



UNIVERSIDADE
CATÓLICA
PORTUGUESA

**TROUBLING THE STAGE:
OPENNESS, IMPURITY AND INTENSITY.
THE POLITICALITY OF MARLENE MONTEIRO FREITAS'
CHOREOGRAPHIC WORK**

Annexes

Thesis submitted to Universidade Católica Portuguesa to
obtain a PhD Degree in Culture Studies

By

Alexandra Balona Sá Oliveira

Faculty of Human Sciences

November 2021



UNIVERSIDADE
CATÓLICA
PORTUGUESA

**TROUBLING THE STAGE:
OPENNESS, IMPURITY AND INTENSITY.
THE POLITICALITY OF MARLENE MONTEIRO FREITAS'
CHOREOGRAPHIC WORK**

Annexes

Thesis submitted to Universidade Católica Portuguesa to obtain a
PhD Degree in Culture Studies

By

Alexandra Balona Sá Oliveira

Faculty of Human Sciences

Under the supervision of Professor Doctor
Isabel Capelo Gil and Professor Doctor Samuel Weber

November 2021

Annexes

Image Atlas

Guintche



1



2



3

1. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.
2. Marlene Monteiro Freitas in *Guintche*, © Bob Lima. Courtesy of the artist.
3. Marlene Monteiro Freitas in *Guintche*, © Bob Lima. Courtesy of the artist.



4. Marlene Monteiro Freitas in *Guintche*, © Bob Lima. Courtesy of the artist.
5. Marlene Monteiro Freitas in *Guintche*, © Bob Lima. Courtesy of the artist.
6. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.



7



8



9

7. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.
8. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.
9. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.



10



11



12

10. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.
11. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.
12. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.



13



14

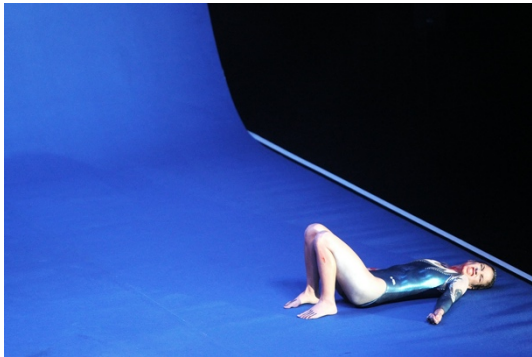


15

13. Marlene Monteiro Freitas in *Guintche*, © De Warande. Courtesy of the artist.
14. Marlene Monteiro Freitas in *Guintche*, © De Warande. Courtesy of the artist.
15. Marlene Monteiro Freitas in *Guintche*, © Museu de Arte do Rio. Courtesy of the artist.



16

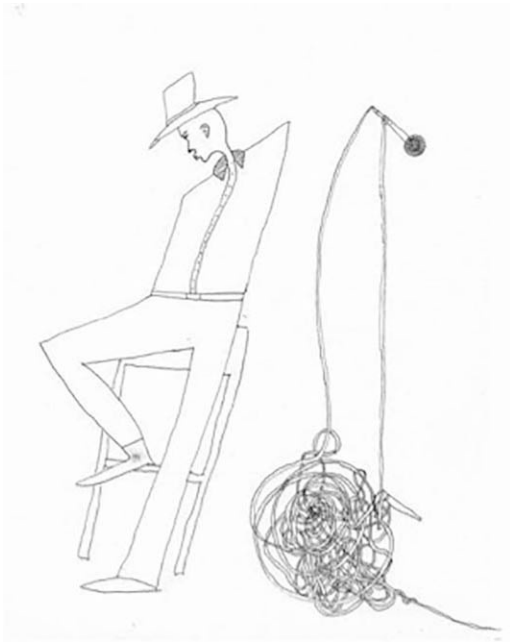


17



18

16. Marlene Monteiro Freitas in *Guintche*, © De Warande. Courtesy of the artist.
17. Marlene Monteiro Freitas in *Guintche*, © De Warande. Courtesy of the artist.
18. Marlene Monteiro Freitas in *Guintche*, © De Warande. Courtesy of the artist.



19



20



21

19. Marlene Monteiro Freitas's drawing from a jazz concert by Archie Shepp. Courtesy of the artist.

20. Engraving of the bird Guincho, Cape Verde.

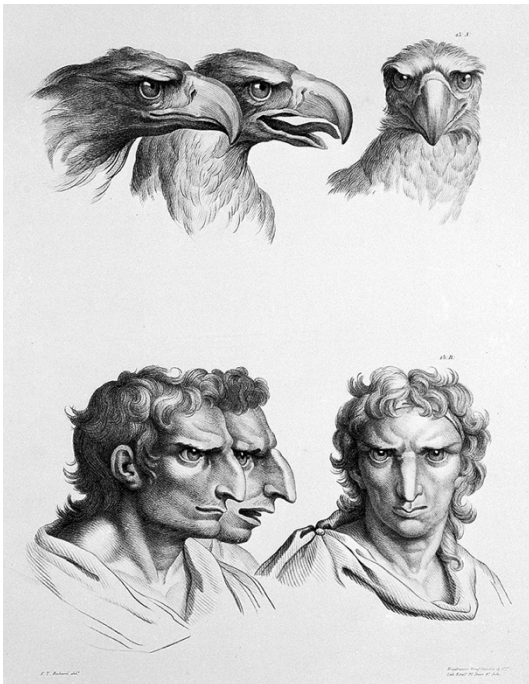
21. Colour-ringed osprey *Pandion haliaetus*, bird Guincho, Cape Verde. Photography S. Martins.



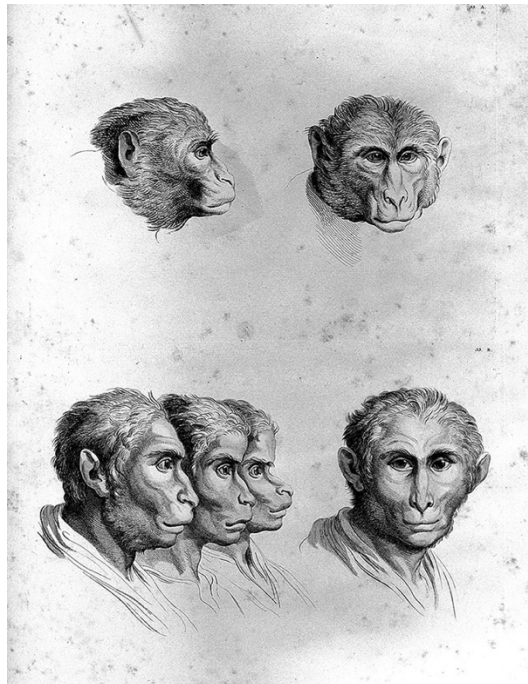
22



23



24



25

22. Giambattista della Porta, *De humana physiognomonia libri IIII*, 1586, p. 59.

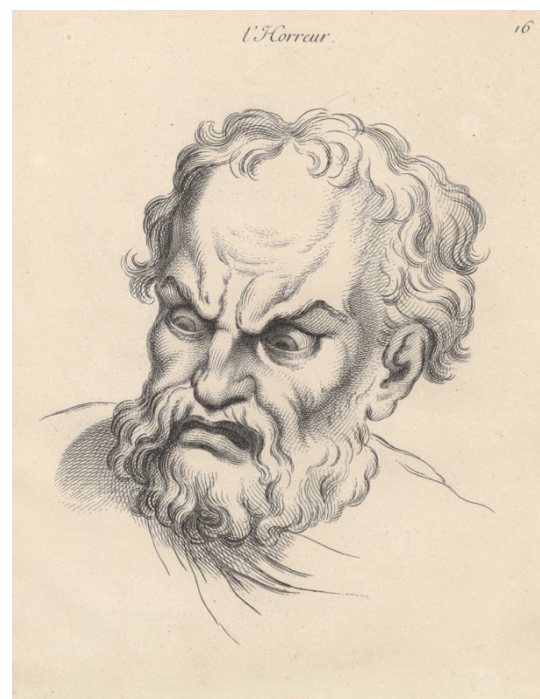
23. Giambattista della Porta, *De humana physiognomonia libri IIII*, 1586, p. 59.

24. Charles le Brun, Lithograph illustrating the relation of the human face to that of the eagle, 1671.

25. Charles le Brun, Lithograph illustrating the relation of the human face to that of the ape, 1671.



26



27

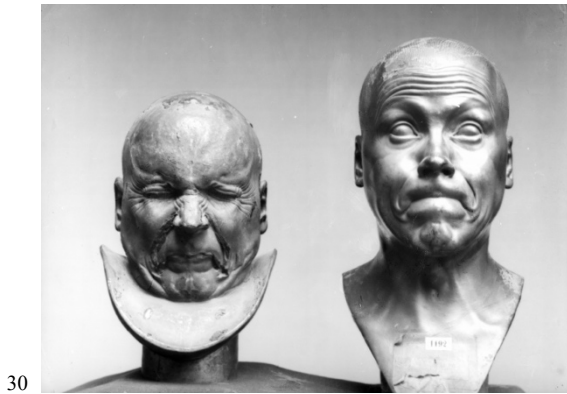


28



29

26. Charles Le Brun, *Les expressions des passions de l'âme*, "Douleur corporelle simple", 1727, p. 11.
27. Charles Le Brun, *Les expressions des passions de l'âme*, "L'Horreur", 1727, p. 16.
28. Charles Le Brun, *Les expressions des passions de l'âme*, "L'Effroy", 1727, p. 17.
29. Charles Le Brun, *Les expressions des passions de l'âme*, "Le Desespoir", 1727, p. 20.



30



31



32



33

30. Franz Xaver Messerschmidt, Character head No. 24 *Weepy Old Man* and Character head No. 28 “*The Incapable Bassoonist*”.

31. Franz Xaver Messerschmidt, *Der Spayer*, 1777–81.

32. Franz Xaver Messerschmidt, *The Vexed Man*, 1771–83.

33. Franz Xaver Messerschmidt, *Character Head No. 6. An Intentional Wag*, 1770–83.



34



35



36



37

34. Francisco Goya, "El sueño de la razón produce monstruos," *Los Caprichos*, plate 43, 1797-98.

35. Francisco Goya, "Tragata perro", *Los Caprichos*, plate 58, 1797-98.

36. Francisco Goya, "Mucho hay que chupar", *Los Caprichos*, plate 45, 1797-98.

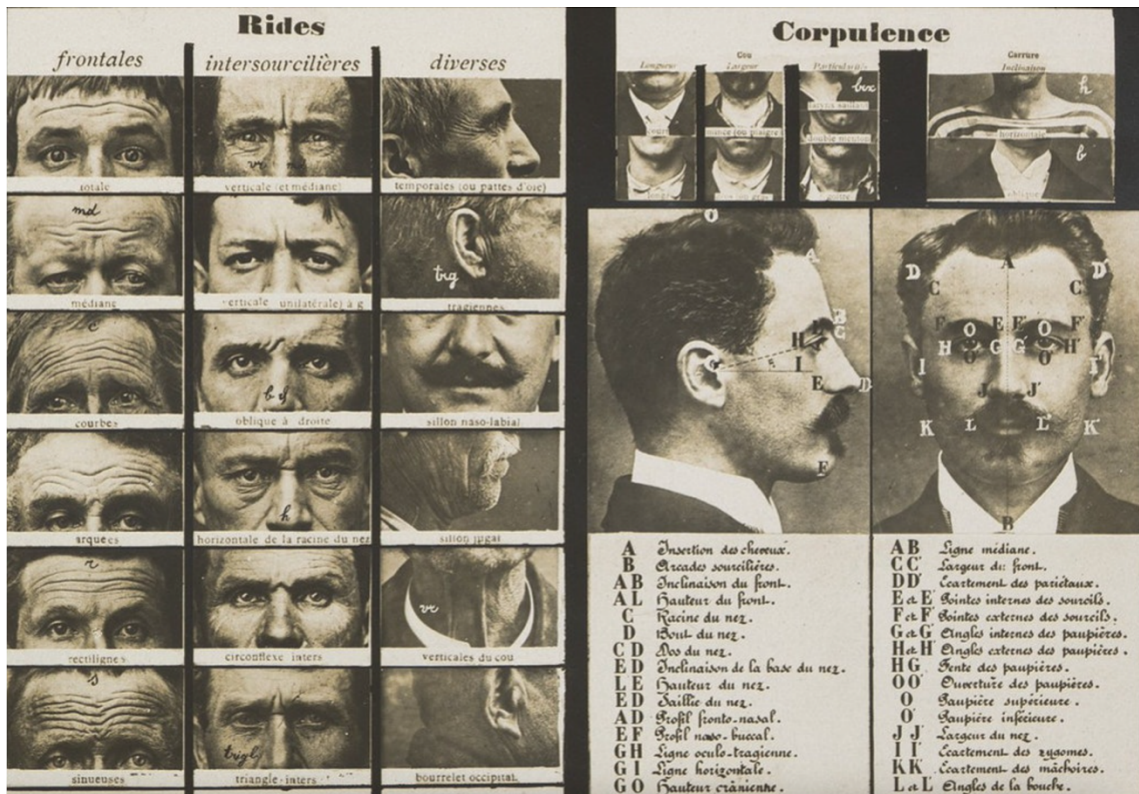
37. Francisco Goya, "Miren que graves", *Los Caprichos*, plate 63, 1797-98.



38



39



40

38. Charles Darwin, *The Expression of the Emotions in Man and Animals*, 1872, plate II, p. 180.

39. Duchenne de Boulogne, "Photographic Electro-Physiology", *Mecanisme de la Physionomie Humaine*, 1862, plate 7.

40. Alphonse Bertillon, *Tableau synoptique des traits physionomiques*, 1909. Criminal anthropometric system.



41



42

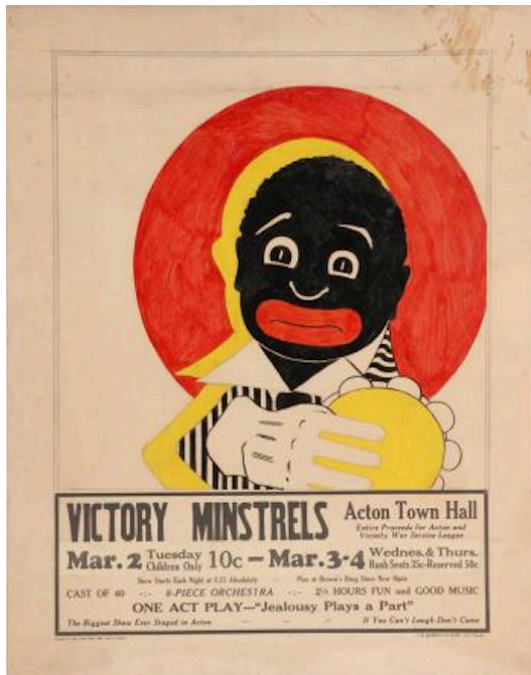


43



44

41. Peter Paul Rubens, *Saturn*, 1636-38. Museo del Prado, Madrid.
42. Francisco Goya, *Saturn devouring his son*, 1819-1823. Museo del Prado, Madrid.
43. Theodor de Bry, *Os Filhos de Pindorama* [*The Sons of Pindorama*], 1562.
44. Photograph of Stanislaw Popielska, a Polish spiritualist medium, producing ectoplasm, 1920.



45



46



47

45. Lithography of Minstrel Shows, Ontario Canada, ca. 1943.

46. Lithography of Minstrel Shows, Ontario Canada, ca. 1943.

47. Lithography of Wm. H. West's Big Minstrel Jubilee, New York, ca. 1900.



48



49



50



51

48. Josephine Baker in her *Banana dance* costume, 1927. Photography.
49. Hannah Hoch, *Untitled, from an Ethnographic Museum*, 1929. Collage.
50. Hannah Hoch, *Indian Dancer: From an Ethnographic Museum*, 1930. Collage.
51. Francis Bacon, studio material, "Screaming woman," from Sergei Eisenstein, *Battleship Potemkin*.



52



53



54



55

52. Film still, Sergei Eisenstein, *Battleship Potemkin*, 1925.
53. Film still, Sergei Eisenstein, *Battleship Potemkin*, 1925.
54. Francis Bacon, *Study for a Head*, 1952. Oil and sand on canvas.
55. Francis Bacon, *Self-Portrait*, 1974. Oil on canvas.



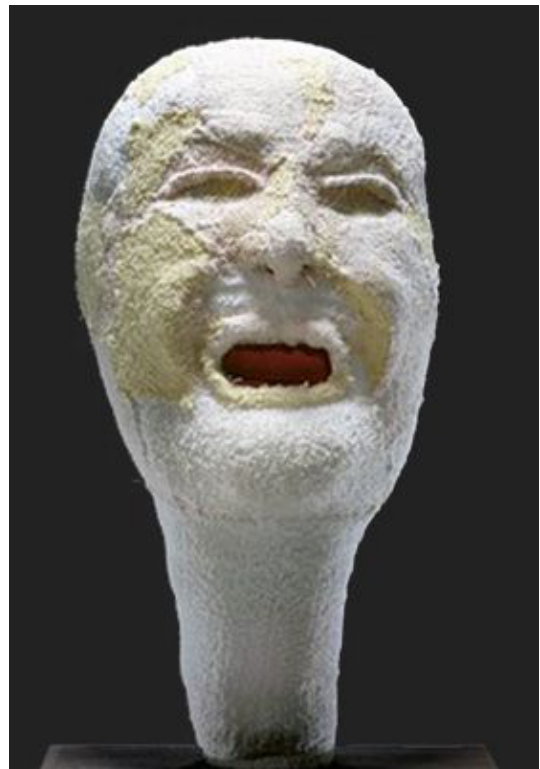
56



57



58



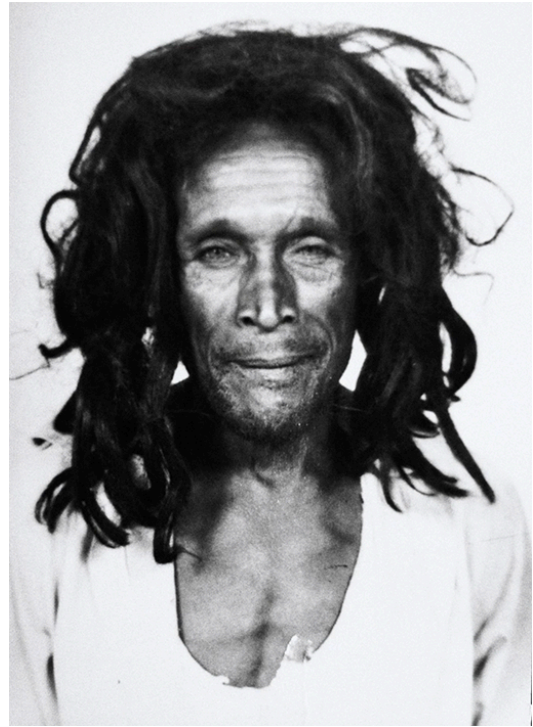
59

56. Jacques-André Boiffard, *Bouche*, 1929, photograph. Originally printed in *Documents*, no. 5.

57. Jacques-André Boiffard, *Untitled*, 1932-33, photograph.

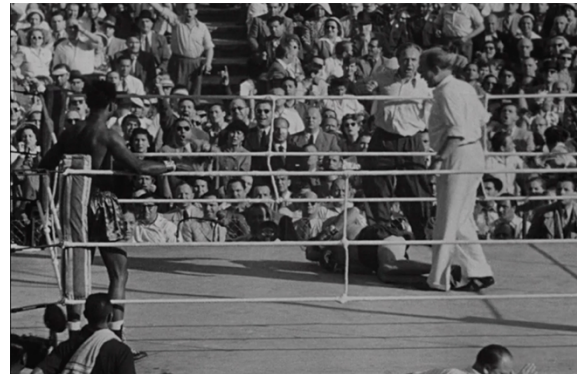
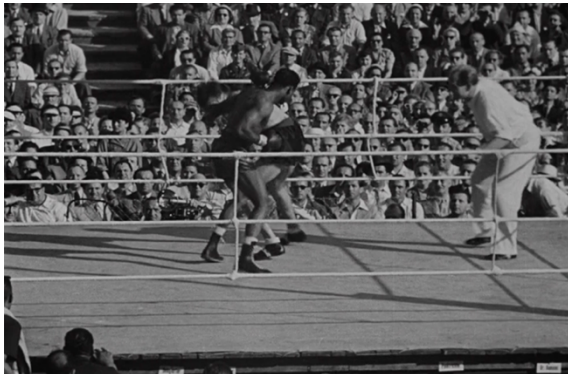
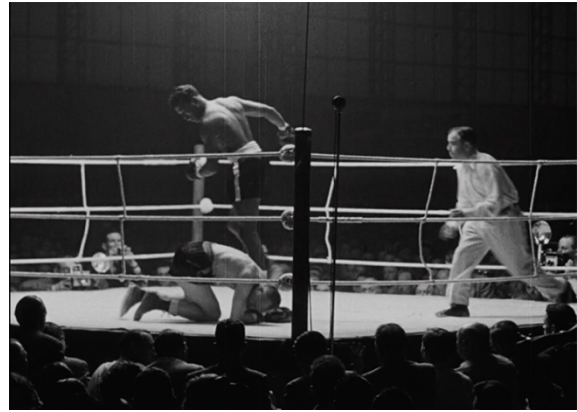
58. Jacques-André Boiffard, photomontage with the imprint of a hand and the head of the Marseillaise by Jean-François Rude, ca. 1930.

59. Louise Bourgeois, *Rejection*, 2001. Fabric, steel and lead.

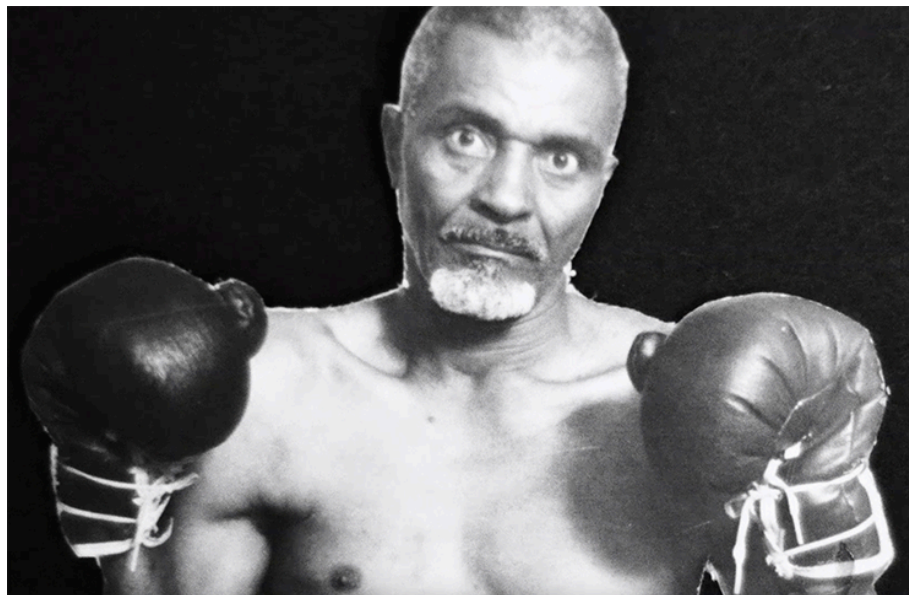


60

60. Nuno Miranda, *Kmêdeus*, Cape Verde, 2020. Film stills depicting street lunatics from São Vicente.



61



62

61. Chris Marker, Alain Renais and Ghislain Cloquet, *Les Statues Meurent Aussi*, 1953. Film stills.

62. Nuno Miranda, *Kmêdeus*, Cape Verde, 2020. Film still depicting a street lunatic from São Vicente.

Image Atlas

Paradise – Private collection



63



64



65

63. – 65. Marlene Monteiro Freitas, *Paradise – private collection*. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



66



67



68

66. – 68. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



69

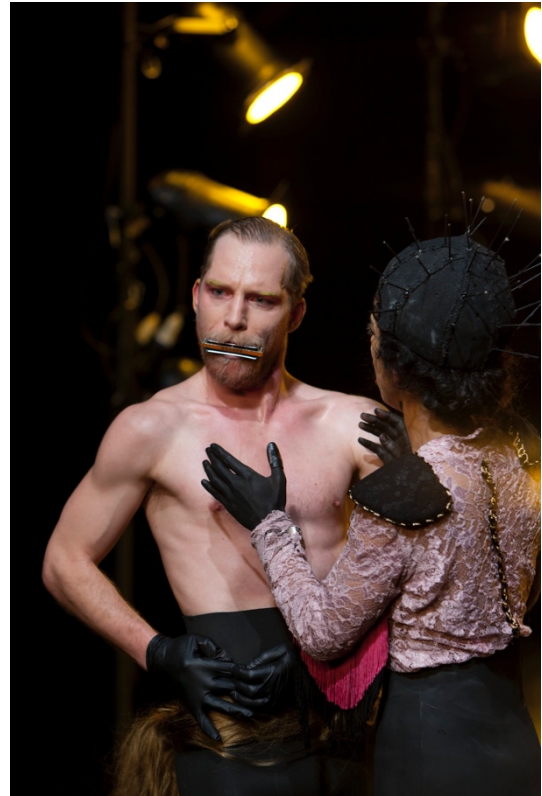


70

69. – 70. Marlene Monteiro Freitas, *Paradise – private collection*. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



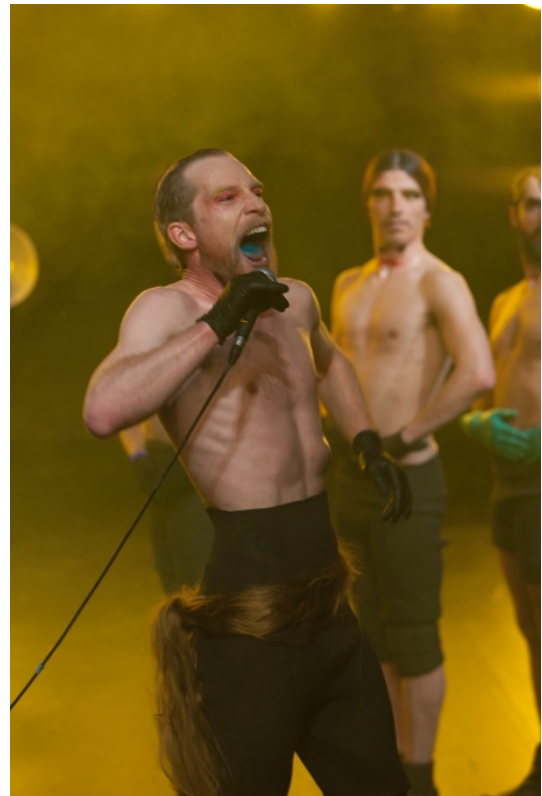
71



72



73



74

71. – 74. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



75



76

75. – 76. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



77



78



79

77. – 79. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



80



81



82



83

80. – 83. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.



84

84. Mosaic *The Last Judgment*, ca. 11th century. Basilica Santa Maria Assunta, Torcello, Venice.



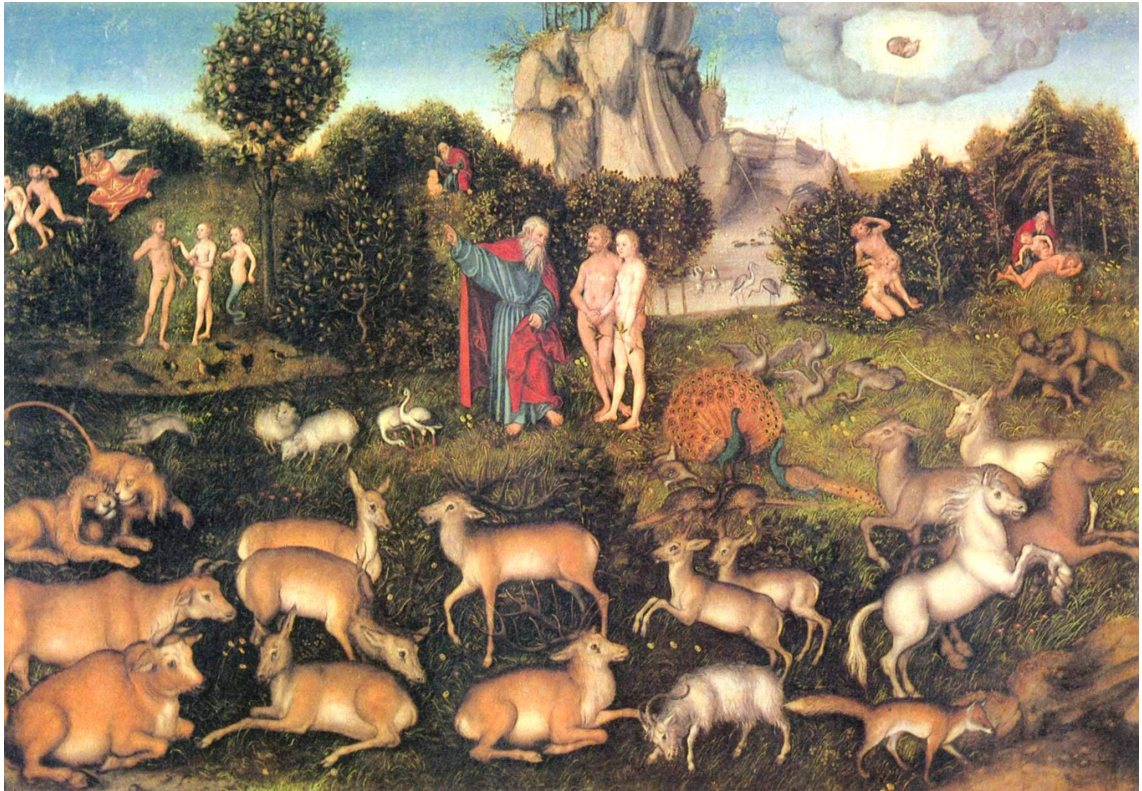
85



86

85. Detail of the hell, mosaic *The Last Judgment*, 11th century. Santa Maria Assunta, Torcello, Venice.

86. Detail of the “gluttons,” mosaic *The Last Judgment*, 11th century. Santa Maria Assunta, Torcello, Venice.



87



88

87. Lucas Cranach the Elder, *The Garden of Eden*, 1530. Gemäldegalerie Alte Meister, Dresden, Germany.
88. Jan Brueghel the Elder, *The Garden of Eden*, 1612. Doria Pamphilj Gallery, Rome, Italy.

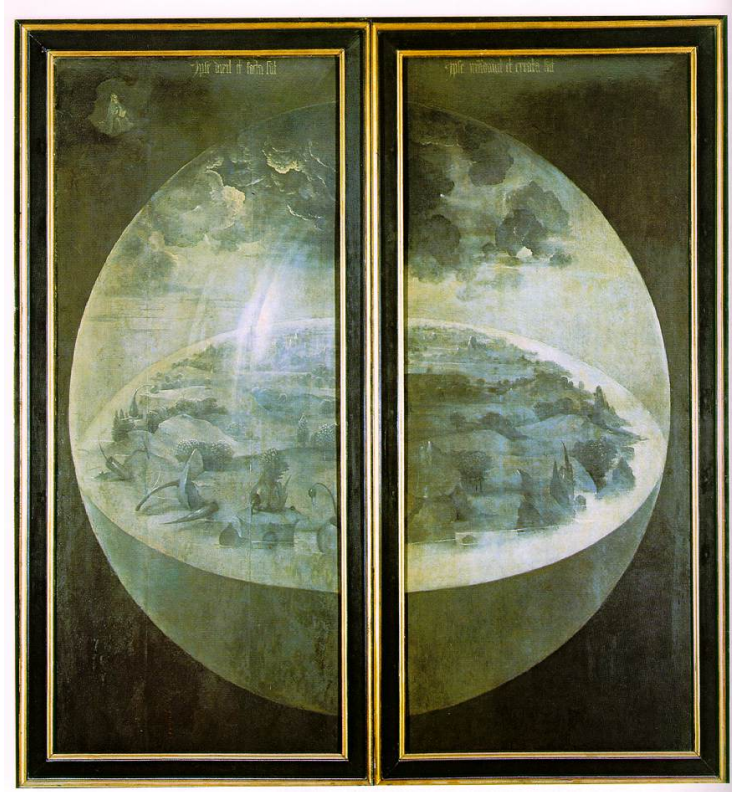


89



90

89. Jan van Eyck, *Crucifixion and Last Judgment diptych*, 1426. Metropolitan Museum of Art, New York.
 90. Domenico de Michelino, *Dante*, 1465. Florence, Italy.



91



92

91. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The exterior (shutters).
 92. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510.



94



93



95

93. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The left panel: *The Garden of Eden*.
 94. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The central panel: *Ecclesia's Paradise*.
 95. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The right panel: *Hell*.



96



97

96. Michelangelo, *The Last Judgment*, 1536-1541. Sistine Chapel, Vatican, Italy.
97. Michelangelo, *The Last Judgment*, 1536-1541. Sistine Chapel, Vatican, Italy. Detail.



98



99



100



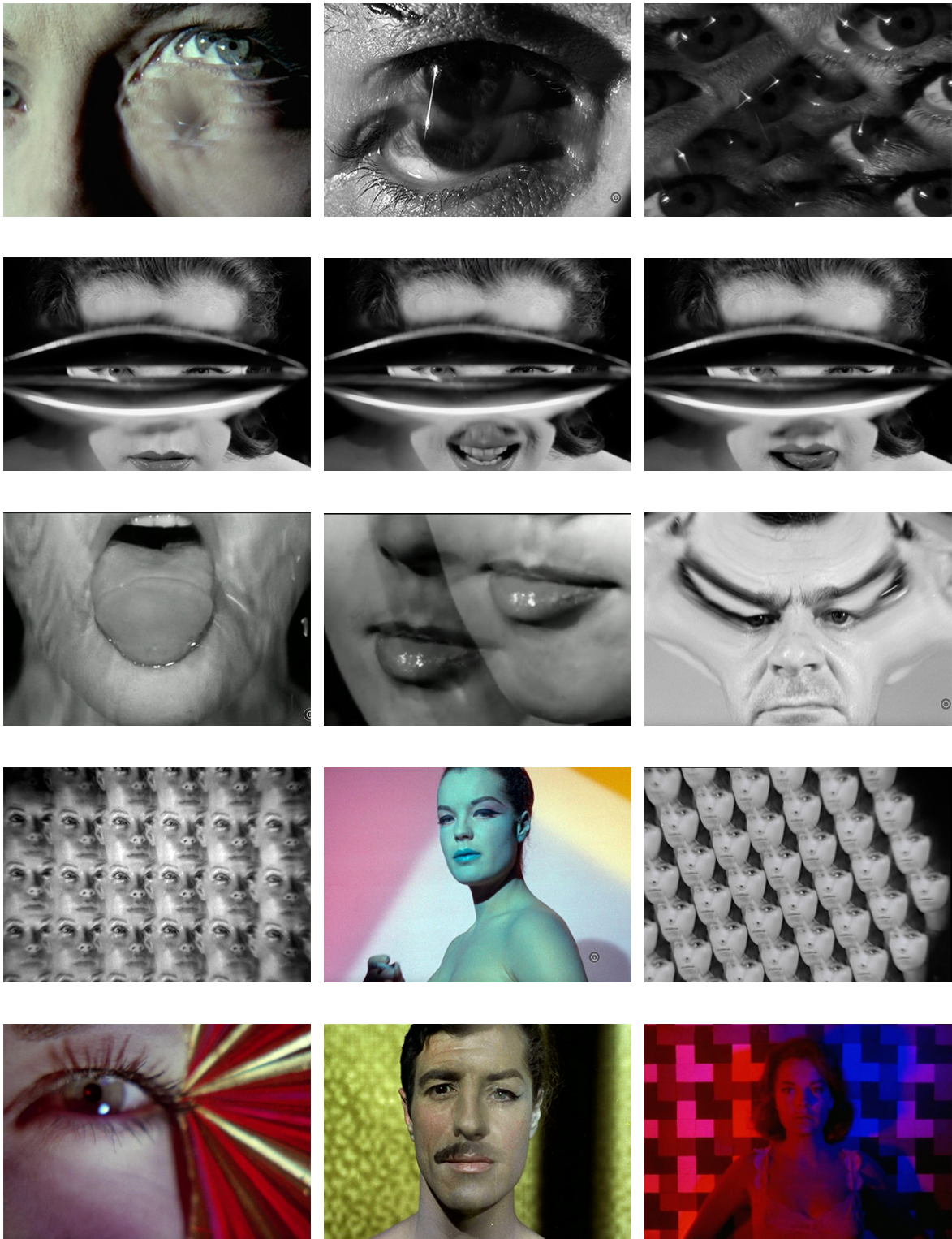
101

98. – 99. The Beatles, *Yellow Submarine*, 1970. The Blue Meanies and the Blue Glove. Film stills.
100. – 101. The Birds of Paradise, Papua New Guinea. Photographs of the blue bird's mating dance.



102

102. Luis Buñuel and Salvador Dalí, *Un Chien Andalou* [An Andalusian Dog], 1929. Film stills.



103

103. Henri-Georges Clouzot, *L'Enfer* [The Hell], 1964. Film stills.

Image Atlas

Bacchae – Prelude to a Purge



104



105

104. – 105. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Filipe Ferreira.



106



107

106. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Filipe Ferreira.
107. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Guidance.



109



110

109. - 110. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



111



112

111. – 112. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



113



114

113. – 114. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



115



116

115. – 116. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



117



118

117. – 118. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.

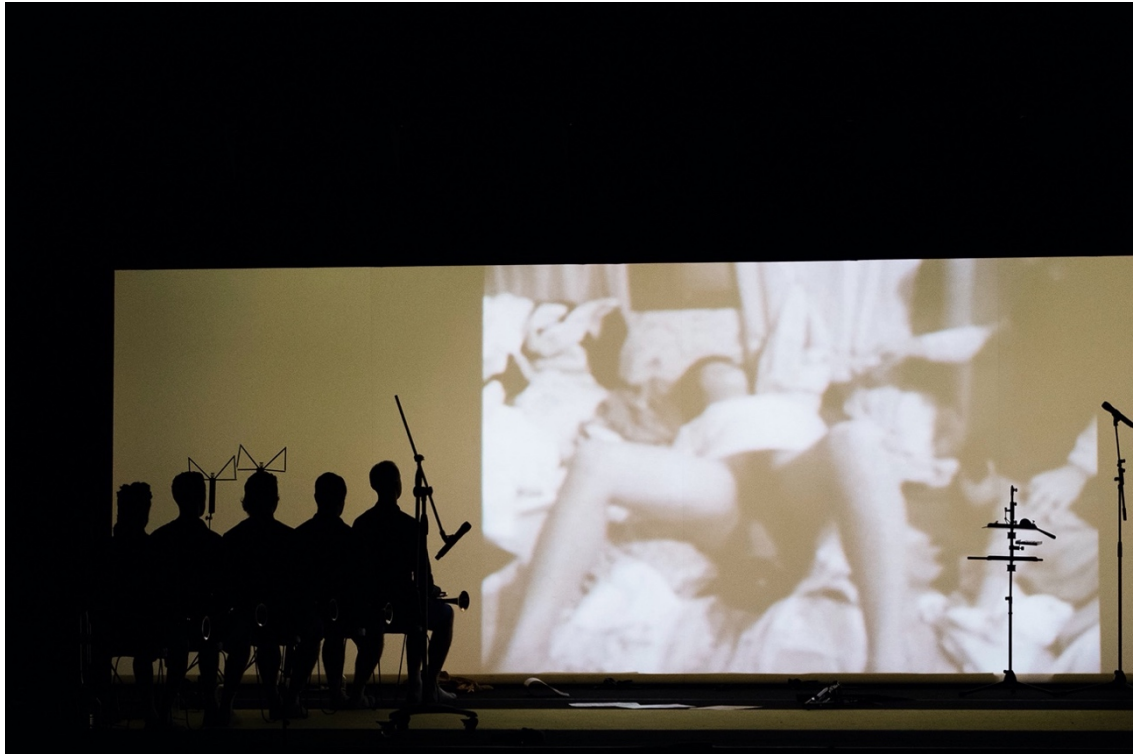


119



120

119. – 120. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



121



122

121. – 122. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



123



124

123. – 124. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



125



126

125. – 126. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Photographs © Laurent Philippe.



127



128

127. Pentheus torn apart by Agave and Ino. Attic red-figure lekanis (cosmetics bowl) lid, c. 450–425 BC, Musée du Louvre, Paris.

128. Pentheus torn apart by maenads. Roman fresco from the northern wall of the triclinium in the House of the Vettii, Pompeii, Italy.

129



130



131



129. – 130. Red-Figure Cup Showing the Death of Pentheus and Maenads. By Douris (painter), 500–480 B.C., Kimbell Art Museum. USA.
131. Satyrs and Maenad in an ecstatic dance.



132



133

132. Dionysus and his thiasus. Upper tier of an Attic black-figure krater-psykter, Musée du Louvre, Paris.
133. Marble relief of a Maenad and two satyrs in a Bacchic procession. AD 100, British Museum, London.



134

134. St. John festivities and dance “colá San Jon”. Film stills.



135



136



137



138



139



140



141



142

135. – 138. Tabanca festivities. Santiago Island, Cape Verde.
139. – 140. “Vindos do Oriente”, official Carnival parade, Mindelo, São Vicente Island, 2020.
141. – 142. Nonofficial Carnival participants, Mindelo, São Vicente Island, 2020.



143



144



145



146



147



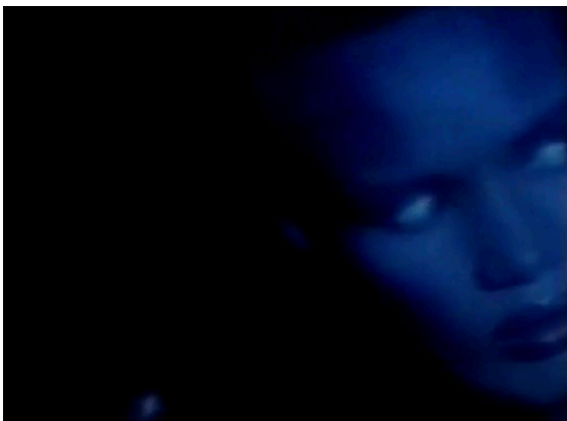
148

143. – 144. Mandinga Carnival parade, Mindelo, São Vicente Island, 2020.
145. – 146. Blue Mandinga Carnival parade, Mindelo, São Vicente Island, 2020.
147. – 148. Nonofficial Carnival participants, Mindelo, São Vicente Island, 2020.



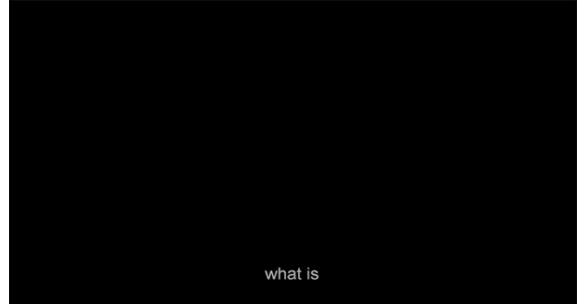
149

149. Darkkeys and the Keys, song *Puli Puli*, album *Atarana*, 2012. Videoclip film stills.



150

150. Grace Jones, *Walking in the rain*, album *Nightclubbing* 1981. Videoclip film stills.



151

151. Takeshi Kitano, *Violent Cop*, 1999. Film stills.



152



153



154

152. Michelangelo, *Pietà*, 1498-99. Saint Peter's Basilica, Vatican City, Italy.

153. Michelangelo, *Pietà di Palestrina*, 1555. Galleria dell'Accademia, Florence, Italy.

154. *Röttgen Pietà*, c. 1300-25, painted wood, LandesMuseum Bonn. Photograph © Ralf Heinz.



155

155. Pier Paolo Pasolini, *La ricotta*, 1965. Film stills.



156

156. David Cronenberg, *M. Butterfly*, 1993. Film stills.

Image references

Image Atlas *Guintche*

1. – 19. Courtesy of Marlene Monteiro Freitas.
20. Engraving of the bird Guincho, Cape Verde. In <http://www.caboverde.com/nature/aves-18.jpg> (accessed August 2021).
21. Colour-ringed osprey *Pandion halaetus*, Guincho, Cape Verde. © S. Martins, in <https://brito-semedo.blogs.sapo.pt/228309.html> (accessed August 2021).
22. Giambattista della Porta, *De humana physiognomonia libri IIII*, 1586, p. 59. In https://commons.wikimedia.org/wiki/File:De_humana_physiognomonia_libri_IIII_-_NLM_NIH_-_page_59.jpg (accessed September 2021)
23. Giambattista della Porta, *De humana physiognomonia libri IIII*, 1586, p. 59. In https://commons.wikimedia.org/wiki/File:De_humana_physiognomonia_libri_IIII_-_NLM_NIH_-_page_59.jpg (accessed September 2021)
24. Charles le Brun, *The relation between the human physiognomy and that of the brute creation*, 1671. Lithograph illustrating the relation of the human face to that of the eagle. Wikipedia Commons, in https://commons.wikimedia.org/wiki/File:Relation_of_the_human_face_to_that_of_the_eagle_Wellcome_L0010064.jpg (accessed September, 2021)
25. Charles le Brun, *The relation between the human physiognomy and that of the brute creation*, 1671. Lithograph illustrating the relation of the human face to that of the ape. Source: Wellcome Collection. Attribution 4.0 International (CC by 4.0) In <https://wellcomecollection.org/works/f893ve5p> (accessed September 2021).
26. Charles Le Brun, *Les expressions des passions de l'âme*, “Dolleur corporelle simple”, 1727, p. 11. Bibliothèque nationale de France, département Arsenal, RESERVE FOL-S-286. In <https://gallica.bnf.fr/ark:/12148/bpt6k1352510/f35.item> (accessed September 2021).
27. Charles Le Brun, *Les expressions des passions de l'âme*, “L’Horreur”, 1727, p. 16. In <https://gallica.bnf.fr/ark:/12148/bpt6k1352510/f45.item> (accessed September 2021).
28. Charles Le Brun, *Les expressions des passions de l'âme*, “L’Effroy”, 1727, p. 17. In <https://gallica.bnf.fr/ark:/12148/bpt6k1352510/f47.item> (accessed September 2021).
29. Charles Le Brun, *Les expressions des passions de l'âme*, “Le Despoir”, 1727, p. 20. In <https://gallica.bnf.fr/ark:/12148/bpt6k1352510/f53.item> (accessed September 2021).
30. Franz Xaver Messerschmidt, Character head No. 24 *Weepy Old Man* and Character head No. 28 *The Incapable Bassoonist*. Photograph by Josef Wlha. Published in *Franz Xaver*

Messerschmidt: Charakterköpfe (Josef Wlha, 1906) and in *Franz Xaver Messerschmidt's Werke* (Josef Wlha and, 1909). In [https://commons.wikimedia.org/wiki/File:Franz_Xaver_Messerschmidt_-_Charakter_heads_No._24_and_No._28_\(Josef_Wlha,_1906\).jpg#filelinks](https://commons.wikimedia.org/wiki/File:Franz_Xaver_Messerschmidt_-_Charakter_heads_No._24_and_No._28_(Josef_Wlha,_1906).jpg#filelinks) (accessed September 2021).

31. Franz Xaver Messerschmidt, *Der Spayer*, 1777–81. Photograph by Josef Wlha. Courtesy of Österreichische Nationalbibliothek, Vienna. In <https://www.artsy.net/article/artsy-editorial-bizarre-18th-century-sculptures-catalog-64-human-emotions> (accessed September 2021).

32. Franz Xaver Messerschmidt, *The Vexed Man*, 1771–83. Courtesy of the J. Paul Getty Museum. In <https://www.artsy.net/article/artsy-editorial-bizarre-18th-century-sculptures-catalog-64-human-emotions> (accessed September 2021).

33. Franz Xaver Messerschmidt, Character Head No. 6. *An Intentional Wag*, 1770-83. Courtesy of the Belvedere, Vienna. In <https://www.artsy.net/article/artsy-editorial-bizarre-18th-century-sculptures-catalog-64-human-emotions> (accessed September 2021).

34. Francisco Goya, “El sueño de la razón produce monstruos,” *Los Caprichos*, plate 43, 1799. Courtesy Fundación Goya. In <https://fundaciongoyaenaragon.es/obra/el-sueno-de-la-razon-produce-monstruos/913#datos>, (accessed September 2021).

35. Francisco Goya, Tragata perro,” *Los Caprichos*, plate 58, “1797-98. Courtesy Fundación Goya. In <https://fundaciongoyaenaragon.es/obra/tragala-perro/928>, (accessed September 2021).

36. Francisco Goya, “Mucho hay que chupar,” *Los Caprichos*, plate 45, 1797-98. Courtesy Fundación Goya. In <https://fundaciongoyaenaragon.es/obra/mucho-hay-que-chupar/915>, (accessed September 2021).

37. Francisco Goya, “Miren que grabes,” *Los Caprichos*, plate 63, 1797-98. Courtesy Fundación Goya. In <https://fundaciongoyaenaragon.es/obra/miren-que-grabes/933> (accessed September 2021).

38. Charles Darwin, *The Expression of the Emotions in Man and Animals*, 1872, plate II, p. 180. In <http://darwin-online.org.uk/content/frameset?pageeq=12&itemID=F1142&viewtype=text> (accessed June 2021).

39. Duchenne de Boulogne, “Photographic Electro-Physiology”, in *Mecanisme de la Physionomie Humaine ou Analyse Électro-Physiologique de l’Expression des Passions*, 1862,

- plate 7. In <https://gallica.bnf.fr/ark:/12148/bpt6k1075156c/f13.item> (accessed June 2021).
40. Alphonse Bertillon, *Tableau synoptique des traits physiologiques*, 1909. Criminal anthropometry system. In <https://publicdomainreview.org/collection/alphonse-bertillon-s-synoptic-table-of-physiognomic-traits-ca-1909> (accessed July 2021).
41. Peter Paul Rubens, Saturn, 1636-38, Museo del Prado, Madrid. By Peter Paul Rubens - <http://www.museodelprado.es/coleccion/galeria-on-line/galeria-on-line/obra/saturno-devorando-a-un-hijo-1/>, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=1723595>
42. Francisco Goya, Saturn Devouring His Son, 1818-23. Museo del Prado, Madrid. Public Domain, <https://commons.wikimedia.org/w/index.php?curid=4221233>.
43. Theodor de Bry, Os Filhos de Pindorama [The Sons of Pindorama], 1562. Gravure. Public Domain, https://commons.wikimedia.org/wiki/File:Os_Filhos_de_Pindorama._Cannibalism_in_Brazil_in_1557.jpg (accessed June 2021).
44. Albert von Schrenck-Notzing, photograph of Stanisława Popielska, a Polish spiritualist medium, producing ectoplasm. In *Phenomena of Materialisation: A Contribution to the Investigation of Mediumistic Teleplastics*. New York: E.P. Dutton & Co, 1920. Public Domain, <https://commons.wikimedia.org/w/index.php?curid=47528856> (accessed June 2021).
45. Lithography of Minstrel Shows, Ontario Canada, ca. 1943. In <https://www.invaluable.com/auction-lot/ontario-wwii-era-minstrel-show-posters-102-c-6dd41909bd> (accessed June 2021).
46. Idem.
47. Lithography of *Wm. H. West's Big Minstrel Jubilee*, New York: Strobridge Litho. Co., ca. 1900. Library of Congress Prints and Photographs Division Washington. In <https://loc.gov/pictures/resource/var.1831/> (accessed June 2021).
48. Josephine Baker in her Banana dance costume, 1927. Photography.
49. Hannah Hoch, Untitled, from an Ethnographic Museum, 1929. Collage. Whitechapel Gallery, London.
50. Hannah Hoch, Indian Dancer: From an Ethnographic Museum, 1930. Collage.
51. Bacon studio material, 'Screaming Woman' from Sergei Eisenstein, Battleship Potemkin, 1925, illustration of film still from unknown source. Collection: Dublin City Gallery The Hugh Lane © The Estate of Francis Bacon. In <https://www.francis-bacon.com/art/influence-inspiration/influence/sergei-eisenstein> (accessed June 2021).

52. Film still, Sergei Eisenstein, *Battleship Potemkin*, 1925. In <https://vaguevis-ages.com/sergei-eisenstein-battleship-potemkin/> (accessed June 2021).
53. Film still, Sergei Eisenstein, *Battleship Potemkin*, 1925. In <https://www2.bfi.org.uk/news/how-do-you-solve-problem-potemkin> (accessed 2021).
54. Francis Bacon, *Study for a Head*, 1952. Oil and sand on canvas. © The Estate of Francis Bacon. In <https://www.francis-bacon.com/artworks/paintings/study-head-0> (accessed June 2021).
55. Francis Bacon, *Self-Portrait*, 1974. Oil on canvas. Courtesy of The Estate of Francis Bacon. In <https://www.francis-bacon.com/artworks/paintings/self-portrait-15> (accessed June 2021).
56. Jacques-André Boiffard, *Bouche*, 1929, photograph. Image reproduced in Ades, Dawn and Baker, Simon, eds. (2006), *Undercover Surrealism: Georges Bataille and Documents*. London: Hayward Gallery South Bank Center/ Cambridge, Massachusetts: MIT Press, p. 175. Originally printed in *Documents*, no. 5.
57. Jacques-André Boiffard, *Untitled*, 1932-33, photograph. © Centre Pompidou, Paris. Musée Nationale d'Art Moderne – Centre de creation industrielle. Image reproduced in Ades, Dawn and Baker, Simon, eds. (2006), *Undercover Surrealism: Georges Bataille and Documents*. London: Hayward Gallery South Bank Center/ Cambridge, Massachusetts: MIT Press, p. 202.
58. Jacques-André Boiffard, photomontage with the imprint of a hand and the head of the Marseillaise by Jean-François Rude, ca. 1930. © Center Pompidou, Musée Nationale d'Art Moderne. In https://www.francetvinfo.fr/culture/arts-expos/photographie/jacques-andre-boiffard-a-la-nouvelle-galerie-de-photographies-du-centre-pompidou_3378051.html (accessed June 2021).
59. Louise Bourgeois, *Rejection*, 2001. Fabric, steel and lead. Courtesy Cheim and Read. In https://www.moma.org/s/lb/curated_lb/themes/faces_portraits.html (accessed June 2021).
60. Nuno Miranda, *Kmêdeus*, Cape Verde, 2020. Film stills depicting street lunatics from São Vicente, © Photo Djibla. Courtesy of Nuno Miranda.
61. Chris Marker, Alain Renais and Ghislain Cloquet, *Les Statues Meurrent Aussi*, 1953. Film stills. Courtesy of Présence Africaine.

62. Nuno Miranda, *Kmêdeus*, Cape Verde, 2020. Film still depicting a street lunatic from São Vicente dressed as a boxer, © Photo Djibla. Courtesy of Nuno Miranda.

Image Atlas *Paradise* – Private collection

63. – 83. Marlene Monteiro Freitas, *Paradise* – private collection. Photography © Hervé Véronèse, Centre Pompidou. Courtesy of the artist.

84. – 86. Mosaic *The Last Judgment*, ca. 11th century. Basilica Santa Maria Assunta, Torcello, Venice. Public Domain [https://commons.wikimedia.org/wiki/File:Mosaic_of_the_Last_Judgment_of_Santa_Maria_Assunta_\(Torcello\)1.jpg](https://commons.wikimedia.org/wiki/File:Mosaic_of_the_Last_Judgment_of_Santa_Maria_Assunta_(Torcello)1.jpg) (accessed June 2021).

87. Lucas Cranach the Elder, *The Garden of Eden*, 1530. Gemäldegalerie Alte Meister, Dresden, Germany. Public Domain https://commons.wikimedia.org/wiki/File:Lucas_Cranach_the_Elder_-_The_Garden_of_Eden_-_Google_Art_Project.jpg (accessed June 2021).

88. Jan Brueghel the Elder, *The Garden of Eden*, 1612. Doria Pamphilj Gallery, Rome, Italy. Public Domain [https://commons.wikimedia.org/wiki/File:Jan_Brueghel_\(I\)_-_Garden_of_Eden_-_WGA03559.jpg](https://commons.wikimedia.org/wiki/File:Jan_Brueghel_(I)_-_Garden_of_Eden_-_WGA03559.jpg) (accessed June 2021).

89. Jan van Eyck, *Crucifixion and Last Judgment diptych*, 1426. Metropolitan Museum of Art, New York. Public Domain, <https://commons.wikimedia.org/w/index.php?curid=23856016> (accessed June 2021).

90. Domenico de Michelino, *Dante*, 1465. Florence, Italy. Public Domain: https://commons.wikimedia.org/wiki/File:Dante_Domenico_di_Michelino_Duomo_Florence.jpg (accessed June 2021).

91. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The exterior (shutters). Public Domain, <https://commons.wikimedia.org/w/index.php?curid=148810> (accessed June 2021).

92. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. In <http://boschproject.org/dzi/00MCPVIS.dzi> (downloaded with dezoomify-rs), Public Domain, <https://commons.wikimedia.org/w/index.php?curid=90726084> (accessed June 2021).

93. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The left panel: *The Garden of Eden*. This file has been extracted from another file, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=148816> (accessed June 2021).

94. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The central panel: *Ecclesia's Paradise*. This file has been extracted from another file, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=148820> (accessed June 2021).
95. Hieronymus Bosch, *The Garden of Earthly Delights*, 1490-1510. The right panel: *Hell*. This file has been extracted from another file, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=148822> (accessed June 2021).
96. Michelangelo, *The Last Judgment*, 1536-1541. Sistine Chapel, Vatican, Italy. In [https://en.wikipedia.org/wiki/The_Last_Judgment_\(Michelangelo\)](https://en.wikipedia.org/wiki/The_Last_Judgment_(Michelangelo)) (accessed June 2021).
97. Michelangelo, *The Last Judgment*, 1536-1541. Sistine Chapel, Vatican, Italy. Detail of Saint Bartholomew displaying his flayed skin, with the face of Michelangelo. In [https://en.wikipedia.org/wiki/The_Last_Judgment_\(Michelangelo\)](https://en.wikipedia.org/wiki/The_Last_Judgment_(Michelangelo)) (accessed June 2021).
98. – 99. The Beatles, *Yellow Submarine*, 1970. The Blue Meanies and the Blue Glove. Film stills. In <https://www.youtube.com/watch?v=G2uCNd1AVJo> (accessed June 2021).
100. – 101. The Birds of Paradise, Papua New Guinea. The blue bird's mating dance. Photography © Tim Laman. Courtesy National Geographic. In <https://www.nationalgeographic.com/animals/article/new-species-birds-of-paradise-animals-spd> (accessed June 2021).
102. Luis Buñuel and Salvador Dalí, *Un Chien Andalou* [*An Andalusian Dog*], 1929. Film stills. In https://www.youtube.com/watch?v=cB7gd_t6WMQ (accessed June 2021).
103. Henri-Georges Clouzot, *L'Enfer* [*The Hell*], 1964. Film stills. In https://www.imdb.com/title/tt1433528/mediaindex?page=1&ref_=ttmi_mi_sm (accessed June 2021).

Image Atlas *Bacchae* – Prelude to a purge

104. – 126. Marlene Monteiro Freitas, *Bacchae – Prelude to a Purge*. Courtesy of the artist.
127. Pentheus torn apart by Agave and Ino. Attic red-figure lekaneis (cosmetics bowl) lid, c. 450–425 BC, Musée du Louvre, Paris. By Unknown artist - Jastrow (2007), Public Domain, <https://commons.wikimedia.org/w/index.php?curid=688480>.
128. Pentheus torn by maenads. Roman fresco from the northern wall of the triclinium in the House of the Vettii, Pompeii, Italy. By Wolfgang Rieger, Public domain, https://commons.wikimedia.org/wiki/File:Pompeii_-_Casa_dei_Vettii_-_Pentheus.jpg.

129. – 130. Red-Figure Cup Showing the Death of Pentheus and Maenads. By Douris (painter), 500–480 B.C., Kimbell Art Museum. USA. In <https://kimbellart.org/collection/ap-200002> (accessed July 2021).
131. Satyrs and Maenad in an ecstatic dance. Published in J. Eisenberg, *Art of the Ancient World*, 2009, no. 118. In <https://hellenismo.tumblr.com/post/71636192576/satyrs-and-maenad-in-an-ecstatic-dance-j> (accessed July 2021).
132. Dionysos and his thiasus. Upper tier of an Attic black-figure krater-psykter. Photograph © Marie-Lan Nguyen, Public Domain. https://commons.wikimedia.org/wiki/File:Dionysos_thiasos_Louvre_MNE938.jpg (accessed July 2021).
133. Marble relief of a Maenad and two satyrs in a Bacchic procession. AD 100, British Museum, London. By Unknown author - Photo by Szilas, 2013-03-04, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=36520385> (accessed July 2021).
134. St. John festivities and dance “colá San Jon”. Film stills. In Rúben Rosa, Colá San Jon https://www.youtube.com/watch?time_continue=15&v=Sh2NHuuQv1c&feature=emb_logo (accessed July 2021).
135. Tabanca festivities. Santiago Island, Cape Verde. Photograph in <https://ipc.cv/en/patromonio-imaterial/tabanca/> (accessed July 2021).
136. Tabanca festivities. Santiago Island, Cape Verde. Photograph © Cabo Contact in <http://www.afreaka.com.br/notas/tabanka-um-simbolo-genuino-de-cabo-verde/> (accessed July 2021).
137. – 138. Tabanca festivities. Santiago Island, Cape Verde. Photograph in <http://tabanca.epizy.com/apresentacao.html?i=1> (accessed July 2021).
139. -140. “Vindos do Oriente”, official Carnival parade, Mindelo, São Vicente Island, 2020. Photographs © Queila Fernandes. In <https://expresso-dasilhas.cv/pais/2020/02/26/vindos-do-oriente-galeria-de-imagens/68155> (accessed July 2021).
141. Non official Carnival participants, Mindelo, São Vicente Island, 2020. Photograph © Rui Lopes.
142. -144. Mandinga Carnival parade, Mindelo, São Vicente Island, 2020. Photographs © Queila Fernandes. In <https://expressodasilhas.cv/pais/2020/02/24/arriah-galeria-de-imagens/68128> (accessed July 2021).

145. - 146. Blue Mandinga Carnival parade, Mindelo, São Vicente Island, 2020. Photographs © Queila Fernandes. In <https://expressodasilhas.cv/pais/2020/02/24/arriah-galeria-de-imagens/68128> (accessed July 2021).
147. - 148. Non official Carnival participants, Mindelo, São Vicente Island, 2020. Photographs © Nuno Flores.
149. Darkkeys and the Keys, song Puli Puli, album Atarana, 2012. Videoclip film stills from <https://www.youtube.com/watch?v=adzzQcPGNwQ> (accessed July 2021).
150. Grace Jones, song *Walking in the rain*, album *Nightclubbing* 1981. Videoclip film stills from <https://www.youtube.com/watch?v=Hpf4xnKn2ng&t=27s> (accessed 2021).
151. Takeshi Kitano, *Violent Cop*, 1999. Film stills from https://www.imdb.com/video/vi720483865?ref_=vp_rv_ap_0 (accessed July 2021).
152. Michelangelo, *Pietà*, 1498-99. Saint Peter's Basilica, Vatican City, Italy. Public Domain, in [https://commons.wikimedia.org/wiki/File:Michelangelo%27s_Piet%C3%A0,_St_Peter%27s_Basilica_\(1498%E2%80%931499\).jpg](https://commons.wikimedia.org/wiki/File:Michelangelo%27s_Piet%C3%A0,_St_Peter%27s_Basilica_(1498%E2%80%931499).jpg) (accessed July 2021).
153. Michelangelo, *Pietà di Palestrina*, 1555. Galleria dell'Accademia, Florence, Italy. Public Domain, in [https://commons.wikimedia.org/wiki/File:Michelangelo-Piet%C3%A0_di_Palestrina-Galleria_dell%27Accademia_\(Florence\).jpg](https://commons.wikimedia.org/wiki/File:Michelangelo-Piet%C3%A0_di_Palestrina-Galleria_dell%27Accademia_(Florence).jpg) (accessed July 2021).
154. *Röttgen Pietà*, c. 1300–25, painted wood, Landes Museum Bonn. Photograph © Ralf Heinz. In <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-america/medieval-europe-islamic-world/a/rottgen-pieta> (accessed July 2021).
155. Pier Paolo Pasolini, *La ricotta*, 1965. Film stills from <https://www.youtube.com/watch?v=Oz8tOMYGWWo> (accessed July 2021).
156. David Cronenberg, *M. Butterfly*, 1993. Film stills from https://m.imdb.com/title/tt0107468/mediaindex?ref_=tt_ov_mi_sm (accessed July 2021).

