

By Saige Walton

## Cinema's Baroque Flesh

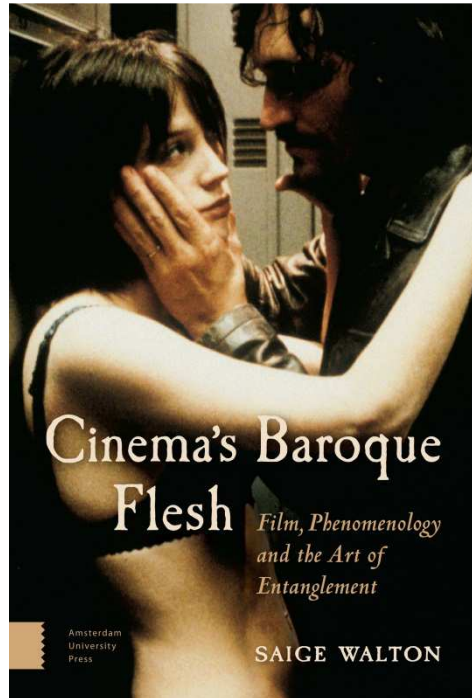
*Film, Phenomenology and the Art of Entanglement*

What is the relationship between cinema and the baroque? How might it be figured and felt?

Foregrounding the baroque as a vital undercurrent of Maurice Merleau-Ponty's philosophy, *Cinema's Baroque Flesh* opens up new avenues of embodied film theory that can make room for formal and experiential structure, signification, intelligence and sight, as well as the aesthetics of sensation.

Walton argues for the baroque as its own aesthetic category of film and its own unique cinema of the senses. Combining media archaeological work with art history, Merleau-Ponty's phenomenological philosophy and film-phenomenology, the book provides close analyses of a range of historic baroque artworks and films such as *Caché*, *Trouble Every Day*, the cinema of Buster Keaton, *Strange Days*, *Marie Antoinette* and *Tarnation*, among others.

*Cinema's Baroque Flesh* offers new critical frameworks for understanding the baroque and the possibilities of a baroque cinema as the embodied art of entanglement.



**Saige Walton** is Lecturer in Screen Studies at the University of South Australia, a member of the Hawke Research Institute and a former assistant curator with the Australian Centre for the Moving Image.

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