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Germaine Dulac: A Cinema of Sensations is a fascinating text for cinephiles and Francophiles alike. It may render any subsequent biographical attempts at Dulac as redundant when compared to such a comprehensive study."--Shepherd Express. Review "Williams's book is exemplary in tying together the multiple personal, political, social, and artistic strains running through Dulac's oeuvre ...

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Best known for directing the Impressionist classic The Smiling Madame Beudet and the first Surrealist film The Seashell and the Clergyman, Germaine Dulac—feminist and pioneer of 1920s French avant-garde cinema—made close to thirty fiction films as well as numerous documentaries and newsreels.

Germaine Dulac: A Cinema of Sensations - University Press ...

Germaine Dulac (1882-1942) played a founding role in the evolution of the cinema both as art and social practice. History has overlooked her importance as a pioneer of the 1920s French avant-garde, and as an innovator of a modern cinema.

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Best known for directing the Impressionist classic The Smiling Madame Beudet and the first Surrealist film The Seashell and the Clergyman, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels.

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Best known for directing the Impressionist classic *The Smiling Madame Beudet* and the first Surrealist film *The Seashell and the Clergyman*, Germaine Dulac, feminist and pioneer of 1920s French avant-garde cinema, made close to thirty fiction films as well as numerous documentaries and newsreels.

Project MUSE - Germaine Dulac

Dulac was one of the first feminist film directors, a theorist, journalist, editor and photographer whose innovative techniques and sharp ideas established her as a crucial figure of the Avant Garde cinema of the 1920s. Dulac knew her worth.

How Queer Filmmaker Germaine Dulac Kickstarted Surrealist ...

Germaine Dulac (French: ; born Charlotte Elisabeth Germaine Saisset-Schneider; 17 November 1882 - 20 July 1942) was a French filmmaker, film theorist, journalist and critic. She was born in Amiens and moved to Paris in early childhood. A few years after her marriage she embarked on a journalistic career in a feminist magazine, and later became interested in film.

Germaine Dulac - Wikipedia

edited, translated and with an introduction by Tami Williams (University of Wisconsin) A pioneering feminist and experimental filmmaker in 1920s and 30s France—before French women got the vote—and an influential critic and theorist, Germaine Dulac played a founding role in cinema's evolution as both art and social practice.

Pure Cinema: Selected Writings of Germaine Dulac | caboose

"Germaine Dulac was involved in the avant garde in Paris in the 1920s. Both *The Smiling Madame Beudet* (1922) and *The Seashell and the Clergyman* are important early examples of radical experimental...

Germaine Dulac vs. Luis Buñuel & Salvador Dali - The ...

Germaine Dulac (undated) (rights reserved, collection Cinémathèque française) Germaine Dulac was a key precursor to the surrealist films of Luis Buñuel and a crucial champion of Jean Vigo, yet...

A Surrealist Filmmaker's Legacy of Feminism and Cinematic ...

Germaine Dulac: A Cinema of Sensations June 9 · Thrilled to share that "What is Cinema?" by Germaine Dulac and Marie-Anne Colson-Malleville, co-edited by Clément Lafite and Tami Williams for Light Cone Éditions has been awarded the 2020 Centre Nationale du Cinéma book award!

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Dulac was also instrumental in the development of cinema clubs throughout France in the mid-20s. Sound put an end to her experimentations and her career as a director. From 1930 until her death she was in charge of newsreel production at Pathé, then at Gaumont. - IMDb Mini Biography By: Daniel Yates <kamerad76@hotmail.com>

Germaine Dulac - Biography - IMDb

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Germaine Dulac describes her approach to cinema as a progressive discovery of her personal interests through an amateurish apprenticeship in various artistic disciplines (9).

The Importance of Being a Film Author: Germaine Dulac and ...

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