



**DREYER  
IN  
DOUBLE  
REFLECTION**

Translation of  
Carl Th. Dreyer's writings  
**ABOUT THE FILM  
(OM FILMEN)**

Edited and with Essays and Annotations by  
**Donald Skoller**

# Dreyer In Double Reflection Carl Dreyers Writings On Film

**Kenneth E. Miller**



## **Dreyer In Double Reflection Carl Dreyers Writings On Film:**

*Dreyer In Double Reflection* Carl Theodor Dreyer, 1991-08-21 Carl Theodor Dreyer 1889 1968 is recognized as one of the great stylists of the cinema *The Passion of Joan of Arc* *Vampyr* *Day of Wrath* *Ordet* and *Gertrud* are among the best known works of this rigorous austere and powerful film maker **Dreyer in Double Reflection** Donald S. Skoller, 1991 *Dreyer in double reflection Om film* [engl.] Transl. of Carl Th. Dreyer's writings "About the film" Carl Theodor Dreyer, Donald Skoller, 1973 **The Films of Carl-Theodor Dreyer** David Bordwell, 1981-01-01 *A History of Danish Cinema* C. Claire Thomson, 2021-11-30 The first English language book to cover Danish cinema from the 1890s to the present day

*Narration and Spectatorship in Moving Images* Barbara Fisher Anderson, Joseph D. Anderson, 2009-03-26 Philosophers and students of the arts have wondered since the time of Aristotle about the nature of aesthetic experience and how this experience can seemingly be evoked by works of art For more than a century producers and directors of motion pictures have made decisions about how to craft them based upon assumptions about complex stylistic devices and the effects such patterns of organization have on viewers Over the past few years film scholars have made considerable progress in analyzing the manifold connections that exist between stylistic patterns and aesthetic effects for moving images of all kinds In doing so they have increasingly drawn upon insights and methodologies derived from psychology The international conference from which this volume takes its contributions and its title was organized to encourage the seeking of descriptive models pertaining to those elements of filmic construction that account for specific aesthetic experience The focus of the current selection of twenty essays is therefore on the elements of filmic narration and their presumed aesthetic effects The editors are pleased to strengthen the link between film studies and psychology in the interest of gaining tangible insight into the ancient mystery of the link between art and aesthetic experience **A Companion to Nordic Cinema** Mette Hjort, Ursula Lindqvist, 2016-05-31 *A Companion to Nordic Cinema* presents a collection of original essays that explore one of the world's oldest regional cinemas from its origins to the present day Offers a comprehensive transnational and regional account of Nordic cinema from its origins to the present day Features original contributions from more than two dozen international film scholars based in the Nordic countries the United States Canada Scotland and Hong Kong Covers a wide range of topics on the distinctive evolution of Nordic cinema including the silent Golden Age Nordic film policy models and their influence audiences and cinephilia Nordic film training and indigenous Swedish cinema Considers Nordic cinema's engagement with global audiences through coverage of such topics as Dogme 95 the avant garde filmmaking movement begun by Danish directors Lars von Trier and Thomas Vinterberg and the global marketing and distribution of Nordic horror and Nordic noir Offers fresh investigations of the work of global auteurs such as Carl Th Dreyer Ingmar Bergman Lars von Trier Aki Kaurismäki and Roy Andersson Includes essays on Danish and Swedish television dramas Finland's eco documentary film production the emerging tradition of Icelandic cinema the changing dynamics of Scandinavian porn and many more *A Modernist*

*Cinema* Scott W. Klein, Michael Valdez Moses, 2021 In *A Modernist Cinema* sixteen distinguished scholars in the field of the New Modernist Studies explore the interrelationships among modernism cinema and modernity Focusing on several culturally influential films from Europe America and Asia produced between 1914 and 1941 this collection of essays contends that cinema was always a modernist enterprise Examining the dialectical relationship between a modernist cinema and modernity itself these essays reveal how the movies represented and altered our notions and practices of modern life as well as how the so called crises of modernity shaped the evolution of filmmaking Attending to the technical achievements and formal qualities of the works of several prominent directors Giovanni Pastrone D W Griffith Sergei Eisenstein Fritz Lang Alfred Hitchcock F W Murnau Carl Theodore Dreyer Dziga Vertov Luis Buñuel Yasujiro Ozu John Ford Jean Renoir Charlie Chaplin Leni Riefenstahl and Orson Welles these essays investigate several interrelated topics how a modernist cinema represented and intervened in the political and social struggles of the era the ambivalent relationship between cinema and the other modernist arts the controversial interconnection between modern technology and the new art of filmmaking the significance of representing the mobile human body in a new medium the gendered history of modernity and the transformative effects of cinema on modern conceptions of temporality spatial relations and political geography **Toward Cinema and Its Double** Laleen Jayamanne, 2001 Jayamanne brings together her discussions of Australian films Sri Lankan films European art films silent film comedy contemporary American films and her own films **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 Nicolas Winding Refn and the Violence of Art Justin Vicari, 2014-04-04 Nicolas Winding Refn has emerged as a uniquely talented international filmmaker with an eye for visceral iconic images A 21st century mythmaker from his cult Pusher trilogy to the award winning Drive and Only God Forgives Refn infuses a sophisticated avant garde sensibility with the grit of exploitation cinema This book relates Refn's films to the ideas of Nietzsche Canetti Blanchot

and others and to aesthetic theory in general It also asks why the West has become a largely artificial society unable to generate new communal mythologies Instructors considering this book for use in a course may request an examination copy here

*A Companion to Film Theory* Toby Miller, Robert Stam, 2008-04-15 This volume of specially commissioned work by experts in the field of film studies provides a comprehensive overview of the field Its international and interdisciplinary approach will have a broad appeal to those interested in this multifaceted subject Provides a major collection of specially commissioned work by experts in the field of film studies Represents material under a variety of headings including class race gender queer theory nation stars ethnography authorship and spectatorship Offers an international approach to the subject including coverage of topics such as genre image sound editing culture industries early cinema classical Hollywood and TV relations and technology Includes concise chapter by chapter accounts of the background and current approaches to each topic followed by a prognostication on the future Considers cinema studies in relation to other forms of knowledge such as critical studies anthropology and literature

**Nothing Happens** Ivone Margulies, 1996 Through films that alternate between containment order and symmetry on the one hand and obsession explosiveness and a lack of control on the other Chantal Akerman has gained a reputation as one of the most significant filmmakers working today Her 1975 film *Jeanne Dielman 23 Quai du Commerce 1080 Bruxelles* is widely regarded as the most important feminist film of that decade In *Nothing Happens* Ivone Margulies presents the first comprehensive study of this influential avant garde Belgian filmmaker Margulies grounds her critical analysis in detailed discussions of Akerman's work from *Saute ma ville* a 13 minute black and white film made in 1968 through *Jeanne Dielman* and *Je tu il elle* to the present Focusing on the real time representation of a woman's everyday experience in *Jeanne Dielman* Margulies brings the history of social and progressive realism and the filmmaker's work into perspective Pursuing two different but related lines of inquiry she investigates an interest in the everyday that stretches from postwar neorealist cinema to the feminist rewriting of women's history in the seventies She then shows how Akerman's corporeal cinema is informed by both American experiments with performance and duration and the layerings present in works by European modernists Bresson Rohmer and Dreyer This analysis revises the tired opposition between realism and modernism in the cinema defines Akerman's minimal hyperrealist aesthetics in contrast to Godard's anti illusionism and reveals the inadequacies of popular characterizations of Akerman's films as either simply modernist or feminist An essential book for students of Chantal Akerman's work *Nothing Happens* will also interest international film critics and scholars filmmakers art historians and all readers concerned with feminist film theory

*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 *Inventing Peace* Wim Wenders, Mary Zournazi, 2013-08-30 *Inventing Peace* revolves around the question of how we look at the world but do not see it when there is so much war injustice suffering and violence What are the ethical and moral consequences of looking but not seeing and most of all what has become of the notion of peace in all this In the form of a written dialogue Wim Wenders and Mary Zournazi consider this question as one of the fundamental issues of our times as well as the need to reinvent a visual and moral language for peace Inspired by various cinematic philosophical literary and artistic examples Wenders and Zournazi reflect on the need for a change of perception in the everyday as well as in the creation of images In its unique style and method *Inventing Peace* demonstrates an approach to peace through sacred ethical and spiritual means to provide an alternative to the inhumanity of war and violence Their book might help to make peace visible and tangible in new and unforeseen ways **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 **Joan of Arc, A Saint for All Reasons**

Dominique Goy-Blanquet, 2017-03-02 The interaction of poetry and politics has shaped Joan into a transnational myth dedicated to the most contradictory causes No other character has inspired a more impressive list of writers but no other myth possesses the malleability required to serve rival camps Whatever their distortions of fact for art's sake these famed authors deployed an extensive knowledge of known records The quality of the exchanges between the best creative and philosophical minds of preceding centuries their capacity for reading range of interests literary judgment critical shrewdness all offer priceless models of investigation for our times A close inquiry into the makings of the legendary heroine brings to light various false impressions still endorsed today by a number of noteworthy historians and literary critics This collection of essays updated for the English language edition follows Joan of Arc in the Western consciousness throughout the chain of texts fictions comments from the time of her launching into celebrity by Jean Gerson and Christine de Pizan to the most recent stage and film versions D Goy Blanquet investigates the exchanges between England France and Germany down to Joan's nationalisation by Michelet Francoise Michaud Frejaville studies through little known seventeenth century versions a period of decline in the heroine's popularity with Jean Chapelain's much decried Pucelle at its lowest ebb Nadia Margolis picks up the thread from Michelet to explore the background of frenzied political quarrels and personal self identifications for possession of the nineteenth century heroine down to their ultimate appropriation that by the National Front Jacques Darras questions Peguy and the warmongers who used Joan as a firebrand against pacifists like Jean Jaures down to the singular fate of Anouilh's L Alouette and beyond them the nationalistic strains which continue to infect the French political scene An essay composed especially for this Denmark Kenneth E. Miller, 1987 *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      *The Cinema of Scandinavia* Tytti Soila, 2005

Modernism and the Architecture of Private Life offers a bold new assessment of the role of the domestic sphere in modernist literature architecture and design Elegantly synthesizing modernist literature with architectural plans room designs and decorative art Victoria Rosner s work explores the collaborations among modern British writers interior designers and architects in redefining the form function and meaning of middle class private life Drawing on a host of previously unexamined archival sources and works by figures such as E M Forster Roger Fry Oscar Wilde James McNeill Whistler and Virginia Woolf Rosner highlights the participation of modernist literature in the creation of an experimental embodied and unstructured private life which we continue to characterize as modern



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