

NOTES ON BRESSON CONFERENCE DRAFT SCHEDULE, 24.iii.2023

Thursday 30th March 2023

- 10.00-10.30 Registration, refreshments - Samuel Alexander Building A4
- 10.30-10.45 Introduction, Conference Co-Chairs (Tamsin Clark, Richard Bevan and Jonathan Hourigan) - Samuel Alexander Building A7
- 10.45-12.15 *First Session - Early Bresson*
- Chair - Professor Julia Dobson (Professor of French Film and Performance, University of Manchester)
- 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 - online
- Antony Penrose - Roland Penrose, Robert Bresson and Affaires Publiques - online
- Ginette Vincendeau (King's College, London) - Bresson, the Occupation and Three Early Films - attendance status uncertain
- Four papers plus panel discussion
- 12.15-13.15 Lunch - Samuel Alexander Building A4
- 13.15-14.45 *Second Session - Later Bresson*
- Chair - Jonathan Hourigan (University of Manchester)
- Miguel Gaggiotti (University of Bristol) - Adapting Gestures: Performance and Repetition in Mouchette
- Steve Gough (Filmmaker and Writer) - In The Footsteps Of Mouchette - Bresson's Peculiar Sound World
- Ray Watkins (Penn State University, US) - The Shift to Colour - online

Elise DuRant (Screenwriter and Film Director) - Grace in the Films of Robert Bresson - online

Four papers plus panel discussion

14.45-15.00 Break

15.00-16.30 *Third Session - Robert Bresson, Philosophically*

Chair - Professor John O'Neill (Hallsworth Chair in Political Economy, University of Manchester)

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

Two papers plus panel discussion

15.00-16.35 EDEN, Elise DuRant, 95' (Anthropology Screening Room, Arthur Lewis Building)

16.30-16.45 Refreshments

16.45-18.20 EDEN, Elise DuRant, 95' (Anthropology Screening Room, Arthur Lewis Building)

16.45-18.00 *Fourth Session - Bresson, Film Education and the Industry*

A panel discussion between -

Roger Crittenden (National Film and Television School and Adjunct Professor, Griffith University)

Andrew Oldbury (RED Productions)

Jonathan Hourigan (University of Manchester)

18.00 -18.45 Drinks reception (hosted by Professor Ian Scott) - Samuel Alexander Building A4

19.00 Conference dinner - The Mill, Ground Floor AMBS

JH, Richard Bevan, Tamsin Clark, Daniel Turner, Andrew Oldbury, Roger Crittenden, Steve Gough, Richard Kelly, Sally Shafto, Sean Burt, Alfonso Hoyos Morales, Miguel Gaggiotti, Karel Pletinck, Sarah Dobai, Sarah Pickering (GF), Ginette Vincendeau, Tom Mason, John O'Neill, Ian Scott (*John McA, Julia D??*)

Friday 31st March 2023

- 9.30 THE DONKEY FIELD, Sarah Dobai, 20' (Anthropology Screening Room, Arthur Lewis Building)
- 10.00-11.15 *Fifth Session - Contemporary Art Practice* - Samuel Alexander Building A7
- Chair - Richard Bevan (Richmond, The American International University in London)
- Sarah Dobai (Artist, THE DONKEY FIELD)
- Sarah Pickering (Artist, Slade School of Fine Art, University College London, PICKPOCKET) - attendance status uncertain
- Two presentations plus panel discussion
- 11.15-11.30 Refreshments
- 11.30-12.45 *Sixth Session - Robert Bresson and Notes on Cinematography*
- Chair - Daniel Turner (National Film and Television School)
- Alfonso Hoyos Morales (Autonomous University of Barcelona) - "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 - Samuel Alexander Building A4
- 13.45-15.00 *Seventh Session - Robert Bresson, Influentially*
- Chair - Miguel Gaggiotti (University of Bristol)
- 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 - online
- Two papers plus panel discussion

- 15.00-15.15 Refreshments
- 15.15-16.30 *Eighth Session - GENESIS, Bresson's Great Unmade Film*
- Chair - Jonathan Hourigan (University of Manchester)
- Tamsin Clark (Artist) and Richard Bevan (Richmond, The American International University in London) - Bresson's Genesis
- Sean Burt (North Dakota State University, US) - The Biblical Poetics of Robert Bresson
- 16.30-16.45 Closing Remarks and Farewells, Conference Co-Chairs
- 16.45 Close

Biographies

Ginette Vincendeau is Professor of Film Studies at Kings College London and was previously Professor of Film Studies at University of Warwick. In 1998, she was awarded the title of Chevalier de l'Ordre des Arts et des Lettres for services to French culture. She has written widely about European and especially French cinema, specialising in popular genres and stars. She contributes regularly to Sight and Sound, the BBC and academic journals and has provided commentaries and introductions to numerous DVDs.

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 Shape of 007 Stories*.

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 The 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. Currently she teaches at Framingham State University. In 2007 she published a bilingual monograph on the Zanzibar films (*The Zanzibar Films and the Dandies of May 1968*, Paris Expérimental). Her book translations include Jean-Michel Frodon's *The World of Jia Zhangke* (The Film Desk, 2021) and Jean-Marie Straub and Danièle Huillet's *Writings* (Sequence Press, 2016). Her translation of Chris Marker Early Film Writings is forthcoming with the University of Minnesota Press (edited and introduced by Steven Ungar). Two of her articles on Godard have just been reprinted in *Contemporary Literary Criticism*, vol. 509.

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 studied philosophy as well as film, theatre and literary studies at the University of Antwerp, Freie Universität Berlin and Paris-Sorbonne. In recent years he has published on the entanglement of French film aesthetics, continental philosophy and politics in journals such as *French Screen Studies* and *Journal of Aesthetics & Culture*. He is currently preparing a research project on political theology in French post-May '68 film aesthetics and culture.

Roger Crittenden was the Director of the MA programme at the National Film and Television School and has been associated with NFTS since its foundation in 1971. He was the recipient of the inaugural CILECT (Centre International de Liaison des Ecoles de Cinema et Television) Teaching Award in recognition of outstanding merit in Film TV and Media pedagogy. He was previously a film editor at the BBC, including on Kenneth Clark's *Civilisation* series and award winning films by Ken Russell. He has published several books on film editing and curated numerous symposiums on the subject around the world. He authored the BFI Classics monograph on Truffaut's *La Nuit américaine*. His latest book, *Fine Cuts – conversations with European Film editors*, has recently appeared in Chinese. He is currently working on an alternative history of cinema for Thames and Hudson. He is Adjunct Professor of Film at Griffith University in Brisbane.

Andrew Oldbury is currently the Senior Development Executive for RED Productions, who have produced some of the UK's most popular and critically acclaimed dramas, including *It's A Sin*, *Happy Valley* and *Last Tango in Halifax*. He is an experienced screenwriter, script editor and development executive. Andrew is a graduate of both University of Manchester and the National Film and Television School. He teaches on the Producing MA at the National Film and Television School, for the BFI Screenwriting Academy and for Film Hub North.

Jonathan Hourigan is co-chair of Notes on Bresson and 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 co-wrote the feature debut, a fiction/documentary hybrid, of the acclaimed Serbian documentary filmmaker, Maja Novakovic, currently in post-production.

Sarah Dobai is currently Senior Lecturer in Fine Art at Chelsea College of Arts (University of the Arts, London). She is a London-based artist who works internationally with photography and film. Recent projects include the short film *The Donkey Field*, exhibited at the Imperial War Museum and the publication *The Overcoat*, which reconstruct historical works of cinema or literature as a means of animating present-day concerns.

Sarah Pickering is a graduate of the Royal College of Art and is currently Senior Teaching Fellow in Photography at the Slade School of Fine Art, University College London. Her work deals with themes of falsity and deception and she uses the process of photographic image making as a way of staging, observing, performing and facilitating in order to examine and explore mediated versions of reality and work beyond its confines. Central to her work is an intense and repeated scrutiny of the issues raised by such subjects as fakes, tests, hierarchy, science-fiction, explosions, photography, and gunfire. She has received numerous awards and commissions, is published and has exhibited extensively in the UK and internationally in solo and group exhibitions.

Alfonso Hoyos Morales is a pre-doctoral researcher on the Aesthetics and Theory of the Arts PhD programme at the Autonomous University of Barcelona (UAB). He studied Philosophy in Seville and at the University of Barcelona and later took a master's degree in Contemporary Film and Audiovisual Studies at the Pompeu Fabra University. He is currently completing his doctoral thesis under a university teacher training contract, teaching classes in Aesthetics and Philosophy of Image and Cinema at the UAB. His doctoral thesis focuses on the aesthetic and phenomenological review of French filmmaker Robert Bresson's concept of "model".

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 is a widely-published British film historian and is currently Professor of Film Studies at the University of North Carolina at Wilmington. Dividing his time between the US, the UK and France, his major research interests include French and Francophone cinema history, Women in the French film industry, Studio systems and rival modes to mass production in France, the US, and Japan, Film archives and revisionist film historiographies.

Tamsin Clark is co-chair of Notes on Bresson. She is a bookseller, publisher, book-maker and the 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 co-chair of Notes on Bresson. He 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.

Daniel Turner is a film curator, writer, and filmmaker based in London, UK. He recently curated the first UK retrospective of the work of Argentine filmmaker Matías Piñeiro at The Institute of Contemporary Arts in London. Previously he worked with the British Film Institute, London Korean Film Festival and Focal International. He holds a BA in Film Production from the University of Derby and an MA in Film Studies, Programming and Curation from The National Film and Television School.