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Descrizione fisica	1 electronic resource (166 p.)
Collana	Journal for Religion, Film and Media
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Nota di contenuto	JRFM 2016, 2/2 Cover -- JRFM 2016, 2/2 Titeling -- Editorials -- Editorial: In Search of the Human: The Work of the Dardenne Brothers -- Articles - CfP Topic -- Reality and Paternity in the Cinema of the Dardennes -- Realistic Humanism: Luc Dardenne as a Philosopher and Filmmaker -- Visionary Critique: Gender, Self and Relationship in Rosetta and Two Days, One Night -- Articles - Open Section -- Film, Parable, Reciprocity: Frederick Wiseman's "reality fictions" and Social Change -- Losers, Food, and Sex: Clerical Masculinity in the BBC Sitcom Rev. -- Beyond Cinematic Stereotypes: Using Religion to Gender Film Characters in Alternative Ways -- Media Reviews -- Book Review: John C. Lyden/Eric Michael Mazur (eds.), The Routledge Companion to Religion and Popular Culture: London/New York: Routledge, 2015, xvii + 583 pp., ISBN 978-0-415-63866-1 -- Film Review: IRAQI ODYSSEY (Samir, IQ 2014) -- Book Review: Crystal Downing, Salvation from Cinema. The Medium is the Message -- Call for Papers -- JRFM 2017, 3/2 : Call for Papers -- JRFM 2018, 4/1 : Call for Papers -- Back Cover -- JRFM 2016, 2/2 Back.
Sommario/riassunto	Close-ups of human faces and hands, shots that are anchored around human individuals, with landscapes or cityscapes only present in so far as they represent the environment in which these individuals live and act, a camera that moves and breathes with human bodies, scenes defined by the actions and interactions of the characters, narratives of

human despair and resilience, broken relationships and offers of trust – without wanting to delimit the multifaceted oeuvre of Belgian filmmakers Jean-Pierre and Luc Dardenne, these prominent aesthetic and narrative elements of their films underline one central theme across their work, the search for the human. What is the human being? What are the conditions that hinder or promote human flourishing? How can human beings exist in an industrialized, technicized society? How can they maintain their humanity under dehumanizing conditions? These questions are not explicitly religious, let alone specific to Christianity, and they are treated in the films of the Dardennes without direct reference to religious traditions and their bids to make sense of human existence.
