

Cécile Fontaine

Yann Beauvais

L'émulsion fantastique : le cinéma selon Cécile Fontaine – Entretiens avec Yann Beauvais


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Texts by Cécile Fontaine and Yann Beauvais.

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This book, accompanied by numerous images, two unpublished texts by Cécile Fontaine as well as a preface and an afterword signed by Yann Beauvais—an emblematic figure of experimental cinema in France who has greatly contributed to making Cécile Fontaine's work known—constitutes a long and fascinating journey into the filmmaker's universe.

Cécile Fontaine (born 1957 in south of France) grew up in the French oversea territory La Réunion in the Indian Ocean, before studying art both in France (1975–1979) and in Boston (1980–1986) where she started making films in 1982 after taking an evening film class at Massachusetts College of Art then registering full time at School of Museum of Fine Arts, majoring cinema. Returned in France in 1986, she lives since then in Paris, teaching art fulltime in a primary school and making films.

"Cécile Fontaine works with what can be called margins, the excluded parts of cinema, revindicating scratching, soaking, de-collage and so filmmaking passes as a primarily plastic activity, with almost no material resources, renewing at once with the first major steps of the Dadaists in their collage—principally in the works of Schwitters and especially the collage of Hannah Höch executed with a kitchen knife and the work of recycling or how to make art without having the air to have touched it." — Yann Beauvais

Yann Beauvais (born 1953 in France), as a teacher in United States, became conscious of the need to lead a "cultural battle". Filmmaker and film critic, he organizes experimental cinema events in France and other countries. After his film and philosophy studies, he became very influenced by contemporary art (Russian formalism and minimal structuralism) and learned music, as well as by his friendship with Paul Sharits. He strives to find a balance between formalism and lyricism. He himself explains that the common denominator between all his films is that they are all constructed according to the principle : "fragility" – "disappearance" – "disintegration". In 1982 he co-founds Light Cone with Miles McKane. Amongst others he has published : *Musique film* with Deke Dusinberre (1986), *Mots : dites*,