

Presentations in English

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The Vestibular Sense – the Extra Senses in the Multisensory Film Experience

This paper examines how the vestibular sense is experienced in film, and how it helps to create stronger sensations of embodiment through the control and simulation of movement, balance, and orientation. Understanding the vestibular sense reveals new modes of immersion and simulation in film, and shows how our senses are combined and activated through the association of sound and sight.

Neuroscience has recently unveiled forms of processing sensory information with high degrees of autonomy. This means that the classical 5 senses do not represent the limit of human perception of ourselves, or the world around us. The emergence of advanced brain imaging techniques (such as the MRI and the EEG) are now identifying the vestibular system, proprioception, and pain (among others) as autonomous systems of sensory processing—in effect, our extra senses.

The vestibular system constitutes the sense that guides our orientation and balance. When we experience a film, all the vestibular properties are present. The vestibular is a sense particularly keen on using sensory information from multiple modalities. That is because orientation and balance are vital functions for our survival, and because the quality and quantity of sensory information are constantly changing and are often insufficient if taken to a sense-to-sense way. As part of my PhD project – *The Multisensory Film Experience* – at the Department of Film Studies, University of Kent, I have analysed in depth Terrence Malick's work and Gus Van Sant's death trilogy, plus his film *Gerry*, to understand film aesthetics from a vestibular point of view. I will argue that the vestibular experience is one the main elements that defines Terrence Malick's authorship, and it is brilliantly explored by Gus Van Sant in these mentioned films.

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The Kinesthetic Flâneuse: Remapping Jane Eyre

Carnal knowledge is under constraint historically, technologically and spatially. Tying together the kinetic cultural site of cinema and the contribution of feminist discourse with the colonial social project of 19th century England (or vice versa), this paper performs an intermedial analysis of *Jane Eyre* concentrated on Cary Fukunaga's 2010 film. Drawing on Vivian Sobchack's notion of the 'kinesthetic subject' (Carnal Thoughts, 2004) and Gayatri Spivak's critique of 19th century British literature ('Three Women's Texts and a Critique of Imperialism', 1985), I

discuss the heritage of feminist discourse in relation to contemporary phenomenology. This paper discusses the relationship between the development of an interiority – or spirit – of the character Jane Eyre, a white, European woman; the spatial construction or “mapping” of the modern world; and the development of cinema technology and modern occularcentrism. In addition, I will analyze how novel and screen adaptation depicts the character of Bertha Mason, paying particular attention to tropes and stereotypes. My analysis will identify a cinesthetically understood postcolonial political geography embedded in the film treatment of this canonical narrative. As the figure of Bertha Mason illustrates, and this film (e)motes (cf. Giuliana Bruno’s *Atlas of Emotion*, 2002), the “worlding” of the 19th century imperialist project of England persists in the dynamic, continuous mapping of contemporary material-historically-determined cinema. My paper argues that Bertha Mason treads the liminal space of an ahistorical, geographically ambiguous other, while still maintaining the psychological and dichotomous position for feminist interiority based on an imperialist power structure.

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From a Tactile Epistemology to the Ontology of Affect: Two Readings of Deleuze’s Time Image in New Media Theory

My paper compares the work of two theorists of media arts, Mark N.B. Hansen and Laura U. Marks, who can be both related to an “affective turn” in the humanities. This turn was inaugurated in the mid-1990s, influenced by Spinoza’s naturalist philosophy (Brian Massumi), and Silvan Tomkins’ psychological theory on affects (Eve Sedgwick, Adam Frank). The meaning of affect in this context is usually differentiated from emotions and refer to preconscious, visceral bodily reactions that are outside the realms of language, meaning and signification. In theories of film and media, affect is also introduced to challenge the disembodied notion of perception, and – following Bergson, Deleuze and contemporary neuroscience – rather understands the latter (that is, perception) as rooted in corporeal experience. Hansen and Marks argue that some novel types of images – in film and media art – engage the body in a more intensive way than traditional cinema did. While both remain committed to Bergson’s theory of perception, they offer different readings of how the work of Deleuze can be related to new media: on the one hand, to the non-signifying, affective properties of Hansen’s digital image in contemporary media arts, and on the other, to Marks’s – in the last instance, memory-signifying – haptic image in multisensory media and intercultural cinema. Hansen holds that “Deleuze’s neo-Bergsonist account of the cinema carries out the progressive disembodiment of the [body]”, which “reaches its culmination in [...] what he calls the ‘time image’”, and calls for “a rehabilitation of Bergson’s embodied concept of affection”. While Marks also offers criticism on Deleuze, she suggests that his “theory of time-image cinema permits a discussion of the multisensory quality of cinema”, and undertakes to

examine “how the body may be involved in the inauguration of time-image cinema.” In Hansen’s view, Deleuze reduced bodily affection to a particular version of the movement image, the affection image. However, for Hansen, even this image-type “transcends its ties to the body”, whereas Marks describes it as “an image that connects directly to the body”, even if it disengages affective response from action. Yet, the two theorists render similar political implications to the embodied subject, which both aim to exploit to some extent. I attempt to understand the divergences in their arguments not by offering a normative reading of Deleuze, but by looking at the types of new media and specific artworks they examine.

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Body Heat: The Logic of Sensations in Noir Films

Noir films and remakes of the genre were mostly directed by male filmmakers whilst their stories relied heavily on sensual femmes-fatales. As a result, noir films tend to emphasize an ambiguous relationship between creator and creature. That is, the simultaneous presence of desire for the beautiful moving body and the fear for the dangers it might represent, a sensation often proven by male subjects towards extreme female beauty (Alberoni).

This dilemmatic form of creation is mimed in alternate rhythms of attraction and repulsion in the relationship between the detective and the femme fatale, to be analyzed. It is also well translated in various filmic procedures, such as contrast between apparent emphasis on sight opposed to subliminal sensation of touch. Noir lighting is considered as a great accomplice of female body, mostly in the importance given to skin (Leloup, Deleuze), that camera movements seek persistently. Noir conception of the female body entices strong erotic sensations (Paz, Baudrillard, Catonné), that may be responsible for the singularities, fascination and endurance of the genre as we hope to demonstrate.

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Haptic Journeys through Cities in Film

This paper will explore the sensations of films that have cities as their central figures. Using examples from various historical periods and cultural contexts, I will discuss how the depiction of cities in moving images has altered spectators’ perception of the urban space, paying close attention to the material reality of film.

The act of watching a movie is sometimes characterized as inhabiting, exploring a multi-dimensional space. Film can simulate the experience of travelling, as it involves optic and haptic qualities of spectatorship. Certain films allow the viewer not only seeing and hearing sensations but simulations of touch, of moving through, even stimulating the senses of smell and taste. The images of Paris in *The Sign of*

Leo (Eric Rohmer, 1962) or Moscow in *July Rain* (Marlen Khutsiyev, 1966) are created by certain sounds, colors, textures, and forms. These details combined together are crucial when interpreting the films. The viewer along with the protagonist tests new depths and widths of the city (and of her- or himself) while moving through space. My focus on the haptic dimension of the moving image is influenced by theoretical ideas about embodied film experiences in the work of authors like Vivian Sobchack (*Carnal Thoughts*, 2004) and Giuliana Bruno (*Atlas of Emotion*, 2002).

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The Rooms of Silence: Hearing Architecture and Seeing Music in Film

Whereas architecture is silent, its built material presence is immersed into an atmosphere of sounds. The „sense of place” which envelops a building transgresses its mere spatiality, entailing the visible, audible and kinetic aspects of sensible appropriation. While other forms of representing architecture focus on visual aspects of space, cinema also renders this space audible and kinetic, at the same time inhabiting it with emotional and psychological structures of meaning.

Visually, architecture is marked by sequences of light and shadow, whose temporal rhythm is legible in cinema. Apart from this, film enables the audible representation of space: the rooms in film envelop a subtle rhythm of sounds and silence, which define the very essence of the room’s spatiality. Architecture may therefore be heard in film: echoes and resonances audibly define the heights, depths and distances of a space; the sound of rain on roofs and walls informs about their textures; the distant sounds that break inside indicate the open windows and doors; etc. The topic of relating architecture and sounds in film is twofold: „hearing” the spaces through the sounds that inhabit them, but also visualizing a spatial form of the musical soundtrack. Very often, music creates a profound „sense of place” in film, which could not be comprised in a simple architectural image. Taking into discussion a number of films by Andrei Tarkovsky and Ingmar Bergman, which feature pieces of Johann Sebastian Bach in their soundtrack, the paper studies the spatial qualities which are deepened by Bach’s music. At the same time, it analyzes these films at the extent to which the rhythm of natural and human sounds, echoes and silences define a representation of space in its audible form, completing the experiential perception of architecture.

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The Image of Skin: Aesthetics and the Senses

Jacques Rancière in *The Emancipated Spectator* mentions a “sensus communis” or “community of sense” in his philosophy of art. Rancière posits that there are three

levels in such a situation: the constituents of a film, the tension between the filmic medium and its product, and finally, the relation of that strain to the human spectator. Rancière sees a film as consisting of “sense data” and through a reading of Peter Greenaway’s films, *The Cook the Thief His Wife & Her Lover* (1989) and *The Pillow Book* (1996), this paper hopes to elaborate on how an aesthetic perspective allows a more inclusive and totalizing cinematic experience which privileges the senses. Due to cinema’s visual and aural nature, it can be said that it is a medium that primarily serves only those two senses, and for an art form that portrays a different reality, can be considered to be deficient in engaging its human audience. The aesthetic reader however, does not face such a condition; he is able to recognize the surface of images and experience the richness of its arrangement that simultaneously places him in the diegetic world of the film whilst being aware that he is still a spectator seated in a theatre. Rancière calls this aesthetic experience, “being together apart”, and it is through understanding this proposition that we will be able to figure out the politics that govern the various “sense data”, allowing greater emphasis to be placed on a sensual cinema: one that valorizes the body in its constant stimulation.

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Of Artists and Models: Painters and Sculptors in Italian Silent Cinema

In my paper I will present my recent research on the representation of painters and sculptors, their models and their art works, in Italian silent cinema of the 1910s and early 1920s. This research deals with both the combination of optical (painterly) vs. haptical (sculptural) cinema. It also problematizes art versus the real, as well as art conceived from cinema’s own perspective, that is within the conventions of European and American cinema. In addition to research in these filmic conventions I am looking for the (lack of) art historical truth behind these representations. I will compare how the theme manifests itself within different genres, such as comedy, crime and adventure films, diva films and strong men films. Examples will be a.o. *Il trionfo della forza* (1913), *La signora Fricot è gelosa* (1913), *Il fuoco* (1915), *Il fauno* (1917), *Il processo Clemenceau* (1917) and *L’atleta fantasma* (1919). I will relate this pioneering study to recent studies on the representation of art and artists in Hollywood cinema, such as Katharina Sykora, *As You Desire me. Das Bildnis im Film* (2003), Susan Felleman, *Art in the Cinematic Imagination* (2006) and Steven Jacobs, *Framing Pictures. Film and the Visual Arts* (2011), and older studies by Thomas Elsaesser, Angela Dalle Vacche, Felleman and myself.

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Sensing Solitude – Sharing Contemplation through Cinema

This paper will look at the way in which cinema enables the sharing of a character’s contemplations and reveries through sensual and phenomenological encounters.

Drawing on Vivian Sobchack's writings about the experience of the body in response to cinema's images and sounds, the paper will stage a phenomenological encounter with the film *The Hours* (directed by Stephen Daldry, 2002), exploring how sensation and immersion convey emotional states and existential concerns.

The Hours is adapted from Michael Cunningham's novel of the same name, which in turn is inspired by Virginia Woolf's novel *Mrs Dalloway*. A central theme is the boundary between life and death: why do some choose to die and others to live? The film depicts these questions being negotiated by three women in different decades and countries: Woolf herself in 1920s London, a 1950s suburban American housewife, and a party-planning publisher in turn of the century New York. This paper will demonstrate how the medium of cinema evokes and conveys the emotional turmoil of these women and in particular the experience of questioning how and why to live in a range of times, places and circumstances. Through this encounter with the moving cinematic image, the paper will in turn suggest how sensory cinema can 'flesh out' psychological issues and paradoxically enable the sharing of solitude.

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The *Time-image*. Kim Ki-Duk and the Cinema of Sensations

The Logic of Sensations, Gilles Deleuze's book-length study on Francis Bacon develops a specific concept of sensation. His two cinema books *Cinema 1: The Movement-Image* and *Cinema 2: The Time-Image*, published right after the Bacon study, operate with the same concept, although, as Hyunjun Min argues in his 2008 dissertation, in the *Cinema 2* Deleuze drops the idea of sensation, despite its apparent usefulness for film analysis. Min's dissertation tries to resolve the mystery of the disappearance of sensation in the cinema books and clarifies the possibilities and limitations of using the notion of sensation in film analysis. It puts Deleuze's concepts of affect and sensation side by side with Korean director Kim Ki-Duk's films *Crocodile*, *The Isle* and *Spring, Summer, Fall, Winter... and Spring*. What the present paper tries to do is to extend his research into a seemingly obvious direction, specifically towards the director's 2006 film, *Time*.

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Living the Cinematic Experience: Towards a Definition of 'Inspirational Movie'

This paper explores the notion of 'inspirational movie' by analysing the American Film Institute's list of 100 most inspiring films of all times. While watching films, viewers build their own fabula, an imaginative world (Persson, 2003) that can become an educational context if symbols, emotions and inner sensations can turn into conscious elements (Casetti, 2005). Culture "plays a central role in producing

narratives, metaphors, and images that exercise a powerful pedagogical force” (Kellen and Bullen, 2010: 158). Spectators interact with images building a symbolic prosthesis (Bettetini, 2002): this virtual space holds social, political and cultural contexts where human beings can learn how to build and to re-build their own identity (Giroux, 2004), rediscover themselves in a creative way. The cinematic artistic expression “infiltrates persons’ lives, melding fantasy with reality” (Banks Gregerson, 2010: 17), helping to live creatively. This paper is focused on the process of perception, identification, catharsis between spectators and pictures, with a particular attention to inspirational movies: they can help persons to better comprehend themselves and find the strength in decisions’ making. American Film Institute’s list of 100 most inspirational movies, based on specific criteria, shows the importance of the biopic as the privileged genre to help the audience in knowing and living other people’s reality and –at the same time- to escape into a fictional world, far from the ordinary life (Tarroni, 1965). Movies can give us the “perspective to imagine, understand, and then create better beginnings, better stories, and better endings” (Peake, 2004: 2), not only in the silence of a cinema hall, but in real life

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J-Horror and the New Cinema of Attractions

Japanese horror films of the late 20th century and into the 21st century operate on the basic tenant of showing and not telling, inferring and not articulating. Whereas their American counterparts are weighed down in exposition and articulations of inter-character relationships, their J-Horror sources tend to function in a more ambiguous manner. By taking away narrative pronouncements, the films are able to envelope the spectator in a slightly askew realm dominated by the uncanny, where moments between the dead and the living blur the lines of reality and ultimately create a more corporeal experience. To use terms developed by Japanese cinema scholar Akira Lippit on the physicality of invisible remains, Japanese horror films often depict a “traumatic post-war trace,” In *Pulse* (Kiyoshi Kurosawa, 2001) and *One Missed Call* (Takashi Miike, 2003), the realm between the dead and the living thins out to the point indiscernibility for the spectator. By working toward catharsis, J-Horror films function as an outlet for corporeal senses in the realm of post-war trauma. By reaching toward a corporeal experience as well as a manifestation of historical trauma, these films exist as a new breed of cinematic attractions, expanding off groundwork laid by Eisenstein and Gunning. These Japanese horror films represent a “muted” or “uncanny” attraction, dialing down to create a spectator reaction on a partially subconscious level. Additionally, following the ethnographic investigations of MacDougall, the films recall cultural representation informed by outside forces in the post-World War II-era, and eventually consumed and re-packaged by the same entities, as shown in the American re-makes: *Pulse* (Jim Sonzero, 2006) and *One Missed Call* (Eric Valette, 2008).

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Naturalistic Trends in Contemporary Cinema: *Chop Shop* and *La Leyenda del Tiempo*

Following Elsaesser and Hagener in their book *Film Theory: an Introduction through the Senses* (2010), we are focusing our paper on “cinema as window” compared with the idea of “cinema as frame”. Undoubtedly, Bazin is one of the best well known realist film theorist and Neorealism films are the main reference in this way in which cinema is like a window. As noted by Bazin (2004, 313) “the subtlety and flexibility of the camera movements in these tight and crowded spaces, and the natural behavior of all persons in frame, are the main reasons that make these scenes the highlights of Italian cinema:.. However, the portrait of reality has already been done in literature under the label of Naturalism, for instance, through writers such as Gustave Flaubert or Emile Zola.

Luckily, in contemporary cinema we can also find examples of these kinds of proposals, which are being prized by the main international festivals. Examples of these are the two movies referred to in this paper: on the one hand, *Chop Shop*, made by American filmmaker Ramin Bahrani in 2007, and the other, *La Leyenda del Tiempo* (The Legend of Time) made by Spanish filmmaker Isaki Lacuesta in 2006. Both movies make Bazin’s theoretical approaches their own and become direct heirs of Flaherty’s foundational incursions during the Roaring Twenties and heirs of Italian Neorealism a score later in the forties. Such as occurs in Vittorio de Sica’s *Shoeshine* (1946) and Roberto Rossellini’s *Germany Year Zero* (1948), in *Chop Shop* and *La Leyenda del Tiempo*, the main characters are the children growing up on the street, who have to struggle with hostile environments. As Bahrani himself recognized, “if [Luis Bunuel’s] *Los Olvidados* were to be made today and in America, it would be made here”, referring to Willets Point, the neighborhood in Queens (New York) where *Chop Shop* was shot.

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Connecting the Personal and the Social: Haptic Vision and the Experience of Difference in Agnès Varda’s *Les Glaneurs et la glaneuse/The Gleaners and I* (2000)

This presentation wishes to investigate how, in her documentary *Les Glaneurs et la glaneuse/The Gleaners and I*, Agnès Varda relies on the establishment of haptic vision in order to merge the experience of her own body with the representation of another ‘body’, that of people living at the margins of society and gleaning for food,

whether it be out of necessity or as a recreational hobby. In so doing, I intend to bring out the director's social and aesthetic concerns by positing that Varda turns to a sensuous depiction based on the textural properties of the image to deter any form of instrumental vision regarding the representation of the body and its connections to pre-determined norms of conduct. I will demonstrate that, in its portrayal of a socially and economically alienated group of people as well as in the rendering of her aging body, Varda's *mise-en-scène* brings forth a tactile form of knowledge that calls for a humanistic approach, thus offering a new perception of the 'real' by defusing any form of mastery over the image. Using Laura U. Marks' concept of 'intercultural cinema', I will strive to demonstrate that the documentary extracts both the objects and the bodies it pictures from a consumerist and commodifying gaze in order to offer the possibility of reappraisal through an act of renewed perception. This will allow me to put forward the idea that the establishment of haptic vision is central to our understanding of the documentary, as it works as a structuring device that gives its coherence to an intricate narrative with a multi-layered thematic approach.

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The Resensualisation of Cinema through Peter Greenaway's Films. Deconstructing Mental Images of Movement, Time and Space

Gilles Deleuze's philosophies concerning time and space in film, as well as his categorization of body cinema and mind cinema are to be reinterpreted through the work of the controversial Welsh director Peter Greenaway, who is trying to redefine the notion of cinema as a movement image by focusing on ideas and not on plots, creating mind images that emerge from a complex and artful use of the body. Films such as *The Baby of Macon*, *The Cook, the Thief, His Wife and Her Lover* or *The Pillow Book* deserve a thorough analysis that will reveal a unique use of symbols by connecting objects to ideas, matter to reason, thus differentiating screen image by mind image.

Allan Woods talks in his book *Being Naked Playing Dead* about the way Peter Greenaway reinterprets the narrative in cinema by objectifying it, by investing all objects with meaning and about the way this method transforms spatial meaning into temporal meaning. His movies are very pictorial, employing techniques from painting to present characters, sets and sequences, thus being able to convey a simultaneous spatial and temporal meaning, unlike any others, because, as Wood explains, paintings have a special meaning, as they exist outside of time, and cinema has temporal meaning which is created by the movement of objects in space through time. Having these in mind, Gilles Deleuze's theories on cinema's movement image, on montage and his distinction between intellectual cinema and physical cinema will be reread in this paper through Peter Greenaway's works of art and his reinterpretation of the narrative in cinema.

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"This is your body, this is your life". Bodily sensations in transsexuality movies

Our body is sometimes a stranger to us, as if we were looking from the outside in: "It just doesn't make sense. I can't figure it out why I have this perception of myself mentally and why I have this physical manifestation that is so different." (excerpt from the documentary *Boy I am*, 2006). The body image, together with the self image, both in a relationship with the I and the Other, construct identity. Often enough when there is a conflict between them inappropriate bodily sensations are felt. This presentation focuses on discussing the issue of "living" or "not living" one's body, in Sobchack's terms, by commenting aspects of bodily sensations in the case of characters from two documentaries on transsexuality: *Southern Comfort* (2001) and *Boy I am* (2006). Vivian Sobchack in her essays in *Carnal thoughts* discusses embodiment as both an objective *subject* and a subjective *object*: „a sentient, sensual, and sensible ensemble of materialized capacities and agency that literally and figurally makes sense of, and to, both ourselves and others.”

The conflict in perception, the pain felt at the level of the body, the psychic drama of social alienation push the person which lives in the „subjective object” to modify the „objective subject” in order to receive recognition and to feel peace. The fight of the body image with the body-object is one of extreme physical pain, which includes a 7-year process of bodily becoming another.

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The Materialization of Mental Optics and Sound in Pere Portabella's *Vampir, cuadecuc* (1970)

The Catalan filmmaker Pere Portabella has famously declared, "One must materialize mental optics through their cinematographic equivalent." Through his "cinematic practice," the idea that filmmaking should move away from an academic, theoretical model toward "the technique surrounding a real problem," "very determined cases," and "real possibilities," Portabella's films purport to return art to the praxis of everyday life (Bürger). The filmmaker's hyper-attention to the materiality of sight and sound through film constitute his political act of unveiling and contesting the hegemonic harnessing of the medium by Spain's dictator Francisco Franco. *Vampir, cuadecuc*, Portabella's vampirization project of Jess Franco's *Dracula*, reappropriates these sensual powers of an entire material history of cinema to recuperate artistic practices from the Francoist vampire state that, in the 1960s and 70s, appropriates art to maintain its power. To paraphrase Portabella, this film is a space, as signified by the Catalan word "cuadecuc" meaning the unexposed tail of the used film reel, in which to recover art from ideology and return

it to the quotidian. The transformation of art through this materialization of mental optics and sound could, thus, result in the transformation of life.

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Lights, Camera, Action! How the Final Presidential Debates in Romania, 2009, Portrayed Political Candidates

In the last 20 years since the public sphere concept has reached international academic debates, its' meanings have constantly changed and been adapted to various domains. Particularly in media studies, where the rapid technologic evolution and market-driven interests have been highlighted as the main causes of transformations in the public sphere, the question still to be addressed is to what extent it represents an arena of debate and equal access for political communication, as Jürgen Habermas envisaged it. Thus, many authors claim that due to interferences with entertainment, the mediated public sphere provided by television today no longer values the aforementioned elements, leading to its dissolution. However, on the one hand, this view is mostly sustained by research conducted in the United States of America. On the other hand, given the various definitions of this concept, one needs to point out which of the elements of the public sphere have been subjected to change. Considering the "conceptual elasticity" of this term, this paper aims to explore some of the meanings associated to it in order to understand its core elements. We argue that a main prerequisite of the mediated public sphere is the equal access granted by the media to political actors. That is why the empirical part of the paper will be guided by this question: To what extent does the mediated public sphere provide equal access to its actors? Given the views that point out the prominence of visual culture in contemporaneity, by equal access we will understand equal means of portraying political actors, that is, using same camera angles and visual capital. Considering the different visual treatment remarked by some authors in the final presidential debates in Romania in 2009, the paper will analyze these using Charaudeau and Ghiglione's dispositive analysis.

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Do Me a Flavour! Intersensual Relations in Contemporary Animation

This paper has its origins in my first lecture held at this film and media conference four years ago about intersensuality (published as "Montage of Scents. Intermediality and 'Intersensuality' in Patrick Süskind's and Tom Tykwer's *Perfume*", in: *Words and Images on the Screen: Language, Literature, Moving Pictures*, Ed. by Ágnes Pethő, Cambridge Scholars Publishing, Cambridge, 2008, 89-103.) While in that case the focus of the analysis was on the sense smelling, this time I am going

to give an idea of the process how the higher senses (seeing, hearing) represent the lower sense tasting.

As a researcher for children's literature I have been examining the interaction of different sense organs in children's poems, fairy tales and other medial forms for kids. The fairy tale of Little Red Riding Hood is only one example of many stories at which climax sense organs seem to play an important role (the cumulative effect of the wolf listing his sense organs). Besides the internal intersensuality within the fictive world of a story it is also possible to find external cases for this phenomenon. E.g. Bertie Bott's Every Flavour Beans are well known from the Harry Potter stories – and from the stores. With the help of this smart merchandising technique it became also for us muggles possible to taste all possible flavours of the fictive wizard world. The aim of this paper is the brief analysis of some relevant sequences from the movies *Ratatouille*, *Cloudy With A Chance Of Meatballs* and *Mary and Max* – from the unusual perspective of tasting flavours and its illusory representation in the abstract world of animation. Esthetical responses of combining flavours in order to create something new by a small rat; enormous (pro)portions of food and the "touching" experience with a jelly palace; food mania of a man living with Asperger syndrome and the suicide alcoholism of a total loser – these tough situations help us to understand intersensual relations.

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Haptic Morality in Peter Greenaway's *The Cook, the Thief, His Wife & Her Lover*

Using Peter Greenaway's film *The Cook, the Thief, His Wife & Her Lover* (1989) as a starting point, this paper focuses on the haptic dimension of moving images. An argument inspired by theoretical concepts from Vivian Sobchack's *Carnal Thoughts* (2004) and Giuliana Bruno's *Atlas of Emotion* (2002) is built to reveal the interplay between corporeal and cognitive responses to what we see. I will discuss how seeing addresses flesh, and how moving images can generate a sensorial absorption of the viewer. Our imagination builds a mental map of the space the film depicts, in a sort of architectural empathy. Thus, a third imaginative space is born out of the interaction between the carnal sensation and the cognitive association with anterior sensorial experiences. My analysis will show how all our judgements upon the *The Cook, the Thief, His Wife & Her Lover's* moral vices first pass through our body, especially through the digestive system, as an involuntary carnal sensation which then becomes associated with the stream of our thoughts. Moreover, through the orchestration of a moral distance between the viewer and the film, our reflective thought turns towards our own body. This pushes the viewer to become conscious of his or her own reaction and to reflect on why they happen, leading to self-criticism along with the moral criticism of the characters. Our body

becomes able to empathise with visual situations, making us more exposed to the possibility of a moral message.

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See, Seeing, Seen, Saw: The Phenomenology of Ultra-Violent Cinema

The way that information is presented, accessed and disseminated has been revolutionised in the past fifteen years. The development of push media means that information stored online is now dynamic, no longer needing a user to find it. RSS newsfeeds, viral advertising campaigns and mass media technologies have exponentially increased everyday exposure to images of bodies. Indeed, Vivian Sobchack claims in *Carnal Thoughts* that human bodies are continually remade by 'technologies of photography, cinema, and the electronic media of television and computer' (135). In 2004 the most commercially profitable horror film series of all time, *Saw*, hit international cinema screens. As Billy, the sinister ventriloquist's dummy, turned to face dead ahead into camera and declared 'you don't know me, but I know you; I want to play a game' an intricate and self-reflexive cinematic experience began. Speaking not only to characters in the narrative but apparently directly to viewers this scene encapsulates what Jennifer Barker in *The Tactile Eye* terms 'the body' of the film (9), the surface through which the viewer and the film perform the reciprocal perception and expression which typifies the cinematic experience. Following in the scope of frameworks advanced by both Sobchack and Barker this paper aims to explore how the body of the *Saw* series is constructed. Particularly of interest is the manner in which the film's body emulates both the conceptualized bodies of its viewers and the state of modern information flow in a technological age. From its psychological-thriller beginning to its 3-dimensional finale the *Saw* series has not only recognised viewer's enjoyment of its genre conventions but also their engagement with the film as a phenomenological object with which to interact and through which a sense of re-embodiment can be enacted.

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The Spatial Sense of Abstract Film

The main aim of this paper is to analyze the kinesthetical implications of abstract film. More specifically, the filmography of Oskar Fischinger will be at the center of this paper's argument, although references to posterior abstract filmmaking will also be made. All cinematographic examples to be cited in this paper are non-figurative short films, and mostly b&w. The main expected result of the paper is the assertion of the direct link between abstract cinematographic imagery and our sensorial perception. Taking the case of synesthesia as a point of departure, the paper aims at developing its argument around the immersion of the spectator into the abstract

film space demonstrating the centrality of the kinesthetical sense to the cinematographic experience. In this respect, the concept of visual music and the basics of the audio-vision will also occupy an important place. On the one hand, Finnish architect Juhani Pallasmaa's accounts on the fact of our embodied presence in an architectural space and Russian investigator Bulat Galeyev's arguments on synesthesia and kinesthetical orientation will constitute the base of this paper's argument. On the other hand, references will also be made to abstract film criticism, to critical theories of vision and, most importantly, to investigators working directly on cinema's complex relation with the senses (among others, to Laura U. Marks, Jennifer M. Baker and Giuliana Bruno).

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The Bollywood Male and the Western Gaze

In the past years Bollywood filmmakers have been paying more and more attention to attracting Western audiences, while they evidently invest a lot of energy and money in this dream, some key issues seem to be overlooked. In my lecture I would like to examine one of these, namely how Western audiences perceive the leading male characters of present-day Bollywood films, who might meet the Indian expectations of a heterosexual male, Western viewers look at them as homosexual. My focus is a leading Bollywood film star, Hrithik Roshan who seems to be one of the most willing to achieve Western star status. Bollywood films create several scenes putting their audiences in a voyeuristic position, in which the feminist concept of the 'male gaze' is turned into a 'female gaze', the object of that gaze being an outstandingly good-looking, muscular man presented as a sexual object. This unfamiliar position is made even more difficult for Western viewers when the 'female gaze' actually belongs to a man, i.e. a man or men watch the leading male character. In addition to this voyeuristic position what the object of that gaze looks like is the other aspect of my analysis. This 'female gaze' and men presented as sexual objects are not unknown in contemporary Western culture, either. The image of boy-bands, male models, even some actors of the eighties and nineties was based on this approach. Not only teenager girls were targeted, but a more and more conscious homosexual audience looking for points of reference in popular culture, as well. I would like to trace the similarities between this leading stream of Western popular culture that proved to be too gay to be marketable and Hrithik Roshan's appearance, screen presence with a special attention to his dance scenes.

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Scuffing the Plastic: Animated Grain and Storytelling in the Films of Pixar

The texture of Pixar's CGI animated features is characteristically described as 'plastic'. Jennifer M. Barker, for example, claims that *Toy Story's* "skin has no grain

to it, no roughness, no messiness” and William Schaffer has outlined a pervasive discourse around CGI animation that identifies a troublingly “excessive pristineness, plasticness, or soullessness.” Both writers accept the form’s plastic qualities, without adopting the negative attitude towards those qualities that is described by Schaffer. This paper continues in their positive spirit, but also questions the assumption that Pixar films’ textures are *only* plastic ones. In fact, there are moments in every Pixar film where the plastic sheen of the image undergoes a scratching, a roughening, a flattening or a softening: for example, *Monsters Inc.*, *Up*, *Ratatouille*, *The Incredibles*, *Toy Story 2* and *Toy Story 3* all open with images that are either immediately imbued with or quickly granted a texture other than the plastic norm. These textures are often associated with the films’ representation of older visual technologies and Vivian Sobchack and Colleen Montgomery have identified a nostalgic impulse in the movies’ digital recreation of analogue media’s ‘imperfections’. Whilst agreeing that some of these moments do solicit nostalgia on the part of the viewer, this paper argues that they are also significant in relation to the films’ specific fictional scenarios: the non-plastic feel of these moments is an integral part of what makes them narratively meaningful.

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Mixing Senses and Media in *Howl* (2010)

Epstein and Friedman’s 2010 movie *Howl* is partly a portrait of Allen Ginsberg, author of the poem “Howl”, and partly a documentary about the 1957 obscenity trial against Laurence Ferenghetti, the publisher of the poem. Thus, the film follows the “biopic” trend of the last decades, where authors, and their work, are being made the object of feature films (*Finding Neverland*, *Becoming Jane*, *Capote*, *Bright Star*, etcetera). But this particular case is even more complicated because the film also represents, and thus adapts, Ginsberg’s poem *Howl*. The famous beat-poem is represented through poem reading and is read aloud as evidence in court, and shown as written text, but also by being visually represented in the animation work of artist Eric Drooker.

The complicated mimetic layers of the film necessitate an intermedial investigation, which will be the first part of our presentation: here we will argue that the ostentatious multimediality of the film creates an extraordinarily rich cinematic texture, which may point to future developments of the film format.

Our intermedial analysis also discloses other problems within the representational strategy; the film seems to down-grade the media-differences, and consequently also the different sensorial regimes inherent in the incorporated media. This

tendency can be seen in the almost obsessive, and perhaps somewhat naïve, mixing of not only media-forms but also sense-perceptions in the film. However, we will argue that these sensorial regimes cannot be ignored. We will discuss this by adding an ideological reading of the implications of downplaying the depiction of homosexuality in the animated transformation from poem to animated film, as well as the implications of choosing animation instead of photographic images.

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Melodrama and Monarchy? – Private Life and Public Image in Bio Pics of British Monarchs

Costume melodramas and historical bio pics are populated by material images employing not purely visual, dis-embodied, stripped and localised perception but one which rely on the emotive body. The heavy dependence of this genre on multi-sensorial sensation with frames saturated by stifling colours, aromatic bodies, flamboyant draperies and flaming passions heighten the sensuous appetite of spectators even to the extent of nauseating the eyes. Although for different reasons, the cinematic genre of costume melodrama has always been a hot issue in British film culture, often identified as the means through which American influences (in this case the escapism and fetishism of Hollywood) penetrate and erase the achievements of national culture. Yet, costume melodrama was also responsible for the internationalisation of British cinema, exemplified by Alexander Korda's historical dramas in the 1930s, and served as the key asset of national film industry (in the form of heritage cinema) throughout the 1980s.

With reference to the popular image of Britons as being private, self-reserved people who rarely articulate their emotions openly, British cinema should be considered a cinema of coldness, of repressions. In other words, it should be thought of as a cinema which declines to represent intimacy (employing embodied images that are felt and touched), and prefers moving-images that register, categorize, evaluate and consistently put into the service of an all too disciplined eye capable only of touching from a distance. To test this assumption I will examine melodramatic bio-pics labelled 'private life films', including representative examples from both the classic and contemporary canon.

My initial presumption is that the 'private' and the 'public' are not really antagonistic, rather hierarchical concepts, in as much as the former is only comprehended through the latter, the private sphere is but a constituent of the public image. It is within this double framework of sensation that my paper addresses monarchical bio pics, a genre which (paradoxically) humanizes the monarch, but not without strengthening our awareness towards the public image and the establishment (s)he is a symbol of.

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An Approach to an Embodied Ethic of Film Experience

Ethics has been the object of an increasing attention within film studies over the past decade (Cartwright, Vice) – echoing a tendency already found within philosophy of aesthetics during the last twenty years (Hamilton, Tanner, Gaut, and Carroll). Nevertheless, there exists little research dealing with the intersection of ethics and aesthetics from a theory of intermediality.

The medium of film conveys several intermingled mediations (technological, cultural, aesthetical etc.) Yet watching film is an embodied experience that gives itself immediately and therefore allows a sensuous and visceral response from the spectator. The aim of the paper is to show how we, in our encounter with film, can *immediately* make the experience of a *mediated* ethical point of view upon the world. To do so, I bring out additional ethical implications of Vivian Sobchack's film theory by coming back to her theoretical cornerstone, namely the merleau-pontian philosophy. The existential phenomenology of Merleau-Ponty allows us to establish the foundations of a postmodern ethics. This one, I argue, when reworking from Sobchack's approach of cinematic experience (as an intersubjective and intercorporeal dialog between spectator and film), enables to develop a filmic embodied ethic. I use *The Son* (2002) by Dardenne brothers to enlighten how spectator convokes specific carnal possibilities for expressing ethical postures. Here, the sense of touch, which has (re)gained a more decisive status both within contemporary philosophy (Lévinas, Marion, Merleau-Ponty, Henry, Irigaray, Wyschogrod) and film studies (Barker, Marks, Sobchack), is charged with ethical significance.

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Experiencing the Verbal Illusion: The Paradox of Cinematic Ekphrasis

In the course of the twentieth century, the representation of films and the multisensory experience related to their viewing has found its way into fiction. But how and to what extent is it possible to convey sensations evoked by moving images in a medium that is beyond the senses? In scrutinizing these questions, the concept of ekphrasis, a verbal representation of a visual object, and the recent findings in the field of cognitive narratology, are of great use. Ekphrasis mediates the perceived and mentally processed artifact verbally, thus being a mode of representation in which a vast array of cognitive activities are discernible. Cinematic ekphrasis may therefore be regarded as an interface between the external stimuli and the ensuing internal processes in the mind of the character. Despite the disconnection between language and the sensuous world, ekphrasis bears a diverse mixture of traces of sensing the film. By analysing three cinematic ekphrases

in Paul Auster's novel *The Book of Illusions* using concepts from cognitive narratology, we see how the reader's understanding of film is construed by both the narrative elements in the text and the cognitive operations in the mind of the reader. The inaccuracy of language that demands interpretation on the part of the reader thus permits an experience of cinema that is at once simulated and individual to the reader.

The ekphrastic speaker's attempts to position the reader in his focal point demonstrates the enslaving power of the word. As a result, we see the paradoxical nature of the experience of cinema – being both a cultural, intersubjective phenomenon and a strongly private event – manifested in ekphrasis. Consequently, cinematic ekphrasis underlines the inconsistency of the sensation of film that, though ineffable, is desired to be transposed into verbal medium.

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Avoid Contact with the Eyes and Skin, May Cause Irritation: Agnès Varda's *La Pointe Courte*

Whether we approach it psychoanalytically, phenomenologically or sentimentally, cinema, in its most basic of conceptions, is quite simply "filmed stuff". French filmmaker Agnès Varda has always stated that her own particular interest in this filmed stuff is not a formal one, but rather an exercise in shaping emotion and sensation. This self-professed position has been true of Varda's work since her cinematic debut over 65 years ago, with her first feature film *La Pointe Courte* (1954); a film which, in shaping emotion, reveals a privileged, material relationship with wood that has also permeated Varda's filmmaking. Considered her filmic material *par excellence*, the exposed wood grain of *La Pointe Courte*'s very opening shot, coupled with a soundtrack which floods the ears, suggests this peculiar engagement, as well as the film's call to a more material mode of perception.

Departing from Jennifer Barker's recent survey of the fleshy gestures performed by this filmed stuff's articulation of the 'substance of cinema', this paper will show how Varda's *La Pointe Courte* illustrates the transformation from stuff to cinematic substance through a fleshy gesture I will term the filmic limp. Although limping, the film in no way demonstrates the signs of infirmity as described by its contemporary commentators who thought it hampered by '*défauts*', '*maladresses*' and a '*figuration de sottises*'; its perceived infirmity compounded further by a '*sécheresse intellectuelle assez irritante*', implying contact with the film may cause itching. Instead this limp manifests itself through the imbrication of vision with touch, and other sensory data, and it is through the interruption of an exclusively ocular encounter, achieved by this fleshy slippage, that an audience enjoys a more intimate connectivity with this filmed stuff, moulding it into Cinema's substance.

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Real Sensations: Rhythm and Witnessing in the Documentary

This paper addresses the questions of sensation and experience in documentary cinema. Focusing on two documentary films that deal with the post-Soviet era in Eastern Europe, the paper discusses the ways in which the audiovisual rhythms of these films engage their viewers in corporeal ways and how the rhythms of these films bear witness to the specific era they document. Kanerva Cederström's *Trans-Siberia* (Finland 1999) and Chantal Akerman's *From the East* (France/Belgium 1993) make remarkable use of rhythm both as a modality of engaging their viewers as well as a way of witnessing. These lines of inquiry lead the paper to explore two theoretical traditions, their resonances and impossibilities. On the one hand, rhythm as a modality of bodily engagement takes the discussion to the direction of phenomenology (Laura U. Marks, Jennifer Barker, Vivian Sobchack). Here, the focus is on the bodily effects rhythm produces in the viewer. On the other hand, rhythm as a modality of witnessing suggests that audiovisual rhythm in fact bears witness to a realm that traverses individual bodies (Mark Hansen, Brian Massumi, Erin Manning). The aim of the paper is to look at the interfaces of these two traditions and by doing so, explore the dual function of rhythm in these two documentaries.

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Democracy and Sensation in Gimmick Cinema

Ever since the first viewers attended the Lumière screenings, audiences have been mostly perceived as passive participants of the film: they can only see the takes selected by the director, they can't deviate from the screenplay and they can't take an active role in the modification of the story. This presentation entitled *Democracy and Sensation in Gimmick Cinema* discusses mainstream American movies which try to incorporate the viewer in the creation of the story. The discussed movies include the following: Jonathan Lynn's *Clue* [1985] which, much like the board game it was based on can end in several different ways. Bob Gale's (a former collaborator of Robert Zemeckis in the *Back to the Future* trilogy) *Mr. Payback* [1995] does away with the traditional linear structure and gives a choice to the people in the audience – with disastrous results. Finally, the Special Edition DVD of *Final Destination 3* gives us another example on how this idea can be transported to the home movie medium by promising on its cover to give the viewer the choice to decide who lives and who dies. The presentation examines three basic questions: 1) How to define gimmick cinema as in when does a gimmick become the part of mainstream cinema culture? 2) What kind of technological problems are connected with the concept of democratic story formation? 3) Do these movies offer real choices for the viewers,

or are filmmakers merely create an illusion by manipulating us to make it seem that we have freedom over our characters?

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The Sensation of Multidimensional Temporality in Christopher Nolan's *Memento* (2000)

Christopher Nolan's *Memento* (2000) is a multidimensional dramaturgical construct insofar it challenges the spectator to utilize *linear* rationalization along the lines of Bordwell's cognitive film science while producing *nonlinear* sensations similar to the ones found in the *time-image* of Gilles Deleuze. The reverse-chronological structure of the movie invites the spectator to organize the presented events into a meaningful chronological account. In this task the viewer relies on quotidian cognitive abilities such as inferences, hypotheses-testing, the logic of non-contradiction and schemata-applications, which mirrors the efforts of main character Leonard Shelby (Guy Pearce), who is suffering of amnesia and is unable to create new memories. However, the above mentioned cognitive abilities do not belong to the sphere of linear rationalization alone, but depend on the vast nonlinear flow of memory that connects the present with the past and the future. Being disconnected from his own past, Leonard is unable to make meaningful sense of the future, which lurks him into a Sisyphean hunt for the killer of his wife. With *Memento* Nolan demonstrate the interdependency between the *linear* and *nonlinear* dimension of temporality, which in the 'Continental-Analytical Divide' introduced to cinema studies in the theoretical landscape of the 1980's too often has been ascribed a mutual exclusiveness. In this sense *Memento* is a representative of a series of movies that transcend the boundaries between *classical* (linear) and *modernist* (nonlinear) storytelling. The movie is philosophical not in commenting or referring to philosophy, but in constructing its narrative such that the viewers' habitual cognitive and perceptual tools are challenged. This is accomplished through creating affects and sensations that challenge the automatism of the sensory motor-system. In *Memento* the sensation of amnesia is forcefully created within the viewers as a reminder of the interdependency of the linear and nonlinear temporal dimensions.

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***Taxidermia*. Trauma, Sensuality and Symptomatic Story-telling in Eastern-European Cinema**

My paper analyses György Pálfi's *Taxidermia* (2006) from a complex theoretical perspective. The main theoretical assumptions are set by such scholars as Laura U. Marks (*The Skin of the Film*, 2000), and Imre Anikó (*Identity Games*, 2009). One of

these is that the semiotic and/or psychoanalytic model(s) of cinema tend to be blind to the sensuality of the image and the complexity of the film's sensual, bodily reception, something that should be accounted for in (more or less) experimental theoretical/analytical languages. My other crucial assumption is that since bodily reactions can also be culturally conditioned, the sensuality of films, their language as well as their reception (the way we, spectators react to them) tend to change culturally: for example, the sensuality of an Eastern-European film can be argued to be different from a Western-European, American or Asian one. In my paper I wish to analyse the way the specific film language of *Taxidermia* creates special meanings, sensualities, identity-formations and subjectivities. *Taxidermia*, a film telling the tale of three generations of Hungarian men on the margins of history and society, is very much about identity, (perverse) sensuality, memory, history, story-telling and trauma in an Eastern-European context. I wish to analyse the way the film's sensuality is used in the identity-games of both characters and audience in the construction of a specifically Eastern-European traumatic subjectivity.

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Frames, Windows and Mirrors. Sensing Bodies in Films by Manuel de Oliveira

The Bressonian reminiscence in Oliveira's way to represent his characters has been subject to many discussions. In the case of his adaptation of the classic Portuguese novel, *Amor de Perdição* (1978), the 'model theory' proves to be an adequate expression for a melodrama in which characters, 'hit by fate' are following their destinies as if 'under hypnosis.' Besides an analysis of typically frontal, iconic representation of bodies in this film, thoroughly framed by windows, doors and mirrors, I will also focus on the intermedial figure of the *tableau vivant*, extensively used by Oliveira. This, mostly evoking Greek and Christian mythology, as well as 20th century painting and photography, reveals the mechanisms of the film medium by turning, under our eyes, *the body into a picture*. His *Vale Abraão* (1993), another example for the model theory, the *tableaux vivants* and ekphrases, is also relevant for a fetishistic representation of (female) feet and legs. In my presentation I will argue that this visual detail, somewhat reminding of Bunuel's obsession with legs and feet, is not only subversive in terms of representation and socio-cultural taboos, but is also providing a compelling sensual experience of both the body and the medium.

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Immersing into the "Maximum City"? Postclassical Narration, Kinaesthetics and Notions of Embodiment in *Slumdog Millionaire*

Danny Boyle's *Slumdog Millionaire* (2008) has been criticized for its lack of authenticity, plausibility and realism. Another frequently appearing critique of

numerous re/viewers revolved around the issue of “poorism”: the film’s alleged deployment of an orientalist Western gaze in depicting the “dirty underbelly” of a megacity in the developing world. Instead of asking whether *Slumdog Millionaire* “represents” Mumbai and its urban poor in a realistic or non-realistic (orientalist) way, in this presentation I intend to look at how the film engages its spectators into a visceral or sensual viewing experience. The presentation will present an analysis of the film’s deployment of participatory narrative strategies, kinaesthetic cinematography and notions of embodiment, in order to inquire the film’s/ the filmmaker’s overall ambition to immerse viewers into the experience of living in contemporary Mumbai.

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Operatic Sensation in Italian Silent Cinema: *Rapsodia Satanica* (1915)

During the 1910s, Italian cinema made significant aesthetic advances and became more accepted as artistic medium. Many films during the early 1910s, in particular prestigious longer productions, such as *Ma l'amor mio non muore!* (1913) or *Cabiria* (1914), employ references to other media, such as literature, theater, and opera, and explicitly and implicitly highlight the semiotic differences between those media and film. While references to other media have been incorporated in films since the early days of cinema, in the longer films of the early 1910s, they frequently have a meta-referential meaning pointing to differences between the media and underscoring the advantages of the cinematic medium. I argue that the cultural function of these references was to improve cinema’s cultural acceptance. In this context, *Rapsodia Satanica* (1915 by Nino Oxilia) is of particular significance, aesthetically as well as culturally. This film not only employs recognizable intermedial references to literature or theater, but it also conveys an operatic sensation throughout the film. This operatic sensation is not created through Mascagni’s music, but primarily through the relationship between images and music and other operatic elements within the film’s discourses.

This paper is based on theories of intermediality developed by Werner Wolf and Irina Rajewsky, but it also draws on the studies by Immacolata Amodeo and Michal Grover-Friedlander regarding general questions of operaticness in cinema. First, it briefly highlights the film-art debate in Italy and discusses early operatic references in Italian cinema. It then focuses on intermedial references in longer feature films of the 1910s and illustrates the operatic character of *Rapsodia Satanica*. I will argue that by incorporating intermedial references and conveying an operatic sensation, *Rapsodia Satanica* responds to the film-art debate of the time period with unique artistic means and thus implicitly proves that cinema is worthy of being accepted as art.

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The Kafkaesque Spatio-Temporal Aporia in Sion Sono's Crime Noir *Guilty of Romance* (2011)

Jacques Ranciere mentions the term “quasi-body” in *The Politics of Aesthetics*, in which he also states that everything is a form of narrative to dissipate the “opposition between real and artifice” as well as the logics of “facts and fiction.” Since man is a political animal according to Aristotle, “quasi-body” would be the product of human literarity – a catalyst to “introduce lines of fracture and disincorporation into imaginary collective bodies.” Film Noir could be the imaginary collective body that contains many quasi-bodies enriched with the epitomized projection/introjection of human transgressions. Japanese director Sion Sono's crime noir *Guilty of Romance* is adapted from the true criminal case happened in the love hotel of Tokyo's dark corners during the nineties. The victim was a properly educated woman, who volunteered in the street-prostitution for a taste of debauchery, and she was decapitated while her limbs were re-assembled with a sex doll. Sono takes liberty to render this sensational case imprinted with blood and sex – a Sino-Sono-narrative to blur the demarcation of true crime and fictional sin. In Sino Sono's fiction, the victim becomes a literature professor who's tormented with an incestuous want of her father, whose favorite book is Kafka's *Castle*. Thus she compares the love-hotel district as a castle entwined with lusts. Meanwhile the film becomes an imaginary collective body puppeteering its minor “quasi-bodies” (the characters) in a Kafkaesque spatio-temporal aporia without an exit as the protagonists are doomed to perverse death and pervasive decay without an end. The time flows by a horizontal order while the space is temporalized, and the germs of human lusts are spread like a diseased contagion while the “guilty of romance” ladies are imprisoned in the love hotels of Tokyo – a Deleuzian “plane of immanence,” an all-encompassing Gaia pre-programmed to devour the anomic women within.

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Fake Found Footage Films as Cinematic Attractions

In recent years, horror films, which simulate a found footage premise like *Paranormal Activity* (2007), are on the rise. The aesthetics of these films is deliberately amateurish and the digital video camera is physically present or acknowledged throughout the entire film and ultimately the only survivor among the characters. The proposed paper will take a closer look at the effects the found footage style has on the viewer, the camera, on off-screen space and on the relation of film to digital technology by taking Tom Gunning's notion of the “cinema of

attractions” into consideration. This concept is particularly interesting in terms of the recent found footage aesthetics and their use of digital technology. Hence, the found footage films reflect in Gunning’s words “the early film’s ambiguous heritage” which includes both, narrative cinema and an underlying stream of spectacle and attraction. Through the acknowledged physical presence of the camera, the film disrupts the diegetic closure to directly address and even assault the audience. Various gimmicks common to the found footage stylized films that heighten the horrific effect go along with Gunning’s description of the cinema of attractions: beside the direct address of the spectator by the actors, these films have an exhibitionistic tendency, the plot is secondary, the relation to off-screen space is crucial and in many cases these films might literally cause sickness by the use of the handheld camera. In order to tackle the stylistics of the fake found footage films, next to Gunning’s concept, the paper draws upon Jay David Bolter and Richard Grusin’s remediation theory. By employing an amateurish style these films suggest greater immediacy and authenticity.

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Cinema and Queer Phenomenology: Embodied Encounters

This paper provides a queer engagement with the (relatively) recent re-turn to corporeality and embodiment within film studies. Drawing on phenomenological approaches to cinema (Barker, 2009; Marks 2000; Sobchack, 2004), on debates around cinema and appropriation/queering (White, 1999), as well as on queer critiques of traditional phenomenology (Ahmed, 2006), I will argue that the queer viewing experience is usefully understood in embodied terms. Specifically, and with particular reference to *Girlfight* (Kusama, US, 2000), I will propose ways of thinking through the ‘lesbian appeal’ of certain female sports films, by accounting for the ways in which differently gendered (and raced) subjectivities are situated, embodied and ‘lived’. Through an exploration of the ‘sensuous trajectory’ of the film, this paper not only points to ways of understanding the appropriative viewing experience in more fully embodied terms. It also opens up possibilities for addressing questions around lesbian representability from a phenomenological perspective, by highlighting how lesbianism might be articulated in ways that makes ‘sense’ to lesbian viewers in relation to their embodied histories and memories, and in relation to their everyday experiences of ‘living a lesbian life’ (Munt, 1998). The paper also points, more generally, to the ways in which contemporary debates around cinema and embodiment, as well as debates around appropriation and ‘queering’, might benefit from the insights provided by feminist, gender and queer studies critiques of traditional phenomenology, in order to provide more comprehensive, as well as specific, accounts of our various encounters with cinema.

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Seeing What the Others Can't See – Epistemological Uncertainty and Perceptual Fallacies in *The Sixth Sense* and *The Others*

Based on Vivian Sobchack's understanding of cinematic experience as grounded in acts of perception, and Maurice Merleau-Ponty's concept of the lived-body, this paper challenges the view that puzzle films, also labelled mind-game films, are purely innovative in the way they appeal to their audiences' minds. While according to Thomas Elsaesser "one overriding feature of mind-game films is a delight in disorienting or misleading spectators" (2009), most current research suggests that these films pose complex narrative puzzles solved through cognitive skills and strategies. Yet, when confronted with films like *The Sixth Sense* (M. Night Shyamalan, 1999) and *The Others* (Alejandro Amenábar, 2001), both frequently regarded as puzzle films, a cognitive approach doesn't satisfactory account for their puzzling effect. Playing with the signifying powers of seeing, they subvert the disembodied and universal spectator posited by cognitivism and theories of the gaze and draw attention to the role of perception in cinematic spectatorship. From a phenomenological perspective, the epistemological uncertainty elicited by these films can be described as resulting from perceptual fallacies that subject audiences to a conflict between what is seen and what is sensed. By focussing on the corporeal conditions of sight/perception, a phenomenological reading of these films thus also provides a meta-commentary on cinematic spectatorship as an active and inherently embodied experience.

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Disgust and the Political Community

This paper examines the political dimension of disgust in Alex de la Iglesia's film *La Comunidad* (Common Wealth, 2000). By combining black comedy, thriller, and horror, *La Comunidad* tells the story of a gruesome and violent community of neighbours who have signed a contract, waiting for a man to die in order to steal money that he has won in the lottery, and has kept stashed away in his apartment for decades. From the outset, the film takes an openly critical stance towards this community of neighbours, which can be read as an allegory of what Jacques Rancière calls "consensus democracy." The film shows the double morality, exclusion, and violence behind the community's rhetoric of consensus and the common good, while eliciting the viewer's disgust by visually connecting the community with a flock of vultures, cockroaches and rats. The goals of this paper are twofold: on the one hand, it analyzes how the film uses disgust to launch a powerful critique of the ideological presuppositions and practices of exclusion in the current "politics of consensus"; on the other hand, it shows how the elicitation of

disgust is also used to impose a certain “distribution of the sensible” (the relations between the visible and its meaning, facts and their interpretation) upon the viewer.

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On the Bodily Education of the Film Spectator: Lucile Hadzihalilovic's *Innocence*

Lucile Hadzihalilovic's first and (so far) only feature film, *Innocence* (2004), is an richly textured story about life at an all girls' boarding school situated in a big, black forest. Loosely adapted from Frank Wedekind's 1903-novella *Mine-Haha, or On the bodily education of young girls*, Hadzihalilovic's film was released to mixed critical reception. For some viewers this was a remarkably sensitive investigation of the young girls' universe: a film that resists interpretation, offering instead a sensual experience that allows the spectator to reconnect with a childhood sensibility (cf. Vivian Sobchack, Emma Wilson). For other viewers, however, the film imputed on the spectator 'the gaze of a pedophile' in an attempt to deliver a provocative, but ultimately all too well known critique of patriarchal society (cf. Sylvain Coumoul in *Cahiers du Cinéma*). First, I shall use the critical debate about *Innocence* to reflect upon the strengths and weaknesses of two theoretical frameworks employed by the critics analyzing the film: (1) a phenomenological and post-dialectic approach that highlighted the haptic dimensions of the film; (2) an ideological, gaze-theoretical and often Freudian approach that focused on the ways in which relations of power and desire were articulated in *Innocence*. Next, I will offer my view on the nature of Hadzihalilovic's 'corporeal education of the spectator' (Sobchack): rather than arguing that we are being led to rediscover a lost sensitivity, and rather than arguing that the film 'exploits' its young actresses in view of a (perverse) provocation of the spectator, I will suggest that the *Innocence*-experience is produced by the collision between these two possible readings. The film transports the spectator to a world where tenderness and 'perversion' can no longer be perceived as contradictions.

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Routes through *Other Spaces* in Colombian Documentary

Documentaries of armed conflict work as a complex image of reality, reconfigure the ideas around it, and redirect the gaze over a complex world. This paper is part of the doctoral research *Other spaces in Colombian Conflict Documentaries*, and explores the articulation between aesthetic and ethic selections on different level of spaces in a model of analysis based on theories of human geography (Lefebvre, 1974; Soja, 1996). The analysis is focused on Colombian film documentaries produced during the period of democratic security policy (2002-2010). For the purpose of this presentation it will be circumscribed to analyse the approaches upon reality

exploring the opening of an “ethical space” (Sobchack, 1984; Nichols, 1991). Finally, the interest in this approach on space and documentary representation of the armed conflict in Colombia questions the idea of the fabrication of verisimilitude in documentary images and highlights the importance of a symbolic space built as a travel by the emotions of the participants.

Neglected spaces of reality become other-spaces of resistance in documentary when they are used as metaphors that have the possibility of building alternative orders in response to a conflict that, after a long intervention of armed groups in rural territories, has become a rule. However in the current Colombian context, this other-spaces that could be initially understood as a response to a neglected conflict can also be strongly influenced by industrial narratives and political strategies that tend to regularize other narratives and representations of the conflict. Finally, the findings presented in this paper suggest interpreting the space of representation through some particular markers that have the potential to unveil the distance between the space occupied by the filmmaker and the space occupied by the subject of the documentary.

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Sensed differently: Michael Winterbottom’s *In This World*

Michael Winterbottom’s *In This World* (2002) is a docudrama portraying two Afghan refugees as they undertake an illegal journey across borders to reach London. While acknowledging the film’s problematic representation of Third World (illegal) migrants (the way it enshrines the migrants in the discourse and images of victimhood designed to be empathically consumed by the guilt-ridden West), which seems to frequently border on sensationalism while it attempts to do no less than rescue West-ward migration from its negatively sensationalist garb, I would like to argue that the film also harbours a potential for challenging these dominant views. It is precisely in the realm of the senses that such a challenge becomes possible and discernible. Addressing sensations that avoid the affective sensationalism conducive to compassion and pity, but focus instead on modestly expressed “sense experience” (Laura U.Marks) allows to sense difference without, as bell hooks would put it, eating the other, and, perhaps, to trace sentiments other than the hegemonic sensibilities of humanitarian convention on which the film’s narrative is based.

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‘Crows’ vs. *Avatar*, or: 3D vs. Total-dimensional Immersion

3D film’s explicit new space depth arguably provides both an enhanced realistic quality to the image and a wealth of more acute visual and haptic sensations (a

'montage of attractions') to the increasingly involved spectator. But David Cronenberg's related ironic remark that 'cinema as such is from the outset a special effect' should warn us against the geometrical naiveté of such assumptions, within a Cartesian occulocentric tradition for long overcome by Merleau-Ponty's embodiment of perception and Deleuze's notion of the self-consistency of the artistic sensation and space. Indeed, '2D' traditional cinema already provides the accomplished «fourth wall effect», enclosing the beholder behind his back within a space that no longer belongs to the screen (nor to 'reality') as such and therefore is no longer 'illusorily' two-dimensional. This kind of totally absorbing, 'dream-like' space, metaphorical for both painting and cinema, is illustrated by the episode 'Crows' in Kurosawa's *Dreams*. Such a space requires the actual effacement of the empirical status of spectator, screen and film as separate dimensions, and it is precisely the 3D characteristic unfolding of merely frontal space layers (and film events) out of the screen towards us (and sometimes above the heads of the spectators before us) that reinstalls at the core of the film-viewing phenomenon a regressive struggle with reality and realism degrees originally overcome by film since the Lumière's *Arrival of a Train at Ciotat* seminal demonstration. Through an analysis of crucial aspects in *Avatar* and the recent *Cave of Forgotten Dreams*, both dealing with historical and ontological deepening processes of 'going inside', we shall try to show how the formal and technically advanced component of those 3D-depth films impairs, on the contrary, their very conceptual purpose on the level of contents, and we will assume, drawing on Merleau-Ponty and Deleuze, that this technological mistake is due to a lack of recognition of the nature of perception and sensation in relation to space and human experience.

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The Dead Rising – Ghosts and the Horror of/in the Moving Image

For many theorists the photo, as opposed to the moving image, is the primal preserver of the past. Roland Barthes in *Camera Lucida* argues that the subject being photographed "then experience[s] a micro-version of death," he/she is "truly becoming the specter". Photography serves as remembering the past, the already *dead*. In the advent of movies spectators were entitled to say they were threatened by the images: the past, the so far static images awoke from their 'photo-tombs' and started to move; the dead were truly *rising*. In my presentation I would like to reveal some basic aspects of the sensation of the static and the moving images. As opposed to the perception of photos, in front of the silver screen we feel that life never ends, that the dead will never go back to where they belong, they cannot find rest and we remain with them forever. I will introduce a recent ghost movie, *Grave Encounters* as the manifestation of dead rising not only in its content but in its technical framing. In order to prove this I will reveal how dichotomies like George Bataille's idea of continuity and discontinuity, the Freudian psychoanalytic reading of

(too much) remembering and forgetting, and the conscious and the unconscious intertwine in this particular horror film. In my presentation I am going to analyse the parallel between the apparitions of the haunted asylum and the living intruders (a group of documentary filmmakers), who get locked up in the building, gradually sink into the past and symbolically become one of the shadows of the past. During my presentation I will constantly reflect on the perception of the essentially horrifying moving images and the spectatorial response to the loss of sense of time, identity, and the feeling of being empowered by the images.

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Transgressive Cinema: Exploring Sensation in Gaspar Noé's *Irréversible*

As an art form cinema thrives on its ability to induce vivid sensations- a tendency that some readily take to extremes. Yet while the majority of world film engages its viewers to convey satisfaction or gratification, an opposite tendency occasionally emerges, abrasive forms of cinema that seek more confrontational experiences. In this context, the purpose of my paper is to explore the concept of 'cinema of sensations' in a film like *Irréversible* (Gaspar Noé, 2002). My reason for opting for this term, 'cinema of sensations', after Martine Beugnet, is that this film induces vivid sensations, emotions but also provokes intellectual engagement. I will try to reconcile corporeal and visceral film experience with theory and to point out how the spectator engagement and the body's sensations have a key role in cinematic reception and in the study of film. In this attempt I will use the work of film phenomenologists (mostly those of Martine Beugnet and Tim Palmer). What cinema of sensations does – and *Irréversible* in this case – is merge the pleasurable (the main characters holding each other in their arms, dancing or having sex) with horrible (the nine minute rape scene), the disgusting (a man's head is repeatedly smashed with a fire extinguisher) with the sublime (at the end of the film, beautiful things full of life are shown). It uses sex with violence to affect us viscerally as well as challenge us intellectually. These concerns will be also analysed in my paper. This kind of cinema resonates with Antonin Artaud's concept of the „theatre of cruelty”, theatre which aims to engage the spectator's capacity for pain and by doing so, attempts to break down the barrier between the viewer and the spectacle. Following this idea, Noé's film engages the spectators through all their senses in order to challenge their minds, to address their whole being, to challenge their notion of what can be represented and how it is represented (themes and motifs that we are not used to being faced with – sexual violence, a rape etc.). At this point one can say that the spectators are invited to watch so closely something that becomes (almost) unbearable, something which provoke disgust. In fictional visual representation, some viewers feel disgust as a unique defense reaction manifested as nausea or turning away from the image (as was the most common reaction to the violent sexual scene in *Irréversible*). In essence, Noé make a profoundly 'empirical cinema' (Tim Palmer) and a film like *Irréversible* offers us an opportunity to

question our own, passive status, as observers of a film that happens before our eyes. Looking at this kind of film, the point is not merely to think about the film, but to think with and through film. This is particularly essential when attempting to understand one's own reactions and responses to this film. In the last part of my analysis, I will draw attention on the fact that *Irréversible* is rendered via a radical use of style which tell us that, for Noé, cinema is, first of all, image and sound, a process that is defiantly formalist; but also a process that through visual and aural techniques, through narrative construction creates sensations and interrogations in 'brutally intimate terms'.

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"In Broad Daylight Even Sounds Shine"— Wim Wenders's Multisensory Cinema

Wim Wenders's *Pina* (2011), as the director himself reflects on its essential method of producing the film, is based on a continual questioning, which echoes Pina Bausch's own working process. This particular attitude of interrogating the (filmic) self pervades the entirety of the film that primarily disrupts conventional spectatorship and confronts the viewers with a generic diversity and a multisensory immersion in Pina's language of dance. Wenders's 3D movie, the technology he waited for decades "to do justice to her [Pina's] work," calls for "the lived body" of Sobchack's spectator, whose carnal presence conditions the confluence of visual, aural, haptic, as well as cognitive experiences. 'Pina was a painter. [...] I depicted the word with my body.' Such verbal and kinetic revelations of the dancers draw a similar synergic texture on Pina's character and language as Wenders's cinematographic fabric does, merging the visual with the immediacy of performativity, the aural with the tactile sensibles.

Wenders, however, experimented with blending the borderlines of cinematic visuality with other sensory fields well before his film on the life and work of Pina Bausch. The aural plenitude and haptic imagery of *Lisbon Story* (1994) seamlessly fill in the void left behind by the enigmatic director-character's, Friedrich Munro's "unseen images" of the city. In *The End of Violence* (1997), besides the evident homage to Edward Hopper and the even more obvious thematic concern of the Foucauldian Panopticon, Wenders offers a sensitive visual ekphrasis of Caspar David Friedrich's *Wanderer above the Sea of Fog* (1818) to depict Los Angeles as the embodiment of urban sublime. The "trilogy" of the aural-haptic, the visual-pictorial, and finally, the kinetic-tactile works of Wenders creates a new perceptual and cognitive framework for the viewers, which, in accordance with Laura Marks's reflections on the haptic nature of the cinema, continually redefines our bodily relationship to images, as well as our subjectivity and cultural identity.

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The (Filmic) Body in Pain

In French autobiographical films, *Histoire d'un secret* (2003) by Mariana Otero and *Leçons de ténèbres* (2000) by Vincent Dieutre, the body is at the centre, albeit in very different ways. The first is a documentary about the director's mother who died of the consequences of an illegal abortion forty years ago. She was an artist and many of her paintings – which pervade the film – depict curvy female nudes. The second is a self-fictional essay which alternates narrated episodes of Dieutre's past as a drug addict and homosexual with close-ups of paintings (mostly Caravaggio's) which tend to focus on Christian tableaux of bodies in pain. Whether prefiguring death through the implicit representation of maternity in the first case or looking back into figural art in the second, both films question the plasticity of the medium through the representation of matter, that is, paint and the body. Dieutre plays with the diversity of film formats to achieve a diversity of image grain while Otero's shaky close-ups on the canvases embodies what Deleuze defines as the haptic gaze. Finally, the suffering body onscreen (or the implicit reference to it) points to pain as a proof of reality of existence, as Georges Canguilhem puts it, and ultimately as the nowness of the image.

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The Imagination of Touch: The Cinema of Jan Švankmajer and Gaston Bachelard's "Imagination of Matter"

Is touch in possession of an imagination? In the films of surrealist director, animator and artist Jan Švankmajer it certainly seems so. *Down to the Cellar* (1983) and *Conspirators of Pleasure* (1996), to name but two of his films, feature particularly tactile but non-realist images. Through their engaging appeal to the imagination the films seem to call for an expansion of Laura U. Marks discussion, in *The Skin of the Film* (2000), of "tactile epistemology". Marks uses "mimesis" as a starting point for this; "a concept thoroughly rooted in Western thought" (138), as she points out. When it comes to aesthetics, mimesis is also first and foremost related to Western traditions in the representation of reality, i.e. what has for a couple of centuries gone under the rubric of "realism". However, as implied by Walter Benjamin, e.g. in "On the Mimetic Faculty", there are also "primitive" mimetic modes like analogy and sympathetic magic, both of which are highly relevant to surrealism's transformational view of reality. While mimesis pertains to "immanent being" (141), to use Mark's words, it thus does not necessarily imply a direct experience of objective reality, but may also fuse multisensory perception and the imagination.

I aim to expand on these thoughts by juxtaposing Jan Švankmajer's explorations of cinematic tactility with Gaston Bachelard's writings on "the imagination of matter". Bachelard's view of the imagination's relationship to materiality and the elements, which puts reality in constant dialectical transformation in poetic images, corresponds with Švankmajer's invention of new objects, which hold the promise of tactile experiences of the kind that can only be experienced if the imagination of touch is invited to take part, constructing different tactile epistemologies than the ones postulated by Marks.

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The Shock Value of Songs in the Films of Aleksei Balabanov

Certain general conventions guide our reception of music in films. In Western cinema, soundtracks have included incidental rock songs ever since the 1950s, a more flexible combination of songs and score music ever since the 1960s, and full-fledged commercial hit compilations ever since the 1980s. In the 1990s, Russian cinema, however, was still lagging behind in this respect.

Since starting his career in the early 1990s, Russian director Aleksei Balabanov has paid special attention to the soundtracks of his films. In true auteur fashion, rock music and popular songs play key roles in the narratives. He is the director who first introduced commercial rock soundtracks to post-Soviet Russian cinema. In my paper, I will be taking a closer look at four of Balabanov's films: *Brother* (Brat, 1997), *Brother 2* (Brat 2, 2000), *Cargo 200* (Gruz 200, 2007), *A Stoker* (Kochegar, 2010). Each raised controversy and criticism when first appearing, not least because of the music in them. With the help of formalist film analysis and general notions of film music theory, I will be tracing a development in Russian film music usage: each film introduces a new way of combining music to film, which at first is considered wrong and disturbing, but then becomes the norm, and, therefore, in the next film, a new type of combination must be introduced in order to achieve the same shock effect. Balabanov's films are often considered outrageous and shocking mainly due to their storylines and visual content, but music is also an important element in creating these reactions. In the end, during our filmic experience, what we hear is no less important and in no way subordinate to what we see.

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The Garden of Intermedial Delights

The Garden of Earthly Delights painted by Hieronymus Bosch, one of the most enigmatic paintings of all time, with its profusion of weird transgressions and intertwining between the inanimate world and the living creatures, between animals and humans, between the fantastic and the real, can be seen as an unparalleled,

haunting allegory of “in-betweenness.” Hans Belting called it a “painted labyrinth of the gaze” and also considered it a kind of meta-painting in which Bosch’s “imagination triumphs [...] and the ambivalence of visual syntax exceeds even the enigma of content, opening up that new dimension of freedom by which painting becomes art.” Prompted by a relatively unknown film “adaptation,” Lech Majewski’s *The Garden of Earthly Delights* made in 2004, I began tracing the “cinematic history” of the painting and came across some other outstanding cinematic experiments exploiting the media-reflexive potential of the Bosch triptych. In these I have found that the manifold transgressive qualities of the painting may offer some surprising parallels to cinema as well, more precisely to cinematic intermediality viewed as a dissolution of boundaries between media and arts. I propose therefore to highlight some relevant features of these adaptations which can show how a “sensation” of intermediality can emerge within the cinematic experience through a kind of “regression,” a “return” to media forms that pre-date cinema (still image, collage, *tableau vivant*). Based on these observations I will sketch three possible models or paradigms of sensing the “in-between,” of “becoming intermedial” in cinema exemplified by films that use Bosch’s painting as a reference, as follows: 1. modernist cinema: the “tensional in-between” and the still image unfolding into the “cinematic”; 2. film seen as an “adventure of perception” and the return to “primal sight”; 3. intermediality in the post-media age: the possibilities of the *tableau vivant* to be seen both as a “decomposition” of “cinema’s expired body” (Elena del Rio) and as a “millennial condition” of the arts.

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The Sensation of Time in Ingmar Bergman’s Poetics of Bodies and Minds

Bergman’s cinema does more than just focus on a personal reflection of the body as an emotive and emotional vector; his cinema, through the transitory fragility of the human body as represented by his actors, defines the possibilities of a perceptive horizon in which the experience of passing time becomes tangible.

Even though the Swedish director’s entire opus is traversed by this reflection, it is particularly evident in the films he made during the 1960s, in which the “room-sized” dimension of the sets permits a higher concentration of space and time. In this “concentration,” in this claustrophobic dimension in which Bergman forces his characters to exist, there is an often inflammable accumulation of affections and emotions searching for release through human contact which is often frustrated, denied and/or impossible. This situation creates characters who act according to solipsistic directives, in whom physiological and mental traits are fused together, and the notion of phenomenological reality is cancelled out and supplanted by aspects of dreamlike hallucinations, phantasmagorical creations and psychic drifting. By concentrating on various aspects of *Winter Light* (1962), *Persona* (1966)

and *Hour of the Wolf* (1968), this essay highlights the process through which, by fixing in images the physicality of his characters' sensations, Bergman defines a complex temporal horizon, in which the phenomenological dimension of the linear passage of time merges with, and often turns into, a subjective perception of passing time, creating a syncretic relationship between the quantitative time of the action and the qualitative time of the sensation.

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Looking for a Private Island: Hitchcock's Originary Worlds

In this paper I draw upon Deleuze's account of the impulse-image to argue for an impulse-image reading of Hitchcock's *Psycho* (1960). While Hitchcock is undoubtedly a relation-image director—"all is interpretation from beginning to end"—there is an element to Hitchcock's cinema that is overlooked if we only read him in this way. Between the affection and the action-image, Deleuze positions the impulse-image, "something which is like a 'degenerate' affect, or the 'embryonic' action" (Deleuze 1986: 123). It is not, however, "a mere intermediary, a place of transition, but possesses a perfect consistency and autonomy, with the result that the action-image remains powerless to represent it, and the affection-image powerless to make it felt" (Deleuze 1986: 123).

In *Psycho* (1960), Hitchcock fully unleashes the impulse-image, which fundamentally disturbs and disintegrates the coordinates of the relation-image. So while the relation-image transforms the three movement-images: perception, affection and action; it cannot subordinate the impulse-image in the same way without altering its very nature and definition. The impulse-image originates from the originary world, in which "characters are like animals", not because they act like animals but because their "acts are prior to all differentiation between the human and the animal" (Deleuze 1986: 124). In this paper I show how *Psycho* presents an originary world by erasing the line between human and animal, and where the relationship of the male and female protagonists is one of predator and prey.

Keywords: Hitchcock, Cinema, Deleuze, Philosophy, Impulse-image, Relation-image, Film theory, *Psycho*.

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"It was the colour... It just seemed right." Chromatic Scoring, Retrospectatorship and Affective Viewing in *Mad Men*

My paper offers a preliminary analysis of the colour palette employed in the television show *Mad Men* (AMC 2007-present). Its aim is to explore the impact of the chromatic score on the cultural and quality value that has been attributed to this

show. Set in the world of 1960s American advertising, *Mad Men* engages with the issues of form and composition, harmony and innovation that interested the designers of the time. In the pilot episode, the importance of a harmonious and pleasant appearance is underlined by more than one character in relation to gender, social and work dynamics, while, by means of long takes and panning shots, the cinematography establishes the obsession with uniformity, organization and comfort that informed post-war middle class mentality. A structural element of the cinematographic composition, colour played a central role in the evolution of American cinematography. Especially the 1950s melodramas directed by Nicholas Ray and Douglas Sirk it was employed to comment on the represented events, enhancing their emotional impact. As a historical fiction, *Mad Men* pays homage to Sirk and Ray's work by incorporating and indeed transcoding some elements of the colour score that marked films such as *All that Heaven Allows* (1955) and *Rebel Without a Cause* (1955). For instance, the recourse, in *Mad Men*, to warm, "harvest" tones for interior design and upholstery returns the viewer to the social imaginary of a regenerated nation that Joan Didion addressed in "Slouching Towards Bethlehem." Monochromatic choices in costume design similarly operate within the narrative economy of AMC's show to highlight the centrality of certain characters. Most criticism thus underlines that *Mad Men's* colour score serves an intra-diegetic and metatextual function (in its analogy with postwar Hollywood productions). I aim to take from this point to investigate the ways in which the show's recourse to select hues and contrasts, enhanced by lighting and reverberating through the set design, discloses an archive of the senses that is a constitutive part of the practice of retrospectorship that defines the viewing experience for most of its audience. Some of my research questions would thus be: how does colour operate in *Mad Men* as an affective vector? Is it possible to address this issue in terms of a form of abstraction of 1950s chromatic conventions of Hollywood cinematography?

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The Temporality of Archive Footage in Gábor Bódy's Films

The presentation investigates Gábor Bódy's approach to archive and quasi-archive footage and argues for the special place this conceptual practice holds among the experimental endeavours of the Hungarian filmmaking of the 1970s and 1980s. The return to archive footage (*Private History*, 1978), the production of visual archaisms (*American Torso*, 1975) as well as evoking the prehistory and early history of film (*Narcis and Psyche*, 1980) reveal an attempt of remedialization (Bolter and Grusin) that goes beyond the cultural responsibility of preservation (Thomas Ballhausen): it confronts the film medium with its materiality, historicity and temporality (the latter in terms of the Derridean "archive fever"), creates productive tensions between the

private and the historical, between the precinematic apparatus of archiving images and the texture of motion pictures, between the documentary value of the image and its rhetorical dimension, displacing indexicality (Mary Ann Doane) and paving the way for a reconsidered archaeology of the image and a distinct sensing of the cinema.

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Geography of the Body: Jean Epstein's Poetics and Conceptualization of the Body in His Unpublished Writings

Jean Epstein's early film theory is strongly connected to a sensuous experience of the body. His uses of concepts such as "fatigue" or "neurasthenia" – which denote a connection to 19th century psychophysiology – and his descriptions of close-ups as rendering the face "touchable" or "eatable", describe spectatorship in terms of bodily reactions. This sensual thinking on cinema is, at least, reduced in his last film theory writings, but it was still strongly important for his thought, as his unpublished works show. These unpublished pieces denote a strong interest on psychophysiology and on the links between organism and self (in his heterodox philosophical writings), a detailed adoration of the body through homoerotic desire (in his literary writings) and a deep interest in "pain" as a fundamental human experience (a kind of psychogenesis through sensation). This paper will show some of the major trends in Jean Epstein's thought on the body, making use of archival materials preserved at Cinémathèque Française and explaining some of its connections with his early film theory and film practice.

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Cinema of Sensations and Individualism

The approach of film reception through the senses will be interpreted here from a historical point of view, regarding the concept of spectatorship. This concept has evolved since film theory exists, from the idea of film reception as a collective phenomenon to the conception of film reception as an individual experience. The first paradigm was used during the silent period when spectators were thought as crowds, masses and publics (cf. Richard Butsch, *The Citizen Audience*, and my own book *L'Art des Foules*). The second one emerged after the Second World War, giving birth to our contemporary conception of the spectator as an individual. Through this perspective, reception studies follow the way the idea of communitarianism has been devaluated in western countries after the German and Russian authoritarianisms, whereas individualism has been seen as the only solution to bring freedom to people. From this point of view, cinema of sensation looks like the

ultimate way to defend the idea that as an individual experience, film reception keeps each spectator free will intact, because it deals with each spectator's own particular body and senses. Comparing the way French film theory of the 1920's approached the question of the embodied spectatorship, through the notion of "crowd", to contemporary senses-activated theories, like the one Raymond Bellour exposed in his last book *Le Corps du cinéma*, for instance, this opinion will be questioned, as well as the individualist conception of spectatorship.

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Apparatus and the Cinema of Attractions in Augmented Reality

An early diagram of Augmented Reality by Ronald Arzuma—a diagram through which he seeks to delineate this new territory in 1997—is strangely similar to Jean-Louis Baudry's 1974 diagram of the „Basic Cinematographic Apparatus.” Both trace a path from production, through manipulation, to reception, parts of which are repressed in normal consumption: in the case of cinema, the filmic materials, the manipulation of filmic reality vs. Profilmic, through to the presence of the projection booth, in Augmented Reality the glitch of digital materiality, 'errors' of processing and tracking, and the very mediation of reality in the live video on which the illusion is based. But Augmented Reality functions—at least within the art gallery and media festivals—in that tradition of video and media art which treats technology itself as a sort of Found Object, the configuration of cameras, computers, projectors, circuits self-reflexively present. In fact, it is the exact synthetic-virtual nature of the illusion, and the border between this and the real (or the mediated real of live video), which is the purpose and message of communication (like Rosalind Krauss' 'narcissism' as the art material in early video art). In this regard, Cinema, whose popularity largely wiped out the presentation of stage magic, phantasmagoria, and the cinema of attractions, is being overtaken by a new phantasmagoria in which, again, the confused border between the real and the illusionistic, the evidence and the obfuscation of the apparatus, is the very material of expression.

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Suppressed Femininity: Sensations and the Androgynous Female Body in Ryna

According to Linda Williams (1991), the female body can be sensational in spectacular film genres such as pornography, horror and melodrama, therefore causing physical reactions in the audience. But what if a film doesn't fit in any of these genres, following a more realistic path? The films of the so-called Romanian New Wave are, according to Doru Pop (2010), of a minimalistic realistic style. What

would be, then, the sensations caused by the female body in such films? Moreover, what would be the sensations caused by an androgynous teenage female body? The aim of this paper is to explore, in the theoretical framework dealing with realism in art, the use of the body and psychoanalysis the sensations that a body with such characteristics may cause in the audience and in the diegetic space, that's to say, in the other characters. Here will use the example of the Romanian New Wave film *Ryna*, by Ruxandra Zenide, a coming of age story where a teenage girl is forced to dress and act as a young boy by her father. Her body is therefore central to the narrative and is a source to interrogate about reactions to suppressed femininity in realistic films. In a nutshell, what we interrogate here is what is the meaning of an androgynous body both to the audience and to the narrative in a realistic work, having in mind the sensations it may provoke.

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Belief in the Theatre of War

In the final sections of *Cinema 2: The Time Image*, Deleuze famously invokes the capacity of cinema to give rise to “reasons to believe in this world,” required to replace the loss of previous beliefs of this kind the modern collapse of any relationship of belief in human possibility in human existence. This paper will argue that two aspects of Paul Virilio’s account of the cinematic form – its connection with war and its collective principle of operational telepresence – provide both a way to avoid reading Deleuze’s account within the framework of a traditional romantic humanism (one not necessarily belonging to Deleuze), and a way of sharpening its political force. If, as Virilio contends in *War and Cinema*, the distinction between war and mediatized presentation has collapsed into a global mediatized field of engagement, then the capacity for cinema to engender alternative unprecedented forms of relationship with the world becomes indeed decisive.

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Archival Memory and Tactility: Ingmar Bergman’s Handwriting

The Ingmar Bergman Archives, a donation by Bergman himself mainly consisting of drafts, scripts, photographs and letters, does not only offer a unique insight to the *auteur’s* working methods and processes of creation, it also represents a *dispositif* for presenting auteur cinema as heritage and memory. The archive material is made accessible to audiences and readers outside the scholarly community through publications and exhibitions, mediations of Bergman’s work and ‘persona’ that partake in a contemporary turn of presenting film and film culture in museums and other exhibition spaces. This paper examines how these exhibitions and publications present Bergman’s handwritten documents as tactile memories that

draw upon an idea of the 'aura' of the artwork, a unique trace of the artist's physical movement. Moreover, it discusses the handwritten documents in relation to the recurrent display of writing in Bergman's films. I will discuss how the integration of letters and diaries as props or frames of narration in films such as *Persona*, *The Hour of the Wolf*, *A Passion* and *Saraband* negotiates tactile perception and archival memory. I argue that Bergman uses writing in his films as means to move towards a cinematic tactility in a similar way as the exhibition of his writing reveals a tactile dimension of filmmaking. The paper approaches questions of tactility and archival memory, exhibition and cinema as re-mediations of handwriting and the role of handwriting in the construction of Bergman's 'persona'.

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Sensing the Difference: The Sensual in *Sex and Lucía* by Julio Médem

In 1975 the death of Francisco Franco meant the end of thirty six years of dictatorship for Spaniards. From 1939 until 1975 Spanish citizens lived censored and repressed in the social, political, cultural and sexual spheres. These last one is of particular interest in "Sensing the Difference: The Sensual in *Sex and Lucía*", a paper which will explore some ethical questions in relation to the representation of sex in post-Franco Spanish cinema. More specifically, this paper will analyze the topics of pornography and fidelity in Médem's film. How are these topics represented in post-Franco Spanish cinema? How are they different from their portrayal and definition in US cinema? What are the differences between eroticism and pornography? Is there such a thing as sexual morality in our society and if so, what effects are these sexual practices and their portrayal in film having in Spanish society today? The theoretical sources for this paper will include, among others, *Film Theory: An Introduction through the Senses* by Elsaesser and Hagener, *The Skin of Film: Intercultural Cinema, Embodiment, and the Senses* by Laura Marks, *Porn. Philosophy for Everyone* by Dave Monroe, *Sexual Personae* by Camille Paglia, "Pedagogy and Pornography: Confronting the Sexually Explicit in Spanish Cinema" by Marie Barbieri, and "Sex in the Cinema: Film-Going Practices and the Construction of Sexuality and Ideology in Franco's Spain" by Susan Martín-Márquez.

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A Cinema for the Senses – Some Deliberations on the Emotional Experience of Special Effects in Feature Films

During the 1990s several feature films caused a sensation on their theatrical release. Movies like *Terminator 2: Judgment Day* (James Cameron, 1991) or

Jurassic Park (Steven Spielberg, 1993) astonished the spectators due to their spectacular special effects. The rapidly developing digital technology made it possible to depict events on the screen, like morphing cyborgs and true-to-life dinosaurs, which have never been seen in the cinema before. This deployment of special effects often involves a paradox: On the one hand special effects contribute to the emergence of a coherent fictional world, in which dinosaurs can revive or dream worlds can be visualized, like in *Inception* (Christopher Nolan, 2010), on the other hand they often become visible for the spectator and exhibit the artificiality of movies, mark the film as film, as a man-made construction, which means that the impression of a fictional world on the viewer's side is disrupted. Thus, special effects have a double function: to convince and to astonish the audience.

In my paper I will develop some deliberations on the emotional experience of special effects in feature films. I will argue that factors like innovative technologies, the challenge of the viewer's perception or the novel representation of actions, which seemed to be not representable, are important factors for eliciting emotions by special effects. The paper especially focuses on visible special effects and how they induce so-called artefact-emotions because of their visibility. These artefact-emotions interact with fiction-emotions elicited by the fictional world of feature films, to which visible special-effects also contribute, forming the overall emotional experience during watching a feature film. To illustrate my deliberations I will dwell on the example of *Matrix* (Andy and Larry Wachowski, 1999) and the special effect called 'bullet time', which was developed for this movie.

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Visuality and Narration in *Monsters, Inc.*

When talk turns to changes in media constellations, one of the transformations most discussed in recent decades must surely be the expansion of digital media. This change has often been accompanied by overblown rhetoric suggesting a profound break with the past. Brian Winston cautioned at an early stage that the Pope would still be around after the 'digital revolution' – and he was right. But this did not silence those voices predicting, for example, that digital images would lose all relation to the world, that virtual reality would become indistinguishable from the world, or, at least, that completely new, interactive, hypertextual etc. aesthetic forms would emerge. And yet it has become more apparent over the years that perhaps not everything is changing – and that not only the Pope, but perhaps also many cherished aesthetic forms of composition and narration are still with us. We can still distinguish images which are intended to make reference to the world from those which do not do so, or not directly; in other words, fiction is still basically distinguishable from reality and many of the established narrative conventions are still in use.

Instead the question to be asked is what forms have been preserved or changed, in what contexts, and in what way. We need to switch from global theses to more detailed analyses illustrating continuities and discontinuities in individual cases. I would like to demonstrate this with the film *Monsters, Inc.* from Pixar, 2001. This seems to me to be well-suited as an example: firstly, it is one of those completely computer-generated films which thus stands paradigmatically for the shift to a digital media culture. Secondly, however, its relative intelligibility – it is addressed to children, after all – shows, prior to any theorizing, that there are evidently no radically new patterns of narration or composition in use here – these normally result in a deliberate reduction in intelligibility. The film thus seems to combine discontinuity with continuity. To investigate this, I will proceed as follows: In the first section I would like to make a few preliminary remarks about theory and method, to form the basis for the following analyses. This leads to the 2nd section, in which I take a look at the narrative structure of *Monsters, Inc.*, and to the 3rd section, which is concerned with the visual imagery of the film – and with whether and how this relates to the narrative structure. This brings me, finally, to the 4th section, in which I discuss the highly self-reflective nature of *Monsters, Inc.* – something which seems to me to be far from coincidental. It seems as though the film not only stands at the threshold between traditional and new forms, but also that it draws attention to this historical situation itself.

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Smelling Out Another Cinema

Thomas Elsaesser shifts the paradigm of film theory in *Film Theory: An Introduction through the Senses*, from the “movement in/of images” to the movement and bodily engagement between spectator and film. While technological improvements from the era of silent movies to that of sound cinema have altered and continued to affect audience’s cinematic experiences, the question is not so much how technology has increased possibility of a sensory response to cinema. Rather, it is one that exposes how such technological changes only underscore the participation of our senses and the body in one’s experience of watching film regardless of these very improvements, highlighting the inherently sensorial nature of cinema and cinematic experience. This paper aims to address the above question through an olfactory cinema, by close analysis of three films which draw our focus to smells: *Polyester* (1981) by John Waters, *Perfume: The Story of a Murderer* (2006) by Tom Tykwer, and *Toast* (2011) by S.J Clarkson. What is an olfactory cinema, and how can such an approach better our understanding of sensorial aspects found within a cinema that ostensibly favours audio-visual senses? What can we benefit from an olfactory cinema? Through deliberate cinematic techniques—cuts and edits, use of sounds, mise-en-scène, camera movements, and what Laura Marks suggests as “haptic images” in *The Skin of the Film: Intercultural Cinema, Embodiment and the Senses*,

the interconnectivity of the senses ensures that the sense of smell may be synaesthetically called up even without the physicality of smells. Perhaps, it is through an olfactory cinema that one may begin to embrace the sensual quality of cinema that has been overshadowed by the naturalized ways of experiencing films solely with our eyes and ears, so much so that we desensitize ourselves to the role our senses play in cinematic experiences altogether.

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Affective Realism and the “Brand New” Brazilian Cinema (Novíssimo Cinema Brasileiro)

The restricted vocabulary that is often applied to discuss Contemporary Brazilian Cinema (aesthetics of hunger, marginality, national allegory, identity, bad consciousness) reveals a sort of generalizing approach that ignores the films' singularities and overlooks diverse affiliations. Works by young Brazilian filmmakers such as Daniel Caetano, Tiago Mata Machado, Irmão Pretti, Petrus Cariry, Gustavo Spolidoro, Sérgio Borges e Gabriel Mascaro are a real challenge for the critic inasmuch as they escape this vocabulary and propose other questions. The films made by this young generation bypass “traditional” themes like urban violence and historical revisionism, thus demanding we rethink the political potency of Brazilian Cinema. Most of these films are made under an intense collaborative regime and tend to question the status of the image, which vacillates between fiction and documentary without a point of resolution. Moreover, these films are not concerned with “images of Brazil,” pointing out to a post-identity politics that go beyond narratives of nation, class or gender. This proposal aims at discussing this „Brand New” Brazilian Cinema (*Novíssimo Cinema Brasileiro*) and its „affective realism”. No longer a referent for a sociological „truth” about Brazilian society, realism is taken as something that the image *does*, i. e., as an affect that challenges the viewer's response-ability. Drawing on the theories by Baruch de Spinoza, Henri Bergson, Gilles Deleuze, Marco Abel and Steven Shaviro, this paper analyses three films (*No meu lugar*, *Os monstros* and *O céu sobre os ombros*) in order to assess the political relevance of the notion of realism, in its relationship with affect, in order to propose a new vocabulary to understand the works that are being made by the young filmmakers in Brazil.

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Plattform Produktion: A Platform for New Sensations of the Real

This paper will explore sensations of the real presented in films produced by the Gothenburg-based company Plattform, established by the filmmakers Ruben Östlund and Erik Hemmendorff in 2002. Since then Plattform has made a number of

noteworthy independent Swedish films; some of them fictional, some documentary; all sharing an interest in the borders between fact and fiction. The main focus of my paper will be Östlund's internationally recognised feature films, in particular *Play* (2011), winner of the Coup de Coeur at the 2011 Cannes Film Festival and *Involuntary (De Ofrivilliga)*, (2008). However, the individuals involved with Plattform contribute to each other's projects in various ways, and therefore my discussion will also reference films by other directors.

When interviewed about their production methods and aesthetic ideals, the Plattform filmmakers tend to use words like 'true', 'authentic' 'genuine' and other (similarly worn-out) expressions closely associated with realism. Amateur actors, static long takes, location shooting in recognisable urban settings, improvised dialogue, people on the street looking into the camera, sequences in real-time, background noises – all of these formal strategies have been used to signify the real before. Nevertheless, there is something very distinct and particular about the realism in Östlund's films. This paper will explore the relationship between the world of the audience and the materiality of the screen in these film examples with theoretical help from phenomenology (Sobchack's *Carnal Thoughts*, 2004) and new approaches to realism (Nagib's *World Cinema and the Ethics of Realism*, 2011) in an attempt to contextualise Östlund's realist aesthetics as well as the intense journalistic debate around *Play's* representation of ethnicity following its Swedish cinema release in November 2011.

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"Theory Goes to the Movies": the Sensorial Challenge of Korean Cinema

Vivian Sobchack once described the film experience as "cinesthetic". She was referring to the fact that sensual experience is both synesthetic and co-enesthetic. Both terms are phenomenological: the first means that the boundaries between the different sensory modalities is constantly bridged and crossed over even in everyday perception (cf. neurons cross-firing), while the second expresses the unity of perception as the pre-logical and incarnate basis of the perceiving subject. The crucial element is not that the film viewer imagines herself to be in the depicted world, it is not the question of identifying with the camera or the screen as it is stated in psychoanalytic approaches; it is rather the opposite, namely the images "perceive" the viewer as much as she does. The viewer does not only see the film but is seen by it as well: in Sobchack's words the film's body become perceiving subject and "touches" the viewer who becomes, in turn, the object of perception. It is this reversibility of seer and seen that has it that to see the film images is to be *affected* by them so much so that the viewer's body, her embodied subjectivity, itself is being stimulated or "eroticized" by what is seen in the images, which is the film's body. Taking Sobchack's example, seeing the close-up of a caress in Jane Campion's *The Piano* stimulates the viewer's body synesthetically and co-

esthetically: she both perceives Baines' hand touch Ada's skin through her stocking under the piano and is stimulated in her own body by the film's embodied images. (Cf. Merleau-Ponty's metaphor of touching and being touched: when clutching our hands we both touch and are being touched by our hand) Although the viewer is existentially "*here*" in front of the screen, she is optically "*there*" in the represented world. This ambiguity of the viewer's body and of the film's body lies at the core of the film experience. Although Sobchack does not emphasize it, the viewer is affected not so much by what is the represented *in* the images but rather by the image itself; that is, not so much Ada's skin being caressed but by the less than clear cut *appearance* of the scene. Film viewing is characterized by diffused perception in two ways. First, it is because the viewer is existentially here and optically there but at neither place fully present and fully perceiving. Second, it is diffused because the image is blurred, that is, the camera is either too close or too far away from its object. It is not actually the scene but the way it is shown that results in diffused perception in the viewer. An important question that Sobchack's argument raises is whether the realism of representation adds to, takes away from, or is indifferent to the sensual effect of the movies. At one point she admits that in reality there is no film which would not make a case for synesthesia and the unity of perception in the viewer. But if so, the transition from classical film to 3D movies and video game graphics would be seamless which is however strongly contested by Sobchack in other writings. Is there any waterproof boundary between films which are sensual and images which are not? And if yes, does it have to do with images becoming all the more similar to real things? And what does 'real' mean here? To answer these questions I will turn to a wholly different argument offered by the German iconologist, Hans Belting in his writings.

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Eyes Can't Sleep – Technique and Visuality in Peter Greenaway's Cinema of Baroque

Art is the embodiment of the human soul. It was always essential for mankind to give an expressive form of its experience, thoughts and feelings. Each branch of art, so much as each work of art has its own specific universe. Although every single piece of art can be interpreted from a subjective point of view, it has a hidden, in some ways universal understanding as well. Indeed, beyond all artistic creations, such as literary works, theatrical performances, paintings or pieces of music an underlying meaning can be detected. Since we live in the age of visuality, one can claim that creating images is the most important way of communication today. Having its roots in the tradition of painting and storytelling cinema is the youngest art, which is able to grasp and articulate the intangible. Since the art of cinema involves all branches of art, cinema is eligible to detect and depict universal correlations. Since cinema is moving amid the points of the documentary-reality-

vision triangle, it has become the most important mean of communication today. As it can argue serious social problems, it has the ability to entertain its audience. The art of motion picture is also appropriate to be a medium which helps us to analyse the effect of visual power combining with the effects of story telling on humans.

In my paper I make an attempt to examine the way humans perceive and interpret baroque images in Peter Greenaway's early movies, compared to the way baroque paintings were perceived and understood in the era of the style of baroque. The ways of interpretation of an artwork depend on one's age, cultural background, background knowledge, social role and several other components. While in certain ages in history the main points of identification of a piece of art were religion and faith for humans, today the spectator of an artwork can associate a piece of art with not only religious phenomena, but many different cultural features.

Whereas the contemporary audience of an early baroque painting, sculpture or building perceived the flamboyant, ostentatious works as an excellent and deserved way of praising God, using the stylistic devices of baroque today has an unambiguously different effect on its spectator. Since the 1980s we have had the opportunity to detect several different interpretations of Peter Greenaway's cinema of baroque, where we can observe the magnificent joining of the style of baroque, the modern techniques of the art of cinema and the tradition of storytelling. In my paper the movies *The Draughtsman's Contract* (1982), *Drowning by Numbers* (1988) and *The Cook, the Thief, His Wife & Her Lover* (1989) have a great emphasis, while the other baroque movies of Peter Greenaway such as *A Zed & Two Noughts* (1985), *The Belly of an Architect* (1987) and *The Baby of Macon* (1993) are mentioned to support my arguments related to style, form and allusions. Since baroque style has found its way to the cinema, the present paper is focusing on the way Greenaway applies the techniques of baroque painting and architecture on the screen and the mode he juxtaposes the obtained peculiar stylistic feature with the tradition of storytelling.

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Sensations of Dysphoria in the Encounter of Failing Bodies

This paper will look into films and video installations that present the figures of the sick, dying and intoxicated body and trigger sensations associated with fear of death and physical decline. In front of those suffering figures, the viewer feels in his-her own body sensations of discomfort through the work of empathy and mirror-neurons. The works to be discussed and compared are *Karaoke* by Donigan Cumming, *Last Days* by Gus Van Sant and *Drunk* by Gillian Wearing.

Karaoke places the viewer within an intimate distance of an agonizing man. This forced intimacy acts against the usual maintained distance of social relations and the denial of a tabooed subject, the dying body. This image enters violently through empathy in the viewer's body. But after using such strong pathemic strategies which

intensify the reception of the image, Cumming brings in counter-pathemic elements, distancing the viewer away from pathos.

In this contradictory experience and reversal, the viewer finds himself partially relieved of the weight of empathy towards the suffering figure. In the case of *Last Days* by Gus Van Sant and *Drunk* by Gillian Wearing, the viewers are left to linger in pathos and witness the slow physical decline of the characters. This process is expressed through the non-verbal bodily performance of Last days lead actor who, like the drunk figures of Wearing, loses control over his body in the repeated and extended movement of the fall. These three works engage the viewer in an empathetic relationship with bodies on the verge of collapse and death that takes place in an extended time of observation. These long, moving and close examinations of pathemic physical states not only project the viewer in a mirrored passive position but also offer the possibility to move from sensations to sentiment and to sensitivity and experience various identification processes and empathetic responses.

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Embodied Genetics in Science-Fiction: from Jeunet's *Alien: Resurrection* (1997) to Piccinini's *Foundling* (2008)

Genetically engineered clones or mutants burdened by hereditary diseases participate in the panopticon of science fiction genre. We may mention films belonging to small cinemas (Balthasar Kormakur's *Myrin* (2006), Benedek Fliegauf's *Womb* (2010), Lars von Trier's *Melancholia* (2011), to a degree), examples of global cinema (*Alien: Resurrection*, Jean-Pierre Jeunet, 1997; Vincenzo Natali's *Splice* (2009)), or the corpus of international art (Patricia Piccinini's *The Fitzroy Series* or *Infants* (2008-2011)). As these works tend to be on the low-budget and/or arthouse end of the media spectrum, the representation of such processes not perceivable to human senses as genetic cloning, genes mutating or genes being spliced needs other techniques besides spectacular digital design and special effects, well known from big-budget „optimistic” blockbusters (Vivian Sobchack). In this context, a number of methods seem to be instrumental in transposing „abstract genetics” to the „sensual” screen: the genetically modified body on display, empathy directed towards the clones and mutants, and the dramaturgy involving moments of incest. While embodied experiences of existing on the human/non-human border will be discussed using Vivian Sobchack and Susan Bordo's writings, empathy in a post-human context will receive its meaning from interpretations concerning Patricia Piccinini's sculpture and photography (e.g. Donna Haraway's reading). Incest as theorized by Rey Chow and Petar Ramadanovic will be also evoked in the discussion.

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Returning to the Sensorial Body: Robert Bresson's Expanded Cinema

This study examines Robert Bresson's use of the interarts in his late color films, focusing not only on the use of painting, but also on techniques of performance and video art, television, kinetic sculpture, and gestural art popular during the 1960s and 1970s. In contrast to Raymond Bellour, Rosalind Krauss, and others who have chronicled cinema's influence on museum exhibition, video and installation art from the mid 1960s to the present, I am interested in asking to what extent cinema first prepares the ground for this movement through its gesture toward other arts. Furthermore, I argue that the intermedial in Bresson is linked to a heightened concern with sensation and the human body, turning to phenomenology and discussions of haptic space. Specific examples will be drawn from Bresson's late color films, concentrating on such moments as the scene in the Musée d'art moderne of the kinetic light sculpture *Lux 1* by Nicholas Schöffer in *Une femme douce* (1969); night shots of bateaux mouches illuminated like sculptural forms in *Quatre nuits d'un rêveur* (1972); and actors gathered around a 16mm projector as they watch a film on environmental disaster in *Le diable probablement* (1977). Bresson is concerned in such examples with light, color, space, movement and reflexivity more commonly associated with the museum space, and equally linked to a desire to move beyond the visual to reach a more immediate, sensorial connection to the body.

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The Thief of Baghdad and Kiarostami's A Taste of Cherry: Two Faces of Sensational Orientalism

Michael Powell's 1940 fantasy film *The Thief of Baghdad* and Abbas Kiarostami's *A Taste of Cherry* (1997) are two seemingly incongruous films. Powell's work, noted for its advanced special effects, is sensational in stereotypical Hollywood terms, propelling the viewer to emotional highs and lows through rapid action, special effects, panoramic camera shots and angles, and oriental exoticism. Kiarostami's muted and introverted masterpiece, on the other hand, although eschewing plot twists and narrative movement, appeals to the senses also, but in a strikingly different manner. Juxtaposing these two films illuminates several facets of Orientalism: Powell's film was instrumental in constructing 20th century Orientalism, while the famous negative critical reaction of Chicago film critic Roger Ebert to *A Taste of Cherry* revealed western ignorance towards eastern and Muslim concepts of time, death, place and suicide. Both films, however, share a profound interest in two aspects of 'otherness': ex posito (the *Thief's* otherness of physical space;

Kiarostami's alienation of spirit from Islam and post-revolutionary Iran) and en scène (simultaneous character and viewer transportation / transcendence through sensuality in both films).

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Unsettling Melodies: a Cognitive Approach to Incongruent Film Music

'Incongruent film music' refers to film soundtracks, either diegetic or non-diegetic, that deliberately express emotive qualities that are undoubtedly different from the emotional sensations evoked by the presented events. Over the last few decades, such radically conflicting film music seems to have become a novel strategy of audiovisual shock, with prominent examples ranging from Quentin Tarantino's *Reservoir Dogs* to Park Chan-wook's *Oldboy*. Often, like in those cases, inappropriately light music is chosen to accompany an extreme or explicitly violent scene, creating a striking disturbance. For film (music) theory, and for this conference, the phenomenon is interesting because it suggests a new and entirely different interplay in the influence exerted by the auditive track over the interpretation of visual and narrative events. Given the dominance of congruency in film scoring, traditional film music theory tends to deal almost exclusively with congruent or ordinarily polarizing relations. This paper argues that in instances of radically incongruent film music, the music carries an impact that is fundamentally different from traditional narrative film music - often leading to an experience that can be called 'unsettling.' Providing a case analysis, this paper aims to investigate, prove and analyse how incongruent film music works on our multi-modal cognitive processing, our interpretation and our emotional evaluation. Searching for the cognitive and ecological underpinnings not only helps to look at the practice beyond its status as merely a culturally and conventionally deviant phenomenon; more importantly, it allows theorizing on questions inaccessible to traditional film music theory, like why immersed viewers accept such strikingly unnatural film music and what constitutes the effective impact of opposing film music on the perceived content and emotional response. Lastly, the (provisional) findings can again be used to re-evaluate some of the basic assumptions in traditional psychoanalytical explanations on (congruent) narrative cinema soundtracks in general.

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Beyond Rivers and Lakes: A Phenomenological Study of the Imagination of Jianghu in Chinese Cinema

Literally meaning "rivers and lakes", jianghu is often represented as the fantastical world of Chinese martial arts, the criminal realm of triad societies, an anarchic

condition beyond the reach of government, the mythical world “out there” and so on in Chinese culture, literature and cinema. As an unsettling concept/expression/sensation/text open for interpretations, jianghu does not retain any actual being, exact location or fixed meaning in reality, yet it continues to be manifested in poems, folktales, novels, songs, paintings, animations, films, television series, comics, theatrical performances, everyday life et cetera. However ambiguous and arbitrary it is, the notion of jianghu is still commonly used and understood by people in Chinese-speaking communities such as China, Hong Kong, and Taiwan throughout the centuries.

This paper uses cinema (in particular, wuxia/martial arts films and gangster films) to investigate how the imaginary jianghu comes into different forms of “real” being by cinematic images and the collective imagination(s) of it and how the imagination of jianghu realized in such texts, in return, further breeds its wider usage and representation in others. Moreover, by analyzing Wong Kar Wai’s *Ashes of Time* (1994, 2008), works from King Hu and Zhang Che, and various films that are (like *Ashes of Time*) adapted from Jin Yong’s martial arts novel *The Legend of the Condor Heroes*, the paper discusses how cinema acts as an active site for imagination to be materialized through the process of interpretation, adaptation, perception and production. At the same time, by studying how space, time and subjectivity are constructed in the process of imagining, representing and perceiving jianghu, this paper also examines how the understanding of the real, the representation of history, the experience of film-viewing and the sense of self in our everyday life are also heavily affected and shaped by the imagination itself and the “fictional” manifestations of different entities like jianghu as such.

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"No, no this is real life": Loving an Appearing Image

Set in New Jersey in the 1930's, *The Purple Rose of Cairo* (1985) revisits a familiar trope from Woody Allen's repertoire: a quiet, mousy neurotic who suffers in the 'real world' seeks solace in the cinema. Hiding in the calm of the matinee, Cecilia (Mia Farrow) longs to partake in the lifestyle and adventures of Tom Baxter, played by Gil Shepherd (Jeff Daniels) her on-screen crush. Cecilia's fantasy comes to fruition when after the film reel halts, Tom Baxter steps out of the screen and approaches the familiar face in the audience. In *The Purple Rose of Cairo*, Marks' proposition of haptic visibility is thus animated to a material presence, an appearing image. This presentation will dialectically engage with Laura U. Marks' chapter "Loving a Disappearing Image" from her seminal text, *Touch*, to theorize on loving an appearing image. Both Laura U. Marks (2002) and Vivian Sobchack (2004) argue that identification is a bodily relationship with the screen. As Sobchack (2004) notes "To understand movies figuratively, we must make literal sense of them [my

emphasis]" (58). The place of affect is our place in relation to what we see onscreen; we feel and sense our way through to the screen space and through the story. My analysis creates a tertiary stance from which I make affective sense of the on-screen negotiation of Cecilia's on-screen affection for Gil. In living out a real-life fantasy with her on-screen crush, Cecilia must negotiate not only her feelings, but the ontological conditions which preclude her feelings. Loving an image – disappearing or appearing – is being open to loving, even as the object of affection flickers and fades away.

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Játékos attrakciók

Előadásomban két, a kortárs filmre jellemző tendenciát szeretnék közelebbről megvizsgálni: egyrészt a térélményre fókuszáló 3D-s filmeket, másrészt a narratív komplexitású filmek csoportját. Utóbbiak ismertek puzzle vagy mind-game filmekként is. Az ebbe a csoportba tartozóak a térrel szemben inkább az idővel („negyedik dimenzióval”) űznek játékot. Míg a 3D-s filmek az 1906 előtti korszaknak, az „attrakciók mozijának” egyfajta folytatásaként értendők. Így ebben a csoportban nem a történetre, hanem a látványra, a „megmutatás csodájára” helyeződik a hangsúly. Ezzel szemben a puzzle filmek sokkal inkább a modern európai művészfilmek populáris örökségeként értelmezhetőek. Ahogy Kovács András Bálint is említi modernizmusról szóló könyvében: „több kifinomult modernista elbeszélő technika „beszívárgott”, ha nem is a legnagyobb sikerfilmekbe, de mindenesetre a minőségi hollywoodi filmekbe.” Ilyen megoldások például a nem jelzett különböző mentális folyamatok (pl. álmok, hallucinációk, emlékképek), fordított elbeszélések, elágazó-ösvényes cselekményszálak használata. Véleményem szerint vannak olyan filmek, melyek ezen trendek átmeneteiként értelmezhetők. Erre példa Christopher Nolan *Inception* (2010), és Zack Snyder *Sucker Punch* (2011) című alkotásai, melyeket előadásomban fogok elemezni. Bár nem 3D-s filmek, mégis legalább annyira az attrakciókra, méghozzá olykor kifejezetten 3D-s térélményt nyújtó attrakciókra épülnek, mint magára a narratív folyamatokra, melyek alapján inkább a puzzle filmek kategóriájába sorolandók.

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„A film anyaga az élés maga.” Önéletrajzi beszédmódok Szirtes András és Káldy László filmjeiben

A home movie, home video terminusok magyar megfelelője: a privát film (mely Forgács Péter *Privát Magyarország* filmsorozatának köszönhetően honosodott meg) sokkal jobban implikálja ennek a filmkészítési módnak az autobiografikus beszédmóddal való rokonságát, mint angol megfelelője. Míg az angol terminus inkább a hétköznapiságot emeli ki, addig a privát film kifejezés nagyobb hangsúlyt helyez a jelenség bennfentességére, a szubjektivitásra. A privát film – filmes önéletrajzként is értelmezhető. Ez fordítva is érvényesül: az én-filmek gyakran élnek a home mode külső jegyeivel, bizonyítékstátusokkal.

Az egyes szám, első személyű filmek, vagy ÉN-filmek legalább annyira változatosak, mint a kultúra specifikus én-képek. De mennyire kultúra specifikus ez

a filmkészítési mód? Michael Renov a *Subject of Documentary* c. könyvében meggyőzően vitatja, hogy az autobiografikus trend egy többnyire amerikai megnyilvánulás volna, mégis a magyar filmek között keveset találunk, amely megfelelné a naplófilm vagy az önéletrajzi film kritériumainak. Az én (selfhood) filmes kifejeződése szempontjából vizsgálom a magyar filmtörténet két kísérleti filmesének munkáit, és a szubjektivitás, az önéletrajzi beszédmód különböző eseteiként/típusaiként szituálom őket. A kísérleti filmesnek tartott Szirtes András az egyik olyan alkotó, akinek az életművének egy részét mind a házi videó-szerűség, mind az önéletrajzi beszédmód jellemzi. Az inkább amatőrnek vagy független filmesnek titulált Káldy László filmjeiben maga a filmezés, a filmkészítői szerep performanszának lehetünk tanúi, amelyet ő maga is „önéletrajzi elemekkel megtűzdelt önmotogatásnak” nevez. Előadásomban azt vizsgálom, hogy az önmagaságnak, az önkifejezésnek milyen vizuális alakzatai jönnek létre ezekben az alkotásokban.

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Arcbőr és kéz plasztikája (Kardos Sándor: *Résfilm, A sírásó*)

Akutagava Rjúnoszuke: *A zsebkendő* és Rainer Maria Rilke: *A sírásó* című novellák célfotókamerával készült adaptációi a film médiumának eddigi arculatát helyezik más megvilágításba. A színészi játék, az arc mint az érzelem kitüntetett mediális felülete a használt technika révén átalakul, groteszk kapcsolódások kísérteties nyúló festményeivé változik. A filmképekre felolvasott/mondott irodalmi szövegek éles tiszta hangja még inkább kiemeli a látvány színfoltos plasztikusságát. Mindkét irodalmi műben valamilyen határtapasztalat átélése, és ennek megjelenítésére történik kísérlet. *A zsebkendőben* a keleti és a nyugati kultúra érzékifejezésének/eltitkolásának különbsége, *A sírásóban* pedig élet és halál, kimondható/megérthető és elmondhatatlan/felfoghatatlan kettőssége interperszonális viszonyok kommunikációs módozataiba van beleágyazva. Az egyedi technikával készült plasztikus képfolyamok révén, az arc és a kéz, mint a két szabadon látható testfelület, a bőrszín hasonlósága révén a színfoltok között sajátos kommunikációba lép, és fokozatosan a film médiumát mint érzelem közvetítőt, kézzel masszírozható bőrfelületként, és nem mint kulturálisan kódolt arcjátékot tapasztaltatja meg.

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Testtapasztalat természet és kultúra között Almodóvar filmjeiben

Almodóvar munkássága az egyik legkiválóbb terepe a gender studiesnak és a queer elméleteknek: a biológiai és a társadalmi nem diszkontinuitásától kezdve a társadalmi nem performatív karakterén át számos tapasztalatuk mutatkozik meg a

rendező filmjeiben, nem utolsó sorban a testen keresztül. A test iránt megélt érdeklődés a nyolcvanas években ugyanakkor korántsem kizárólag a feminizmus felől érkezett, hanem legalább annyira az egyéb társadalom- és kultúrákritikai irányzatok, az esztétikai megközelítések és az orvostudományi diszciplínák felől is. S bár Almodóvar filmjeiben a test tapasztalata legszembeesőbben talán a társadalmi nem megkonstruálhatóságához és a szexualitáshoz köthető, nem mentes az egyéb megközelítések felismeréseitől sem. Előadásomban így elsősorban arra fókuszálok, miként gondolható el e filmek alapján a test természetessége, illetve konstruáltsága, miként helyezhető el a test a természet-kultúra dichotómiában, mégpedig nem elsősorban a nem, a nemi identitás és a szexualitás problematikája, hanem sokkal inkább az esztétikai és mediális kérdésvetések felől közelítve.

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Mítosz, teatralitás, történet: a filmbeli testábrázolás szerepe a műalkotás jelentésrendszerének kiépítésében

A filmművészet és a színházművészet között számos hasonlóság létezik. Fejlődéstörténetükben mindenik hatott a másikra. Közös pont volt és maradt a színész, a színészi test. A film közvetettsége ellenére nem ellentétes az élmény közvetlenségét biztosító színházzal, hiszen a látványosság két pszichológiai megnyilatkozásáról van szó. A némafilm színházszzerű, s a színpad jelenléte megtöri a valóság illúzióját, ezt a zavaró jeleget csakis a hangosfilm oldja fel. A némafilm, a hangosfilm, a színes film, s a háromdimenziós „rendszerátalakítás” korszakaiban vajon hogyan változik a filmes test szerepe a színpadi jelenléthez képest, milyen értelemben alkotó a színész a filmen és milyen értelemben marad meg csupán eszközzel, filmes jelnek, a rendező kezében vagy a kamera mesterséges közelség által meghatározott módon? A problémafelvetés szükségessé teszi a film és a színház mediális egymásra hatásának példázását, akár úgy, hogy a filmben színházi előadás jelenik meg, akár úgy, hogy a film a színház hatásmechanizmusát utánozván, teatrális jeleget ölt, s a színészek színpadi kódokat használnak, gesztusaik szimbólumokká válnak, a szereplők önmaguk testi magatartásukra redukálódnak úgy, hogy nem a történetből származnak, hanem kiválasztják azt. Ugyanakkor szembevetendő a színpadi és a filmes test különbözősége, hiszen a színpadi test halandósága ellentétben áll a filmes test hallhatatlanságával. A filmből hiányzó testi jelenlét a színház sajátossága, a film csak szimulálja a testeket, s célja a test ősgenezése.

A test időképhez hasonló magatartását, a testi állapotokat, a test és a szertartás összehangolódását, a test liturgiájának megteremtését, a test újrafelfedezését vizsgáljuk a kiválasztott magyar filmek esetén. Értelmezzük és elemezzük

viselkedés stilizációjának teatralizáló szerepét, a filmbeli test, a kép és az elbeszélés viszonyait, illetve azt, hogy a történet, a karakterek kidolgozottsága, a logika hiánya vagy jelenléte milyen funkcióval bír a műalkotás jelentésrendszerében. A testábrázolás kapcsán a mítikus-szimbolikus toposzok megidézésének módjait példázzuk a mitizálódás folyamatának kontextusában, amely során a alapsémákká egyszerűsödő történetek alkalmassá válnak a közösség múltra vonatkozó reprezentációinak a kialakítására. A történelmi események ábrázolásának narratív sémáit szemügyre véve választ keresünk arra, hogy a filmben elbeszél, történetté és mítosszá vált történelmi tények hogyan járulnak hozzá az emlékezet alakításához.

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Megmutatás és elrejtés: a test színrevitele Joe Wright *Büszkeség és balítélet* (2005) című filmjében

Joe Wright *Büszkeség és balítélet* című filmjében a megmutatás és elrejtés azt az egyensúlyi játékot reprezentálja, amely által a beltingi értelemben vett médium-képtest konstellációban levő test mozog. Jelen tanulmány célja az, hogy választ találjon arra a kérdésre, hogy ehhez a filmbeli testhez hogyan tudunk hozzáférni, hogyan tudjuk azt megragadni. Hans Belting állítja, hogy a testek láthatóságát a médiumok által reprezentált képek láthatóságára visszük át, mindezt pedig a jelenlét kifejeződéseként értékeljük. Ebből nem következik azonban feltétlenül, hogy a filmes test mint médium és a filmbeli test teljes mértékben fedi egymást.

Wright filmjében a filmes test mozgása párhuzamosan zajlik a filmben reprezentált médiumok – a festmény, a fotó, a film és a színház médiumainak – mozgásaival, párhuzamos mozgásuk a tekintet és test egyensúlyi játékában reprezentálódik. A *Büszkeség és balítélet* test és kép viszonyában teszi megragadhatóvá a testet: a test a néző számára testképsorként és mozgássorként van jelen, melyet a fenti médiumokon keresztül érzékelünk, miközben e médiumok tekintete önreflexív módon íródik be a filmbe. A kamera tekintete, miközben a festmény pillantását mímeli, vagy adott esetben a fotó tekintetét utánozza, illetve saját mozgásaira reflektál, a testet veszi célba, mely ezek előtt a tekintetek előtt nyilvánul meg, a test színrevitele itt zajlik. A *Büszkeség és balítélet* filmes testek olvasását reprezentálja a benne található közelítés és távolítás váltogatása révén – mely leginkább a kamera mozgásában, és a beállításokban érhető tetten. A közellét az önreflexív film esetében azt jelenti, hogy a beltingi értelemben vett médium önmagára reflektál, a filmkép nem áttetsző volta következtében a médium mozgását érzékeljük. Ennek ellentétéként a távollétben a médium rejtőzik el a képben, és így a kép mintegy áttetszik a médiumon. A közellét tehát a médium által reprezentált és megragadott filmes test jelenléte, melyben a távolból szemlélte, keretbe helyezett, olvasható kép mint normatív reprezentációval szemben a keretek felszabdalása, a szubjektum- és

objektumpozíciók elbizonytalanítása, vagy adott esetben felcserélése következtében láthatóvá válik a test (is).

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A mozgókép kiterjesztett tere? Helyspecifikus projekciók, videoinstallációk és tártapasztalat

A mozgókép és egyúttal az egész kortárs képzőművészeti mezőben megjelenő „mozieffektust” a néző filmtérbe való belépésével, illetve a filmtér tapasztalatának konkretizálásával írják le. A moziteremből „kiszabadult” mozgókép alapvetően módosítja a befogadói mechanizmusokat, viselkedésmódokat, egyáltalán az egész befogadási szituációt. Ezek értelmezése, amennyiben a mozisituáció felőli összehasonlításból származnak, fizikai felszabadulást jelentenek. A „felszabadulást” pedig pozitív értékkel ruházzák fel: „nézői pozíció megváltozásának hatására a mozi fogalma a mozgással lesz egyenértékű” (Tóth Andrea Éva). A pozitív értékelések több irányból is megközelítik a jelenséget: egyrészt a médium, mint mozgó-kép, mintha most valósítaná meg igazán mediális sajátosságait, másrészt a mozgókép mintha rég megérdemelt helyét találná meg a képzőművészeti mezőben, és végül a befogadó mintha ezzel vívná ki autonómiáját a médiummal szemben. A befogadói szituáció megváltozása lesz az a tényező, amely mindezt szavatolja, illetve fordítva, maga az új környezet, a kiállító tér és a benne kiállított mozgóképek mikéntje lesz az, ami ezt az új „felszabadult” befogadót megteremti. Ahhoz, hogy kiterjedtebb leírását tudjuk adni ennek a kapcsolatnak a székben ülés és a szabadon mozgás különbségtételénél, ki kell lépnünk a mozi paradigmájából. A helyspecifikus projekciók, illetve a videoinstallációk által generált, vagy megteremtett befogadási módokat az installáció gyakorlata, illetve az „expanzivitás” elméleti felől kell újragondolnunk. Az installáció célja nem egy műalkotásra való irányultság, hanem olyan nyílt szituáció megteremtése, amely egy tapasztalati folyamatot generál néző, alkotás és tér között. Az expanzivitás elméleti pedig olyan logikai mezőt biztosítanak, amely a különböző médiumok kapcsolatából áll, és az egyes alkotások ezek metszéspontjain helyezkednek el. A mozgókép kiterjesztett terének értelmét sem a médium felől kell elgondolnunk, hanem abban a köztes térben, amit a mozgókép és a kiállítótér együttesen jelöl ki.

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Szürke hályog. Erdély Miklós *Álommásolatok* című filmjéről

Erdély Miklós *Álommásolatok* című filmje a film történetének álomhagyományába sorolható, amennyiben sokszorosan felidézi és reflektálja a két illúziógyár közti hasonlóságot. A film négy részből áll, ezek közül az első három a saját

álomelbeszéléseiket filmkamera előtt megrendező álmodókat mutat be, míg a negyedikben az álmodó elmeséli az álmait, de az előző részekkel ellentétben nem rendezi meg azokat. Ehelyett ebben a részben a főszereplő beszélgetést folytat egy vetített képpel, és részben az ő kérdéseire adott válaszokban bontakozik ki a néző előtt a traumatizált tudat álombeli élete. A szubjektum kristevai értelemben vett „megpróbáltatását”, „kérdőre vonását”, „beidézését” (sujet-en-procés) az álom rögzítésére való sikertelen törekvéseken keresztül követheti a néző. Ugyanakkor ez nem biztosít a néző számára kívülállást, ahogy nem jelenti annak bezártságát sem, aki álomelbeszélőként az alanya és tárgya ennek a folyamatnak. A megrekedt kommunikációt újra és újra olyan motívumok szövik át, amelyek a közösnek hitt mediális környezethez, vagy éppen a megélt társadalmi valósághoz kapcsolják a drámai folyamat szereplőit (elbeszélőket, mellékszereplőket, tanúkat), illetve a nézőt. Az álom logikájának megfelelően működő filmekben persze ezek a közös nyomok mind kísértetiesé, sőt mi több bizonyos pontokon terrorisztikussá válnak. Erdély a filmnézés folyamatára úgy próbálja meg rákoprozni a bemutatott eseményeket, hogy kísérleti filmes eljárásokkal igyekszik hangsúlyozni azt a repetitív kint, ahogy az álmok felidéződnek (megpróbálnak felidéződni), illetve ezek nyomán a rendezések megszületnek. Ez felveti az életműben rendkívül hangsúlyos másolat, illetve a másolat másolásának kérdését is. A filmelemző előadásban számba veszem a bemutatott folyamatokat, katonát ekphraszisz-kísérleteket és radikális képrombolásokat. Most úgy látom, hogy az előadásom két témában is érintett lehet: a „Vizuális médiumok érzékelése – médiumok érzékelés a médiumokon belül”, illetve „Az attrakció mozijának újraélesztése” címűben.

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Az attrakció mozijának megjelenési formái Gaspar Noé filmjeiben

Előadásomban Tom Gunning „Az attrakció mozija” című tanulmánya (és értelemszerűen Eisenstein) által kijelölt elemzési lehetőségek és vizsgálati perspektívák segítségével tárom fel Gaspar Noé három játékfilmének (*Carne/Stand Alone, Irréversible, Enter the Void*) azon audiovizuális aspektusait, melyek – a narratíva támogatásán túl – olyan sorozatokként azonosíthatóak, melyeket a nézői percepcióval való kemény kapcsolat kialakítás jellemez. Ezek a sorozatok felborítják a filmek fikciós „vászonba zárt” rendjét, és a hagyományos nézői érzékelést. Az érzékszerveket úgy ragadják meg, hogy a vásznon kívüli nézői teret alávetik a perceptuális ingereket kiváltó trükköknek, melyek hatásait és eredményeit a néző visszaforgatja a vásznon látottakra, akár tudattalanul is. Így a narratíva kibővül a perceptuális trükkök által keltett érzéki asszociációkkal. Előadásomban az ilyen és ezekhez hasonló trükkök és attrakciók elemzését kívánom tehát megcélózni, melyek által talán Noé filmjeit is más megvilágításba tudom majd helyezni.

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Kívülrekedve. Nicolas Winding Refn hangművészetéről

Előadásomban a francia posztstrukturalista gondolkodó, Gilles Deleuze hangelméletére támaszkodom, hogy a kívülállóság állapotát bemutassam Nicolas Winding Refn életművében. Prezentációm gyűjtőpontjában a dán rendező hőseinek érzelmvilága áll: azt kívánom bizonyítani, hogy nyolc filmjének többségében (*Pusher*-trilógia, *Vérveszteség*, *Fear X*, *Valhalla Rising*) az irányított hang dimenzió száműzése, illetve a nyugtalanító zajok vagy zenei betétek miképp funkcionálnak az egyre inkább lecsúszó karakterek belső feszültségének indexeiként. Kulcsfogalmam még az ún. „csendes robbanás”, amely hanghatás újfent a figurákat nyomorító lelki törések érzéki jelölője, ennek révén pedig arra igyekszem felhívni a hallgatóság figyelmét, hogy Refn pályaképe az idő-képi feldolgozásformával rokonul, amennyiben a nem strukturált (többnyire vérvörös) beállítások, az irracionális, központi motivációtól távol eső erőszakos cselekedetek, és legfőképpen a zavarkeltő morajok az individuum és környezete közötti békés viszony megszűnéséről árulkodnak. Módszerként a filmelemzést választom, előadásom végén a *Pusher 3. – A halál angyala* egyik kulcsjelenetét elemzem a rendezői hangkezelés demonstrációjaként.

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Magánörömök, közállapotok. A szexualitás ábrázolása a nyolcvanas évek magyar filmjeiben

Az előadás az 1980-as évek magyar filmjeit a szexualitás és az erotika megjelenítésének szempontjából, a szocialista nyilvánosság kontextusában vizsgálja. A művek elemzése során a korabeli kritikákat is figyelembe véve alapvetően két kérdésre keressük a választ: mi a szerepe a szexualitás ábrázolásának a Kádár-rendszer utolsó évtizedében, és miként reagál a közbeszéd a téma egyre nyitabb bemutatására? A hetvenes évek vége és a nyolcvanas évek eleje sűrűsödési pont a magyar filmben a szexualitás reprezentációja szempontjából. A szocialista rendszer utolsó harmadának kezdetén a téma – különösen a lakáshelyzet problémájára reagáló filmekben - alkalmasnak bizonyult a személyes élettér és a kapcsolatok kiüresedésének ábrázolására (például *Ajándék ez a nap*, *Falfűró*, *Könnyű testi sértés*, *Őszi almanach*). Kitérünk a másság ábrázolására is, amelyet csupán két játékfilm állít középpontba: az *Egymásra nézve* 1983-ban, és a rendszer utolsó évében a *Mielőtt befejezi röptét a denevér*. Szó lesz arról is – főként az *Egészséges erotika* kapcsán –, hogyan használják a filmek a meztelenség megjelenítését a groteszk társadalomrajzra.

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Érzékek összecsengése – Herzog és Wenders dokumentumfilmjei 3D-ben

A német újfilm két ma is aktív nagy mestere, Werner Herzog és Wim Wenders 2011-ben a Berlinálén tárta a közönség elé 3D-ben készült dokumentumfilmjét. Ez a már önmagában sem elhanyagolható egybeesés több annál, mint hogy az új technológia kínálta kifejezőmóddal experimentáljanak. Sokkal inkább a filmélményben és a filmnézés során létrejövő érzetek összessége, azok komplex együttese és a szubjektum kapcsolata foglalkoztatja őket. Az a folyamat válik fontossá, amikor a befogadó önkéntelenül, gondolkodás nélkül viszonyul saját szenzuális tapasztalatához és élményéhez. Előadásomban felvázolom a két rendező útjának jelentősebb állomásait a német újfilm mozi-élményének vizuális dominanciájától a különféle érzetek szintézisét és az érző-értelmező nézői pozíciót hangsúlyozó filmekig.

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Az érzékek birodalma – a befogadás érzéki sajátosságai a „lassú filmekben”

Előadásomban két kérdéskört szeretnék röviden megvizsgálni és filmpéldákkal illusztrálni. A kiindulópont egy definíciós kérdés: az utóbbi időben a kritikában „slow cinema”, „contemporary contemplative cinema” és ehhez hasonló címkékkal illetett filmművészeti irányzat/stílus definícióját hogyan segítheti elő, ha a jelenséget a befogadás érzéki jellegzetességeiből kiindulva közelítjük meg. Mik azok az összetevők az ilyen típusú filmekben, melyek kifejezetten a látáson kívüli érzéki tapasztalatok erőteljesebb aktivizálását és bevonását célozzák. A filmtudományban az utóbbi időszakban felerősödő fenomenológiai, illetve kognitív alapozású testelméletekre támaszkodva próbálom a befogadó érzéki „megtestesülésének” ezen esetét leírni és filmpéldák segítségével illusztrálni. Az ezzel szorosan összefüggő második kérdés pedig arra vonatkozik, hogy ez a fajta érzéki átrendeződés milyen hatással van e filmek narratív szerkezetére, annak befogadói feldolgozására. Mindkét esetben elsősorban stilisztikai, formanyelvi jellegű megfigyelésekre, illetve a kognitív filmelméletnek a befogadó testi-pszichológiai folyamataira vonatkozó általánosabb igényű megfigyeléseire támaszkodom, mivel a konkrét problémára vonatkozóan empirikus kísérleti adatok pillanatnyilag nem állnak rendelkezésemre.