

*“Narration and Spectatorship in Moving Images:
Perception, Imagination, Emotion”*

**Academy for Film & Television “Konrad Wolf”, Potsdam (Germany)
and the CCSMI, from July 20-23, 2006**

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Allen, Richard

Theory, Interpretation, and Humanistic Understanding

It is a widespread assumption in humanities today that in order to understand the meaning of a text, that is to interpret a text, a critic must apply a theory to it. Indeed, the interpretation of a text is taken to consist in the application of a theory to it. One source for this idea is the claim that meaning is made rather than discovered, an assumption shared by "constructivist" cognitive theorists (such as David Bordwell) and reader-response theorists (such as Stanley Fish) who otherwise share little in common. However, structuralist and psychoanalytic theories of literature do not depend on the idea that meaning is made or constructed. Rather, for structuralist and psychoanalytic theories the meaning of the text awaits discovery by the theorist who is in possession of the right theory that reveals its "deep structure." The assumption that unites these conceptions of interpretation is the idea that the meaning of a text is not given and thus it is either to be "theorized" or to be discovered by a theory. The structuralist or psychoanalytic theorist proposes that the meaning of a text is not what we think it means and purports to discover the underlying meaning of the text beneath its surface meaning. Whereas for the critical constructionist the meaning of a text is not given, it consists in merely in what we think it means.

It is the argument of this presentation that both these understandings of the activity of interpretation misconstrue the nature of textual meaning for they misunderstand the implications of the fact that the meaning of a text is not given. Texts, in contrast to human actions require interpretation because their meaning or significance is often not immediately obvious. We understand the meaning or significance of a human action through the context in which it occurred and by the avowals of an agent as to why they performed the action. Understanding texts differ from understanding human action because what is produced by human action in the case of works of art is form of human expression that becomes detached from the circumstances in which it was produced and hence our understanding of its purpose. Furthermore, texts are extremely complex forms of expression whose meaning is often embodied in their form and which are sometimes designed in such a way as to purposively render their meaning difficult to grasp. All human action is expressive in the sense that it is purposive, it embodies intention, but texts are a form of human action whose rationale is human expression.

The features of texts that demand that we interpret them in order to be understand do not require us to apply a theory in order to do so, any more than understanding human action involves the application of a theory. For the production of a text is itself a species of human action that is understood or not in the way that human action in general understood, or not. Texts are not unknown in the manner that the molecular properties of an object are unknown until a theory enables us to discover them, nor does the fact that the artwork is divorced from the context in which it was made and the purposes behind it disguised entail that the meaning of a text is simply what we think it means. Rather, in order to understand a text we must look closely at the form they take and situate them in the context of texts of the same kind and examine the context in which it they were produced including previous texts of the same author. This is not a process that is essentially different from the way in which we understand the actions of an agent by recognizing the kind of action that it is and the context in which it occurred. The difference is that the character of the "action" is not immediately obvious to someone who is not intimately familiar with the other text and the author. In this sense, understanding a text is not simply like understanding a human action but more like understanding a human being.

Biographical note:

Richard Allen is Associate Professor of Cinema Studies at New York University. He is author of *Projecting Illusion* (Cambridge University Press, 1995) and *Hitchcock's Romantic Irony: Story Telling, Sexuality, and Style* (Columbia University Press, forthcoming 2007). He is also co-editor of five books on the philosophy and aesthetic of film including (with Murray Smith) *Film Theory and Philosophy* (Oxford: Clarendon Press, 1997) and (with Malcolm Turvey) *Wittgenstein, Theory and the Arts* (New York: Routledge, 2002).

Bacon, Henry**Cognition and the Aesthetics of Reexperience**

Films are often both narratively and texturally too rich to be processed at a single encounter. Furthermore, a lot of story information as well as various textural features are likely to gain new relevance when viewed in terms of the work as a whole. Thus seeing a film again (and again) can be an extremely rewarding experience as familiarity mingles with novelty. By the time of the reencounter our aesthetic sensibility has developed, partly as a function of the first encounter with the film. It has already modified the relevant schemata in our mind. It might also have posed questions or enigmas for which we either consciously or unconsciously have sought for answers. Often we have consulted critical or scholarly accounts or studied other works which we relate or associate with the work which has challenged us. We might even have perceived our environment, human relationships or social structures with different eyes. Thus we will have enhanced the relevant schemata in our minds thus allowing us to experience the film anew.

Reencountering narrative works usually involves a curious and common yet little explored phenomenon: the excitement a narrative evokes in us even when we know how it will end. On the basis of cognitive psychology Richard Gerrig has argued that every time we go through a narrative we can be possessed by it to the extent that our knowledge of solutions to narrative complications does not inhibit us from getting involved and excited. The task, then, is to explore the aesthetic functions of narrative reencounters in terms of the interweaving of our built-in capacity to experience familiar stories as if they were new to us and the cognitive development relevant to the perception and appreciation of the film that has taken place between viewings.

Biographical note:

Since completing his PhD in 1994 Henry Bacon has worked as an associate professor of Film and Television Studies at the University of Oulu, as a research fellow and a project manager at the Finnish Film Archive. In August 2004 he was the first to assume a professorship in film and television studies at the University of Helsinki. Among his major publications are the monographs *Luchino Visconti – Explorations in Beauty and Decay* (1998), *Audiovisuaalisen kerronnan teoria* (Theory of Audiovisual Narration, 2000) and *Elokuva ja muut taiteet* (Film in Relation to Other Arts) (2005).

Barratt, Daniel

Assessing the Reality-Status of Film: Fiction or Non-Fiction, Live Action or CGI?

How do we cognitively assess a film's 'reality-status'? Such an assessment is based on at least two fundamental questions. First, 'Is our perception of the depicted person or event X based on the actual referent of X or a representation of X?' Second, given that the latter is the case, 'How does the representation of X relate to reality?' Having explored the first (referent/representation) question in a number of previous papers, I would like to take this opportunity to investigate the second (relationship to reality) question.

The first half of my paper will focus on the most obvious way in which a filmic representation relates to reality: namely, the relationship between *fiction* and *non-fiction*. The 'empiricist theory of fiction' conceives of fiction and non-fiction (or documentary) in terms of the discrete values 'true' and 'false' respectively. In contrast, I will argue that fiction and non-fiction (documentary) should be thought of as opposite ends of the same spectrum - with the problematic category of 'docudrama' lying somewhere in between - and that our notion of truth should be supplemented by a number of other parameters, including probability and relevance. In addition to this, I will criticise the 'index/stance view' which claims that we take the 'fictive stance' towards films marked as fictions and the 'assertive stance' towards films marked as documentaries. If the default mode of the mind-brain is naïve realism - that is, something is assumed to be true unless marked otherwise - then the only stance that we ever need to take is the fictive one. The second half of my paper will focus on an issue of particularly topical significance: given that films increasingly mix live action with computer-generated elements (CGI), it is important for us to understand the relationship between the photographically *indexical* and the photographically *non-indexical*. In light of this, I will consider the role of what I will call the 'indexical stance', and discuss the psychological pros and cons of contemporary CGI.

Biographical note:

Daniel Barratt is a Postdoctoral Research Fellow at the Center for Visual Cognition, University of Copenhagen. He has a Ph.D. in cognitive film theory from the University of Kent, UK; his thesis addresses the paradox of fiction by describing a multi-level model of the film viewer's emotion system. He has guest edited (with Jonathan Frome) the recent issue of the journal *Film Studies: An International Review* based on papers from the 2004 CCSMI conference. He is currently working on a book project based on his thesis entitled *Suspending Disbelief: A Naturalised Approach to Film and Emotion*.

Bartsch, Anne

Meta-emotion and Genre Preference. What Makes Horror Films, and Tear-jerkers Enjoyable?

Several authors have proposed that emotions are at the heart of film genres. This view of film genres has a strong intuitive appeal if one considers genre-typical narratives, and stylistic devices – both of which seem well designed to represent, and elicit specific kinds of emotion. But if it comes to genre preferences of film viewers emotion-centered approaches have some puzzling implications. Why should people prefer horror films, or tear-jerkers to genres like comedy, and romance? Wouldn't that mean that they prefer the experience of negative emotions like fear, disgust, or sadness to the experience of positive emotions like fun, and tenderness?

In this paper I propose a modified version of the genre-emotion-approach that might be useful to resolve this question. I suggest that film genres do more than representing, and eliciting emotions – they represent, and elicit emotions in such a way as to make them *enjoyable*. Enjoyment of genre-typical emotions is conceptualized as a “meta-emotion” that evaluates the primary emotion, and colors its experience in a positive way. In order to illustrate this point genre conventions of representing emotions, and their elicitors are analyzed. It will be shown that genre schemata, and conventions invite the experience of positive meta-emotions in multiple ways. Emotions, and their elicitors are represented in aesthetically pleasant, or fascinating ways. They are embedded in narrative contexts that relate them to goals, needs, and desires of characters, and invite wishful identification. Emotions are also associated with a symbolic meaning context that makes them feel morally good, and enhances the viewer's self-esteem.

Cues to positive meta-emotions in genre schemata might help to explain why some viewers enjoy genre-typical emotions – including so called negative emotions like anger, fear, or sadness – while other viewers don't enjoy these emotions at all. If enjoyment of genre-typical emotions is considered as a meta-emotion, it is analytically distinct from the primary emotion per se. The experience of the same emotion, say fear, can be enjoyed by some viewers, but not by others, depending on how they respond to meta-emotion cues that a specific genre has to offer. Individual differences in responding to meta-emotion cues might also account for people's fine grained preferences for genres, or subgenres dealing with the same primary emotion.

Biographical note:

Anne Bartsch is research assistant at the department of media and communication studies at the Martin-Luther-University of Halle-Wittenberg. In 2004 she finished her Ph.D. dissertation on emotional communication. Her current research project deals with meta-emotion and emotion-related gratifications during media use. She has published articles and book chapters on emotional communication, meta-emotion, and related topics.

Bordwell, David

You See It without Glasses: Problem and Solution in Early CinemaScope Style

When the anamorphic widescreen process of CinemaScope was introduced in late 1953, it created a new set of problems for filmmakers. Nearly twice as wide as the traditional 1.33:1 format, CinemaScope demanded that filmmakers adjust their techniques of visual storytelling to a bigger and broader visual field.

This paper examines how directors and cinematographers developed three major heuristics for overcoming the difficulties created by the wider format. It considers how filmmakers found in CinemaScope functional equivalents for strategies of staging and composition that had been normalized throughout the history of Hollywood filmmaking. It also suggests that two of these heuristics fell into disuse with the growing use of the third.

The paper concentrates on the first six years of CinemaScope production, because it was in that period that the principal heuristics were developed. That was also the period during which CinemaScope, as a distinctive optical technology, had the greatest prominence. By the late 1950s, another and improved anamorphic process, Panavision, took over CinemaScope's market, and within a few years only Twentieth Century-Fox employed Scope. The paper makes a brief comparison of the two optical technologies.

The paper is relevant to the conference on two levels. It deals with visual style, and in a period--American cinema in the early 1950s--that is still little-studied. In addition, it tries to show that the problem/ solution model, treating creative artists as rational decision-makers facing an array of alternatives, can explain certain features of continuity and change in the aesthetic history of cinema.

Branigan, Edward

“The Visibilia of Invisible Observers”

At least since Vsevolod Pudovkin there has been talk of an “invisible observer” who stands in for the spectator of a film and whose actions and thoughts in the diegesis not only justify the editing of the film but, more generally, the unfolding narration of the film. David Bordwell designates Pudovkin’s invisible observer as the prototype for an entire tradition of “mimetic” theories of narration deriving from Plato and Aristotle (see *Narration in the Fiction Film*). In yet another guise, the invisible observer appears in quasi-literary terms (e.g., Sarah Kozloff’s *Invisible Storytellers: Voice-Over Narration in American Fiction Film*; André Gaudreault’s “monstration”; Metz’s “grand image-maker”; Seymour Chatman’s implicit “cinematic narrator” in *Coming to Terms*; my own 6-part definition in *Narrative Comprehension and Film*; and Norman Friedman’s type of literary point of view, “the camera”) as well as in psychoanalytic theories where narration is embodied in an unseen voyeur (e.g., Laura Mulvey’s “Visual Pleasure and Narrative Cinema” and Jean-Pierre Oudart’s “suture” theory, which is driven by the presence of The Absent One). More recently, the debate has been re-ignited by George Wilson’s reading of Christian Metz (“*Le Grand Imagier Steps Out: The Primitive Basis of Film Narration*”). This, in turn, has led to rather impassioned commentary by Noël Carroll, Berys Gaut, Gregory Currie, Jerrold Levinson, Warren Buckland, and Andrew Kania, among others.

What are we to make of all this? Invisible observation would seem to raise significant issues about narrative and narration; about imagery (its nature, its perception); about anthropomorphism (if not also anthropocentrism); about point of view and stylistics (witness the so-called “objectivity” and “transparency” of classical narrative); and about the status of “seeing fictionally” (cf. a counterfactual conditional). In order to make visible the premises of this talk of the invisible, we will need to survey what has been claimed, but even more importantly, we will need to examine how such talk is itself structured. Here I will draw upon George Lakoff and Mark Johnson (*Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought, The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason; and Metaphors We Live By*), plus works by Ludwig Wittgenstein, O.K. Bouwsma, Donald Davidson, Richard Rorty, Daniel Dennett, and Nelson Goodman.

The list of the above philosophers is meant to suggest that our talk about “invisibility” is tied up with certain ways we have chosen to talk; that is, tied up with a meshwork of habits and actions and *reasons* that motivate our favored descriptions – making for a “rightness” that is distinct from “truth.” (Consider also what might be meant by a “space of reasons” as well as Danto’s “schedule of descriptions.” How is such a “space” seen? how traversed? how constituted?) The result, I believe, is that we should consider particular “narrative theories,” and indeed particular “film theories,” less as a scientific enterprise and more as an instance of figurative thought that speaks to us through certain schematic procedures of mind arising from an implicit “folk theory of film.” More specifically, we might search for the type of (embodied, kinesthetic, nonconscious, and imagistic) schema that is used to project our talk of an “invisible observer.”

Thus in order to discover the important uses of “invisibility” when discussing film narration, we will need to weigh various processes of top-down, bottom-up, and lateral forms of image perception, including dorsal and ventral streams of visual projections; we will need to consider how superordinate, basic-level, and subordinate categorizations are deployed in our descriptions; and, finally, we will need to highlight the diverse uses of – what I will term – “downstream” and “upstream” metaphors whose validity will rest upon an intersubjective

consensus about the *value* of film. I believe that an examination of how film is made important to us within our daily practices is a more fruitful approach than claiming an intrinsic *power* for film to cause admiration or fear.

Biographical note:

Edward Branigan is Professor and Director of Graduate Studies in the Department of Film and Media Studies at the University of California, Santa Barbara. He is the author of *Projecting a Camera: Language-Games in Film Theory* (Routledge 2006); *Narrative Comprehension and Film* (Routledge 1992); and *Point of View in the Cinema* (Mouton 1984). He is general co-editor of the American Film Institute Film Readers series (20 vols.).

Bruun Vaage, Margrethe

Empathy as Engagement in Fiction and as Aesthetic Experience

What is at stake when trying to re-establish empathy as central for analytical film theory and aesthetics has in many ways to do with what kind of imagination the fictional stance entails. The notion of imagination as an attitude is often described as too propositional. Imagining what it is like, i.e. imagining experiencing or central imagining, is the sensuous, non-propositional and experiential form of imagination. Much is left unexplained and often disputed in how this imagination works and how important it is in spectator engagement. In this presentation, the imagination involved in empathy is in focus. More specifically, the presentation will sketch out how empathic engagement might be both engagement in the fictional world of the film, and an aesthetic experience of the film as well. Thus, the imagination involved in empathy might both serve a fictional and aesthetic function.

In other words, three perhaps equally troublesome terms are put into play in this presentation – empathy, engagement in fiction and aesthetic experience. The spectator's engagement in fiction and aesthetic experience shall be discussed to get through the main idea about the function of empathy in the spectator's encounter with fiction film. While many philosophers and film theorists have pointed out how the spectator's engagement continually changes between engagement in the fictional world and aesthetic enjoyment of the film itself, there have been few if any suggestions as to exactly how the spectator changes between these different levels of engagement. My thesis is that empathy might change the spectator's engagement between fictional and aesthetic, and thus contributing to the dynamic interplay between external and internal engagement in the fiction film.

Biographical note:

Margrethe Bruun Vaage is since autumn 2004 a Ph.D.-student and Research Fellow at the Department of Media and Communication, University of Oslo, Norway. She writes about the function of empathy for the spectator of fiction film, and her research interests include cognitive film theory, phenomenology, aesthetics, and the philosophy of emotions, fiction and imagination. She has published in *The Norwegian Journal of Media Studies*, *The Norwegian Philosophical Journal* and *Film and Philosophy*.

Curtis, Robin

Expanded Empathy: Theodor Lipps and “General Apperceptive Empathy”

This paper will track both the complexity of Theodor Lipps' work on empathy, almost none of which has been translated into English, and its potential ramifications for a study of filmic emotion that goes beyond a figure-based empathy. Taking as my example contemporary war film blockbusters I will briefly point out the conflict in those films between an empathy based in the human figure (and its survival) and one more interested in the basic materiality of both the world and its filmic image.

While two recent English-language studies of filmic empathy by Ed S. Tan and Murray Smith focus their attention explicitly on the manner in which the viewer has the sense of feeling with a fictional character, they each make reference to an understanding of empathy that considers non-figural aspects of empathetic experience. Both authors trace the basis of empathetic response in the cinema to the notion of affective or “kinaesthetic mimicry” and its origins in the early 20th-century writings of psychologist and aesthician Theodor Lipps. In my ongoing research I have been investigating the breadth of Lipps' theoretical position and its place within contemporaneous debates conducted in Central Europe around aesthetic theory and the perceptual capacities of the individual viewer.

Lipps' model of empathy, or *Einfühlung*, functions on the basis of projection on the part of the observer, that is, an involuntary, instinctual, indeed, kinaesthetic mimicry of an other. What is particularly unusual about Lipps' model, and therefore significant for an account of emotional response to aesthetic strategies beyond those common to the feature film, is its explicit inclusion of inanimate objects, including spaces, colours and sounds (along, of course, with animate ones, such as human figures or animals) in the class of things with which one may find oneself empathizing. Indeed, for Lipps, “a gesture or an architectural form ‘expresses’ life, activity, or a specific mode of the activity of the self” (1985: 405). This he terms “general apperceptive empathy.” Within this concept of empathy it is the case that one no longer requires the presence of another visible self, or an animate being, but instead, simply, the activity contained in the dynamic form of space, colour, or architecture.

Furthermore, in recent years Giacomo Rizzolatti has conducted research into the neurology of macaque monkeys that would support the existence of such a capacity for empathy physiologically. Rizzolatti and his team discovered the existence of what they have termed mirror neurons, which have proved to be responsible for forming “a system for matching observation and execution of motor actions” (593). Such mirror neurons could account for the inclination of humans to experience situation of empathy in both fictional and non-fictional contexts.

Biographical note:

Robin Curtis, born in Toronto. Filmmaker, Curator (e.g. Special Programme “Out of Time” Oberhausen 2001) and Film and Media Scholar. Assistant Professor at the Freie Universität Berlin in the Collaborative Research Centre “Cultures of Performativity” in the Project “Synaesthetic Effects: Kinetics and Colour in Film.” Doctorate 2003 at the Freie Universität Berlin to be published as *Conscientious Viscerality: The Autobiographical Stance in German Film and Video*, Berlin: Edition Imorde, 2006. Habilitation on the topic of filmic immersion. Numerous publications on medial memory, emotionality of the moving image and the filmic avant-garde.

Eder, Jens

Perceiving and Reacting to Characters

In recent years, the category of character has been examined from new perspectives in film studies, but also in literary theory, communication studies, media psychology, and other disciplines. Drawing on these discussions and taking a cognitive, structural-functional and neo-mimetic approach, my paper proposes a model for the analysis of film characters and of viewers' cognitive and affective responses to them. According to this model, characters can be analysed in at least four dimensions: as beings in fictional worlds, as textual artefacts, as thematic symbols, and as socio-cultural factors. Each of these dimensions can be more or less salient, and each of them can evoke specific kinds of responses in the viewers, ranging from basal processes of perception to complex imaginative and emotional episodes. Moreover, those responses interact in various ways.

My paper shall concentrate on characters as fictional beings and on the respective level of responses which are founded in and deeply connected with - but at the same time crucially different from - the viewers' everyday experiences with real persons. When viewers construct characters, imaginatively relate to them, and affectively engage with them, they usually do this on the basis of certain regularities of *social perception* as described by social psychology. At the same time they may react to (and even be aware of) communicative frames and specific audiovisual devices of characterization. I shall briefly outline this network of responses and constraints and shall illustrate it with short examples demonstrating the possible oscillations between "textual" and "diegetic" ways of perceiving characters.

Biographical note:

Jens Eder, Juniorprofessor for media studies, Institute of Media and Communication, University of Hamburg. Studied philosophy and literature, worked as script editor for TV. Main research interests: narratology, psychology and philosophy of film. Main publications: *Dramaturgie des populären Films*, Hamburg 1999; *Oberflächenrausch*, Hamburg 2002 (ed.); *Die Figur im Film*, Marburg (to appear in 2007). Articles on film/media and emotion, attention, reception theories and analysis, politics, propaganda, programmes, and other topics.

Eidsvik, Charles

"SEEKING, Emotional Persistence, and Narrative Structure"

From the perspective of narrative media production, cognitive theory's emphasis on emotions is important, but thus far has paid little attention to two issues. The first: the time that emotions persist, and the effects this emotional persistence has on rhythm and structure. Second: the relationship between social emotions and the SEEKING system (to use Jaak Panksepp's term), on which viewer attentiveness to cinema's sensory information depends.

In *Affective Neuroscience* Panksepp laments that "neural activity of emotive systems outlasts the precipitating circumstances." (49). Most molecular neurotransmitters go away after "use" by passive diffusion and slow degradation (100) rather than by quicker re-uptake or enzymatic breakdown. This means that once a film has evoked an emotion it lasts a good while. The stronger the emotion, the longer it is apt to take to dissipate. That is a - perhaps the - central controller of story rhythm.

This has an upside and a downside. The downside is that filmmakers have to ration out emotional stimuli carefully, often using preview audiences to see whether one emotional situation is in too close proximity to the next, or whether emotions mix appropriately when done together. The upside is that emotional persistence serves to vector narrative progression, cementing together event sequences and stabilizing the viewer's perceptual information-gathering from the screen and sound track.

This information-gathering almost necessarily is a function of our mammalian neural SEEKING system, a neural system that rewards (primarily via dopamine receptors) the anticipation of success, rather than success itself. This system (which Panksepp calls an emotion) drives animals (including, of course, people) to explore, to forage, to learn, to create, even if such exploration is dangerous. The SEEKING system (like Tan's "interest" viewed as an emotion) keeps us involved in what is happening in the movie. SEEKING in combination with social emotions, such as empathy and antipathy, are potent tools for engaging viewers in a film's data stream.

How emotional duration and the SEEKING system work together in three "sample" movies is the subject of this paper. *Collateral*, *Good Night and Good Luck* and *Brokeback Mountain* provide my examples. Charts describing emotional tones and duration show how successful narratives use neurochemical - and thus emotional - persistence as stabilizers for SEEKING as part of their narrative strategies.

Biographical Note:

Charles Eidsvik is Professor of Theatre and Film Studies at the University of Georgia. He directs the MFA in Dramatic Media Production program. His current field of specialization is digital media technology. He serves on the board of CCSMI.

Fahlenbrach, Kathrin

Embodied Spaces. Film Spaces as (Leading) Audiovisual Metaphors

Because the filmic spaces of the illusionary cinema are based on innate mechanisms of spatial perception, they are perceived by the spectator already on a basic perceptive level as 'realistic'. Beside the continuity editing this realistic perception is, as we know, successful because primary principles of mental gestalt perception are considered. The construction of the filmic space recurs to deeply rooted psycho-sensory patterns of spatial perception that embrace nearly every sense. Within the "synchresis" (Chion) of image and sound multi-sensory associations can be activated, that can mediate beside the visual and acoustic characteristics of a space also its tactile, olfactory etc. characteristics.

Illusionary film spaces obviously highly recur on the one side to pre-conscious and bodily mechanisms. On the other side, their design is focused on superordinated narrative categories. As Bordwell, Hickethier and other scholars have shown, filmic spaces characterise the internal and external contexts of the protagonists' actions. Thereby they represent inner, psychological states of the protagonists and at the same time their external contexts (social, cultural etc.).

Following my approach of "audiovisual metaphors", that has already been presented elsewhere, filmic spaces will be considered in this paper as audiovisual metaphors. I will show that film spaces recur to innate perceptive and mental image schemata that influence filmic reception on a pre-symbolic and bodily level. The superordinated narrative characteristics of protagonists and spaces thereby get an audiovisual gestalt that is experienced by the public bodily, cognitively, and emotionally.

In my paper I would demonstrate that the whole design of filmic spaces, including architecture, equipment, colours, but also spatial and temporal perspectives established by camera and editing, refers to basic mental image schemata that are metaphorically related with cognitive and emotional aspects of the narration.

The semantic network of attributes and narrative functions that is established around main characters and spaces, relates to audiovisual metaphors that offer a concrete sensory gestalt for their representation. I assume that especially crucial spaces within a film are construed as leading audiovisual metaphors. Their gestalt and semantics serve as a main reference for the narrative and aesthetical conceptualisation of films.

In my paper I would show how filmic spaces are established during a film as leading audiovisual metaphors that influence continually its aesthetics, narration – and reception.

Biographical note:

Kathrin Fahlenbrach, PhD. She teaches media studies at the *Martin-Luther-Universität Halle*, Germany. She studied German and French literature and theatre studies in Berlin and Siegen. 1995 MA with a thesis on postmodernism in the German literary critique. 1996-1998 participation at the research project “The literary system of the GDR” at the *Institute of Media and Communication studies* at the *Martin-Luther-Universität Halle*. 1998-2000 graduate foundation from the Government of Sachsen-Anhalt. 2000 PhD in media studies with a dissertation about “The performance of protest. Visual communication and collective identities in protest movements”. Since 2000 she is assistant professor at the *Martin-Luther-Universität Halle*, at the *Institute of Media and Communication Studies*. Currently she is writing a book on “Audiovisual metaphors. Audiovisual media and perception” and she published several articles on this approach.

Frome, Jonathan

The Pursuit of Tears: Sadness in Videogames

The videogame industry has a small obsession with making players cry; *Electronic Arts* says that this is the goal their company was founded on. Yet the number of videogames that cause significant numbers of players to cry can be counted on one hand. In this paper, building on work by philosopher Jenefer Robinson and theorists Ed Tan and Torben Grodal, I analyze the characteristic features of sad films and explain why videogames are inherently disadvantaged in making players cry when compared to films. I attribute this disadvantage to four main features of videogame design. First, films employ close-ups of crying faces to generate sadness through the psychological process of emotional contagion. Since videogames are interactive, they must show their characters’ surrounding environments. This prevents the use of close-ups and emotional contagion cannot be used to generate sadness. Second, sadness requires reflection on loss, which can be encouraged in films since viewer action is blocked. Since one’s capacity to focus attention is limited, being active can diminish one’s feeling of sadness. Videogames demand that a player concentrate on interactive movement and thus draws attention away from narrative loss. Third, sadness is maximized when loss seems irrevocable, but videogames are designed to allow players to replay unsuccessful scenarios and change the game narrative, which undermines any sense of narrative irrevocability. Finally, according to psychologist Nico Frijda’s law of apparent reality, emotions are most intensely felt when situations are appraised as real. Videogames, as currently designed, have trouble generating a sense of reality due to genre choices and limitations of programming and graphics technology. I argue for the impact of these four factors through reference to current psychological research, narrative theory, and close analysis of specific films and videogames.

Biographical note:

Jonathan Frome is a Ph.D. candidate at the University of Wisconsin–Madison. His dissertation, “Why Films Make Us Cry but Videogames Don’t: Emotions in Traditional and Interactive Media” describes how and why media generate different emotions. He published articles in the journals *Film Studies* and *TEXT/Technology*, and has co-edited an issue of *Film Studies* (with Daniel Barratt) based on papers from the 2004 CCSMI conference. His other research interests include documentary film, East Asian film, and animation.

Gregersen, Andreas L.

Perception, Action and Computer Video Games

The paper proposes a formalist/functionalist approach to video games: The function of game form is to facilitate game playing. The proposed analytical framework combines formalist/functionalist narratology and embodied cognitivism, inspired by Bordwell (1986, 2004), Grodal (1997, 2003) and Anderson (1997, 2005). I will focus on the claim that perception and action cannot be separated; this idea can be traced at least as far back as Dewey (1896) and figures prominently in phenomenology, ecological psychology and current writings within embodied cognitivism (see Clark 1997 for an overview).

The aural, visual and tactile aspects of video games can profitably be construed as part of an integrated system the function of which is the delivery of information relevant for the embodied actions of the player (see Gregersen 2005). Two points are worth noting:

The AVT-information stream is directly influenced by the player's actions; by interacting with the control interface the player can change location of camera and/or avatar in the virtual universe, thus changing the information array available for sampling.

The ways in which information is delivered is often configurable.

Following this, I argue that player actions can be analysed from three interrelated perspectives: acting in, acting on and acting through the various aspects of the computer video game system.

Parts of this system become almost completely integrated in the action-perception cycle of the player. I also show how differences in intentional structure between film viewing and game playing has repercussions for analyses of emotion and fiction: Playing is not just observing and/or simulating – it is acting.

In conclusion, I argue that an embodied cognitivism allows an embodied, affordance-aware and pragmatic perspective while acknowledging the role of mental representations, technology and mediation in computer video game playing.

Biographical note:

Cand. mag. in Film and Media studies in 2003. Since 2005 Andreas L. Gregersen has been working as a PhD fellow at the Film and Media Studies section at University of Copenhagen. The subject for the dissertation is space and action in computer video games – an embodied cognitive perspective.

Grodal, Torben

Biology, Function and Culture in Film Genres

I will first discuss the relation between biology and culture in (visual) fiction and focus on the relation between universalism, functionalism, cultural evolution and cultural specificity. I will argue that central narrative schemas are molded by universal human emotions (e.g. stories for children and attachment concerns, action adventure and male aggression and bonding, stories of mating and bonding, (horror) stories about death and body/soul etc.). The narrative craft demands skills and such skills are developed by and transmitted by culture. New narrative formulas has for millennia spread and circulated at the Eurasian continent just as narrative formulas compete and are distributed globally.

Similarly, agents and props in fictions like villains, heroes, monsters, shields, swords, duels, may be described as functional bundles that, when invented, fulfill rather universally graspable functions so that even films in the 21st century abound in new variations of old functional bundles. Aspects of the structuralist narratology therefore make sense within an evolutionary-cognitive-emotional framework as a result of a process of function-optimizing, cf. Bordwell's discussion of shot-reverse.

The biological functions, like attachment, are very general, and therefore allows for variation e.g. by using the structuralist deep structure-surface structure distinction. I will discuss some of the principles of variation (drift, novelty-habituation, cultural specificity etc.) and illustrate some of the mechanisms by analyzing films for children (from *Lassie Come Home* to *Spirited Away*). Although nearly all successful films for children describe a temporary breaks of attachment there are culture-influenced variations. Films for children and young adults will also allow for a description of how function-optimization is age-related and gender-related.

Hartmann, Britta

Mixed Modes, Mixed Moods. Discomfort as Strategy of Iridescent Texts

My paper works out the strategies with which the beginning sections of hybrid or iridescent texts (i.e., films that change between different genres and moods, between different narrative modes, between documentary and fiction) aim to arouse discomfort on the part of the viewer. These "uncomfortable" feelings do not stem simply from a temporary uncertainty in regard to the progression of the story, which makes it difficult to form predictive inferences. Instead, this feeling of discomfort results from a fundamental insecurity regarding the status of the representation when it is impossible to decide whether it is fiction or non-fiction, whether it is narration, description, or argumentation and exposition with their specific modes of address. The "communicative promises" of the text, the stance of the enunciator, and the alignment of the predicate in pragmatic terms become questionable. This makes it difficult for the viewer to find his/her position in relation to the text, his/her own role in the communicative structure and, accordingly, his/her form of emotional participation. Or, to say it differently, the emotional "tuning" of the viewer will not be successful right from the beginning. The spectator finds him/herself in a state involving constant uneasiness or anxiety, enhanced and heightened attention, and increased evaluative activities, which aim at different layers of the text and also include the self-evaluation of feelings.

Biographical note:

Britta Hartmann was lecturer at the Academy for Film and Television "Konrad Wolf" and visiting professor at the University of Arts, Berlin. She is one of the founding editors of *Montage/AV*, and co-editor of an anthology on film theory (*Nicht allein das Laufbild auf der Leinwand....* Berlin: Vistas 2001). She has published several articles on film theory and analysis and has contributed to a number of film encyclopedias. Currently she is completing her doctoral thesis on film beginnings as scholar in the University of Utrecht's Ph.D. International programme.

Hutchinson, Bruce

“Understanding Character Motivation: A Process Oriented Approach to Realism”

In his seminal essay, “The Evolution of the Language of Cinema” Andre Bazin contends that ambiguity of the image is superior to montage and classical cutting. Realism in cinema has been wrestled with ever since; scholars have struggled with defining realism and criticized it as out of date and/or ideologically charged. Yet, the focus on content and stylistic traits as the main carriers of “realism” in narrative films masks an important underlying aspect of Bazin’s discussion: that the importance of the ambiguity comes from the fact that ambiguity in cinema mirrors ambiguity in the real world. The realism of the process of understanding the narrative must be examined alongside content and style. In essence, realism is the use of the same cognitive tools to understand movies that we use to understand the real world. The more a narrative film allows us to seek our own answers using the same cognitive processes we use to understand the ambiguities and complexities of the real world, the more “realistic” it is. One of the cognitive processes we can examine in this regard is understanding character motivation. When we watch a movie we attempt to understand why characters do what they do and feel what they feel through a variety of tools: voice over narration, dialogue, character appearance, character action, facial expression, body language, and context. Some of these, like voice over narration, have no real world equivalent. Others, like facial expression, require the same cognitive processes that we employ in the real world. Research literature from social psychology, along with studies of facial expression, are useful in identifying in what ways audience members use cognitive processes to understand motivation in both movies and the real world.

Biographical note:

Bruce Hutchinson is an assistant professor and director of graduate studies in the Department of Mass Communication and Theatre at the University of Central Arkansas. He is a founding member of the CCSMI and his research interests include narrative and realism.

Khrenov, Nikolai

Cinema as the Redemption of Archetypal Reality

The logic of perception and apprehension of specific films can be understood only within a context of a bifurcated, diametrically opposed logic of cinema’s historical development. It is necessary to analyze the significance of actual reception, emphasized by Post-structuralism and Reception Aesthetics, within the framework of cultural theory.

Pitirim Sorokin’s concept of Socio-Cultural Dynamics is of a special interest for that purpose. Cinema functions in accordance either with value criteria of a sensate culture, or with value criteria of an ideational culture. Unfortunately, in the history of cinema the latter notion didn’t receive an adequate scholarly response.

This very logic of incompatible strategies of cinematic practice is mainly revealed through diachronic approach, but it also remains essential on a synchronic level. The sensate culture retains the mimetic means of expression. It is therefore significant that cinema comes into being at the time of the decline of that culture, appearing like a bright flash before sunset.

Ideational culture demonstrates relevance of eidetic, i.e. Platonic tradition in an artistic mode of thought, or a tradition related to an utilization of archetypal, primary images. In the past, the mimesis-oriented modes of thought have largely determined the logic of theoretical exploration of the film art, therefore making the way for a hypertrophy of a documentary principle in theory, while the field of the primary image activity still has to become an important issue for the scholarship.

As a matter of fact, this last logic of the cinema's theoretical apprehension is in its very beginning in Russia, notorious for its late discovery of Jungian theories. The symbolic forms of thinking, which provoke the activity in film reception as well as in its narration of myths and archetypes, deserve a special attention in this case. This paper focuses on the analysis of the structural specificity of cinematic narration, as well as on the types of its mass reception – these types are based on a cultural synthesis, which is a combination of the elements coming from both sensate and ideational culture (when the representation of the physical, sensuous world's phenomena on screen contains additional, extra-sensuous connotations). From that point of view cinema appears as an experimental testing ground for the emergence of the “third culture” – the culture of the mixed, or integral, type.

Biographical note:

Khrenov Nikolay Andreevich is Doctor of Philosophy, deputy director of the State Institute of Art History of the Federal agency on culture and cinematography, professor of the faculty of cinematography of the All-Russia State Institute of cinematography, leading research worker of a scientific research institute of motion picture arts of the Federal agency on culture and cinematography, editor-in-chief of the scientific almanac « Traditional culture », and a member of the Union of cinematographers of Russia.

Kramer, Mette

The Epistemology of Looking

The philosopher Søren Kierkegaard said that life must be understood backwards; but it must be lived forward.

Another human dimension is that we do not have an extraordinary amount of lifetime in front of us. Mortal as we are, not only do we have limited access to alternative choices of action; as we grow older and our choices become fewer, the rationality of our actions becomes dependent on a balance between foresight and hindsight, and self-other representational knowledge. The study of visual fictions is thus a unique opportunity to address fundamental aspects of human cognition such as the use of ‘decoupled representations’ and ‘meta-representations’ and their capacity to support emotional and social communication.

There is an almost direct ‘affordance’ pick up from the imaginary scenarios simulated by fictive worlds of different social and cultural contexts. The possible heuristics arising from fictive scenarios is not an ideal solution, though. It is a more a question of boosting the development of factual human cognitive navigation tools. Natural selection is a blind process: it does not have the power to act so that one particular safe strategy for action would work each time we encounter a new situation. When we are faced with a cognitive-emotive challenge, for example, we need facilities to test run whether our strategies correspond with the flux of new situations and changing ecology.

Emotions are crucial to these processes. In real life, we do not always have conscious access to the mental operations underlying challenging ‘paradigm scenarios’. Repeated encounters with certain situations (such as through multiple viewings of certain types of film) can potentially provide conscious access to aspects, which are normally impenetrable.

In my paper, I will argue that demanding life concerns need ‘scaffolding’ in order to make agents capable of using multiple and flexible strategies in the various niches of modern life. Taking the case of facial expressions in the melodrama and the art film, I shall argue that different film genres give different narrative and stylistic routes to make ‘noisy’ environments more transparent with different levels of ‘affordances’ for the individual viewer.

Biographical note:

Mette Kramer is about to complete a Ph.D. in Film and Media Studies at the University of Copenhagen. Her thesis, *Romancing the Mind*, provides a naturalised approach to understanding women's film preferences. She has published articles in several Danish and international journals on women, emotion, cognition, film, neuro-aesthetics, and life history theory. In 2003, she undertook a study in evolutionary psychology and cognitive development at the University of California, Santa Barbara.

Machabeli, Manana**The Importance of Empathy while Creating Art Works and in the Process of their Perception**

The theme of the report paper is: empathy as a necessary component of any art delivery. The role and importance of empathy itself in the theatrical art (aristotle or mimesis and non-aristotle (anti-mimesis) in the framework of some deeply different from each other theatrical aesthetics. Different types of empathy are marked out: in the process of role delivery by the actor, perception of performance by spectators, emotional experience and considering, aesthetic enjoyment of the object (artist-painter's work, sculpture, etc).

In all cases big role of empathy is proved in this process, as well as its differential-psychological importance, which means that high potential of empathy promotes to the high level of object aesthetic experience by the spectators. It was proved in practice that in the theatrical art the high level of empathy stipulates for actor's high level of performance art. The question of empathy role and importance is less studied in the cinematography. The experience which exists from the point of view of empathy will undoubtedly help to state the specific role of empathy in the process of feature film perception.

Biographical note:

Manana Machabeli studied psychology at the Georgian State University and Drama at the University of Theatre and Cinema where she then also worked. She is Professor of Chair, PhD, at the Chair of Humanitarian Science. She is also a TV announcer and presenter in Georgian State TV and an honored artist of the Republic.

Mader, Steffen / Peter, Christian**Verifying the Viewers Perception – A Bottom-up View**

The analysis of the connections between the use of stylistic patterns and the aesthetic effects induced in the spectator has been a productive field of research in film theory during the past years. Many of the insights and methodologies derived from cognitive psychology have been successfully incorporated into the repository of available tools for the production of films and digital media.

Viewed from the perspective of the film production process, the results of this interdisciplinary research are usually applied in a constructive, top-down approach, where the filmmaker is creating an aesthetic, emotional experience by combining narrative elements and stylistic patterns in a meaningful way. But even with the best cinematic rendition of stylistic patterns, filmmakers can only make assumptions about the actual emotions experienced by the viewer. As an approved tool for the improvement of stylistic skills and in the postproduction process, screening aims to verify the viewers' experiences against the filmmaker's original intention in a rather empirical, bottom-up manner. Traditional screening methods, however, are a means of qualitative evaluation. Relying on self reports, observations and questionnaires, they make it difficult to relate the viewer's reported

perceptions to an actual narrative or stylistic pattern and fail to deliver objective, quantified measures for the viewer's experience.

Empirical studies of media perception processes (Monika Suckfüll, 2000) and in the fields of affective computing (Rosalind W. Picard, 1997) have shown that the analysis of physiological parameters is able to obtain objective and quantitative measures for a spectator's affective state. Today's technological advances allow us to collect and process a broad range of physiological measures with high temporal resolution and full synchronicity to the eliciting medium beyond "clean room" settings.

In our contribution, we propose to complement traditional screening methods with the recording and analysis of physiological sensory data, a novel interdisciplinary method at the intersection of cognitive film theory, psychology and information processing, and discuss their potential for educational purposes and the production process.

Biographical note:

Steffen Mader is research fellow at the Fraunhofer Institute for Computer Graphics in Rostock, Germany. His research interest is in affective computing systems and applications. He is currently working on a generic software framework for collecting and processing of affect-based sensor data.

Christian Peter is researcher at the Fraunhofer Institute for Computer Graphics in Rostock, Germany. His research interest is in emotion sensing devices, emotion recognition, and emotion-aware software and systems. He co-developed several emotion detecting devices and software applications and presented his work on international conferences and journals.

Mankovskaya, Nadezda

Virtual Reality in Moving Images: Psychology of Aesthetic Perception

The report is devoted to one of the fundamental interdisciplinary problems – the character of virtual reality influence on modern moving images and their perception. The importance of this problem is determined by actual art gravitation toward virtual sphere. Rudiments of new aesthetic consciousness are born. This theme is sharply debatable: on the one hand, there is an opinion on future replacement of cinema by digitograph, on the other – about virtual reality as "new narcotism". In our report the main problem essentially limiting development of virtual reality in cinema will be investigated: possibilities of human mentality, allowable limits of its safe functioning in practically boundless quasi-reality of virtual world. Influence of computer technologies on film-language (composing, virtual installation, virtual camera, virtual actors) and connected to its transformations of aesthetic perception psychology (fluctuation, immersion, designing, navigation, personification, implosion, adaptation, diffusion) will be considered.

Fluctuation of computer special effects perception provides integrity of aesthetic influence, promoting expansion of world picture vision. Perceptual **immersion** is connected to transition from supervision to immersing in virtual reality. The opportunity of virtual worlds **designing** under ideal laws influences perception of the real world as irrational reality with no limited control. Perceptual **navigation** gives rise to an atmosphere of psychological uncertainty which overcoming is connected with the aesthetic aspect of searches.

Personification is the result of interactivity effect, psychologically authentic audiovisual dialogue. **Implosion**, unproductive merges of means and contents of perception, conducts to washing out of aesthetic distance feeling. Virtual reality hyper-realness causes perceptual **adaptation** to "new naturalism", risk of neglecting metaphoricalness. **Diffusion** of perception makes the picture of the world more multilayered, but thus deprived of the habitual system of coordinates.

Mixture of cinema and multimedia receptions give the basis to speak about occurrence of post-cinema, meta-cinema and their theoretical correlation – electronic aesthetics.

Biographical note:

Nadezda Mankovskaya is State Doctor in philosophy (1988), State Professor (1992), Vice-president of Russian aesthetic association, main researcher of Russian academy of sciences Philosophy institute and professor of aesthetics in VGIK. She is the author of more than 200 scientific articles, 3 books (Artist and Society. Analysis of Conceptions in Modern French Aesthetics, 1985; "Paris with Serpents". Introduction to Postmodern Aesthetics, 1995; Postmodern Aesthetics, 2000), 8 brochures.

Mikos, Lothar

The Concept of Scenic Comprehension – Emotional Response to Film between Biographical Drama and Unconscious Life-models

In the seventies and eighties, German psychoanalyst Alfred Lorenzer lay the groundwork for socio-scientific, interaction-theory orientated psychoanalysis. The term "scenic comprehension" is central to his understanding of the communicative relationship between patient and analyst. Psychoanalysis focuses on the structure of human experience. Each person is born into a social world which is dominated, within a socio-historic context, by culturally-determined rules and conventions. The individual is socialized within the framework of this social world. It is here that the individual enters into relationships with numerous people and objects, which are linked, in turn, to situations in which the individual behaves. Interaction relationships are, however, often conflictual. Experiences within situations are expressed in the individual's structure of experience, which exerts mostly unconscious control over further experience. Individual life experiences are represented in the structure of experience in unconscious scenes or "scenic arrangements" (Lorenzer). Individuals achieve similar life praxis in the social lifeworld in which they are socialized. Therefore, individual structures of experience are always socially structured, and are variants of collective structures of experience.

Scenic comprehension takes place on the plane of presentational symbols, below the level of speech. Emotion is articulated in presentational symbols, which are expressions of sensory-symbolic and sensory-immediate forms of interaction. They mediate between conscious forms of interaction, as expressed in verbal symbols, discursive symbolism, and unconscious forms of interaction. Nevertheless, the activity of scenic comprehension is not limited to the analytic setting. Scenic comprehension is an everyday psychological activity which individuals experience within the framework of their life praxis. Situations where an individual is called upon to act are often understood scenically. They remind the individual of previous experiences in similar situations, and the relationships to objects and people associated with them. When scenic comprehension is part of an individual's everyday psychological activity, then it also becomes part of the action during reception. In this case, individuals do not seek to understand real-life situations, but rather representational plots on the movie or television screen.

The paper will deal with the concept of "scenic comprehension" as an emotional response to the staged scenes of social interaction in film communication that refers to the biographical drama and the unconscious life-models of the spectators.

Biographical note:

Lothar Mikos is Professor of Television Studies in the Department of Audiovisual Media Studies at the Academy of Film and Television "Konrad Wolf" in Potsdam-Babelsberg, Germany. In 2004 he was a Visiting Professor of "Audience Studies" at the University of Westminster London. His main research interests are Audience Studies, Popular Television Genres and Formats, Mediasports, Analysis of Film and Television, Popular Culture and Cultural Studies, Mediated Violence, Converging Media, Qualitative Methodology in Media Studies. His publications cover a wide range of topics.

Morari, Codruta**Metaphors, Emotions and Narrative Discontinuities**

Cinematic metaphors have been contested by two different theoretical accounts. The first one emphasizes medium and figurative devices, the other one psychology, experience and perception. The often deplored difference between two types of metaphor – on the one side a visual image, on the other side a cognitive-perceptual operation – can be mended by adjusting the semantic theory of metaphor to a psychological theory of imagination and affection. It is generally held that only in theories in which metaphors have no conceptual content and no truth-claim the emotions and the so-called images are advocated as explanatory factors. Moreover, the viewer's emotional engagement with specific metaphors, in particular, and films in general, is often characterized within terms of unconscious processes. It is the contention of this paper that it is possible to derive significance of metaphors from their capacity to elicit feelings. In this paper I will firstly point out the difference between emotions as 'subjective' versus 'objective' states. My aim is to prove that even if emotions are experienced as subjective, in the perception of metaphors they are rather considered as properties of the image. Therefore I will argue secondly that only the 'objective emotions' are compatible within the aesthetics of visual and poetic metaphor. Thirdly, I will emphasize the role of the emotional charge of metaphor in the fragmented and discontinuous narration of the French Nouvelle Vague films, with a special emphasis on the cinema of Alain Resnais, Agnes Varda and Eric Rohmer.

Biographical note:

Codruta Morari obtained her Masters degree from the University of Paris III - Sorbonne Nouvelle, with a dissertation on the role of language in film comprehension. She continued her work with Professor Roger Odin as a graduate student at the department of Film Studies of the same university. Her doctoral dissertation focuses on the cognitive and imaginative force of cinematic metaphors, with an emphasis on their role in the historical movements of European post-war cinema.

Nebesio, Bohdan Y.**Lyricalism and Narrative Rhythm in Film**

Many films are described as lyrical or are praised for their rhythmic qualities. However, neither the category of lyricalism nor rhythm has received much theoretical attention from film scholars. Although the phenomenon of rhythm in cinema has been acknowledged in most introductory textbooks to film studies there are hardly any advanced scholarly treatments of the issue.

This paper expands on my research on rhythm in cinema presented at 2004 Conference of CCSMI. It proposes to examine why certain films are referred to as lyrical in light of cognitive studies of rhythmic phenomena outside of film. Biological, psychological, linguistic and musical processes which involve rhythm serve as a starting point and the paper integrates these findings in its attempt to understand how cinematic rhythm influences the perception and narrative comprehension of a film by audiences. I plan to focus on how a viewer's emotional response to film can be affected by rhythmic components (presence/absence or modulation in the intensity) and how audiences perceive them as an expression of intense emotions or lyricism. My study also tries to incorporate the investigations of rhythm in other art forms such as music and poetry.

Biographical note:

Bohdan Y. Nebesio is Assistant Professor of Film Studies at Brock University in Ontario, Canada. He was educated at the University of Toronto and University Alberta and held a SSHRC of Canada post-doctoral fellowship at the University of Wisconsin–Madison. His areas of research include history of film theory, cognitive approaches to film studies as well as national cinemas of Eastern Europe. His publications include *Alexander Dovzhenko: A Guide to Published Sources* (1995) and *Historical Dictionary of Ukraine* (2005, co-authored) as well as articles and reviews in film periodicals.

Ohler, Peter

Hot or Not? Cognitive-emotional Processes in Film Viewing

If an ordinary spectator watches a film he is not able to explain how involved he is. He is too busy to grasp the plotline, he is absorbed by the suspenseful story, he can not view the film and simultaneously make an introspection of his feelings, he does not possess the vocabulary to indicate how involved he is and so on. If we stop the film to apply a boring questionnaire, the spectator's emotions accompanying his cognitions while viewing will cool down. If we measure his physiological reactions we can not be sure whether they are the result of cognitive or emotional processes. As a result it is very difficult to distinguish between two models of film perception: Noël Carroll, assuming that the spectator watches the film in a special emotional mood and constructs an inner narration via comparing filmic information with mentally stored emotion- and situation-schemes. Torben Grodal, who refuses this theory of a cognitively high but emotionally low involved recipient, assuming instead, that the spectator simulates the emotions of the protagonists.

The recently by Vittorio Gallese and Giacomo Rizzolatti discovered mirror neurons in the cortex of monkeys could be helpful to examine what really happens in mind of the spectator during the perception of a movie. Mirror neurons are not only action oriented, they are also active if a person just watches another person's movement and even if a person watches another person's emotions. It should become possible to measure the spectators emotional state while watching a movie and to use the results to distinguish between the two conflicting theoretical assumptions of film perception. We want to discuss experimental designs that allow to test the different predictions of the two theories of film perception.

Biographical note:

Peter Ohler is Professor for media psychology and sociology at the University of Technology Chemnitz, Germany. His research interests include evolution of play and of the media, cognitive film psychology and –theory, computer games, media entertainment, development of symbol systems, internal and external cognitions.

Peter, Christian / Mader, Steffen

A Wireless Monitoring System to Observe Ongoing Emotions in Spectators

Films induce a variety of moods and emotions in spectators. In fact, to fulfil its mission, every film relies on rousing the spectators' emotions. Whatever a film is made for, be it education, agitation, information, commerce, or aesthetics, emotions are a key to the audience's attention and strongly influence the intensity and manner in which the narrative of the film is processed and remembered. As is known from psychology and cognitive film theory, even short emotional episodes are manifested in measurable changes of physiological parameters such as heart rate, skin conductivity, skin temperature, or pupil dilation, which can be used to objectively assess the emotional effect of an entire movie or particular narrative or stylistic elements.

This contribution introduces a wearable sensor system for monitoring emotion-related physiological parameters. Sensors for skin conductivity and skin temperature are integrated in a glove, as well as a receiver for heart rate information. All data are transmitted wirelessly to a base unit which stores them on an exchangeable memory card or forwards them immediately to a computer to analyse and visualise them. Data mining techniques with dedicated methods from statistics and Artificial Intelligence help to efficiently analyse the enormous amount of data. They currently allow to automatically conclude emotional states of individuals with an average accuracy of 75%, compared to self reports.

The introduced system can help researchers, students and educators to investigate the emotional effects of films or film elements. Because of its unobtrusiveness and user-friendliness it is very suitable for use in non-lab environments such as classrooms or projection rooms. The system allows the spectators to move freely and not to care about being in a study and hence lets them immerse into the story as much as they would without being monitored. It therefore delivers very objective information on ongoing emotions in spectators.

Biographical note:

Steffen Mader is research fellow at the Fraunhofer Institute for Computer Graphics in Rostock, Germany. His research interest is in affective computing systems and applications. He is currently working on a generic software framework for collecting and processing of affect-based sensor data.

Christian Peter is researcher at the Fraunhofer Institute for Computer Graphics in Rostock, Germany. His research interest is in emotion sensing devices, emotion recognition, and emotion-aware software and systems. He co-developed several emotion detecting devices and software applications and presented his work on international conferences and journals.

Plantinga, Carl

“Seeing is Not Feeling: Character and Spectator Emotion in Moving Image Media”

A common error among those interested in spectator response to the moving image media is to assume a direct relationship between the emotionality of fictional characters on the screen and the emotional response, or intended emotional response, of the viewer. The purpose of this paper is to clarify the complex relationship between the expression of emotion in films (and here I am primarily interested in the expression of emotion by film characters) and the intended elicitation of emotion in viewers.

I will first take into account “emotional style,” that is, the style of emotion expression of the film and its characters. Actors, characters, and directors can all be said to have emotional styles. Actors such as Klaus Kinski and Marlon Brando were known for the seething emotions which threatened to break from the level of perceived feeling to the level of overt behavior, all of which lends their performances a sense of excitement. Directors also have emotional styles. The cool and ironic Jim Jarmusch, for example, has his characters express little emotion, as though they are numbed by the confusing and senseless world around them, while John Cassavetes’ characters regularly engage in screaming matches and other extreme behaviors associated with extremes of feeling.

On the face of it, one might assume that greater emotion expression by characters leads to greater emotion elicitation in the audience. I will propose that the relationship is much more complicated than this simple formula, and must take into account several factors, including sympathy and antipathy, degrees of allegiance, the presence and degree of irony and/or ambiguity in the narration, and differences in character and viewer knowledge. The overall intent of this paper will be to come to a better understanding of the relationship between the expression of emotion in film, character engagement, and spectator response.

Biographical note:

Carl Plantinga is professor of film studies at Calvin College in Grand Rapids, Michigan, USA. He has published widely on documentary theory and history, and his most recent interest has been in the elicitation of emotion in film. He is the author of *Rhetoric and Representation in Nonfiction Film* (Cambridge, 1997) and co-editor of *Passionate Views: Film, Cognition and Emotion* (Johns Hopkins, 1999). He is co-editing *The Routledge Companion to Philosophy and Film* and is nearly finished writing *Moved and Affected: American Film and the Spectator's Experience*.

Pólya, Tamás / Kapronczai, Erika

Forms of Perceptual Reflexivity

It has been customary for many films *d'auteur* from the New Waves on to try to prompt a reflexive state of mind on the viewer's part. The means to achieve this characteristically, but not exclusively, ranged from the intertwining of the film itself and what it narrates, the presentation of a non-linear or incoherent plot, the representation of filmic equipment or *mise-en-scène* itself, through having some of the characters directly address the viewer, and through open philosophizing, just to name a few. Many of these forms of reflexivity are related to (a deviant use of) filmic narration, and typically bear the mark of what Tarnay and Pólya (2004, “Specificity recognition and social cognition”, Frankfurt am Main: Peter Lang) called categorial level cognitive understanding. That is, they are perceived and analyzed by the viewer at a relatively high level of cognitive functioning, namely, the conceptual one; and they require a relatively low-threshold of attention to be perceived (i.e. they are hard to miss).

In the talk, we would like to focus instead on forms of filmic reflexivity that are more perceptual-sensual, and arguably more subtle, in nature, on their account of inducing the viewer's reflexive awareness by presenting primarily not-so-much conspicuous visual phenomena on the verge of narrative insignificance. Our main aim is to offer a taxonomy of these strategies, which include exposing in close detail the material reality of what is depicted (such as its texture or natural movement); presenting static shots or shots with very little movement; displacing the narratively important elements from the visually prominent positions; visual framing; deviant (non-normal) use of colors; partial elimination of depth cues and so on.

We would also like to attempt to describe the possible cognitive mechanisms that make the use of such devices so effective for the human brain/mind.

Powell, Larson

'Medial Eigenvalues' (*Mediale Eigenwerte*): Cognitivism and Experimental Film Form

Cognitive psychological film aesthetics suggest analogy with the models of perception put forth in Germany by radical constructivism.¹ Grodal's reference to the nervous system as "constructed as an input-output machine" is clearly kin to cybernetic models such as those of Heinz von Foerster, which have influenced the work of biologists such as Maturana, Varela and Gerhard Roth.² Common to both recent film theory cognitivism and constructivism is a functional conception of perception, where cognition is not entirely separable from emotion or volition, and where pre-conscious activities (long neglected in favor of the unconscious in psychoanalytic theory) are given their due. Both Grodal and German constructivists like Roth see the traditional philosophical thematics of representation (*Vorstellung*) as no longer helpful.³

There are also philosophical differences between these positions, though. One of them concerns the referentiality of cognitive perception. Grodal refers first to "the sensuous *qualia* [...] caused by certain phenomena in the exterior world" (11) and later adds, with reference to Woody, that "primary images... based on sensory input" are then converted into more perceptually organized "extended images" by the brain's dominant hemisphere (50).

Gerhard Roth has an alternative model to this. Firstly, he does not see the brain as so hierarchically organized: for him "there is no superior cognitive center" (*Gehirn*, 21). Moreover, the sensory input from the world is viewed less as 'material' or 'phenomena' than as information (in Shannon and Weaver's sense)(*ibid.*, p. 24). This means the unity of perception, rather than being a sensuous given, or "primary image," is a marker or a state. Consciousness itself is thus what Roth calls "the *Eigen*signal of the brain for the tackling of a new problem."⁴ He clarifies by adding: "The occurrence of consciousness is essentially linked to the condition of a fresh linkage of nervous networks."⁵ Here he is close to von Foerster, who saw referentiality, the unity of consciousness of reality, as tied to the nervous system's self-stabilization through *Eigenvalues*.⁶

The form of experimental film, I argue, is based on these "linkages" through what I will call "medial *Eigenvalues*." I would like, in my talk, to see how this conception might help us understand experimental film, which has always been centrally concerned with questions of cognition and narration.⁷ My talk will expand on the implications of my recent lecture on the films of the contemporary German experimental filmmaker Kirsten Winter (b. 1962), whose

1 Locus classicus: S. Schmidt, ed. *Der Diskurs des radikalen Konstruktivismus*, Suhrkamp 1987. Grodal refers to his own position as „constructivist“(Moving Pictures, Oxford: Clarendon 1997, p. 76).

2 Grodal, *passim*; compare von Foerster, *Observing Systems*, Seaside CA 1981, p. 32 ("We may regard the behavior of a neuron as the transfer function of a... linear element whose input and output signal is a pulse interval").

3 See Gerhard Roth, *Das Gehirn und seine Wirklichkeit*, Suhrkamp 1997, p. 148. This marks a drastic difference from most deconstructivist or post-structuralist theories, which continued to work within the essentially Kantian (or alternately Cartesian) frame of reference set up by representation.

4 Roth, p. 233.

5 *Ibid.*

6 See von Foerster, *Wissen und Gewissen*, Suhrkamp 1993, pp. 256-258. and *Observing Systems*, 273-86. 'Eigenvalue' originates in the mathematician David Hilbert's 1904 work on integral equations, but was used by Schrödinger in the context of quantum physics ("Quantisierung als Eigenwertproblem," *Annalen der Physik* 79 (1926), 361-376; Engl. translation in *Wave Mechanics*, ed. Gunther Ludwig, NY: Pergamon 1968, pp. 94-150. Von Foerster used it to refer to the self-referentiality of the brain.

7 See James Petersen, "Is A Cognitive Approach to the Avant-Garde Cinema Perverse?" *Post-Theory: Reconstructing Film Studies*, ed. Bordwell and Carroll, Madison: University of Wisconsin Press, 1996, pp. 108-129; Edward Smalley, *Direct Theory* (Carbondale IL 1994).

films are about the connection between aesthetic perception with emotion and memory, a central concern for cognitive film theory.

Note

Kirsten Winter, born 1962 in Hanover. Films include *Clocks* (1995); *Kandinsky's Violet* (1999); *Restored Weekend* (after Ruttmann's audiomontage, 2004), See:

http://www.german-cinema.de/archive/film_person_view.php?film_person_id=3429

Winter describes her filmmaking as "to find a way to tell a story by creating feelings" ("Creating Music and Imagery Together," *Animation World Magazine*, 2:12, March 1998).

Biographical note:

Larson Powell is Assistant Prof. of German studies at Texas A&M University. He is currently working on postwar German electronic music, film and radio drama. He published articles on critical theory, film- and music studies i.e. "The technological Subject. Music, Media and Memory in Stockhausen's Hymnen. In: Nora M. Alter / Lutz Koepnick (ed.): *Sound Matters. Essays on the Acoustics of Modern German Culture* (New York, Oxford: Berghahn 2004, pp. 228-241).

Riis, Johannes

Acting Styles as Appraisal Styles: Ingmar Bergman's Strindbergian Approach

In a larger study, I argue that acting styles can be studied from the perspective of appraisal mechanisms, what the Dutch psychologist Nico Frijda calls Laws of Emotions. What is particular important is what he terms Law of Reality: the intensity of an emotion corresponds to the degree to which we appraise a concern at stake as real. Actors will often try to create an emotional experience of intensity exactly by attending to objects and events which are appraised as real.

Yet within realist acting, there is ample room for variation and I will study these variations as ways of "cognizing" events and objects. In this particular study, I will argue that the acting style, which Ingmar Bergman facilitated, beginning in the late 1950s, may be viewed in emotional terms as ways of "confiding," that is, communicating to the spectator something of emotional relevance. In contrast to naturalist acting of the Stanislavsky/Bloch School, he tried to do away with details of setting as though one is to have the illusion of standing before the actor. This is a minimalist approach which has historical antecedents in August Strindberg's intimate theater (a source of inspiration for the German Expressionist theater), but we may see Bergman as the one who refined and developed this particular variation of realist acting.

Using Max von Sydow as my primary case, I will argue that we may describe the Bergman-Strindbergian approach in terms of appraisal mechanisms and the psychology of emotions.

Biographical note:

Johannes Riis, Ph.D., associate professor, film studies, University of Copenhagen. He is the author of *Spilleets kunst – følelser i film*, a book on acting and communication of emotions in film, a contributor to a number of anthologies and he has been published in *Cinema Journal*, *Cinemas* and other journals. He is currently working on a book on Acting within the tradition of realism.

Rust, Matthias / Peter, Christian

VIRAT: Supporting Emotional Film Analysis

The analysis of physiological response and the derivation of type and intensity of affection is currently strongly discussed and evaluated within the film research community. The temporal series of physiological measurements that is recorded during an analysis session is directly related to the temporal structure of the corresponding films and videos, which leads to the question: How can data resulting from physiological analysis be effectively explored together with the corresponding audiovisual information by the researcher?

The Video Research Assistant (VIRAT) was developed in close cooperation with film researchers to assist their work with a usable and functional tool. VIRAT manages collections of audiovisual material and corresponding research related annotations in projects. These research projects can be exchanged between researchers and therefore support collaborative examinations. VIRAT supports scientific writing and presentations by providing an interface to office applications allowing an easy embedding of relevant key frames. The embedded key frames include references back to VIRAT which allows replaying the corresponding film or film segment. The films can be interactively or automatically segmented, whereas each video can have multiple segmentation lines – each covering different research aspects.

Films and segments can be associated with various types of annotations that are stored within the research project. The types of annotations are configurable using extension plug-ins. In order to support emotional film analysis, an emotion exploration plug-in was developed that integrates the Fraunhofer wireless physiological emotion recognition system (EREC). After importing measurement series from the EREC system, recorded events can be synchronized with corresponding time points in the video streams. Afterwards the data can be visualized and replayed together with the film which enables the researcher to interactively assess and explore the physiological response recorded by the EREC system moment-by-moment and in correspondence with the film.

Biographical note:

Matthias Rust received his diploma in computer science from the University of Rostock, Germany, in 2002 for his thesis on MPEG-7 based interactive video applications. Since 2002 he has been employed as a researcher in the Computer Graphics Center (ZGDV) Germany and involved in various projects related to advanced multimedia management applications. He is currently working on his PHD thesis at the University of Rostock in the field of distributed metadata generation for multimedia documents.

Christian Peter is researcher at the Fraunhofer Institute for Computer Graphics in Rostock, Germany. His research interest is in emotion sensing devices, emotion recognition, and emotion-aware software and systems. He co-developed several emotion detecting devices and software applications and presented his work on international conferences and journals.

Schmerheim, Philipp

Paradigmatic Forking-path Plots: Expanding the Possibilities of Film Perception

Film spectators are indispensable for constructing a film's meaning. Deleted scenes and alternative endings on DVD-editions enable additional interpretations. Many films even deliberately integrate alternative plot-lines and deliver „forking-path plots“ or „multiple-draft narratives“¹, exploring alternative plot-lines „seriatim“,² e.g. *Run Lola Run* (Tykwer, 1998), *Sliding Doors* (Howitt, 1998) or *It's A Wonderful Life* (Capra, 1946). Branigan (2002) even suggests that every film suppresses „alternative tellings of the story, and alternate stories [...] in favor of the final version.“³

I think that, in addition, there are „paradigmatic forking-paths“ films that deliberately offer multiple levels of perceiving the same plot, encouraging a spectator's independent interpretation and viewing experience more than multiple-draft narratives do. While the latter deploy forking narrative paths in syntagmatic order, paradigmatic forking-path films (e.g., *Fast Film* (Widrich, 2003), *Meshes of the Afternoon* (Deren/ Hammid, 1943), *Vertical Features Remake* (Greenaway, 1978)) encourage paradigmatic multiple-level perception. E.g., *Fast Film* arranges frame fragments from around 400 different films in sequential and paradigmatic order (within single frames), quotes them directly rather than indirectly (like direct quotes in written texts), presents a collage rather than a montage of frame fragments. Many fragments are already linked with the spectator's emotional biography. Thus, each spectator perceives an own „spectator's cut“, although the film, unlike multiple-draft narratives, presents only one plotline: The film's hero rescues his woman from an evil villain and survives a chase scene.

Being complex rather than complicated,⁴ paradigmatic forking-paths are cinematic examples of postmodernism, delivering interpretative authority to the spectator, as if accounting for Barthes' „death of the Author“.⁵ My paper explores paradigmatic forking-paths in more detail.

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Biographical note:

Philipp Schmerheim is a doctoral candidate at the *Zentrum für Interdisziplinäre Medienwissenschaften* at the Georg-August-Universität Göttingen. He studied Philosophy, Media and Communication Studies, and Ancient History in Göttingen and at the University „La Sapienza“ in Rome. In 2005/ 06, he conducted research for his dissertation on the influence of philosophical ideas on films at the University of California, Santa Barbara. His main interest involves combining (analytic) philosophy with film studies.

1Bordwell (2002), p. 89, p. 102.

2Ibid., p. 89.

3Branigan (2002), p. 107.

4Cf. Cilliers (1999).

5Barthes (1968).

Singer, Ben

On the Question of Stylistic Universals in Film

The issue of universals recently has emerged as a focal point in Darwinian literary studies. Noting that certain patterns of story, theme, characterization, imagery, and emotional arousal pervade the narrative traditions of virtually every human culture, Darwinian critics interpret literary universals as manifestations of “species-typical” vital interests evolved through the adaptive process of natural selection. Survival, reproduction, social power structures, kinship relations, attachment, morality – deep-rooted human motives and concerns such as these form the very stuff of literature.

Scholars working in this vein predominantly emphasize representational content: their main project is to link up what evolutionary psychology tells us about the content and structure of the human mind with the content and structure of the prototypical narratives humans create and find engaging. Content analysis, not stylistic analysis, has preoccupied discussion of aesthetic universals. The goal of my paper is to isolate different kinds of stylistic universals in film (of various sorts, corresponding to different types of universals defined in Linguistics: “absolute,” “statistical,” “implicational,” and “comprehensive”), and consider various explanations for their ubiquity.

The problem at hand is to understand what accounts for the universality of various stylistic devices. To evaluate various explanations, I first lay out a taxonomy of conceivable sources of film style, both those which tend to vitiate and those which tend to promote stylistic homogenization (functional objectives; technology; allusion convention; differentiation; idiosyncrasy; practical contingency; institutional imperatives; culture; and cognitive propensities). I then examine several among the latter type (those promoting stylistic commonality). Technological determination pertains to some of the most comprehensive universals (for example, all film images are bounded by a frame). Such observations sound banal at first, but I argue that even such prosaic determinants harbor non-obvious and significant implications. A second determinant, functional objectives (i.e. purpose-related goals guiding design – in the case of film involving denotative, mimetic, expressive, symbolic, and aesthetic goals) is an important factor promoting stylistic commonalities. Certain preeminent goals, like denotation, correlate with certain stylistic options; and in general, a device that effectively integrates several goals at once is more likely to be employed.

Convention is perhaps the most powerful factor motivating stylistic commonalities. However, my central point runs counter to that explanation by arguing that that stylistic techniques, particularly universal ones, often should be understood as an expression or reflection of basic human cognitive and perceptual propensities. I join Bordwell, Carroll, and others in challenging the “cultural constructivist” assertion that cultural artifacts like works of art are entirely culture-bound in their make-up -- produced by the vagaries of particular social contexts, historical contingencies, and ideological forces. Various strands of Marxist critique, Structural Semiotics, and Cultural Studies have stressed that cultural practices, such as artistic conventions, are not natural or “God-given,” but instead should be understood as being essentially arbitrary, merely products of happenstance. No set of conventions is any more inevitable or legitimate than any other.

I counter that doctrine by arguing that, while the cultural-constructivist emphasis on arbitrary convention is apt for certain widespread phenomena in film style, we cannot conclude that stylistic conventions are *as a rule* arbitrary and variable. Using two early-cinema examples of stylistic “roads not taken,” I contend that, at many junctures in the history of film style, success or failure, dissemination or extinction, was not at all arbitrary or historically contingent, but rather hinged on how well or how poorly a given device accorded with our basic cognitive and perceptual proclivities.

It may be too simple to maintain simply that stylistic devices consonant with our cognitive-biological make-up flourished, while only those incompatible with it fell by the wayside. Instead, variable styles may manifest competition between two competing aesthetics – *both* of which accord with our cognitive-biological propensities, but to *different* specific propensities. One of the early-cinema clips highlights a conflict between, on the one hand, a roughly Classical model of unity, cohesion and simplicity (the early-cinema reluctance to abort action or complicate movement patterns through editing), and on the other, an Arousal model of aesthetic engagement (the emphasis on perceptual novelty and stimulation resulting from ellipsis and other forms of editing). Both can be regarded as broad aesthetic universals, and both align with important, albeit contradictory, evolutionary-psychological predilections presumably having to do with environment/habitat preference (on the one hand: simplicity, clarity, ease of perceptual grasp = safety; on the other: novelty, high-arousal complex stimuli = promise of resource richness). However, in the case of early cinema, one trumped the other. The lesson is that, while a stylistic device's universality must be predicated on its cognitive-biological rightness (contra the cultural-constructivist assertion of arbitrariness), the failure of a stylistic device does not necessarily indicate a cognitive-biological wrongness (although in most cases it probably does).

Biographical note:

BEN SINGER is Associate Professor of Film in the Department of Communication Arts, University of Wisconsin – Madison. His current book projects are entitled Pictorialist Cinema: Film Style and Visual Composition and Cinematic Pathos: Dynamics of Moral Emotion in World Melodrama.

Smith, Murray

Empathy Revisited

In this paper I will return to the concept of empathy and its application to film spectatorship. Over the past decade or so, the concept of empathy has received a good deal of attention, especially in the context of the debates concerning simulation and 'theory of mind.' Not all of the headlines have been good, however – a number of problems concerning the concept of empathy, and its relevance for film viewership, have been advanced. These problems include the worry that empathy cannot be reliably distinguished from sympathy (with which it is normally contrasted); and that empathy dissolves too easily into the loose and problematic notion of 'identification,' which many in the field of cognitive film theory have critiqued. Here I will take stock of these criticisms, suggesting ways in which they may be countered, and putting forward two further sorts of evidence in support of the concept of empathy and further research on it. The first body of evidence comes from neuroscientific research on 'extended body image' which supports the idea that in many contexts our bodily sense of self extends well beyond the literal boundaries of our bodies. In particular circumstances we may extend our bodily sense of self to encompass tools and other aspects of our immediate environment, including (again, in particular, delimited ways) other human agents in our environment. By extension, then, we might hypothesize that the 'virtual environment' created by a film might elicit similar empathic effects. The second body of evidence I will refer to is more traditionally humanistic in character – our intuitive sense that at least certain kinds of filmmaking elicit empathy. Here I will briefly consider two different cases – of the antipathetic character, and of the humiliated character. Does empathy play a role in getting us 'on side' with an antipathetic character like the protagonist of *The Sopranos*? And on the other hand, do we – can we – experience empathy in relation to characters who are typically placed in embarrassing, shameful or humiliating situations, such as the central character in Ricky Gervais' *Extras*?

Biographical note:

Murray Smith is Professor of Film Studies at the University of Kent, Canterbury, UK. He is the author of *Engaging Characters: Fiction, Emotion, and the Cinema* (Oxford, 1995), and co-editor of *Film Theory and Philosophy* (Oxford, 1997) and *Contemporary Hollywood Cinema* (Routledge, 1998). A new volume, *Thinking through Cinema: Film as Philosophy*, co-edited with Tom Wartenberg, is due out imminently with Blackwell.

Smith, Tim J.**An Attentional Theory of Continuity Editing**

The intention of most film editing is to create the impression of continuous action ("continuity") by presenting discontinuous visual information i.e. edited shots. The techniques used to achieve this, the continuity editing rules, are well established yet there exists no understanding of why dynamic visual scenes composed according to these conventions are acceptable to the human perceptual system. The theory presented here proposes that "continuity" is actually what psychologists refer to as /existence constancy/: the continued perception of an object as it moves out of view behind other objects in our visual field.

Continuity editing rules guarantee /existence constancy/ by manipulating and accommodating viewer attention. This occurs in three stages. First, viewers are made to expect a change in viewpoint through the use of attentional cues such as gaze shifts and screen exits. These cues automatically orient viewers towards the subject of the new shot and its specific location on the screen. Second, the automatic shift of attention triggered by the cue provides a period of perceptual blindness during which the viewer will be unaware of the cut. This ensures that the viewer continues to perceive the objects from the previous shot across the cut. Thirdly, the shifts in attention result in distorted spatial and temporal expectations which are accommodated by the continuity editing rules to create perceived continuity from discontinuous shots.

The conclusion of this paper is that continuity editing rules constitute conventionalized intuitions about existence constancy. These intuitions allowed the pioneers of Film to take advantage of the assumptions and limitations of the human perceptual system and establish a medium both immediate in its perception and boundless in its variation.

Biographical note:

Tim J. Smith is a researcher at the Edinburgh University School of Informatics. He has recently completed his Ph.D. research entitled "An Attentional Theory of Continuity Editing". His research uses empirical Cognitive Science methods to investigate issues related to attention, perception, and memory in dynamic visual media. Before pursuing his Ph.D. he completed an honours degree in Artificial Intelligence & Psychology at the University of Edinburgh with a dissertation on interactive narratives.

Suckfüll, Monika

Are there Hidden Patterns in Films?

Based on a systematization of *rhythm* research a definition of rhythm in films is proposed. The perception of rhythm is considered as a main aspect of film impact, which is still not well understood. Empirical research regarding this phenomenon is rare. I will try to demonstrate a new approach to this neglected field. Starting point is the assumption that films (similar to human behavior) are based on organizational principles. Recurring dramaturgical events are regarded as one kind of pattern. In a first study the software THEME was used to identify regularities in the narrative structure. The tool uses search algorithms to detect hidden time patterns. An analysis was run on data for more than 2000 events scored from the film *The Piano* by Jane Campion. Very complex structures repeatedly occurring in the film were measured. Further analysis of these patterns revealed some interesting aspects that can endorse the understanding of the film. But can such characteristics help explain processes of reception? An outlook on future research is given.

Biographical note:

Monika Suckfüll is Professor for Communication and Media Research at the Faculty of Design/Social and Economic Communication/The Berlin University of the Arts.

Sweeney, Kevin W.

Cognitive Film Theory and Film Comedy

Film comedy has been critically analyzed from historical (e.g., Sennett's slapstick) and generic (e.g., screwball) perspectives. It has also been examined in terms of the different comedians and comic personas identified with certain types of films (e.g., Jerry Lewis, Jacques Tati). There have even been typologies of different kinds of gags in film comedies. My interest is in exploring some of the cognitive bases of film humor: How are narrative situations or segments framed for humorous response? What are viewers of film comedic situations aware of when they find what they view to be funny? As Ted Cohen has argued in *Jokes*, the receiver's comedic competency is decidedly cognitive. One must have certain background information and perceive aspects of the comedic situation to "get" the joke.

Perhaps the dominant theory of humor is the *Incongruity theory*. Held in different forms by Kant and Schopenhauer, the theory still has many advocates today. Yet, it places a great theoretical burden on this one fairly simple cognitive operation, discerning incongruous aspects of a situation and on that basis finding something funny. I argue for a broader theory of humor. Of course, incongruous aspects of a situation can make it funny, but incongruity is neither a necessary nor a sufficient condition for humor. Instead, I advocate a *Figural theory* of humor. Incongruity is just one figural relation, rhetorically identified with the figure of irony. However, other figural structures can be seen as humorous. I investigate the cognitive operations involved in perceiving film narrative situations as exhibiting different figural structures. I also examine why we find these figurative structures to be humorous. To support my thesis, I show and discuss examples from Keaton's *The Navigator* and, although it is not generically typed as a comedy, Hitchcock's *North by Northwest*.

Biographical note:

An Associate Professor of Philosophy at the University of Tampa, Kevin W. Sweeney teaches a variety of philosophy courses as well as courses in film aesthetics and film comedy. He is an associate editor of the journal, *Film and Philosophy*, to which he has contributed articles on film theory and aesthetics. His work in film studies has appeared in *Film Criticism*, *Film Quarterly*, *The Journal of American Culture*, *Literature/Film Quarterly*, *Post Script* and *Wide Angle*.

Szaloky, Melinda**Cinema as Aesthetic Consciousness**

From its inception cinema has been hailed for its unmatched ability to simulate, and stimulate, the working of human consciousness. Tellingly, the pioneering study of film as a privileged aesthetic medium comes from a clinical psychologist, Hugo Münsterberg, who detects functional correspondences between primal mental mechanisms (i.e., attention, memory, imagination, and emotion) and techniques specific to the “silent photoplay” (i.e., close-ups, flash-backs, dream-sequences and “flash-forwards”). Münsterberg’s claim that film’s affinity with basic mental functions enables filmmakers to “suggest” to spectators unusual, new, and socially beneficial associations anticipates a persistent urge in film theory to tie the massive aesthetic appeal of the moving image to its ‘direct’ access to key processes of sense-making.

The conjunction of consciousness studies and aesthetics in film scholarship is prominent in Rudolf Arnheim’s Gestaltist approach to film art, Sergei Eisenstein’s montage theory (integrating, e.g., insights of Pavlovian reflexology and theories of inner speech), as well as David Bordwell’s inspired blend of cognitive psychology and Russian (and Czech) Formalism. Equally, psychoanalytic and phenomenological investigations of film’s aesthetic potential have pivoted around cinema’s flair to “bring the unconscious mechanism of thought to consciousness,” to quote Gilles Deleuze, whose provocative cine-philosophy sums up and gives new impetus to the conception of cinema as an “aesthetic consciousness,” a self-reflecting artificial intelligence.

This paper will argue that the remarkable association within much of film theory of (1) key mental configurations, (2) the aesthetic function, and (3) certain properties and uses of the moving image can be traced back to Immanuel Kant’s conception of aesthetic reflection – the ‘balance’ of Kant’s meticulous, mathematically and dynamically informed investigation of the basic elements, principles, and processes of a memory-based human consciousness. I will show that the ‘disinterested,’ non-premeditated mental “exercise” experienced through aesthetic reflective judgement constitutes, for Kant, the embodiment of human understanding as continual recursion (felt as beauty), attuned, simultaneously, to a relative and an absolute reference (whose attraction-repulsion is sensed in the mathematical and the dynamical sublime). I will sketch out how this Kantian notion of the aesthetic as an expression of a self-sustaining yet not entirely self-enclosed, receptive-creative consciousness has been instrumental in establishing the moving image as the art of unfathomable dimensions of the embodied mind.

Biographical note:

Melinda Szaloky is a Ph.D. candidate in the Department of Film, Television, and Digital Media at the University of California, Los Angeles. Her dissertation examines theoretical and practical explorations of cinema’s affinity with the limits of representation. Szaloky’s articles on silent film aesthetics, feminist film theory, genre, star acting, and transnational media theory have been published in *Cinema Journal*, *Film History*, and *Cinémas*, as well as in edited collections.

Tobias, James

Glenn Gould's New Listeners: Immanence and Information.

Recent studies of music and image in time-based media offer powerful descriptions of the way that metaphor, affect, and narrative operate in filmic narrative as a form of multimedia. Cook (1998) for example suggests that cognition of multiple streams of time-based media can be understood as a combinatoire of metaphor-based meaning, in which meaning associated with materials in one stream (for example, visual) can be transferred to the meaningful material of the whole based on similarities shared with another (for example, auditory). Can this model be generalized to interactive digital multimedia, which offers a third stream, one which may be called very broadly "gesture"? In this paper, I suggest that in consideration of the "gestural stream" of multimedia exemplified in DVD, interactive cinema, computer games, installation or even net-based art, the metaphor model proves limited. Drawing on both critical and cultural accounts of affect and music in time-based multimedia, I instead suggest a model based on "kinesics," that is, mediatic gesture. Shifting emphasis from metaphor (or by extension, from "representation") encoded into the multimedia work to the emergent and kinesthetic qualities produced in interaction between display and audience suggests a number of advantages. First, historically, theorists and practitioners of classical early and sound cinema, of experimental or avant-garde art, and of popular media have in varying and often interestingly dissonant voices, pointed to the gestural qualities of cinema and multimedia art. Second, some recent critical theorizations of the historical emergence of cinema and other mass media, suggest that gesture appears as a key materiality of communication which undergoes stress in moments of media transition. Finally, digital multimedia explicitly transform materialities of gesture into action-effects at the interface, and so call for an explicit account of gesture in time-based multimedia. In this talk, I will present two works focusing on musicality in image and sound which suggest the gestural aspects of narrative media in two registers: first, immanent; then, informatic. *32 Short Films About Glenn Gould* (1993) works as a kind of summary of strategies of synchronizing image and sound as musical gesture in cinema: here, we can observe the "kinesics," or mediatic gesturality, of time-based narrative media as immanent, and so, inviting further elaboration. Then, in *The New Listener*, an interactive CD-ROM biography of Glenn Gould, those immanent gestures are delivered fully into the domain of information. Understanding meaning in these narratives as organized in terms of mediatic gesture allows: 1. an observation of the appeal of musical meaning in such works; 2. a historical model in which immanent gestures becomes informatic gesture; and 3. some general suggestions as to the analysis of gesture as "third stream" in time-based audiovisual media.

Biographical note:

James Tobias is an assistant professor of cinema and digital media at the University of California, Riverside. Prior to completing his doctoral degree in the School of Cinema-TV at the University of Southern California, he worked as an interaction designer in Silicon Valley, researching and designing "expressive" musical interfaces. He lives in Los Angeles.

Tybjiery, Casper

Rhythm and Image in Dreyer's Films

In writings and interviews, the Danish director Carl Th. Dreyer frequently spoke of the "rhythm" of the film's images. The rhythm of a film, according to Dreyer, grew out of the drama, the story, and the rhythm in turn supported the atmosphere of the drama and "at the same time influenced the spectator's state of mind." In speaking of rhythm, Dreyer did not refer only to the pace of the story or tempo of the editing, although these were certainly aspects he considered important, but also to the relationship of light and shade, of different colors, and of compositional values. For instance, editing tempo was the most evident aspect of the distinction he drew between the fast rhythm of the silent film and the slower rhythm he believed was appropriate for the talking film; but he also claimed, that horizontal camera movement had a different rhythmic that in a color film, a change in framing could easily result in a shift in the balance between the various planes of color and thereby shift the "color rhythm".

In my paper, I shall try to explain what Dreyer meant by these notions and discuss whether they can provide us with a useful vocabulary for describing the spectator's experience of Dreyer's films or of other films. This also raises the more general issue of the place of this sort of relatively traditional aesthetic analysis within an approach to film studies that shuns speculation and seeks to promote scientific standards, and I would like to conclude by offering some thoughts about this issue.

Biographical note:

Casper Tybjiery is associate professor. He got his Cand.phil. degree in film studies in 1993, and his Ph.D. in film studies in 1997. Assistant professor at the Department of Film and Media Studies, University of Copenhagen since 1997, associate professor since 2000. He does research in Film history, particularly the history of silent cinema. The primary focus is on Danish silent cinema. Presently working on a book on the director Carl Theodor Dreyer, tentatively titled Carl Th. Dreyer: A film-historical Biography. He teaches Introductory film history, various advanced studies courses on the methodology of film history, Danish silent cinema, and film preservation. Casper Tybjiery is also Director of the Board of Studies since 1 February 2002 and Chairman of the Museum Advisory Board at the Danish Film Institute 1997-2005.

Väljamäe, Aleksander

Perceptual Optimization of Audio-visual Media: Moved by Sound

Virtual Reality (VR) research gradually shifts focus from pictorial to perceptual realism where the optimisation of media synthesis and reproduction technologies is based on end-user's subjective or objective responses. One of the key criteria in such human-centred evaluation of media is the feeling of presence, often described as the sensation of "being there". Remarkably, strong presence responses to a presented virtual environment can be created by using a reduced amount of sensory information. These situations can be feasible because of the synergistic and compensatory mechanisms of the human multisensory perception.

There are examples in cinematography when a reduced visual representation still allows viewer to create a self-contained perceptual world. In "La Jetée" by Chris Marker, the sound track "glues" together the still images of the photo-novel. In "Dogville" by Lars von Trier, the sound effects allow us to forget about the visual absence of objects on the scene. These successful cinematographic experiments encourage to scientific investigation where methodologies from VR research might be applied.

In this paper we present selected results from the recently finished EU project POEMS (Perceptually Oriented Ego-Motion Simulation) which explored multisensory perception optimisation in motion simulators. Self-reported presence and illusory self-motion ratings were used to determine and evaluate most instrumental acoustic cues in presented audio-visual or purely auditory scenes. In particular, findings underline the importance of ecological acoustics aspects in the creation of moving audio-visual scenes. In conclusion, we discuss how similar experimental methodologies can advance understanding of traditional audio-visual media perception mechanisms and test new multisensory media forms with a reduced cognitive load.

Biographical note:

Aleksander Våljamäe is a final year PhD candidate at Applied Acoustics Division, Chalmers University of Technology, Göteborg, Sweden. From 1998 to 2001 he worked as an engineer at Estonian Radio, primary at radiodrama department. In 2003 he received M.Sc. degree in telecommunications with a thesis investigating new multichannel audio compression schemes. In 2005 he has received Tech. Licentiate degree for the work entitled "Self-motion and Presence in the Perceptual Optimization of a Multisensory Virtual Reality Environment". His research topics include multisensory interaction and perceptual fill-in mechanisms in the perceptual/cognitive optimization of the environments eliciting strong sensations of illusory self-motion and presence.

Wulff, Hans J.

Narrative Developments and Emotional Scenarios: Correlations between Causal, Actional, and Constellative Elements of Narration

A great number of operations in understanding narrative movies is oriented to emotion. First, narrative structure is a strategic means to generate certain forms of informational involvement of viewers to the story, the diegetic universe, and to the protagonists (finding anchor persons, learning the conditions and limitations of the possible world of the story, following the point of views, etc.). Second, narration reaches „scenarios" - configurations of roles and conflicts, social relations, etc. The dominant mode of understanding scenarios switches away from constructing causal chains, motivations, and other elements of narrative structure; it longs for emotional participation. The two forms are mediated by acts of imagination, evaluation, identification. Action, narration, scenario are dominant forms of representation, more or less rhythmically altering. My assumption is that the alternation between phases of dominantly narrative sequences and dominantly constellative-emotional scenarios is part of the time-form of films in cinema, it's a pre-figuration of what viewers do in participating the show. Texts have a double teleology in this view: Teleology is a quality and a means of narration in itself; but it is so supplemented by a second (text-)teleologic structure that is concerned with emotional dimensions of understanding.

Biographical note:

Hans J. Wulff, professor of media studies, University of Kiel. Mainly concentrated on communicative, receptionalist, and psychological aspects of film and television. Results include some work for agencies, governments, and large companies, books about the history of psychology in the movies (Münster 1985, repr. 1991), representation of violence in the movies (Münster 1985, 1987, 1989), suspense research (Hillsdale, NJ 1996), semiotics of Film (Tübingen 1999), more than 100 articles on various topics. Editor of the online encyclopedia of film studies.

Wuss, Peter

Overcoming Conflicts by Play: Play Behaviour on the Screen as a Starting Point for an Understanding of Relationships between Emotion and Imagination in the Viewer's Mind

After successfully researching the cognitive and emotive processes of the film experience during the last years, Cognitive Film Theory now has to broaden its psychological approach in order to include further components of the viewer's reaction in the analysis. Searching for a heuristics for such a complex approach, my paper uses a case study directly based on a concrete film sequence from Milos Forman's ONE FLEW OVER THE CUCKOO'S NEST (USA, 1975) to draw some relevant relationships between processes of conflict behaviour, play and emotion shown by the characters on the screen. The protagonists try to solve their conflict situation, which determines the narrative structure of the story, with a kind of play behaviour that helps them find out new variants of acting and to come - via a fictional coping with the situation - to positive emotions.

According to this sequence, some fundamental moments of human play behaviour will be defined and brought in relation to other psychic processes, mainly recurring on the functional relationship between conflict and control. The analysis of the characters' behaviour on the screen leads to considerations with regard to the corresponding components of film perception in the viewer's mind.

Since the suggested approach enables us to describe some interactions between the spectator's conflict-related problem solving, his imaginings (particularly desire-like imaginings) and emotions, the model will be suitable for a deeper understanding of the various structures of film endings, including their emotional impact on the viewer. Although there is a whole scale of endings ranging from the happy ending to the protagonist's catastrophe, as well as various functional relationships between the different components of the mental processes, the spectator's striving for cognitive control of the conflict situations seems to be of central importance in all cases of film perception, and therefore a crucial point in the complex analysis of the viewer's reactions.

Biographical note:

Peter Wuss, Professor at the Film and Television Academy "Konrad Wolf" (Potsdam / Germany) has written numerous articles on the theory, history and psychology of film appearing in national and international journals. His books include: *Das offene Filmkunstwerk* (1985), *Die Tiefenstruktur des Filmkunstwerks* (1986, 1990), *Kunstwert des Films und Massencharakter des Mediums. Konzepte zur Geschichte der Theorie des Spielfilms* (1990), *Filmanalyse und Psychologie. Strukturen des Films im Wahrnehmungsprozess* (1993, 1999).

Informal Evening Session – Book presentation: The Missing Frames

Moderator: David Bordwell

Andras Kovacs

"The Experimental Cinema of the State"

This chapter concerns the most peculiar formation of Hungarian film industry of the 1960s and 1970s, the Béla Balázs Studio. The Studio's peculiarity was to be a state sponsored filmmaking unit specialized on short films made by young filmmakers graduated from the film academy, and served as a unique opportunity for generations of Hungarian filmmakers to try their hand at filmmaking free of the biggest concern of filmmaking: raising money. The formation became a very important place for filmmakers in the Sixties, but it became even more important for Hungarian avant-garde culture in the Seventies as the studio opened up for artists not necessarily trained in filmmaking. That is when the Studio became one of the most important center for avant-garde art in Hungary: painters, actors, writers, poets, musicians and theater people gathered around it and produced their peculiar kind of films. The Studio's fall began at the end of the Eighties with the political changes as state sponsorship ceased for the Studio.

Chris Robinson

"The Impulse Towards Narrative"

Avante-garde film has never been overly concerned with storytelling as the focus of many of film artists has been primarily the visual. While some films are pure abstractions, with others, viewers cannot help but attempt to construct a story from the visual information given. This impulse towards narrative, and our consequent need for stories, has played a central role in human evolution, from the ecological usefulness of narrativizing events around us but has also aided in the marginalization of experimental film.

Joseph Kickasola

"Immediacy in Experimental and Contemporary Films"

The term "immediacy" has been used in a wide variety of ways to reference a virtue of moving images. In all cases, the term suggests that "directness" on some level and in some way contributes to the essential appeal of moving images. The chapter addresses two questions: In what ways might we contend that experimental film is "immediate," and how might these properties heighten our appreciation of experimental film, and better understand the appeal of more typical contemporary films that show experimental influence.

Biographical note:

Joseph G. Kickasola is Associate Professor and Director of the Baylor Communication in New York program, Baylor University. He is the author of *The Films of Krzysztof Kieslowski: The Liminal Image* (Continuum, 2004). Select publications include articles in *Quarterly Review of Film and Video*, *Journal of Moving Image Studies*, and several forthcoming anthologies focused on the cinema, epistemology, and metaphysics. He lives in New York City.

László Tarnay

"A Cognitive Approach to Experimental Film Making and Filmic Perception"

There are two ways to approach experimental films. First, they can be seen as a result of the interaction of arts, i.e. different media, the film or rather the moving image and the other arts (painting, theatre, music, dance, etc.). In this sense experimentalism appears historically with the avant-garde when painters, sculptors, photographers from the early 20ies, try out their skills in the new media and thereby 'contaminate' the new media with existing and newly invented techniques. Experimenting with the filmic material reached its second peak in the late 50s and early 60s when authors of the New Wave manipulated the recording material, the conditions of recording, the processing of the recorded material, etc. Experimentalism appears then to challenge the supposed specificity of the new medium, i.e., the idea germane to theorists like Rudolf Arnheim or Béla Balázs who argue along Lessingian lines that film is specific for representing both dynamic, i.e. moving and static things like events and faces as they are in reality. The the relevant question here concerns the medium specificity of the moving image in the sense how it is produced. The other way to look upon experimentalism is to compare and contrast its products with mainstream narrative films which are more or less easily accessible to a relatively wide audience. The relevant question here concerns films affect their viewers, i.e., how viewers cognitively process them and understand what they are about.

Benjamin Meade

"Experimental Documentary: Non-Traditional Treatment of a Non-Fiction Subject"

Experimental documentary film is created when form and content radically diverge from the contemporary documentary, that is to say, a non traditional presentation of a non-fiction subject. The experimental documentary film has become central in non-mainstream film, the result of a collision between traditional, information-laden documentaries and abstract, craft-driven filmmaking. The practitioners are a group of filmmakers concerned with similar aesthetic concerns and a growing sense of community and have made enormous gains in bringing the chronically stigmatized avant-garde tradition out into the open. This chapter presents evidence that the convergence (and popularity) of experimental and documentary film stems from the phenomenology of the filmmaker, which translates into this his/her attitudes toward the subject matter rather than a more objective approach to the subject matter, and a wealth of interested viewers along with the lack of disinterested or perhaps objective viewers.