

The Films of
CARL-THEODOR DREYER
David Bordwell



Films Of Carl Theodor Dreyer

Raymond Carney



Films Of Carl Theodor Dreyer:

The Films of Carl-Theodor Dreyer David Bordwell, 1981-01-01 **The films of Carl Theodor Dreyer** David Bordwell, 1978 **The Films of Carl-Theodor Dreyer** David Bordwell, Professor David Bordwell, 1981 **Essays by IB Monty, Jytte Jensen, James Schamus, Carren O. Kaston** Carl T. Dreyer, 1988 **Dreyer in Double Reflection** Carl Theodor Dreyer, 1973 Vert van uitg Om filmen cop 1959 1963 aanwezig **Four Screenplays** Carl Theodor Dreyer, 1970

Carl Theodor Dreyer and Ordet Jan B. Wahl, 2012-04-20 Regarded by many filmmakers and critics as one of the greatest directors in cinema history Carl Theodor Dreyer 1889 1968 achieved worldwide acclaim after the debut of his masterpiece *The Passion of Joan of Arc* 1928 which was named the most influential film of all time at the 2010 Toronto International Film Festival In 1955 Dreyer granted twenty three year old American student Jan Wahl the extraordinary opportunity to spend a unique and unforgettable summer with him during the filming of *Ordet* *The Word* 1955 Carl Theodor Dreyer and Ordet My Summer with the Danish Filmmaker is a captivating account of Wahl s time with the director based on Wahl s daily journal accounts and transcriptions of his conversations with Dreyer Offering a glimpse into the filmmaker s world Wahl fashions a portrait of Dreyer as a man mentor friend and director Wahl s unique and charming account is supplemented by exquisite photos of the filming and by selections from Dreyer s papers including his notes on film style his introduction for the actors before the filming of *Ordet* and a visionary lecture he delivered at Edinburgh Carl Theodor Dreyer and Ordet details one student s remarkable experiences with a legendary director and the unlikely bond formed over a summer

Carl Theodor Dreyer's Gertrud James Schamus, 2011-05-01 If there is one film in the canon of Carl Theodor Dreyer that can be said to be as Jacques Lacan might put it his most painfully enjoyable it is *Gertrud* The film s Paris premier in 1964 was covered by the Danish press as a national scandal it was lambasted on its release for its lugubrious pace wooden acting and old fashioned stuffy milieu Only later when a younger generation of critics came to its defense did the method in what appeared to be Dreyer s madness begin to become apparent To make vivid just what was at stake for Dreyer and still for us in his final work James Schamus focuses on a single moment in the film He follows a trail of references and allusions back through a number of thinkers and artists Boccaccio Lessing Philostratus Charcot and others to reveal the richness and depth of Dreyer s work and the excitement that can accompany cinema studies when it opens itself up to other disciplines and media Throughout Schamus pays particular attention to Dreyer s lifelong obsession with the real developed through his practice of textual realism a realism grounded not in standard codes of verisimilitude but on the force of its rhetorical appeal to its written documentary sources As do so many of the heroines of Dreyer s other films such as *La Passion de Jeanne d Arc* 1928 *Gertrud* serves as a locus for Dreyer s twin fixations written texts and the heroines who both embody and free themselves from them Dreyer based *Gertrud* not only on Hjalmar Soderberg s play of 1906 but also on his own extensive research into the life of the real Gertrud Maria van Platen whose own words Dreyer interpolated into the film By using his

film as a kind of return to the real woman beneath the text Dreyer rehearsed another lifelong journey back to the poor Swedish girl who gave birth to him out of wedlock and who gave him up for adoption to a Danish family a mother whose existence Dreyer only discovered later in life long after she had died *My Only Great Passion* Jean Drum,Dale D. Drum,2000-07-26 In an industry that celebrates extravagance and showmanship Danish film director Carl Th Dreyer was a rarity a man who guarded his privacy fiercely and believed that film provided a way to understand human nature by focusing on the individual person Best known for his 1928 film *The Passion of Joan of Arc* dominated by its emotionally harrowing close ups of Joan during her trial it was Dreyer who pioneered some of the seminal techniques of modern film techniques that would later be made famous by better known contemporaries such as Sergei Eisenstein and D W Griffith Now in *My Only Great Passion* the first full length English language biography of Dreyer Jean and Dale D Drum restore his reputation to its rightful place Based on extensive and exclusive interviews with both Dreyer and the people who worked with him including personal correspondence dating back to 1952 this biography provides the most comprehensive critical examination to date of both Dreyer s life and his approach to filmmaking A valuable resource for film critics and historians those in the film industry and university cinema departments as well as anyone with an interest in Danish art and culture *My Only Great Passion* provides long neglected insights into the man who first raised European film above the level of entertainment and placed it in the realm of art *My Only Great Passion* Jean Drum,Dale D. Drum,2000-07-26 The first full length English language biography of Carl Th Dreyer the Danish film director best known for his 1928 film *The Passion of Joan of Arc* *Speaking the Language of Desire* Raymond Carney,1989-03-31 Although Carl Dreyer is universally acknowledged to be one of the supreme masters of world cinema it is one of the oddities of film history that beyond *The Passion of Joan of Arc* his works have seldom had the general recognition that they undeniable deserve This book is an attempt to bring his films to the awareness of contemporary filmgoers everywhere The author argues that the key to an understanding of Dryers work is to be found in an appreciation of his distinctive style **European Directors and Their Films** Bert Cardullo,2012-08-09 In *European Directors and Their Films* Essays on Cinema Bert Cardullo offers readable analyses of some of the most important film artists and individual films of the last several decades Beyond simple biographical capsules and plot summaries these readings demonstrate with elegance and clarity what cinema means as well as shows explaining how international moviemakers use the resources of the medium to pursue complex significant human goals *Cinematography of Carl Theodor Dreyer* Paul Matthew St. Pierre,2018-11-19 Legendary Danish filmmaker Carl Theodor Dreyer 3 February 1889 20 March 1968 was born in Copenhagen to a single mother Josefine Bernhardine Nilsson a Swede His Danish father Jens Christian Torp a married farmer employed Nilsson as a housekeeper After spending his first two years in orphanages Dreyer was adopted by Carl Theodor Dreyer a typographer and his wife Inger Marie Dreyer He was given his adoptive father s name At age 16 he renounced his adoptive parents and worked his way into the film industry as a journalist title card writer

screenwriter and director Throughout his career he concealed his birth name and the details of his upbringing and his adult private life which included a period in which he explored his homosexual orientation and endured a nervous breakdown Despite his relatively small output of fourteen feature films and seven documentary short films 1919-64 he is considered one of the greatest filmmakers in history because of the diversity of his subjects themes techniques and styles and the originality of the bold visual grammar he mastered In *Cinematography of Carl Theodor Dreyer* Performative Camerawork Transgressing the Frame I argue 1 that Dreyer an anonymous orphan an unsourced subject manufactured his individuality through filmmaking self identifying by shrouding himself in the skin of film and 2 that as a screenwriter director who blocked entire feature films in his imagination in advance sets lighting photography shot breakdowns editing and imposed his vision on camera operators lighting directors actors and crews in production he saw filmmaking essentially as camerawork and he directed in the style of a performative cinematographer

Twenty-One Landmark European Films 1939-1999 Bert Cardullo, 2015-04-01 The essays in this insightful film analysis text show cover twenty one of the best European films made between the coming of World War II and the end of the twentieth century showing what makes each of them outstanding These essays are clear and readable that is sophisticated and meaty yet not overly technical or jargon heavy They will make perfect introductions to their respective films as well as important contributions to the field of film studies in general Written with university students in mind these essays cover some of the central films treated and central issues raised in today's cinema courses and provide students with practical models to help them improve their own writing and analytical skills A list of questions for discussion is included to trigger further thinking among film buffs and to help educators prepare for class The book is aimed at students teachers and cinephiles with an interest in European cinema in particular and cinema studies in general as well as at those educated readers with an interest in the practice of film analysis and criticism The only competition comes from Stanley Kauffmann's relatively brief *Ten Great Films* 136 pp 2012 The current work offers twenty one illustrated essays Kauffmann's book contains no images and focuses on Europe The countries represented are France Italy England Hungary Belgium Sweden Scotland Denmark Russia Spain Germany Scotland and Finland *Twenty One Landmark European Films 1939-1999* overlaps with Kauffmann's book only in the case of *L'avventura* though the two approach this film from vastly different angles Moreover the book provides a complete critical apparatus notes bibliographies credits and filmographies whereas Kauffmann's has none This book could be one of the primary texts for courses in film analysis to accompany a work like Timothy Corrigan's *A Short Guide to Writing about Film* 8th edition 2011 It would also be a suitable supplementary or secondary text in such courses as *Introduction to Film* or *Film Appreciation* *Western European Cinema* *History of Film* or *Global Cinema* and *Film Directors* or *Film Style and Imagination*

Seeing Is Believing Richard Vance Goodwin, 2022-07-19 In this study in IVP Academic's STA series theologian Richard Goodwin considers how the images that constitute film might be a conduit of God's revelation By considering works by Stanley Kubrick Martin Scorsese Terrence

Malick and more Goodwin argues that by inviting emotional responses film images can be a medium of divine revelation

Ancient Greek Women in Film Konstantinos P. Nikoloutsos, 2013-10 This volume examines cinematic representations of ancient Greek women from the realms of myth and history It discusses how these female figures are resurrected on the big screen by different filmmakers during different historical moments and are therefore embedded within a narrative which serves various purposes depending on the director of the film its screenwriters the studio the country of its origin and the sociopolitical context at the time of its production Using a diverse array of hermeneutic approaches such as gender theory feminist criticism psychoanalysis viewer response theory and personal voice criticism the essays aim to cast light on cinema's investments in the classical past and decode the mechanisms whereby the women under examination are extracted from their original context and are brought to life to serve as vehicles for the articulation of modern ideas concerns and cultural trends The volume thus aims to investigate not only how antiquity on the screen depicts and in this process distorts compresses contests and revises antiquity on the page but also more crucially why the medium follows such eclectic representational strategies vis vis the classical world *Eastern Approaches to Western Film* Stephen Teo, 2019-07-11

Eastern Approaches to Western Film Asian Aesthetics and Reception in Cinema offers a renewed critical outlook on Western classic film directly from the pantheon of European and American masters including Alfred Hitchcock George Lucas Robert Bresson Carl Dreyer Jean Pierre Melville John Ford Leo McCarey Sam Peckinpah and Orson Welles The book contributes an Eastern Approach into the critical studies of Western films by reappraising selected films of these masters matching and comparing their visions themes and ideas with the philosophical and paradigmatic principles of the East It traces Eastern inscriptions and signs embedded within these films as well as their social lifestyle values and other concepts that are also inherently Eastern As such the book represents an effort to reformulate established discourses on Western cinema that are overwhelmingly Eurocentric Although it seeks to inject an alternative perspective the ultimate aim is to reach a balance of East and West By focusing on Eastern aesthetic and philosophical influences in Western films the book suggests that there is a much more thorough integration of East and West than previously thought or imagined **Transcendence and Film**

David P. Nichols, 2019-05-23 In this edited collection of essays ten experts in film philosophy explore the importance of transcendence for understanding cinema as an art form They analyze the role of transcendence for some of the most innovative film directors David Cronenberg Karl Theodor Dreyer Federico Fellini Werner Herzog Stanley Kubrick David Lynch Terrence Malick Yasujiro Ozu and Martin Scorsese Meanwhile they apply concepts of transcendence from continental philosophers like Alain Badiou Gilles Deleuze Martin Heidegger Michel Henry Edmund Husserl Karl Jaspers S ren Kierkegaard Maurice Merleau Ponty Friedrich Nietzsche and Jean Paul Sartre Each of the ten chapters results in a different perspective about what transcendence means and how it is essential to film as an art medium Several common threads emerge among the chapters The contributors find that the limitations of human existence are frequently made evident in

moments of transcendence so as to bring characters to the margins of their assumed world At other times transcendence goes immanent so as to emerge in experiences of the surprising nearness of being as though for a radical intensification of life Film can also exhibit ciphers of transcendence whereby symbolic events open us to greater realizations about our place in the world Lastly the contributors observe that transcendence occurs in film not simply from isolated moments forced into a storyline but in a manner rooted within an ontological rhythm peculiar to the film itself **Film as an Expression of**

Spirituality Kenneth R. Morefield,2023-09-29 What makes a film spiritually significant These twelve essays explore the religious political social and psychological importance of films on the Arts Faith Top 100 list of spiritually significant films The anthology features close readings and analyses of films by Dreyer Antonioni Pasolini Kubrick Scorsese Schrader Miyazaki and others It provides both important contributions to the understanding of canonical directors and a foundational introduction for those seeking to understand film as one expression of human spirituality [A Knight at the Movies](#) John Aberth,2012-10-02 Imagining the Middle Ages is an unprecedented examination of the historical content of films depicting the medieval period from the 11th to the 15th centuries Historians increasingly feel the need to weigh in on popular depictions of the past since so much of the public s knowledge of history comes from popular mediums Aberth dissects how each film interpreted the period offering estimations of the historical accuracy of the works and demonstrating how they project their own contemporary era s obsessions and fears onto the past

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Films Of Carl Theodor Dreyer**

In a world inundated with screens and the cacophony of fast conversation, the profound energy and emotional resonance of verbal beauty frequently diminish in to obscurity, eclipsed by the constant barrage of noise and distractions. However, set within the musical pages of **Films Of Carl Theodor Dreyer**, a charming function of literary elegance that impulses with organic feelings, lies an wonderful journey waiting to be embarked upon. Penned with a virtuoso wordsmith, that mesmerizing opus books visitors on an emotional odyssey, delicately exposing the latent potential and profound influence embedded within the delicate web of language. Within the heart-wrenching expanse with this evocative evaluation, we can embark upon an introspective exploration of the book is key themes, dissect its charming writing model, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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