in fact, encouraged- its creation. And so this book includes a great deal of information on French film production in general, particularly at the moments of economic and moral crisis which seem to scan its history, like a strange rhyme scheme, every decade or decade and a half.