

## SHORT FILMS

1983	How can I love
1984	Le Livre de Marie (Marie's Book)
1987	Faire la fête (Living It Up)

## FEATURE FILMS

1988	Mon cher sujet (My Favourite Story)
1993	Lou n'a pas dit non (Lou Didn't Say No)
1996	Nous sommes tous encore ici (We're All Still Here)
2000	Après la réconciliation (Reaching an Understanding)

## COLLABORATION WITH JEAN-LUC GODARD

1973	Ici et Ailleurs (Here and Elsewhere)
1975	Numéro deux (Number Two)
1975	Comment ça va (How's It Going)
1976	Six fois deux (Six Times Two)
1978	France tour détour deux enfants (France – Tour – Detour – Two Children)
1979	Sauve qui peut (la vie) (Run For Your Life)
1980	Passion
1982	Prénom Carmen (First Name: Carmen)
1985	Soft and Hard
1989	Le Rapport Darty (The Darty Report)
1990	Nouvelle vague (New Wave)
1991	Contre l'oubli (Against Oblivion)
1995	2 x 50 ans de cinéma français (Twice 50 Years of French Cinema)
1998	The Old Place

Born 1945 in Lausanne. Collaboration with Jean-Luc Godard in various capacities: as a photographer, script-

writer, editor, artistic director and co-director, 1972 to 1994.

# ANNE-MARIE MIÉVILLE



## Cinema between narration and abstraction

There can be no doubt that contemporary cinema is still in search of a new relation between narration and abstraction. Its characters are no longer simple vehicles of a narrative or a message (the author's). Since Antonioni and Bergman they have become endowed with an autonomous figural status. The actors' bodies have got into the habit of eluding meaning: the strangeness is pervasive, sometimes between the subjects of a film, with their social acuteness or violence of feeling, and the

coldness, or what seems to be the coldness, of the actors' bodies. It is in this sense that we must speak of a conflict between narration and abstraction, as in earlier days one spoke of a conflict between colour and line.

[...] Anne-Marie Miéville does not submit to naturalism, something that the cinema so readily implicates filmmakers in. Her uniqueness lies precisely in the search for further original patterns for a narrative that do not exclude, and in fact compel, the adoption of fluid standpoints. Thus the actors' bodies are swept along by the slowing down or acceleration of the action in the frames, assaulted by the abruptness of the film editing, anamorphosed by various visual effects, all without the knowledge of the actors themselves.

Today Anne-Marie Miéville reactivates this preoccupation, which may seem very formalistic. Even though her films do not go so far as to manipulate the visual images, still her style of editing is rather unusual: rising momenta are suddenly broken off or, conversely, hysterical sequences are prolonged; confrontations are brutal, but the tone of voice is atonal. In this sense, Anne-Marie Miéville's filmmaking is a type of writing, and, in this sense, is "necessary". This is because, in the end, it is the only path worth taking to bear witness "to the world as it is", without clichés or sociological complacency.

Three short films and four feature films have sufficed for Anne-Marie Miéville to impose an original style of direction on actors and musical editing. Her work is also research. In a place dedicated to contemporary art, it is obvious that her films should be on the programme.

Danièle Hibon, in Anne-Marie Miéville, éditions du Jeu de Paume, 1998

It's true that music has always invited itself, or it does me the honour of coming, just like that, just as the work is being constructed, but I've never used it like a spice that you add afterwards [...] it has even given birth to some sequences.

Anne-Marie Miéville

Script: Anne-Marie Miéville  
Camera: Jean-Paul Rosa da Costa  
Editing: Anne-Marie Miéville  
Sound: Pierre-Alain Besse

Music: various  
Original version: French (Engl. subtitles)  
Art Direction: Yvan Niclass  
Cast: Marie Bunel, Manuel Blanc,

Geneviève Pasquier, Métilde Weyergans,  
Caroline Micla  
Production: Vega Film AG, Zurich; Sara  
Films, Paris; Peripheria, Paris

Anne-Marie Miéville

## LOU N'A PAS DIT NON



1993 | 35mm | colour | 80'

**"There is nothing didactic about Anne-Marie Miéville. No nature lessons, no little arrangements with life, but a sequence of direct looks. Here the art remains invisible and distances itself from definition, where conformism always begins. The characters move us, but they are without pathos, singular and universal, contemporary as well as distant from any blackmail by real life. Anne-Marie Miéville succeeds in showing their grandeur along with their misery, their clarity as well as their mystery [...] Beyond the wounds, the war of the sexes and time, the only thing that remains is the radiant beauty of things."**

Jean-Claude Guigue, in Anne-Marie Miéville,  
éditions du Jeu de Paume, 1998

**T**he idea of the film and its title was born of a passage of the correspondence between Lou Andréas-Salomé and Rainer Maria Rilke. Nevertheless the film describes certain instants and aspects in the life of a couple of today in metamorphosis. Here everyday life as shared between a man and a woman is admittedly difficult.

The woman, older than her partner, opens the way to an exchange, still possible in spite of everything, which is oriented to fraternity.

As the poet says: "Love will no longer be the commerce of a man and a woman, but of one humanity with another." Anne-Marie Miéville

Script: Anne-Marie Miéville  
Camera: Christophe Beaucarne  
Editing: Anne-Marie Miéville  
Sound: François Musy  
Music: various

Original version: French (Engl. subtitles)  
Art direction: Ivan Niclass  
Cast: Bernadette Lafont, Aurore  
Clément, Jean-Luc Godard, Roland

Vouilloz, David Amigoni, Vincent Babel,  
Daniel Geiser  
Production : Peripheria, Paris; Vega  
Film AG, Zurich

Anne-Marie Miéville

## NOUS SOMMES TOUS ENCORE ICI



| 1997 | 35mm | colour | 80'

**W**e're All Still Here doesn't look that way, but it's a film of great harshness. The film is in three sections which are solidly embedded [...] There are three characters in all. But above all there are three embedded times, three logical periods: primo, a crucial philosophical inquiry into life, justice, equality (taken from Plato's Gorgias); secundo, a prolongation of this reflection through a nude figure which comes to delineate the contours of human horror, in other words a prolongation which, one will observe, functions like a screen (the theatre – taken from 'The Nature of Totalitarianism' by Hannah Arendt); tertio, the couple as a hypothesis of happiness: the space of love but also the place of a certain labour, permanent and vital, this labour of love without which it is not possible for the couple to survive. Jean-Claude Guigue, in Anne-Marie Miéville, éditions du Jeu de

Paume, 1998

Script: Anne-Marie Miéville  
Camera: Jean-Paul Rosa da Costa  
Editing: Anne-Marie Miéville  
Sound: Pierre Camus  
Music: various

Original version: French (Engl. subtitles)  
Art direction: Yvan Niclass  
Cast: Gaëlle Le Roi, Anny Romand,  
Hélène Roussel, Yves Neff, Bernard

Woringer, Hanns Zischler, Marc Darnault,  
Michaël Gumener  
Production: Xanadu Film SA, Zurich; JLG  
Films, Paris

Anne-Marie Miéville

## MON CHER SUJET



| 1988 | 35mm | colour | 96'

Anne-Marie Miéville goes in search of dreams in reality, where men demand that women share everything while they themselves have not decided on sharing. She finds her dreams in the illuminating light of nature, apartment furnishings, city and village streets, and on the astoundingly transparent faces of her actors. Jacques Siclier

**"From birth to death every subject remains intact. Three ages, three women. Daughter, mother, grandmother. Each of them before and after, still and always. And the men too. Those they meet, those they love."** Anne-Marie Miéville

**"The only certitude of the women in 'Mon cher sujet' is that there is no certitude; you have to speak louder if you want your voice to be heard and take your place in the order of things. This consciousness of having to pay a price in order really to be a subject is terrible but natural."**

Frédéric Strauss, in Anne-Marie Miéville, éditions du Jeu de Paume, 1998

Script: Anne-Marie Miéville  
Camera: Christophe Beaucarne  
Editing: Anne-Marie Miéville  
Sound: François Musy  
Music: various

Original version: French (Engl. subtitles)  
Art direction: Dominique Roubaud  
Cast: Claude Perron, Anne-Marie Miéville, Jean-Luc Godard, Jacques Spiesser, Xavier Marchand

Production: Avventura Films, Paris;  
Peripheria, Paris; Vega Film AG, Zurich

Anne-Marie Miéville

# APRÈS LA RÉCONCILIATION



| 2000 | 35mm | colour | 74'

We are faced with a multi-layered structure into which seeps, slowly but surely, an eternal and basic question about one of the paradoxes of being an actor. Who are these “celebrated” characters who act and converse before our eyes about life, love and other sentimental pricklings? Is their life unveiled to us? Are they the phantoms of others, who are absent? Part of the charm of this film resides in this enigma and the comedy that emerges from a cinema of the couch and its consequences: a slide progressing towards partner therapy.

Les cinémas de la recherche

Two women and two men meet, converse with one another and ask questions, even about the use of words, but especially about fundamental matters concerning happiness and love. Is the harmony of love reconcilable with wisdom and intelligence, with fear and fatigue? With humour, seriousness and pleasure, these men and women, who know the price of existence, seek their road together.

Anne-Marie Miéville presents her film like a theatrical daydream with four characters. It's also a philosophical daydream “that talks about solitude and the theatre, in other words, the cinema.”

Louis Skorecki writing about ‘Femmes Femmes’ (Women, Women) by Paul Vecchiali

Anne-Marie Miéville

## HOW CAN I LOVE

| 1983 | 35mm | colour | 13'

**T**his film goes straight to the essential, without flourishes and without any self-protection... The actors are already in the frame, in the midst of the situation, and the dialogue begins unembellished. You can take it or leave it; either the cinema wins or the film loses. The cinema wins. Here are five sequences, simply and strictly juxtaposed, without the least link or cutting plan. A woman meets five men in succession and each time it's their last encounter.

Alain Bergala, in Anne-Marie Miéville, éditions du Jeu de Paume, 1998



Script: Anne-Marie Miéville  
Camera: Francis Reusser  
Editing: Anne-Marie Miéville  
Sound: François Musy  
Music: Louis Crellier  
Original version: French  
(English subtitles)

Cast: Harriet Kraatz, Jo Excoffier,  
Carlo Brandt, Dominique Stehle,  
François Germond, Antoine Basler  
Production: Sonimage, Paris

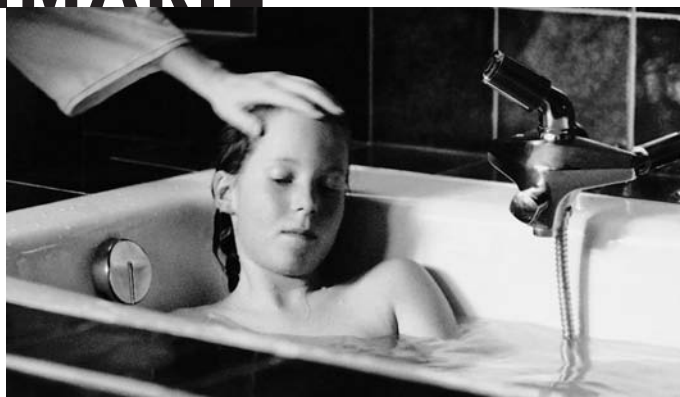
## LE LIVRE DE MARIE

| 1984 | 35mm | colour | 27'

**L**ittle Marie is enclosed in her mystery of being a little girl, in her books, her music, dancing, to avoid being marked by what she goes through... In order to film this story of Marie, set at the moment her father and mother separate, Miéville assumes the function of observing Marie without identifying with her, but simply recording how she goes through this first upheaval in her life, or rather, how this event goes through her [...] There is something of Rossellini in this project, which is modest and ambitious at the same time [...] The film attains a dry and pure emotion, and a new truth, about the end of childhood.

Alain Bergala, in Anne-Marie Miéville, éditions du

Jeu de Paume, 1998



Script: Anne-Marie Miéville  
Camera: Jean-Bernard Menoud  
Editing: Anne-Marie Miéville  
Sound: François Musy  
Music: various  
Original version: French  
(English subtitles)

Art direction: Yvan Niclass  
Cast: Aurore Clément, Bruno Cremer,  
Rebecca Hampton, Copi, Valentine  
Mercier, Cléa Rédalier  
Production: Pégase, Genève; JLG  
Films, Paris

## FAIRE LA FÊTE

| 1987 | 35mm | colour | 13'

**//** You know what I'm thinking about...

–Yes

– When are we going to have a baby?

– I don't know... We've already talked about it. I told you."

An intimate conversation in the midst of a festive crowd



Script: Anne-Marie Miéville  
Camera: Jean-Bernard Menoud  
Editing: Anne-Marie Miéville  
Sound: Claudine Nougaret  
Music: various  
Original version: French  
(English subtitles)

Cast: Anne Alvaro, Didier Flammand,  
Hélène Lapiower, Eric Wild,  
Michaël Ippedico, Nathalie Patte,  
François Trucchi  
Production: Peripheria, Paris