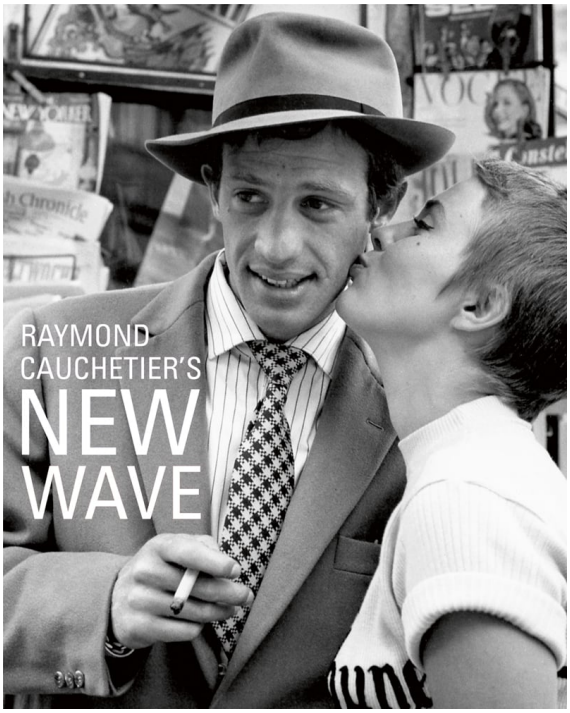
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Raymond Cauchetier's New Wave

Raymond Cauchetier

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- Featuring arguably the greatest images of the French New Wave cinema; many images have never been seen before
- First ever monograph in English devoted to the film photography of Raymond Cauchetier
- Foreword by Philippe Garner; text by Raymond Cauchetier

In the late 1950s and early 1960s French New Wave cinema exploded onto international screens with films like*Les quatre cents coups, A bout de souffle* and *Jules et Jim*. They were radical, artistic, original and most importantly set up the director as a creative genius; at the forefront were Francois Truffaut and Jean-Luc Godard. Today these films are credited with changing cinema forever. For many film goers they command strong and passionate respect and became the foundations on which a lifetime of cinema-going is built. In the photographs of Raymond Cauchetier we bear witness to the great artistic genius that was central to the process of making these films. Cauchetier's photographs are a culturally important documentary of the director at work, his methods and processes. His photographs capture some of the most memorable moments in film; Jean-Paul Belmondo and Jean Seberg on the Champs Élysées in*A bout de souffle*, Jeanne Moreau in the race scene of *Jules et Jim*, Anna Karina in a Parisian Cafe in *Une femme est une femme*.
But Cauchetier's genius lies also in the fact that his photographs are far above just a visual record of these films. They clearly show the same spirit, the same freedom and the same originality that made The New Wave so important. Cauchetier's photographs are as much a part of The New Wave as the films themselves. In the words of Richard Brody: In these images, Raymond Cauchetier, a witness to art, made art by bearing true witness. This is the first book published in English featuring the New Wave film photographs of Raymond Cauchetier.






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