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And powerful forces in French culture would move film criticism at large into new areas. Cultural critics sought to become more “scientific” and sensitive to the workings of language, signification, human desire, and power, the main points of reference being Saussure, Althusser, Lévi-Strauss, and Lacan.

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The film director or 'auteur' has been central in film theory and criticism over the past thirty years. Theories of

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Authorship documents the major stages in the debate about film authorship, and introduces recent writing on film to suggest important ways in which the debate might be reconsidered.

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French philosopher Henri Bergson 's

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Matter and Memory (1896) has been cited as anticipating the development of film theory during the birth of cinema. Bergson commented on the need for new ways of thinking about movement, and coined the terms "the movement-image" and "the time-image". However, in his 1906 essay L'illusion cinématographique (in L'évolution

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créatrice; English: The cinematic illusion)
he rejects film as an exemplification of
what he had in mind.

Film theory - Wikipedia

From the 1980s onwards the work of the
artist and psychoanalyst Bracha Ettinger
has influenced literary criticism, art
history and film theory. [22] [23] [24] A

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new reform in France in 1985 abolished the stipulation that the father had the sole power to administer the children's property.

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