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| Dreyer, Carl Theodor (1889-1968) |
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| Carl Theodor Dreyer was a journalist, theatre critic, scriptwriter and film director born and brought up in Copenhagen. It is difficult to speak of a narratological or stylistic consistency throughout Dreyer’s oeuvre, particularly in regard to his late films, which comprise the bulk of his canon. Nevertheless, in their acute concern with aesthetic self-reflection, his late films have acquired the title of minor early modernist masterpieces (Schamus 3). The films feature aporetic narrative logic, circular and/or tableau mise-en-scène, and nonlinear/disruptive treatment of cinematic space and time. Dreyer is also renowned for his meticulous approach to filmmaking, distinguishing him as one of the first auteurs of cinema. It is a well-established fact that Renée Jeanne Falconetti, the actress of *The Passion of Joan of Arc* (1928), suffered from a mental breakdown at the completion of the film’s shooting due to the excessive demands and constraints put on her acting by Dreyer. |
| Carl Theodor Dreyer (b. 3 February, 1989, Copenhagen, Denmark; d. 20 March, 1968, Frederiksberg, Denmark) was a journalist, theatre critic, scriptwriter and film director born and brought up in Copenhagen. It is difficult to speak of a narratological or stylistic consistency throughout Dreyer’s oeuvre, particularly in regard to his late films, which comprise the bulk of his canon. Nevertheless, in their acute concern with aesthetic self-reflection, his late films have acquired the title of minor early modernist masterpieces (Schamus 3). The films feature aporetic narrative logic, circular and/or tableau mise-en-scène, and nonlinear/disruptive treatment of cinematic space and time. Dreyer is also renowned for his meticulous approach to filmmaking, distinguishing him as one of the first auteurs of cinema. It is a well-established fact that Renée Jeanne Falconetti, the actress of *The Passion of Joan of Arc* (1928), suffered from a mental breakdown at the completion of the film’s shooting due to the excessive demands and constraints put on her acting by Dreyer.  In the silent features *The Passion of Joan of Arc* and *Vampyr* (1932), Dreyer breaks away from the traditions of classic and Hollywood cinema. In *Passion*, Dreyer disrupts established approaches that treat space as a homogenous site subject to the plot’s logic. Instead, he opts for a style of composition and editing that shifts the gaze away from the characters as the primary sites of action and meaning-making, engendering a spatial style of visual storytelling. Likewise, *Vampyr*, somewhat influenced by German Expressionist cinema, employs optical and special effects, in addition to a highly fragmented approach to storytelling, to render the irreducible experience of encountering the supernatural. The next three films, however, return to a more traditional style of storytelling and cinematography, culminating in the theatrical-cinematic work *Gertrude* (1964), based on Hjalmar Söderberg’s 1906 play. Both *Day of Wrath* (1943), which depicts the account of several witch-burning episodes executed by the church in a seventeenth-century Danish village, and *Ordet* (1955), the story of the resurrection of a Christian woman from death, employ an ‘absent cause’ throughout the plot to motivate events that ‘cannot be motivated by social or natural causes’ (Bordwell 124), since seemingly supernatural events subvert the realist logic of the narrative. In these two films Dreyer displays a growing inclination toward creating very long takes, shooting the drama within the confines of chambers, and employing theatrical elements in cinema. In *Gertrude* he takes these to the extreme, employing a cast of professional stage actors in sequences that often average 90 seconds or more and typically depict action inside strictly domestic spaces. Therefore, *Gertrude* manages, once again, to oppose a very different of set of cinematic traditions to those that predominates in the European cinema of the 1960s. This time, however, Dreyer accomplishes this feat through shifting the emphasis from the visual and temporal capabilities of the cinematic medium to an excessive insistence on gradual rhythms and circular mises-en-scène that morph and evolve in accordance with the pace of the drama and character development. Dreyer died in 1969. He was unable to complete his final project concerning the life of Christ, in which he reportedly planned to attain a synthesis of his formal and thematic objectives. Selected Filmography: *Gertrud* (1964)  *Ordet* (1955)  *Day of Wrath* (1943)  *Vampyr* (1932)  *The Passion of Joan of Arc* (1928) Paratextual Materials: For a detailed list of videos, documentaries, books, posters, images, and other resources on Dreyer’s life and works in English please visit http://english.carlthdreyer.dk. |
| Further reading:  (Bordwell)  (Kovacs)  (Nash)  (Rudkin)  (Schamus) |