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St agatha filmaffinity

The director of many of Saw's respected sequels, and the also interesting Mother's Day, The Barrens or Death of Me, films what to me is one of his worst movies. He has good performances, excitement and on more than one occasion overwhelms with his climate. But it also overwhelms badly, that is, it becomes heavy. It's not a good sign when you look at the clock every moment, when you haven't just come into the game. And that's what happens. Waiting for the terror or bloodthirsty that shines here by its absence, we are rather ahead of a thriller with table-tenting aesthetics, more like Flowers in the Attic than the visceral films of the director of Repo: The Genetic Opera. Yet it's not quite ingrateable, the last half hour has more rhythm, and any macabre scene can delight the macabre viewer. Was this review interesting and / or useful? Page 2 April 20, 2019 4 of 9 users have found this useful review Carry creepy touches covering the hair and crucifixes on the chest, They dress in devotion and benevolence by hiding their cruelty, preaching about God's Word, and at the same time conspiring against it, seeking refuge in their recognized holiness so that no one suspects them, their faith seems unwavering less when there is money and desire for power in between, they all smile and deceive until there is no longer escape for their young inmates,... are the nuns of St. Agatha. It all takes place in 1954, in Georgia, a context in which a young pregnant woman named Mary is lost and without the means to care for, feed and protect her future baby, and therefore enter a monastery where the nuns, kind and attentive, will take care of her and her baby, poignantly, right? Reading the short summary, knowing that it is a horror movie and for the poster, it is easy to guess the action in the film, and we know from the very beginning that these nuns are not very good people to say and that things are going to get ugly. Without having started to see St. Agatha we have already unveiled 90% of the film without realizing it, and something very similar is experienced by those who watched the Spanish horror film La monja of 2005, and it has already been played with the terror that they can cause as a nun of the controversial film The Devils, or the face of the one featured in The Conjuring 2, etc. But possibly after seeing St. Agatha we realize that we are facing an ambition to appear in a top 100 of the best female antagonists in film history, the superior mother played by Carolyn Hennesy, as repulsive as she is hateful, as cruel as she is insightful and astonishingly intelligent, is probably going to be the nun you're going to hate most from all those you've seen in the movies. And as I wrote in the title, this superior mother inevitably refers me to An American Crime and to Gertrude antagonist played by a Catherine Keener who goes so well into the role of cruel and fearsome psychopath that it's hard to believe he's another person in real life. Most of the film is tense and unpleasant, because the cruelty of these nuns has no limits, and that they abuse both pregnant and helpless women without them being able to do anything, leaving a sense of anger and sorrow at the same time. Rage because you want to see these nuns suffer as soon as possible for what they do and grief for the young women exposed. It's a harsh story, with many hues and tributes to other movies, like the soundtrack and the voices that sound out of the monastery inspired by Suspiria, a film that, along with An American Crime, has a strong connection with it. We will witness the brutality that nuns oppress and punish their inmates and the purest religious hypocrisy, and we will gradually know Mary's history. All the actors are well chosen in a way that I wouldn't imagine a Chlo Grace Moretz playing one of the inmates or Julianne Moore as a housekeeper, and by that I mean that the faces, the decoration of the monastery and the arrangement of the rooms and costumes, everything, are perfect, and I wouldn't have liked to see it differently, with other actors, and that adds a lot of points. The weakest would be the end, which is too light for how hard and dark the story is. The dialogues in which the mother superior appear are exquisite, and her gestures, her actions ... I just couldn't be more evil. Spoiler: All the punishments and torture of the nuns are unpleasant, but nothing affects more than the first encounter with the diabolical nature of the nuns, the exact moment Mary realizes that mother superior is a real monster, and it's the scene where one of the girls vomits on her plate while they all eat at the table. The superior mother approaches and tells her when she looks at her with a small smile full of evil. In this monastery we do not throw food. Forced the young lady to eat what she threw up. Invaluable. Was this review interesting and / or useful? Since 3 October 22, 2018 3 of 8 users have found this useful review Correct horror film / thriller , which uses several of the themes and common elements of the genre with some scare, moments of excitement, a good atmosphere, well-defined and polarized protagonists getting the viewer to position themselves in favor of one and against others, a good ending ... But it is in its central stretch that it suggests where it wants to go, it ends up being long and repetitive, and the plot twist/surprise is seen coming from afar. www.nosoloencine.es did you find this review interesting and/or helpful? Criticism of convent of Cinemagavia August 15, 2020 1 of 4 users have found this useful review \* Un nunsplotation decafeinado It was in the 70s, when within utilization cinema of Series B, a subgenre called nunsplotation appeared. In such films, Catholic and ecclesiastical iconography was used as an overriding element, placing nuns and priests in love situations related to sex and violence. Filmmakers as iconoclastic as Ken Russell or Spaniard Jess Franco made their pinitos in this morbid subgenre that also boomed among many Italian alternative filmmakers such as Domenico Paolella. In a way, The Convent (St Agatha) takes up some of that cinema's spirit, combining it with prison film and high school cinema. But we live in other times. If in the 1970s there was an important need for brokenness against everything established, today, with a system seemingly already destroyed, art and cinema live a scene in which false transgression is measured by likes on social media, never forgetting the looming scythe of censorship against the politically incorrect. In this way, the exploitation of The Convent (St Agatha) avoids sexuality implicitly to gender, focusing on the physical and psychological torture of nuns against the inmates. In this sense, the film is closer to horror cinema, which also has special penchant for religious environments as the focus of many of its stories, one of the most recent, The Nun (Corin Hardy, 2018), pulp terror in service of fun. \*The monastery is a women's prison But the Monastery (St. Agatha) can also not be considered a film of pure terror. Play more on excitement and create a sense of unease through that context of oppression. It doesn't matter so much about the moral and religious environment as transforming the monastery into a women's prison. The director, Darren Lynn Bousman, gets bright moments at the staging, with some good moments of excitement and some frankly uncomfortable (especially two dealing with food). But it's not enough. The insertion of constant explanatory flashbacks that don't contribute much to the set, slowing the film. The story doesn't end up floating either, there are too many cutters who take her away from the exploitative cinema from which she is owed, and visually Bousman deliberately distances himself from the gore he showed directing some of Saw's aftermath. It's like looking for a wider audience with a product that ends up losing its essence along the way. The original title refers to Saint Agate, Agueda de Catania, a virgin and martyr in the 3rd century, who after refusing to have sex with a man, he forced to be tortured and breasts cut off. Don't worry, there's no sign of this in the film either, and the possible feminist claim to choose this character is also quite redundant. The Convent (St Agatha) is a film related to the horror genre influenced by the nunsplotation of the 70s, directed by Darren Lynn Bousman. In fact, it is more committed to an atmospheric tension that takes Christian iconography as symbolism of the moral oppression of an era. The soundtrack composed by Sayfritz clearly pays homage to Suspiria's leit motif (Dario Argento, 1977), with which the film establishes an unrequited internal dialogue. It is an irregular film, with a good staging and a photograph of Joseph White, in excess of price, which contrasts with the oppressive and stifling setting sought. He has some good moments (when the film gets macabre works) and the performances of Sabrina Kern and Carolyn Hennesy stand out, but in the end there is a sense that the film remains halfway through many things, both formally and thematically. Posted by Daniel Farriol Has this review been of interest to you and /or helpful? February 15, 2019 1 in 5 users have found this review useful Movie takes place in Georgia, 1957. Mary (Kern) has become pregnant, and her surroundings are falling apart: her father is an alcoholic and her boyfriend can't help her or the baby. The only refuge is the village monastery. Soon we will discover the terror behind habits, in a place governed by strict rules, ready to exploit the vulnerabilities of young nuns. The plot we are presented with is quite simple, but quite stretched until it reaches its third act. It's even a horror movie, but without having so many cheap and predictable terrifying jumps, but rather show terrible scenes and many psychedelic moments that will enchant perhaps the most morbid. The problem is that all the psychedelic touch that is present in the film (very well achieved) becomes very repetitive and very slow in the film's second act, making endlessly its journey to the beginning of the resolution of the story. Personally, I don't know anyone from the actors, and I took a pleasant surprise. The performances of the vast majority are decent and some stand out, such as lead actress Sabrina Kern. Her character, although not so deep or comprehensively developed, we know about her story, we understand why her decisions and how they affect not only her, but others in the plot. Carolyn Hennesy plays Mother Superior and her performance is truly spectacular. The setting is something that I also want to highlight despite it is not present all the time and that at times is not properly appreciated, but it is acceptable and helps with the tone that the film intends. The music also serves at times, and the few scenarios we see on screen are more than enough to put us in the right context with everything that goes on in the film. In short, St. Agatha is a surprise film that can be enjoyed but not quite convince, but for most fans of the genre can be a very satisfying product. www.conpochoclos.com have you found this review interesting and / or useful? Criticism?