

Further Viewing / Reading

21L435, At the Limit: Violence in Contemporary Representation Eugenie Brinkema

→ This is an idiosyncratic list, but I think that all of these texts are in dialogue with our course material in productive ways, should you (as I hope) stay interested in some of the issues we've explored this semester.

If you want to see some earlier films that some of our films were referencing explicitly or implicitly:

Scarface (Hawks, 1932)
Le Sang des Bêtes [*Blood of the Beasts*] (Franju, 1948)
Les Yeux sans Visage [*The Eyes without a Face*] (Franju, 1960)
Psycho (Hitchcock, 1960)
Bonnie and Clyde (Penn, 1967)
Weekend (Godard, 1967)
The Wild Bunch (Peckinpah, 1969)
A Clockwork Orange (Kubrick, 1971)
The Deer Hunter (Cimino, 1978)

Power, Politics and Violence

Il portiere di Notte [*The Night Porter*] (Cavani, 1974)
Salò (Pasolini, 1975)
Quiet Rage: The Stanford Prison Experiment (Zimbardo, 1971)
Do the Right Thing (Lee, 1989)
Falling Down (Schumacher, 1993)
La Haine (Kassovitz, 1995)
You might also read Stanley Milgram's *Obedience to Authority*
or see *Obedience to Authority* (Milgram, 1963)
Or read Hannah Arendt's *Eichmann in Jerusalem*

Disgust and Bodies

The Cook, the Thief, His Wife, and Her Lover (Greenaway, 1989)
Delicatessen (Jeunet and Caro, 1991)
City of Lost Children (Jeunet and Caro, 1995)
Crash (Cronenberg, 1996)
Seul contre tous [*I Stand Alone*] (Noé, 1998)

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Rape: *Straw Dogs* (Peckinpah, 1971)
Deliverance (Boorman, 1972)
Last House on the Left (Craven, 1972)
I Spit On Your Grave (Zarchi, 1978)
Irreversible (No e, 2002) – infamous long take without a cut

Sex / Pornography / Desire

Baise-moi (Despentes, 2000)
Trouble Every Day (Denis, 2001)
Dans ma Peau [In My Skin] (de Van, 2002)
A Hole in My Heart (Moodysson, 2004)
You might read Dennis Cooper's *Closer*
Or read Kathy Acker's *Blood and Guts in High School*

Emotional cruelty

Whatever Happened to Baby Jane? (Aldrich, 1962)
Sex is Comedy (Breillat's meta-reflection on directorial violence) (Breillat, 2002)
Dogtooth (Lanthimos, 2009) – interesting relation of language to violence

Animation / Cartoonishness / Gore

Koroshiya 1 [Ichi the Killer] (Miike, 2001)
S leni [Lunacy] (Svankmajer, 2005)
Peur(s) du noir [Fear(s) Of The Dark—animated] (Blutch et al., 2007)
Grindhouse (Planet Terror, fake trailers, Death Proof) (Tarantino/Rodriguez, 2007)
Valhalla Rising (Refn, 2009)
Spring Breakers (Korine, 2012)

If you want to think a bit about historical violence

Nuit et Brouillard (Resnais, 1957)

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The Eternal Frame (Ant Farm, 1975)

Wisconsin Death Trip (Marsh, 1999)

There are lots of interesting post-9/11 novels; I think Frederic Beigbeder's
Windows on the World is one of the most formally interesting (&
devastating)

Real Death / Stark Realism

Bowling for Columbine (Moore, 2002)

see with *Elephant* (van Sant, 2003)

Open Water (Kentis, 2003)

Grizzly Man (Herzog, 2005)

127 Hours (Boyle, 2010) – interesting use of sound

The Hurt Locker (Bigelow, 2008) – interesting use of sound

More Haneke: *Caché* – be sure to watch attentively at the end – and *The White Ribbon*

More Coen Brothers: *No Country for Old Men* and *Burn After Reading*

More Tarantino: *Kill Bill* vol. 1 or 2; *Inglourious Basterds*

More Palahniuk: *Invisible Monsters* or *Choke*

More Sontag: *On Photography* or *Illness as Metaphor*

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