

Michel Foucault's work on film, although not extensive, compellingly illustrates the power of bringing his unique vision to bear on the subject and offers valuable insights into other aspects of his thought. Foucault at the Movies brings together all of Foucault's commentary on film, some of it available for the first time in English, along with important contemporary analysis and further extensions of this work. Patrice Maniglier and Dork Zabunyan situate Foucault's writings on film in the context of the rest of his work and the broader intellectual and political framework. They detail how Foucault's work directly or indirectly inspired both film critics and directors in surprising ways and discuss his ideas in relation to significant movements within film theory and practice. The book includes film reviews and discussions by Foucault as well as his interviews with the prestigious film magazine Cahiers du cinéma and other journals. Also included are his dialogues with the noted French feminist writer Hélène Cixous and film directors Werner Schroeter and René Féret. Throughout, the book reflects on the relationship of film to history, the body, power and politics, knowledge, sexuality, aesthetics, and institutions of internment. Foucault at the Movies makes all of Foucault's writings on film available to an English-speaking audience in one volume and offers detailed, up-to-date commentary, inviting us to go to the movies with Foucault.

The Franco-Algerian War (1954–62) remains a powerful international symbol of Third Worldism and the finality of Empire. Through its nuanced analysis of the war's depiction in film, *The Franco-Algerian War through a Twenty-First Century Lens* locates an international reckoning with history that both condemns and exonerates past generations. Algerian and French production partnerships—such as *Hors-la-loi* (Outside the Law, Rachid Bouchareb, 2010) and *Loubia Hamra* (Bloody Beans, Narimane Mari, 2013)—are one of the most recent examples of this shared history and its legacy. Nicole Beth Wallenbrock probes cinematic discourse to shed new light on topics including: the media revelation of torture and atomic bomb tests; immigration's role in the evolution of the war's meaning; and the complex relationship of the intertwined film cultures. The first chapter summarizes the Franco-Algerian War in 20th-century film, thus grounding subsequent queries with Algeria's moudjahid or freedom-fighter films and the French new wave's perceived disinterest in the conflict.

seeking to understand cinema's role in re-evaluating war and reconstructing international memory.

From Enlightenment to Tyranny

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