



El eterno sacrificio: decadencia familiar y lo inquietante en el audiovisual ruso contemporáneo [

2020

text (article)

Analítica

Ruins and heartbreak are visible in the film *Nelyubov* (Without love, 2017) by Russian Andrey Zvyagintsev, and also attached to the music videos *Vyshe Domov* (Higher than the houses, 2019) by Sirotkin and Atawasz (Untitled, 2019) by Maslo Chernogo Tmina, led by the Russians, Oleg Trofim and Lado Kvataniya, with accounts of isolation, suicide, crisis and consumption. In turn, the untimely governs in thought and action, as well as, the most primary desires are executed in these wild selected works. Everyday gestures contrast with the tragic contents, therefore, the three authors transform domestic and urban spaces into dystopian territories, devitalized, and inhabited by known, but sinister beings who pervert their ordinary acts. The order of the home is suppressed, waiting, therefore, for other affections, virtues and desires. Family transformations in a continuous progress and flow of iconographies towards a current time of uncertainty

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