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Abstract. Julia Kristeva's 1982 account  
of abjection usually has connections  
with cinema in relation to the horror  
film, a genre in which scenes of blood  
and death feature prominently,



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exemplifying some of the threats to subjectivity that constitute the abject. In contrast, this paper locates abjection in the filmic institution, where challenges to subjectivity arise through spatial restriction, extreme control or mental illness, and invariably lead to visual chaos and

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Abject Art: Repulsion and Desire in

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American Art ...

ACCORDING TO JULIA KRISTEVA in  
the Powers of Horror, the abject refers  
to the human reaction (horror, vomit)  
to a threatened breakdown in  
meaning caused by the loss of the  
distinction between subject and  
object or between self and other. The

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primary example for what causes such a reaction is the corpse (which traumatically reminds us of our own materiality); however, other items can elicit the ...

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The American theater has been deeply depleted of resources by the diminishment of the NEA, and by the rise of the Netflix/Hulu/streaming conglomerates, which have made the need for content so high ...

'Slave Play' Writer Jeremy O. Harris on

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these institutional settings emerge as abject spaces of control and repression in which adult identity is threatened as a narrative impetus.

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of films including 'The Shawshank  
Redemption' (1994), 'Full Metal  
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Cuckoo's Nest (1975), The Shawshank Redemption (1994), Full Metal Jacket (1987) and Girl, Interrupted (1999) through to cult films such as Carrie (1976) and Bubba Ho-tep (2002). In these films, locations of coherence and order become places where the internal and repressed aspects of the

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body, individual and social, threaten to overwhelm the individual. Identity is compromised through harsh conditions, extreme discipline, the exertion of absolute control, and above all the restriction of personal space. Symbolically infantilised, forced to reassess aspects of the

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adult, the only escape is through violence; the eponymous Carrie escapes from her cupboard for a massacre, the women of Girl, Interrupted mutilate and annihilate themselves and Kubrick's Gomer Pyle shoots sadistic patriarch Sergeant Hartman in the 'head'. By analysing

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scenes of horror and disgust within the context of abject space, Frances Pheasant-Kelly reveals how threats to identity manifest in scenes of torture, horror and psychosexual repression and are resolved either through death or through traumatic re-entry into the outside world. Bringing

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together contemporary theoretical debates and critical disciplines, *Abject Spaces in American Cinema* offers a coherent and meaningful analysis of institutional films and shows that the chaos of the abject space cannot be resolved- only escaped. This readable and engging tour of the abject in the



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In The American Civil War on Film and

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TV: Blue and Gray in Black and White and Color, Douglas Brode, Shea T. Brode, and Cynthia J. Miller bring together nineteen essays by a diverse array of scholars to explore issues of morality, race, gender, nation, and history in films and television shows featuring the American Civil War.

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Images in Contemporary Visual Art  
and Culture partakes in, enriches and  
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and cultural, film, literary, media, and visual studies, the essays gathered here tackle meta- and inter-images in an array of creative artefacts, practices, and media. They unfold the epistemological potential of every meta- and inter-image discussed to raise questions such as: What are

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Written by some of the foremost scholars in the field of contemporary film and television studies, Through

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