

Robert Bresson Notas Sobre El Cinematografo

M Lipman

Notas sobre o cinematógrafo Robert Bresson, 2000 “Bresson é o cinema francês, como Dostoiévski o romance russo, como Mozart a música alemã.” Jean-Luc Godard Notas sobre o cinematógrafo é uma preciosa coletânea de frases que o cineasta francês Robert Bresson foi fazendo ao longo das décadas em que se dedicou à produção de filmes seminais como *Pickpocket*, *Um condenado à morte escapou* e *A grande testemunha*. Bresson pensava a imagem como pintura e o som, como uma partitura musical de ruídos, sempre com o máximo de rigor, com o firme propósito de vislumbrar instantes de eternidade nas ações mais prosaicas do cotidiano. Cinema, para Bresson, era sinônimo de revelação: uma espécie de decalque de um “real” que se manifesta se velando, nos religando à manifestação divina da própria vida. Era com essa convicção que Bresson, católico jansenista, preparava cuidadosamente os seus filmes, criando “leis de ferro” para o próprio processo de criação. Notas sobre o cinematógrafo é todo pontuado por essa visão epifânica da arte cinematográfica e tornou-se uma bíblia das especificidades dessa linguagem misteriosa que é a chamada sétima arte. Bresson influenciou várias gerações de realizadores, de Jean-Luc Godard a Lars Von Trier. Muitos mandamentos do Dogma 95, criado pelo cineasta dinamarquês, foram extraídos de Notas sobre o cinematógrafo. Para Godard, que o homenageou em um de seus filmes mais recentes, *Elogio ao amor*, “Bresson é o cinema francês, como Dostoiévski é o romance russo, e Mozart a música alemã”. “Construa seu filme sobre o branco, sobre o silêncio e sobre a imobilidade”, é um dos ensinamentos de Bresson que podem ser ouvidos no filme de Godard. Cinema por subtração, sempre movido por um minimalismo desesperado em busca da essência dos sons e das imagens em movimento. A ação nos filmes de Bresson se desenrola com muita frequência nas bordas do quadro ou fora dele, numa tentativa de fazer com que cada espectador confeccione a narrativa na própria mente, levando assim ao paroxismo as possibilidades sugestivas da linguagem cinematográfica. Como escreve Le Clézio no prefácio desse livro, as frases de Bresson são “cicatrizes, marcas de sofrimento, joias preciosas (...) que brilham como estrelas, nos mostrando o árduo e simples caminho rumo à perfeição”. Robert Bresson

Notas sobre el cinematógrafo Robert Bresson, 1997-02-01

Análisis y crítica audiovisual Quim Casas Moliner, 2006 Análisis y crítica audiovisual repasa la evolución histórica de la crítica cinematográfica. El libro también muestra las bases teóricas de algunos movimientos o tendencias y estudia la obra de algunos críticos que se convirtieron luego en directores de películas. Análisis y crítica audiovisual revisa la interrelación de la

crítica con otras disciplinas que han aportado nuevas miradas al hecho cinematográfico y expone algunos aspectos prácticos en el ejercicio de este género: métodos de trabajo, modelos diversos, función y relación con los medios de comunicación y con los lectores

Pequeño planeta cinematográfico Michel Ciment, 2007-05-01 Cincuenta entrevistas con otros tantos cineastas de treinta países diferentes articulan el contenido del presente libro y lo convierten en la crónica de la modernidad cinematográfica, así como en el itinerario seguido en las últimas cuatro décadas, desde principios de los sesenta hasta los comienzos del siglo XXI, por uno de los críticos más reputados del panorama internacional. Con la voluntad no sólo de celebrar a los grandes nombres, sino de descubrir nuevos talentos, Michel Ciment lleva al lector de Tokio a Los Ángeles, de Moscú a Manila, de Roma a Budapest, así como a los grandes festivales de Venecia, Cannes y Berlín, para encontrarse cara a cara con Bresson, Scorsese, Fellini, Cronenberg, Kitano, Wong Kar-wai, Tarkovski, Kiarostami o Cassavetes, los indudables protagonistas que han «construido» el cine del último medio siglo. A la luz del presente volumen, el lector observará que lo que resulta pequeño no es el planeta en sí, sino nuestro conocimiento sobre él. Despertar el interés de los amantes del cine por un universo sepultado en sombras e invitarles a descubrirlo y a desescombrarlo con todos los medios a su alcance es sin duda el precioso logro de una obra que rebosa amor por ese «celuloide oculto» que poco a poco va desapareciendo bajo la ingente capa de banalidades que copan nuestras pantallas.

Notes on the Cinematograph Robert Bresson, 2016-11-15 The French film director Robert Bresson was one of the great artists of the twentieth century and among the most radical, original, and radiant stylists of any time. He worked with nonprofessional actors—models, as he called them—and deployed a starkly limited but hypnotic array of sounds and images to produce such classic works as *A Man Escaped*, *Pickpocket*, *Diary of a Country Priest*, and *Lancelot of the Lake*. From the beginning to the end of his career, Bresson dedicated himself to making movies in which nothing is superfluous and everything is always at stake. *Notes on the Cinematograph* distills the essence of Bresson's theory and practice as a filmmaker and artist. He discusses the fundamental differences between theater and film; parses the deep grammar of silence, music, and noise; and affirms the mysterious power of the image to unlock the human soul. This book, indispensable for admirers of this great director and for students of the cinema, will also prove an inspiration, much like Rilke's *Letters to a Young Poet*, for anyone who responds to the claims of the imagination at its most searching and rigorous.

Hotel Tandil Andrés Nazarala, 1905 Encerrado en un decadente hotel de Buenos Aires, como si protagonizara una mala película de detectives caídos en desgracia, el narrador de esta historia da cuenta de su vida pasada y futura. Atrás quedó una mujer, un hijo, un país. Y adelante -aunque eso es un decir, evidentemente- está el encuentro con Raúl Perrone, baluarte del nuevo cine argentino y autor de más de 70 películas, combinaciones radicales de creatividad, pasión y azar en las que el atribulado protagonista intenta encontrar la clave secreta que le permitirá levantar su propia carrera cinematográfica. A

medio camino entre la novela y el ensayo, Hotel Tandil coloca ante nosotros a un hombre que, no obstante tener todo en contra, resiste las inclemencias laborales y afectivas con sereno estoicismo. Al mismo tiempo, el libro es un homenaje a realizadores como Ruiz, Hitchcock, Bergman o Cassavetes, así como a otra serie de cineastas excéntricos: Ed Wood, Donald Cammell, Rick Schmidt y muchos otros que derribaron las fronteras con películas que se nutren de la performance, la autobiografía o la sicolodelia. En estas páginas, Andrés Nazarala alumbra los caminos menos transitados de un arte que hoy parece confinado a las plataformas streaming; sin nostalgia, solo con la dignidad del que padece esa enfermedad incurable, la cinefilia.

El Postporno era eso María Llopis, 2022-11-13 Así que la Caperucita Roja del cuento, después de ser violada, golpeada y humillada durante siglos, quiere asumir el papel del lobo. Pero son demasiados los abusos a los que ha sido sometida, así que nos vemos obligadas a pegarnos entre nosotras para poder abrir, sentir y llorar las heridas que heredamos de generaciones y generaciones de fábulas. Y así redimirlas y escribir nuevos cuentos. Todas las Caperucitas Rojas se vuelven lobos en la práctica postpornográfica.

Rompiendo moldes Piedad Fernández Toledo, 2009 Este libro se acerca al fenómeno discursivo desde un ángulo multidisciplinar, con la idea subyacente de que a pesar de las diferencias existentes entre los distintos discursos, todos comparten ciertos elementos que los ligan a un tiempo y a un contexto determinados. Cualquier análisis discursivo termina antes o después interpretándose desde un punto de vista diacrónico, en relación con el contexto en el que dicho discurso se ha forjado y ha evolucionado. El análisis de los discursos literario, musical, cinematográfico, pictórico o periodístico conlleva el uso de herramientas afines a sus «culturas», que se han ido conformando a través de siglos paralelamente al desarrollo de las diversas disciplinas que los estudian. Sin embargo, a través de los distintos procedimientos de observación utilizados desde dichas disciplinas —observación predominantemente cualitativa en esta obra— el lector llega a la conclusión de que todos los fenómenos discursivos son parte y a la vez producto de una cultura que los engloba y que va ligada a un tiempo y a un espacio. Toda evolución discursiva pasa por momentos de crisis o ruptura debidos a cambios y crisis sociales. Se estudian aquí las formas en que la ruptura con los esquemas y normas previos se materializa y origina nuevas vías de expresión, cuando no nuevos géneros o discursos, necesarios para plasmar las nuevas realidades sociales. Y es sorprendente constatar cómo los procesos de ruptura y evolución tienen más en común en sus distintos lenguajes de lo que se podría pensar en un primer momento, llegando a seguir incluso patrones similares y a utilizar los mismos recursos (siendo la hibridación uno de los principales). Pretendemos, pues, con esta obra dotar al lector de una serie de herramientas de interpretación de los nuevos movimientos que ya comienzan a dibujarse.

Arrebatat la vida Thomas Macho, 2021-03-02 Durante muchos siglos el suicidio se consideró un pecado mortal o el indicio de una enfermedad mental. Esta visión cambia durante el siglo XX y surge una nueva cultura del morir. La muerte propia se

considera cada más un proyecto que el mismo individuo tiene que diseñar y responsabilizarse de él. Quien se quita la vida no solo pretende acabar con ella, sino que también quiere asumirla y darle un nuevo sentido. En este libro, Thomas Macho explica la polifacética historia del suicidio en la Modernidad y describe cómo el valor de la muerte voluntaria ha ido cambiando en los campos culturales más diversos: en la política (como acto de protesta y como atentado), en el derecho (con la despenalización del suicidio) y en la medicina (con la eutanasia), así como en la filosofía, en el arte y en los medios. El autor se remonta hasta las raíces culturales del suicidio, analiza periódicos, películas y obras de artes. Estudia casos reales y, sobre todo, muestra de qué modo los diversos motivos del suicidio se evocan entre sí. Su diagnóstico es que vivimos en una época cada vez más fascinada por el suicidio.

Claves actuales de pensamiento María G. Navarro, Betty Estévez, Antolín Sánchez Cuervo, 2010 Constituye la primera publicación del Seminario Internacional de Jóvenes Investigadores, foro creado en el Instituto de Filosofía, perteneciente al Consejo Superior de Investigaciones Científicas. Este libro ofrece al lector resultados de investigaciones en curso, planteándose como último objetivo, presentarse como la obra en común de un equipo que busca aproximarse de manera crítica y novedosa a las disciplinas clásicas

El arte olvidado del silencio Sarah Anderson, 2024-11-13 Una celebración única del silencio -en el arte, la literatura, la naturaleza y la espiritualidad- y una exploración de su capacidad para aportar paz interior, ampliar nuestras perspectivas e inspirar el espíritu humano, a pesar del ruido de la vida contemporánea. El silencio suele pasarse por alto; al fin y al cabo, a lo largo de nuestra vida tiene que competir con la cacofonía del mundo exterior y nuestro casi constante diálogo interior que juzga, analiza, compara y cuestiona. Pero si somos capaces de superar este aluvión, existe un lugar tranquilo que merece la pena descubrir. El arte olvidado del silencio nos anima a abrazar esta búsqueda y a dejar que brille la cálida luz del silencio. Invocando la sabiduría de muchos de los más grandes escritores, pensadores, contemplativos, historiadores, músicos y artistas, Sarah Anderson revela la sublime naturaleza de la quietud.

Limite, le film culte de Mario peixoto Association rencontres cinémas d'Amérique latine de Toulouse, 2008

El cine como máquina de pensamiento y control Durán Castro, Mauricio, 2020-08-26 Tanto en su complejidad mecánica como en su articulación con el cuerpo social, el cine puede ser comprendido como una máquina con una doble potencia: por un lado, tiene la capacidad de representar y narrar el mundo y el ser humano; y, por el otro, es un aparato de control y sometimiento de hombres y mujeres, que vigila y registra todo desde cualquier lugar y momento o, de manera más subrepticia, desde el poder hipnótico de sus imágenes, capaz de mover las emociones de las masas. Mauricio Durán Castro examina en este libro esta doble potencia del cine, como una creación que le permite al hombre moderno ampliar su mirada científica y filosófica y, a la vez, atrapar su inconsciente. De esta manera, el cine, con sus creadores y sus espectadores, es estudiado desde las ideas de máquina de guerra, aparato de control, dispositivo de visión y autómatas. Este acercamiento

crítico invita a revisar la obra de cineastas como Dziga Vertov, Jean Epstein, Sergei Eisenstein, Alfred Hitchcock, Roberto Rossellini, Stanley Kubrick, Alain Resnais, Jean-Luc Godard, Harun Farocki o Chris Marker, a partir de las conceptualizaciones de importantes pensadores del siglo XX, como Gilles Deleuze, Félix Guattari, Walter Benjamin, Michel Foucault, Giorgio Agamben y Henri Bergson.

Female Agency in Films Made by Latin American Women Vania Barraza, María Helena Rueda, 2024-12-23 At a time of growing relevance for women's social and cultural movements in the Americas, *Female Agency in Films Made by Latin American Women* examines how the increased prominence of women in a directorial role translates into new paradigms of female agency in Latin American filmmaking. This volume bridges the two main tendencies that have characterized gender-studies approaches to the region's cinema to date: first, the survey-based analysis of films made by women and second, the study of how female characters are treated on the screen—by female and male directors. Bringing together both scholarly trends, this volume explores the complex modalities of female agency developed in recent films directed by women in Latin America, through innovative aesthetic and discursive strategies. Moving beyond consideration of visibility or representation, a diverse body of contributors in this book look for expressions of agency in the films' gaze, their affective depth, the forms of care they bring to the fore, how they highlight their characters' desires and subjectivities, and the bodily and sensorial experiences they convey.

Herido leve Eloy Tizón, 2019-03-13 ¿Cómo lee un escritor? ¿En qué aspectos se fija? ¿A qué abismos se asoma? ¿De qué manera las ficciones atrapan y modifican nuestra mirada? Todas estas cuestiones, y muchas otras, comparecen en este ensayo literario, articulado en torno a ocho constelaciones temáticas, en las que creadores y libros dialogan entre sí, se complementan, discuten o colisionan, siguiendo la máxima del autor según la cual: Diamante corta diamante. Narradores clásicos y posmodernos, consagrados y malditos, retratos de escritores y sus fantasmas, teorías y controversias, mitos y curiosidades, desfilan por estas páginas que constituyen un festín literario para gourmets, un libro de libros, que recoge un barrido de treinta años de memoria lectora, hasta configurar una especie de mapa para orientarnos o para perdernos. Una autobiografía intelectual del propio Eloy Tizón, herido leve, trazada desde su amor inagotable a la literatura.

Proceso, 1979

The Wire University Javier Cigüela Sola, Jorge (eds.) Martínez Lucena, 2016-12-18 Tienes en tus manos una píldora enriquecida cuyo consumo permite entrar más plenamente en *The Wire*, la gran novela post-11-S. Son muchas las situaciones en las que es pertinente leer estas páginas: si quieres razones para ver *The Wire*, si perteneces al fandom de *The Wire*, si eres uno de esos «lectores medios» que necesita ayuda para justificar el esfuerzo de ver *The Wire*, si eres un profesor que necesita «evidencias» de que en un producto audiovisual como *The Wire* hay mucha tela académica que cortar, si quieres ganar en argumentos y consistencia en tus debates en el bar, etc. Con la contribución de académicos, jueces, políticos y

activistas sociales, este libro no solo permite adentrarse en la aclamada obra de David Simon, sino que también aborda temas de gran actualidad en nuestras sociedades posindustriales, como la creciente exclusión y desigualdad sociales, la corrupción política, el fracaso escolar o el crimen organizado.

Cineastas y arquitectos José Manuel García Roig, 2024-05-17 La capacidad de valorar la extensa producción cinematográfica requiere criterios para identificar aquellas películas de mayor calidad. Resulta de gran ayuda conocer pautas para analizar la puesta en escena, así como la exposición de los recursos técnicos y artísticos. A través de una selección de películas, este libro transmite por qué algunas, tanto de directores clásicos como actuales, se han convertido en obras maestras que muestran el cine como un auténtico arte, el arte de la mirada, del espacio. Así, tras leer este libro, se apreciará cómo algunas películas —las buenas, como *Sed de mal* de Orson Welles o *Million Dollar Baby* de Clint Eastwood— logran revelar la visión genuina y personal del mundo que tiene su director.

Screens, Music and Audiences Enrique Encabo, 2022-07-19 Our lives in the 21st century can no longer be understood without audiovisual culture, which not only conditions our daily lives, but also the way we access and understand reality. This book, formed by the contributions of 11 researchers, analyzes different aspects in order to better understand the relationship between image, music and audiences. It attends to mainstream culture, studying the meaning of music in products such as *The Lord of the Rings*, *The Chronicles of Narnia*, *Harry Potter*, *Blade Runner*, *La mala educación* and *Treme*. In short, the book explores the relationship between audiences, sound, noise, music and audiovisual media, a relationship whose history spans more than a century and which continues to offer artistic products that can be analyzed from sociological, semiotic and cultural perspectives.

Antonio Román Pepe Coira, 2004

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