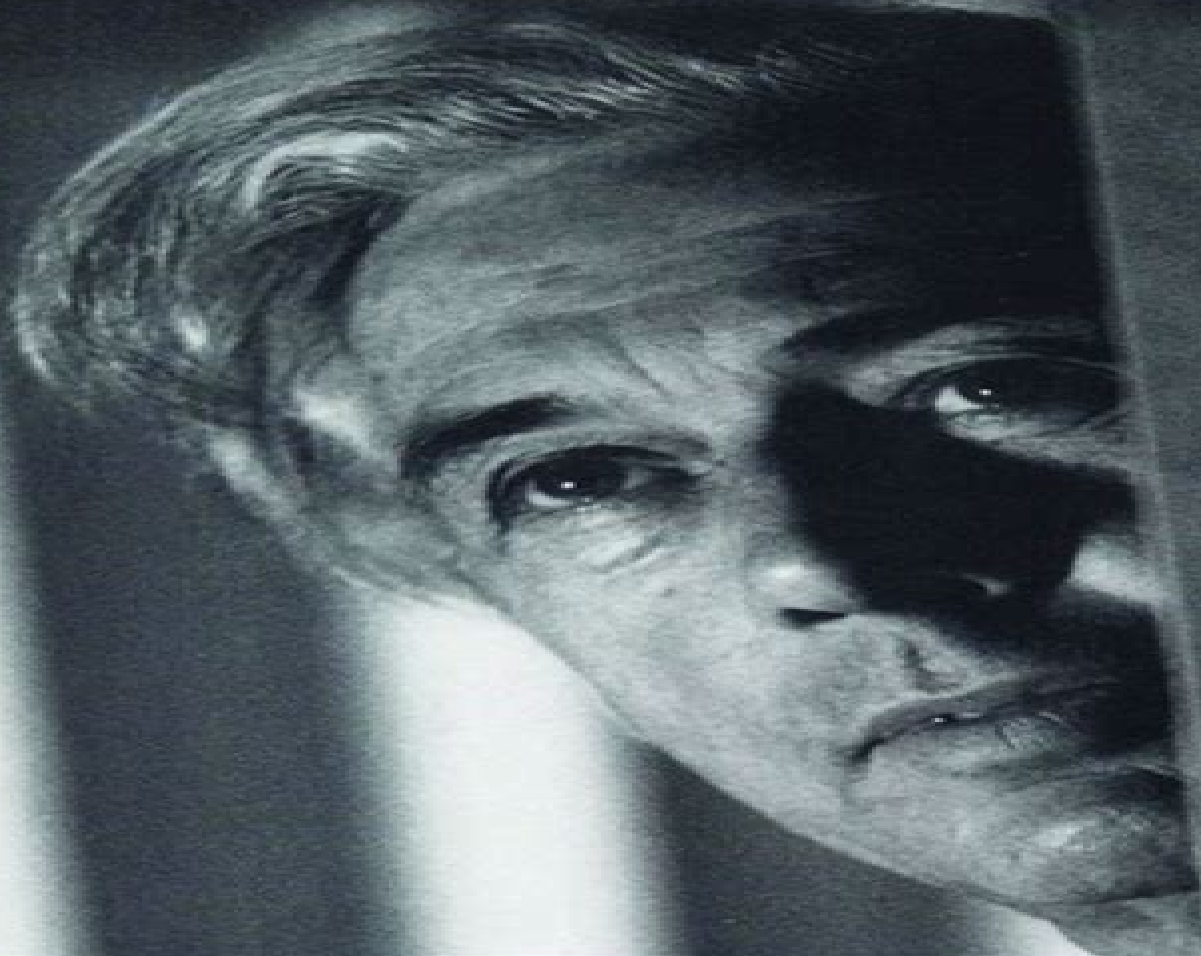


# Robert Bresson

## A Spiritual Style in Film

Joseph Cunneen



# Robert Bresson A Spiritual Style In Film

**Sean Desilets**



## **Robert Bresson A Spiritual Style In Film:**

**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

**Robert Bresson** Joseph E. Cunneen, 2003 Introducing Bresson s movies to a broad audience this volume assesses his work 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

**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

**Bresson and Others** Bert Cardullo, 2009 A number of writers have attempted to capture Robert Bresson s style as well as his substance with such terms as minimalist austere ascetic elliptical autonomous pure even gentle Most famously Paul Schrader once called Bresson s films transcendental while Susan Sontag described them as spiritual Both these critics thus extended in anglicized form a tendency that had early been dominant in Bresson criticism in France the attempt made by such Catholic writers as Andre Bazin Henri Agel Roger Leenhardt and Amedee Ayfre to understand Bresson s work in religious terms seeing his camera as a kind of god and the material world as paradoxically a thing of the spirit That attempt in Sontag s essay led to the introduction of Bresson to the New York based avant garde of the 1960s and 1970s whose films such as Richard Serra s Hand Catching Lead 1968 for one show the influence of the French director s severe reductivist style Jean Luc

Godard of course needed no such critical introduction to Robert Bresson for in his iconoclasm and integrity in his rejection of the Gallic Cinema du Papa as well as in his embrace of film as an independent art Bresson was one of the heroes of the young directors who constituted the French New Wave in the early 1960s So much so that Godard was moved to say in Cahiers du cinema in 1957 that Bresson is French cinema as Dostoyevsky is the Russian novel and Mozart is German music The result is that Bresson has undeniably influenced a slew of contemporary European filmmakers including Chantal Akerman Olivier Assayas Laurent Cantet Alain Cavalier Jean Pierre and Luc Dardenne Claire Denis Jacques Doillon Bruno Dumont Michael Haneke Benoit Jacquot and Maurice Pialat not to speak of his influence on Asian and American cinema Bresson and Others Spiritual Style in the Cinema is an attempt to document this influence through essays on fifteen international directors who followed in Bresson's wake who in fact may have influenced him Carl Dreyer or who contemporaneously worked veins similar to those found in Bresson's films Ingmar Bergman Yasujiro Ozu These essays are preceded by an introduction to the cinema of Robert Bresson and followed by film credits a bibliography of criticism and an index The subject of Bresson and Others then may specifically be Bressonian cinema but in a general sense it could also be said to be spirit and matter or film and faith

European Directors and Their Films Bert Cardullo, 2012-08-09 In *European Directors and Their Films* Essays on Cinema Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades Beyond simple biographical capsules and plot summaries these readings demonstrate with elegance and clarity what cinema means as well as shows explaining how international moviemakers use the resources of the medium to pursue complex significant human goals

Exploring Film and Christianity Rita Benis, Sérgio Dias Branco, 2024-11-29 This book examines the connections between film and Christianity considering how films express and depict Christian faith and spirituality and provide experiences associated with it The notion of movement as immobility from Simone Weil is employed to describe film and its images in motion Its movements can reconnect us with the movements of the world those motions in which a mysterious sense of order what Weil calls immobility arises Film is understood as a privileged form to access inscrutable spiritual in visibilities that can be linked with Christian concepts and practices The chapters in *Exploring Film and Christianity* offer new studies of famous directors such as Andrei Tarkovsky and Robert Bresson combined with analyses of recent notable films including Terrence Malick's *Knight of Cups* Martin Scorsese's *Silence* and Denis Villeneuve's *Blade Runner 2049* Organized around the productive topics of theory expression depiction and experience this volume is a valuable contribution to interdisciplinary research on film and Christianity

Film, Lacan and the Subject of Religion Steve Nolan, 2009-07-23 In their study of religion and film religious film analysts have tended to privilege religion Uniquely this study treats the two disciplines as genuine equals by regarding both liturgy and film as representational media Steve Nolan argues that in each case subjects identify with a represented other which joins them into a narrative where they become participants in an ideological reality Finding many current approaches to religious film analysis lacking *Film Lacan and the*

Subject of Religion explores the film theory other writers ignore particularly that mix of psychoanalysis Marxism and semiotics often termed Screen theory that attempts to understand how cinematic representation shapes spectator identity Using translations and commentary on Lacan not originally available to Screen theorists Nolan returns to Lacan s contribution to psychoanalytic film theory and offers a sustained application to religious practice examining several priest films and real life case study to expose the way liturgical representation shapes religious identity Film Lacan and the Subject of Religion proposes an interpretive strategy by which religious film analysts can develop the kind of analysis that engages with and critiques both cultural and religious practice      Screening Schillebeeckx A. Sison,2006-11-13 The book is an exploration of the creative crossings between the liberative stream of the eschatology of Edward Schillebeeckx and the stylistic strategies of Third Cinema political cinema dedicated to the representation of Third World liberation      *Music in Films on the Middle Ages* John Haines,2013-10-30 This book explores the role of music in the some five hundred feature length films on the Middle Ages produced between the late 1890s and the present day Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music The latter is taken broadly as any musical sound occurring in a film from the clang of a bell off screen to a minstrel singing his song Medieval film music must be considered in the broader historical context of pre cinematic medievalisms and of medievalist cinema s main development in the course of the twentieth century as an American appropriation of European culture The book treats six pervasive moments that define the genre of medieval film the church tower bell the trumpet fanfare or horn call the music of banquets and courts the singing minstrel performances of Gregorian chant and the music that accompanies horse riding knights with each chapter visiting representative films as case studies These six signal musical moments that create a fundamental visual aural core central to making a film feel medieval to modern audiences originate in medievalist works predating cinema by some three centuries      **Film as an Expression of Spirituality** Kenneth R. Morefield,2023-09-29 What makes a film spiritually significant These twelve essays explore the religious political social and psychological importance of films on the Arts Faith Top 100 list of spiritually significant films The anthology features close readings and analyses of films by Dreyer Antonioni Pasolini Kubrick Scorsese Schrader Miyazaki and others It provides both important contributions to the understanding of canonical directors and a foundational introduction for those seeking to understand film as one expression of human spirituality      **Cinema at the Margins** Wheeler Dixon,2013-12 More and more just a few canonical classics such as Michael Curtiz s Casablanca 1942 or Victor Fleming s Gone With The Wind 1939 are representing the entire film output of an era to a new generation that knows little of the past and is encouraged by popular media to live only in the eternal present What will happen to the rest of the films that enchanted informed and transported audiences in the 1930s 1940s and even as recently as the 1960s This collection of essays aims to highlight some of the lesser known treasures of the past those titles that have been pushed aside by today s wave of cinema amnesia      *Hermeneutic Humility*

*and the Political Theology of Cinema* Sean Desilets, 2016-06-10 This book revisits the tradition of Western religious cinema in light of scholarship on St Paul's political theology. The book's subtitle derives from the account in the Book of Acts that St Paul was temporarily blinded in the wake of his conversion on the road to Damascus. In imitation of Paul, the films on which Sean Desilets's analysis hinges—including those of Carl Th. Dreyer, Robert Bresson, Pier Paolo Pasolini, and Carlos Reygadas—place a god-blind mechanism, the camera, between themselves and the divine. Desilets calls the posture they adopt hermeneutic humility: hermeneutic in that it interprets the world but humble in that it pays particular even obsessive attention to its own limits. Though these films may not consciously reflect Pauline theology, Desilets argues that they participate in a messianic hermeneutic tradition that runs from Paul through St Augustine, Blaise Pascal, Karl Barth, and Walter Benjamin, and which contributes significantly to contemporary discussions in poststructuralist literary theory, political theology, and religious studies. Desilets's insightful explication of Jean-Luc Nancy's deconstruction of Christianity and Giorgio Agamben's recent work on religion makes a substantial contribution to film philosophy and emerging critical trends in the study of religion and film. This book puts forward a nuanced theoretical framework that will be useful for film scholars, students of contemporary political theology, and scholars interested in the intersections of religion and media.

*The Holy Fool in European Cinema* Alina G. Birzache, 2016-02-05 This monograph explores the way that the profile and the critical functions of the holy fool have developed in European cinema, allowing this traditional figure to capture the imagination of new generations in an age of religious pluralism and secularization. Alina Birzache traces the cultural origins of the figure of the holy fool across a variety of European traditions. In so doing, she examines the critical functions of the holy fool as well as how filmmakers have used the figure to respond to and critique aspects of the modern world. Using a comparative approach, this study for the first time offers a comprehensive explanation of the enduring appeal of this protean and fascinating cinematic character. Birzache examines the trope of holy foolishness in Soviet and post-Soviet cinema, French cinema, and Danish cinema, corresponding broadly to and permitting analysis of the three main orientations in European Christianity: Orthodox, Catholic, and Protestant. This study will be of keen interest to scholars of religion and film, European cinema, and comparative religion.

*The Art and Craft of Motion Pictures* Vincent LoBrutto, 2019-08-02 This volume can rightfully be called a film school in a single book. Investigating and analyzing the elements and concepts of motion picture creation, this book looks closely at 25 films that represent a wide range of styles and subjects. Although most motion picture viewers have seen numerous movies in their lifetime, few in the general public have a firm and deep understanding of how motion pictures are created or a grasp of the intricacies of cinematic storytelling and content. By presenting 25 films—American and international, Hollywood and independent—this book educates and enlightens readers about the details of the motion picture creation process. Some readers will have viewed certain films in the volume, but many will be introduced to major cinematic works within the canon of great and essential films for the very first time. Topics explored include animation, period films,

editing directorial style and non linear cinematic structure Readers will learn about the origin of the jump cut in *Breathless* time and space in *Hiroshima Mon Amour* and the editing in Orson Welles's essay film *F is for Fake* The Art and Craft of Motion Pictures 25 Movies to Make You Film Literate will educate the novice and avid moviegoer alike about the inner workings of this dynamic popular and culturally significant art form **Film, Art, New Media: Museum Without Walls?**

Angela Dalle Vacche, 2012-06-12 In the footsteps of Andre Bazin this anthology of 15 original essays argues that the photographic origin of twentieth century cinema is anti anthropocentric Well aware that the twentieth century stands out as the only period in history with its own photographic film record for posterity Angela Dalle Vacche has convened international scholars at The Sterling and Francine Clark Art Institute and asked them to rethink the history and theory of the cinema as a new model for the museum of the future By exploring the art historical tropes of face and landscape and key areas of film studies such as early cinema Soviet film theory documentary the avant garde and the newly born genre of the museum film this collection includes detailed discussions of installation art and close analyses of media relations which range from dance to painting to performance art Thanks to the title of Andre Malraux's famous project Film Art New Media Museum Without Walls invites readers to reflect on the museum of the future where twentieth century cinema will play a pivotal role by interrogating the relation between art and science technology and nature from the side of photography in dialogue with digitalization *Cinematic Modernism and Contemporary Film* Howard Finn, 2022-10-06

Cinema was the most important new artistic medium of the twentieth century and modernism was the most important new aesthetic movement across the arts in the twentieth century However what exactly is the relationship between cinema and modernism *Cinematic Modernism and Contemporary Film* explores how in the early twentieth century cinema came to be seen as one of the new technologies which epitomised modernity and how cinema itself reflected ideas hopes and fears concerning modern life Howard Finn examines the emergence of a new international style of cinema combining a poetic aesthetic of the image with genre based fictional narrative and documentary realism He provides concise accounts of how theorists such as Andr Bazin Siegfried Kracauer Gilles Deleuze and Jacques Ranciere have discussed this cinematic aesthetic clarifying debates over terms such as realism classical and avant garde as well as recent controversies over terms such as slow cinema and vernacular modernism He further argues the influence of modernism through close readings of many contemporary films including films by Abbas Kiarostami B la Tarr Jia Zhangke and Angela Schanelec Drawing on a broad range of examples including Soviet montage Italian neorealism postwar new waves and the new cinema of Taiwan and Iran this book explores the cultural significance of modernism and its lasting influence over cinema *Sacred Profanity* Aubrey Malone, 2010-02-26 This book offers a history of films with Biblical spiritual and supernatural themes This volume follows the evolution of one of the Hollywood's longest running thematic concerns From the silent era to the present *Sacred Profanity* Spirituality at the Movies examines the rich diversity of films with spiritual themes films that reflect our own fascination with the divine and supernatural while evoking

the specific times in which they were created From Birth of a Nation to Angels and Demons Sacred Profanity discusses over 180 films with an insightful movie lover's approach Coverage encompasses Biblical stories like King of Kings films about spiritual characters such as The Nun's Story foreign masterpieces like The Seventh Seal movies that incorporate spiritual symbolism such as Taxi Driver and Cool Hand Luke horrifying visions of the Satanic like The Exorcist and controversial works like The Last Temptation of Christ The book also looks at the history of Hollywood's attempt to maintain moral order through censorship as well as the growing influence of filmmakers' own spiritual beliefs on the movies we see

**Voyages of Discovery** Barry Keith Grant, 2023-05-16 Frederick Wiseman is America's foremost chronicler of public institutions His films have focused on city state and local governments hospitals asylums creative organizations and museums schools libraries and more In recent years Wiseman's work has reached a new level of popularity with films such as In Jackson Heights 2015 Monrovia Indiana 2018 and City Hall 2020 all earning widespread acclaim Voyages of Discovery is the definitive account of Wiseman's career offering a comprehensive analysis of the work of the leading documentary filmmaker in the United States In this updated edition Barry Keith Grant adds new material exploring the documentarian's works since the 1990s discussing every film in Wiseman's remarkable sixty year career He examines the core concerns running across Wiseman's work from the early films which focus on documenting institutional failure through an expanding interest in cultural institutions and ideology to a blossoming embrace of democracy in later films He pays particular attention to Wiseman's strategies for involving and implicating the spectator in the institutional processes the films document Grant also places Wiseman within the history of the documentary and other traditions of American art and considers the relationship between documentary film and authorship Voyages of Discovery is an important book for anyone interested in Wiseman's work or how documentary film can reveal the fabric of our shared civic life

Border Crossing Alexander Burry, 2016-04-08 Each time a border is crossed there are cultural political and social issues to be considered Applying the metaphor of the border crossing from one temporal or spatial territory into another Border Crossing Russian Literature into Film examines the way classic Russian texts have been altered to suit new cinematic environments In these essays international scholars examine how political and economic circumstances from a shifting Soviet political landscape to the perceived demands of American and European markets have played a crucial role in dictating how filmmakers transpose their cinematic hypertext into a new environment Rather than focus on the degree of accuracy or fidelity with which these films address their originating texts this innovative collection explores the role of ideological political and other cultural pressures that can affect the transformation of literary narratives into cinematic offerings

*Art Cinema and Theology* Justin Ponder, 2017-10-19 This book examines postmodern theology and how it relates to the cinematic style of Robert Bresson Carl Theodor Dreyer Ingmar Bergman and Luis Buñuel Ponder demonstrates how these filmmakers forefront religious issues in their use of mise en scène He investigates both the technical qualities of film flesh and its theological features The chapters show how art cinema uses sound editing lighting and

close ups in ways that critique doctrine's authoritarianism as well as philosophy's individualism to suggest postmodern theologies that emphasize community Through this book we learn how the cinematic style of modernist auteurs relates to postmodern theology and how the industry of art cinema constructs certain kinds of film watching subjectivity

## **Robert Bresson A Spiritual Style In Film Book Review: Unveiling the Power of Words**

In a world driven by information and connectivity, the energy of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such may be the essence of the book **Robert Bresson A Spiritual Style In Film**, a literary masterpiece that delves deep in to the significance of words and their impact on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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