|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Vito | [Middle name] | Adriaensens |
| [Enter your biography] | | | |
| University of Antwerp  School of Arts, University College Ghent | | | |

|  |
| --- |
| Your article |
| Gance, Abel (1889-1981) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Abel Gance, né Abel Perthon, was a French dramatist, actor, critic, poet, screenwriter, and director. Trying to make it as a playwright and actor from 1906 to 1910, a lack of success led Gance to the cinema. He started writing screenplays and selling them to studios; a newfound belief in the medium even prompted Gance to create a short-lived production company, directing four short films between 1911-1912. His delicate health kept him out of the war and landed him a job at Film d’Art by virtue of severe personnel shortage, where Gance wrote and directed ten films. Like his contemporaries Delluc, L’Herbier, and Epstein, Gance was a strong vocal advocate for an artistic cinema that maximized the potential of the new medium. To achieve this, they made use of rhythmic editing patterns; optical devices such as masks, dissolves, and multiple exposures; conspicuous camera movements and angles; and much more. They are therefore referred to as the first cinematic avant-garde and, even though their styles differed quite a bit, often categorized as French impressionists. Gance’s reputation hinges on three silent canonic masterpieces, *J’Acccuse!* (1919), *La Roue* (1923), and *Napoléon* (1927), in which, as Brownlow notes, ‘he made a fuller use of the medium than anyone before or since (1996; 518).’ |
| Abel Gance, né Abel Perthon, was a French dramatist, actor, critic, poet, screenwriter, and director. Trying to make it as a playwright and actor from 1906 to 1910, a lack of success led Gance to the cinema. He started writing screenplays and selling them to studios; a newfound belief in the medium even prompted Gance to create a short-lived production company, directing four short films between 1911-1912. His delicate health kept him out of the war and landed him a job at Film d’Art by virtue of severe personnel shortage, where Gance wrote and directed ten films. Like his contemporaries Delluc, L’Herbier, and Epstein, Gance was a strong vocal advocate for an artistic cinema that maximized the potential of the new medium. To achieve this, they made use of rhythmic editing patterns; optical devices such as masks, dissolves, and multiple exposures; conspicuous camera movements and angles; and much more. They are therefore referred to as the first cinematic avant-garde and, even though their styles differed quite a bit, often categorized as French impressionists. Gance’s reputation hinges on three silent canonic masterpieces, *J’Acccuse!* (1919), *La Roue* (1923), and *Napoléon* (1927), in which, as Brownlow notes, ‘he made a fuller use of the medium than anyone before or since (1996; 518).’  [File: Gance.jpg]  Figure Portrait of Abel Gance  <http://upload.wikimedia.org/wikipedia/commons/b/b8/GANCE_Abel-24x30b-.jpg> Selected Works *Mater Dolorosa* (*The Torture of Silence*;1917)  *La Dixième Symphonie* (*The Tenth Symphony*; 1918)  *J’Accuse!* (*I Accuse*; 1919)  *La Roue* (*The Wheel*; 1923)  *Napoléon vu par Abel Gance* (*Napoleon*; 1927) |
| Further reading:  (Abel, French Cinema: The First Wave, 1915-1929)  (Abel, French Film Theory and Criticism: A History-Anthology, 1907-1939)  (Brownlow)  (Hutchinson)  (Internet Movie Database)  (Jeanne and Ford)  (Lantern) |