

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