

L'Argent (BFI Modern Classics)



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The career of Robert Bresson (b. 1907) is one of the richest in the history of cinema, but

also one of the most enigmatic. For some commentators, Bresson is a severe moralist who's almost medieval in his concern for the darker aspects of Catholic theology. For others, he's best seen as a stylist whose work has consistently anticipated cinematic trends. Just as Bresson's 1959 *Pickpocket* was remodelled by Paul Schrader as *American Gigolo* (1980), so *L'Argent* (1983) is a study of spontaneous murder and a meditation on evil that has a striking kinship with contemporary vigilante and serial killer films.

Kent Jones disputes some of the received wisdom about Bresson's work as it's epitomized by *L'Argent*: the work can't simply be reduced to its austere, pessimistic, or religious elements. By exploring the many dimensions of *L'Argent*, Jones finds other elements: beauty, compassion, an overriding concern with the meaningful depiction of experience. *L'Argent* is the culminating work of one of the select group of directors able "to push the cinema, through the force of their own genius, onto a new plain."

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目录:

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