



# Gender and space

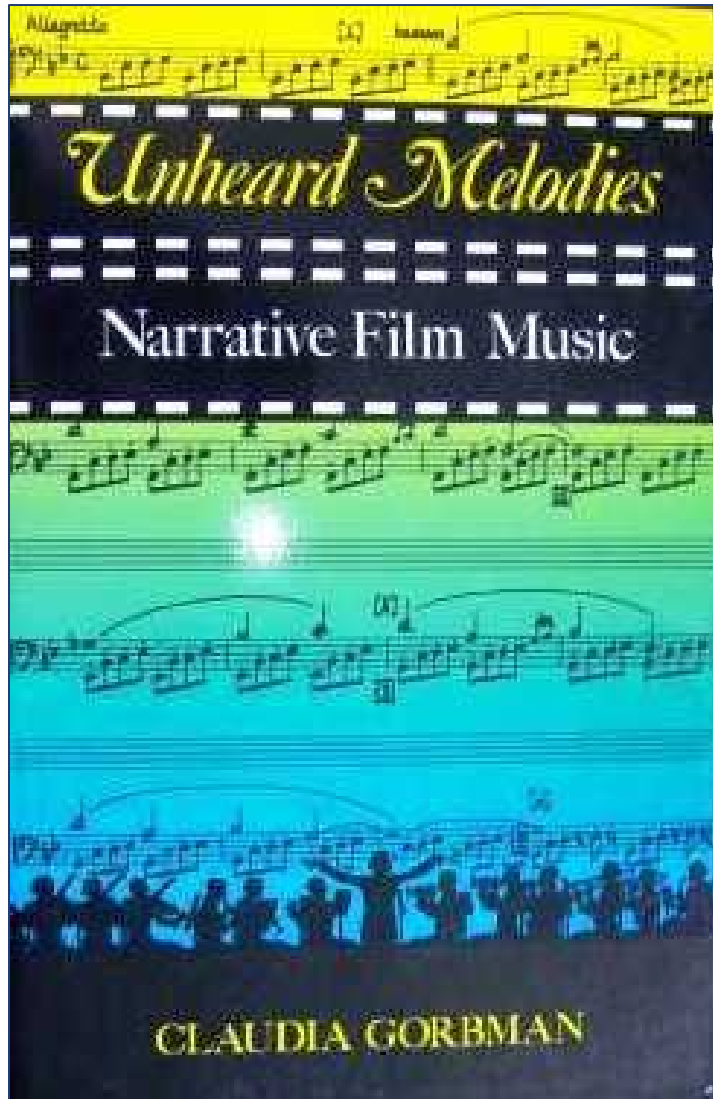
Phil Powrie

# 1

## Introduction

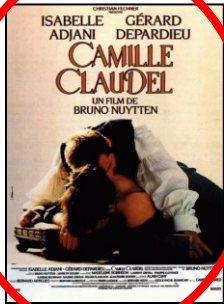


1. Introduction: heritage cinema and women
2. The leitmotif
3. Musical cues

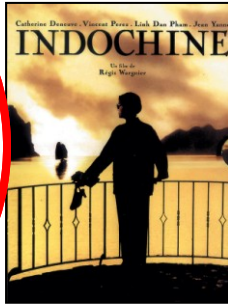


# French heritage films with strong female leads

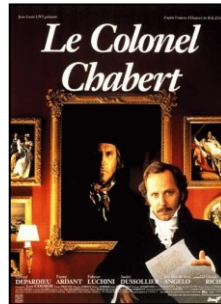
## Male directors



1988



1992



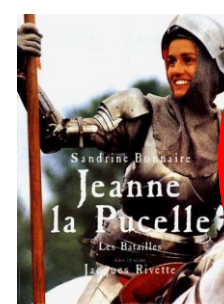
1994



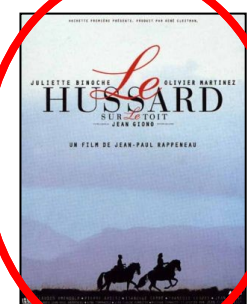
1994



1994



1994



1995



1997



2005



2007



2008



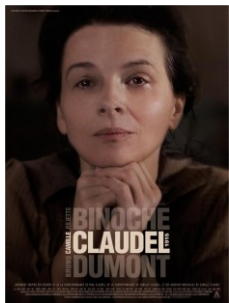
2010



2012



2012



2013



2013

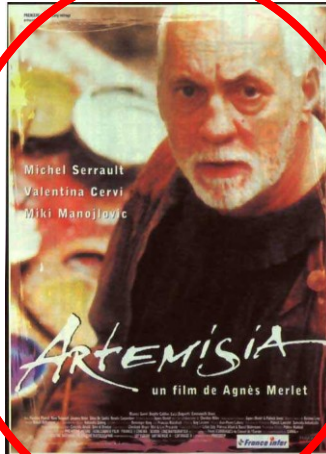


2015

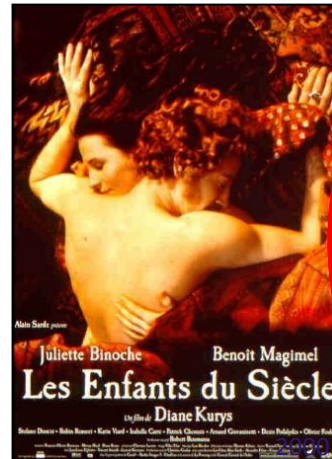


# French heritage films with strong female leads

## Female directors



1997



1999



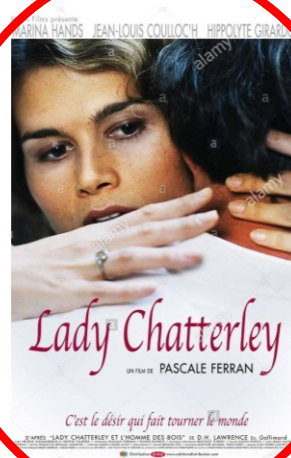
1997



1997



2009



2006



2007

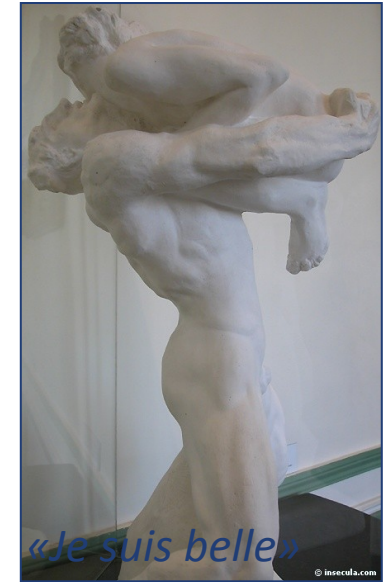


2

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## The leitmotif

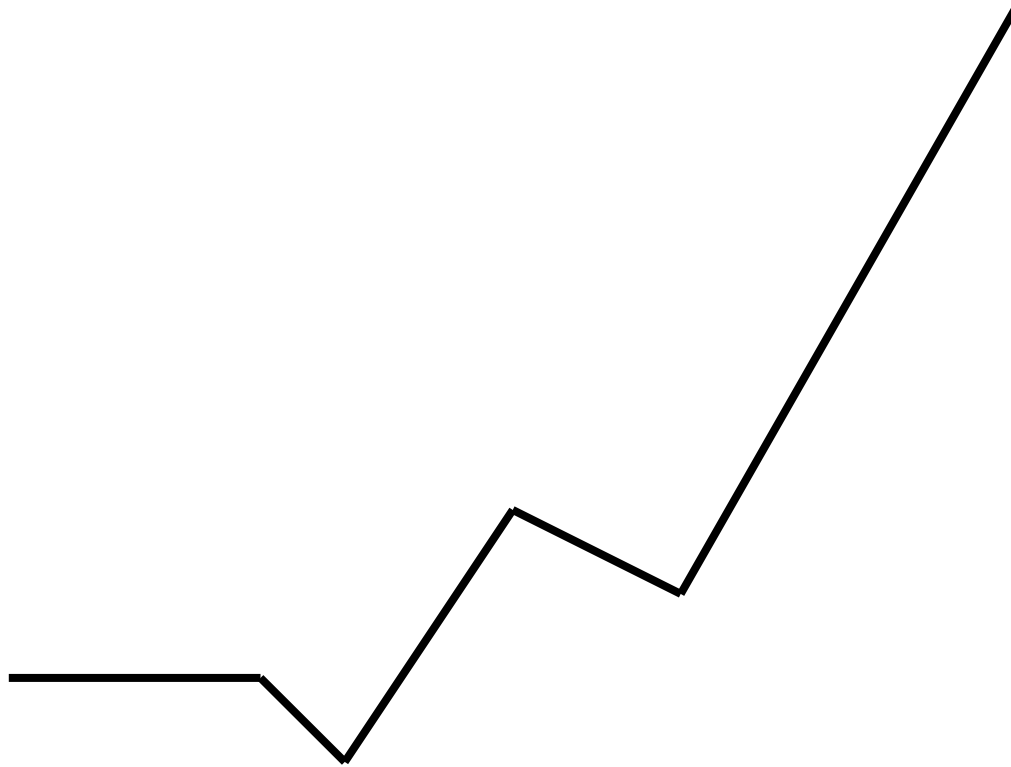
# The statues





# *Camille Claudel: the exhibition*

# The flight of *La Danaïde*



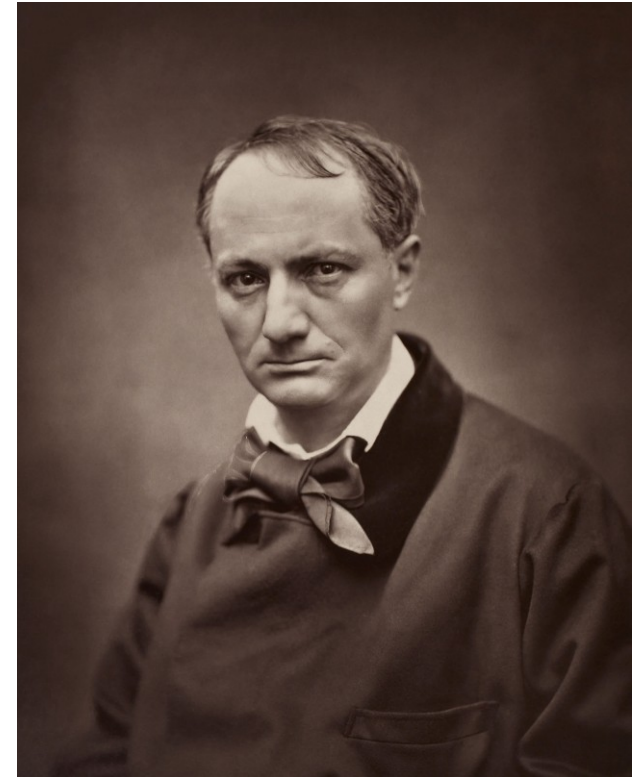
# *Camille Claudel: Camille's struggle*

## The quotation from Baudelaire

‘La beauté’, *Les fleurs du mal* (1857)

Je suis belle, ô mortels, comme un rêve de pierre,  
Et mon sein, où chacun s’est meurtri tour à tour  
Est fait pour inspirer au poète un amour  
Éternel et muet ainsi que la matière.

I am lovely, O mortals like a dream of stone,  
And my bosom, where each one gets bruised in turn,  
To inspire the love of a poet is prone  
Like Matter eternally silent and stern.



# Camille's leitmotif

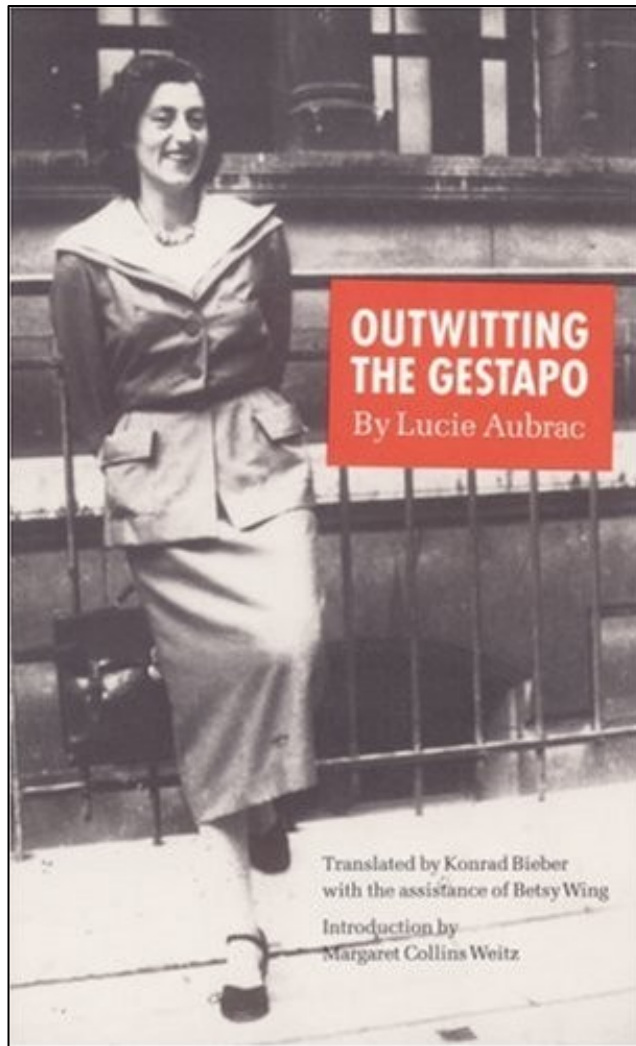


# 3

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## Musical cues





## The marriage

La femme remplace le mari dans sa fonction de chef de famille, s'il est hors d'état de manifester sa volonté en raison de son incapacité, de son absence, de son éloignement, ou de toute autre raison.

The woman replaces the man as head of the family if he cannot express his wishes due to incapacity, absence, or any other reason.





# *Lucie Aubrac: Raymond undressed*





# *Saint-Cyr: the King's arrival*



# Saint-Cyr: Racine's play *Esther*



# *Saint-Cyr*: the murder of the gardener



# *Saint-Cyr: final scene*

# Artemisia





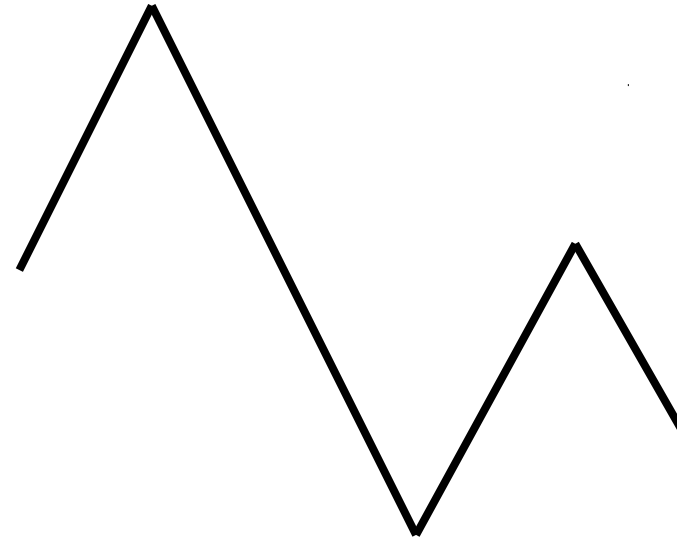
# Artemisia spies on a couple making love



# *Artemisia: the rape and after*

# *Artemisia: the prison*

# The hills of *Artemisia*



The shape of *Artemisia's*  
main theme: E, A, C, E,  
D/D, E, B, D, C.

# *Artemisia: final scene*

# Artemisia: 'it is my face'



# *Le hussard sur le toit*



# Pauline and Angelo meet for the first time



# *Le hussard sur le toit: outside music*

# *La Princesse de Montpensier*



# Guiding her lover



# Separating from her husband



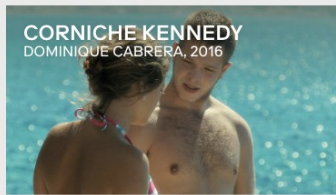
# Chabanne's voice-over



# Lady Chatterley



# Béatrice Thiriet



# The Bach Partita



# Constance and desire



# Constance and nature

# Constance and emotions



## Thiriet on the music

Thiriet, Béatrice. 2006. "Lady Thiriet & Béatrice Chatterley." Interview by Benoit Basirico and Pascal Lombardo. <http://www.cinezik.org/compositeurs/index.php?compo=thiriet-ent2>.

Les timbres peuvent s'accorder au cri des oiseaux, au silence de l'hiver, à la pluie. En même temps que la *Lady* du film s'épanouit en découvrant un amour charnel, elle va découvrir la nature, les fleurs, elle regarde un écureuil, elle s'envole avec un aigle... La musique raconte cette nouvelle force qu'elle trouve en la nature et en l'amour en étant à la fois très serrée ou plus dense.

The tones are in harmony with birdsong, the silence of winter, the rain. At the same time as the *Lady* of the film blossoms as she discovers carnal love, she will discover nature, flowers, she looks at a squirrel, she soars with an eagle...The music relates this new force that she finds in nature and in love, and is both very tight and condensed.



The End