

**dossier**

# *Women of Europe*



# **the centenary of cinema**

.....  
*Women's path  
through  
European  
film history*  
.....



# the centenary of cinema

.....  
*Women's path*  
*through*  
*European*  
*film history*  
.....



ISBN : 92-827-6375-7

CC-AG-96-001-EN-C

The Women of Europe Dossiers issue no. 43 "The Centenary of Cinema: Women's path through European film history" is available in the official languages of the European Union.

The production of the dossier was overseen by **Jackie BUET**, director of the International Women's Film Festival in Créteil, France, in collaboration with:

**Elisabeth JENNY** *editor*

**We wish to thank our contributors:**

**Karin BRUNS and Silke RABIGER** (Deutschland) *Femme Totale Frauenfilmfestival*

**Jean-François CAMUS** (France) *Festival d'Annecy*

**Rosilia COELHO** (Portugal) *IPACA (Instituto Português da arte cinematográfica)*

**Helen DE WITT** (Great Britain) *Cine Nova*

**Maryline FELLOUS** (France) *Correspondent for former USSR countries*

**Renée GAGNON** (Portugal) *Uni-Portugal*

**Gabriella GUZZI** (Italia) *Centro Problemi Donna*

**Monique and Guy HENNEBELLE** (France) *Film critics*

**Heike HURST** (France) *Professor of film review*

**Gianna MURA** (France) *Correspondent for Italy*

**Paola PAOLI** (Italia) *Laboratorio Immagine Donna*

**Daniel SAUVAGET** (France) *Film critic*

**Ana SOLA** (España) *DRAG MAGIC*

**Moira SULLIVAN** (Sverige) *Correspondent for Sweden and film critic*

**Dorothee ULRICH** (France) *Goethe Institut*

**Ginette VINCENDEAU** (Great Britain) *Journalist and film teacher*

**Director of publication/Editor-in-chief:**

**Véronique Houdart-Blazy,**

*Head of Section, Information for Women, Directorate-General X - Information, Communication, Culture and Audiovisual Media*

**Postal address:**

*Rue de la Loi 200, B-1049 Brussels*

**Contact address:**

*Rue de Trèves 120, B-1040 Brussels*

*Tel (32 2) 299 91 24 - Fax (32 2) 299 38 91*

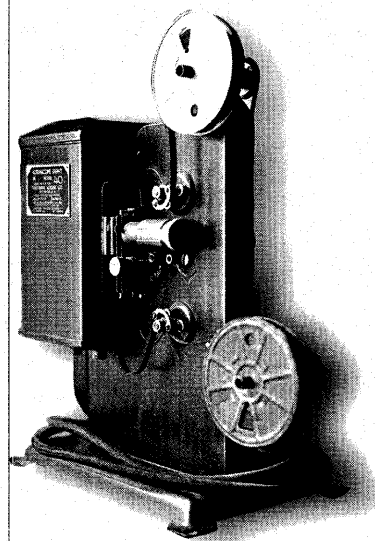
**Production:**

*Temporary Association BLS-CREW-SPE,  
rue du Marteau 8, B-1210 Brussels*

**♻️ Printed with vegetable-based ink on unbleached, recycled paper.**

*The Commission does not accept legal responsibility for the opinions expressed in this publication.  
Reproduction is authorized, except for commercial purposes, provided the source is acknowledged.*

**The Table of Contents is located on the last page of the dossier.**



## *Women's path through European film history*



### **"Perspectives and Images"**

**T**he idea behind this "Women of Europe Dossier" came about as a result of the meeting between the "Information for Women" service at the European Commission and the team from the International Women's Film Festival in Créteil. The Information for Women service wanted, on this occasion of the 100th anniversary of cinema, to promote the role played by women - who have all too often stood in the shadows - in European cinema. Meanwhile, the International Women's Film Festival in Créteil possesses in its archives a wealth of little or totally unexploited information on women's contribution to European cinema, both with regard to the image that they have helped give the cinema as well as how they themselves have viewed it.

This dossier discusses the role of European women in film: both the cinema and audio-visual industries, and as creators, scriptwriters, actresses or producers. This epic becomes apparent from the very start of the silent film era and remains so today, unveiling to the tempo of world history and women's history, dark periods and enlightened periods, generating sensitive, realistic, funny, vengeful films... and revealing equally diversified talents.

This historical review, focusing essentially on the countries of the European Union, does not claim to be exhaustive. Nonetheless, it allows us to realise that women's imagination is present in this evolving mode of expression, and that their perspectives and images alike, play an essential role in cinema.

When the opportunity was given to us to shed light on women's contribution to cinema in Europe, we accepted enthusiastically, intensifying our research and utilising our archives to their fullest. Today we offer you this dossier as a modest, but real salute, which quite naturally forms a part of the commemoration of the 100th anniversary of cinema.

*Dossier directed by*

**Jackie Buet**

© Festival International de Films de Femmes de Créteil - France

p.1 **Les Soeurs by Margarethe VON TROTТА** (Deutschland)

International Women's Film Festival archives collection

p.5 **Alice GUY-BLACHE** (France)

International Women's Film Festival archives collection

p.9 **Films A'Piccerella and A Santa Notte by Elvira NOTARI** (Italia)

International Women's Film Festival archives collection

p.11 **Liliana CAVANI** (Italia)

© Brigitte Pougeoise, Paris, International Women's Film Festival archives collection

p.13 **Danièle DELORME** (France)

International Women's Film Festival archives collection

p.17 **Brigitte BARDOT** (France)

International Women's Film Festival archives collection

p.18 **Muriel BOX** (Great Britain)

International Women's Film Festival archives collection

p.19 **Agnès VARDA** (France)

International Women's Film Festival archives collection

p.19 **Flickorna by Mai ZETTERLING** (Sverige)

International Women's Film Festival archives collection

p.20 **Vera CHYTILOVA** (Českà Republika)

International Women's Film Festival archives collection

p.22 **Anita PEREZ** (France)

International Women's Film Festival archives collection

p.24 **Margarethe VON TROTТА** (Deutschland)

International Women's Film Festival archives collection

p.25 **Chantal AKERMAN** (Belgique)

© Insert Ltd, International Women's Film Festival archives collection

p.27 **Jackie BUET - Elisabeth TREHARD** (France)

© Brigitte Pougeoise, Paris, International Women's Film Festival archives collection

p.31 **Delphine SEYRIG in Dorian Gray by Ulrike OTTINGER**  
(Deutschland/France)

International Women's Film Festival archives collection

p.32 **Maria DE MEDEIROS** (Portugal)

© Brigitte Pougeoise, Paris, International Women's Film Festival archives collection

p.33 **Pratibha PARMAR** (Great Britain)

© Brigitte Pougeoise, Paris, International Women's Film Festival archives collection

p.34 **Euzhan PALCY** (France)

International Women's Film Festival archives collection

p.36 **Suzanne OSTEN** (Sverige)

International Women's Film Festival archives collection

p.37 **Kira MOURATOVA** (Ukrajina)

© Photo Steinberger/Enguerand, Paris, International Women's Film Festival archives collection

# table of photos

## Women in European Cinema



**An itinerary, landmarks and a few detours  
to celebrate with dignity the centenary of cinema**

In 1995 cinema celebrated its 100th anniversary and, thanks to that anniversary, came a more just awareness of the very important contribution made by women to its development. Throughout this century, which witnessed the birth and evolution of an art so opportune for generating fantasies, lifestyles, social and political movements, but also beauty, dreams, fairy tales and laughter, women have been represented in the entire range of creative posts.

They accompanied, and sometimes preceded, the discovery of specific forms of film narration (**Alice Guy-Blaché** for directing fiction, **Lotte Reiniger** for animating shadowgraphs, **Germaine Dulac** for avant-garde cinema...) all the while demonstrating their ability to fill the sometimes simultaneous roles of director, actress and producer. The history of cinema, partly thanks to women themselves, today is rediscovering the works of women silent-film producers. It is also rediscovering, within each national film industry, the true impact of the great European actresses who, unlike many Hollywood actresses, have not allowed themselves to be crushed by the system, but have often faced the decline of a career in acting by participating more actively in film production. But let's get down to details.

### **The silent film era and the arrival of talkies**

After a long and difficult technological race among inventors the world over, it is France which spawned cinema with the Lumière brothers' "Cinematograph" in 1895. In this context, and through a fortunate series of circumstances, France also

produced the world's first woman film-director, **Alice Guy-Blaché** (1873-1968). First a secretary at Gaumont, "shy" Alice asks her boss one day if she can "write one or two 'playlets' and have them acted out by friends". To her surprise, her request is granted provided it does not interfere with her work hours and responsibilities as secretary. The result is *La Fée aux choux* in 1896. Soon after that she becomes head of the "film set service" and until 1907 reigns with sovereign power over Gaumont productions, as director, artistic director and set director all at once... She makes over 200 "silents" among which: *Sage Femme de première classe* (1902), *Une Noce au lac de Saint Fargeau* (1905), *L'Enfant de la barricade* (1906) and *Vie du Christ* in 25 scenes, measuring 640 metres - a real feat at the time. Alice Guy-Blaché also produces numerous "phonoscenes" for Léon Gaumont's famous Chronophone, the first version of talking films, obtained by an ingenious synchronisation of the two techniques (film and phonograph). That is how famous operatic arias such as Carmen or Faust are recorded, but also popular songs of the time like those of Mayol, Dranem or Polin.

Then, Alice Guy-Blaché marries and leaves for America to represent the Gaumont firm and launch the Chronophone. There, she quickly starts a career as an independent producer and the Solax studio smack in the middle of New Jersey. Again, she makes over 200 "silents"



Alice Guy-Blaché



and debuts American actors who go on to become famous, such as **Bessie Love**, future star of Griffith, **Wallace Reid**, famous young star of silent films, **Alla Nazimova**, **Olga Petrova**, **Ethel Barrymore**... Through her advanced creativity, it can be said of Alice Guy-Blaché that she contributed to the development of some of the most promising of film tech-

niques, in particular, in the area of fiction. From the "playlets" of the early years, where the desire to tell stories was already forming, to the "silents" of the America years which challenge the "made in the USA" know-how and production technique, the career of the world's first woman director is fascinating because it traces the evolution of the silent film.



Excerpt from "Ecrits sur le Cinéma" (1919-1937)

# perspective

**Germaine Dulac (and Paul Guiton)**

Film-director, France

- How can a European film union be created?

Well, it is already done. The union will practically only be composed of three big producing countries, at least for the time being: France, Germany and Sweden. Swedish films, such lovely work, were the first to fall victim to American films. For a film to survive today it has to have enormous financing, international financing, otherwise it is condemned to not covering its expenses. That is most often the case for small producing nations. They have only a very restricted market in their own country, and a small one or none at all abroad. Also, you see that none of

them have been able to survive.

- Italy?

That's another story. The Italian film industry deliberately committed suicide and it's not likely that it will be resuscitated for a long time. In the European union, it cannot play any role at all today. Swedish cinema, on the contrary, is just waiting to be revived and to pull away from the grasp of the Americans.

As for the Germans, indeed, they are strong. They have capital, magnificent organisation, their directors are able to work with a great deal of freedom. But don't think they are as advanced as all that. They are very proud of their magnificently

equipped studios. Techniques that we no longer use they consider daring. It is like a trumpeter who too often toots his own horn. In France we have chosen a much finer art, simplistic in appearance. We especially research rhythm, the composition of images, opposition, subtle movement from one to the other. We have passed the point where the Germans still find themselves.

What the contribution of each nation in the union will become? It will be a purely commercial federation. Each will keep its technique, its vision, its preferences. When we meet amongst foreign film-makers, as we did last September on the occasion of the conference organised by the Institute for Intellectual Co-operation, we group according to our particular tastes, our own aesthetic vision. There are those who prefer pure cinema and those who opt for psychological cinema.

As for me, I prefer pure cinema. I think that cinegraphic vision should be like a musical audition: a succession of lines, volumes, lightness and darkness, arranged according to a rhythm, and with a sort of harmony or discord. My ideal is the film without a character and, hence, without intrigue. Difficult? Hard for the general public? Of course not. If you do film demonstration conferences, try it. Play a documentary on the screen, for example, on the germination and growth of plants. Philistines like it because "it is instructive". People who are sincere, i.e. the general public, take obvious pleasure in watching beautiful shapes, beautiful images develop, without any emotional concerns. ●

"Le Petit Dauphinois", 6 January 1927



**Germaine Dulac** (née Germaine Saisset-Schneider 1882-1942) enters into cinema through film review, collaborating with the feminist periodical "La Fronde" and becoming editor for the "Française". Enthused by the power of images, she makes her first film *Les Soeurs ennemies* in 1915. This is followed shortly thereafter by *Vénus Victrix* and, of course, *Ames de fous* in 1917, a series in 6 episodes played by Eve Francis, Jacques Volnys and Sylvio de Pedrelli and based on the screenplay by Irène Erlanger, feminist like herself and also editor at "La Fronde". Parallel to her activity as a film-maker, Germaine Dulac writes numerous articles in which she reflects deeply on her concepts of cinema, or on the state of European cinema on the eve of the arrival of talking films. At the age of 40, she makes *La Souriante Madame Beudet* that many consider a masterpiece. She tries to integrate avant-garde techniques while at the same time trying not to lose sight of commercial "demands" which require that intrigue is not neglected. It is the first feminist film as well as the first psychological film. Next, she turns resolutely to avant-garde with the film *La Coquille et le Clergyman* (1927) from a screenplay by Antonin Artaud, as well as experimental films based on the works of Frederic Chopin: *Disque 927* (1929) or of Claude Debussy: *Arabesque, Thèmes et Variations* (1930). Keep in mind that Germaine Dulac had very solid musical training and that she considered that films should be: "a visual symphony composed of rhythmic images". By producing 27 films which vacillate between the very formal avant-garde and the psychological melodrama, Germaine Dulac became a leading figure of cinema, contributing to the birth of experimental cinema through both her theoretical written work as well as her films. A last attempt at fiction, *La Princesse Mandane* (1928, from the work of Pierre Benoît) ends in failure. Unable to adapt to the laws of talking films, she takes the job of deputy director of "Actualités Gaumont", where she remains until her death. The untiring Germaine Dulac would again participate in the establishment of French cinema

The image spontaneously evoked by **Musidora** (née Jeanne Roques 1889-

1957) remains that of the actress who played ambiguous, sober and provocative all at once and whom Louis Feuillade cast in the serialised films *Les Vampires* (1915) and then in *Judex* (1916). Musidora is the first "vamp" of cinema and surrealists fall under the spell of her charm and make a true myth of her. "I could not begin to explain", writes Aragon, "what kind of elation we, young friends unaffected by literary prejudice, experienced when Musidora, the tenth Muse, came to the screen in the weekly Vampire epic..." Musidora takes advantage of her celebrity status in 1916 and makes an adaptation of a book by Colette, *Minne ou l'Ingénue libertine*. The film is never finished, however, due to insufficient finances.

She then creates the "Société des Films Musidora", writes and produces *Vincenta*, before directing another of Colette's plays, *La Flamme cachée*. The two films of principally psychological nature are of no real success, but Musidora leaves for Spain to film three others. At the end of the forties, Musidora becomes secretary of the "Cinémathèque Française" and Henri Langlois' collaborator, just as **Marie Epstein** (the sister of film-maker Jean Epstein) and **Lotte H. Eisner**, historian and specialist in German expressionist cinema.

To these first women directors of French cinema, of incomparable talent, add leading actresses such as **Eve Francis**, **Sandra Milowanoff**, **Huguette Duflos**, **France Dhélia**, **Claude France**, **Mistinguett** (the Queen of the music hall who had considerable success during the silent film period, but who only appeared in one talking film), **Suzanne Bianchetti** (who mostly played historical characters) and finally **Suzanne Grandais** who, for audiences the world over, incarnated "the" spicy and malicious Parisian woman.

Counting in strict chronological order, the second woman director of international cinema is a Swede named **Anna Hofman-Uddgren** (1868-1947). Music hall singer in Stockholm, she makes her first film in 1911, *Stockholmsfrestelser* and, over the two-year period which is the extent of her career, produces five others.





*Miss Julie* (1911) adapted from a play by August Strindberg (known for his notorious misogyny), is received warmly by critics and public alike, but the film disappears in a fire. *Fadren* (1912), also adapted from a Strindberg play, is about a couple which continues to tear each other apart, until a particularly violent domestic scene which turns to drama. More cruel than the bourgeois dramas of its era and reaching a sort of madness, the film exacerbates the representation of conjugal difficulties and the failure of human relations. At an entirely different level, two Swedish actresses also become directors: **Karin Swanström** and **Pauline Brunius**. Karin Swanström produces five well known films between 1923 and 1926, before becoming head of artistic production at the legendary "Svensk Filmindustri" studio, just before Victor Sjöström re-inherits the job in 1942. As for Pauline Brunius (1881-1954), who was a talented stage actress before playing in the films of husband John W. Brunius, she produces 6 short comedies between 1919 and 1921. But for her, the cinema is but a brief passage in a career devoted to the stage and in 1938 she becomes director of the royal theatre "Dramaten" in Stockholm.

The third pioneer is an Austrian named **Louise Fleck**. During the same period as the Swede Anna Hofman-Uddgren, she finishes her first films in collaboration with her husband Jacob Fleck for her production company Wieda in Vienna. In Austria, until the end of World War I, then in Germany until the rise of national socialism, they both make a considerable number of films including adaptations of the works of Frank Wedekind, Arthur Schnitzler and Gabrielle Zapolska: *Spring's Awakening*, *Liebelei*, *The Tzarevitch*, *The Poor Student*, *Yoshiwara*, *The Yacht of Seven Sins*, *The Citadel of Warsaw*.

Denmark still shines from having given rise to **Asta Nielsen** (1881-1972), called "the Muse of the North" and "Scandinavia's Sarah Bernhardt" and one of the first "stars" of the cinema. From Berlin to Saint-Petersburg and from Paris to New York, the public scurries to see her films. Most of the time she played mundane drama, but with devastating passion.

She could play any role - a drunkard, orphan, great adventurer, fallen aristocrat or prostitute. Seeing her films today, viewers are still amazed by her liveliness, her overwhelming energy, in complete harmony with the youth of the cinema itself. After ten years of acting on stage, she meets her husband Urban Gad and with him shoots *Afgrunden* (1910) which launches a double film career for her, Danish and German. She offers her talent to some of the greatest German film-makers of the period, acting for Ernst Lubitsch, Ludwig Wolff, Léopold Jessner (with him, she becomes the first "Loulou" in *Der Erdgeist* (1922), before the role is permanently returned to Louise Brooks) and G.W. Pabst with whom she makes *Die Freundelose Gasse* in 1925, the first memorable film dealing with German social realism. Nor can one forget her performance in *Laster der Menschheit* by Rudolph Meinert (1927), a magnificent case against the devastation brought on by drugs in aristocratic society. But Asta Nielsen's star fades with the arrival of the Swedish star **Greta Garbo**, who inaugurates a new generation of actresses, successfully takes on talking films and very quickly becomes internationally renowned.

At the height of the expressionist influence of the twenties, **Lotte Reiniger** (1899-1981) brings to German cinema the fairy-like and light-hearted nature it lacks. Although shadow theatre existed throughout Europe already at the end of the 18th century, it is she who has the idea to adapt the procedure through animation techniques, using Emile Cohl's invention 10 years before *Snow White and the Seven Dwarfs* by Walt Disney, who is often presented as the inventor of the technique. *Die Abenteuer des Prinzen Achmed* (1923/26), which was inspired by the text of *A Thousand and One Nights* and uses the pen and ink drawings of Caran d'Ache, remains a pure masterpiece of cartoon cinema, with remarkable graphic beauty. Lotte Reiniger makes some fifty films and receives a Silver Dolphin at the Venice Biennial Awards for *The Gallant Little Tailor* in 1955.

In Italy, **Elvira Notari** undeniably remains the undisputed pioneer of a cot-

tage industry, regional cinema (Turin, Florence and Naples area). She establishes her production company "Dora Film" with her son and husband, and makes *A'Piccerella* in 1921, which introduces the character "Margaratella", a very fatal *femme fatale*, i.e. cold, proud and distant to the death. But during the silent film era, the Italy of women film greats is synonymous with the "deification" phenomenon, the idealisation of the actresses, long before the American "star system". The term "diva" originally comes from lyrical art. It "deifies" the great opera singers (like La Callas, La Tebaldi later) before being applied to actresses (and actors) of Italian silent films. These same actresses, such as **Francesca Bertini**, **Pina Menichelli**, **Lyda Borelli**, **Leda Gys**, profit from their immense prestige, demanding outrageous fees, and surrounding themselves with incredible luxury in the form of clothing, jewellery, automobiles, hats... The phenomenon lasts some ten years (from 1910 to approximately 1919) and marks every film from that period with an attractiveness and refinement unique to the spirit of the twenties. **Francesca Bertini**, alone acts in 90 films, the most famous of which are *Salomé* by Hugo Falena (1910), *La Dame aux camélias* and, particularly, *Assunta Spina* by Gustavo Serena (1915).

At the height of Spanish cinema, a single star shines: Francisca Marqués López, better known by the name **Raquel Meller** (1888-1962), who was a well known singer before turning to acting in *Fureza y nobleza* by Ricardo de Banos in 1919. But it is in France that she is truly offered an opportunity in two Henry Roussel films: *Les Opprimés* (1923) and *Violettes impériales* (1924). With Jacques Feyder, during the shooting of *Carmen* (1925), things take a turn for the worst when Raquel Meller refuses to bow to the discipline imposed by the director. She then leaves France and meets Charlie Chaplin in New York, who offers her the leading role in *City Lights*

(1931). Bound by other contracts, Raquel Meller refuses, and Chaplin consoles himself by making "La Violetera" the musical leitmotiv of his film.

We should point out **Rosario Pi**, the first woman film-maker in Spain. She finishes *El Gato Montés* (1936) just as the civil war breaks out, which puts an abrupt end to her activities. Several decades pass before - in the land of "machismo" - another woman takes the risk of directing films.

In Great Britain, it seems that **Cherry Kearton** was the first woman director in English cinema. She worked at the "Urban Trading Company" then for "Kinemacolor" in 1906. Unfortunately, her films were lost, and therefore cannot be commented on here. The material disappearance of films is an obstacle to research, especially with regard to the women pioneers of silent films. But sometimes films that were thought to be lost, are found quite unexpectedly, as was the

case recently for several short films by Alice Guy-Blaché. In Great Britain, then, several comedies are made by **Florence Turner** and **Ethyle Batley** around 1915, but it is shortly thereafter, in the documentary, that we discover **Jenny Gilbertson** who, with *Rugged Island* (1933), makes a remarkable film on country life on the Shetland islands. Journalist and teacher, Jenny Gilbertson starts her career in amateur cinema before meeting John Grierson, founder and theoretician of the great school of English documentary cinema. She works alone at every phase in the production of her film (filming, editing, sound, synchronisation...) and, in that, is exemplary of a very modern film concept where cumbersome studios are left behind in order to work directly on-site. **Mary Field** (1896-1969), a great literary scholar, also produces a number of children's documentaries between 1926 and



Films *A'Piccerella* and *A Santa Notte* by Elvira NOTARI

1944. Today still, the entirety of her work remains a teaching model respected the world over.

Over the course of the three decades separating the invention of film and the period between the two world wars, European cinema develops into an art - the so-called "seventh art". Women proved to be remarkable film-makers, exerting themselves in each of the main creative fields: technical research, poetry, psychological melodrama, documentaries... As actresses, the women of silent films forged the very first images of stars, not without being exposed at times to the dangers of alcohol, drugs or insanity.

### The irresistible Hollywood appeal

But this period marking the end of silent films and the arrival of "talkies" was also one of the first wave of emigration of actors, directors and technicians to Hollywood. Among women, it is especially the actresses that expatriate, answering job offers from the American film industry - full of vitality at the time - and sometimes fleeing the oppressive environment of some "European" countries (post-revolutionary Russia, pre-Nazi Germany...). The first step for most Europeans who come to Hollywood to pursue a career consists in conforming to the "Made in USA" beauty ideal. Right from the start, they are slowly transformed, going from hair stylist to make-up artist, to dentist, to fashion designer... quickly losing the original personality of their physique. The making of such "mass-production Venuses" contributes to the success of the American "star system" of which a great many European actresses form a part. Some find fame and fortune (Marlene Dietrich, Greta Garbo...), but not all. Among the first to tread upon American soil were **Alla Nazimova**, **Pola Negri** (the favourite actress of Ernst Lubitsch), **Rose Dionne**, **Paulette Duval**, **Arlette Marchal**, **Liliane Carré**... Most do not pass the test of talking films and, after a few good roles in Hollywood silents, are forgotten.

The French actress **Jetta Goudal**, on the contrary, leaves an imperishable trace

and draws attention to herself by bringing the powerful producer Cecil B. De Mille to court. Her employer had not respected a clause in the contract which obliged him to give her a pay raise every six months. The first of its kind in Hollywood, the trial has a resounding effect since the actress wins and the result is a law guaranteeing compliance with this type of contract.

Among the second wave of European actresses to cross the Atlantic are: **Dorothea Wieck** (famous for her performance in the German film by Leontine Sagan, *Mädchen in Uniform* - 1931), **Rose Stradner** (Viennese actress, memorable for her roles as Slavic women), **Danielle Darrieux** (who in 1938 played "La Française" in the film *La Coqueluche de Paris*, by H. Koster), and the Hungarians **Francisca Gaal** and **Zita Johann**.

After Francesca Bertini who, married to the famous jeweller Paul Cartier, refused the fortunes that Hollywood proposed, only one Italian woman, at that time, agreed to go to California. That actress was **Isa Miranda** who played in *La Signora di Tutti* (1934) by Max Ophüls. Captivating personality and talented "femme fatale" in her own country, she was used ill-advisedly by American directors to play the "vamps" and to copy the "Marlene" style. Her case perfectly illustrates the gap, the constant misunderstanding and the preconceived ideas of the big tycoons of the American film industry, often (but not always) incapable of appreciating the specific value of actresses from Europe. The experiences of Italian actresses in Hollywood, even later, are often disappointing, unlike those of German, Swedish and English actresses. **Anna Magnani**, **Alida Valli**, **Sophia Loren**, **Gina Lollobrigida** never really adapt to American taste, more concerned with cashing-in on their sex appeal than offering them roles as women of conviction.

### World War II

The arrival of talking films, which have considerable success in the United States with the Alan Crosland film *The Jazz Singer* (1928), coincides in Europe (with a

few years' difference) with a particularly sombre period - the start of World War II, which affects the style of film creation particularly in Germany and Russia. Having become, in part, an instrument of ideological propaganda, the cinema equips itself with considerable means to become a political force of formidable effectiveness. In Germany, more than anywhere else, women contributed to the "cursed" part of this new Nazi cinema. **Leni Riefenstahl** (born in Berlin in 1902), first a dancer, then actress in five Arnold Fanck films (a specialist in mountain films) produces, writes and co-directs (with Bela Balazs) *Das Blaue Licht* (1932). Ambitious, she strengthens ties with the rapidly growing Nazi party (Hitler had just acceded to power, Goebbels is the grand master of cinema and grants German studios an absolute monopoly) and makes the medium-length propaganda film, *Victory of Faith* (1933), on the Nazi rallies in Nuremberg, then - with enormous financial means - her famous trilogy *Olympische Spiele* which, in 1938, wins the Golden Lion at the Venice Festival.

The films of Leni Riefenstahl can neither be glorified, nor ignored, but simply acknowledged, as they pose a real moral dilemma. If they had been stupid, or mediocre, or caricatured like many other propaganda films from the same period, they would no longer exist and there would be no problem. But they are intelligent (artistically speaking), of obvious formal beauty, and keep showing up here and there clandestinely, still having a real appeal today (notably in the United States). Susan Sontag's article "Fascinating fascism", which appeared in 1974, denounces in a colossal way the "come back" of the director turned photographer ("The Last of the Nubas") in an enlightening analysis of the myth of the "super-human" with the physique of an athlete, which Riefenstahl continues to promote through her photos.

In hindsight, the lost honour of women's cinema in Germany was, nevertheless, recovered with the film by **Leontine Sagan**, *Mädchen in Uniform* (1931) which, according to Georges Sadoul, "was, to a certain extent, the revolt of femininity and

youth against the inhuman rigidity of the militarism that Nazism demanded. The fresh sentiment, the emotion, and its almost autobiographical style made the film an exceptional success". Taken from a play by Christa Winsloe, the film was also innovative in its entirely feminine cast and in the creation of a production co-operative founded on the shares held by the members of its team. Suspect both for its anti-Nazi character and for its accounting of a lesbian relationship, it led to the exile of Leontine Sagan who then went on, unsuccessfully however, to work in England.

Another film of interest is that of Polish director **Wanda Jakubowska**, *Ostatni Etap*, (1948) which gives an account of the daily existence of women in Nazi concentration camps. Active in the resistance, arrested in 1942 and deported to Auschwitz and Ravensbrück for several years, the director portrayed her tragic experience with surprising "calm", and with no hate. The film was distributed around the world and won many prizes, notably, the World Council for Peace Prize in 1951.

More recently, Italy can be attributed with having confronted, through fiction, the unpleasant memories of that period of living nightmares. Long before the preparations for the commemoration of the 50th anniversary of the Liberation, **Liliana Cavani** made *Il Portiere di Notte* (1973), which tells of the troubling relationship of a former Nazi with a concentration camp prisoner, magnificently portrayed by Charlotte Rampling. This courageous film, praised as a strong and beautiful piece of work, incited some extremely violent reactions, however, revealing the secrets and troubling anxieties that exist deep down in all of us that we do not wish to face (the cinema sometimes forces us to, and that is one of its merits).



We know less of the long documentary filmed by the director in 1962/63 on the History of the Third Reich. From archives and interviews with former prisoners, Liliana Cavani compiled documentation which, in a four hour program for Italian television, covers the entire history of Nazism. It is while doing that research that it became clear the film had to be made. "The accounts of one woman who had survived a concentration camp struck me. At first, she did not want to see me, then I could not stop her from talking. She confided to me that each year she went to lay flowers on the tomb of her former gaoler, but that she no longer had the force to return and support the pity and understanding of the family. Another woman often returned to Dachau to spend her vacation there... Perhaps the embarrassment and discomfort that I felt then are what inspired *Il Portiere di Notte*".

Preceding by twenty years or so the film Shoah, which caused a river of ink to flow among French intellectuals, it can be said that Liliana Cavani was the first woman film-maker to understand that "holocaust cinema" needed to do away with its polite language. Through her work and reflection, she undoubtedly paved the way (and that is no ordinary feat) for film-makers such as Marcel Ophüls (*Hôtel Terminus* 1985/88) or Claude Lanzmann (*Shoah* 1985).

### The difficult years

Immediately after the war, only England demanded more social justice for women, they too having suffered from the disasters of the conflict. The right to vote monopolises the efforts of some progressive environments, and in this context, *Homes for the People* (1945) by **Kay Mander** and *To be a Woman* by **Jill Craigie** (1915) are perhaps the first films to use the cinema as an instrument for pure feminine protest (we will come back to this theme when it becomes a school of ideology and starts the "feminist movement" in cinema at the end of the sixties).

But at the time of the Liberation, European studios are broke, their minds

fixed on less joyous thoughts and budgets earmarked primarily for reconstruction. The cinema is soul searching and finds refuge in its past. It is the decline (for a period) of women film-makers, but it is also the start of a period during which the screen gives rise to many great actresses, no longer really stars, but women conscious of their humanity, their strengths and, more importantly, better adapted to their era, in harmony with it.

And yet, the first Cannes Film Festival organised after the war, in 1946, presents a film written, directed and played by a woman who receives considerable recognition: **Barbara Virginia**. *Tres Dias Sem Deus* (1946), a film shot with humble financial means, is the first made by a woman in Portugal.

If the war does not always allow for direct access to film-making, it does favour the learning of multiple disciplines within cinema. Paradoxically, while women are solicited to replace men for all sorts of jobs, including the toughest - remember the film *Rosie the Riveter* by **Connie Field** - this period produces very few successful women film-makers.

During Italy's fascist period, there are only the actresses of "Telefoni Bianchi": **Maria Denis, Doris Duranti, Luisa Ferida** and especially **Elsa Nerlini** and **Clara Calamai**. 1950 is the era of scriptwriters: **Maria Teresa Ricci, Liana Ferri, Paola Ojetti, Geovana Soria**. The most successful, **Suso Cecchi d'Amico**, writes the films of Castellani, Zampa, Blasetti and Visconti.

In France, **Jacqueline Audry** (1908-1977) is the exception which proves the rule. First antique dealer, then script-girl, then set secretary, then assistant (to several big film directors, namely G.W. Pabst and Max Ophüls), she shoots her first film in 1943, *Les Chevaux de Vercors* and films ten or so others regularly until 1970. It is in adapting three Colette novels: *Gigi* (1948), *Minne, ou l'Ingénue Libertine* (1950) and *Mitsou* (1956) with **Danièle Delorme** that she truly develops her personality as a film-maker - sensitive to women confronted with masculine behav-

your in situations of amorous seduction. Minne's love life is not a race for pleasure, but rather a discomfiting and almost desperate search for femininity. Minne ends up despising all men and displaying her

cruel side because no man is able to unveil her true self to her. "Jacqueline Audry advances with extreme caution around the traps planted by such a specific theme" said Jacques Siclier of her in 1957.

# interview

**Danièle Delorme**

*film-director, France*

- You were an important actress in French cinema, what inspired you to become film-director?

"Having the freedom of choice". As an actress you are completely dependent on the law of offer and demand. You take what you are offered, and in that way you have very little freedom. Having a tool to do the things we love allows for the creation of projects, for meetings with interesting figures... Having said this, cinema is a collective art and therefore you are never alone in making a film. In terms of financing, nothing gets off the ground these days without the sponsorship of at least two television channels. Our production company "La Guèville" has existed since 1961. I am the one who pushed Yves Robert, my husband, into getting involved in the project. He was a little hesitant at first, but we finally made *La Guerre des boutons* (1962) which was a public success. That first success gave us quite a few financial possibilities and, with its ups and downs, our production company is still functioning. We take a certain risk in producing "first films" and films by women film-directors (*La cote d'amour* by Charlotte Dubreuil in 1982, *Fréquence meurtre* by Elisabeth Rappeneau in 1988...).

We try to offer chances to those who want to launch a career in the business. When we've been fortunate enough to earn a little money, we enjoy reinvesting in entertainment. But there are risks and we don't win each time out.

- Based on what criteria do you decide to make a film?

First, there has to be a good relationship with the man or woman who wishes to make the film. From the time the screenplay is written until the film is released, about two years go by during which time we have to live with that person. So we need to get along with that director, to share the same spirit and to speak the same language. It is important that we share the

same artistic vision and that we enjoy working together.

Next, of course, there is the project itself, but in a sense that goes hand in hand with the rest, flowing naturally from the dialogue that has been established. A kind of trust is formed with the directors. I have noticed that we have produced 3 films with Jacques Doillon (*La Drôlesse*, *La Femme qui pleure*, and *La Fille prodigue* with Jane Birkin), and three with Alain Cavalier (*Le Plein de super*, *Martin et Léa* and *L'Etrange voyage*).

- Do you meet many women film technicians in the films you produce?

Yes, more and more, and especially over the past ten years.

Before, it was mostly men who had technical responsibilities on the set besides the script-girl who, as the name indicates, was a woman. Now, one often sees women assistants to the director.

Traditionally, women have formed the majority in make-up or in costume design, but we are beginning to see women in the technical jobs like sound, where they are engineers. They are also becoming more numerous in photography and focus. It is a movement that is well underway, even if they are still a minority.

In 1949, I was rehearsing a play by Supervielle called *Le Voleur d'enfants* with Raymond Rouleau and I dropped everything in order to film *Gigi*, a film by Jacqueline Audry. I remember at the time everyone around me was astonished at the



Danièle Delorme

## "We need to speak the same language"

Very important actress of post-war French cinema, today Danièle Delorme divides her time between the theatre, television, cinema, where she continues to appear from time to time, and her time-consuming career of film-director. In 1980, Danièle Delorme heads "l'Avance sur Recettes". In 1981, she founds the company "Témoins" to make video-books on contemporary artists. From 1984 to 1994, she holds a seat on the Economic and Social Council.

fact that I could possibly play in a film made by a woman. They said to me: "You are completely crazy to abandon your career as a theatre comedian to shoot with a woman". It was unthinkable, and they went on saying: "it is not a job for a woman, cinema is too...athletic, you need to be strong, a woman is incapable of that...etc. Me, on the other hand, especially because it was an adaptation of Colette, I was certain that Jacqueline Audry would have the sensitivity and the know-how for it. I was right, and that experience was followed-up with two other Colette adaptations: *Mitsou* and *L'Ingénue libertine*.

- Do you favour women in the projects you are involved in (in particular, when you were head of "l'Avance sur Recettes" in 1980)?

No, not necessarily, and I don't wish to be sexist at that level. But, once again, I have read a few good screenplays written by women, but which are few in number since women screenplay writers (and in this case, future film-directors) are still a minority. The same is true in politics, industry, in the Economic and Social Council where I held a seat from 1984 to 1994 and even at "Avance sur Recettes" where I was one of the first women to be admitted. Things are getting better, but sexism still exists even if, personally, I've been able to do the things I've wanted. The life of a woman is also children, family, the couple, and I do not regret certain choices made to the detriment of my career. I don't have the mindset of a "star", not at all.

- What is your opinion of the new generation of women film-makers who have appeared on the French market over the past ten years?

Who do you have in mind?

- Pascale Ferran, Tonie Marshall, but also Nicole Garcia, Claire Denis, Josiane Balasko...

I find them wonderful, whether it is Nicole Garcia who I think is very courageous and gutsy or whether it is Claire - I truly like the films she has made... I do not know of any woman in film directing who makes completely uninteresting films. I very much like Joyce Bunuel who is a remarkable director. I also like Nadine Trintignant. We tried working on a project together, it lasted one year and then finally nothing became of it because it put people off. It was a very dramatic story with a blind man. The blind man truly frightened financial partners. All of the television channels refused the project and the topic - even of the film - even though we had

• very good distribution and Nadine  
• Trintignant is not an unknown and has  
• proved herself with some ten full-length  
• films. I was very moved by her last film  
• *Les Fugueuses* (1995) and I have always  
• regretted not having worked with her.

• In cinema, violence is in fashion. You  
• cannot find a film today that doesn't have  
• pools of blood everywhere, murder... and  
• there is hardly room for anything else.  
• That is how I explain the lack of success  
• for films like that of Nadine Trintignant, or  
• Charlotte Dubreuil *La Cote d'amour* which  
• we produced and which didn't have the  
• turnout that we had hoped for.

• - Does Europe and the constitution of European  
• legislation for cinema seem to you like a good  
• thing?

• Yes, I think we will have to and that such  
• a Europe exists already, but it is trying to  
• find itself through its identities, notably in  
• cinema which is an industry. Once, three  
• or four years ago, I was the president of the  
• jury for the "Golden Camera" at the  
• Cannes Film Festival. I saw the first films  
• that came from all over the world, among  
• them the first European films. It was very  
• interesting because I saw various aspirations  
• linked to the country of origin and the  
• directors themselves. Each had its own  
• personality and the film expression was not  
• the same.

• In the future, European cinema will be  
• assisted - a necessity in comparison to  
• American cinema. Institutions such as  
• Eurimage exist, but with them it is very  
• complicated and it takes at least a year to  
• make up a dossier that will be accepted.  
• For the moment the procedure is very  
• tedious, very administrative, and at my level  
• it doesn't really work. Furthermore, lan-  
• guage is a problem. You can have foreign  
• actors film in French for example, but even  
• if they speak our language very well, you  
• get the feeling that they have problems  
• expressing themselves correctly. I've had  
• the experience with several films shot in  
• English, and even if I speak the language, I  
• could not think in English and that made  
• things difficult for me. One can have  
• exchanges, mix cultures, it's all very inter-  
• esting, but it also depends on the topic  
• being treated. The language is the repre-  
• sentative of a country, it is also a person's  
• means of expression and for an actor it is  
• not easy to act in foreign language.

• Having said this, I am enthusiastic about  
• Europe, the exchange of glances of one  
• country on another. But let me be clear,

Europe doesn't yet exist, it's an "idea" and in terms of cinema, it is the addition of several identities interacting. I think one day a landmark film will provoke the European unity that we seek in cinema. We must find a form adapted to that idea, a globetrotter that would be distributed in several countries for example, and if the film is successful it will pave the way to a

• European cinema. But you cannot ask a  
• Swedish artist to be Italian, a German to be  
• English, a creator is consumed by his lan-  
• guage, his culture, and that is where we are  
• now. •



The contributions made by Colette to the cinema were determining factors. Not only was her novel amply adapted for the screen (by R. Rossellini, V. Minelli, C. Autant-Lara, E. Molinaro, J. Demy...), but she was herself script and dialogue writer, namely for the French version of the Leontine Sagan film *Mädchen in Uniform*. (with regard to Colette's relationship with the cinema, see the excellent article by Odette and Alain Virmaux in the 1987 catalogue of the Créteil Festival).

Austria has considerable European success (7 million tickets sold) with the Sissi series (*Sissi* (1955), *Sissi, die junge Kaiserin* (1956), *Sissi, Schicksalsjahre einer Kaiserin* (1957), by the director Ernst Marischka (1893-1963). With the dream recovered the present can be forgotten in the splendour of the Viennese Court. With radiant womanly-childlike beauty (at 17 years of age), **Romy Schneider** (1938-1982) brings to life the Empress Elisabeth of Austria. The films in themselves are childlike fairy tales (necessary ones) that are played for free in schools. Though they distort historical reality somewhat, they allow spectators to dream of an idyllic innocence belonging to the imagination (especially of little girls). Seeing the "Sissi" tales today, which tell of the "great" sorrow of being princess, one cannot help but think of Lady Di, she too victim of a suffocating function. Then Sissi's impish revolt takes on another meaning. But after this considerable public success, Romy Schneider became the object of an absolutely odiously slanderous campaign driven by the German press ("the well-endowed virgin", "Austrian with a German passport"... ) which evokes certain memories of the ethnic cleansing. She was therefore anxious to renounce her background and choose France to continue her

career: "I feel French in my way of life and my life itself. I owe that to 3 people: Alain Delon, Luchino Visconti and Coco Chanel". It is with the magnificent *Ludwig* by Luchino Visconti (Franco-Italian production from 1972) that Romy Schneider cuts (not without some nostalgia) the umbilical cord that still bound her to Austria. This film makes up for the preceding films in terms of critique, because it portrays a brilliant Louis II of Bavaria with his cousin Elisabeth. Meanwhile, Romy Schneider stars in many films with Claude Sautet, but also with Joseph Losey, Otto Preminger, Costa-Gavras, Bertrand Tavernier and Andrej Zulawski. If, on screen, her destiny was that of the pathetic lesson of a princess turned labourer (in Sautet's version), in real life she bore witness to some particularly cruel and dramatic events (her husband's suicide, the atrocious death of her son...). "I've been knocked down a lot of life", she repeated, "happiness is slipping through my fingers like sand". Nevertheless, Romy Schneider remains a radiant actress, with great professional and human courage moreover, an anti-star in the true sense of the word (but for her American period where she is one of the last stars to sign a contract in true Hollywood tradition for *The Victors* (1963) by Carl Foreman).

In Greece, the State has long disassociated itself with cinema which, until 1954, confined itself to a family, "community" or corporate-type production. In the early Fifties, about ten films are made, and some thirty at the end of the decade. But 1955 is an important date for Greek cinema. It is the year of the mythical *Eleftheri Yeneka* by Michael Cacoyannis which confirms the exceptional talent of **Melina Mercouri** as an actress. The daughter of politicians with local and regional influence (Melina's





grandfather was the mayor of Athens), she grew up in an environment of political confrontation, national crises, civil wars and successive dictatorships. The dazzling beauty also asserted herself through her personality: a rebellious character and a composure which resists the bourgeois prejudice of her countrymen. That is how she appears in her films: untameable, anarchistic, but also tender and loving. She gives to the cinema the image of a strong, fighting woman (matriarchate oblige!) which becomes a true myth. With her, directors passionately defend the woman's cause and, in that respect, it might be that Greece has a lead over the other European cinemas. To name a few titles: *To Koritsi meta mavra* by Cacoyannis, on the status of women on an island in the Aegean Sea (1956), *Never on Sunday* by Jules Dassin (1959) for which Melina Mercouri wins the award for best actress in Cannes, and by the same director (her husband), *A Dream of Passion* (in 1977). Condemned to exile by the military junta, she then fights for the restoration of democracy and, after the return of a liberal regime, is named Minister of Culture (1982), a post she occupies for eight years.

With a very different style, **Irène Papas** is also an exceptional actress. More tragic, magnificently portraying the great feminine figures of Greek mythology (*Elektra* (1962), *Ifigenia* (1977)...), she never became a star, but represented for the entire world "a profound, precious and completely charming little piece of Greece. That woman has the aura of a priestess, and when she moves, you would think she was officiating..." (Kostas Georgoussopoulos).

### A new Hollywood transition

At the end of the fifties, the actresses are the real movers of women's cinema. Again they travel about considerably, and the coming and going in Hollywood becomes ever more frequent. Most Europeans have a somewhat long stay in the Mecca of Cinema.

After the Briton **Vivien Leigh** (*Gone with the Wind*, 1939) and the Irishwoman **Maureen O'Hara** who is given her first

big break by Hitchcock in *Jamaica Inn* (1939), come the Britons **Julie Andrews** (the spicy *Mary Poppins* (1964) by R. Stevenson), **Julie Christie** and **Vanessa Redgrave**.

We should also mention the Dutch actress **Audrey Hepburn**, an anti-conformist endowed with a rare sense of humour, which adds a spicy touch to *My Fair Lady* (G. Cukor 1964). The Swedes, **May Britt**, **Ingrid Thulin** (*The Four Horsemen of the Apocalypse* by V. Minnelli (1961) and in particular **Ingrid Bergman**, Hollywood's sweetheart who acts alongside the greatest names in film: V. Fleming (*Dr. Jekyll and Mr. Hyde*, 1941), M. Curtiz (*Casablanca*, 1943), G. Cukor (*Gaslight*, 1944), A. Hitchcock (*Spellbound*, 1945). At the end of the forties, Ingrid Bergman is the most popular European actress in Hollywood. Less of a myth than her rivals G. Garbo and M. Dietrich, her flexibility, her interest in composition and her simplicity, allowed her to acquire considerable independence. That is why America never forgave her for her departure to Italy to be with Rossellini. A tremendous yet petty scandal, poisons her private life with the Italian film director.

The discreet Austrian **Maria Schell** has a prolonged stay at the American studios with the filming of *The Brothers Karamazov* (1958) and two westerns: *The Hanging Tree* (1959) and, at Gary Cooper's side, *Cimarron* (1960). And let's not forget the Hungarian **Zsa Zsa Gabor** who, for her immoderate love of luxury, was nicknamed "the diamond cruncher". Among French actresses, **Simone Simon** makes a name for herself in *Cat People* by J. Tourneur (1942), followed by **Leslie Caron** who has immense success in V. Minnelli's musical comedy *An American in Paris* (1951). Two singers, **Juliette Gréco**, in *The Roots of Heaven* (J. Huston, 1958) and **Annabella** also have their hour of glory in America.

**Simone Signoret** receives an Oscar for best actress in *Room at the top* by Jack Clayton (1959) and stands out for her role in *Ship of Fools* by Stanley Kramer (1965).

The list could be much longer, but let's stop there. Most of the European actresses

having journeyed to Hollywood return (and only when they return) surrounded with admirable prestige. Some who were unable to seduce the Americans, find a second chance in European cinema. That is the case with **Anita Ekberg**, of Swedish origin, who plays the role of her life in *La Dolce Vita* (1960) by Fellini (Golden Palm in Cannes). The sublime **Grace Kelly** (true, an American), subtle heroine in Hitchcock's detective films, becomes (really and truly) Princess of Monaco... In short, if Europe dreams of America, America also dreams of Europe, where cinema has taken a truly interesting and modern direction.

**And God created Woman...**

God, in fact, is named Roger Vadim and his creation is none other than **Brigitte Bardot**. It is difficult today to estimate the impact of the film *Eti Dieu créa la Femme* (1956) where, for the first time ever, a next-to-naked woman appears on the screen, and enjoys that nudity. Not a secretive or shocking nudity, as if caught unexpectedly and somehow blamed for it, like the kind that had existed in film and society up until that point, but a modern nudity, that of the beach, the sun and summer, one that is exhibited in plain daylight. Brigitte Bardot immediately becomes a "sex symbol" and valiantly puts up with the label which does not really fit her. Quite naturally and "innocently" - if we accept the idea that our behaviour is not always the result of conscious intentions - she provokes a resounding scandal which immediately makes her a celebrity. By accepting to be seen by a camera like a model might be "seen" by an artist, she turns upside down the very complicated issue of the representation of women in cinema: to what point and under what circumstances can the actress accept to appear nude in a film?

Her "sauerkraut" hairdos, her snug sweaters, her chequered skirts... evoke school years, in films like in the street, liberating women from the constraint of good manners and bourgeois respectability. Actress Brigitte Bardot inaugurates a new style - acting on screen like one is in

real life, with a natural and simplified rapport with the camera.

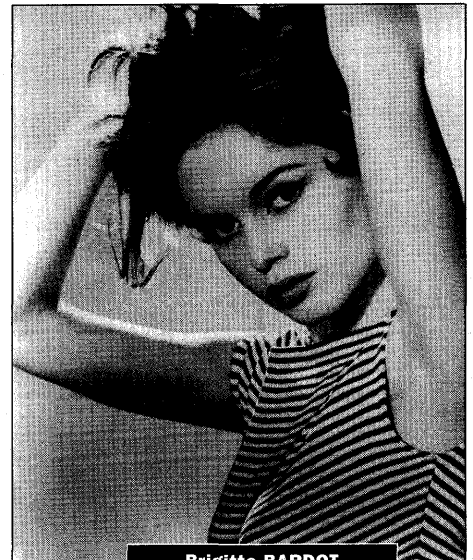
Roger Vadim, a sort of modern Pygmalion, then tries to "launch" **Catherine Deneuve** (*Le Vice et la vertu*, 1963) and **Jane Fonda** (*Barbarella*, 1968), young actresses that he successively marries. He fails, however, to create creatures as "fresh" as B.B. In retrospect, it is perhaps in *Le Mépris* (1963) by Jean-Luc Godard that B.B is most natural. Her modern style meets the formal avant-garde style of Godard in perfect discord.

**The 60s or the return of women directors with personality**

It is not entirely correct to say the return of women directors was in the sixties, as some began shooting films towards the end of the war. But, little known or too quickly identified with their husbands, they were only rediscovered by feminists in the seventies.

The Greek film-directors begin to come out from the shadows. For example, **Maria Plytas**, writer/novelist, who produces *The Engagement* (1949) for Novak Films adapting a very successful play by Dimitris Bogris. She then produces a neo-realist style film starring Aleka Katselis and Yanni Arghyris, *The Louve*, followed by *Eva*, a love story with Manos Katrakis and Aliko Yerghouli. After a historic film *La Duchesse de Plaisance* (1956), she specialises in a popular and commercial style, creating a series of melodramas: *The Prodigal Child* (1964), *The Shoe-shine Boy* (1965), *The Little Merchant* (1967)...

With *The Battle of the Blind*, **Maria Papalios** takes as her subject the revolt of a blind community which in 1976 publicly spoke out against the dictatorship. She shows how an instance of merciless police repression is utilised to that end and is made to stand trial for such side-taking.



Brigitte BARDOT

**Frieda Liappa**, born in 1948, works as a television director and at the same time as a film critic for the magazine "Synchronos Kinimatographos". In 1981 she makes her first full-length film *I Dromi Tis Agapis Ine Nichterini* taken from a news item on the suicide of two forty-something sisters.

In England, **Muriel Box** and **Wendy Toye** illustrate perfectly the total lack of consideration of male critics for the cinema. Muriel Box, born in 1905, makes about a dozen films, however, over ten years and her career resembles that of a silent film director. First, the author of light comedies, and later of novels, she

slowly climbs each step in the film industry: typist at British Instructional Films, then assistant to the director, then film editor, then camerawoman and finally to the post so highly sought after: director. As an assistant, she works with Anthony Asquith, son of a Prime Minister and talented director from the forties, and Michael Powell (who was the preferred director, he too talented, of the famous English producer Alexander Korda), while continuing to write plays for feminist organisations such as the Women's Institute and the Townswomen's Guild. Her journalist and publicist husband, Sidney Box founds the Verity Films production company. From 1953, Muriel Box makes all of its films.

A devoted feminist, all of Muriel Box's concerns of course are reflected in her films. She begins by making *Street Corner* (1953). It is the feminist version, with famous actresses such as **Peggy Cumins**, **Anne Crawford**, **Rosamund John**, **Dora Bryan**..., of a detective film shot two years earlier... It uncovers the processes by which women assert the law. *The Blue Lamp* had considerable success. With *Simon and Laura*

(1955), the director makes a satire of British television of the fifties, with a story of a couple, both famous and admired actors, who in reality are on the edge of divorce and bankruptcy. *The Truth About Women* (1957) adopts the point of view of a young Don Juan in order to show, in a comical way, that women truly are incomprehensible. Among the film's cast is **Mai Zetterling**, an important Swedish actress whom we will speak more of later. The last of Muriel Box's full-length films, *Rattle of a Simple Man* (1964), is much harder, showing the hateful relationship between a "big-hearted" prostitute and a particularly vulgar client. With its attention to detail and a social content entirely new for that era, Muriel Box's films already belong to a pre-feminist genre.

Very different from her compatriot, **Wendy Toye** enters into cinema through dance. Born in 1917, she begins training as a dancer already at the age of seven, with teachers such as Rambert and Dolin. After starting her career with the Sadler's Wells ballet, she decides to expand her activities and begins choreography, cabaret and musical comedy all at the same time. In 1947, she starts her own company "Ballet Hoo by Wendy Toye" while playing roles of dancers in films such as *Dance Pretty Lady* (1931) and *Invitation to the Waltz* (1935). She even directs the choreography and several dance sequences in some of the films produced by the renowned Alexander Korda (*The Thief of Baghdad* (1940)). Wendy Toye's first film, *The Stranger Left No Card* (1952), filmed in just three weeks with a tiny budget, was acclaimed as a masterpiece by Jean Cocteau when played in Cannes in 1953 where it received the award for the best short-film in the category of fiction. It is the fantastic tale of the arrival of an eccentric to a small, quiet town. The peculiar character, kind at first, hides a real malevolence. But the film's uniqueness lies elsewhere, in its choreographed and "dancing" style. After *In the Picture* (1953), *On the Twelfth Day* (1955), nominated at the Venice Festival, and *Raising a Riot* (1955), a comedy on the reversed roles of a man and woman within a family, Wendy Toye leaves the cinema (where her career will have lasted only 10 years) in order to return to

## perspectives

### Muriel Box

Film-director, Great Britain

“When we came to make a film on the diverse aspects of feminism, I realised that if I handled the topic too seriously, no distributor would support me. It was still the fifties, before the sixties when everyone began speaking ardently about feminism. We decided to make a comedy, though with a troubling background issue, in the form of five original stories tied together by one actor: that film was *The Truth About Women*”.

National Film Theatre, London 1986



Muriel BOX

dance and theatre. Wendy Toye remains an original personality in British theatre for having taken the risk of mixing genres.

In France, and preceding by several years the first "Nouvelle Vague" films, **Agnès Varda** (born in 1928) makes *La Pointe Courte* in 1954, which is to be the beginning of a remarkable career. Trained as a photographer, she anticipates the defining principles of the movement which was to drastically change the aesthetics and content of cinema. And in response to F. Truffaut's challenge: "Anyone can be a film-director!" - while "knowing nothing about film-making" - she makes her first film. "I hardly went to the cinema before age 26 when I shot *La Pointe Courte*. I had only seen perhaps ten films in all. My family did not go when I was a girl, then as an adolescent I admired the cinema... It was crazy because I had neither cultural reference, nor pragmatic examples in cinema. And yet, I filmed without any complexes and that was certainly a fabulous opportunity" (excerpt from an interview published in "Jeune Cinéma", May 1992).

With her camera hung on her shoulder - at least in the beginning - Agnès Varda places her characters in landscapes (the marshland of *La Pointe Courte*, the ever-present countryside in *Sans Toit ni Loi* ...) and she works this environment (which can be urban like in Paris for *Cléo de 5 à 7*, or Nantes for *Jacquot de Nantes*...) as a photographer who is conscious of framework, light and perspective effect. That liberty vis-à-vis the profession which she acquired from the start stays forever with her. She launches her production studio "Ciné Tamaris", shifts from full to short-length and from short to full-length and rebels (a little) against the standard lengths and the pressure in shooting. "I only first find the form of the film when shooting it. For example, I was not sure how to do *Sans Toit ni Loi*, until after four weeks". She and husband Jacques Demy, who dies in 1990, make a beautiful French cinema couple, and she pays a magnificent tribute to him with *Jacquot de Nantes* (1991): "One of life's pleasures with Jacques was commentary, we shared events and thoughts..."

But Agnès Varda is also very sensitive to women in the warm portraits she paints of them: *Cléo de 5 à 7* (1961) starring **Corinne Marchand**, *Sans Toit ni Loi* (1985) with **Sandrine Bonnaire**, *Jane B. par Agnès V.* featuring **Jane Birkin** in 1987... She remains a grand lady of the cinema, both classic and modern - whose every films we await with the same pleasure.

During the influential years of that

period, **Mai Zetterling** asserts her free spirit.

Born in Sweden, Mai Zetterling (1925-1994) discovers the theatre and, at the young age of 15, commences training in acting at the National Theatre in Stockholm. It is a film directed by Alf Sjöberg from a scenario by Ingmar Bergman, *Hets* (1944), that leads to her discovery on the big

screen. Soon afterwards, Rank Organisation in Great Britain offers her a seven year contract. She too is briefly tempted by Hollywood, but her determination drives her toward greater expectations and she remains a truly European actress, director and writer. We are in 1960, and at the age of 35 she begins to write.

Flickorna by Mai ZETTERLING



Agnès Varda



Little attracted to the theoretical approach, she elaborates what she calls a "five-year plan" to become a film-director. She learns the ABCs of cinema by making short films at first and gives herself five years to succeed. If she fails, she will start acting again! The BBC finances four of her documentaries which she co-produces with her husband, the Briton David Hughes. In 1963, she produces on her own the short film *The War Game* which receives a Golden Lion in Venice. The following year she makes her first full-length film *Loving Couples* (1964) produced in Sweden. In *Flickorna* (1968), starring **Bibi Andersson**, **Gunnel Lindblom** and **Harriet Andersson**, she tries in her own way to portray the frustrations of modern women who desperately want to change the rules of social relationships - already on top of the events that shake young people and their world. After *Love* (1982) in which she again teams up with Liv Ullman, she makes *Scrubbers* (1983) on the life of prisoners. "Twenty-five years ago", she explains "there were only three types of roles for women in films: the woman who suffered, the secretary and the prostitute". She did all she could to break those stereotypes.

**Vera Chytilova**, born in 1929 in Czechoslovakia, is also associated with the "Nouvelle Vague", as her films, known throughout the world, bear the mark of "true-life cinema" directly linked to the

Vera CHYTILOVA



history in which they are situated. At that moment, Czechoslovakia is in mid-crisis (de-stalinisation with a human face is carried out under the aegis of Dubcek, it is "Prague Spring", bearer of hope, to which invading Soviet troops brutally put an end on 21 August 1968). In her first full-length film, *O necem jinem* (1963), the film-maker compares the lives of two women, one a housewife with no real professional ambition and the other a (true) gymnastic champion. With the scriptwriter and costume designer **Ester Krumbachova**, she makes *Sedmikerasky* (1966), then *Ovoce stromu rajskych jime* (1969), which is relatively well distributed abroad. But later, Vera Chytilova's dynamic nihilism is directed against the regime, and for seven years she is put out of work, until 1976 when she recommences her activities as a film-maker.

The influence of Soviet cinema for over sixty years on a large part of Europe was essential and led a great many East European film-makers to go through Moscow (see our special chapter on cinema in the former USSR). Such is the case of **Marta Meszaros**, born in 1931, whose personal background lead her to leave Hungary. After finishing studies in film-making earning a diploma from the VGIK (Moscow Film Academy), she then goes to Romania for two years. She returns to her country and makes over 25 short films from 1959 to 1971. In 1968, she makes her first full-length film *Cati*. Her arrival to the cinema coincides with the student revolt. *Orökbefogadás* (1975) receives the Golden Bear in Berlin and *Kilenc hónap* (1976) is honoured with the Fipresci award in Cannes in 1977. Her resolutely realist style, accessible to a great many spectators, centres around the themes of maternity, friendship among women, the relationships of couples and the history of communism.

**Judit Elek**, of Jewish origin and born in Budapest in 1937, is another important figure of Hungarian cinema. Her childhood is destroyed by fascism which caused the persecution of her family obliging them to live in the ghetto. Liberated by Soviet troops in 1945, she turns to cinema and is admitted in 1956 to the Academy of Theatre and Cinematography in Budapest.

With her diploma in directing and scriptwriting in 1961, she begins to direct her first short films already in 1963. Her first acknowledged attempt at direct cinema, *Meddig él az ember?* (1967-68), is viewed in Cannes and awarded at the Festivals of Oberhausen and Locarno.

True to her ethic of comprehension, *Sziget a száraz földön* (1968-69), her first full-length fiction piece, confirms her belief that "direct" cinema is a kind of state of mind which can inspire other film genres. "My whole life is the story of the efforts that I have made to liberate myself from all the limits, definitions and categories imposed by the world outside" she says. "I am not combative. What I want is to think and to show things".

**May '68 and the emergence of feminist cinema**

Starting in the mid-sixties in the United States, a multi-form protest against estab-

lished order, in the name of democratic, egalitarian or libertarian values, embraces campuses throughout the country. It protests the segregation of Blacks, the war in Vietnam... The student movement spreads and is welcomed in Europe.

Thanks to the arrival of video and new, simple and practical film equipment - the Super 8 - cinema spreads and becomes more democratic, with intellectual and militant stances. For women, it is starting that moment that one can speak of explicitly feminist cinema because suddenly many women start making films with a sort of urgency where everything and anything can be said and shown. Just as certain minorities, women were socially disadvantaged (in terms of wages, access to education, freedom of opinion on issues concerning them directly such as abortion, the fight against pollution, divorce, workers' rights...). Conceived as a battlefield, cinema structured itself in that way, but it also produced some films of great quality - those that are remembered today.

.....  
**interview**  
**Anita Perez**  
*Chief Editor, France*

- *What is your professional background?*

After my studies in modern literature and Chinese, I wound up in cinema with a student job as assistant editor. After that "on-the-job training" I have now been chief editor since 1980. I should also say that since secondary school I have been a feminist and politically active. So, it's only natural that along side my career as film editor, I lead union activities in the SNTR (national union of film technicians and directors) (CGT). In the union I have taken on responsibilities as a militant and leader at a federal and European level. The union is managed very democratically, without a political leader, and women make up the majority, which is rare enough so that it should be pointed out. I work like all the other independent professionals in entertainment, with ups and downs, on artistic documentaries, and in general for private producers. Being a militant and unionist has helped me considerably in gaining a global vision of the era we live in. It helps me to go beyond what is hap-

pening presently in audio-visual and to delve deeper into the issues surrounding my occupation.

- *Indeed, we hear that things are changing right now for cinema technicians. What was the situation like before these changes and what type of changes have come about?*

If you are talking about women's status in technical jobs, it is true that many changes are occurring at the moment. The case of editing is a bit unique as, in France, it has always been a woman's profession. For a very long time, when they still used glue (instead of scotch tape) in editing, the personnel were feminine, they came from laboratories and worked on the film negatives. Of course there have always been very well known male chief editors, but by tradition women form the majority in this sector. There is a

**"Women technicians at the top"**

Anita Perez has done the editing for approximately forty documentary or artistic films, among which: *Le Rattachement* and *La Nuit des sceaux* by Lise Deramond, *Léo Ferré* by Philippe Worms, *Claude Nougaro* by Christian Mesnil, *Pierre Soulage Les Vitraux de Conques* and *Une Exposition de Pierre Soulage* by Jean Noël Christiani, *La Moitié du ciel* by Allah de Djamila Sarahoui... Anita Perez is also the co-director of the film *Douze Fois Impure* with Mona Fillières (1977).



Anita PEREZ

historical and a perhaps more psychological explanation for this. In a way, editing can be perceived as a pregnancy. The director takes on a sort of responsibility for the work until the final phase, the materialised film. Editing is the semantic analysis of the meaning of the film, which also implies that there is nurturing, psychological and emotional motivation. You have to love the material you are working on, and perhaps women are more capable of that.

At the moment, the scriptgirl is unique to France. In England and the United States there are a lot of scriptboys on the market.

Camera jobs, on the contrary, are still largely male dominated - especially the post of director of photography. About fifteen years ago a few women entered the profession and had quite a difficult time making a name for themselves. When referring to these women people still say: "this person... or that person... is really an odd-ball!!!". Strangely enough, that is never said about men. You have to understand that the job of director of photography is a very heavy load to bear and much more than just talent is demanded of women. In this strategic job, it is necessary to be able to use your power, that implies full control over the technical team and a privileged relationship with the director in addition to the strict work on the camera. Films are expensive, and producers want to have "solid" collaborators by their side. There are about a dozen reputed women directors of photography today in France working with full-length films, but there are also women assistants who, like their male counterparts, will remain just that perhaps for the duration of their careers. In cinema, photography and everything that revolves around it is hierarchical, and once

an assistant it is very difficult to move up to the next level. Women came to photo in part thanks to the underestimated and less expensive video industry, which, compared to cinema, remains a lesser "art". All of that partly explains the evolution of things in this sector.

There are very few women who work in sound, as sound-engineer and, to my knowledge, there is not a single woman sound-effects engineer in cinema. Their male counterparts are also few in number, but they share their work among themselves - it is almost nepotism. If I were to give some advice to women I would say to them: "go ahead with sound because it is fascinating work".

There are very few women boom operators, traditionally having been more of a man's job as it is rather demanding physically.

The most interesting evolution that we are witnessing right now in cinema is the arrival of women directors on the market. In the beginning, towards the end of the sixties, women made films perceived as militant. Then, most of them despised the label and no longer wanted to make feminist films. But at the same time, the encouraging situation that we are seeing today is a direct result of the feminist period and that should not be completely forgotten. Women are talking about cinema plain and simple, and they are right because I think that the films made by women today are no longer militant, even though their viewpoint remains feminine.

Moreover, compared with producers, the financial decision-makers..., I think that women directors are less intimidating than women technicians. The responsibility isn't the same. A director is an artist, and as such she is surrounded by the producer and a solid professional team to ensure the success of the project. You can admit a weakness in a woman artist, she will be given the means to put it right if she is talented and if she has something to say. Paradoxically, the same cannot be allowed for a photo artist technician. On the contrary, that position represents a pillar which must support the director. And oddly enough, I have noticed that women directors sooner choose to surround themselves with men on the technical and production teams, rather than women. As a woman director and artist, I think that one finds the need for a different perspective, a male's viewpoint to judge our work.



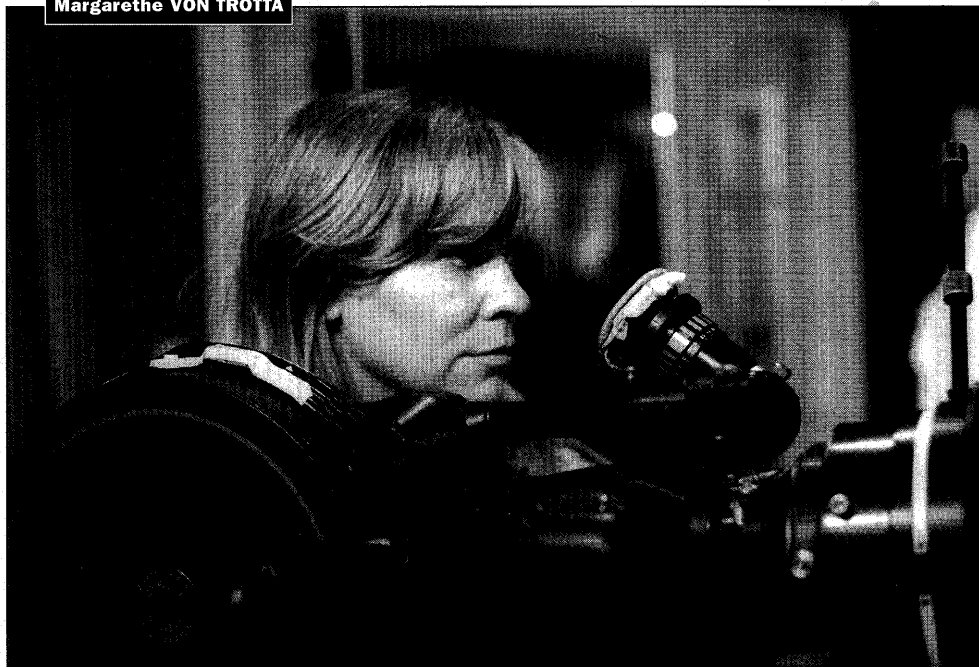




establishes painful ties between her own story (a child of the war) and that of her country in the grip of nazism. **Helke Sander** (born in 1937) establishes the cinema revue "Frauen und Film" (1974) before making *Die allseite redurzeite Persönlichkeit* (1977), a film which very cleverly uses the former Berlin wall as a metaphor of women's identity, it too divided and broken. These original films, both combative and of superb quality, demonstrate (among other things) the energy and the creative power of German cinema of that period.

**Ula Stöckl** (born in Ulm in 1938) takes part in the battles and all the engagements

Margarethe VON TROTTA



made by women in the profession. It is the women themselves who obliged the "male professionals of the profession" to acknowledge them and to reserve 50% representation in all institutional bodies for them. Through publications, seminars, documentaries and public debate, women film-makers such as **Jutta Brückner**, **Christina Perincioli**, **Claudia Von Alleman**, those already mentioned and Ula Stöckl make nearly one film every year. Her first short film *Antigone* (1964) is followed in 1968 by *Neun Leben Hat die Katze*, her first full-length film which is to be distributed to 600 theatres, but is prohibited. She never abandons the fight to

bring women film-makers out from the shadows. In 1984, *Der Schlaf der Vernunft*, attempts to revisit to the story of those battles and the heritage that they represent for the daughters of feminists. Evidently, the new generation of women film-makers demand more pleasure and prefer comedies or a somewhat lighter tone.

**Ulrike Ottinger**, is born in 1942 in Constance. She begins making her first films in fantasy and art - long before the term "post modern" began to haunt the vocabulary of art and literary critics - after finishing studies in fine arts in Munich and painting in Paris. The play between the conventions of modernism and classic avant-garde is one of the constant features of her work. Among her first films: *Laokoon und Söhne* (1972), a short film, and *Madame X - Eine Absolute Herscherin* (1977), her first full-length film, stand out in the absence of narrative content. While new transportation and communication means reduce time and space to nothing and media and tourism rob the world of its originality, Ottinger's films attempt to rebuild distance and difference. Reality in Ottinger's films gives the same attention to "every day" as to the imaginary, to conscious action as to unconscious motivation as well as to all forms of marginal expression, which earned her the title of "Queen of Berlin's underground" (Roswitha Mueller).

Belgium, so absent from this panorama, is nonetheless acclaimed at the Cannes Film Festival (1975) for the film by **Chantal Akerman**: *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*. It tells, in real time (the film lasts over three hours), of the state of mind of a woman cooped up with housework and who, because she is cooped up, and because of this tediousness, approaches behaviour close to insanity. True standard bearer of the feminist movement, the film also goes a step further with a personal aesthetic which reappears in the director's later films: *Les Rendez-vous d'Anna* (1978), *Toute Une nuit* (1982), *Les Années 80* (1983)... "What does one do in

Chantal Akerman's films? Eat and sleep (a lot), work, get hungry or cold, write letters, dance, make love, brush one's teeth, in real time, tell stories. Any little gesture becomes as large as life provided it is rendered in all its dignity and in a true light". (Anne-Marie Faux).

In France, in the passionate climate of the seventies, many women film-makers address this or that aspect of feminism through fiction. **Nelly Kaplan**, the first to do so, mercilessly attacks male chauvinism with raciness and humour in *La Fiancée du pirate* (1969). Long-time assistant to Abel Gance and his innovations, *Magirama* (1956), she is honoured in Venice and achieves unprecedented public success. Her lead actress, Bernadette Lafont, appreciates the liberating quality of the film in which a young woman rebels against the bigotry and bourgeois moral of a small village. Born in 1948, **Coline Serreau** with *Pourquoi Pas?* (1977) focuses on a ménage-à-trois and, with its comic tone, challenges the rules of bourgeois conformism. Very representative of its time, the film nonetheless announces *Trois Hommes et un coffre* (1985) which to this day remains a memorable commercial success, rarely equalled by other women, except perhaps the film by **Jane Campion**, *The Piano* which in 1992, received a Golden Palm in Cannes. **Paula Delsol** (born in 1923) makes *Ben and Bénédicte* (1976) which portrays the ambivalence of a woman grappling with reality (that of a neglected woman) and fantasy (the woman that she would like to be). **Yannick Bellon** (born in 1924) undertakes her first full-length film *Quelque Part Quelqu'un* (1971) followed by *La Femme de Jean* (1974) and *L'amour Violé* (1978). Despite other more recent attempts, this film remains unequalled as the theme of rape remains omnipresent, it is direct and treated as a sort of documentary where all arguments are expressed - even the most cynical.

Agnès Varda too, with *L'une chante, l'autre pas* (1977), produces a fine analysis of the utopias of the seventies and remains optimistic about the outcome of the feminist movement and about the evolution of mindsets.

**Marguerite Duras** (born in 1914 in Giadinh Vietnam, but living and working in France) has a unique status in the cinema as a woman of letters. Having made some twenty films, from *La Musica* (1967) to *Détruire dit-elle* (1969), *India Song* (1975) and *Le Camion* (1977), her cinema is very literary, where the picture seems disassociated with the text from the sound tape. She also succeeds in creating a perpetual counterpoint in the minds of spectators between imaginary evocation and film image. "In shifting from books to film, I think I continue to write, but I write elsewhere", she explains in 1959.

In Italy, comedy is alive and well and has become one of the means of expression the most directly engaged in the social and political debate. In this context, **Lina Wertmüller** (born in 1928) who was the assistant to Federico Fellini, makes *Mimi, metallurgico ferito nell'onore* (1977) with excessive humour, but which is internationally successful as it is presented at the Cannes Film Festival in 1972. In an opposite genre, *Maternale* (1978) by **Giovanna Gagliardo** is a magnificent film which joins the aesthetic of a light, well-groomed and infinitely soft form, but with the complexity of its theme (the maternal image, object of both love and hate). In telling of the everyday life of a homemaker in bourgeois society who takes care of her sick daughter, it unveils the consciousness of the growing distance in a relationship which, under the guise of love, unites mother and daughter. The film depicts the mother-daughter relationship as a mortal combat.

The great era of feminist films which lasted some fifteen years comes to a close with the film by Giovanna Gagliardo which already announces the eighties. Less instruc-



Chantal AKERMAN

tive and demonstrative than those preceding it, it leaves room for an ambiguity of roles and feelings, which finds a perfect balance between reality and fantasy.

Indirectly, and besides the creation of an exceptionally rich film movement, "Feminism" also allowed for the improved

distribution of films through the setting up of different structures such as festivals, film co-operatives, etc. It is the era of the creation of the International Women's Film Festival in Créteil, one of the oldest and the only one of that era which continues to function today.

# interview

**Jackie Buet**

*Director of the International Women's Film Festival in Créteil and Val-de-Marne, France*

## "Cinema with eyes open: linking thought with images"

**T**he International Women's Festival in Créteil was created in order to provide a haven for a new cinema and favour the exploration of those artistic, sociological and cultural trends. The Festival revealed a unique cinema which portrayed the complexity of individuals, lives, feelings, unveiling the taboos and reviewing the great myths.

Personally I prefer a cinema that mumbles, that yawns, to one that recites its lessons, reproduces models, puts the intelligence to sleep or blinds the spirit. Cinema is tied to the act of seeing or not seeing. We are going to have to fight to see, from now on. And if we want cinema to continue to be the memory of our century, it is vital that books, debates and festivals talk about it in a critical manner.

- Product of the seventies feminist movement, what justifies the pursuit of a project like the Créteil Festival today?

Since its creation in 1979, the International Women's Film Festival has been the heir to two schools of thought. On the one hand, the feminist movement, with the conviction that women exist as human beings, but also as members of society. On the other hand, the cultural action milieu which in France has favoured the coming together of art and the public since the innovations of André Malraux, and defends the importance of artists. Thus, to start, we tried to promote women film-makers as artists, to identify them, meeting especially Germans and Swedes. It

is at the Berlin Festival - a very important event in cinema and which for many years has integrated a meeting site for young authors - that we discovered the first German film-makers. They were many: Margarethe Von Trotta, Ula Stöckl, Helma Sanders, Ulrike Ottinger...

Elisabeth Tréhard, Director of the centre for cultural action in Sceaux, and myself realised already in 1978 that something was happening in films made by women. Two legacies co-existed in these new productions. The first, an indirect effect of the women's movement in a profession that is both an industry and an art, introduced a militant influence. The second, more artis-

tic, brought the directors to work the form, the writing, the photography. Women writers were given considerable recognition, but in cinema the presence of women film-makers was weak and their films were unknown. There were some pioneers that were spoken of, but not any further back than World War II. There was Agnès Varda, a little was known of Marguerite Duras, Nelly Kaplan, Yannick Bellon... that is about it at the end of the seventies. I have fewer names for the Swedes and Germans because they did not continue to film as much after the eighties. At that time, there were many first films, but not much follow-up. There was not really any creation of a heritage nor any consecration for the first women film-makers. The notion of "works" came a little later with Mai Zetterling and Suzanne Osten in Sweden notably.

The feminist movements sometimes made violent protests, then there was a long period of assimilation of these radical pronouncements, an evacuation of extremes in order to continue fighting the manifest social injustices. To win the right to abortion and contraception, access to professions, equal wages. Feminism in its offensive phase ceded to the legislative integration of such claims.

Thus, there was this creative potential and we were very anxious to continue the research. We realised that there were large gaps in what was known about the history of women in cinema. Through our efforts we were able to change that. We have not been alone, but we have been the most consistent for 18 years. We were not satisfied just to list the names of the film-makers, we especially wanted to show their films. That is much more difficult because films can disappear physically and if the films of the film-maker cannot be shown,

her name loses its prestige. It took some time for some film archives to make the restoration of women directors' films a priority. We have pursued the "feminist fight" by shifting it to cinema and by saying "don't forget the women film-makers, don't erase them from history."

- Let's take a step back. What have been the great moments of the Festival?

At the start of the Festival, it was the discovery of the Germans, their extreme generosity and their observation. They wanted to get to know one another, to meet and not become competitive among themselves. There wasn't any competition, but real quality gatherings. Later, we took certain laws of the market into account and introduced a different system, namely creating a professional jury, while keeping, nonetheless, the original conviviality. The Canadians had this same mindset.

The first few years, the Festival was mostly supported by women. We discovered many figures. It was extraordinary. The discovery of Vera Chytilova, a wonderful Czech actress a little like Agnès Varda in France, then Mai Zetterling, an active Swedish film-maker who made feminist films and very demanding films technically-speaking. As for black women film-makers, the arrival of Angela Davis with her backing of the development of an active cinema for black women film-makers was wonderful. We had the visit of Bibi Anderson, Bergman's preferred actress who had come to preside the Jury and who, at the time, had been investing her efforts in the problems of the environment and ecology.

We have of course benefited from the support of Agnès Varda - who is our favourite, Annie Girardot, Jane Birkin, Charlotte Rampling, Catherine Deneuve... They are figures for whom we have considerable esteem. They move us and bring a unique jubilation, and their prestige is reflected on us. We are very proud to have stars that support us.

Over the years and the miles, the Festival has discovered these great figures: the Russian film-director Kira Mouratova who presented the very beautiful film *Brèves Rencontres* with Vladimir Vissotski, the Russian Bob Dylan and ex-husband of Marina Vlady or Liliana Cavani and her film *Il Portiere di notte*, which incited extremely controversial and passionate reactions in the theatre.

We came to organise the complete retrospective of the work of a film-maker or actress in our programmes. Thanks to the long friendship which tied us to Delphine Seyrig, we retraced her exemplary career over some fifteen films. She was a feminist and an engaged one since she created the "Centre Simone de Beauvoir" which was an archives and video production centre - in some decline today. It is an extraordinary potential. She was chairman of the association which lasted about fifteen years.

Karine Saporta and her *carte blanche* also evoked strong emotions. I know Karine well, but the idea was to give to an outsider, from the field of art however, the opportunity to direct us towards a selection of films that we would not have chosen.

Jackie BUET - Elisabeth TREHARD



She is a choreographer and thus oriented us towards the dance-image rapport in the films of Pina Bausch, Karine Saporta herself, Maya Deren, Germaine Dulac... We explored a more experimental cinema and it was two days of heavy discussion and real debates on the writing for film, framework, light, sound... with guests such as Chantal Akerman, Sonia Atherton, journalists from the "Cahiers du Cinéma" for the screenplay.

That year we had also organised debates on feminist review (which does not exist in France), based on our publication in the review "Cinémaction" from the special issue "20 years of feminist theories on cinema" and the participation of our editor-correspondents Ginette Vincendeau and Bérénice Raynaud. In general, the debates

are the high point of a festival and in Créteil they have focused on cinema and production methods in Europe, Asia, the United States..., as well as on societal topics such as AIDS. All of the material is recorded, so we have ten years of audio archives that are absolutely fascinating.

We have the will to preserve and keep the memory of our work. Our catalogues contain thought, dialogue and observations as we don't have any other regular publications. Our goal is to synthesise these thoughts, to continue to register the information we glean each year.

- *For some, the Festival continues to have a politicised image tied to hard-line feminism. Do you agree with that image, and how do you explain it?*

I don't understand very well what image people assimilate with the festival. In general, it's the people who don't come to Créteil to see what is happening there, who speak of a ghetto and continue to spread that notion without really knowing what we do. It is the idea of "women's films" that people react to. But the number of women's films seen at other festivals, compared to those of men, is not proportionate. I'm told: "there are fewer women than men making films". Yes and no. Our role is to promote them, "shed light" on them in a particular way, highlight them... Men from the public and the profession who are interested in the work are welcome. It is they, moreover, who have best reacted to the sections on history.

As far as politicisation is concerned, it all depends on the choice of films. We have years that are more or less politicised in Créteil, focusing on the discovery of a continent, a country or a particular type of cinema, with varied and open topics. There are women who make beautiful portraits of men, documentaries on painting, photography, political investigations into power, racial discrimination... What shocks me a little is the idea of hard-line feminism, because I don't understand how that is pejorative. The idea of a ghetto I can understand, we have created a privileged environment for women and it's even the name of our project. In the beginning we said we wanted to create "positive discrimination" for women. We cannot go without demanding what we are after, and what is delicate with us is that our choice is based on gender. This choice retains its merit and does not exclude men. It defends the difference.

Moreover, the principal underlying question in all our debates is if a cinema unique to women truly exists. That question is still unresolved. Today, I am entirely comfortable with saying that we're not a closed ghetto. On the contrary, we are open to others and the issues dealt with in women's films are universal.

- *What type of public follows the Festival?*

There is no one public, but very different cores of public which are very different from one another. We have worked very hard over the past few years to open the section "Graine de Cinéphage" for young people. It is very interesting. They are followed after the duration of the Festival. Some of those who are at university come to see us for a student job. There is a process, an education in film that is pursued there.

Being in a cultural centre allows us to meet a public which is familiar with the arts in general. In addition, we have a very devoted female public to whom we owe our early successes.

- *What are the criteria that today determine the selection of your programme?*

The criteria are different and correspond to the different sections of the Festival. There is a contest with three programmes: sections that are more retrospective, the self-portrait which honours an actress each year, territorial exploration and this year it will be a section on Indian film-makers as well as on the presence of the Indian diaspora in Europe. For three years it was Europe that we focused on in a very particular manner. For the contest, it is the subjectivity of the Festival's collaborators who view the films throughout the world and consult one another collectively, which presides over the final choice. They do not necessarily meet physically, as they come from all over the world. It is a debate group of approximately ten people, with correspondents in several foreign countries and in France who work on a particular type of cinema. They are journalists or professors of film who carry out the first task of collecting films. We have a very elaborate work and investigation system, we view the films chosen one after the other and establish a critique sheet, after which time arguments are heard whether to reject or admit a film.

The criteria are quality and innovation, but also issues which we feel are the hot topics of the day. Sometimes we have been surprised to find that several films from dif-

ferent countries dealt with the same topics at the same time, for example relations between sisters or between brothers... When five films out of ten have the same topic, we try to re-balance the issues. We also pay attention to the representation of countries. Furthermore, there are objective criteria. The films must be recent, for the contest we only consider the two preceding years. They must have been made by a woman (or a couple - we accept duos!). Thus, the selection of the programme is carefully considered, we take popular films (as long as they are good), but also films that are more marginal, artistic, experimental... We also make an effort through our programme to illustrate several genres, several trends of film style - not only the topics, but also the style of writing.

- *In what direction would you like to see the Festival evolve in the future?*

In the beginning we were in an experimental phase. Then our concerns related to preservation, we wanted to keep the information in a process of memorisation and conservation of this heritage. To that end, we started archives and we are beginning to put it all on computers in order to make it available to outside researchers and professionals by creating documentation and a data bank.

In the future, we want to continue the exploration and research on women in the cinema, then capitalise on that information - not in the business sense, but in terms of utilising and re-activating the archives. It is also a question of rehabilitating the films, and not only the information surrounding the films. We want to incite film libraries to start restoration, to open the boxes and not to put women film-makers at the end of the list. For the coming years, we want to integrate the new technology (we started to do this with the planning for "Nouvelles Images" in 1994 and 1995), with the idea that the cinema's second century started in the same way. For the moment, the two worlds are flirting with each other (cinema and computer), but we are following the domain of "virtual" very closely. We also hope to produce some publications and even some CD-ROMs on the work that we're doing. We need to communicate our information to others and we have had many requests, but for the time being we're unable fulfil them. We wish to pursue our activity year round which is why we organise tours, "ready-made" programmes like the Alice Guy-Blaché tour for example, which might soon be accompanied by a conference. So, to offer programmes and conferences, produce books and CD-

- ROMs, open a forum for communication
- and exchanges on the Internet, create co-
- ordination and projects with all of the
- European initiatives in the fields of women
- and photography: all that makes for a
- promising future.

- *How do you favour Europe in the framework of the Festival?*

We began the Festival with the participation of the Swedes and Germans, so Europe was already present at the start of the Festival. Then came the truly fascinating Russian women. Unfortunately for them, it is not very easy right now. Then Czechoslovakia became a centre of attraction. They are not necessarily EU countries, I am talking about geographic Europe. Three years in a row, we organised a special section called "The Europeans" and we systematically invited five or six women film-directors from different countries and asked each of them to invite the person of their choice. The result was rather extraordinary as they all generally invited a woman technician from their team. We have had costume designers, screenplay writers, editors... Some invited other women film-directors, Suzanne Osten suggested Agnieszka Holland, the very young film-director Agnès Varda, Daisy Lamothe, Helma Sanders, Kira Mouratova, as well as Jacqueline Veuve invited their editors. It is interesting because the editor is inseparable from their work. A single black director, an Englishwoman, invited her producer: Maureen Blackwood who invited Nadine Marsh-Edwards. Hence, the chain was reproduced: the director and her team.

So Europe is indeed at the heart of the Festival and we have always sought to show unedited, undistributed films. The Festival tries to favour their screening in theatres and on television. When the Festival is over, about six or seven films are bought for transmission. European film-makers, in these difficult times, are still leading the way. In the Indian section that we're organising this year, Europe is indirectly present as we're also interested in the diaspora of Indians in Europe. We are going to systematically work in that direction, for the Turkish immigrants in Germany, for example, the North African women in France, the Pakistanis and Indians in England and the Netherlands... The mix of populations and the influence of one group on the other in film production interests us very much. The Festival is also an effective instrument for professionals who want to compare production structures in England, in Germany... For example, in England, women film-makers don't have much



money, but they have structures, co-operatives and a very efficient form of collective collaboration contrary to France where that only exists for video. That attitude of co-operation is being introduced somewhat in France in the new generation leaving FEMIS. Arnaud Desplechin's team works very willingly on Pascale Ferran's film and vice-versa. It's a trend that arises during periods of financial difficulty, but I think it is a good thing. Favouring Europe at the Festival is almost done naturally because we're lucky enough that Europe is trying to constitute a single entity while preserving its cultural diversity. Europe also allows me to practice solidarity through specific sections. For 1997 we're contemplating a section on the Balkans which would take into account the entire geographic area tried by war in former Yugoslavia. We would like to help women film-makers bullied, broken, censured and scarred by the war in their lives and in their art.

- *At what level do you still find pleasure and emotion in your work as director of the Festival?*

It is funny, because after eighteen years I could abandon this job, which carries heavy responsibilities with it. The Festival's structure is associative, which implies a certain precariousness and a need for financing measures. We don't have any security in terms of our budget, despite the dedication of our partners. The Festival is really helped by a number of ministries in France, the town of Créteil, the Val-de-Marne

Although in England there have been fewer films influenced by feminist values (in a sense, they were the ones who sparked off the movement with the films of **Jill Craigie** and **Kay Mander** in 1945), this is compensated by the considerable historical research done on women's films from the past, and a near systematic rereading of films considered to be "male chauvinist" in cinema. A critical streak inspired by work done in American universities developed across the channel with the aim of giving women film-makers the legitimate recognition they justly deserve. We should mention, for example: Ginette Vincendeau, Bérénice Reynaud (French critic living in the United States), Rosalind Coward, Yvonne Tasker... See also the issue of the review *Cinémaction* (no. 67 - 1993) - 20 years of feminist theories on the cinema.

department and the European Union. So, I think we are viewed favourably in terms of the quality of our work, but that leaves a feeling of insecurity which returns each year.

The driving force of our motivation comes from the very material that we handle. There is such a discovery of temperaments, of personalities that I feel fortunate to be able to view the pre-screening of films, to have the pleasure of discovering these films, to elaborate programmes so that there is meaning in it. Trajectories take shape like that of the young Judith Cahen with whom I recently organised a debate and who made "La Croisade" by Anne Buridan. For her it is marvellous. She is twenty-something, she is making her first film totally from the motivation and the will to bring thought and awareness into all of her relationships with others. The magic of cinema is at work and the work of women film-makers allows us to dream, makes us better people, changes us and enriches us. If I get the Festival moving, I am also moved by its films. It is a feeling of great excitement each and every time. In general, women film-makers don't let us down and that justifies my own work.

The work is carried out in teams and that is also what gives it its esteem. The Festival team is engaged and devoted. Each collaborator, man or woman, takes an interest in this systematic research of films. The historical importance of it makes it a fascinating task.

In this perspective, we also call to your attention the film by one of these critics, **Laura Mulvey**, *Riddles of the Sphinx* (1977), which questions the notion of pleasure at the cinema and addresses the "myth" of maternity.

Great actresses also contributed to the movement, such as **Delphine Seyrig** (deceased in 1990) - the unforgettable actress in the films of Marguerite Duras and Ulrike Ottinger, **Jane Fonda** during her militant period, **Romy Schneider** in the films of Claude Sautet, **Marina Vlady**, **Hanna Schygulla**, **Angela Winkler**, **Aurore Clément** in the films of Chantal Akerman, **Barbara Sukowa**, **Krystina Janda** in the films of Andrzej Wajda and Helma Sanders-Brahms, **Glenda Jackson**, notably in the film *Business as Usual* (1987) by **Lezli-An Barrett** (today involved in politics in her own country)...





Delphine SEYRIG in *Dorian Gray* by Ulrike OTTINGER

23, she is the first woman director in television where she directs various programmes. In 1968, she receives her diploma from the E.O.C. (Official School of Cinema) where she later teaches. In the early eighties she becomes Director-General of Cinema for the Ministry of Culture and later, from 1987 to 1994 General Manager of Spanish Radio-Television service.

In Spain, **Pilar Miro**, born in Madrid in 1938, experiences censorship already by her second film *El Crimen de Cuenca* (1979) which looks at the famous case of an innocent political prisoner who is tortured to death by the Civil Guard in 1918. The film is prohibited. Pilar Miro is condemned to six years in prison by military security, but the film becomes one of the great successes of Spanish cinema and her sentence is repealed. From the very start, her career is an exceptional one. At age

### Emigration cinema

European cinema is also emigration cinema, and a Portuguese woman once said that on her arrival in France, she felt as though she were "lost in the forest". North African, Black African, Turk, Portuguese... whose families came to Europe generations ago have profoundly questioned the dominant cultures.

## interview

### Maria De Medeiros

Film-director and actress, Portugal

- *Maria, you are a young actress and director in Portuguese cinema, how did you go about acquiring a European, and now international, stature?*

Portuguese culture has always looked outwards. People easily speak two or three languages. Films are not dubbed and we already see them in their original language as children. People read a lot of foreign literature. So, I think Portuguese culture in this respect already has an international calling. I came to France at the age of 18 to pursue my studies at the university in Paris. I studied philosophy and I entered the Conservatory to learn theatre. I started with French film-makers like Chantal Akerman and Christine Laurent for film and Brigitte Jacques for theatre. Recently, for *The Woman on the Moon* (A. Kimberley), I acted in English. I also learned Spanish

for another shooting. Because of such education which is open to the learning of foreign languages, I can accept and even find a certain equilibrium in these numerous experiences.

- *What is the situation of women in Portuguese cinema?*

As everywhere else in the world, there are more men making films than women. But there is a young generation of women film-makers which includes Teresa Villaverde with whom I made *Deux Frères, ma soeur* (1994), who I like very much. In fact, she is a childhood friend and we share many memories. That is the film for which I won the award for Best Actress at the Venice Film Festival. It is Teresa's second film where

### "Two donkeys in a piano"

**K**nown in France as an actress of the theatre and cinema in the films of Chantal Akerman, Christine Laurent, Benoît Jacquot, Suzane Schiffman, Michel Deville or Philippe Kaufman, Maria De Medeiros is a superstar (a very discreet one) in Portugal. She is also the director of the full-length film *La Mort du Prince* (1991).



she confirms the absolutely important role she plays in Portugal's young and new cinema. There are several other women filmmakers whom I have not worked with and who are making a name for themselves in Portugal like Ana Luisa Guimaraes.

Otherwise, it is the women producers who are increasing in number and even when men are the producers, they tend to give the more demanding jobs to women. This works very well in Portugal because women have an ease with communication, seduction, and I think in some situations, feminine charm works wonders. As regards

production and financial games, women also know how to be tough and they manage to negotiate difficult projects and win at that level as well. At the moment, there is a woman advisor to the Prime Minister for Cultural Affairs whose name is Maria Joao Seixas. She has a great deal of experience in cinema, a lot of taste, and we are lucky to have her at that post.

- Is there a unique quality in Portuguese cinema?

Yes, but there are also problems in diffusing it and it's unfortunate, for example, that Teresa Villaverde's films haven't been on Parisian screens. For the most part, it is a question of Portuguese production. There is a paradox in your question which is going to make you laugh, but the unique quality in Portuguese cinema is exactly that... its incredible uniqueness (we laugh!), and its boldness. I think that Portugal is one of the last countries where you can make the films you want to make. We can risk surprising things which are no longer possible in a system based on profitability. I have just finished shooting a film by the director Joaquim Leitao called *Adam and Eve*, which seems rather novel to me and which tells the story of a very competent but stressed television reporter who wants to have a baby. It is a commercial film aimed at the general public, but whose portrayal of today's lifestyle seems to me to be very realistic and modern. In a way we are the heirs of Bunuel, and if Bunuel today wanted to put two donkeys in a piano, I think Portugal is the only place he could do it.

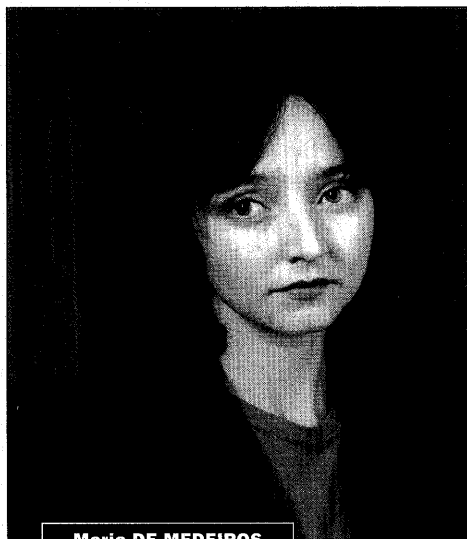
- What is your opinion of the image of liberated women in the cinema?

It is odd, but I sense in cinema and perhaps in modern society a return to very

retrograde values with regard to women. Personally, I never felt it necessary to be a feminist because my mother was one and I grew up with the impression that everything had been acquired and therefore I could live peacefully. In the films of some male directors, even young ones, I sense a machismo that my father would never have dared take. We are going backwards. Suburban films, for example, do not show women, they have been taken out as if they didn't exist, while in real life they live with great courage in the suburbs. There is a fear of others, and that fear is at the origin of social rejection. I owe to my leftist parents my ability to get close to others and my curiosity of what others are. But there are also some good surprises in men's cinema, for example Almodovar who succeeds beautifully in portraying women - who tries to understand them, give them dignity and respect.

- European film-makers (such as Wim Wenders) have made films in Portugal. A very large film studio is being built right now in Lisbon. At what level can Portugal contribute to European cinema?

If films have been made in Portugal it is for economic and cultural reasons. But there is a fascination for what the country can put across, the culture, the hospitality of the people... The Portuguese, strangely enough, resemble Czechovians or Russians, in that they can be depressed and funny at the same time. The landscapes are also very beautiful. All of these are good reasons to go and shoot films in Portugal. But it is also less expensive to film there, because there are some very advantageous production structures. The film set teams work very hard, are very professional and very passionate about cinema. In addition to that, as I said earlier, the technicians speak several languages which makes things easier. The film *A Monte Do Principe* (1991), which I showed at the Créteil Festival, was shot at Tobis, an old studio in Lisbon. It is a very moving place which was very important in its time, a kind of Cinecitta with artificial lakes. But now there is only a hangar, a few trees and a laboratory close to the airport and so it's noisy. Before, it was outside of Lisbon, but now there are low-income-family housing units around and it is like a little box of dreams surrounded by urban misery. So it's a good thing that a big studio is being built, but this one shouldn't disappear because it's so charming.



Maria DE MEDEIROS

If emigration has existed in cinema since its very beginning, (see certain chapters in this dossier), it was only in the seventies that it became a separate film movement, taking its due place in national cinemas. One of the first women's films to take into account Algerian emigration to France was **Annie Tresgot's** *Les Passagers* (1971), selected by the Critic Week at the Cannes Festival. It is a report which avoids delicacy in order to speak respectfully of the lives of Algerian workers. *A Cloche-pied sur les frontières* (1976) by **Mohand Ben Salama** and **Monique Martineau** addressed the particular problem of the acculturation of children of the second generation, and *Le Voyage de Selim* (1978) by **Regina Martial** is a piece of fiction on the amorous relationship of an Arab and a French woman. This film was applauded by North Africans as it portrayed an Arab who was neither a bum nor violent.

In England, it is the independent film industry (in particular the collective "Newsreel") which finances the first films dealing with immigration, in particular *Blacks Britannica* (1978) directed by **David Koff** and his Tanzanian wife **Musindo Mwinyipembe**. With a Marxist perspective, the film shows the black community as the most exploited of the working class. It was refused by American television.

**Helma Sanders**, with *Shirins Hochzeit* (1976), makes one of Germany's first films on the everyday lives of Turkish immigrants. As for the Iranian film-maker **Farideh Farjan**, she makes two films *Ouvriers-Hôtes* and *Mains Bénies* in honour of the 20,000 Turkish women living in Holland. These first films clearly sow the seeds of reflection against racism and in favour of the integration of immigrant populations. They were descriptive and often filmed as documentaries. Later, it is the film-makers, who are generally second generation immigrants, who lead the effort.

For England, we point out *Tsiamelo, a Place of Goodness* (1983) by Betty Wolpert which traces over four generations the experience of a South African family. The film was made with women from Soweto. *Best Wishes* (1988), *Coffee*

*Coloured Children* (1989) and *Welcome to the Terrordome* (1995) by **Ngozi Onwurah**, a brilliant film-maker whose mother was English and father Nigerian, and who questions her own being, while not forgetting her origins. Lesbian and dedicated feminist, **Pratibha Parmar** (of Indian origin) made several films, including *Khush* (1991) and *Taboo* (1992) before becoming involved in *Warrior Marks* (1993), a film denouncing the pain of the excision of young girls. The film, which is an argument against the practice of sexual mutilation, is taken from the best seller by Alice Walker "Possessing the Secret of Joy".

In France, *La Nouba des Femmes du Mont Chenoua* (1978) by **Assia Djebar** tells of the return of a 30 year old Algerian woman to her country after 10 years spent in France. The nearly autobiographical film was made by a well known Franco-Algerian professor, writer and historian who, she too brought up in two different worlds, has always been very attentive to that experience. The film received the International Critics' Award in Venice.

Today, this trend which was first a product of emigration cinema is in the process of acquiring its due respect through big films distributed across Europe such as: *Rue Cases-Nègres* (1983) and *Siméon* (1992) by the Martinique native **Euzhan Palcy** or *Les Silences du palais* (1994), by the Tunisian **Moufida Tlatli**.

But the mix of populations in European countries has also influenced film-makers like **Coline Serreau** who with *Romuald et Juliette* (1989) tells the story of a very French CEO who falls in love with his housekeeper - a black, West Indian and mother of 5 children.

More seriously, the films of **Doris Dörrie** (born in 1955) in Germany have always integrated this dimension and have always been able to open up to immi-



Pratibha PARMAR





Euzhan PALCY

grants. Former film critic, writer, film researcher and director known to the young German cinema world, she made *Männer* (1985) which was an astonishing commercial success with over 5 million film-goers in Germany viewing it. In the film, the director describes the role play between a neglected husband who becomes an artist and a lover who is an artist and who would like to be the husband... In *Parodies* (1986), she tells in a much riskier way of a relationship in crisis. And in 1991, she has another success with *Happy Birthday, Türke* where her humour becomes much harder, her style more forceful. It is a thriller about abrupt changes in tone, the ambiguity of the dissident minority and a disenchanting humour. The hero is a second generation German Turk.

More subtly still, and in an opposite movement, this mix of populations and cultures is at the origin of certain films which question the past and history, for film-makers such as **Brigitte Rouan**, **Claire Denis** or **Elaine Proctor**.

With *Outremer* (1990), **Brigitte Rouan** describes her own story as a French child growing up in Algeria in the privileged environment of the colonies on the eve of independence. This magnificent film, which uses a "loop" construction to tell the story of three young girls from wealthy families at the end of the fifties, nonetheless makes room for the dramatic events of the war. But it is as if these events do not cross the bounds of the family estate

where, despite everything, the sense of daily happiness reigns. That environment, that unique ambience is what gives this undoubtedly autobiographical film its charm.

The same experience inspires **Claire Denis** in *Chocolat* (1988) to film her childhood. "Ever since I was a little girl, because I have lived a lot in Africa, I have found there is real beauty in the different ethnic groups..." (Claire Denis - *Première*, June 1994). The film-maker reproduces that beauty through the eyes of a young girl who has a mysterious bond with Africa. Filmed from a child's perspective, *Chocolat* brings us directly into a world void of prejudice, where Blacks and Whites live together almost harmoniously.

Finally, the Briton **Elaine Proctor** in her film *Friends* (1993) tells of the friendship of three young girls, a black professor, a white activist and an Afrikaner archaeologist which encounters opposition from all sides: the culture, the mentality and the language. They fight against the political events rattling Johannesburg society.

These films all tell of a different experience of colonisation. Through childhood nostalgia, they evoke the sensitive and emotional happiness provoked by the encounter of other cultures and make the political disaster which followed all the more bitter.

### The eighties

Certain women film-makers champion high-quality cinema, even if, at the European level, their films do not always make the grade and the mysterious - not to say scandalous - film distribution system.

In Germany, where cinema seemed to be losing speed, several important women film-makers have arrived on the scene. We have mentioned Ulrike Ottinger and Ula Stöckl and we should add **Monika Treut** (born in 1954). With her whimsical, unbridled style, which pays close attention to formal and visual invention, she founded the "Hyena Production" company in 1984

with another film-maker **Elfi Mikesch**. Together, they make a very eccentric version of *Verführung: die Grausame Frau de Sacher-Masoch* (1984). Then, alone, Monika Treut makes *My Father is Coming* (1990) describing quite humorously a typical Bavarian who visits his daughter in the United States and delves care-free into New York sub-culture. This film is representative of a trend in modern German cinema which is poorly appreciated abroad.

In Sweden, **Suzanne Osten** (born in 1944) is another young, ambitious film-director. After training to be a director of drama and film, she founds in 1960 the "Pocket Theatre", an avant-garde troop that makes *Mamma, vårt liv är nu*, her first full-length film on the life of her mother, a cinema critic who desperately tried to make films, without succeeding. Then she produces *Bröderna Mozart* (1986), *Livsfarlig Film* (1988), *Skyddsängeln* (1989) and *Tala!*

*Det är så mörkt* (1992), all of which address ambitious topics: terrorism, don-juanism, the relationship between a neo-nazi and a Jewish psychiatrist... There is a process, an "Osten" manner of dealing with the difficulty of a topic, which is to make it current and to give it proximity, associating it with today's society. The setting in *Tala! Det är så mörkt*, has willingly been purified so as to focus on a particularly violent dialogue. In *Skyddsängeln*, on the other hand, the sumptuous setting accentuates the discomfort and neurosis of the family of a Swedish minister confronted with student riots. The great talent of Suzanne Osten is without a doubt her manner of treating Greater History with the means of lesser history, where men - whether they are ministers or terrorists - are above all human beings with feelings, desires and often contradictory emotions. The latest film by this talented Swedish film-director is dedicated to John Cassavetes.

## perspective

### Suzanne Osten

Film-director, Sverige

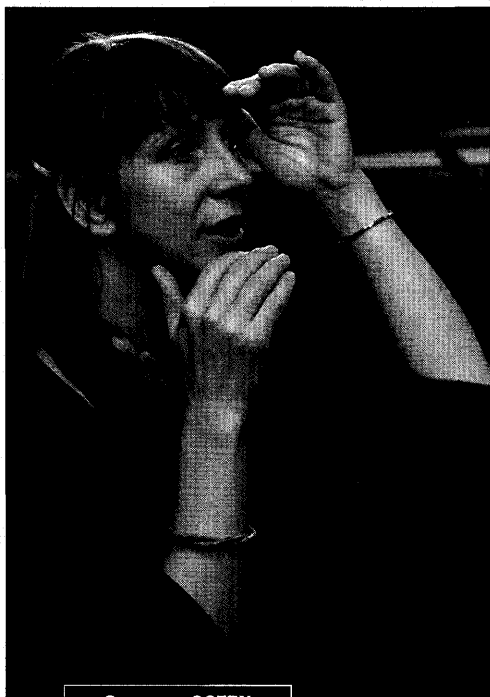
Interview conducted in Stockholm  
on 4 February 1992 and updated  
in December 1995.

"I'm the daughter of a film critic, so film was my baby-sitter. I always knew that one day I would make a film. But I entered theatre because my mother thought that it was a more interesting field. And it became my true family. I started stage directing at 19, and very quickly I started directing actors much older than myself. They did what I asked them to do. It was great. But I found it all the more interesting when they made mistakes or when something unexpected happened. I was an avid art student in Dafda. I learned everything by taking every theatre class possible and imaginable, and I read a great deal about Grotowski, Barrault, Jacques la Coque, Philippe Gaulier, Dario Fo, on mime, modern dance, Buto... I trained theatre troops, I directed radio and shot television series. I have also written and collaborated on plays for numerous theatres. In 1974, I wrote and directed a feminist play in Stockholm and we toured Germany. We had great success and we played for three years. That gave me a good start. In 1975, I established my theatre company Unga Klara. Our working theme was "childhood".

My inspiration comes from art, music and from the field of anthropology. Hollywood films, of course, taught me more than anything else, but I am continuing to de-mystify the stereotypes so that I can re-use them. In the world of theatre, I examined the notion of time, length, space and status, bodily sensations, cultural taboos and the emotional domain of men and women. As a woman activist in the sixties and seventies, I learned a great deal about the spectator's blocking ability, his ideals, about what he wanted to see as well as about stereotypes of the political world.

At the creative level, an important factor influencing my work was the women's liberation movement with all of the songs and plays that we created at the time. Bette Midler's first shows are the best representation of that: humour centred around stories of sex and aggression. The psychoanalyst Alice Miller (whom I collaborated with on two plays based on her essay *Hitler's Childhood*) also played an important role for me, as did the work of Donald Winnicott: the new British analytical school where childhood and creativity are studied. Pina

Bausch was also a great help to me theatrically-speaking: bodily consciousness, dance and improvisation. The same is true of director Keith Johnstone (Canada) with regard to work in groups).



Suzanne OSTEN

For my generation, the fact that women had the right to speak and express themselves through images and the right to be, they too, intellectuals, was of capital importance. Today, access to creation and directing depends on the strategic position of each and every woman. If she is capable of making it into television series and "epics", then she has a chance (Jane Campion - *An Angel at my Table*).

If you assert your style as an author, you will have a difficult time finding acceptance in Sweden because today there is a cult of the classic manuscript. There is no room for thought. When I announced that there was a feminine audience in the film industry of the eighties, no one believed me. And yet I knew through theatre that this had been the case since the seventies. Today it is a fact -

there is a "feminine audience" (*Thelma and Louise* was very much appreciated in Sweden). But we, the film-directors of today, have moved away somewhat from this demand for references and some of us complicate somewhat the situation. I have more things in common with John Cassavetes (*Women Under Influence*) with regard to the representation of women on screen, than with a young Swedish student who, through a student film, expresses her first antifeminist actions. Modernism as compared with feminism is a problem that I am constantly concerned about. There is a kind of fear of avant-garde aesthetics. And it is impossible to support something you do not know anything about! For me, the entire film process is important - the team members, the general idea, the manner of working. I don't share my budget and production concerns. And I don't know how the film is going to be before it is finished. Structures for artistic creations in the art industry are limited. A woman with a good reputation who is able to impress the system with a good manuscript has good chances of succeeding. I've really tried all types of manuscripts. I have the impression that sometimes it is more a question of human qualities, of personal experience and "feeling". I am always a little ahead of the game with regard to topics! That works in theatre, but not in the film industry.●

In England, we should mention **Sally Potter** who, from the original text by Virginia Woolf, makes a magnificent version of *Orlando* (1992). Less openly sapphic and obscure than *Freak Orlando* by Ulrike Ottinger, this film is nonetheless a real film feat in its structure through four hundred years of history and in the density of its account of history, sex, poetry, politics... Sometimes man, sometimes woman, Orlando (magnificently played by Tilda Swinton) traverses many destinies and could in itself be the film most symbolic of women's adventure in cinema.

Born in Warsaw Poland in 1948, **Agnieszka Holland** is of Jewish origin. Her journalist father knew personally the doctor Korczak who is the subject of the film by Andrzej Wajda, based on the screenplay by Agnieszka Holland herself. She studies film in Prague at the FAMU (Faculty of Cinema and Television). She receives her diploma in 1971 at the time of the reorganisation of Polish cinema of 1

January 1972 and becomes a member of "film-directors X", the artistic director of which is Andrzej Wajda. Assistant to Kkrysztof Zanussi for the film *Illumination* (1973), she makes her first films for television starting in 1975. Her talent explodes in *Aktorzy Prowincjonalni* (1980 International Critic Week award in Cannes) her first full-length film which is a lucid and bitter chronicle of the disillusionment of a lost generation. When her second full-length film, *Govaczka*, is presented at the Berlin Festival in 1981, she receives the award for best female actress. The film retraces the struggle of Polish socialist militants at the beginning of the century against czarist oppression. Considered one of the best European filmmakers, Agnieszka Holland, who has lived in France since 1981, enjoys an international career. After enormous success with her film *Europa, Europa* (1990), she chose to answer the calls of Hollywood. Today she plays a unique and determining role in the promotion of women in the profes-

sion. "I don't know if women's films are very different. But, as if by chance, three films made by women have truly moved me these last few years: *Astenitcheski Sindrom* by **Kira Mouratova**, a magnificent film by **Suzanne Osten** *Skyddsängeln* and *An Angel at my Table* by **Jane Campion**. These films were more than simple products. Perhaps it is proof that women are stronger and more courageous at present", she adds.

Today, European cinema must rely on women, this includes in their battle against economic pressures and American competition. Reinforcing European criteria also means supporting authors and favouring their access to the first, but especially the second film. Cinema in each European country is produced with the massive contribution of money from television. Some women film-makers have chosen this route, they have started in television to work their way to cinema.

In France, **Jeanne Labrune** is an example of this particular process. She makes her first film *Fenêtre* (1976) with the INA. Her style borders on documentary, poetry and fiction. She reinforces it with *L'Île à ma dérive* (1979). She makes it to television, presenting *De Sable et de sang* in Cannes (1988) in the category A Certain Regard. Since then, she has only made documentaries for television: *Jardins en Chine*, *Le Rêve anglais*, *Brèves rencontres dans un parc de Londres*, *Théâtre passé/présent*. The rest of the time she devotes to cinema. She makes *De sable et de sang* (1987), *Correspondance privée sur un lieu public* (1988) and, in 1991, *Sans un cri*. Today, Jeanne Labrune returns to television with the fiction piece, *Jules et Jim*, which she refused to shoot for a long time. In between, Jeanne Labrune writes and works indifferently for cinema and television.

Again in France, a trend which is first general becomes more apparent in the eighties: actresses wanting to be on the other side of the camera as directors. **Juliet Berto** (1947-1990), after having acted in several films by well known "Nouvelle Vague" directors (J.L Godard, J. Rivette...), makes *Neige* (1981) and *Cap Canaille* (1983). **Christine Pascal** (born

in 1953), discovered by Bertrand Tavernier, makes *Félicité* (1987), an audacious autobiographical story of jealousy, and more notably *Le Petit prince a dit* (1992) which tells of the life of a young girl with divorced parents. There are moments of superb poetry, such as the solitude of a child alone in the mountains who serenely faces the immensity of a landscape all too large for her.

**Nicole Garcia** (born in 1946), the prominent figure of French cinema and one of the most sought after actresses of her generation, makes *Un Week-end sur deux* (1990) with **Nathalie Baye**. Her heroine resembles her - distant, elusive, always on the move, only stopping to get a better start. Here again, it tells of the relationship of divorced parents: compromise, arrangements, and the pleasures of a somewhat hectic life. In *Le Fils préféré* (1995), Nicole Garcia chooses to portray men as unbiased and unpretentious. This amounts to a small revolution for women's cinema which until then was caught up in more problematic relationships with them: "I wanted to get closer to men, to their fragility. In fact, I often take this perspective of them, and it is then that I like to support them!"



Kira MOURATOVA

Others on the list of actresses turned film-director include: **Josiane Balasko** who makes *Gazon Maudit* (1994), a generous film which touches upon feminine homosexuality, Valérie Strob for *Un Homme et deux femmes* (1991), **Tonie Marshall** with *Pentimento* (1989) and *Pas Très catholique* (1994).



# perspective

**Jeanne Labrune**

Film-director, France

Text written for the Section  
European Film-Directors at the  
1992 Créteil Festival

"Nothing predisposed me to make films, and yet that is what happened, I progressively learned to fill the gaps in my knowledge of film-making - which were total in the field. The important thing is that the choice was made. I started proposing television projects without knowing a soul. The technique I learned based on my needs. I asked the technicians about the instruments that we were using, their performance, I tried to be as precise as possible in my requests so that the others, who had the technical know-how, could help me materialise what I was looking for by finding the techniques as they were needed, and not the other way around. It is not technique that poses problems in cinema. Technique is there to resolve problems of expression. I have always found willing "co-conspirators" from among the technical teams.

The second television channel asked me to propose another original project. I wrote and filmed *La Digue*, then, for the first channel which was still public, *La Part de l'autre*. The latter film I presented to the jury for Perspectives in Cannes. It was nominated. I felt at the time that television was going downhill, becoming the mental misery that it is today, with the exception of a few very rare programmes. It became increasingly difficult to make original and ambitious projects. When we succeeded, they were mishandled, given a late time slot, taken off the programme from one day to the next. The environment in television became more and more miserable, cynical, with little ambition intellectually-speaking, contemptuous and commercial. I did not see how I could work there any longer and I had learned enough to want to take on more ambitious, more complex projects. I wanted to film with 35 mm and have more shooting time. That is when I decided not to work for television again until I had made my first full-length film for cinema. That is what happened. I wrote the screenplay for *De Sable et de sang* which fulfilled a true desire, and I took three years to make it.

Feminine creation is suffering today from the same thing that every creation suffers from today: the systematic devaluation of everything that is intellectually ambitious,

everything that is not very profitable, everything that is not entertaining. There is a devaluation of everything that is speculative and intellectually disturbing. Besides that, with regard to feminism, the things that women of my generation acquired through their struggle are now considered by the next generation as definitive. The need for vigilance is not a "given" for everyone. The only thing for men and women to do now is to resist foolishness, the return of beliefs, of superstitions, of all of this child-like and dangerous barbarity which accompanies economic recession and world reform.

There was the period of religions, then that of ideologies. The collapse of ideologies is a good thing, but faced with that, few people know how to freely and consciously, despite the disarray, go about making their own way as rationally as possible in a very complex, very agitated world. Many need saints to whom they can confess, need certitude even if misleading or false. And so we return to religions, to beastly, fascist attitudes, to national egoism, class reactions, conformism, moralism. At the moment, few people dare say what they think, dare think anything, insofar as the dominant value is social success which attributes more importance to opportunism than to courage and sincerity. Social success is not contemptible, but it is not a merit in itself either, nor is recognition. What I admire is intelligence, courage, sensitivity. Those qualities are currently looked down upon in favour of cynicism, authority, power. We are once again falling into obscurantism at a time when science is helping us to discover extraordinary things, when new technology is increasing our capabilities tenfold. What can we do but not give in to foolish pragmatism, try to keep a clear mind and have the courage to love what we love, not to love what we don't love and have the courage to say so. Among these things are feminism. Today, to say that we are feminist is suspect, like something that has gone out of fashion. I continue to say, obstinately, that I am a feminist and consequently act as such. I don't know what the future holds. Perhaps the near future will be dark. I just don't know."

In analysing this historical review of the role of women in European cinema, it becomes clear that from the very beginning women have always been present at every level of the art of film-making, including its invention. Adulated as stars, they were long denied access to directing by big commercial production. Consequently, they gained a tradition of independence and the persistence of another perspective of the world around them.

In each country with a strong film tradition (France, Germany, Sweden...) ten to fifteen major women film-makers are presently active. In other countries, that

number is between three and five, including in those countries where the film industry was developed rather late.

This brief review, which has omitted entire categories of women's film creation (experimental cinema, animation cinema, documentary...) and certain countries like Switzerland, the Netherlands, Norway, Russia and the countries of the CIS..., does not claim to be complete, even in its own framework. Its aim is to provide a guide and to spark the true acknowledgement of women's role in European cinema. ●

The End







## The milestones marking the existence of women film directors in the history of of European cinema 1895-1995

.....

- 1896 **La Fée aux choux** - France - 35 mm - 4 min ①  
*Alice GUY-BLACHE*
- 1902 **Sage Femme de première classe** - France - 35 mm - 4 min ①  
*Alice GUY-BLACHE*
- 1912 **Fadren** - Sverige - 35 mm - 37 min ①  
*Anna HOFMAN-UDDGREN*
- 1913 **There's Good in the Worst of Us** - Great Britain - 35 mm - 12 min ①  
*Ethyle BATLEY*
- 1914 **Daisy Doodad's Dial** - Great Britain - 35 mm - 6 min ①  
*Florence TURNER*
- 1919 **La Fête espagnole** - France ①  
*Germaine DULAC*
- 1921 **A Santa Notte** - Italia - 35 mm - 46 min ①  
*Elvira NOTARI*
- 1922 **A'Piccerella** - Italia - 35 mm - 47 min ①  
*Elvira NOTARI*
- 1922 **La Souriante Madame Beudet** - France - 35 mm - 25 min ①  
*Germaine DULAC*
- 1923 **Die Abentueur des Prinzen Achmed** - Deutschland - 16 mm - 60 min ①  
*Lotte REININGER*
- 1923 **Boman På Utställningen** - Sverige - 35 mm - 94 min ①  
*Karin SWANSTRÖM*
- 1923 **Coeurs Belges** - Belgique - 35 mm - 69 min ①  
*Aimée NAVARRA*
- 1924 **La Tierra de los Toros** - France - 35 mm - 45 min ①  
*Musidora*
- 1924 **Bet, De Koningen Van de Jordaan** - Nederland - 35 mm - 78 min ①  
*Adrienne SOLSER & Pierre HULSMAN*
- 1927 **Babie Riazanskie** - Rossija - 35 mm - 68 min ①  
*Olga PREOBRAJENSKAIA*
- 1927 **La Chute de la Dynastie des Romanov** - Rossija  
*Esther CHOUB*
- 1928 **Secrets Of Nature** - Great Britain - series - 35 mm ①  
*Mary FIELD*
- 1929 **Peau de Pêche** - France - 35 mm - 110 min ①  
*Marie EPSTEIN*
- 1930 **Lohnbuchhalter Kemke** - Deutschland - 35 mm - 50 min ①  
*Marie HARDER*
- 1931 **Mädchen in Uniform** - Deutschland - 35 mm - 83 min ①  
*Leontine SAGAN*

Silent Film Era

1920

Early Talking Films

1930

- 1933 **Rugged Island** - Great Britain - 16 mm - 40 min ①  
Jenny GILBERTSON
- 1935 **El Gato Montés** - España  
Rosario PI
- 1937 **Today We Live** - Great Britain  
Ruby GRIERSON
- 1940**
- 1942 **Ferda Mravenec** - Československo - 35 mm - 10 min ① Animation  
Hermína TYRLOVA
- 1943 **Les Chevaux du Vercors** - France  
Jacqueline AUDRY
- 1945 **Den danske Brigade i Sverige** - Danmark  
Astrid HENNING-JENSEN
- Post World War II**
- 1947 **De pokkers Unger** - Danmark  
Astrid HENNING-JENSEN
- 1947 **Paris 1900** - France - 35 mm - 90 min ①  
Nicole VEDRES
- 1948 **Goémon** - France  
Yannick BELLON
- 1948 **Gigi** - France  
Jacqueline AUDRY
- 1948 **Ostatni Etap** - Polska - 35 mm - 128 min ①  
Wanda JAKUBOWSKA
- 1949 **Dorden Er Et Kjaertegn** - Norge - 35 mm - 95 min ①  
Edith CARLMAR
- 1950**
- 1950 **Olivia** - France  
Jacqueline AUDRY
- 1952 **Segundo López** - España  
Ana MARISOAL
- 1953 **Street Corner** - Great Britain - 35 m - 94 min ①  
Muriel BOX
- 1953 **The Stranger Left No Card** - Great Britain - 35 mm - 23 min ①  
Wendy TOYE
- Nouvelle Vague**
- 1954 **La Ciudad Perdida** - España  
Margarita ALEIXANDRE & Rafaël TERRECILLA
- 1954 **La Pointe Courte** - France - 35 mm - 90 min ①  
Agnès VARDA
- 1960**
- 1961 **Cléo de 5 à 7** - France - 35 mm - 90 min ①  
Agnès VARDA
- 1961 **The Ceiling** - Československo - 35 mm - 35 min ①  
Vera CHYTILOVA
- 1963 **I Basilischi** - Italia - 35 mm - 83 min  
Lina WERTMÜLLER
- 1963 **A la dérive** - France  
Paula DELSOL
- 1964 **Älskande par** - Sverige - 35 mm - 118 min  
Mai ZETTERLING
- 1966 **Les Petites Marguerites** - Československo - 35 mm - 75 min ①  
Vera CHYTILOVA

- 1968 **Zur Sache, Schätzchen** - *Deutschland*  
May SPILS
- 1968 **Neun Leben hat die Katze** - *Deutschland* - 35 mm - 90 min ①  
Ula STÖCKL
- 1968 **Saute ma ville** - *Belgique* - 35 mm - 13 min ①  
Chantal AKERMAN
- 1968 **Flickorna** - *Sverige* - 35 mm - 100 min ①  
Mai ZETTERLING
- 1969 **La Fiancée du pirate** - *France* - 35 mm - 105 min  
Nelly KAPLAN
- 1969 **I Cannibali** - *Italia* - 35 mm - 88 min  
Liliana CAVANI
- 1969 **Détruire Dit-elle** - *France* - 35 mm - 90 min ①  
Marguerite DURAS
- 1970 **Geschichten vom Keibelkind** - *Deutschland*  
Ula STÖCKL & Edgar REITZ
- 1972 **Mimi, metallurgico ferito nell'onore** - *Italia* - 35 mm - 110 min  
Lina WERTMÜLLER
- 1973 **Il Portiere Di Notte** - *Italia* - 35 mm - 115 min ①  
Liliana CAVANI
- 1973 **Daddy** - *France*  
Nikki DE SAINT PHALLE
- 1974 **Je, Tu, Il, Elle** - *Belgique* - 35 mm - 90 min  
Chantal AKERMAN
- 1975 **India Song** - *France* - 35 mm - 113 min  
Marguerite DURAS
- 1975 **The Battle of the Blind** - *Ellas* - 16 mm - 90 min ①  
Maria PAPALIOS
- 1975 **Lettre paysanne** - *Sénégal / France* - 16 mm - 108 min  
Safi FAYE
- 1975 **Mais qu'est-ce qu'elles veulent?** - *France*  
Coline SERREAU
- 1976 **Erikas Leidenschaften** - *Deutschland* - 35 mm - 64 min ①  
Ula STÖCKL
- 1976 **Unsichtbare Gegner** - *Österreich* - 16 mm - 100 min  
Valie EXPORT
- 1976 **Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles** - *Belgique* -  
35 mm - 200 min  
Chantal AKERMAN
- 1976 **Lumière** - *France*  
Jeanne MOREAU
- 1976 **Mon Coeur est rouge** - *France*  
Michèle ROZIER
- 1977 **Madame X** - *Deutschland* - 16 mm - 141 min  
Ulrike OTTINGER
- 1977 **Redupers** - *Deutschland* - 35 mm - 98 min ①  
Helke SANDER
- 1977 **Al Di La Del Bene E Del Male** - *Italia* - 35 mm - 127 min  
Liliana CAVANI
- 1978 **Maternale** - *Italia*  
Giovanna GAGLIARDO
- 1978 **L'Amour violé** - *France*  
Yannick BELLON
- 1978 **Félicité** - *France*  
Christine PASCAL

1970

- 1978 **Von wegen Schicksal** - Deutschland  
Helga REIDEMEISTER
- 1978 **Das zweite Erwachen der Christa Klages** - Deutschland -  
35 mm - 90 min  
Margarethe VONTROTТА
- 1978 **Vinterbørn** - Danmark  
Astrid HENNING-JENSEN
- 1979 **Deutschland bleiche Mutter** - Deutschland - 35 mm - 117 min  
Helma SANDERS-BRAHMS
- 1979 **Hungerjahre** - Deutschland - 35 mm - 114 min  
Jutta BRÜCKNER
- 1979 **El Crimen de Cuenca** - España - 35 mm - 92 min  
Pilar MIRO
- 1979 **Brocesso Per Stuppo** - Italia  
Collectif
- 1979-81 **Después De ...** - España  
Cecilia BARTOLOME
- 1980** 1980 **Il Valore Della Donna E Il Suo Silencio** - Suisse - 16 mm - 88 min ①  
Gertrud PINKUS
- 1981 **Función de Noche** - España  
Josefina MOLINA
- 1981 **Freak Orlando** - Deutschland - 35 mm - 126 min  
Ulrike OTTINGER
- 1981 **Die bleirne Zeit** - Deutschland - 35 mm - 106 min  
Margarethe VONTROTТА
- 1981 **Malou** - Deutschland  
Jeanine MEERAPFEL
- 1981 **Neige** - France  
Juliet BERTO
- 1981 **I Domi Tis Agapis Ine Nichterni** - Ellas - 35 mm - 93 min  
Frieda LIAPPA
- 1982 **The Silence about Christine M** - Nederland - 35 mm - 93 min  
Marleen GORRIS
- 1982 **Le Destin de Juliette** - France - 35 mm - 93 min  
Aline ISSERMANN
- 1982 **L'Adolescente sucre d'amour** - France / Liban  
Jocelyne SAAB
- 1983 **The Gold Diggers** - Great Britain - 35 mm - 90 min ①  
Sally POTTER
- 1983 **Scrubbers** - Great Britain - 35 mm - 93 min  
Mai ZETTERLING
- 1983 **Rue Cases-Nègres** - France / Antilles  
Euzhan PALCY
- 1983 **Le Prix de l'amour** - Ellas  
Tonia MARKETAKI
- 1983 **Occhio Nero, Occhio Biondo, Occhio Felino** - Italia  
Muzzi LOFFREDO
- 1984 **In innern des Wals** - Deutschland  
Dorris DORRIE
- 1984 **Notre Mariage** - France - 35 mm - 103 min  
Valéria SARMIENTO
- 1985 **Verführung die Grausame Frau** - Deutschland - 35 mm - 84 min  
Monika TREUT & Elfie MIKESCH
- 1985 **Nicht Nichts ohne dich** - Deutschland  
Pia FRANKENBERG

- 1985 **Noir et Blanc** - France - 35 mm - 88 min ●  
Claire DEVERS
- 1985 **Les Amants terribles** - France - 35 mm  
Danièle DUBROUX
- 1985 **Trois Hommes et un couffin** - France - 35 mm - 105 min  
Coline SERREAU
- 1985 **Sans Toit ni loi** - France - 35 mm - 105 min  
Agnès VARDA Golden Lion in Venice
- 1986 **Patience of Remembrance** - Great Britain - 16 mm - 80 min  
Maureen BLACKWOOD
- 1987 **Le Moine et la sorcière** - France  
Suzanne SCHIFFMAN
- 1987 **Zoo** - Italia - 35 mm  
Cristina COMENCINI
- 1987 **36 Fillette** - France  
Catherine BREILLAT
- 1987 **La Maschera** - Italia - 35 mm - 90 min  
Fiorella INFASCELLI
- 1988 **Ander Eta Yul** - España  
Ana DIEZ
- 1988 **Mignon e Partita** - Italia  
Francesca ARCHIBUGI
- 1988 **Gentili Signore** - Italia - 35 mm - 100 min  
Adriana MONTI
- 1988 **Chocolat** - France - 35 mm - 105 min  
Claire DENIS
- 1989 **Le Rose Blú** - Italia  
Emanuela PIOVANO
- 1989 **Skyddsängeln** - Sverige - 35 mm - 104 min ●  
Suzanne OSTEN
- 1990 **Angela Come Te** - Italia  
Anna BRASI
- 1990 **The Emperess's Complaint** - Deutschland - 35 mm - 103 min  
Pina BAUSCH
- 1990 **Verriegelte Zeit** - Deutschland - 35 mm - 90 min ●  
Sibylle SCHÖENEMANN
- 1990 **Boom Boom** - España  
Rosa VERGES
- 1991 **Kristallines Nichts** - Ellas - 35 mm - 136 min  
Tonia MARKETAKI
- 1991 **El Divertimenti Della Vita Privata** - Italia  
Cristina COMENCINI
- 1991 **Le Mosche Intesta** - Italia  
Daria MENOZZI & Gabriella MORANDI
- 1991 **Faccia Di Lepre** - Italia  
Liliana GINANNESCHI
- 1992 **Orlando** - Great Britain - 35 mm - 92 min  
Sally POTTER
- 1992 **Sofie** - Danmark - 35 mm - 146 min  
Liv ULLMANN
- 1992 **Valsi Pecoraze** - Georgie - 35 mm - 108 min ●  
Lana GOGOBERIDZE
- 1992 **Svo A Jordu Sem A Himni** - Islande - 35 mm - 122 min  
Kristin JOHANESDOTTIR

1990

- 1992 **Tala! Det är så mörkt** - Sverige - 35 mm - 83 min  
Suzanne OSTEN
- 1993 **Blindman's Ball** - Deutschland  
Dore O.
- 1993 **El Pájaro de la Felicidad** - España  
Pilar MIRO
- 1993 **The Piano** - New Zealand / France - 35 mm - 120 min  
Jane CAMPION
- 1994 **Entre Rojas** - España  
Azuzena RODRIGUES
- 1995 **Costa Brava, Family Album** - Espagne  
Marta BALLETBO COLL
-

- **Women Who Make Movies**, Sharon SMITH  
*Hopkinson and Blake - New York (1975)*
- **Elles Cinéastes ad lib 1895-1981**, Thérèse LAMARTINE  
*Édition du Remue-Ménage - Montréal (1985)*
- **Le Cinéma en République Fédérale Allemande**,  
Hans Günther PFLAUM and Hans Helmut PRINZLER  
*Inter-Nationes - Bonn (1994)*
- **Cent Ans de Cinéma Français (de L'Arroseur arrosé au Grand Bleu)**,  
Michel PERRAULT and François GUYOT  
*Sages comme des Images (1994)*
- **Trans-Europe Hollywood**, Dominique LEBRUN  
*Bordas (1992)*
- **Dictionnaire du Cinéma**, Jean-Loup PASSEK  
*Larousse (1991)*
- **Dictionnaire des Mouvements du cinéma mondial**,  
Alain and Odette VIRMAUX  
*Éditions du Rocher (1995)*
- **Histoire du cinéma français**, Jean-Pierre COLAS  
*Nathan Université (1995)*
- **Alice GUY-BLACHE (1873-1968),  
la première femme cinéaste du monde**,  
Victor BACHY  
*Institut Jean Vigo (Perpignan 1993)*
- **Autobiographie d'une pionnière du cinéma, Alice GUY (1873-1968)**,  
Association Musidora: Nicole Lise BERNHEIM and Claire CLOUZOT  
*Denoël Gonthier (1976)*
- **Vénus à la Chaîne**, Marjorie ROSEN  
*Éditions des Femmes (1976)*
- **Femmes d'images**, Emile BRETON  
*Messidor (1984)*
- **Leni Riefenstahl et le Troisième Reich**, Glenn B. INFIELD  
*Le Seuil (1978)*
- **Le cinéma des femmes**, Paule LEJEUNE  
*Atlas / Lherminier (1987)*
- **Ciné-modèles, cinéma d'elles**, Françoise AUDE  
*L'Age d'Homme (Lausanne, 1981)*
- **Adulée ou avilie, la femme à l'écran de Garbo à Jane Fonda**,  
Molly HASKELL  
*Seghers (1977)*
- **Le XXème siècle des femmes**, Florence MONTREYNAUD  
*Nathan (1994)*
- **Écrits sur le cinéma de Germaine Dulac**, introduction by Prosper HILLAIRET  
*Paris Expérimental (1994) c/o "Les Classiques de l'Avant-garde"*
- **La Revue du CNC - 1990 - 91 - 92 - 93 - 94**
- **The complete collection of 17 catalogues from the International  
Festival of Women's Films in CRETEIL (from 1979 to 1995)**
- **Reviews:**
  - **Studio Magazine - Première - Les Cahiers du Cinéma - Le Film Français**
- **Cinémaction reviews:**
  - **Le cinéma au féminin (n°9)**, Monique MARTINEAU
  - **Le cinéma allemand**, Roland SCHNEIDER
  - **20 ans de théories féministes sur le cinéma (Grande-Bretagne et Etats-Unis) (no 67)**,  
Ginette VINCENDEAU & Bérénice REYNAUD
  - **Les cinémas de l'émigration**
- **Special edition of the CODIF review (no 74) Autumn 95**

bibliography



# table of contents

<b>3</b>	<b>Preface</b>
<b>4</b>	<b>Table of photographs</b>
<b>5</b>	<b>Women in European Cinema</b> <i>An itinerary, landmarks and a few detours to celebrate with dignity the centenary of cinema</i>
<b>5</b>	<b>- The silent film era and the arrival of talkies</b>
<b>6</b>	<b>Perspective:</b> Germaine Dulac, <i>director, France</i>
<b>10</b>	<b>- The irresistible Hollywood appeal</b>
<b>10</b>	<b>- World War II</b>
<b>12</b>	<b>- The difficult years</b>
<b>13</b>	<b>Interview:</b> Danièle Delorme, <i>director, France</i>
<b>16</b>	<b>- A new Hollywood transition</b>
<b>17</b>	<b>- And God created Woman...</b>
<b>17</b>	<b>- The 60s, or the return of women directors with personality</b>
<b>18</b>	<b>Perspective:</b> Muriel Box, <i>director, Great Britain</i>
<b>21</b>	<b>- May '68 and the emergence of feminist cinema</b>
<b>21</b>	<b>Interview:</b> Anita Perez, <i>chief editor, France</i>
<b>26</b>	<b>Interview:</b> Jackie Buet, <i>director of the International Festival of Women's Films in Créteil and Val-de-Marne, France</i>
<b>31</b>	<b>- Emigration cinema</b>
<b>31</b>	<b>Interview:</b> Maria De Medeiros, <i>director and actrice, Portugal</i>
<b>34</b>	<b>- The eighties</b>
<b>35</b>	<b>Perspective:</b> Suzanne Osten, <i>director, Sverige</i>
<b>38</b>	<b>Perspective:</b> Jeanne Labrune, <i>director, France</i>
<b>41</b>	<b>Filmography</b> <i>the milestones marking the existence of women film directors in the history of European cinema 1895-1995</i>
<b>47</b>	<b>Bibliography</b>

ISBN 92-827-6375-7



9 789282 763759 >