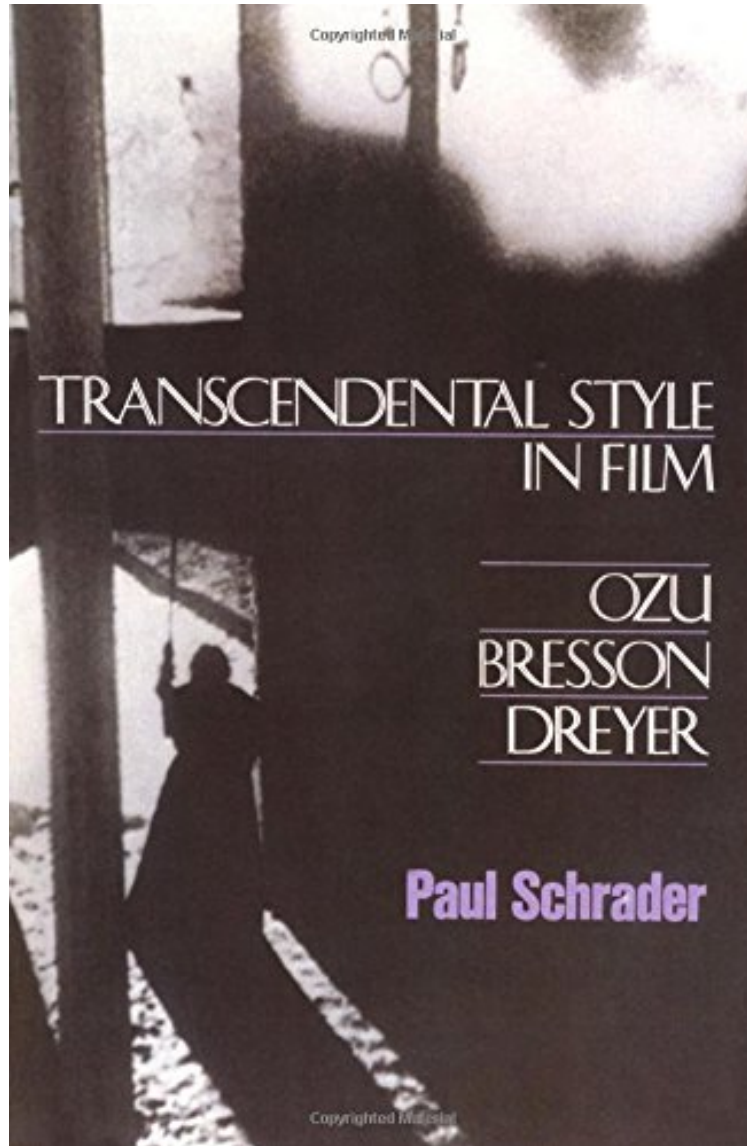


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## Transcendental Style In Film (A Da Capo paperback)

*Paul Schrader*

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**Paul Schrader : Transcendental Style In Film (A Da Capo paperback)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Transcendental Style In Film (A Da Capo paperback):

1 of 1 people found the following review helpful. This book is an incredible way to immerse oneself in ...By paula moralesThis book is an incredible way to immerse oneself in Dreyer, Ozu and Bressons world through Schrader's eyes. A must!12 of 13 people found the following review helpful. Gem of a book on a rare cinematic styleBy L. PalsThis book is a gem of appreciation for an all but dying cinematic style. Bottom line, it's an enthusiastic analysis of

a very rare style shared by three different filmmakers, all auteurs in their own right. You may disagree with the "spiritual" import, or the importance of the stylistic similarities across cultures, but you cannot deny that Paul Schrader is onto something worth studying. Schrader's background in Calvinism (and its analytic, ascetic tendencies) is a unique and fitting window through which the reader can appreciate Bresson's, Ozu's, and Dreyer's work as it relates to the aesthetics of grace. Schrader's concentration on the primacy of filmic form as a means to communicate with the audience, as opposed to content, vicarious emotion (empathy), and visceral sensations, flies in the face of visual narrative styles today, even the most "artistic." Sure, it's a masters thesis, and sometimes reads like one. It is a little uneven rhetorically and goes in some tangents. But the negative reviews on this book seem emotionally charged with some kind of weird rivalry endemic to the academic world and petty film critics. If you take the time to understand the complexity of stasis, disparity, abundant and sparse means, and the "choices" at work in predestinarian logic and the moment of grace, you won't be disappointed. You'll see Ozu, Bresson, Dreyer and filmmaking in a new light. 5 of 6 people found the following review helpful. Worthwhile

By Martin Purvis  
I read the book about thirty years ago and found it contained original, and still useful, insights about film expression. The self-absorbed critics on this page who have panned the book should probably reflect on their own verbal excesses before they criticize Schrader's. Anytime you take on the subject of the transcendental, you will necessarily be speaking metaphorically. Schrader's model may not be precise, but they offer food for thought.

The acclaimed director of *Mishima*, *American Gigolo*, *Hard Core*, *Blue Collar*, *Cat People* also the screenwriter for *Taxi Driver*, Paul Schrader here analyzes the film style of three great directors Yasujiro Ozu, Robert Bresson, Carl Dreyer and posits a common dramatic language by these artists from divergent cultures. Unlike the style of psychological realism, which dominates film, the transcendental style expresses a spiritual state with austere camerawork, acting devoid of self-consciousness, and editing that avoids editorial comment. This important book is an original contribution to film analysis and a key work by one of our most searching directors and writers.

About the Author Paul Schrader is the acclaimed director of *Mishima*, *American Gigolo*, *Hard Core*, *Blue Collar*, *Cat People* and the screenwriter for *Taxi Driver*.