

# Speaking the language of desire

THE FILMS OF  
CARL  
DREYER

By  
Raymond Carney



# Speaking The Language Of Desire The Films Of Carl Dreyer

**Vincent LoBrutto**



## **Speaking The Language Of Desire The Films Of Carl Dreyer:**

**Speaking the Language of Desire : the Films of Carl Dreyer** Raymond Carney,1989 On life and works of Carl Dreyer

**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

**The Silents of Jesus in the Cinema (1897-1927)** David Shepherd,2016-03-31 While Jesus has attracted the sporadic interest of film makers since the epics of the Sixties it is often forgotten that between the advent of motion pictures in the 1890s and the close of the silent era at the end of the 1920s some of the longest most expensive and most watched films on both sides of the Atlantic were focused on the Life and Passion of the Christ Drawing upon rarely seen archival footage and the work of both the era s most important directors e g Alice Guy Ferdinand Zecca Sidney Olcott D W Griffith Carl Dreyer and C B DeMille and others who have been all but forgotten this collection of essays offers a representative survey of the Silents of Jesus illustrating the ways in which the earliest films and those which followed were influenced by a multiplicity of factors Written by leading scholars in biblical and early film studies this collection explores the ways in which the Silents of Jesus were shaped not only by the performing and visual arts of the nineteenth century and the technological challenges and opportunities of a new medium and industry but also by the artistic theological and ideological predilections of studios and directors and the expectations of audiences as the genre evolved Taken together the essays collected here offer a seminal treatment of the genesis and early evolution of the cinematic Jesus

**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

The Holy Fool in European Cinema Alina G. Birzache, 2016-02-05 This monograph explores the way that the profile and the critical functions of the holy fool have developed in European cinema allowing this traditional figure to capture the imagination of new generations in an age of religious pluralism and secularization Alina Birzache traces the cultural origins of the figure of the holy fool across a variety of European traditions In so doing she examines the critical functions of the holy fool as well as how filmmakers have used the figure to respond to and critique aspects of the modern world Using a comparative approach this study for the first time offers a comprehensive explanation of the enduring appeal of this protean and fascinating cinematic character Birzache examines the trope of holy foolishness in Soviet and post Soviet cinema French cinema and Danish cinema corresponding broadly to and permitting analysis of the three main orientations in European Christianity Orthodox Catholic and Protestant This study will be of keen interest to scholars of religion and film European cinema and comparative religion

*Ancient Greek Women in Film* Konstantinos P. Nikoloutsos, 2013-11-28 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

*Slow Cinema* Tiago de Luca, 2015-12-31 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

**The Bible in Motion** Rhonda Burnette-Bletsch, 2016-09-12 This two part volume contains a comprehensive collection of original studies by well known scholars focusing on the Bible s wide ranging reception in world cinema It is organized into sections examining the rich cinematic afterlives of selected characters from the Hebrew Bible and New Testament considering issues of biblical reception across a wide array of film genres ranging from noir to anime featuring directors from Lee Chang dong to the Coen brothers whose body of work reveals an enduring fascination with biblical texts and motifs and offering topical essays on

cinema's treatment of selected biblical themes e.g. lament apocalyptic particular interpretive lenses e.g. feminist interpretation queer theory and windows into biblical reception in a variety of world cinemas e.g. Indian Israeli and Third Cinema This handbook is intended for scholars of the Bible religion and film as well as for a wider general audience

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

*Testing Coherence in Narrative Film* Katerina Virvidaki, 2017-10-10 This book examines the concept of coherence in film studies It asks if there are ways to appreciate the achievement of coherence in narrative films that are characterised by an eccentric or difficult style as well as by an apparently confusing intelligibility In order to answer this critical question the author argues that we need to reconsider the predominant understanding of the concept of coherence in film studies Virvidaki identifies how a general function of coherence is manifested through the aesthetic of transparency and unobtrusiveness of classical Hollywood film The author then proceeds to a close analysis of stylistically perplexing narrative films in order to demonstrate how we can broaden expand and readjust the classical criteria of coherence *Testing Coherence in Narrative Film* will appeal to film and philosophy scholars interested in aesthetics and narrative form

**Becoming Film Literate** Vincent LoBrutto, 2005-03-30 Though movies have remained our foremost

cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in Citizen Kane multiplot narrative in Nashville widescreen filmmaking in Rebel without a Cause and screen violence in The Wild Bunch Explaining the various tricks of the moviemaking trade Becoming Film Literate offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium Though movies have remained our foremost cultural pastime for over 100 years many of us still know very little about the tools used to create them In this groundbreaking new book Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium LoBrutto illustrates such important concepts as editing production design cinematography sound screen acting narrative structure and various genres nationalities and film eras Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in Citizen Kane multiplot narrative in Nashville widescreen filmmaking in Rebel without a Cause and screen violence in The Wild Bunch Providing a unique opportunity to become acquainted with important movies and the elements of their greatness Becoming Film Literate offers a crash course in cinema one designed to give even the novice reader a solid introduction to this complex and multifaceted medium

Religion and Film Melanie Wright, 2006-10-27 From silent films to contemporary blockbusters religion has always proved a popular theme for the cinema However all too often religion and film are discussed from narrowly confessional perspectives with the result that the field has long been dominated by the question of a film's fidelity to a religious text or worldview or its value as a tool in ministry and mission Religion and Film An Introduction seeks to redress this balance and argues for a new holistic approach to the subject that draws on work from cultural studies religious studies and film studies alike Wright argues that the meanings of a film are not encoded by its textual organisation but are bound up with its interpretation by viewers in specific contexts Focusing on religiously diverse films like The Ten Commandments La Passion de Jeanne d'Arc Kadosh Lagaan My Son the Fanatic Keeping the Faith The Wicker Man and Mel Gibson's The Passion of The Christ the author looks at varied screen representations of religion at films shaped by strong convictions about the place of religion in society and at the roles that audiences play as consumers of film The book will have strong appeal to students as well as general readers interested in all aspects of the inter relationship of religion and the cinema

The Routledge Encyclopedia of Films Sabine Haenni, Sarah Barrow, John White, 2014-09-15 The Routledge Encyclopedia of Films comprises 200 essays by leading film scholars analysing the most important influential innovative and interesting films of all time Arranged alphabetically each entry explores why each film is significant for those who study film

and explores the social historical and political contexts in which the film was produced Ranging from Hollywood classics to international bestsellers to lesser known representations of national cinema this collection is deliberately broad in scope crossing decades boundaries and genres The encyclopedia thus provides an introduction to the historical range and scope of cinema produced throughout the world

**Art Cinema and Theology** Justin Ponder, 2017-10-19 This book examines postmodern theology and how it relates to the cinematic style of Robert Bresson Carl Theodor Dreyer Ingmar Bergman and Luis Buñuel Ponder demonstrates how these filmmakers forefront religious issues in their use of mise en scène He investigates both the technical qualities of film flesh and its theological features The chapters show how art cinema uses sound editing lighting and close ups in ways that critique doctrine's authoritarianism as well as philosophy's individualism to suggest postmodern theologies that emphasize community Through this book we learn how the cinematic style of modernist auteurs relates to postmodern theology and how the industry of art cinema constructs certain kinds of film watching subjectivity

**Film Style and Story** Lennard Højbjerg, Peter Schepelern, 2003 Style and story are two of the most debated concepts in film studies today Taking a cognitive perspective the anthology Film Style and Story focuses explicitly on the stylistic portrayal of human behavior in film ranging from studies of specific visual patterns to sound montages Contributions to this volume all share two characteristics they explore the ways in which styles and stories interact and they are inspired by the work of Torben Grodal professor of Film and Media Studies University of Copenhagen

The Vampire Book J Gordon Melton, 2010-09-01 The Ultimate Collection of Vampire Facts and Fiction From Vlad the Impaler to Barnabas Collins to Edward Cullen to Dracula and Bill Compton renowned religion expert and fearless vampire authority J Gordon Melton PhD takes the reader on a vast alphabetic tour of the psychosexual macabre world of the blood sucking undead Digging deep into the lore myths pop culture and reported realities of vampires and vampire legends from across the globe The Vampire Book The Encyclopedia of the Undead exposes everything about the blood thirsty predator Death and immortality sexual prowess and surrender intimacy and alienation rebellion and temptation The allure of the vampire is eternal and The Vampire Book explores it all The historical literary mythological biographical and popular aspects of one of the world's most mesmerizing paranormal subject This vast reference is an alphabetical tour of the psychosexual macabre world of the soul sucking undead In the first fully revised and updated edition in a decade Dr J Gordon Melton president of the American chapter of the Transylvania Society of Dracula bites even deeper into vampire lore myths reported realities and legends that come from all around the world From Transylvania to plague infested Europe to Nostradamus and from modern literature to movies and TV series this exhaustive guide furnishes more than 500 essays to quench your thirst for facts biographies definitions and more

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen

Video Multimedia      Visual Authorship Torben Kragh Grodal, Bente Larsen, Iben Thorving Laursen, 2005 Visual Authorship is a collection of essays which offers a new approach to the study of authorship. The contributors point out that individual creativity is essential in the richly faceted media landscape of today. The individual creativity and the role of authorship are discussed in relation to film, television, computer games, and the Internet. Theories of cognition and emotion offer new tools for the understanding of visual aesthetics; they explain why works of art are created by individuals and not by discourses and ideologies. Several contributors analyse in detail the works of Lars von Trier.      Something Wicked Douglas Brode, Leah Deyneka, 2024-10-31 An anthology of essays that deal with Witchcraft and the figure of the Witch as they have been presented in motion pictures, television, and popular culture in order to understand how, why, and when the common anti-Witchcraft, anti-Witch attitude evolved. Mainstream tales of Witchcraft, including modern movies, novels, TV series, and other examples of our popular culture, more often than not express the traditional notion of a Witch as a wild, dangerous, untamable, nasty woman obsessed with a desire for power to control all around her. In most narratives, such a hunger is presented as a negative. In truth, the Witch is a symbol of threatening evil only to those men and women who accept a conservative sensibility. For members of either gender who do not, the Witch is perceived as hero and role model. This collection begins with the Biblical figure of Lilith, followed by Morgan le Fey from Arthurian legend, myth in literature, as well as in popular culture, followed by the more contemporary depictions of the Witch that start to appear in the 1960s, for example in the Bewitched sitcom, the Star Wars franchise, Harry Potter, and even the television show Scooby Doo. International depictions of the Witch are discussed, including Italy's Dario Argento's films *Suspiria* and *Inferno*. The final section of this collection focuses on the most iconic depictions of the Witch produced during the 21st century, including *A Discovery of Witches*, *Penny Dreadful*, *Game of Thrones*, and the history of the Witch in films by the Walt Disney studio from its origins more than a century ago to the latest releases, arguing that here, if perhaps surprisingly, we discover the most fair and balanced portraits of Witches in the history of film and TV.

**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.



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