

Notes On The Cinematographer Robert Bresson

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Explore the unique cinematic vision of Robert Bresson, an iconic French film director. These notes provide an in-depth analysis of Bresson's distinctive approach to cinematography and his minimalist filmmaking style, offering essential insights for understanding his profound influence on world cinema.

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Notes on the Cinematographer

The only published writing by the great French filmmaker, Robert Bresson.

Notes on the Cinematograph

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

Bresson on Bresson: Interviews, 1943-1983

Robert Bresson, the director of such cinematic master-pieces 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 Cinerama 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 sound track, 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 Filmmaker's Eye

This is the only book that combines conceptual and practical instruction on creating polished and eloquent images for film and video with the technical know-how to achieve them. Loaded with hundreds of full-color examples, *The Filmmaker's Eye* is a focused, easy-to-reference guide that shows you how to become a strong visual storyteller through smart, effective choices for your shots. This book has struck a chord worldwide and is being translated into several languages. After a short introduction to basic principles, a variety of shots are deconstructed in the following format: - Why It Works: an introduction to a particular type of shot - How It Works: callouts point out exactly how the shot works the way it does--the visual rules and technical aspects in action - Technical Considerations: the equipment and techniques needed to get the shot. - Breaking the Rules: examples where the "rules" are brilliant subverted

Robert Bresson

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 it as meaningful 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."

Tarkovsky

Andrey Tarkovsky was the most important Russian filmmaker of the post-war era, and one of the world's most renowned cinematic geniuses. He directed the first five of his seven films - *Ivan's Childhood*, *Andrei Rublev*, *Solaris*, *Mirror* and *Stalker* - in the Soviet Union, but in 1982 defected to Italy, where he made *Nostalgia*. His final film, *The Sacrifice*, was produced in Sweden in 1985. Tarkovsky's films are characterized by metaphysical themes, extended takes, an absence of conventional dramatical structure and plot, and a dream-like, visionary style of cinematography. They achieve a spiritual intensity and transcendent beauty that many consider to be without parallel. This book presents extended sequences of stills from each of the films alongside synopses and cast and crew listings. It includes reflections on Tarkovsky's work from fellow artists and writers including Jean-Paul Sartre and Ingmar Bergman, for whom Tarkovsky was 'the greatest, the one who invented a new language.' Extracts from Tarkovsky's own writings and diaries offer a wealth of insights into his poetic and philosophical views on cinematography, which he described as 'sculpting in time'. The book also reproduces many personal Polaroid photographs that confirm the extraordinary poetic vision of a great artist who died aged only 54, but who remains a potent influence on artists and filmmakers today.

New Cinematographers

Based on extensive reviews and research, this book looks at the work of six of the most important cinematographers of recent years from around the world. For each there is a detailed discussion of their most significant films, ranging in style from lavish Hollywood blockbusters to innovative independents.

Star Texts

A collection of previously published works on performance and stardom, examining the relationship between genre and performance, the position of the star within ideology, the construction of a semiotics of performance and stardom, the function of the actor within experimental or independent cinema, and the distinction between performance and everyday behavior. Annotation copyrighted by Book News, Inc., Portland, OR

Sculpting in Time

A director reveals the original inspirations for his films, their history, his methods of work, and the problems of visual creativity

Robert Bresson, a Guide to References and Resources

Cinematography is the art and craft of visualizing and recording the moving image. The cinematographer therefore has to use their technical and creative skills to photographically capture the mood of the film and the vision of the director. Done properly, they add the magic and depth to a film, giving it a defining edge. This practical book explains the principles behind cinematography, as well as the skills of the cinematographer. Having described the equipment, it looks at how to interpret the script and advises on how to find a visual style. Written by a respected cinematographer, it also explains the roles of the camera crew and the importance of working as a team. Fully illustrated with 128 colour photographs.

Understanding Cinematography

Presents India's greatest film-maker on the art and craft of films. Speaking of Films brings together some of Ray's most memorable writings on film and film-making. With the masterly precision and clarity that characterize his films, Ray discusses a wide array of subjects: the structure and language of cinema with special reference to his adaptations of Tagore and Bibhuti Bhushan Bandopadhyay, the appropriate use of background music and dialogue in films, the relationship between a film-maker and a film critic, and important developments in cinema like the advent of sound and colour. He also writes about his own experiences, the challenges of working with rank amateurs, and the innovations called for when making a film in the face of technological, financial and logistical constraints. In the process, Ray provides fascinating behind-the-scenes glimpses of the people who worked with him - the intricacies of getting Chhabi Biswas, who had no ear for music, to play a patron of classical music in Jalsaghar, the incredible memory of the seventy-five-year-old Chunibala Devi, Indir Thakrun of Pather Panchali, and her remarkable attention to details.

Speaking of Films

With case studies on such figures as Hitchcock, Godard and Almovodar, this anthology is devoted to the subject of colour in film and its history, production and technology. It is suitable for students starting a film studies course.

Color

Taking as his starting point fifteen characteristically penetrating epigrams by Jean-Luc Godard, Richard Dienst invites us to trace a new path through some of the fundamental questions of cinema. Godard has never stopped offering lessons about seeing and thinking, always insisting that we have to learn how to start over. By starting over "from scratch," Godard challenges us to rethink our ideas about embodied perception, material form and the politics of making images. Less a commentary on Godard's oeuvre than an outline of a Godardian pedagogy, Seeing from Scratch offers a theoretical exercise book for students, teachers and practitioners alike, pursuing unexpectedly far-reaching ways to think through images. Along the way we encounter, in this brief, accessible essay, ideal for classroom use, a wide range of thinkers whose ideas are put to use working through the intellectual and aesthetic questions and challenges Godard's epigrams suggest – not in the abstract, but as part of the book's practical approach to intellectual problem solving. In its conversational tone, return to fundamentals and practical

pedagogical approach, *Seeing from Scratch* is an essay for the media age in the mould of John Berger's *Ways of Seeing* from the 1970s: a new way of discussing the theory and practice of images and the film image. A companion piece, "The Postcard Game," presents a scene from an imaginary classroom, where a stack of postcards – like those found throughout Godard's work – provokes a spiralling series of questions about images, texts and the manifold pathways of the creative process.

Seeing from Scratch

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."

Robert Bresson

Based on long-lost recordings between Orson Welles and Henry Jaglom, *My Lunches with Orson* presents a set of riveting and revealing conversations with America's great cultural provocateur. There have long been rumors of a lost cache of tapes containing private conversations between Orson Welles and his friend the director Henry Jaglom, recorded over regular lunches in the years before Welles died. The tapes, gathering dust in a garage, did indeed exist, and this book reveals for the first time what they contain. Here is Welles as he has never been seen before: talking intimately, disclosing personal secrets, reflecting on the highs and lows of his astonishing career, the people he knew—FDR, Winston Churchill, Charlie Chaplin, Marlene Dietrich, Laurence Olivier, David Selznick, Rita Hayworth, and more—and the many disappointments of his last years. This is the great director unplugged, free to be irreverent and worse—sexist, homophobic, racist, or none of the above—because he was nothing if not a fabulator and provocateur. Ranging from politics to literature to the shortcomings of his friends and the many films he was still eager to launch, Welles is at once cynical and romantic, sentimental and raunchy, but never boring and always wickedly funny. Edited by Peter Biskind, America's foremost film historian, *My Lunches with Orson* reveals one of the giants of the twentieth century, a man struggling with reversals, bitter and angry, desperate for one last triumph, but crackling with wit and a restless intelligence. This is as close as we will get to the real Welles—if such a creature ever existed.

My Lunches with Orson

One of our most brilliantly iconoclastic playwrights takes on the art of profession of acting with these words: invent nothing, deny nothing, speak up, stand up, stay out of school. Acting schools, "interpretation," "sense memory," "The Method"—David Mamet takes a jackhammer to the idols of contemporary acting, while revealing the true heroism and nobility of the craft. He shows actors how to undertake auditions and rehearsals, deal with agents and directors, engage audiences, and stay faithful to the script, while rejecting the temptations that seduce so many of their colleagues. Bracing in its clarity, exhilarating in its common sense, *True and False* is as shocking as it is practical, as witty as it is instructive, and as irreverent as it is inspiring.

True and False

Poetry. Poets as different from each other as Ted Hughes, George Oppen and Jeff Nuttall have expressed admiration for Jonathan Griffin's work. According to the American poet and critic Eliot Weinberger, Griffin is "perhaps the finest unknown poet in our language. His is a poetry of planetary consciousness--the poet's response both ecstasy and rage. The intense lyrics in celebration of natural beauty - some of the loveliest in the language - are almost eclipsed by the bleak and apocalyptic meditations. Griffin is one of the few poets writing today who is confronting, in the poem, this earth of pesticides, deforestation, chemical waste."

In Earthlight

The acclaimed author of *Einstein's Dreams* tackles "big questions like the origin of the universe and the nature of consciousness ... in an entertaining and easily digestible way" (*Wall Street Journal*) with a collection of meditative essays on the possibilities—and impossibilities—of nothingness and infinity, and how our place in the cosmos falls somewhere in between. Can space be divided into

smaller and smaller units, ad infinitum? Does space extend to larger and larger regions, on and on to infinity? Is consciousness reducible to the material brain and its neurons? What was the origin of life, and can biologists create life from scratch in the lab? Physicist and novelist Alan Lightman, whom *The Washington Post* has called “the poet laureate of science writers,” explores these questions and more—from the anatomy of a smile to the capriciousness of memory to the specialness of life in the universe to what came before the Big Bang. *Probable Impossibilities* is a deeply engaged consideration of what we know of the universe, of life and the mind, and of things vastly larger and smaller than ourselves.

Probable Impossibilities

Dogma 95, the avant-garde filmmaking movement founded by the Danish director Lars von Trier and three of his fellow directors, was launched in 1995 at an elite cinema conference in Paris—when von Trier was called upon to speak about the future of film but instead showered the audience with pamphlets announcing the new movement and its manifesto. A refreshingly original critical commentary on the director and his practice, *Playing the Waves* is a paramount addition to one of new media’s most provocative genres: games and gaming. *Playing the Waves* cleverly puns on the title of one of von Trier’s most famous features and argues that Dogma 95, like much of the director’s low-budget realist productions, is a game that takes cinema beyond the traditional confines of film aesthetics and dramatic rules. Simons articulates the ways in which von Trier redefines the practice of filmmaking as a rule-bound activity, and stipulates the forms and structures of games von Trier brings to bear on his films, as well as the sobering lessons he draws from economic and evolutionary game theory. Much like the director’s films, this fascinating volume takes the traditional point of view of film theory and film aesthetics to the next level and demonstrates we have much to learn from the perspective of game studies and game theory.

Playing the Waves

A memoir about showbiz in the early 20th century that travels from the theaters of Vienna, Prague, and Berlin, to Hollywood during the golden age, complete with encounters with Franz Kafka, Albert Einstein, and Greta Garbo along the way. Salka Viertel’s autobiography tells of a brilliant, creative, and well-connected woman’s pilgrimage through the darkest years of the twentieth century, a journey that would take her from a remote province of the Austro-Hungarian Empire to Hollywood. *The Kindness of Strangers* is, to quote the *New Yorker* writer S. N. Behrman, “a very rich book. It provides a panorama of the dissolving civilizations of the twentieth century. In all of them the author lived at the apex of their culture and artistic aristocracies. Her childhood . . . is an entrancing idyll. In Berlin, in Prague, in Vienna, there appears Karl Kraus, Kafka, Rilke, Robert Musil, Schoenberg, Einstein, Alban Berg. There is the suffering and disruption of the First World War and the suffering and agony after it, which is described with such intimacy and vividness that you endure these terrible years with the author. Then comes the migration to Hollywood, where Salka’s house on Mayberry Road becomes a kind of Pantheon for the gathered artists, musicians, and writers. It seems to me that no one has ever described Hollywood and the life of writers there with such verve.”

The Kindness of Strangers

With a new introduction, acclaimed director and screenwriter Paul Schrader revisits and updates his contemplation of slow cinema over the past fifty years. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state by means of austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This seminal text analyzes the film style of three great directors—Yasujiro Ozu, Robert Bresson, and Carl Dreyer—and posits a common dramatic language used by these artists from divergent cultures. The new edition updates Schrader’s theoretical framework and extends his theory to the works of Andrei Tarkovsky (Russia), Béla Tarr (Hungary), Theo Angelopoulos (Greece), and Nuri Bilge Ceylan (Turkey), among others. This key work by one of our most searching directors and writers is widely cited and used in film and art classes. With evocative prose and nimble associations, Schrader consistently urges readers and viewers alike to keep exploring the world of the art film.

Transcendental Style in Film

W - Sweeney called me and said that Johnny Cash just recorded ' I See A Darkness .' We had a Bowery Ballroom show a week or two later, and he invited Rick Rubin to come to the show; he came

to the show . . . and asked if I wanted to play piano on the song. A - Which you agreed to do despite not knowing how to play piano. W - Yes . . . A man who acts under the name Will Oldham and a singer-songwriter who performs under the name Bonnie Prince Billy has, over the past quarter of a century, made an idiosyncratic journey through, and an indelible mark on, the worlds of indie rock and independent cinema, intersecting with such disparate figures as Johnny Cash, Björk, James Earl Jones, and R. Kelly along the way. These conversations with longtime friend and associate Alan Licht probe his highly individualistic approach to music making and the music industry, one that cherishes notions of intimacy, community, mystery, and spontaneity.

Will Oldham on Bonnie 'Prince' Billy

Gesture has held a crucial role in cinema since its inception. In the absence of spoken words, early cinema frequently exploited the communicative potential of the gestures of actors. As this book demonstrates, gesture has continued to assume immense importance in film to the present day. This innovative book features essays by leading international scholars working in the fields of cinema, cultural and gender studies, examining modern and contemporary films from a variety of theoretical perspectives. This volume also includes contributions from an esteemed actor, and a world renowned psychologist working in the field of gesture, enabling a pioneering interdisciplinary dialogue around this exciting, emerging field of study. Drawing on philosophy, psychoanalysis and psychology, the essays think through gesture in film from a range of new angles, pointing out both its literal and abstract manifestations. Gesture is analysed in relation to animal/human relations, trauma and testimony, sexual difference, ethics and communitarian politics, through examples from both narrative and documentary cinema. This book was originally published as a special issue of the Journal for Cultural Research.

Gesture and Film

'The Photoplay: A Psychological Study' is a non-fiction book written by Hugo Münsterberg. It is considered a pioneering work in film theory, as it delves into the psychological aspects of the medium. Münsterberg believed that film has a distinct language that mirrors the workings of the mind, such as using close-ups to convey full-attention and flashbacks to evoke memories. His theories provide a unique perspective on the perception and appreciation of film as art at the turn of the century.

The Photoplay: A Psychological Study

In Paris in the Dark Eric Smoodin takes readers on a journey through the streets, cinemas, and theaters of Paris to sketch a comprehensive picture of French film culture during the 1930s and 1940s. Drawing on a wealth of journalistic sources, Smoodin recounts the ways films moved through the city, the favored stars, and what it was like to go to the movies in a city with hundreds of cinemas. In a single week in the early 1930s, moviegoers might see Hollywood features like King Kong and Frankenstein, the new Marlene Dietrich and Maurice Chevalier movies, and any number of films from Italy, Germany, and Russia. Or they could frequent the city's ciné-clubs, which were hosts to the cinéphile subcultures of Paris. At other times, a night at the movies might result in an evening of fascist violence, even before the German Occupation of Paris, while after the war the city's cinemas formed the space for reconsolidating French film culture. In mapping the cinematic geography of Paris, Smoodin expands understandings of local film exhibition and the relationships of movies to urban space.

Paris in the Dark

The Altering Eye covers a "golden age" of international cinema from the end of WWII through to the New German Cinema of the 1970s. Combining historical, political, and textual analysis, the author develops a pattern of cinematic invention and experimentation from neorealism through the modernist interventions of Jean-Luc Godard and Rainer Maria Fassbinder, focusing along the way on such major figures as Luis Buñuel, Joseph Losey, the Brazilian director Glauber Rocha, and the work of major Cuban filmmakers. Kolker's book has become a much quoted classic in the field of film studies providing essential reading for anybody interested in understanding the history of European and international cinema. This new and revised edition includes a substantive new Preface by the author and an updated Bibliography.

The Altering Eye

"This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception. David Company explores photographers on screen, photographic and filmic stillness, photographs in film, the influence of photography on cinema, and the photographer as a filmmaker"--OCLC

Photography and Cinema

"Tarkovsky for me is the greatest," wrote Ingmar Bergman. Andrey Tarkovsky only made seven films, but all are celebrated for its striking visual images, quietly patient dramatic structures, and visionary symbolism. *Time within Time* is both a diary and a notebook, maintained by Tarkovsky from 1970 until his death. Intense and intimate, it offers reflections on Dostoyevsky, Tolstoy, Hermann Hesse, Thomas Mann, and others. He writes movingly of his family, especially his father, Arseniy Tarkovsky, whose poems appear in his films. He records haunting dreams in detail and speaks of the state of society and the future of art, noting significant world events and purely personal dramas along with fascinating accounts of his own filmmaking. Rounding out this volume are Tarkovsky's plans and notes for his stage version of *Hamlet*; a detailed proposal for a film adaptation of Dostoyevsky's *The Idiot*; and a glimpse of the more public Tarkovsky answering questions put to him by interviewers.

Time Within Time

Philosopher, literary critic, translator (of Nietzsche and Benjamin), Philippe Lacoue-Labarthe is one of the leading intellectual figures in France. This volume of six essays deals with the relation between philosophy and aesthetics, particularly the role of mimesis in a metaphysics of representation. Comment [1997] "Typography is a book whose importance has not diminished since its first publication in French in 1979. On the contrary, I would say, it is only now that one can truly begin to appreciate the groundbreaking status of these essays. The points it makes, the way it approaches the questions of mimesis, fictionality, and figurality, is unique. There are no comparable books, or books that could supersede it." —Rudolphe Gasché, State University of New York, Buffalo "Lacoue-Labarthe's essays still set the standards for thinking through the problem of subjectivity without simply retreating behind insights already gained. But this book is much more than a collection of essays: it constitutes a philosophical project in its own right. Anybody interested in the problem of mimesis—whether from a psychoanalytic, platonic, or any other philosophical angle—cannot avoid an encounter with this book. Lacoue-Labarthe is a philosopher and a comparatist in the highest sense of the word, and the breadth of his knowledge and the rigor of his thought are exemplary." —Eva Geulen, New York University Review "In demonstrating how mimesis has determined philosophical thought, Lacoue-Labarthe provokes us into reconsidering our understanding of history and politics. . . . Together with the introduction, these essays are essential reading for anyone interested in Heidegger, postmodernism, and the history of mimesis in philosophy and literature." —The Review of Metaphysics

Notes on Cinematography

Newly revised and updated, *Film Lighting* is an indispensable sourcebook for the aspiring and practicing cinematographer, based on extensive interviews with leading cinematographers and gaffers in the film industry. Film lighting is a living, dynamic art influenced by new technologies and the changing styles of leading cinematographers. A combination of state-of-the-art technology and in-depth interviews with industry experts, *Film Lighting* provides an inside look at how cinematographers and film directors establish the visual concept of the film and use the lighting to create a certain atmosphere. Kris Malkiewicz uses firsthand material from the experts he interviewed while researching this book. Among these are leading cinematographers Dion Beebe, Russell Carpenter, Caleb Deschanel, Robert Elswit, Mauro Fiore, Adam Holender, Janusz Kaminski, Matthew Libatique, Rodrigo Prieto, Harris Savides, Dante Spinotti, and Vilmos Zsigmond. This updated version of *Film Lighting* fills a growing need in the industry and will be a perennial, invaluable resource.

Typography

Portraits and landscapes from the cinematographer famed for his work with Sam Mendes and the Coen brothers This is the first monograph by the legendary Oscar-winning cinematographer Sir Roger Deakins (born 1949), best known for his collaborations with directors such as the Coen brothers, Sam Mendes and Denis Villeneuve. It includes previously unpublished black-and-white photographs spanning five decades, from 1971 to the present. After graduating from college Deakins spent a year photographing life in rural North Devon, in Southwest England, on a commission for the Beaford Arts

Centre; these images are gathered here for the first time and attest to a keenly ironic English sensibility, while also documenting a vanished postwar Britain. A second suite of images expresses Deakins' love of the seaside. Traveling for his cinematic work has allowed Deakins to photograph landscapes all over the world; in this third group of images, that same irony remains evident.

Film Lighting

Based on hundreds of interviews with directors such as Coppola, Scorsese, Hopper and Spielberg, as well as producers, stars, studio executives, writers, spouses, ex-spouses, and girlfriends, this is the story of the crazy world that the directors ruled.

Notes of the Cinematographer

With a career spanning more than five decades, director and cinematographer Michel Brault is one of the most influential figures in Québécois cinema. *Cinema as History: Michel Brault and Modern Quebec* is André Loiselle's study of his life and his work. Brault's early works, including *Les Raquetteurs* (co-directed with Gilles Groulx) and *Pour la Suite du Monde* (co-directed with Pierre Perrault) reflected a hitherto unacknowledged and unfulfilled need on the part of Québécois society to see their own culture reflected onscreen—and helped spark a cultural renaissance in Quebec. His 1974 fiction feature *Les Ordres*, which deals with the FLQ crisis and the invocation of the War Measures Act by then prime minister Pierre Trudeau, has consistently been listed as one of the best Québécois and Canadian films. Brault's work as cinematographer has been equally essential, with groundbreaking films like Claude Jutra's *Mon Oncle Antoine* (1971) and Francis Mankiewicz's *Les Bons Débarras* (1980). He was a key contributor to the development of the cinema-verité movement, serving as cinematographer on French director Jean Rouch's legendary *Chronique dun Été* (1961). André Loiselle's study of Brault's work and career moves beyond traditional auteurist studies to explore how Brault's work reflected (and in some cases helped instigate) changes in Quebec society over four decades. More than any other filmmaker, Brault managed to capture the culture's zeitgeist. Distributed in Canada by Wilfrid Laurier University Press. Distributed outside Canada by Indiana University Press.

Roger Deakins

Robert Bresson, published in 1998, remains one of the most acclaimed and thorough examinations of the French director's vision and style. *Robert Bresson (Revised)* reproduces essential contributions from the original edition, including essays by Susan Sontag, André Bazin, P. Adams Sitney, and Kristin Thompson, and features new or original material by David Bordwell, Mark Rappaport, Shigehiko Hasumi, Jonathan Rosenbaum, Serge Daney, Jean-Michel Frodon, Colin Burnett, Richard Suchenski, and filmmakers Jean-Pierre Gorin and the Dardenne brothers, Jean-Pierre and Luc. With more than thirty key articles by leading critics and scholars, interviews, commentaries by important contemporary filmmakers, and an illuminating symposium on the director's current stature, *Robert Bresson (Revised)* is an invaluable volume for anyone seeking to understand the director's austere perfectionism and the beauty of his singular body of work. Published by the Toronto International Film Festival and distributed in Canada by Wilfrid Laurier University Press. Distributed outside Canada by Indiana University Press.

Easy Riders, Raging Bulls

David MacDougall is a pivotal figure in the development of ethnographic cinema and visual anthropology. As a filmmaker, he has directed in Africa, Australia, India, and Europe. His prize-winning films (many made jointly with his wife, Judith MacDougall) include *The Wedding Camels*, *Lorang's Way*, *To Live with Herds*, *A Wife among Wives*, *Takeover*, *PhotoWallahs*, and *Tempus de Baristas*. As a theorist, he articulates central issues in the relation of film to anthropology, and is one of the few documentary filmmakers who writes extensively on these concerns. The essays collected here address, for instance, the difference between films and written texts and between the position of the filmmaker and that of the anthropological writer. In fact, these works provide an overview of the history of visual anthropology, as well as commentaries on specific subjects, such as point-of-view and subjectivity, reflexivity, the use of subtitles, and the role of the cinema subject. Refreshingly free of jargon, each piece belongs very much to the tradition of the essay in its personal engagement with exploring difficult issues. The author ultimately disputes the view that ethnographic filmmaking is merely a visual form of anthropology, maintaining instead that it is a radical anthropological practice, which challenges many of the basic assumptions of the discipline of anthropology itself. Although influential among filmmakers and critics,

some of these essays were published in small journals and have been until now difficult to find. The three longest pieces, including the title essay, are new.

Cinema as History

A brilliant, bruising depiction of the dark side of 1950s Hollywood, from the author of *In Love*. At a Hollywood party, a screenwriter rescues an aspiring actress from a drunken suicide attempt. He is married, disillusioned; she is young, seemingly wise to the world and its slights. They slide into a casual relationship together, but as they become ever more entangled, he realises that his actions may have more serious consequences than he could ever have suspected. Hayes' exquisite novella, written in his cool, inimitable style, holds a revealing light to the hollowness of the Hollywood dream and exposes the untruths we tell ourselves, even when we think we have left illusions behind. 'A masterpiece ... an insider's manual for all those who would aspire to fame, the ghostly glamour of the movies' Nicholas Lezard, *Guardian* 'Hayes is the poet of the things we think about while lying in bed, when sleep refuses to carry us off' David Thomson

Robert Bresson

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.. The first monograph on his work to appear in English for many years dealing not only with his thirteen feature-length films but also his little-seen early short *Affaires publiques* and his short treatise *Notes on cinematography*.. The films are considered in chronological order, using a perspective that draws variously on spectator theory, Catholic mysticism, gender theory and Lacanian psychoanalysis.. The major critical responses to his work, from the adulatory to the dismissive, are summarized and analyzed.. The work includes a full filmography and a critical bibliography.

Transcultural Cinema

My Face for the World to See