



Robert Bresson

Adelio Ferrero, Nuccio Lodato



Robert Bresson:

Robert Bresson Tony Pipolo,2010-01-19 Perhaps the most highly regarded French filmmaker after Jean Renoir Robert Bresson created a new kind of cinema through meticulous refinement of the form's grammatical and expressive possibilities In thirteen features over a forty year career he held to an uncompromising moral vision and aesthetic rigor that remain unmatched Robert Bresson A Passion for Film is the first comprehensive study to give equal attention to the films their literary sources and psycho biographical aspects of the work Concentrating on the films cinematographic imagistic narrative and thematic structures Pipolo provides a nuanced analysis of each film including nearly 100 illustrations elucidating Bresson's unique style as it evolved from the impassioned *Les Anges du péché* to such disconsolate meditations on the world as *The Devil Probably* and *L'Argent* Special attention is also given to psychosexual aspects of the films that are usually neglected Bresson has long needed a thoroughgoing treatment by a critic worthy to the task he gets it here From it emerges a provocative portrait of an extraordinary artist whose moral engagement and devotion to the craft of filmmaking are without equal

Robert Bresson Keith Reader,2000-09-02 This book provides a comprehensive introduction to the work of Robert Bresson one of the most respected and acclaimed directors in the history of cinema Bresson's unique use of models he refuses the term actors his sparse and elliptical editing style his rejection of conventional psychological realism make his work all but unique and instantly recognizable This is the first monograph on his work to appear in English for many years and deals with his thirteen feature length films and his short treatise *Notes on Cinematography*

The Films of Robert Bresson Bert Cardullo,2009 *The Films of Robert Bresson* A Casebook spans Bresson's entire career with interviews and essays addressing the great auteur's oeuvre from every artistic angle The interviews presented here by such noted cineastes as Jean Luc Godard Paul Schrader and David Thomson elicited authorial comment from an auteur not known for his garrulousness and they are either as aesthetically inclusive or as journalistically pointed as possible For their part the essays in this volume are by such luminous figures as Andr Bazin Susan Sontag and François Truffaut Each interview is followed either by an essay on the film discussed in the interview an essay on Bresson's work by the interviewer himself or an essayistic overview of Bresson's career when the preceding interview itself is survey like In this way the book bounces the essays and interviews off one another so as to stimulate a kind of semi continuous critical conversation about the films their maker and the interviewers themselves The result is something that may be as good as criticism itself enlightened authorial comment

Robert Bresson, a Guide to References and Resources Jane Sloan,1983 *Neither God Nor Master* Brian Price,2011 Based on the author's doctoral dissertation New York University

Robert Bresson:A Passion for Film Tony Pipolo,2010-01-19 Perhaps the most highly regarded French filmmaker after Jean Renoir Robert Bresson created a new kind of cinema through meticulous refinement of the form's grammatical and expressive possibilities In thirteen features over a forty year career he held to an uncompromising moral vision and aesthetic rigor that remain unmatched Robert Bresson A

Passion for Film is the first comprehensive study to give equal attention to the films their literary sources and psycho biographical aspects of the work Concentrating on the films cinematographic imagistic narrative and thematic structures Pipolo provides a nuanced analysis of each film including nearly 100 illustrations elucidating Bresson s unique style as it evolved from the impassioned *Les Anges du peche* to such disconsolate meditations on the world as *The Devil Probably* and *L Argent* Special attention is also given to psychosexual aspects of the films that are usually neglected Bresson has long needed a thoroughgoing treatment by a critic worthy to the task he gets it here From it emerges a provocative portrait of an extraordinary artist whose moral engagement and devotion to the craft of filmmaking are without equal *Robert Bresson (Revised)* Cinematheque Ontario,1998 An examination of the French director s vision and style Notes on the Cinematograph Robert Bresson,2016-11-15 The French film director Robert Bresson was one of the great artists of the twentieth century and among the most radical original and radiant stylists of any time He worked with nonprofessional actors models as he called them and deployed a starkly limited but hypnotic array of sounds and images to produce such classic works as *A Man Escaped* *Pickpocket* *Diary of a Country Priest* and *Lancelot of the Lake* From the beginning to the end of his career Bresson dedicated himself to making movies in which nothing is superfluous and everything is always at stake *Notes on the Cinematograph* distills the essence of Bresson s theory and practice as a filmmaker and artist He discusses the fundamental differences between theater and film parses the deep grammar of silence music and noise and affirms the mysterious power of the image to unlock the human soul This book indispensable for admirers of this great director and for students of the cinema will also prove an inspiration much like Rilke s *Letters to a Young Poet* for anyone who responds to the claims of the imagination at its most searching and rigorous Robert Bresson Joseph Cunneen,2004-04-19 Although Robert Bresson is widely regarded by movie critics and students of the cinema as one of the greatest directors of the twentieth century his films are largely unknown and are rarely shown in the English speaking world Nonetheless Susan Sontag has called Bresson the master of the reflective mode in film Martin Scorsese suggested that a young filmmaker should ask Is it as tough as Bresson Is meaning as ruthlessly pared down as direct as unflinching in its gaze at aspects of life I might feel more comfortable ignoring Questions that every reader of this book and every viewer of Bresson s films will also ask Joseph Cunneen s book now in paperback introduces Bresson s movies to a broader audience assesses thirteen of his most significant films in the context of detailed plot summaries vivid descriptions of characters and settings and perceptive jargon free insights into the director s execution intention and technique Each of these films in its own way illustrates what Joseph Cunneen calls Bresson s spiritual style Though not necessarily focused on the explicitly religious they illustrate two complementary principles on the negative side the rejection of what the director called photographed theater with its artificiality and dependence on celebrity performers On the more positive side as Bresson himself expressed it the conviction that The supernatural is only the real rendered more precise real things seen close up **The Invention of Robert**

Bresson Colin Burnett, 2016-12-19 Challenging the prevailing notion among cinephiles that the auteur is an isolated genius interested primarily in individualism Colin Burnett positions Robert Bresson as one whose life's work confronts the cultural forces that helped shape it Regarded as one of film history's most elusive figures Bresson 1901-1999 carried himself as an auteur long before cultural magazines like the famed *Cahiers du cinéma* advanced the term to describe such directors as Jacques Tati Alfred Hitchcock and Jean-Luc Godard In this groundbreaking study Burnett combines biography with cultural history to uncover the roots of the auteur in the alternative cultural marketplace of midcentury France **Bresson on Bresson: Interviews, 1943-1983** Robert Bresson, 2016-11-15 Robert Bresson the director of such cinematic masterpieces as *Pickpocket* *A Man Escaped* *Mouchette* and *L'Argent* was one of the most influential directors in the history of French film as well as one of the most stubbornly individual He insisted on the use of nonprofessional actors he shunned the advances of Cinérama and Cinema Scope and the work of most of his predecessors and peers and he minced no words about the damaging influence of capitalism and the studio system on the still developing in his view art of film Bresson on Bresson collects the most significant interviews that Bresson gave carefully editing them before they were released over the course of his forty-year career to reveal both the internal consistency and the consistently exploratory character of his body of work Successive chapters are dedicated to each of his fourteen films as well as to the question of literary adaptation the nature of the soundtrack and to Bresson's one book the great aphoristic treatise *Notes on the Cinematograph* Throughout his close and careful consideration of his own films and of the art of film is punctuated by such telling mantras as *Sound invented silence in cinema* *It's the film that gives life to the characters not the characters that give life to the film* and echoing the Bible *Every idle word shall be counted* Bresson's integrity and originality earned him the admiration of younger directors from Jean-Luc Godard and Jacques Rivette to Olivier Assayas And though Bresson's movies are marked everywhere by an air of intense deliberation these interviews show that they were no less inspired by a near-religious belief in the value of intuition not only that of the creator but that of the audience which he claims to deeply respect It's always ready to feel before it understands And that's how it should be **The Films of Robert Bresson** Ian Cameron, 1969 *Robert Bresson* Robert Bresson, Michel Estève, 1962 **Fragments** Lindley Hanlon, 1986 **The Films of Robert Bresson** Amédée Ayfre, 1970

The Bressonians Codruța Morari, 2017-07-01 How should we understand film authorship in an era when the idea of the solitary and sovereign auteur has come under attack with critics proclaiming the death of the author and the end of cinema *The Bressonians* provides an answer in the form of a strikingly original study of Bresson and his influence on the work of filmmakers Jean Eustache and Maurice Pialat Extending the discourse of authorship beyond the idea of a singular visionary it explores how the imperatives of excellence function within cinema's pluralistic community Bresson's example offered both an artistic legacy and a creative burden within which filmmakers reckoned in different often arduous and altogether compelling ways **Pickpocket de Robert Bresson** Pierre Gabaston, 1990 *Au plus près des images une initiation aux principes*

essentiels de l'art scénographique selon Robert Bresson cinaste de l'abstraction et de la tension vers l'pure *Robert Bresson* Robert B. Pippin, 2026-01-19 A philosophical engagement with Bresson's many films attentive to more than their religiosity Over a forty year career Robert Bresson developed one of the most distinctive cinematic styles in the history of filmmaking Criticizing conventional movies as filmed theater Bresson proposed instead a way of writing with images which he called cinematographs Robert B Pippin argues here for a way of understanding how these stylistic innovations express a range of philosophical commitments explorations of the possible sources of meaning in late modern life and the implications of the absence of such sources **Robert Bresson** Adelio Ferrero, Nuccio Lodato, 2004 *The films of Robert Bresson* Robert Bresson, 1969

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Table of Contents Robert Bresson

1. Understanding the eBook Robert Bresson
 - The Rise of Digital Reading Robert Bresson
 - Advantages of eBooks Over Traditional Books
2. Identifying Robert Bresson
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Robert Bresson
 - User-Friendly Interface
4. Exploring eBook Recommendations from Robert Bresson
 - Personalized Recommendations
 - Robert Bresson User Reviews and Ratings
 - Robert Bresson and Bestseller Lists
5. Accessing Robert Bresson Free and Paid eBooks
 - Robert Bresson Public Domain eBooks
 - Robert Bresson eBook Subscription Services
 - Robert Bresson Budget-Friendly Options

6. Navigating Robert Bresson eBook Formats
 - ePub, PDF, MOBI, and More
 - Robert Bresson Compatibility with Devices
 - Robert Bresson Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Robert Bresson
 - Highlighting and Note-Taking Robert Bresson
 - Interactive Elements Robert Bresson
8. Staying Engaged with Robert Bresson
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Robert Bresson
9. Balancing eBooks and Physical Books Robert Bresson
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Robert Bresson
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Robert Bresson
 - Setting Reading Goals Robert Bresson
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Robert Bresson
 - Fact-Checking eBook Content of Robert Bresson
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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