

## Robert Bresson A Passion For Film By Tony Pipolo

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"Pressestimmen 'Impressive...Robert Bresson: a Passion for Film is an eloquent and often persuasive demonstration of Bresson's importance as a filmmaker, and is a model of auteurist reading, both as analysis and interpretation.' H-France 'We are all still coming to terms with Robert Bresson, and the peculiar power and beauty of his films. This thoughtfully argued, wonderfully lucid book goes a long way toward giving us a clearer understanding of one of the cinema's greatest artists.'--Martin Scorsese 'Bresson is among the most meticulous, moral, and profound of filmmakers. Tony Pipolo evokes and celebrates his genius with this readable, engrossing study.'--Roger Ebert 'It becomes clearer all the time: Robert Bresson's films demand and deserve a lifetime of intense scrutiny. Tony Pipolo has given them just that, a lifetime of viewing, analysis, and exploration. Following the pathways of the films, following the footsteps of their inscrutable creator, he brings us a Bresson at once more ascetic and more majestic than we had imagined possible.'--Dudley Andrew, Yale University 'Pipolo explores Bresson's sources and methods across his career, tracing the course of spiritual grace in a fallen world. Trained both

as a film historian and a psychoanalyst, Pipolo sees Bresson's odysseys as not unlike those of the psychoanalytic journey, highlighting their common goals of liberation and transformation--and provides profound new insight into one of cinema's most elusive auteurs.'--Tom Gunning, University of Chicago'[T]his book is, as Pipolo writes, a 'highly personal response' to Bresson's body of work and a chronological, in-depth dissection of the films with particular attention paid to Bresson's style. ... This is a scholarly yet accessible study.'--Library Journal'As the book methodically progresses from film to film, Pipolo's unique dissection of Bresson's characters prompts readers to search beneath the visual chiaroscuro of Bresson's scene 'painting' and explore the core emotions, the underlying moral fiber, of the on-screen players. On every page of his masterful work, Pipolo's observations serve as a potent reminder to the serious spectator: it's often what's left unspoken--the slightest trembling of a lip or a downcast gaze--that can prove most vital to a film.'--Film Comment'Pipolo's volume is a thorough chronicle, imbued with warmth and personality.'--Bookforum'This compelling volume is the most comprehensive effort in English yet to celebrate and analyze the thirteen features Bresson (1901-1999) made ... . Author Tony Pipolo ... brings a sophisticated respect for the life of the mind to what is obviously a labor of love.'--PRI's The World'[Pipolo's] familiarity with [Bresson's] works is breathtaking. He constructs a meticulous commentary for each film in chronological order, citing individual shots and cuts that illustrate Bresson's mastery of his art. With an austerity that matches his subject matter, the critic pares away extraneous material and focuses directly on the films themselves. ... Professor Pipolo has provided the definitive academic study of the films of Robert Bresson to date ... . Future scholars will undoubtedly use this text as their point of departure for further research.'--America Magazine 'One of the most careful and thoroughgoing studies of Bresson that we have, adding appreciably to both scholarship about his work and our critical understanding of it...When it comes to single book-length studies, Pipolo's is...clearly the best we've had so far, in English or in French.' --Jonathan Rosenbaum, Cineaste 'Offers an aesthetic biography of Bresson's monumental canon. It works...Pipolo does the reader--and Bresson--a huge service by working through each of the 13 features in turn, combining brilliant close readings with a clear command of philosophic, religious, and literary contexts. Because he is solid on film, psychology, and philosophy, Pipolo provides what is probably the best companion to date on this auteur...Highly recommended.' --Maurice Yacowar, Choice Über den Autor und weitere Mitwirkende Tony Pipolo is Professor Emeritus of Film and Literature at the City University of New York. He is a practicing psychoanalyst in New York City."

**Robert Bresson French (25 September 1901 – 18 December 1999) was a French film director known for his ascetic approach. Bresson contributed notably to the art of cinema; his non-professional actors, ellipses, and sparse use of scoring have led his works to be regarded as preeminent examples of minimalist film.**

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**New York based film critic Tony Pipolo, author of Robert Bresson: A Passion for Film, joins us on the opening weekend to speak about *Diary of a Country Priest* (1950) and *L'Argent* (1983), presented in a new digital restoration.**

We are still in awe of the power and beauty of his films. Martin Scorsese said in the 2010 book *A Passion for Film* describing the often overlooked French filmmaker as one of the cinema's greatest artists, but while he may be revered by some as the finest French filmmaker, Jean Renoir, outside hardcore cinephile circles, he and his work are less well known. Robert Bresson was among the most distinctive 20th-century French directors. A filmmaker who listened to the weather radio, he repeated the direction of the wind: "I hate Hollywood." We are still in awe of the power and beauty of his films. Martin Scorsese said in the 2010 book *A Passion for Film* describing the often overlooked French filmmaker as one of the cinema's greatest artists, but while he may be revered by some as the finest French filmmaker, Jean Renoir, outside hardcore cinephile circles, he and his work are less well known. Robert Bresson was among the most distinctive 20th-century French directors. A filmmaker who listened to the weather radio, he repeated the direction of the wind: "I hate Hollywood." We are still in awe of the power and beauty of his films. Martin Scorsese said in the 2010 book *A Passion for Film* describing the often overlooked French filmmaker as one of the cinema's greatest artists, but while he may be revered by some as the finest French filmmaker, Jean Renoir, outside hardcore cinephile circles, he and his work are less well known. Robert Bresson was among the most distinctive 20th-century French directors. A filmmaker who listened to the weather radio, he repeated the direction of the wind: "I hate Hollywood." We are still in awe of the power and beauty of his films.

**The image most associated with the French film director Robert Bresson, who has died aged 92, was that of an austere, pessimistic critic, a Jansenist at odds with the modern world, living on the edge.**

*Robert Bresson: A Passion for Film* is the first comprehensive study to give equal attention to the films, their literary sources, and psycho-biographical aspects of the work. Read *Robert Bresson: A Passion for Film* French Studies on DeepDyve, the largest online rental service for scholarly research with thousands of academic publications available at your fingertips.

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By the time he made this film, Bresson had been labeled a religious director. His first feature, *Les Anges du Péché* (The Angels of Sin, 1943), set in a convent, concerned the fervent endeavors of a devout novice to transform the life of a murderess. *Diary of a Country Priest* (1951), the film preceding a man who escaped, was the chronicle of a man who escaped. *Robert Bresson: A Passion for Film* is the first comprehensive study to give equal attention to the films, their literary sources, and psycho-biographical aspects of the work.

**Robert Bresson: A Passion for Film is the first comprehensive study to give equal attention to the films, their literary sources, and psycho-biographical aspects of the work, concentrating on the films' cinematographic, imagistic, narrative, and thematic structures.**

*Robert Bresson: A Passion for Film* by Tony Pipolo, French filmmaker Robert Bresson created a new kind of cinema through refinement of the form's grammatical and expressive possibilities in thirteen features over a forty-year career he held to an ideal. Author Robert Bresson, publisher New York Review of Books, ISBN 168137045X, page 304, view 1550, download now. Robert Bresson, the director of such cinematic masterpieces as *Pickpocket*, *A Man Escaped*, *Mouchette*, and *L'Argent*, was one of the most influential directors in the history of French film, as well as one of the most stubbornly individual. He insisted on the use of non-professional actors.

**Robert Bresson: A Passion for Film, New York City, NY, USA, Oxford University Press, USA, 2010, ISBN 9780195319798, James Quandt, Robert Bresson, revised edition, Robert Bresson, La Passion du Cinématographe, Paris, Albatros, 1983, Film Biographies 1, The Road to Bresson, 1984.**

Henri Cartier-Bresson developed a passion for filmmaking in the 1930s; he studied cinema with Paul Strand in New York in 1935. When he returned to France, he was hired as the second assistant director to Jean Renoir in 1936 for *La vie est à nous* and *Une partie de campagne*, and in 1939 for *La règle du jeu*, films directed by Henri Cartier-Bresson. *Robert Bresson: A Passion for Film* is the first comprehensive study to give equal attention to the films, their literary sources, and psycho-biographical aspects of the work, concentrating on the films' cinematographic, imagistic, narrative, and thematic structures. Often described as a painter of films, French director Robert Bresson was one of cinema's greatest anomalies: he directed only 13 films over the course of 40 years, but these films were in a class of their own. Robert Bresson French (25 September 1901 – 18 December 1999) was an acclaimed French film director known for a spiritual and ascetic style. He contributed notably to the art of film, and particularly the French New Wave. Bresson is considered to be of paramount importance to minimalist film, as most of his work featured non-professional actors, little use of music, or

**The film was inspired by Dostoyevsky's crime and punishment, and though Bresson consistently eschews the Russian writer's psychological probing, Dostoyevsky's influence permeates much of Bresson's work. Not least, his two direct adaptations, *Une femme douce* (1969) and *Four Nights of a Dreamer* (1972), the latter of which may well be Bresson's most tender and emotionally involving film.**

Pipolo, Robert Bresson, 2010, Buch, 9780195319804, Bücher, schnell und portofrei.

**Tony Pipolo writes extensively on film; he is the author of the award-winning *Robert Bresson: A Passion for Film* and is a practicing psychoanalyst in New York. 2 results, Le Amiche, Friends, Italian Style.**

The filmic rhetoric that Bresson pursued was nothing less than an effort to create an exemplary form of film narrative, throwing off the conventions of the theater and acting that still dominate mainstream filmmaking. In this respect, Bresson's films are no less groundbreaking than those of D. W. Griffith and Sergei Eisenstein.

**Robert Bresson: A Passion for Film is an eloquent and often persuasive demonstration of Bresson's importance as a filmmaker and is a model of auteurist reading, both as analysis and interpretation.**

This is by some way the longest and most detailed English language monograph on Bresson's work by an emeritus professor of film and literature who is also a practicing psychoanalyst. *Robert Bresson: A Passion for Film* is an eloquent and often persuasive demonstration of Bresson's importance as a filmmaker and is a model of auteurist reading, both as analysis and interpretation. In France, we are all still in awe of the power and beauty of his films. Robert Bresson, the lonely giant of the French cinema, is dead. The director whose austere masterpieces evoked praise but little imitation died Saturday in Paris at 98, after a long illness that inspired retrospectives and tributes at the Film Center of the Art Institute of Chicago and in Toronto, London, Edinburgh, and Tokyo.

**Robert Bresson: A Passion for Film is an eloquent and often persuasive demonstration of Bresson's importance as a filmmaker and is a model of auteurist reading, both as analysis and interpretation. In France, we are all still in awe of the power and beauty of his films.**

Robert Bresson a passion for film by Tony Pipolo 2000 the transcendent cinema of David Brooks edited by John Klacsmann 500 the films of Jack Chambers edited by Kathryn Elder 1000 sold out. Robert Bresson Notes from the Cinematographer is a great book but if you've read it and want more I suggest Tony Pipolo's Robert Bresson A Passion for Film James Quantz's casebook Robert Bresson and Ian Cameron's The Films of Robert Bresson out of print but easily and cheaply attainable and an excellent free resource is Robert. Robert Bresson A Passion for Film Cinema Books Cinema Magazine WDF Collection Cine Collection OpenSource Language English. It seems that overlooking of this film has in recent years been almost systematic reviewing Tony Pipolo's mainly superb Robert Bresson A Passion for Film for Cineaste I noted a.

**Robert Bresson 1907-1999 French director sometimes called a philosopher with a camera Bresson's central themes were religious he produced thirteen features and one short film most of his films were adaptations of literary works from such writers as Diderot Dostoevsky Bernanos and Tolstoy**

Robert Bresson birthday Wednesday September 25 1901 birthplace Puy de Dôme Auvergne France died Saturday December 18 1999 occupation film director screenwriter Bresson Robert rôb?r br?sôn 1901-99 French film director and scriptwriter b Bromont Lamottie France Bresson's films tend to be austere unadorned and concerned more with. In Robert Bresson A Passion for Film Tony Pipolo observed that the action in the prologue is not primarily conveyed through expositional dialogue but through gesture look and action in succession critic Daryl Chin observed that with his Balthazar cinematographer Ghislain Cloquet Bresson would evolve a cinematic style of subtle sun. Robert Bresson's 14th film in 40 years made in 1983 the suppression of scenes in favor of a continuous flow of action from a man escaped but there is also a new passion and electricity in. Robert Bresson A Passion for Film is the first prehensive study to give equal attention to the films their literary sources and psycho-biographical aspects of the work concentrating on the films cinematographic imagistic narrative and thematic structures.

**The films of Robert Bresson 1970 and t Pipolo Robert Bresson A Passion for Film 2010 Bresson Robert born Sept 25 1907 in Bromont la Mothe Auvergne French film director Bresson studied painting and was an assistant director and a scriptwriter**

Robert Bresson A Passion for Film is the first prehensive study to give equal attention to the films their literary sources and psycho-biographical aspects of the work. His attentiveness to the literary sources of the film's narratives is especially detailed and admirable with helpful accounts of changes made by Bresson in the book that a man escaped was derived from as well as the aspects of the Golden Ass and the Idiot that he appropriated and adapted for Au Hasard Balthazar.

**March 29 2017 t here is a Robert Bresson retrospective Robert Bresson find without seeking mencing today at the University of Chicago's Doc Films ten films are being screened all 35mm prints with the exception of Une Femme Douce a link to a description and capsule review of each film written by programmer Brian Vandebos is found here**

Robert Bresson A Passion for Film is an eloquent and often persuasive demonstration of Bresson's importance as a filmmaker and is a model of auteurist reading both as analysis and interpretation h France we are all still ing to terms with Robert Bresson and the peculiar power and beauty of his films.

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When one is in prison the most important thing is the door Robert Bresson Un condamné à mort s'est échappé ou le vent souffle où il veut a man escaped 1956 is one of Bresson's most sublime and understated films in a career that consists of a series of meditational masterpieces that minutely and passionately examine the human condition. Four decades later Tony Pipolo author of Robert Bresson A Passion for Film whose publication serves as the occasion for anthology's two day revival reopens the trial of the trial of Joan of.

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