

Document Citation

Title	À nos amours
Author(s)	Doris Toumarkine
Source	<i>Film Journal International</i>
Date	1984
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	À nos amours (To our loves), Pialat, Maurice, 1983

ANOS AMOURS

Film Journal
Box 2 1984

(R)

(TRIUMPH)

Color/1.85

102 Mins.

Cast: Sandrine Bonnaire, Maurice Pialat, Evelyne Kerr, Dominique Besnehard, Annie-Sophie Maille.

Credits: Written and directed by Maurice Pialat. Executive producer: Micheline Pialat. Director of Photography: Jacques Loiseleux. Art director: Jean-Paul Camail. Music: Henry Purcell's "The Cold Song," performed by Klaus Nomi.

A diffuse, confused plot mars this admirable attempt to explore an adolescent girl's growing pains amidst a troubled family situation. Fine performances and highly charged confrontation scenes may generate some good word of mouth and critical notices. 84-212

Although Maurice Pialat's critically acclaimed *A Nos Amours* was co-winner (with *Le Bal*) of this year's French César, it is ultimately an unsatisfying look at the rites of passage of its middle-class, teenage heroine. Like his previous *Passe ton bac d'abord*, *A Nos Amours* often resorts to a casual documentary approach in examining the problems of youth. This method creates an affecting intimacy and serves the characters well, but the mechanics of good plotting fall by the wayside.

The center of the drama is the girl's struggle to escape a strict, oppressive family environment and connect meaningfully with the young men she sleeps with. Her self-awareness, maturation and happiness are undermined by a violent furrier father who beats her, an ineffectual mother and a bullying, effete brother. *A Nos Amours'* most memorable scenes are these raw and brutal family confrontations.

Pialat's seemingly spontaneous, improvisational style renders certain scenes interesting set pieces but weakens the film's structure. As in *Passe ton bac . . .*, he depicts parties and other social situations which show the solidarity of and create sympathy for the teens, but



Annie-Sophie Maille and Sandrine Bonnaire in *A Nos Amours*

these digressions go on too long and are awkwardly integrated into the story. Thus, the two main dramatic threads—the heroine's extrication from her family and an on-again, off-again romance with a boy she learns to love—lose impact as the film unfolds. The film's most vital asset is the excellent Sandrine Bonnaire, displaying a broad and convincing range of emotions as the young woman who painfully learns the difference between making love and loving.

—Doris Toumarkine