Acknowledgements

I would like to thank the anonymous readers for Manchester University Press whose comments have been valuable for the revision of the book, Matthew Frost and Alun Richards at Manchester University Press for supporting the project, the editors of *Peephole Journal*, Gigi and Oscar Valentino for their moral support, and David Jack for his patience, dedication and wisdom.

Portions of Chapter 2 on Gainsbourg as Parisienne were published in *La Parisienne in cinema: between art and life* (Manchester University Press 2017). Portions of Chapter 4 on *Samba* and *The Tree* were published in *Colloquy* 37 (2019) and in *Peephole Journal* No. 10 (2018) respectively. A portion of Chapter 5 on 'Les Oxalis' was published in *Peephole Journal* No. 11 (2018). These have been revised for inclusion here. A revised and abbreviated version of the section on Gainsbourg at Cannes in Chapter 5 is reproduced courtesy of the editors at *Celebrity Studies* (Chaplin, Felicity. "Stars and the Off-screen Spectacle of Film Festivals: Charlotte Gainsbourg at Cannes". *Celebrity Studies*, vol. 10, no. 4, 2019: 533–42).

Note

Translations of quotes and other French material are my own, unless otherwise indicated.

Soyez réglé dans votre vie et ordinaire comme un bourgeois,
afin d'être violent et original dans vos œuvres.

Be regular and orderly in your life like a bourgeois, so that
you may be violent and original in your work.

– Gustave Flaubert

You got the surface and substance confused; don't believe
what you read in those interviews.

– Charlotte Gainsbourg, 'Jamais'