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American cinema abounds with films set in prisons, asylums, hospitals and other institutions. Rather than orderly places of recovery and rehabilitation, these institutional settings emerge as abject spaces of control and repression in which adult identity is threatened as a narrative impetus.

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Abject Spaces In American Cinema Institutional Settings ...

Abject spaces: institutional settings in American cinema Author: Pheasant-Kelly, Frances ISBN: 0000 0001 3486 9781 Awarding Body: University of East Anglia Current Institution: University of East Anglia Date of Award: 2008 Availability of Full Text: ...

British Library ETHOS: Abject spaces: institutional ...

Abstract. Julia Kristeva's 1982 account of abjection usually has connections with cinema in relation to the horror film, a genre in which scenes of blood and death feature prominently, exemplifying some of the threats to subjectivity that constitute the abject. In contrast, this paper locates abjection in the filmic institution, where challenges to subjectivity arise through spatial restriction, extreme control or mental illness, and invariably lead to visual chaos and narrative disorder.

Institutions, identity and insanity: abject spaces in ...

Abject Art: Repulsion and Desire in American Art : Selections from the Permanent Collection Issue 3 of ISP papers, Whitney Museum of American Art (New York, NY.), ISSN 1068-7823 Whitney independent study program: Authors: Jack Ben-Levi, Leslie C. Jones, Simon Taylor, Craig Houser, Whitney Museum of American Art: Contributors

Abject Art: Repulsion and Desire in American Art ...

ACCORDING TO JULIA KRISTEVA in the Powers of Horror, the abject refers to the human reaction (horror, vomit) to a threatened breakdown in meaning caused by the loss of the distinction between subject and object or between self and other.The primary example for what causes such a reaction is the corpse (which traumatically reminds us of our own materiality); however, other items can elicit the ...

Introduction to Julia Kristeva, Module on the Abject

The American theater has been deeply depleted of resources by the diminishment of the NEA, and by the rise of the Netflix/Hulu/streaming conglomerates, which have made the need for content so high ...

'Slave Play' Writer Jeremy O. Harris on the Movie He Might ...

African American Cinema African American Stars African Cinema AIDS in Film and Television Akerman, Chantal Allen, Woody Almodóvar, Pedro Alphaville Altman, Robert American Cinema, 1895-1915 American Cinema, 1939-1975 American Cinema, 1976 to Present

Art Cinema - Cinema and Media Studies - Oxford Bibliographies

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Abject Bodies in the Gospel of Mark (Bible in the Modern World) by Manuel Villalobos Mendoza (Jul 31, 2012) Abject Poverty by Kevin Boileau (Mar 28, 2013) Abject Spaces in American Cinema: Institutional Settings, Identity and Psychoanalysis in Film (International Library... by Frances Pheasant-Kelly (Jul 25, 2013)

Abject - Meaning And Origin Of The Name Abject | NAMEANING.NET

The Condé Nast Building (2000) is an important example of green design in American skyscrapers. [4] The character of New York's large residential districts is often defined by the elegant brownstone rowhouses , townhouses , and tenements that were built during a period of rapid expansion from 1870 to 1930. [5]

Architecture of New York City - Wikipedia

11 Fernando Solanas and Octavio Getino, "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World," New Latin American Cinema, vol. 1, ed ...

American cinema abounds with films set in prisons, asylums, hospitals and other institutions. Rather than orderly places of recovery and rehabilitation, these institutional settings emerge as abject spaces of control and repression in which adult identity is threatened as a narrative impetus. Exploring the abject through issues as diverse as racism, mental illness or the preservation of bodies for organ donation, thi book analyses a range of films including One Flew Over the Cuckoo's Nest (1975), The Shawshank Redemption (1994), Full Metal Jacket (1987) and Girl, Interrupted (1999) through to cult films such as Carrie (1976) and Bubba Ho-tep (2002). In these films, locations of coherence and order become places where the internal and repressed aspects of the body, individual and social, threaten to overwhelm the individual. Identity is compromised through harsh conditions, extreme discipline, the exertion of absolute control, and above all the restriction of personal space. Symbolically infantilised, forced to reassess aspects of the adult, the only escape is through violence; the eponymous Carrie escapes from her cupboard for a massacre, the women of Girl, Interrupted mutilate and annihilate themselves and Kubrick's Gomer Pyle shoots sadistic patriarch Sergeant Hartman in the 'head'. By analysing scenes of horror and disgust within the context of abject space, Frances Pheasant-Kelly reveals how threats to identity manifest in scenes of torture, horror and psychosexual repression and are resolved either through death or through traumatic re-entry into the outside world. Bringing together contemporary theoretical debates and critical disciplines, Abject Spaces in American Cinema offers a coherent and meaningful analysis of institutonal films and shows that the chaos of the abject space cannot be resolved- only escaped. This readable and engging tour of the abject in the institution of film will be immensely valuable to students of Film Studies, Critical Theory and Cultural Studies.

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New readings comparing acclaimed directors with pressing political/ethical issues debated in contemporary continental philosophy. Interrogates key ontologies of film theory - the cinema screen as either window or mirror. This book compares European cinema, the legacy of the French Revolution and the values of the Enlightenment. The book focuses on the extent to which contemporary cinema contributes to political/philosophical thinking about the future of Europe's core Enlightenment values - liberty, fraternity, equality.

In a world of ubiquitous surveillance, watching and being watched are the salient features of the lives depicted in many of our cultural productions. This collection examines surveillance as it is portrayed in art, literature, film and popular culture, and makes the connection between our sense of 'self' and what is 'seen'. In our post-panoptical world which purports to proffer freedom of movement, technology notes our movements and habits at every turn. Surveillance seeps out from businesses and power structures to blur the lines of security and confidentiality. This unsettling loss of privacy plays out in contemporary narratives, where the 'selves' we create are troubled by surveillance. This collection will appeal to scholars of media and cultural studies, contemporary literature, film and art and American studies.

In The American Civil War on Film and TV: Blue and Gray in Black and White and Color, Douglas Brode, Shea T. Brode, and Cynthia J. Miller bring together nineteen essays by a diverse array of scholars to explore issues of morality, race, gender, nation, and history in films and television shows featuring the American Civil War.

This book analyzes post-9/11 literature, film, and television through an interdisciplinary lens, taking into account contemporary debates about spatial practices, gentrification, cosmopolitanism, memory and history, nostalgia, the uncanny and the abject, postmodern virtuality, the politics of realism, and the economic and social life of cities. Featuring an international group of scholars, the volume theorizes how literary and visual representations expose the persistent conflicts that arise as cities rebuild in the shadow of past ruins.

This edited collection charts the first four seasons of Black Mirror and beyond, providing a rich social, historical and political context for the show. Across the diverse tapestry of its episodes, Black Mirror has both dramatized and deconstructed the shifting cultural and technological coordinates of the era like no other. With each of the nineteen chapters focussing on a single episode of the series, this book provides an in-depth analysis into how the show interrogates our contemporary desires and anxieties, while simultaneously encouraging audiences to contemplate the moral issues raised by each episode. What if we could record and replay our most intimate memories? How far should we go to protect our children? Would we choose to live forever? What does it mean to be human? These are just some of the questions posed by Black Mirror, and in turn, by this volume. Written by some of the foremost scholars in the field of contemporary film and television studies, Through the Black Mirror explores how Black Mirror has become a cultural barometer of the new millennial decades and questions what its embedded anxieties might tell us.

Exploring the epistemological potential of meta- and inter-images Since the 1990s, when the question of the visual became central in various arts and humanities disciplines, images that refer to themselves as such or to other images have enjoyed an increasing interest. Meta- and Inter-Images in Contemporary Visual

Art and Culture partakes in, enriches and updates these debates. It investigates what meta- and inter-images can make known about the visual, in its own terms, by its own means. Written by scholars in aesthetics, art history, and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are images? How do they work? By whom, to what purpose, to what effect and in what context/s are they used? How are they created and understood? And how do they challenge our (pre)conceptions of images and the ways we study them? Contributors Maaheen Ahmed (Université catholique de Louvain), Vangelis Athanassopoulos (Université Paris I Panthéon-Sorbonne), Sotirios Bahtsetzis (Hellenic Open University), Concepción Cortés Zulueta (Universidad Autónoma de Madrid), Mafalda Dámaso (Goldsmiths, University of London), Elisabeth-Christine Gamer (University of Bern), Amanda Gluibizzi (Ohio State University), Stella Hockenull (University of Wolverhampton), Anaël Lejeune (Université catholique de Louvain), Fabrice Leroy (University of Louisiana at Lafayette), Johanna Malt (King's College London), Olga Moskatova (IKKM, Bauhaus-Universität Weimar), Magdalena Nowak (The Graduate School for Social Research at the Polish Academy of Sciences), Jorgelina Orfila (Texas Tech University), Fran Pheasant-Kelly (University of Wolverhampton), Raphaël Pirenne (School of Graphic Research, E.R.G. Brussels), Abigail Susik (Willamette University)

This volume of Who's Who in Research series offer a useful guide for current researchers in Intellect's subject area of Film Studies. The directory holds the names, institutions, biographies and current research interests of hundreds of leading international academics as well as references to the researchers' principal articles in Intellect journals.

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