

"NYX-POST-PORN"

Expanded Body: The Deconstruction of Visual Pleasure in Post-Pornography.

PERFORMANCE **FLÁVIA MASSALI** | IDEALIZAÇÃO **CASTRO PIZZANO**
DIREÇÃO COLETIVA **CASTRO PIZZANO, PATRICIA RESSUREIÇÃO, MURILO CASTRO E ANA PUPO**
DIR. DE FOTOGRAFIA **CASTRO PIZZANO** DIR. DE ARTE **ANA PUPO** DIR. CORPORAL **PATRICIA RESSUREIÇÃO**
DESIGN GRÁFICO **CASTRO PIZZANO** PRODUÇÃO **ANA PUPO, MURILO CASTRO E PATRICIA RESSUREIÇÃO**
STILL / MKG OF **MURILO CASTRO** MONTAGEM E POS PRODUÇÃO **CASTRO PIZZANO** MÚSICA **DAN GUINSKI** NON-GRATA
MAQUIAGEM **ANA PUPO E PATRICIA RESSUREIÇÃO** PRODUÇÃO SONORA **DAN GUINSKI** NON-GRATA
PROJETO **CORPO E MOVIMENTO NO CINEMA E NAS ARTES DO VÍDEO** PROF: **DR.ª CRISTIANE WOSNIAK**
APOIO **GI FIATCOSKI, LUCAS LAGE E ANDREY H. PERCEGONA**
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UM FILME DE **CASTRO PIZZANO, PATRICIA RESSUREIÇÃO, MURILO CASTRO E ANA PUPO** APRESENTANDO **FLÁVIA MASSALI**

NYX-POST-PORN

C O R P O E X P A N D I D O

INADEQUADO PARA MENORES DE 18 ANOS

Abstract:

The **"NYX-POST-PORN"** project proposes a disruptive reflection on the relationship between the body, the camera, and aesthetic ethics within the context of post-pornography. The work aims to deconstruct traditional conventions of pornography, particularly regarding female objectification and scopophilic pleasure. Through bodily performativity, the fragmented and sensory narrative challenges the viewer to rethink their relationship with the filmed body—through corporeal landscapes—emphasizing a different form of pleasure that goes beyond voyeurism. Using poetic language and ethereal aesthetics, the project explores female sexuality with nuances of empowerment and self-exploration, while subverting the visual domination established in traditional cinema. The performance, captured as a dance between the body and the camera, questions normative structures of audiovisual pleasure, unveiling the complexity of the expanded body and the subjectivity of pleasure.

Central Concept:

"NYX-POST-PORN" is a work that aims to dismantle the conventional narratives of traditional pornography, positioning itself within the realm of post-pornography.

Laura Mulvey, in her text *"Visual Pleasure and Narrative Cinema"*, discusses traditional visual pleasure as a patriarchal construct that objectifies women for the male gaze, highlighting scopophilia as a central mechanism of this process. The **NYX** project seeks to subvert this structure by proposing a new paradigm of visual pleasure, rooted in the deconstruction of the objectified body (close-up shots, fragmented frames, bodily landscapes, breathing, skin, and muscular tensions) and the creation of an immersive sensory experience where the viewer is challenged to engage in a new ethical relationship with the filmed body.

The camera, rather than dominating the body, establishes an intimate relationship with the performer, fostering an organic and collaborative dialogue between body and image. This approach resonates with Jean-Louis Comolli's ideas in *"To See and to Power"*, where he suggests that cinema can reveal the limits of the power to see, proposing that the gaze can serve as both an instrument of domination and liberation. Similarly, Luciano Vinhos's *"Videoperformance: Body in Transit"* emphasizes that filmed performance transforms into a videoperformance experience, where the audiovisual record is not merely a document but an essential part of constructing the performer's subjectivity and the collective body.

The fragmented and non-linear aesthetics of the work seek to transcend traditional structures of visual pleasure, finding resonance in the works of filmmakers like Matthew Barney (*"Hoist"*) and Marina Abramović (*"Balkan Erotic Epic"*) featured in the *"Destricted"* anthology. These films engage with the premises of post-pornography by subverting sexual objectification into bodily performances that test the boundaries between the erotic and the aesthetic. Gaspar Noé, with his film *Love* and the short *We Fuck Alone* (also part of the *Destricted* anthology), adds another layer of discourse, treating sex as a narrative tool to deconstruct linear eroticization, transforming the sexual act into a disruptive aesthetic experience. Films like *Shame* (2011) by Steve McQueen also bring relevant discussions by addressing the emotional fragmentation of the male body, offering a perspective that converges with the ethics of deconstructing visual pleasure, which is central to the NYX project. The work further engages with Sam Taylor-Wood's provocation in *Death Valley*, which explores nudity and bodily vulnerability in contemporary cinema, contributing to the questioning of conventional narratives of the erotic body.

Creative Process:

The creative process of **"NYX-POST-PORN"** is guided by the exploration of the expanded body and the collective dynamic between the performer and the team. The work proposes a bodily performance that incorporates female masturbation as a poetic act of self-discovery and empowerment. The interaction between body and camera is fluid, naturalizing the performative act and deconstructing the taboo surrounding female sexuality. The stages of the creative process range from the energetic activation of the team, through the preparation of the setting with lights and sensory elements, to the capturing of the fragmented performance and the subsequent recounting of the experience by the collective body. This collaborative process is essential to creating an immersive and collective experience, where every team member actively participates in the aesthetic and emotional construction of the work.

The name **"NYX-POST-PORN"** carries multiple layers of meaning, resonating with mythology, aesthetics, and the contemporary context of post-pornography. In Greek mythology, **"NYX"** is the primordial goddess of the night, a figure associated with mystery, darkness, and introspection, but also with the power of creation and transformation. This choice reflects the project's intention to delve into the shadows of desire and the hidden spaces of sexuality, where the boundaries between pleasure and transgression are challenged. The name evokes the idea of a realm where darkness does not signify absence but rather creative and liberating potential.

The term **"POST-PORN"** refers to a movement that questions and subverts the conventions of traditional pornography. It represents a new approach to sexuality in audiovisual media, where the body and desire are presented ethically, fragmented, and sensorially, breaking away from patriarchal narratives and objectification. By merging these two concepts, **"NYX-POST-PORN"** proposes a work that navigates between the erotic and the aesthetic, exploring the expanded body and its multiple dimensions.

References such as Gaspar Noé and Marina Abramović are fundamental to this construction, as both artists explore the boundary between sex, art, and ritual. Just as NYX symbolizes the hidden power of the night, the work seeks to illuminate the shadowy zones of scopophilia, offering a new experience of spectatorship where visual pleasure is reconstructed and redefined within an ethical and sensory space.

State of the Art:

Mulvey, Laura - Visual Pleasure and Narrative Cinema: A critique of patriarchal scopophilia and the necessity for a new visual language to represent female pleasure and subjectivity.

Comolli, Jean-Louis - To See and to Power: An exploration of the power of the image and the use of cinema as a critical tool to subvert the viewer's passivity.

Vinhosa, Luciano - Videoperformance: Body in Transit: Video as an extension of bodily performance, emphasizing the fusion between body and camera.

Abramović, Marina - Balkan Erotic Epic (Destricted): The female body as a ritualistic space and the subversion of sexual objectification through ethnographic performances.

Barney, Matthew - Hoist (Destricted): Bodily fragmentation and the fusion of the organic and the mechanical as a subversion of traditional eroticism.

Noé, Gaspar - Love and We Fuck Alone: Exploration of the body and sex as aesthetic narratives that challenge conventional and linear gazes.

McQueen, Steve - Shame: The emotional and physical deconstruction of male pleasure, offering a unique perspective on male vulnerability in cinema.

Taylor-Wood, Sam - Death Valley (Destricted): Nudity and human mortality set against a desolate landscape, challenging traditional erotic aesthetics.

Bibliographic References:

BRAMOVIĆ, Marina. Balkan Erotic Epic. No filme Destricted. [S.I.]: Destricted, 2006.

BARNEY, Matthew. Hoist. No filme Destricted. [S.I.]: Destricted, 2006.

COMOLLI, Jean-Louis. Ver e poder: O cinema, o desejo e o poder de ver. In: RAMOS, Fernão Pessoa (Org.). Ver e Poder: Páginas de Cinema e de TV. São Paulo: Editora Brasiliense, 1986. p. 143-160.

MULVEY, Laura. Prazer Visual e Cinema Narrativo. In: XAVIER, Ismail (Org.). A Experiência do Cinema: Antologia. Rio de Janeiro: Editora Graal, 2003. p. 437-453.

MCQUEEN, Steve. Shame. [Filme]. Reino Unido: Momentum Pictures, 2011.

NOÉ, Gaspar. Love. [Filme]. França: Wild Bunch, 2015.

NOÉ, Gaspar. We Fuck Alone. No filme Destricted. [S.I.]: Destricted, 2006.

NORONHA, Fábio. Arminha v4, 2018

TAYLOR-WOOD, Sam. Death Valley. No filme Destricted. [S.I.]: Destricted, 2006.

VINHOSA, Luciano. Videoperformance: Corpo em Trânsito. In: TRIGUEIRO, Antonio Marques (Org.). Performance e Videoperformance. São Paulo: Sulina, 2009. p. 293-303.

NYX-POST-PORN

<https://archive.org/details/nyx-post-porn>

Duration: 13'14" | Format: Digital | Color: Yes | Sound: Stereo | Year: 2024 | Country: Brazil

Synopsis:

"**NYX-POST-PORN**" is an audiovisual work that explores the relationship between body, camera, and aesthetics within the context of post-pornography. The film deconstructs the objectification of the female body and proposes a new sensory and ethical approach to visual pleasure. By capturing fragmented performances of the body, the project challenges the boundaries of the gaze and offers an immersive experience of self-discovery and bodily expansion, presenting a new paradigm of spectatorship in contemporary cinema.

Credits:

Performance:

Flávia Massali

Concept:

Castro Pizzano

Collective Direction:

Castro Pizzano, Patrícia Ressureição, Murilo Castro e Ana Pupo

Director of Photography:

Castro Pizzano

Art Direction:

Ana Pupo

Body Direction:

Patrícia Ressureição

Graphic Design:

Castro Pizzano

Production:

Ana Pupo, Murilo Castro e Patricia Ressureição

Still / Mkg Of:

Murilo Castro

Editing and Post-Production:

Castro Pizzano

Music:

Dan Guinski "Non-Grata"

MakeUp:

Ana Pupo, Patricia Ressureição

Sound Production:

Dan Guinski "Non-Grata"

Body and Movement Project in Cinema and Video Arts:

Profa. Dra. Cristiane Wosniak

Support:

Gi Fiatcoski, Lucas Lage e Andrey H. Percegon

Presented by:

CasaTrezeStudio®

CURRÍCULO COLETIVO

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