catherine-breillat-anatomy-of-hell-online

On November 8, 2022 by guest
Cinema and Sensation: French Film and the Art of Transgression looks at a much-debated phenomenon in contemporary cinema: the reemergence of filmmaking practices (and, by extension, of theoretical approaches) that give precedence to cinema as the medium of the senses. France offers an intriguing case in point here. A specific sense of momentum comes from the release, in close succession, of a series of films that exemplify a characteristic awareness of cinema’s sensory impact and transgressive nature: Adieu; A ma soeur; Baise-moi; Beau Travail; La Blessure; La Captive; Dans ma peau; Demonlover; L’Humanité; Flandres; L’Intrus; Les Invisibles; Lady Chatterley; Leçons de ténèbres; Romance; Sombre; Tiresia; Trouble Every Day; Twentynine Palms; Vendredi soir; La Vie nouvelle; Wild Side; and Zidane, un portrait du XXIème siècle. These films, among others, typify a willingness to explore cinema’s unique capacity to move us both viscerally and intellectually. Martine Beugnet focuses on the crucial and fertile overlaps that occur between experimental and mainstream cinema. For this book, she draws on the writings of Deleuze, Merleau-Ponty, and Barthes, among others, but first and foremost, she develops her arguments from the films themselves, from the comprehensive description of specific sequences, techniques, and motifs that allow us to engage with the works as material events and as thinking processes. In turn, she demonstrates how the films, conceived as forms of embodied thought, offer alternative ways of approaching today’s most burning sociocultural debates—from the growing supremacy of technology, to globalization, exile, and exclusion.

Essays on Paula Rego: Smile When You Think about Hell

Maria Manuel Lisboa 2019-09-25 In these powerful and stylishly written essays, Maria Manuel Lisboa dissects the work of Paula Rego, the Portuguese-born artist considered one of the greatest artists of modern times. Focusing primarily on Rego’s work since the 1980s, Lisboa explores the complex relationships between violence and nurturing, power and impotence, politics and the family that run through Rego’s art. Taking a historicist approach to the evolution of the artist’s work, Lisboa embeds the works within Rego’s personal history as well as Portugal’s (and indeed other nations’) stories, and reveals the interrelationship between political significance and the raw emotion that lies at the heart of Rego’s uncompromising iconographic style. Fundamental to Lisboa’s analysis is an understanding that apparent opposites—male and female, sacred and profane, oppression and sublimation—are often entwined in Rego’s work in a way that is both disorienting and destabilizing. This collection of essays brings together both unpublished and previously published work to make a significant contribution to scholarship about Paula Rego. It will also be of interest to scholars and students of contemporary painting, Portuguese and British feminist art, and the political and ideological aspects of the visual arts.