Amorous Visions: Sex, Genders, and Ecosystems of Love in Bertolucci and Cavani

Wednesday March 5th
2:30pm – 5pm HG 1010

This presentation embraces Deleuze's vision of cinema as the art of the 20th century that studies time and movement via the camera. It analyzes the trope of amorous visions in the gaze of directors Bernardo Bertolucci and Liliana Cavani via two classics of art cinema where the ecological conditions of the force of love are extreme: The Conformist (1970), and The Night Porter (1974). How can the force of love stay alive in ecosystems so toxic and destructive for the human species?

Deleuze's time-image is key to understanding the value of cinema as a socially engaged art that studies the forms, styles, practices, genders, ecologies, and techniques of human love in relation to their hosting ecosystems.

Sponsored by the Department of Gender and Sexuality Studies and the Campus Writing Coordinator

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