

Document Citation

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| Title | Breathless |
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| Source | <i>Village Voice</i> |
| Date | 1983 |
| Type | article |
| Language | English English |
| Pagination | |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | À bout de souffle (Breathless), Godard, Jean Luc, 1959 |

Jean-Luc Godard's **Breathless** (1961), from his script, based on a story by Francois Truffaut, with Jean-Paul Belmondo, Jean Seberg, Daniel Boulanger, and Jean-Pierre Melville, is the first masterpiece in Godard's critical vision of the cinema as a mixed form. He slashes the material of a killer on the run, reassembles the fragments in between expressively winding scenes of camera and character movements, punctuates Raoul Coutard's impromptu street shooting with D. W. Griffith's iris dissolves, pivots from comedy to tragedy, from documentary to melodrama, from Murnau to Mickey Mouse, and ends with the enigmatic image of Seberg suggesting that a pretty girl is like a metaphor. In a film variously described as a Saganesque soap bubble and the last of the American gangster movies, the interplay of masks, gestures, grimaces, and collages created a cinema for which no critical theory existed outside of Godard's mind. His style is personal and original while excluding the conventional middlebrow distinctions between Art and Kitsch. (Co-feature: Francois Truffaut's *Day for Night*) **Metro: noon, 3:45, 7:30, 11:15.**