

cléo volume 3, issue 3: GRACE

The word grace might recall an actor's perfect poise—à la Lupita Nyong'o post-Oscar fashion spreads—or evoke an image of old-Hollywood style embodied by Grace Kelly or Sophia Loren. In our ninth issue of *cléo*, we want to think about what is the *it* they exude? Is gracefulness synonymous with femininity? Or, what if you had grace, but lost it due to age or illness? Take a look at cinema's "comic klutzes"—Melissa McCarthy, Anne Hathaway, Julia Roberts, Sandra Bullock—and tell us what you see. And let's not forget film's bad bitches—its crummy moms, scrapers, and butch babes—who challenge and resist the moniker of grace.

Grace can also refer to faith, belief, and the leaps that spirituality asks of us. Whether it be Terrence Malick's pious *Tree of Life* (2011) or the varying shades of devotion in Lars von Triers' *Breaking the Waves* (1996), we'd like to be enlightened. On yet another note, Wim Wenders' *Pina* (2011) uses 3D technology to revel in the gracefulness of the kinetic body, and we're interested in dance's relationship to the film form. Does cinema inherently possess a grace of its own?

Some points of departure may be, but are not limited to:

Aging, limits on the body, limits on beauty, death: *Amour* (Michael Haneke, 2012), *On Golden Pond* (Mark Rydell, 1981), *The Beaches of Agnes* (Agnes Varda, 2008), *Harold and Maude* (Hal Ashby, 1971), *Tokyo Story* (Yasujiro Ozu, 1953), *Tatie Danielle* (Étienne Chatiliez, 1990), *Away From Her* (Sarah Polley, 2006), *Up* series (Michael Apted, 1964 - present), *Sunset Blvd* (Billy Wilder, 1950)

Femininity, gracefulness, womanhood: *Miss Congeniality* (Donald Petrie, 2000), *My Fair Lady* (George Cukor, 1964), *A Woman Under the Influence* (John Cassavetes, 1974), *Pretty Woman* (Garry Marshall, 1990), *The Devil Wears Prada* (David Frankel, 2006), *Tootsie* (Sydney Pollack, 1982)

Religion, spirituality, faith: *Sister Act* (Emile Ardolino, 1992), *Black Narcissus* (Michael Powell & Emeric Pressburger, 1947), *Doubt* (John Patrick Shanley, 2008), *Dogma* (Kevin Smith, 1999), *Breaking the Waves* (Lars von Trier, 1996), *The Tree of Life* (Terrence Malick, 2011), *Jesus Camp* (Heidi Ewing & Rachel Grady, 2006), *The Passion of Joan of Arc* (Carl Theodor Dreyer, 1928)

Challenging grace, "difficult women": *Set It Off* (F. Gary Gray, 1996), *Young Adult* (Jason Reitman, 2011), *Diamond Tongues* (Pavan Moondi & Brian Robertson, 2015), the work of Lena Dunham, *Heathers* (Michael Lehmann, 1988), *Vivre Sa Vie* (Jean-Luc Godard, 1962), *Baise-Moi* (Virginie Despentes, 2000), *Serial Mom* (John Waters, 1994), *She Wolf* (Tamae Garateguy, 2013), *Jawbreaker* (Darren Stein, 1999), *Mommie Dearest* (Frank Perry, 1981), *Gia* (Michael Cristofer, 1998), *Mommy* (Xavier Dolan, 2014)

Dance films: the *Step Up* franchise, *Pina* (Wenders, 2011), *Black Swan* (Darren Aronofsky, 2010), *First Position* (Bess Kargman, 2011), *The Red Shoes* (Michael Powell & Emeric Pressburger, 1948)

Send us your pitch of roughly 300 words. Please also include three writing samples. The deadline for submissions is **September 23, 2015**. We will be in touch regarding accepted pitches. Articles should be between 1500–2000 words.

Submissions and general inquiries: cleofilmjournal@gmail.com