



Cinema and Sensation: French Film and the Art of Transgression

Martine Beugnet

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This book looks at a much-debated phenomenon in contemporary cinema: the re-emergence of filmmaking practices (and, by extension, of theoretical approaches) that give precedence to cinema as the medium of the senses. France offers an intriguing case in point here. A specific sense of momentum comes from the release, in close succession, of a series of films that exemplify a characteristic awareness of cinema's sensory impact and transgressive nature: *Adieu*; *A ma soeur*; *Baise-moi*; *Beau Travail*; *La Blessure*; *La Captive*; *Dans ma peau*; *Demonlover*; *L'Humanité*; *Flandres*; *L'Intrus*; *Les Invisibles*; *Lady Chatterley*; *Leçons de ténèbres*; *Romance*; *Sombre*; *Tiresia*; *Trouble Every Day*; *Twentynine Palms*; *Vendredi soir*; *La Vie nouvelle*; *Wild Side*; *Zidane, un portrait du XXIème siècle*. These films, amongst others, typify a willingness to explore cinema's unique capacity to move us both viscerally and intellectually. Martine Beugnet focuses on the crucial and fertile overlaps that occur between experimental and mainstream



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