Select bibliography

For interviews with the director, newspaper articles and film reviews, see the references section at the end of each chapter.

Works by Leconte

Je suis un imposteur, Paris, Flammarion, 2000. An autobiographical account which treats the director's life and works via a series of anecdotal reflections on his apprenticeship and cinematic career, the making of his films, and his collaborations with directors, actors, writers and technical teams.

Full-length works about Leconte

Chantier, Pascal and Lemeunier, Jean-Charles, *Patrice, Leconte et les autres*, Paris, Séguier, 2001. Taking as its pivot the heterogeneity of Leconte's *œuvre*, the book is presented in the form of a collection of fragments of text and image. It includes interviews with Leconte, his principal stars (including Lhermitte, Jugnot, Paradis and Auteuil), and his technical teams. Focusing on continuity as well as disparity, the authors identify some of the recurrent themes that haunt Leconte's cinema (masculinity, the couple, sexuality, failure, travel) and offer brief commentary on the formal and technical qualities that unite this body of films.

Academic articles and book chapters

- Downing, Lisa, 'Between Men and Women; Beyond Heterosexuality: Limits and Possibilities of the Erotic in Lynne Stopkewich's *Kissed* and Patrice Leconte's *La Fille sur le pont*', *Romance Studies* 20:1, June 2002, 29–40. The article pursues a Butlerian reading (which contends that gender and sexuality function as modes of performative imitation for which there is no original) in order to explore the unusual portrayal of sexual desire in two films of the 1990s. It reads Leconte's film against the established critical grain as a self-aware text that problematizes discourses surrounding male–female desire, gesturing towards a queering of heterosexuality.
- Downing, Lisa, review of Pascal Chantier and Jean-Charles Lemeunier, *Patrice, Leconte et les autres, Modern and Contemporary France* 11:2, May 2003, 217–18.
- Duffy, Jean H., 'Message Versus Mystery and Film Noir Borrowings in Patrice Leconte's *Monsieur Hire*', *French Cultural Studies* 13: 2: 38, 2002, 209–24. A thorough and insightful account of the extent to which *Monsieur Hire* both draws on and deviates from the conventions of the *film noir* genre. The article also undertakes meticulous close readings of some of the differences between Duvivier's *Panique* and Leconte's adaptation of the same novel: Simenon's *Les Fiançailles de Monsieur Hire*.
- Murray, Abigail, 'Voyeurism in *Monsieur Hire*', *Modern and Contemporary France*, 3, July 1993, 287–95. The theme of voyeurism in *Monsieur Hire* is analysed in order to demonstrate that the mechanisms of gendered power-play at work in this filmic narrative are more complex and problematic than Laura Mulvey's canonical theoretical text on visual pleasure and narrative cinema would suggest.
- Rosello, Mireille, 'Dissident Voices Before the Revolution: *Ridicule* (Leconte, 1996)' in Phil Powrie (ed.), *French Cinema in the 1990s: Continuity and Difference*, Oxford, Oxford University Press, 1999, 81–91. Rosello primarily examines *Ridicule* as a heritage film, evaluating the importance of the question of historical accuracy and exploring the extent to which Leconte uses a version of the past to reflect upon social questions of import in the present. Some theoretical reflection, using the thought of Michel Foucault and Judith Butler, is also brought to bear on the function of language in this film.
- Sutton, Paul, 'Afterwardsness in Film: Patrice Leconte's *Le Mari de la coiffeuse*', *French Studies*, 53: 3, July 1999, 307–17. A subtle psychoanalytic reading of the structure of this filmic narrative, which maps Freud's theories of melancholia and *Nachträglichkeit* (deferral or 'afterwardsness') on to

cinematic devices such as the flashback. The article contains a good deal of technical language and may be challenging for readers unfamiliar with psychoanalytic thought.

Vanderschelden, Isabelle, 'Subtitling Wit: The Case of *Ridicule*', *Studies in French Cinema*, 2: 2, 2002, 109–22. The Anglo-American and French receptions of *Ridicule* are compared and contrasted. It is proposed that *Ridicule* serves the function for non-French viewers of exemplifying a specifically French type of intellectualism. Given the importance attributed to the subtle use of language in the film, some of the problems inherent in the subtitling of *Ridicule* for an English market are put under scrutiny.