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Titolo	The Cinema of Mia Hansen-Løve : Candour and Vulnerability // Kate Ince
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ISBN	1-4744-4766-X
Descrizione fisica	1 online resource (176 p.) : 14 colour illustrations
Collana	Visionaries: Thinking Through Female Filmmakers : VISI
Disciplina	791.4302/33092 791.430233092
Soggetti	Coming-of-age films - History and criticism Families in motion pictures Love in motion pictures Motion picture producers and directors - France Vulnerability (Personality trait) in motion pictures PERFORMING ARTS / Film & Video / Direction & Production
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Nota di contenuto	Frontmatter -- Contents -- Figures -- Acknowledgements -- Introduction: Mia Hansen-Løve, transnational auteur -- 1 Fracture familiale -- 2 Vulnerable people -- 3 Adversity and resilience: the post-secular ethic of vocation -- 4 Candid camera, or an aesthetic of transcendence -- 5 Lost in music -- 6 The rivers of time -- Conclusion: contemporaneity and the ethic of transcendence -- Bibliography -- Filmography -- Index
Sommario/riassunto	The first study of the films of Mia Hansen-Løve Sets out Hansen-Løve's place in contemporary French and international cinema as an acclaimed young auteur with a distinctive vision of growing up, the importance of work, and family and romantic love Argues that Hansen-Løve's sensitivity to her protagonists' vulnerability and resilience makes her a filmer of the ethical, particularly in tune with 'the ethical turn' that has marked Western cultures and thought since the 1990s Brings out the philosophical character of Hansen-Løve's approach to time, narrative and human subjectivity Since 2007 Mia Hansen-Løve has directed a

series of meditative film dramas about families, love, vulnerability and growing up, all of them exceptionally attentive to film's ability to convey the passing of time, separation and loss. As the first book-length study of the films of Mia Hansen-Løve, this volume introduces her cinema to both an academic and a general readership. Exploring her move from acting, via criticism, to directing, the book first investigates the complexity of her situation as a female auteur based in France. With detailed readings of her films up to *Maya* (2018), it then examines the precariousness of their families, their emphasis on vulnerability, failure, adversity and resilience, the particular candour of Hansen-Løve's filming style, and the vital parts played by music and time in her cinema. It concludes that her cinema may best be regarded as a thoroughly contemporary one, distinguished by a tendency to transcendence that is both ethical and aesthetic.

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