

# The French New Wave and European art cinema, post-1960

- Jean-Luc Godard, *Breathless* (1960)
- The French New Wave: Godard and François Truffaut
- Italy in the 1960s: Federico Fellini, Michaelangelo Antonioni, Pier Paolo Pasolini
- Other countries: Ingmar Bergman (Sweden), Luis Buñuel (return to France and Spain)

# The French New Wave (late 1950s-early 1960s)

- Henri Langlois and the Paris Cinematèque
- André Bazin and the realist tradition
- *Cahiers du Cinema*
- From Critics to *Auteurs*
- Against the “Cinema of Quality”
- Discovery of American genre films
- Cinematic, rather than literary, values
- Importance of personal expression
- Spontaneity and digression

# Jean-Luc Godard (1930- )

- Godard as critic (1950s)
- Early New Wave films (the 1960s)
  - Genre explorations (*Breathless*, *Pierrot le fou*)
  - Structural experiments (*My Life to Live*, *2 or 3 Things I Know About Her*)
  - To the extremes (*Weekend*)
- Political films (1968-1972)
- Experimental videos (1975-present)
- Return to feature filmmaking (1981-present)
- Exploration of film history (1990s)

# *Breathless*

- Reinventing film from the ground up
- Basis in American gangster films, but everything is deglamorized
- Location shooting, natural light, handheld camera
- Use of jump cuts, mismatches, and other violations of continuity editing rules
- Self-reflexivity: Jean-Paul Belmondo and Bogart
- Jean Seberg: America/France
- Use of digressions and suspensions of action
- Reality of story/reality of film
- Ambiguities of character, of identification, of ending

# More on Godard's early films (1960-68)

- Jump cuts and expanded montage
- Cinematic self-consciousness
  - Allusions to the history of film
  - Play/experimentation with genres
  - Self-conscious awareness of being in a film
- Film as collage
  - Digression and citation
  - Disjunction of sound and image
- Subjective and Objective
  - Film as personal expression vs. film as sociology
  - Direct capture of everyday life vs. formalism
- Provocation: film as radical gesture

# Godard: Influence

- Jump cuts
- Elasticity of time
- Montage, beyond Eisenstein
- Relative independence of sound & image
- Focus on both Narration and Narrated
- Self-reflexive cinema
- “Reality” of images (& sounds, & words)

# Other New Wave films

- 1959
  - François Truffaut, *The 400 Blows*
  - Alain Resnais, *Hiroshima Mon Amour*
- 1960
  - Jean-Luc Godard, *Breathless*
  - François Truffaut, *Shoot the Piano Player*
- 1961
  - Jacques Rivette, *Paris nous appartient*
  - Jean-Luc Godard, *A Woman Is A Woman*
  - Alain Resnais, *Last Year At Marienbad*
- 1962
  - François Truffaut, *Jules and Jim*
  - Agnes Varda, *Cleo From 5 to 7*
  - Jean-Luc Godard, *My Life To Live*

# François Truffaut (1932-1984):

## *The 400 Blows* (1959)

- Semi-autobiographical story of troubled adolescence
- Jean-Pierre L  aud as Antoine Doinel:  
Truffaut's cinematic alter ego
- Naturalism, documentary feel: a deliberately informal and personal film
- Final freeze-frame



# Italian film in the 1960s

- Federico Fellini (1920-1993)
  - Started out in a neorealist mode
  - Surreal, circus-like fantasy, extravagance, decadence
  - *8 1/2* (1963), starring Marcello Mastroianni
- Michaelangelo Antonioni (1912- )
  - Alienation and anomie
  - Long takes and careful visual compositions
  - *La Notte* (1961)
- Pier Paolo Pasolini (1922-1975)
  - Christian, Marxist, and homosexual themes
  - *The Gospel According to St. Matthew* (1964)

# Other 1960s European film

- Ingmar Bergman (Sweden)
  - existential dramas
  - *Persona* (1966)
- Luis Buñuel (Spain/Mexico)
  - returns to Europe with a refined version of his surrealism
  - *Viridiana* (1961, shot in Spain)
  - *Belle de Jour* (1967, France)
  - *The Discreet Charm of the Bourgeoisie* (1972, France)