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)
Further Viewing / Reading

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

Rape: *Straw Dogs* (Peckinpah, 1971)
*Deliverance* (Boorman, 1972)
*Last House on the Left* (Craven, 1972)
*I Spit On Your Grave* (Zarchi, 1978)
*Irreversible* (Noé, 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 I* [*Ichi the Killer*] (Miike, 2001)
*Sileni* [*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)
Further Viewing / Reading

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

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