Select bibliography

Diane Kurys

- Colville, G., 'Mais qu'est-ce qu'elles voient? Regards de Françaises à la caméra', *The French Review*, 67: 1, 73–81. A survey of how French women's filmmaking has constructed the male as the object of a heterosexual female gaze, including references to Kurys' films.
- Foster, G. A., *Women Film Directors: An Introductory Bio-Critical Dictionary*, Westport, Connecticut and London, Greenwood Press, 1995, 211–13. A succinct summary of Kurys' film career up to *Après l'amour*.
- Manceaux, M., 'Diane Kurys: mon aventure-cinéma', *Marie Claire*, June 1983. A key interview in which Kurys discusses her attitudes towards women.
- Mayne, J., 'Mistresses of Discrepancy' in *The Woman at the Keyhole: Feminism and Women's Cinema*, Indiana and Bloomington, Indiana University Press, 1990, 124–54. A discussion of self-representation and desire between women as factors in the authorial signatures of certain key European women directors, with brief reference to Kurys.
- Quart, B.K., *Women Directors: The Emergence of a New Cinema*, Westport, Connecticut and London, Praeger, 1988, 145–53. A detailed, sensitive and nuanced analysis of Kurys' films up to *A Man in Love*, within a chapter on other key Western European women directors.
- Portuges, C., 'Seeing subjects: women directors and cinematic autobiography' in Brodzki, B. and Schenck, C. (eds), *Life/Lines: Theorizing Women's Autobiography*, Ithaca and London, Cornell University Press, 1988, 338–50. A rare essay on women, gender and cinematic autobiography, focusing on European women filmmakers, including Kurys.

- Tarr, C., 'Changing representations of women in the cinema of Diane Kurys', *Women in French Studies* 5, 1988. A critique of Kurys' construction of femininity in *Après l'amour* and *A la folie* compared with that of *Diabolo menthe* and *Coup de foudre*.
- Tarr, C., 'Heritage, nostalgia and the woman's film: the case of Diane Kurys' in Sue Harris and Elizabeth Ezra (eds), *Visual Culture and French National Identity*, forthcoming. An analysis of how Kurys' four films set in the past challenge the expectations of heritage cinema by introducing a female perspective on postwar French society.
- Vincendeau, G., 'Like eating a lot of madeleines', *Monthly Film Bulletin*, 58, 686: 69–70. A revealing interview with Kurys in which she sets out her ideas on women's cinema.

Coup de foudre

- Holmlund, C., 'When is a lesbian not a lesbian?: the lesbian continuum and the mainstream femme film', *Camera Obscura* 25/ 26, 1991, 144–79. An examination of the aesthetic strategies employed in four films which allow for both heterosexual and lesbian responses/identifications.
- Kael, P., 'The current cinema, *Entre nous*', *New York Times*, March 1984, 130, 133–4. A corrective critical view of *Coup de foudre*, highlighting the film's contradictory messages.
- Pally, M., 'Extract from *World of our Mothers*', *Film Comment* 20, 1984, 11–17. A juxtaposition of interviews with three women filmmakers with Jewish parents, including Kurys on the background to *Entre Nous/Coup de foudre*.
- Powrie, P., '*Coup de foudre*: nostalgia and lesbianism' in *French Cinema in the 1980s*, Oxford, Oxford University Press, 1988, 62–74. A close textual analysis of the film which emphasises its representation of a crisis in masculinity.
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- Straayer, C., '*Voyage en douce*, *Entre nous*: the hypothetical lesbian heroine', *Jump Cut* 35, 1990, 50–7. A psychoanalytical approach to two French films which examines how films allow for multiple overlapping readings, and so provide pleasures for lesbian spectators.

Women filmmakers in France

- Audé, F., *Ciné-modèles cinéma d'elles*, Lausanne, L'Age d'homme, 1981. An important critical history of women's filmmaking in France to 1980.
- Austin, G., 'Women film-makers in France' in *Contemporary French Cinema: An Introduction*, Manchester and New York, Manchester University Press, 1996, 81–98. A good summary of the work of selected contemporary filmmakers, including Kuryls.
- Breton, E., *Femmes d'images*, Paris, Editions Messidor, 1984. A well-illustrated but highly selective approach to women's filmmaking up to 1983.
- Flitterman-Lewis, S., *To Desire Differently: Feminism and the French Cinema*, Urbana and Chicago, University of Illinois Press, 1990. A major *auteur* study of Germaine Dulac, Marie Epstein and Agnès Varda, preceded by a discussion of 'the theoretical issues surrounding the representation of women and the cinematic apparatus'.
- Forbes, J., 'Women film makers in France' in *The Cinema in France: After the New Wave*, Basingstoke and London, Macmillan, 1992, 76–102. Grounds women's filmmaking within feminist theory and the women's movement in France, but focuses primarily on Marguerite Duras and Agnès Varda.
- Hayward, S., *French National Cinema*, London and New York, Routledge, 1993. An essential background reader on French cinema, with reference to contemporary women filmmakers within the section on 'The age of the postmodern 1958–91'.
- Lejeune, P., *Le Cinéma des femmes*, Paris, Editions Atlas Lherminier, 1985. A useful reference work, giving details of 105 French women filmmakers up to 1985 (including Kuryls).
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- Siclier, J., 'Filmer au féminin' and 'Du côté des femmes' in *Le Cinéma français*, 2. *De Baisers volés aux Nuits fauves*, Paris, Editions Ramsay, 1993, 45–58 and 189–205. Siclier is one of the rare French cinema historians to give serious consideration to women's filmmaking practices. He devotes a chapter each to women's filmmaking in the 1970s and the 1980s.

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