Select bibliography

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Books, book chapters and journal articles on Blier's films

- Austin, Guy 'History and Spectacle in Blier's *Merci la vie*', *French Cultural Studies* 5, 1994, 73–84. A perceptive analysis of *Merci la vie* in relation to questions of spectatorship, testimony and the representation of history. Austin's discussion of the tension between voyeuristic pleasure and disturbing historical spectacle is particularly revealing.
- Austin, Guy *Contemporary French Cinema*, Manchester, Manchester University Press, 1996. Blier's work is discussed as part of an overview of French cinema in the 1980s and 1990s. *Les Valseuses*, *Tenue de soirée* and *Merci la vie* are read in terms of the challenge they present to established cinematic genres, in particular in their treatment of the representation of sexuality.
- Forbes, Jill 'In Search of the Popular Cinema: New French Comedy' in *The Cinema in France: After the New Wave*, London, Macmillan, 1992, 171–88. Forbes's chapter was the first sustained study of Blier's work in English. Her analysis of the comic mechanisms at work in Blier's films up to *Trop belle pour toi* (1989), and her very full discussion of Blier's exploration of masculinity and questions of sexual identity have paved the way for other scholars, myself included, to assess Blier's contribution to modern French film-making. Her book provides essential information about the post-1968 context in which Blier's films emerged, and the chapter highlights the significance of the *café-théâtre* to both his work and working methods.
- Forbes, Jill 'Sex, Politics and Popular Culture: Bertrand Blier's *Les Valseuses* (1973)' in Susan Hayward and Ginerte Vincendeau, *French Film: Texts and Contexts*, 2nd edn, London and New York, Routledge, 2000, 213–26. This recent essay re-evaluates *Les Valseuses* almost thirty years after its release, and points to its importance both as a social document and as a

- groundbreaking example of post-new wave cinema. The discussion of Godardian intertextuality in this film is especially illuminating.
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- Harris, Sue 'Hitler, connais pas! Bertrand Blier's Apprenticeship in the Techniques of Spectacle', *French Cultural Studies* (special edition on 100 years of French cinema, edited by Keith Reader) 7 (1996), 295–307. This essay provides a detailed analysis of Blier's first film, and invites a reading of it as a formative work in his *œuvre*. Although apparently very different in methodology and content from the commercially successful fiction films of Blier's mature career, the film is presented as one which, in fact, laid the ground for the innovations in style and form that we have come to associate with Blier.
- Harris, Sue 'Les comiquesfont de la résistance: Dramatic Trends in Popular Film Comedy', *Australian Journal of French Studies* (special edition on popular culture in post-war France), March 1998, 86–99. This essay examines the impact of the *café-théâtre* on modern film comedy, using the work of Blier and the Splendid theatre group as examples.
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- Haustrate, Gaston *Bertrand Blier*, Paris, Edilig, 1988. This well-sustained study of Blier's early work from *Hitler, connais pas!* (1963) to *Tenue de Soirée* (1986) combines interviews with Blier with thematic and stylistic analysis of individual films. At the time of publication, this remains the only book in French on the director's work.
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baccalauréat. The main body of the film is explained by the author as a projection of nightmarish and often subversive fantasies, conflating history (the subject being revised) and sexual experiences (whether real or imagined).

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