

## NOTES ON BRESSON CONFERENCE DRAFT SCHEDULE, 31.i.2023

### Thursday 30th March 2023

10.00-10.30 Registration, refreshments

10.30-10.45 Introduction, Conference Co-Chairs (Tamsin Clark, Richard Bevan and Jonathan Hourigan)

10.45-12.30 *First Session - Early Bresson*

Ginette Vincendeau (King's College, London) - Bresson, the Occupation and three early films

Sally Shafto (Framingham State University, US) - Coco Chanel and the Formative Years of Robert Bresson

Colin Burnett (Washington University, US) - Bresson's Other Models: A Study of the Body and its Presentation in the 1932 Publicity Art

Antony Penrose - Roland Penrose, Robert Bresson and Affaires Publiques

Four papers plus panel discussion

12.30-13.30 Lunch

13.30-15.15 *Second Session - Later Bresson*

Dr Miguel Gaggiotti (University of Bristol) - Adapting Gestures: Performance and Repetition in Mouchette

Steve Gough (Novelist, Screenwriter, Playwright, Filmmaker) - In The Footsteps Of Mouchette - Bresson's Peculiar Sound World

Ray Watkins (Penn State University, US) - The Shift To Colour

Elise DuRant (Screenwriter and Film Director) - Moments of Grace

Four papers plus panel discussion

- 15.15-15.30 Refreshments
- 15.30-17.00 *Third Session - Robert Bresson, Philosophically*
- Robert Pippin (University of Chicago) - The cinematographic form and Bresson's philosophical commitments (online)
- Karel Pletinck (University of Antwerp) - Radical Politics and the Lure of Transcendence (attendance status unknown)
- Two papers plus panel discussion
- 17.30 Drinks reception
- 19.00 Conference Dinner

Screenings - Bresson-related screenings throughout the day in an adjacent screening room - to include Eden (wr/dir Elise DuRant), Sarah Dobai and Sarah Pickering films, Bresson documentaries

### **Friday 31st March 2023**

- 10.00-11.15 *Fourth Session - Contemporary Art Practice -*
- Sarah Dobai (Artist, THE DONKEY FIELD)
- Sarah Pickering (Artist, Slade School of Fine Art, University College London, PICKPOCKET)
- Two presentations plus panel discussion
- 11.15-11.30 Refreshments
- 11.30-12.45 *Fifth Session - Robert Bresson and Notes on Cinematography*
- Alfonso Hoyos Morales - "Un air de vérité..." Bresson and the concept of nature
- Jonathan Hourigan (University of Manchester) - Bresson's Notes on Cinematography
- Two papers plus panel discussion
- 12.45-13.45 Lunch

- 13.45-15.00      *Sixth Session - Robert Bresson, Influentially*
- Richard T Kelly (University of Winchester, Novelist, Biographer and Critic) - Alan Clarke - The Robert Bresson of British Television?
- Tim Palmer (UNC Wilmington, USA) - Marginal/Minimal: Robert Bresson and Céline Sciamma
- Two papers plus panel discussion
- 15.00-15.15      Refreshments
- 15.15-16.30      *Seventh Session - GENESIS, Bresson's Great Unmade Film*
- Tamsin Clark (Artist) and Richard Bevan (Richmond, The American International University in London)
- Sean Burt (State University North Dakota, US) - The Biblical Poetics of Robert Bresson
- 16.30-16.45      Closing Remarks and Farewells, Conference Co-Chairs
- 16.45              Close

Screenings - Bresson-related screenings throughout the day in an adjacent screening room - to include Eden (wr/dir Elise DuRant), Sarah Dobai and Sarah Pickering films, Bresson documentaries

## Biographies

### Ginette Vincendeau

**Colin Burnett** is associate professor of film and media studies at Washington University in St. Louis and associate editor of the *Journal of Cinema and Media Studies* (formerly *Cinema Journal*). He specialises in film and media culture and form in a global context. Alongside his first book, entitled *The Invention of Robert Bresson: The Auteur and His Market* (2017), he has written numerous articles on fiction, documentary, and experimental film in France, the Middle East, and East and South Asia. His current work has shifted to the popular form of the media franchise and its institutional and formal development outside of Hollywood. In 2023, he will complete a manuscript entitled *Serial Bonds: The Many Versions of 007—and the Stories We Make of Them*.

**Antony Penrose** is Co-Director of the Lee Miller Archives and The Penrose Collection, based at Farley Farm House, his parents' Sussex farmhouse in the village of Chiddingly. He is the son of the American photographer Lee Miller, fashion model for Vogue, Vanity Fair, surrealist photographer, fashion photographer, war correspondent, combat photographer and gourmet cook. His father was Roland Penrose, surrealist artist and poet, founder of ICA in 1947 and biographer of Picasso, Miró, Man Ray and Tàpies. Antony is a curator of photography, an artist and filmmaker and a broadcaster and lecturer. He has written numerous books, articles and two plays about his parents and their associates. His biography of his mother, *The Lives of Lee Miller*, is being made into a feature film titled LEE, starring Kate Winslet as Lee Miller and scheduled for release in autumn 2023.

**Sally Shafto** is an interdisciplinary film scholar and specialist of the French New Wave, Maghrebi cinema, and international art cinema. She has taught at several colleges and universities in the United States, France, and Morocco. Currently she teaches at Framingham State University and is a Research Associate at Williams College. In 2007 she published the first monograph on the so-called Zanzibar films (*The Zanzibar Films and the Dandies of May 1968*, Paris Expérimental, 2007). Two of her articles on Godard have just been reprinted in *Contemporary Literary Criticism*, vol. 509 (Gale/Cengage, 2022). She is also active as a translator. Her book translations include the *Writings* of Jean-Marie Straub and Danièle Huillet (Sequence Press, 2016) and Jean-Michel Frodon's *The World of Jia Zhangke* (The Film Desk, 2021). Her translation of Chris Marker's early writings on film (1948–1955) is forthcoming with the University of Minnesota Press (ed. Steven Ungar).

**Miguel Gaggiotti** is a filmmaker and Lecturer in Film and Television at the University of Bristol. His research specialisms are on screen performance and participatory filmmaking. In particular, Miguel's research focuses on the performances of, and creative collaboration with, first-time non-professional actors in cinema. Miguel has published articles on the topic in *Screen*, *MOVIE – A Journal of Film Criticism* and *The Routledge Companion to European Cinema*, among others. He is now preparing a monograph on the topic for Palgrave Macmillan.

**Steve Gough** is a BAFTA-winning film writer and director, who has also worked in television, radio and theatre. Born in Wales, he is a graduate of the National Film & TV School. His 1989 film HEARTLAND (BBC, writer) starred Anthony Hopkins and Jane Horrocks and his 1992 feature, ELENYA (BFI-ZDF-S4C, writer and director), was Centrepiece Film at the London Film Festival and won Best Film at BAFTA WALES in 1993. His 2001 film, WASHED UP (BBC, writer) also won Best Film at BAFTA WALES that year. His 2018 feature RED CALL (Third Reel, writer, director, producer) won Best Feature at the Wales International Festival. He has also worked in

radio drama, writing the BBC Radio 4 Saturday Play THE LISTENING ROOM. He also wrote the five-part drama A BURDEN TO STRANGERS for the Writing the Century Series on Radio 4. He has also published two novels, with grants from the Wales Books Council and the Welsh Arts Council. His stage work, produced on both the London & Los Angeles Fringe, includes G(D)T, THE CROCK, & THE CALL.

**Ray Watkins** received his Ph.D in Cinema and Comparative Literature from The University of Iowa. He teaches English, Rhetoric, and Humanities courses at The Pennsylvania State University. His research focuses on post-war European cinema, His first book, *Late Bresson and the Visual Arts: Cinema, Painting, and Avant-Garde Experiment*, was published as part of the Amsterdam University Press *Film Culture in Transition* series directed by Thomas Elsaesser. He is currently working on a book project on the tradition of direct sensation in French cinema from Jean Epstein to Phillippe Grandrieux.

**Elise DuRant** is a film director and writer. Her debut feature film, *Edén (Eden)*, is a bilingual film inspired by Elise's childhood experiences in Mexico. *Edén*, which stars singer-songwriter Will Oldham, made its world premiere at the International Film Festival Rotterdam and has screened at film festivals throughout the world, including Göteborg Film Festival, Durban International Film Festival, Raindance Film Festival, and Mar del Plata International Film Festival. *Edén* premiered in the U.S. at the Atlanta Film Festival where it screened at the High Museum of Art. At the Montclair Film Festival, it won the Future/Now Competition Grand Jury Prize. It has been included in the film series *Latinamerika i Fokus* in Malmö, Sweden and *The Green Ray: Women in Film* at the Tamayo Museum in Mexico City. Elise is the recipient of a New York State Council on the Arts grant, New York Foundation for the Arts Fiscal Sponsorship, and the Gabriel Figueroa Film Fund.

**Robert B. Pippin** is the Evelyn Stefansson Nef Distinguished Service Professor at the University of Chicago. He is the author of several books on modern German philosophy, two books on philosophy and literature, *Henry James and Modern Moral Life* and *Metaphysical Exile: On J.M. Coetzee's Jesus Fictions*; a book on modernist art, *After the Beautiful*, and five books on film and philosophy. He is a past winner of the Mellon Distinguished Achievement Award in the Humanities, a Guggenheim Fellowship, is a fellow of the American Academy of Arts and Sciences, of the American Philosophical Society, and is a member of the German National Academy of Sciences, Leopoldina. His latest book is forthcoming from University of Chicago Press: *The Culmination: Heidegger, German Idealism and the Fate of Philosophy*.

**Karel Pletinck**

**Sarah Dobai**

**Sarah Pickering**

**Alfonso Hoyos Morales**

**Jonathan Hourigan** is Programme Director for MA Screenwriting at University of Manchester. He is a former assistant to Robert Bresson (L'ARGENT) and continues to work with Mme Bresson in caring for her late husband's legacy. He is a graduate of the National Film and Television School, a screenwriter and script consultant. He is currently co-writing the feature debut, a fiction/documentary hybrid, of the acclaimed Serbian documentary filmmaker, Maja Novakovic.

**Richard T Kelly** is the author of the novels *Crusaders* (2008), *The Possessions of Doctor Forrest* (2011), *The Knives* (2016), and *The Black Eden*, forthcoming from Faber in 2023. His non-fiction publications include *Alan Clarke* (1998), *The Name of this Book is Dogme 95* (2000), *Sean Penn: His Life and Times* (2004), and *Keegan & Dalglish* (2017). Currently he teaches creative writing at Faber Academy and the University of Winchester. He is a contributing editor to *Esquire* and *Critical Quarterly* and from 1998-2001 was a programmer for the Edinburgh International Film Festival, including curating a complete retrospective of Robert Bresson's films in 1999.

### **Tim Palmer**

**Tamsin Clark** is a bookseller, publisher and book-maker. She is owner of Tenderbooks, a space for experimental publishing in central London. Tenderbooks programmes regular exhibitions and events by contemporary artists who work with printed matter in expanded forms. The bookstore is also committed to showing rare and avant-garde books alongside new titles. Tamsin also makes artist books with her friend Richard Bevan under the imprint Setsuko. These books often relate to cinema history and iconography. Tamsin and Richard have exhibited their publications as installations in London, Paris and Tokyo. Tamsin was awarded the ACME Fire Station Residency Award 2020-2025 and is currently realising her next publication with Richard Bevan, *La Genèse*.

**Richard Bevan** is an artist, filmmaker and educator. He studied at Glamorgan Centre Design for Art and Design Technology, University of Wales Institute Cardiff, Slade School of Fine Art and LUX Associate Artists Programme. He is currently Associate Professor at Richmond The American International University in London. He has received numerous grants, commissions and prizes, including Artist International Development Fund Award 2016 Arts Council England and the Gold Medal in Fine Art 2016 at the National Eisteddfod of Wales, Newport. He has screened and exhibited work across the globe and published a number of artist books with Tamsin Clark.

**Sean Burt** is the Chair of the Department of English and Associate Professor of Religious Studies and English at North Dakota State University in Fargo, North Dakota USA. He writes on biblical poetry and on the reception of biblical literature in the contemporary arts.