



## "Eso fue lo que ella dijo": representación, ficción y realidad en Jogo de cena (de Eduardo Coutinho) [

ASAECA, Asociación Argentina de Estudios de Cine y  
Audiovisual,  
2014

text (article)

Analítica

Eduardo Coutinho's documentary film *Jogo de cena* focuses on a woman's testimony and an actress playing an aspect or story of her life blurring the lines between the women. This disturbing procedure allows Coutinho to reflect on the registers of reality and fiction, and to focus on the naive or "neutral" use of the audiovisual interview to create verisimilitude as a reflection of reality. Coutinho's documentary analyzes the articulation between politics and aesthetics based on Jacques Rancière's theory of the "distribution of the sensible" that posits that the sayable and the visible may be challenged by an aesthetic device that presents a new distribution, in this case the "game" of the documentary that appeals to the audience's political intervention and aesthetic emancipation

Eduardo Coutinho's documentary film *Jogo de cena* focuses on a woman's testimony and an actress playing an aspect or story of her life blurring the lines between the women. This disturbing procedure allows Coutinho to reflect on the registers of reality and fiction, and to focus on the naive or "neutral" use of the audiovisual interview to create verisimilitude as a reflection of reality. Coutinho's documentary analyzes the articulation between politics and aesthetics based on Jacques Rancière's theory of the "distribution of the sensible" that posits that the sayable and the visible may be challenged by an aesthetic device that presents a new distribution, in this case the "game" of the documentary that appeals to the audience's political intervention and aesthetic emancipation

<https://rebiunoda.pro.baratznet.cloud:38443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzMxNzk5Mzg>

**Título:** "Eso fue lo que ella dijo": representación, ficción y realidad en Jogo de cena (de Eduardo Coutinho) [electronic resource]

**Editorial:** ASAECA, Asociación Argentina de Estudios de Cine y Audiovisual 2014

**Tipo Audiovisual:** Eduardo Coutinho documental entrevista Eduardo Coutinho documentary interview

**Documento fuente:** Imagofagia: revista de la Asociación Argentina de Estudios de Cine y Audiovisual, ISSN 1852-9550, N°. 9, 2014 17 pags

**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: <http://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: <http://dialnet.unirioja.es/info/derechosOAI>

**Lengua:** Spanish

**Enlace a fuente de información:** Imagofagia: revista de la Asociación Argentina de Estudios de Cine y Audiovisual, ISSN 1852-9550, N°. 9, 201417 pags

---

## **Baratz Innovación Documental**

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