



"la condesa ha muerto": Herencias pictóricas metamorfoseadas en l'apollonide (bertrand bonello, 2011) [

2018

[text \(article\)](#)

Analítica

We intend to trace the pictorial heritage that emerges in the staging of L'Apollonide, Souvenirs of the maison closee (Bertrand Bonello, 2011), whose meaning transcends the mere ambience of the time. Postimpressionist toilettes, symbolist orientalisms and outings to impressionistic landscapes are part of the references of which the film is nourished and, at the same time, metamorphosizes in order to write a story detained in the eternal ending of the nineteenth century, whose laconic tedium and militant artificiality are no obstacle to the ruthless irruption of barbarism. Starting from the identification of intertextualities and the textual analysis of filmic materiality, we propose that L'Apollonide apprehends the aesthetic and the decadent feeling of French art in the twilight of the century to build a story that humanizes -through a contemporary look- the day-to-day life of the prostitutes who work in an elitist brothel about to shutting. The configuration of the mise-en-scène demands the identification of certain pictorial referents key in order to rethink, redraw and propose a reverse to the myth of the pictorial femme fatale

We intend to trace the pictorial heritage that emerges in the staging of L'Apollonide, Souvenirs of the maison closee (Bertrand Bonello, 2011), whose meaning transcends the mere ambience of the time. Postimpressionist toilettes, symbolist orientalisms and outings to impressionistic landscapes are part of the references of which the film is nourished and, at the same time, metamorphosizes in order to write a story detained in the eternal ending of the nineteenth century, whose laconic tedium and militant artificiality are no obstacle to the ruthless irruption of barbarism. Starting from the identification of intertextualities and the textual analysis of filmic materiality, we propose that L'Apollonide apprehends the aesthetic and the decadent feeling of French art in the twilight of the century to build a story that humanizes -through a contemporary look- the day-to-day life of the prostitutes who work in an elitist brothel about to shutting. The configuration of the mise-en-scène demands the identification of certain pictorial referents key in order to rethink, redraw and propose a reverse to the myth of the pictorial femme fatale

Título: "la condesa ha muerto": Herencias pictóricas metamorfoseadas en l'apollonide (bertrand bonello, 2011) electronic resource]

Editorial: 2018

Tipo Audiovisual: Cine y pintura L'Apollonide cultura visual intertextualidad arte y cine Cinema and painting L'Apollonide Visual Culture Intertextuality Art and Cinema

Documento fuente: Fotocinema: revista científica de cine y fotografía, ISSN 2172-0150, Nº. 16 (Enero), 2018, pags. 173-195

Nota general: application/pdf

Restricciones de acceso: Open access content. Open access content star

Condiciones de uso y reproducción: LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

Lengua: Spanish

Enlace a fuente de información: Fotocinema: revista científica de cine y fotografía, ISSN 2172-0150, Nº. 16 (Enero), 2018, pags. 173-195

Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- informa@baratz.es