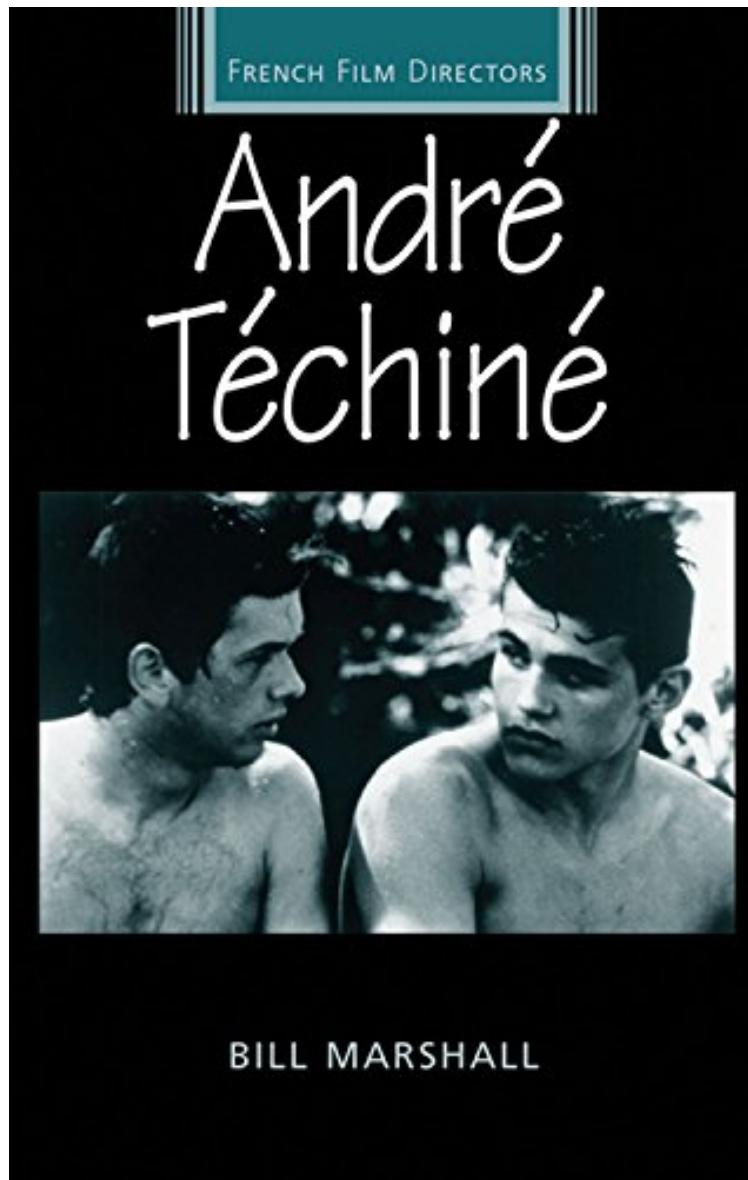


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This is the first full-length monograph in English about one of Francersquo;s most important contemporary

filmmakers, perhaps best known in the English-speaking world for his award-winning *Les Roseaux sauvages/Wild Reeds* of 1994. This study locates André Acute; Teacute;chineacute; within historical and cultural contexts that include the Algerian War, May 1968 and contemporary globalisation, and the influence of Roland Barthes, Bertolt Brecht, Ingmar Bergman, William Faulkner, and the cinematic French New Wave. The originality of Teacute;chineacute;rsquo;s sixteen feature films lies in his subtle exploration of sexuality and national identity, as he challenges expectations in his depictions of gay relations, the North African dimensions of contemporary French culture, and the centre-periphery relationship between Paris and especially his native southwest. The book also looks at the collaborative nature of Teacute;chineacute;rsquo;s filmmaking, including his work with Catherine Deneuve, who has made more films with him than with any other director, and the role of Philippe Sarderquo;s musical scores.

This is the first full-length monograph in English about one of France's most important contemporary filmmakers, perhaps best known in the English speaking world for his award winning *Les Roseaux sauvages/Wild Reeds* of 1994. This study locates André Acute; Teacute;chineacute; within historical and cultural contexts that include the Algerian war, May 1968 and contemporary globalisation, and the influence of Roland Barthes, Bertolt Brecht, Ingmar Bergman, William Faulkner and the cinematic French wave. The originality of Teacute;chineacute;rsquo;s sixteen feature films lies in his subtle exploration of sexuality and national identity, as he challenges expectations in his depictions of gay relations, the North African dimensions of contemporary French culture, and the centre-periphery relationship between Paris and his native southwest. The book will be of interest to researchers and postgraduates working on French cinema, undergraduates studying Teacute;chineacute; on their film courses, and all those with a general interest in cinema, contemporary France, and lesbian and gay issues. *About the Author* Bill Marshall is Professor of Modern French Studies at the University of Stirling