

## Transcendental Style In Film

A re-interpretation of the master of Japanese cinema from a socio-historical perspective One of the most well regarded of non-Western film directors, responsible for acknowledged classics like Tokyo Story (1953), Ozu Yasujiro worked during a period of immense turbulence for Japan and its population. This book offers a new interpretation of Ozus career, from his earliest work in the 1920s up to his death in 1963, focusing on Ozus depiction of the everyday life and experiences of ordinary Japanese people during a time of depression, war and economic resurgence. Firmly situating him within the context of the Japanese film industry, Woojeong Joo examines Ozus work as a studio director and his relation to sound cinema, and looks in-depth at his wartime experiences and his adaptation to post-war Japanese society. Drawing on Japanese materials not previously examined in western scholarship, this is a ground-breaking new study of a master of cinema. Case studies include: Ozus shAshimin films Ozus wartime films, including the script of The Flavour of Green Tea over Rice Postwar script of The Moon Has Risen Tokyo Story

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.

The authoritative guide to Japanese film, completely revised and updated. Now available in paperback for the first time, A Hundred Years of Japanese Film by Donald Richie, the foremost Western expert on Japanese film, gives us an incisive, detailed, and fully illustrated history of the country's cinema. Called "the dean of Japan's arts critics" by Time magazine, Richie takes us from the inception of Japanese cinema at the end of the nineteenth century, through the achievements of Kurosawa, Mizoguchi, and Ozu, then on to the notable works of contemporary filmmakers. This revised edition includes analyses of the latest trends in Japanese cinema, such as the revival of the horror genre, and introduces today's up-and-coming directors and their works. As Paul Schrader writes in his perceptive foreword, Richie's accounting of the Japanese film "retains his sensitivity to the actual circumstances of film production (something filmmakers know very well but historians often overlook) . . . and shows the interweave of filmmaking-the

contributions of directors, writers, cinematographers, actors, musicians, art directors, as well as financiers." Of primary interest to those who would like to watch the works introduced in these pages, Richie has provided capsule reviews of the major subtitled Japanese films commercially available in DVD and VHS formats. This guide has been updated to include not only the best new movie releases, but also classic films available in these formats for the first time. One of the world's most erudite and entertaining film critics on the state of cinema in the post-digital—and post-9/11—age. This witty and allusive book, in the style of classic film theorists/critics like André Bazin and Siegfried Kracauer, includes considerations of global cinema's most important figures and films, from Lars von Trier and Zia Jiangke to WALL-E, Avatar and Inception.

**Sculpting in Time**

**The Long Take**

**Boy Wonder to Producer Prince**

**A Film Reader**

**His Life and Films**

**Cinema of Ozu Yasujiro**

**Hollywood Diva**

In a world of trendsetting film icons, few are more familiar than Mae West. Yet for all her public controversy, West is also a mystery. Marybeth Hamilton combines elements of biography, cultural analysis, and social history to unmask West and reveal her commercial savvy, willpower, and truly shocking theatrical transgressions.

Jonathan Rosenbaum, longtime contributor to such publications as *Film Quarterly*, *Sight and Sound*, and *The Village Voice*, is arguably the most eloquent, insightful film critic writing in America today. *Placing Movies*, the first collection of his work, gathers together thirty of his most distinctive and illuminating pieces. Written over a span of twenty-one years, these essays cover an extraordinarily broad range of films—from Hollywood blockbusters to foreign art movies to experimental cinema. They include not just reviews but perceptive commentary on directors, actors, and trends; and thoughtful analysis of the practice of film criticism. It is this last element—Rosenbaum's reflections on the art of film criticism—that sets this collection apart from other volumes of film writing. Both in the essays themselves and in the section introductions, Rosenbaum provides a rare insider's view of his profession: the backstage politics, the formulation of critical judgments, the function of film commentary. Taken together, these pieces serve as a guided tour of the profession of film criticism. They also serve as representative samples of Rosenbaum's unique brand of film writing. Among the highlights are memoirs of director Jacques Tati and maverick critic Manny Farber, celebrations of classics such as *Gentlemen Prefer Blondes* and *The Manchurian Candidate*, and considered reevaluations of Orson Welles and Woody Allen.

Proposing a relationship between Levinasian ethics and film style, and bringing it into a productive dialogue with theories of

performativity, this book explores this influence through three directorial bodies of work: those of Barbet Schroeder, Paul Schrader and the Dardenne Brothers.

Before his death in 2016, Abbas Kiarostami wrote or directed more than thirty films in a career that mirrored Iranian cinema's rise as an international force. His 1997 feature *Taste of Cherry* made him the first Iranian filmmaker to win the Palme d'Or at Cannes.

Critics' polls continue to place *Close-Up* (1990) and *Through the Olive Trees* (1994) among the masterpieces of world cinema. Yet Kiarostami's naturalistic impulses and winding complexity made him one of the most divisive--if influential--filmmakers of his time. In this expanded second edition, award-winning Iranian filmmaker Mehrnaz Saeed-Vafa and film critic Jonathan Rosenbaum renew their illuminating cross-cultural dialogue on Kiarostami's work. The pair chart the filmmaker's late-in-life turn toward art galleries, museums, still photography, and installations. They also bring their distinct but complementary perspectives to a new conversation on the experimental film *Shirin*. Finally, Rosenbaum offers an essay on watching Kiarostami at home while Saeed-Vafa conducts a deeply personal interview with the director on his career and his final feature, *Like Someone in Love*.

East Asian Cinemas

Mae West, Sex, and American Entertainment

Theology and Film in Dialogue

Robert Bresson and Radical Politics

ReFocus: The Films of Paul Schrader

History and Geography of Minor Cinemas in Los Angeles

Performing Ethics Through Film Style

For more than half a century now, scholars have debated over what comprises a 'genuinely' religious film--one that evinces an 'authentic' manifestation of the sacred. Often these scholars do so by pitting the 'successful' films against those which propagate an inauthentic spiritual experience--with the biblical spectacular serving as their most notorious candidate. This book argues that what makes a filmic manifestation of the sacred true or authentic may say more about a spectator or critic's particular way of knowing, as influenced by alphabetic literacy, than it does about the aesthetic or philosophical--and sometimes even faith--based--dimensions of the sacred onscreen. Engaging with everything from Hollywood religious spectacles, Hindu mythologicals, and an international array of films revered for their 'transcendental style,' *The Sacred and the Cinema* unveils the epistemic pressures at the heart of engaging with the sacred onscreen. The book also provides a valuable summation of the history of the sacred as a field of study, particularly as that field intersects with film.

Transcendental Style in Film Ozu, Bresson, Dreyer Univ of California Press

Guides the serious Christian moviegoer into theological conversation with the movies. This second edition cites an additional 200 movies and includes new film photos.

In this study of Peter Jackson's film adaptation of J.R.R. Tolkien's "The Lord of the Rings" trilogy, Kristin Thompson demonstrates the impact the

trilogy has had on the companies that made it, on the fantasy genre, on New Zealand, and on independent cinema, and looks at how the trilogy is regarded as one the most important films ever made.

Film and Faith

The Films of Krzysztof Kieslowski

The Lord of the Rings and Modern Hollywood

Irving Thalberg

Histories of the Everyday

Conversations with Contemporary Cinematographers

Images

**Los Angeles has nourished a dazzling array of independent cinemas: avant-garde and art cinema, ethnic and industrial films, pornography, documentaries, and many other far-flung corners of film culture. This glorious panoramic history of film production outside the commercial studio system reconfigures Los Angeles, rather than New York, as the true center of avant-garde cinema in the United States. As he brilliantly delineates the cultural perimeter of the film business from the earliest days of cinema to the contemporary scene, David James argues that avant-garde and minority filmmaking in Los Angeles has in fact been the prototypical attempt to create emancipatory and progressive culture. Drawing from urban history and geography, local news reporting, and a wide range of film criticism, James gives astute analyzes of scores of films—many of which are to found only in archives. He also looks at some of the most innovative moments in Hollywood, revealing the full extent of the cross-fertilization the occurred between the studio system and films created outside it. Throughout, he demonstrates that Los Angeles has been in the aesthetic and social vanguard in all cinematic periods—from the Socialist cinemas of the early teens and 1930s; to the personal cinemas of psychic self-investigation in the 1940s; to attempts in the 1960s to revitalize the industry with the counterculture's utopian visions; and to the 1970s, when African Americans, Asian Americans, Latinos, women, gays, and lesbians worked to create cinemas of their own. James takes us up to the 1990s and beyond to explore new forms of art cinema that are now transforming the representation of Southern California's geography.**

**The Hidden God: Film and Faith, which accompanies a MoMA Film at the Gramercy Theatre program in the winter of 2003-2004, offers a range of approaches to cinema's explorations of a hidden God. Its thirty-five authors include filmmakers, magazine and newspaper critics, film scholars, curators of The Museum of Modern Art's Department of Film and Media, and others; together they discuss over fifty films, some more or less explicitly religious in theme, others from a gamut of genres not always connected with questions of faith: the western, the thriller, the policier, the costume drama, science fiction, horror, comedy. The films come from Africa, the Middle East, and Japan as well as Europe and the United States, but even so, the book and exhibition are intended not as an encyclopedic anthology but, more humbly, as starting points in the study of an eternal theme.**

**Perhaps the greatest European director of the last 30 years, Krzysztof Kieslowski created a remarkable body of work in a relatively**

short period of time. His films are loved around the world for their dramatic power and consummate artistry. Kieslowski's cinematic style stands apart in several important respects: his mastery of abstract imagery, his innovative use of sound and his deliberate circumvention of standard cinematic codes. Unlike many other "art" directors - who often fail to rise above commentary on the medium itself - Kieslowski uses these stylistic liberties to explore his philosophical concerns: fate, God, suffering, and love. Through close analysis of films like *The Decalogue*, *The Double Life of Veronique*, *Blue*, *White and Red*, Joe Kickasola identifies the unique qualities, and artistic legacy, of this great director.

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

Expanded Second Edition

Hitchcock

Ozu and the Poetics of Cinema

Neither God Nor Master

Placing Movies

Notes on the Cinematograph

A Biography of Jeanette MacDonald

***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.***

***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.***

***Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance, David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema. Iconic, groundbreaking interviews of Alfred Hitchcock by film critic François Truffaut—providing insight into the cinematic method, the history of film, and one of the greatest directors of all time. In Hitchcock, film critic François Truffaut presents fifty hours of interviews with Alfred Hitchcock about the whole of his vast directorial career, from his silent movies in Great Britain to his color films in Hollywood. The result is a portrait of one of the greatest directors the world has ever known, an all-round specialist who masterminded everything, from the screenplay and the photography to the editing and the soundtrack. Hitchcock discusses the inspiration behind his films and the art of creating fear and suspense, as well as giving strikingly honest assessments of his achievements and failures, his doubts and hopes. This peek into the brain of one of cinema's greats is a must-read for all film aficionados.***

***"When I'm Bad, I'm Better"***

***Slow Cinema***

***Masters of Light***

***Transcendental Style in Film***

***Regional Flows and Global Transformations***

## ***The Hidden God***

### ***Ozu***

***A collection of essays about Ozu's Tokyo Story.***

***Hollywood in the 1920s sparkled with talent, confidence, and opportunity. Enter Irving Thalberg of Brooklyn, who survived childhood illness to run Universal Pictures at twenty; co-found Metro-Goldwyn-Mayer at twenty-four; and make stars of Lon Chaney, Norma Shearer, Greta Garbo, Joan Crawford, Clark Gable, and Jean Harlow. Known as Hollywood's "Boy Wonder," Thalberg created classics such as Ben-Hur, Tarzan the Ape Man, Grand Hotel, Freaks, Mutiny on the Bounty, and The Good Earth, but died tragically at thirty-seven. His place in the pantheon should have been assured, yet his films were not reissued for thirty years, spurring critics to question his legend and diminish his achievements. In this definitive biography, illustrated with rare photographs, Mark A. Vieira sets the record straight, using unpublished production files, financial records, and correspondence to confirm the genius of Thalberg's methods. In addition, this is the first Thalberg biography to utilize both his recorded conversations and the unpublished memoirs of his wife, Norma Shearer. Irving Thalberg is a compelling narrative of power and idealism, revealing for the first time the human being behind the legend.***

***Post-war Cinema and Modernity explores the relationship between film and modernity in the second half of the twentieth century. Its distinguishing feature is the focus on the close connections between history, theory and textual criticism. The first section, on Film Theory and Film Form, begins with a sustained group of theory readings. Bazin and Telotte critique new post-war forms of film narrative, while Metz and Birch respond to the filmic innovations of the 1960s and the question of modernism. Pasolini's landmark polemic on the cinema of poetry is a vital springboard for the later critiques by Deleuze and Tarkovsky of time and the image, and for Kawin and De Lauretis of subjectivities and their narrative transformation, while Jameson deals with the topical question of film and postmodernity. There follows a series of essays grouped around different aspects of film form. General discussion of changes in film technology and cinematic perception can be seen in the essays by Virilio, Wollen, Aumont and Bukatman, and is extended to a discussion of film documentary. Finally, there is a focus on cinematographers and their filmic collaboration, with a specially commissioned essay on post-war British cinematography, and readings featuring the work of Michael Chapman with Martin Scorsese and Nestor Almendros with Terrence Malick. The second section looks at International Cinema, placing***

*filmmaking and filmmakers in a social and a national context, as well as taking up many aspects of film theory. It brings together landmark essays which contextualise feature films historically, yet also highlight their aesthetic power and their wider cultural importance. Filmmakers discussed include Ozu, Bresson, Hitchcock, Godard, Fassbinder and Zhang Yimou. There is a new translation of Kieslowski's essay on Bergman's The Silence and an essay specially commissioned for the volume on the work of Theo Angelopoulos. Features\* Filmmaking and filmmakers are placed in social, nat*

*Based on the author's doctoral dissertation--New York University.*

*The Most Typical Avant-Garde*

*Robert Bresson*

*My Life in Film*

*Post-war Cinema and Modernity*

*Taxi Driver*

*Film After Film*

"Substantially the book that devotees of the director have been waiting for: a full-length critical work about Ozu's life, career and working methods, buttressed with reproductions of pages from his notebooks and shooting scripts, numerous quotes from co-workers and Japanese critics, a great many stills and an unusually detailed filmography."—Sight and Sound Yasujiro Ozu, the man whom his kinsmen consider the most Japanese for all film directors, had but one major subject, the Japanese family, and but one major theme, its dissolution. The Japanese family in dissolution figures in every one of his fifty-three films. In his later pictures, the whole world exists in one family, the characters are family members rather than members of a society, and the ends of the earth seem no more distant than the outside of the house.

In *The Long Take*, Lutz Koepnick posits extended shot durations as a powerful medium for exploring different modes of perception and attention in our fast-paced world of mediated stimulations. Grounding his inquiry in the long takes of international filmmakers such as Béla Tarr, Tsai Ming-liang, Abbas Kiarostami, Apichatpong Weerasethakul, and Michael Haneke, Koepnick reveals how their films evoke wondrous experiences of surprise, disruption, enchantment, and reorientation. He proceeds to show how the long take has come to thrive in diverse artistic practices across different media platforms: from the work of photographer



Hiroshi Sugimoto to the screen-based installations of Sophie Calle and Tacita Dean, from experimental work by Francis Alÿs and Janet Cardiff to durational images in contemporary video games. Deeply informed by film and media theory, yet written in a fluid and often poetic style, *The Long Take* goes far beyond recent writing about slow cinema. In Koepnick's account, the long take serves as a critical hallmark of international art cinema in the twenty-first century. It invites viewers to probe the aesthetics of moving images and to recalibrate their sense of time. Long takes unlock windows toward the new and unexpected amid the ever-mounting pressures of 24/7 self-management.

*Embodied Visions* presents a groundbreaking analysis of film through the lens of bioculturalism, revealing how human biology as well as human culture determine how films are made and experienced. Throughout his study, Torben Grodal uses the breakthroughs of modern brain science to explain central features of film aesthetics and to construct a general model of aesthetic experience-what he terms the PECMA flow model-that demonstrates the movement of information and emotions in the brain when viewing film. Examining a wide array of genres-animation, romance, pornography, fantasy, horror-from evolutionary and psychological perspectives, Grodal also reflects on social issues at the intersection of film theory and neuropsychology. These include moral problems in film viewing, how we experience realism and character identification, and the value of the subjective forms that cinema uniquely elaborates.

A chronicle of the life and career of Jeanette MacDonald, the first superstar of movie musicals, offers a revealing look at Hollywood in its prime, showing how MacDonald embodied a blending of popular and high art, musicals and opera. UP.

**The Practice of Film Criticism**

**Reflections on the Cinema**

**A Concise History, with a Selective Guide to DVDs and Videos  
(Revised)**

**Embodied Visions**

**A Hundred Years of Japanese Film**

**A Spiritual Style in Film**

*Ingmar Bergman's career spanned forty years as he produced more than fifty films, many of which are considered classics. When he began this book, Bergman had not seen most of his movies since he made them. Resorting to scripts and working notebooks, and especially to memory, he comments, brilliantly*

and always cogently, on his failures as well as his successes; on the themes that bind his work together; on the relationship between his life and art. More clearly than ever before, *Images* allows us to listen to, as Woody Allen put it, Bergman's "voice of genius."

This book is an original volume of essays that sheds new and critical light on current and emerging filmmaking trends and practices in China, Taiwan, Hong Kong, Japan and South Korea. A timely and important contribution to existing scholarship in the field.

If you are interested in film, or poetry, or awareness, or embodiment, or the experience of art, you may love this book. -Recommended by Maia, City Lights Books Nathaniel Dorsky has been making and exhibiting films within the avant-garde tradition since 1964.

Offers the first comprehensive academic text to explore Paul Schrader's film career through analysis of his directing, screenwriting, and film criticism. Contains a chapter-length interview, in which Schrader examines the arc of his career for the first time and revises previous statements about filmmaking and film criticism. Provides a valuable update to previous texts on Schrader. Considers Schrader's overlooked films and provides new insight into their connections with Schrader's better known films. Contains chapters on Schrader's work since 2008, the publication date of the last book on his filmmaking. Paul Schrader's unique relationship to the role of the author (as screenwriter, director and critic) has long informed his cinema, and raises complicated questions about the definition of the auteur. This volume of essays - one of the first collections to assess Schrader's contributions to directing, screenwriting and criticism - includes the first original appraisals of his much-lauded masterpiece *First Reformed* (2017), as well as a chapter-length interview with Schrader himself, conducted by the editors. Providing a comprehensive exploration of his groundbreaking achievements in cinema, the book considers Schrader's more overlooked films and provides new insights to their connection with his celebrated work in direction and screenwriting such as *Taxi Driver* (1976), *Cat People* (1982) and *The Comfort of Strangers* (1990).

Art Cinema and the Wondrous

Ozu, Bresson, Dreyer

The Frodo Franchise

(Or, What Became of 21st Century Cinema?)

Bresson on Bresson: Interviews, 1943-1983

Reconfiguring the 'Genuinely' Religious Film

Ozu's Tokyo Story

**Focused on a body of films bound together through a cinematic aesthetic of slowness, this book is a pioneering effort to situate, theorise and map out slow cinema within contemporary global film production and across world cinema history.**

**Women Filmmakers in Early Hollywood explores when, how, and why women were accepted as filmmakers in the 1910s**

**and why, by the 1920s, those opportunities had disappeared. In looking at the early film industry as an industry—a place of work—Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender, work culture, and business within modern industrial organizations. In the early 1910s, the film industry followed a theatrical model, fostering an egalitarian work culture in which everyone—male and female—helped behind the scenes in a variety of jobs. In this culture women thrived in powerful, creative roles, especially as writers, directors, and producers. By the end of that decade, however, mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system. As the movie industry remade itself in the image of a modern American business, the masculinization of filmmaking took root. Mahar's study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture. Tracing the transformation of the film industry into a legitimate "big business" of the 1920s, and explaining the fate of the female filmmaker during the silent era, Mahar demonstrates how industrial growth and change can unexpectedly open—and close—opportunities for women.**

**Through conversations held with fifteen of the most accomplished contemporary cinematographers, the authors explore the working world of the person who controls the visual look and style of a film. This reissue includes a new foreword by cinematographer John Bailey and a new preface by the authors, which bring this classic guide to cinematography, in print for more than twenty-five years, into the twenty-first century.**

**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."**

**Women Filmmakers in Early Hollywood**

**The Liminal Image**

***The Sacred and the Cinema***

***Evolution, Emotion, Culture, and Film***

***Second Revised Edition***

***Levinas with the Dardenne Brothers, Barbet Schroeder and Paul Schrader***

***Abbas Kiarostami***

A drama about a New York cab driver is driven to obsession when he attempts to save a teenage prostitute and embarks on a violent rampage against a world of filth and corruption.

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 Ýmeaning ? 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."

Devotional Cinema

Reel Spirituality