

UNIVERSITY OF EDINBURGH  
Film Studies in collaboration with History of Art  
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*Experience and Memory in Cinema and Contemporary Art: Gesture,  
the Grotesque and Film Spectatorship*

**Christa Blümlinger, Annie van den Oever  
and  
Raymond Bellour**

Wednesday 2<sup>nd</sup> May and Thursday 3<sup>rd</sup> May 2012  
Wed. 12.30, 2.30 and 5.30 & Thurs 10-11.30  
Free

**Professor Christa Blümlinger**

*‘Yervant Gianikian et Angela Ricci Lucchi ; Archival Gestures’*

Wed. 12.30, Theatre, Language and Humanities Centre, Basement floor, David Hume  
Tower, George Square, Edinburgh

Peace and war, imperialism, and the exploitation of the underprivileged are recurrent themes in Angela Ricci Lucchi and Yervant Gianikian’s magnificent corpus. The pair's signature style often involves the manipulation of rare footage through re-photographing, selectively hand-tinting, and altering film speed to produce a final work of a distinctly otherworldly quality. The stunning visuals Gianikian and Ricci Lucchi create—and often enhance with original music—unravel ideologies and conflicts in a given moment in history. This strategy reveals depths of meaning, symbols, and visual metaphors that might otherwise be lost to viewers. (introduction to the MoMA retrospective)



**Christa Blümlinger** is Professor of Cinema and Video at Universite de Vincennes Saint-Denis (Paris VIII). She has also taught on the Theory and Aesthetics of Film at Universite de la Sorbonne Nouvelle (Paris 3) as well as in Vienna and at the Free University in Berlin. She has curated various film and video programs, and festivals such as Diagonale (Salzburg) and Duisburger Filmwoche (Duisburg). In addition to her recent monographs, as a critic she has published in magazines such as *Trafic*, *Cinematheque*, *Parachute*, *Intermedialites*, *montage/av*, and *Camera Austria*.

## Professor Annie van den Oever

### *'The cinema experience today and the current prominence of the grotesque in cinema and visual culture'*

Wed. 14.30, Theatre, Language and Humanities Centre, Basement floor, David Hume Tower, George Square, Edinburgh



Contemporary cinema (as well as television and gaming) provides an amazing amount of grotesque, monstrous, hybrid figures, which help to create a direct and strong (emotional) viewing experience for spectators. This urgently calls for closer analysis. In fact, the current prominence of the grotesque in visual culture at large has made specialists demand that it is timely to approach the phenomenon theoretically. In her paper, Annie van den Oever will analyse some recent grotesque figures and their astounding effects on viewers – among them Tim Burton's exquisite grotesque creatures exhibited in the Cinémathèque de France in Paris at the moment. She will frame and reflect on them in light of the standard works on the grotesque by W. Kayser (1957), M. Bakhtin (1965), G. Harpham (1982), N. Carroll (2003), and

others; she will present them amongst examples of the grotesque in the fine arts from the Italian Renaissance onwards, from Giovanni da Udine and Arcimboldo to contemporary gallery artists such as Cindy Sherman and Marlene Dumas.

**Annie van den Oever** is director of the Master in Film Studies and the Film Archive at the Dept. of Arts, Culture, and Media, University of Groningen, and Extraordinary Professor for Film and Visual Media at the University of the Free State, South Africa.

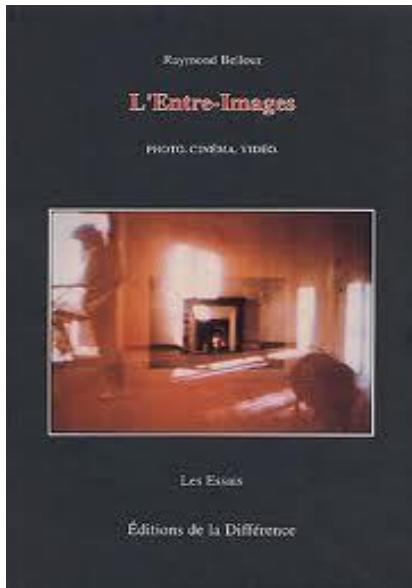
She is series editor of *The Key Debates. Mutations and Appropriations in European Film Studies*, with Ian Christie (Birckbeck College, London), and Dominique Chateau (Paris I, Sorbonne Panthéon); and Editor of the European Journal for Media Studies *NECSus* (since 2011).

Her last two books are *Ostrannenie. On "Strangeness" and the Moving Image. The history, Reception, and Relevance of a Concept*. *The Key Debates. Mutations and Appropriations in European Film Studies Vol. I*; and *Sensitizing the Viewer. The Impact of New Techniques and the Art Experience* (2011); both books are published at Amsterdam University Press.

**Professor Raymond Bellour**  
*'The Film Spectator : a Unique Memory'*

Wednesday, 5.30, Robson Theatre, George Square, Edinburgh

The hypothesis is simple - but implies as many curves and detours as possible : the projection of a film in the dark space of the movie theatre, according to the precise schedule of a more or less collective séance, is the condition of a unique experience of memory, which any alternative viewing eludes more or less. Such a view implies an historical or at least retrospective perspective, to evaluate how such an image of the spectator has been shaped, in order to crystallize when the supposed "death of cinema" has been announced in so many ways. It might be that the confrontations in which the 'dispositif' of cinema has been thrown down, from the apparition of television to the universal reign of the digital code, have been necessary for the full characterisation of this uniqueness of the film spectator experience.



Thursday 3<sup>rd</sup> may, 10.00-11.30, Theatre, Language and Humanities Centre, DHT, George Square.

Raymond Bellour will also lead an informal **seminar discussion** on Kenji Mizoguchi's *Miss Oyu* (1951)

based on his forthcoming article **The Unfolding of Emotions**. If interested, Please contact Prof. Beugnet [m.beugnet@ed.ac.uk](mailto:m.beugnet@ed.ac.uk)

One of the world's most prominent film and art theorists, critic and author **Raymond Bellour**'s influential textual analysis ranges from readings of 19th-century literature to analysis of classic American cinema, most notably the films of Alfred Hitchcock. A key thinker on intermediality and the analog/digital shift in art, Bellour has written extensively on contemporary video art and curated several major exhibitions, including *Passages de l'image* at the Centre Georges Pompidou.

A selection of Bellour's now classic collections of essays on film and video, (*l'Entre-Image, Photo Cinema, Video*) has been published in English (*In Between Images*). A number of key texts on film, video and artists' films have also appeared in English in volumes of collected essays and journals such as *Wide angle* and *Camera Obscura*. Professor at the Centre Universitaire Américain de Cinéma in Paris, Bellour is also visiting professor at New York University and the University of California, Berkeley. He is currently director of research at CNRS. Bellour is founder and co-editor of the cinema journal *Trafic*.