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## **2 x 50 Years of French Cinema**

*Deux Foix  
Cinquante Ans de  
Cinema Francais*

**In French,  
no English subtitles**

**8:15 pm, Wednesday  
October 23  
(E-32)**

**At the Tivoli**

Sponsored by:  
Alliance Francaise de  
Denver



**Director:** Jean-Luc Godard,  
Anne-Marie Mieville

**Producer:** Colin McCabe, Bob Last

**Print Source:** Miramax Films  
1995/color & b&w/52 min.

Who else but Jean-Luc Godard to create a survey of a hundred years of French cinema? And who else but the audacious, iconoclastic, and always controversial director of *Breathless* and *Alphaville* to create a work so different from all the others in the *Century of Cinema* program? Godard's film has two settings. One is a hotel "somewhere in French-speaking Europe" where Godard engages in a combative dialogue with actor Michel Piccoli, president of France's First Century of the Cinema Association. Why celebrate the cinema? Godard asks him. As far as he can see, no one cares. Piccoli protests. But he seems to confirm Godard's pessimism when he talks to people in the hotel, and finds they know far more about Arnold Schwarzenegger than any of the

classic French films. But Godard and his co-director, in the second setting, a mental cinematheque, a vast repertory of images, words and music, remind us, albeit in a melancholy mood, of a grand tradition Godard fears is dying. One must remember, after all, that the first commercial screening of film by the Lumiere Brothers in 1895 serves as the starting point for the century of cinema. And that France has given us Truffaut, Andre Malraux, Jean Cocteau, Robert Bresson, Eric Rohmer, et al. And film masterpieces like *Children of Paradise*, *Beauty and the Beast* (Cocteau's, not Disney's), *The 400 Blows* and *The Wages of Fear*. For all his apparent sadness, Godard does celebrate those treasures—as only he could.

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