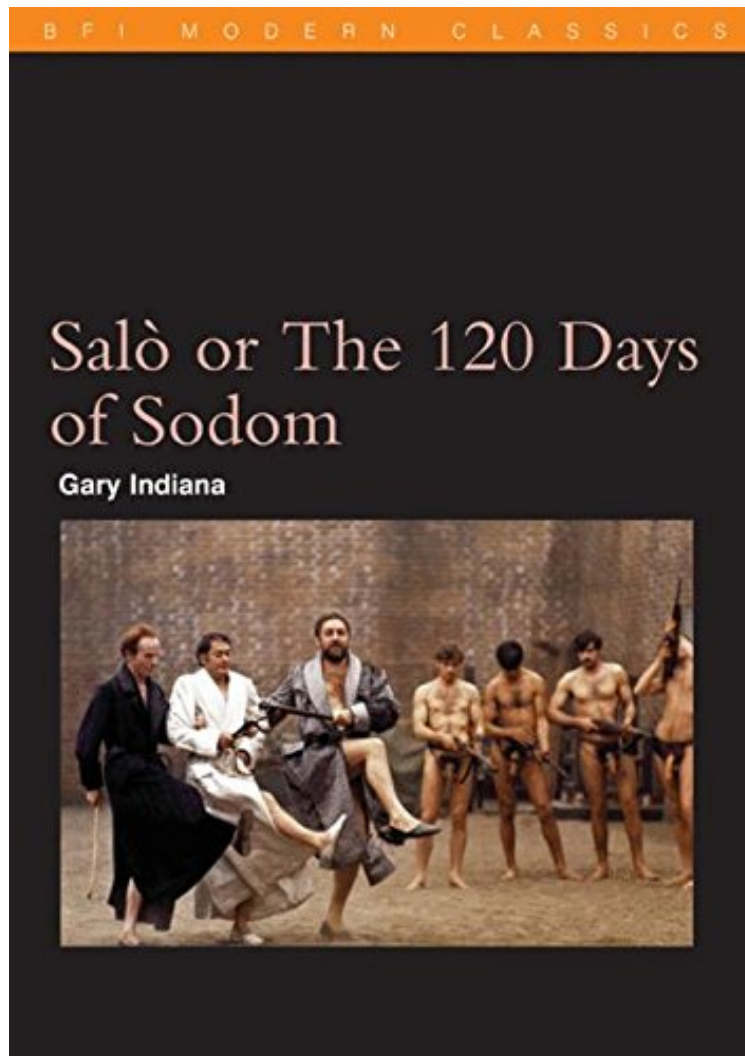


[Free] Salo (BFI Film Classics)

Salo (BFI Film Classics)

Gary Indiana

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#1796237 in Books British Film Institute 2000-07-01 Original language: English PDF # 1 7.50 x .25 x 5.251, .39 #File Name: 085170807296 pages | File size: 29.Mb

Gary Indiana : Salo (BFI Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Salo (BFI Film Classics):

22 of 27 people found the following review helpful. A rather muted appreciation of a 'scandalous' classic. By Darragh O'Donoghue 'Salò' is a prominent film in that select group of 'scandalous' 1970s films (e.g. 'Straw Dogs', 'In the Realm of the Senses') which retains the power to shock, appal, unnerve today (although I personally found 'Salò' more numbing than anything). Pasolini's last film before his brutal murder in 1975, it is a transplanting of the Marquis de Sade's infamous 1785 novel to the dying days of Fascist Italy, in which four prominent figures (a bishop, an aristocrat, a banker and a judge) retire to an abandoned villa with soldiers, courtesans, collaborators and 18 slaves to indulge in a ritualised orgy of sexual excess, faecal banquets, storytelling, torture and murder. Gary Indiana's monograph starts well, with a

number of apparent digressions effectively contextualising 'Salo': the author's first encounter with the film in the ... L.A. of the 1970s; 'Salo's place at the culmination of Pasolini's career (with a clear-eyed appraisal of that career, and the personal and political biography that was inseparable from it); 'Salo's status as the last major art-movie, released in the same year as 'Jaws' destroyed auteurism, independence and experiment forever (a development Indiana bracingly rants against). Indiana is very good on Pasolini's contradictions, his courage and frequent dislikability, his style of 'contamination' (e.g. interspersing 'real' actors in a predominantly unprofessional cast; his recourse to pastiche and allusion) and some of his major themes - the lingering fascism in the soulless corruption of consumerist society and its debasing of the human body; the superiority of pre-industrial rusticity etc. But when he gets to the film itself, Indiana opts for a lengthy description of its plot with occasional asides. As so often in this series (and the BFI classics), the lack of systematic criticism (from non-film-academic/critics) leads to a frustratingly bitty stu.0 of 5 people found the following review helpful. So intriguing By Brionne Carter I saw the movie first, which I know I shouldn't have but I still decided to purchase the book as well. Haven't had time to start it yet, I'm sure they'll either compliment each other or one will be better than the other. lol

Beneath the extreme, taboo-breaking surface of "Salo" (a controversial and scandalous film made in 1975), Gary Indiana argues that there's a deeply penetrating account of human behaviour which resonates as an account of fascism and as a picture of the corporate world we live in. "Salo" was Pier Pasolini's last film (he was murdered shortly after completing it). An adaptation of Sade's vicious masterpiece, it is an unflinching, violent portrayal of sexual cruelty which many find too disturbing to watch.

"Perhaps no other critic has been so alert to the complexities of Pasolini's politics or more discriminating about the frigid achievements of his film-making."--"Sight and Sound From the Back Cover Beneath the extreme, taboo-breaking surface of "Salo" (a controversial and scandalous film made in 1975), Gary Indiana argues that there's a deeply penetrating account of human behaviour which resonates as an account of fascism and as a picture of the corporate world we live in. "Salo" was Pier Pasolini's last film (he was murdered shortly after completing it). An adaptation of Sade's vicious masterpiece, it is an unflinching, violent portrayal of sexual cruelty which many find too disturbing to watch. About the Author Gary Indiana is a celebrated novelist and essayist. His books include Rent Boy, Resentment: A Comedy, and Three Month Fever: The Andrew Cunanan Story.