Series editors' foreword

The aim of this series is to provide original, theoretically informed, properly analytical studies of the work of French film directors ranging from the already canonical to the lesser known and critically marginalised, and to do so in a style that is accessible for a wide readership ranging from students and film enthusiasts to specialist scholars. The first volumes were published in 1998. More than two decades later, only one of the three words of the series title remains uncontroversial: 'film', though even here the material form that this signifies has altered during the life of the series. 'French' raises complex questions about the meanings and boundaries of national identity, and about the relationship between national, transnational and 'world' cinema (*cinéma-monde*). 'Directors' evokes debates about auteurism, and the danger of reducing a thoroughly collective, team-based medium to the product of solitary inspiration. Throughout its many volumes, the series explores and challenges each of these underpinning concepts, reflecting on the nature of the medium itself, interrogating the meanings of 'French', seeing in the director one highly significant element in the multifaceted process of film production and reception.

The series' essential aim, and its achievement so far, is to host studies of many of the most exciting and significant bodies of film produced in France since the origins of cinema. We intend these volumes to contribute to the promotion of the formal and informal study of French films, and to the pleasure of those who watch them.

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