From a question to a search to a better question: Au hasard Balthazar by Robert Bresson

1) Initial question: How has such a frustratingly inert film exerted any impact on cinema (and me)?

2) Searching UNB WorldCat (www.lib.unb.ca) for: Au hasard Balthazar

3) Searching Google Scholar (www.lib.unb.ca or via D2L) for: Bresson minimalism

4) Revised question: How, in technique and philosophy, did Bresson’s uncompromising, “minimalist” approach to filmmaking as illustrated in a film Goddard once called “the world in an hour and a half” break with cinematic conventions in post-war France, and where (if anywhere) do we see echoes of the Bressonian approach to filmmaking today?