



An ambiguous portrait of pain

Fluid identity, androgyny, suffering, and artistic creation in *The Fall of the House of Usher* (Jean Epstein, 1928)

Publication type: Journal article

Journal: [Écrans](#)

[2021 - 2, n° 16. La peinture de portrait : enjeux cinématographiques](#)

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Abstract: Even if many of the pages written by Jean Epstein are dedicated to the intensity stemming from the close-up of the human face, when the images turn towards a portrait (*La Chute de la maison Usher*) the rules of the game appear to be different. Based on a number of recent publications as well as on archival sources, this article studies the complex relationship between the body and the portrait, so as to enlighten one of the themes less explored and most fascinating in Epstein's body of work.

Pages: 41 to 53

Journal: [Screens](#)

CLIL theme: 3157 -- SCIENCES HUMAINES ET SOCIALES, LETTRES -- Lettres et Sciences du langage -- Sciences de l'information et de la communication

EAN: 9782406130130

ISBN: 978-2-406-13013-0

ISSN: 2491-2557

DOI: 10.48611/isbn.978-2-406-13013-0.p.0041

Publisher: Classiques Garnier

Online publication: 04-13-2022

Periodicity: Biannual

Language: French

Keyword: Jean Epstein, The Fall of the House of Usher, portrait in film, photogenie, pain, gender in film

[Display online](#)