

O Cheiro Do Ralo

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uma narrativa vertiginosa das obsessões crescentes do cruel proprietário de uma loja de quinquilharias que vive incomodado com o cheiro do ralo o livro que deu origem ao filme de heitor dhalia protagonizado por selton mello o cheiro do ralo 2002 primeiro romance de lourenço mutarelli que já era figura consagrada no mundo dos quadrinhos chegou às livrarias revestido de lenda viva ele o teria escrito em apenas cinco dias durante um feriado de carnaval mito ou verdade a linguagem do livro demonstra urgência incomum correspondente ao seu curto período de composição apesar de ser uma narrativa introspectiva a ação não cessa em nenhum momento dessa obra violentamente política que deu novo rumo à ficção brasileira contemporânea o protagonista proprietário de uma loja de quinquilharias transforma o comércio em um sistema sádico para afligir seus clientes tão desesperados quanto ele próprio obcecado pelo cheiro do ralo que vem dos fundos da loja e pela bunda da garçonete do bar onde almoça todos os dias o narrador um sésia do móbo que faz o comercial do bombril naufraga aos poucos em seus delírios entre a bunda e o ralo não lhe resta saída que não seja ir para o buraco

in brasiliens filmischer kultur haben sich wie in keiner anderen bilder der enge ausgebildet doch der begriff der filmischen enge taucht bislang weder in der nationalen noch in der internationalen filmwissenschaft auf anhand von close readings zeitgenössischer filme verschiedener genres und gattungen von regisseuren

wie fernando meirelles oder kleber mendonça filho macht martin schlesinger die enge als ästhetisches wie filmphilosophisches phänomen nun greifbar dabei entwickelt er einen neuartigen blick auf ein brasilien der bilder dessen reichweite über das land und über den film hinaus relevanz entfaltet

while there are numerous film studies that focus on one particular grouping of films by nationality by era or by technique here is the first single volume that incorporates all of the above offering a broad overview of experimental latin american film produced over the last twenty years analyzing seventeen recent films by eleven different filmmakers from argentina brazil cuba mexico paraguay and peru cynthia tompkins uses a comparative approach that finds commonalities among the disparate works in terms of their influences aesthetics and techniques tompkins introduces each film first in its sociohistorical context before summarizing it and then subverting its canonical interpretation pivotal to her close readings of the films and their convergences as a collective cinema is tompkins s application of deleuzian film theory and the concept of the time image as it pertains to the treatment of time and repetition tompkins also explores such topics as the theme of decolonization the consistent use of montage paratactically structured narratives and the fusion of documentary conventions and neorealism with drama an invaluable contribution to any dialogue on the avant garde in general and to filmmaking both in and out of latin america experimental latin american cinema is also a welcome and insightful addition to latin american studies as a whole

revista tpm entrevistas e reportagens sobre comportamento moda beleza viagem e decoração para mulheres que querem ir além dos manuais desafiando os padrões imagem não é tudo

decimo romance de um dos autores mais inventivos da literatura brasileira contemporânea autor de o cheiro do ralo e o livro dos mortos neste livro envolvente e extremamente engenhoso lourenço mutarelli embaralha as fronteiras entre ficção autobiografia e distopia masuaki e ou não deixe os cachorros latirem sozinhos é uma narrativa vertiginosa que ao tratar de envelhecimento amor solidão e os demônios que cada um carrega consigo cria um universo ao mesmo tempo melancólico hilário sombrio e delirante povoado por lembranças e alucinações masuaki se acomoda no sofá pega no colo a edição de little nemo e a folheia devagar atento uma vez eu estava numa festa eu era criança masuaki levanta um pouco o tom de sua voz para que alice possa ouvi-lo da cozinha tinha um amiguinho comigo no melhor da festa ainda antes do bolo a mãe do meu amiguinho veio buscá-lo ele sorriu me abraçou e quando estava saindo eu lhe perguntei você não está triste de ter que ir embora no melhor da festa e o que foi que ele disse eu nem fui convidado alice ri da cozinha como se fosse uma piada eles comem juntos conversam e vão se deitar querem dormir cedo pois tem gravatão amanhã num estúdio profissional amanhã os pilintra gravatão vinham dois caras andando numa estrada masuaki está calmo até mesmo feliz seu celular toca número desconhecido ele não atende

l'odyssée du cinéma brésilien trace le parcours initiatique d'un cinéma labyrinthique et cyclothymique à la lumière de l'histoire socio raciale et économique culturelle d'un pays d'immenses crises existentielles de rêves utopiques en désillusions fascinés par des modèles étrangers musical hollywoodien nouvelle vague il est constamment en quête d'identité nationale

two novels

para fãs de black mirror e 1984 que querem sentir o peso de viver numa distopia não num futuro distante mas agora em draven a tecnologia não oprime com violência ela anestesia a cidade funciona perfeitamente transporte otimizado empregos monitorados entretenimento sob medida ninguém passa fome mas ninguém conversa com o vizinho famílias jantam juntas cada um na própria tela casais dividem cama mas não dividem uma palavra a solidão virou produto e o isolamento a engrenagem que mantém tudo girando porque pessoas sozinhas não se organizam não questionam não se rebelam kael é operário lyra herdeira de uma das famílias que controla tudo selene pinta muros proibidos daren tenta manter viva uma loja que o sistema quer engolir orin estuda algoritmos mas começa a suspeitar que pessoas importam mais cinco vidas que não deveriam se cruzar um encontro que o sistema não previu e uma pergunta que nenhuma tecnologia consegue responder quando testados de verdade escolhemos ser quem dizemos ser ou quem sempre fomos o código de aurora acompanha a criação de um movimento comunitário numa cidade que pune qualquer coisa que não consegue controlar não é uma história de heróis salvando o mundo é sobre pessoas comuns tentando não perder a própria humanidade e descobrindo que o maior inimigo nem sempre é a corporação às vezes é a própria natureza humana

conectado por uma rede de milhares de portais o governo interplanetário da hegemonia do homem se vê ameaçado por uma conspiração sem precedentes quando naves alienígenas tomam os céus de hyperion e uma criatura imbatível se ergue para amedrontar a população no solo do planeta medidas há de ser tomadas se o controle não for restabelecido o progresso secular de uma civilização com dezenas de bilhões de indivíduos estará em risco esse destino está nas mãos de um grupo de peregrinos enviado às tumbas temporais após longa viagem um a um deverão sacrificar se ao picanço em uma batalha da qual só haverá um sobrevivente a redenção pessoal não é uma alternativa uma saga espacial única conceitos instigantes questionamentos e conduta durante guerras e a convivência entre inteligências artificiais e humanos combinam se nesta continuação de proporções épicas escrita com a qualidade literária premiada de dan simmons simmons aproveita com maestria o potencial da ficção científica locus uma ficção científica de alto calibre um romance que é um marco isaac asimov's science fiction magazine

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