

ESSAY 34 – ART REVIEW

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‘La vie en rose’: Cultural Pathology, Art House-style

- A Film Review of Abdellatif Kechich, *‘La vie d’Adèle’*

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*Voilà le portrait sans retouche
De l’homme auquel j’appartiens
‘See there the un-retouched portrait
Of the man[kind] to whom I belong’
- Edith Piaf*

Some years ago, the European ‘cultural elite’ was shaken up by a - somewhat insincere and artificial - ‘controversy’ surrounding the latest blockbuster by one of its most politically-correct figureheads: Tunesian-French film director Abdellatif Kechiche. Within the French media establishment, Kechiche had already gained a considerable reputation as subtle (artistically well-calibrated) but effective (emotionally ‘catching’) cinematographic propagandist for mass immigration, but in 2013 he decided to take his contribution to the culture-nihilist ‘deconstruction’ of French civilization one step further by a frontal assault on French indigenous culture itself. With *La vie d’Adèle - Chapitres 1 & 2* (‘The Life of Adèle - Chapters 1 & 2’) Kechiche added his considerable weight to the all-out mainstream media offensive aimed at converting the French youngsters to the cause of ‘alt-sexuality’. Remarkably, *La vie d’Adèle* is *not* set within Kechiche’s regular subject group, viz. his own North African immigrant milieu, but rather within indigenous French society. Even if his film sketches the proper politically-correct background of ‘diversified’ high school and street life befitting *grand remplacement* times, its protagonist focus is clearly on two lily *white* girls. They are firmly placed in the bland provincial life of a northern French city, embedded in colourless (rudderless, value-free) ‘average’ families and committed to the late-Fifth Republic’s ideal of existentialist hedonism: they are, in a word, the perfect creatures of Kechiche’s *soixante-huitard* dream world. Thus, *La vie d’Adèle* explicitly holds up Sartre as the ultimate worldview reference point for young people and it implicitly assumes CGT¹ activism is part and parcel of their standard behavioural modus. *La vie d’Adèle* is constructed around the ‘alt-sexual’ *Werdegang* of the eponymous heroine: an indigenous teenage girl who struggles with the emotional and physical tensions of a problematic ‘sexual orientation’.

Apparently, the director feels that the real subject of the film, viz. ‘alt-sexual’ self-deconstruction, is better narrated in the context of indigenous French society than in the context of his own North African immigrant community. Did Kechiche merely fear negative (‘islamicist’) blow-back from ‘his own people’ - was this the reason that he chose two French-French instead of Tunesian-French girls for the risqué acting required of the main characters? Or did more sinister motivations enter into this equation? Did he assume that girls

¹ A reference to the *Confédération Générale du Travail*, the most powerful French trade union, known for its militant politics and its radical sympathies with anarcho-communism.

of his own origin ethnicity were 'too good' for the to-heavy 'role playing' he had in mind for his main protagonists, i.e. for an overdose of lesbian experiments that can perhaps only be properly 'owned' by disposable infidel indigenous girls? If this last question is answered in the affirmative, then Kechiche's *La vie d'Adèle* probably marks the final 'inverse cultural colonization' of France, i.e. the point at which immigrant 'culture authorities' have taken over public discourse and at which they are allowed to enjoy the degradation of indigenous women with impunity.

These questions aside, the artificial 'controversy' surrounding Kechiche's film, which is loosely based upon Julie Maroh's 2010 comic (almost literally *strip*) book *Le blue est une couleur chaude* ('Blue Is a Warm Colour') and which won the prestigious *Palme d'Or* (Cannes Film Festival) en *Louis Delluc* (best French film) prizes, obviously revolves around its explicitly sexual charge. It should be stated that this charge reaches *beneath* the 'porn' genre: *La vie d'Adèle* focuses on voyeurism pure and simple. Kechiche thinks it necessary to let his audience share in an obscure obsession with the bedroom secrets of French teenage girls: no in-depth study of Freud is required to analyze Kechiche's 'peep show' in terms of inter-ethnic instinctual complexes and baby boomer lust projections. From that perspective, a Real Right film review of *La vie d'Adèle* may seem an exercise in futility - but perhaps there is more than meets the eye. In two respects, Kechiche's post-modern 'masterpiece' touches upon 'weak spots' within contemporary Real Right discourse.

First, *La vie d'Adèle* offers a rare *insight* into the 'alt-sexual' experiential swamp into which many indigenous Europeans have sunk after half a century of Culture Nihilism - at least to the average male viewer, who may tolerate visualized female homosexual 'activity' for a longer time than its inter-male counterpart. The 'problem' of dealing with long-legalized and all-pervasive 'alt-sexuality' - now a new societal 'standard' that remains unacceptable to the largely socially-conservative and anti-libertarian instincts of Real Right supporters - constitutes an important source of conflict within the Real Right. Many Real Right publicists and activists have difficulty accepting the combination of 'alt-sexuality' and 'nationalism' that they note in some of their (potential) comrades and allies. Despite the fact that both historical and contemporary reality (e.g. Pim Fortuyn as leader of the Dutch patriotic resistance and Renaud Camus as leader of the French *Conseil National de la Résistance Européenne*) prove them wrong, many people within the Real Right view this combination as impossible, unsuitable and undesirable (cf. Vierling, 'Vilification'). They fail to realize that an anti-'alt-sexual' political agenda is *only* appropriate to the extent that it combats deliberate social 'deconstructions' ('gay marriage', 'gay parenthood', 'gay education') and militant anti-traditional ideologies ('sexual revolution', 'fourth generation feminism', 'trans-genderism'). At the point that any such agenda overreaches itself - as in senseless inter-personal intolerance and inappropriate interference in the private domain - it transgresses two important boundaries: (a) the Western civilizational boundary of individual autonomy and (b) the *Realpolitik* boundary of what is effectively possible. To 'make do with what is at hand' is a sensible maxim not only *within* the Real Right (as in choosing competent leaders and employing efficient personnel) but also *outside* it: to gain the confidence of a populace that has been brainwashed and deformed by half a century of Cultuur-Nihilism requires a maximal dosage of patience, tolerance and prudence.

More important, however, is the second 'weak spot' of the Real Right that is touched upon by *La vie d'Adèle*: the difficult relation of the Real Right with post-modern 'high culture', and

especially with the multiple ‘boundary-crossing’ culture and art forms produced by contemporary artists. Obviously, *La vie d’Adèle* falls within this category: in terms of technique and vision, Kechiche’s film obviously belongs to contemporary ‘high culture’ but it is also ‘boundary-crossing’ in an ethical as well as an aesthetical sense. Nobody can deny that his is a cinematographic masterpiece that directly follows from the technical perfectionism and the magical-realist symbolism of the French cinematographic tradition. In this regard, it is interesting to note that Kechiche’s *La vie d’Adèle* provides a number of largely ignored but nevertheless remarkable *inverse* parallels with Kieślowski’s *La double vie de Véronique*. Kechiche also explicitly lays claim to the ‘high culture’ of old Europe in various references, such as the literary reference to Pierre de Chamblain de Marivaux (*La vie de*) and the art historical reference to Pablo Picasso (*Período Azul*). But Kechiche’s ‘high culture’ is highly *un-European*, even *anti-European*: it is globalist, post-modern and *post-European*. Elements of older European ‘high culture’ are taken out of context and remain entirely misunderstood: the director uses them without any sense of - and without any respect for - their original aesthetical and ethical meaning: he *mis-uses* and *ab-uses* them. Despite Kechiche’s undeniable technical skills - which is especially noticeable in his capacity for artistic synthesis (such as the application of ‘New Age’ transcendental meditation technique and digital visio-ethemes) - these elements of *La vie d’Adèle* represent transparent attempts at a globalist *cultural appropriation* of European heritage. The effectiveness of Kechiche’s artistic rhythm (which depends on finely attuned dosages of emotional charge and psychedelic intoxication) is proven by the fact that his soundtrack remix of Lykke Li’s hit parade item ‘I Follow Rivers’ (which dates to 2010 in its original version) has managed to sensationally outshine its original (in June 2019 the original version had 64 million Youtube ‘views’, whereas the *La vie d’Adèle* version had 137 million ‘hits’).

But the one area in which Kechiche’s project is doomed to utter failure is in its attempt at cultural appropriation: if *La vie d’Adèle* proves anything, it proves that the abysmal divide between postmodern globalism and authentic European culture cannot be bridged. Everything and everybody that fails to make a choice between these two is bound to fall into a trap - in the same way that the life of the main protagonist, ‘Adèle’, is seen to fall into a dead-end abyss. In his film, Kechiche assigns a phoney Arabic etymology to her name: ‘*ādil*, meaning ‘justice’ - what he fails to give is its real etymology, which is Germanic (German, Dutch) *adel*, meaning ‘noble’. Thus, the Real Right has a clear message for Kechiche: there is not much that is ‘noble’ in Arabic voyeurs gloating over European teenagers - and there is not much ‘justice’ in his globalist abuse of the European identity crisis.

It is almost a full century ago that Radclyffe Hall described *The Well of Loneliness* in which Kechiche’s ‘Adèle’ protagonist is seen to fall: Hall explored, recognized and faced up to the heavy existential weight that is ‘alt-sexuality’ - a weight that is strictly *personal* and that cannot be lessened by any ‘gay right’ and any ‘lesbian film’. Hall’s honest record stands diametrically opposed to Kechiche’s *vie en rose* hallucination. Kechiche could have ended his film after that one single moment in which he manages to grasp something that is located above mere politically-correct culture-deconstruction: the moment that ‘Adèle’ lies in the city park, next to her ‘blue angel’ in the grass. At that one moment - before anything more ‘happens’ - she is suspended between heaven and earth when her ‘Emma angel’ catches her lost soul in her heaven-blue eyes. Then, that ‘angel-before-the-fall’ says something that instantly reduces the entire ‘alt-sexuality’ question to its true human dimensions: she says ‘perhaps this moment is

too perfect'. The best proof of Kechiche's utter failure to come to terms with European culture is found in his utter misjudgement of the European viewer, who does not *need* to see more.

Ei già il resto capirà
- Mozart, 'Le nozze di Figaro'