



DFG Deutsche
Forschungsgemeinschaft

Graduiererkolleg
Mediale Historiographien
Media of History - History of Media

**CONFERENCE
PICTURES LIVE!
HISTORY AND THEORY OF PICTURE ANIMISM**

13–14 January 2011
IFK
Reichsratsstraße 17, 1010 Wien

Abstracts

Dominique Chateau

From Epstein's Animism to Hegel's Aufhebung

Member of the French avant-garde, known for his adaptation of Edgar Poe's *Fall of the House of Usher* (1928), Jean Epstein is also a film theorist obsessed by the project of a philosophy of cinema in which animism plays an important part. I will examine this proposition before conducting a quick comparison with Hegel's model.

Gertrud Koch

How to do Things with Films?

Performative acts are usually seen as similar to speech acts. Asking how pictures and films in detail act implies the assumption that films are "speaking" that they are doing something with the spectator. This animating power may be seen as a result of their animated nature. The way things become actors and agents in films is dependent from the filmic procedures like close-up, montage, timing etc. The lecture focus on the discussion of performativity of and in film and shows some possibilities of performative films aesthetics from the silent film period to the expanded cinema experience.

Elisabeth von Samsonow

Hypnotism and Idolatry. A Critical Approach to Magic Effects

Talking about animism in respect to certain dimensions of the image no longer necessarily means retelling the story of primitivism. So I will neither talk about the Trobriands, for example, nor the magical use of the image in the Middle Ages or the Renaissance, but try to reconstruct and revisit what G.W.F. Leibniz had called a "clear and confused perception"(!). It seems to me that this Leibnizian concept, which Baumgarten has widely made use of in his aesthetics, may establish the ground of an epistemology of the image transcending the boundaries of both a pure semiotic approach and one based on vision and evidence. Leibniz's term opens up a horizon of aesthetic, i.e. intuitive and poetic knowledge *that is driven by images*. Contemporary "pictorial animism" may then be considered to be a means of "ekphoric" (as August Forel puts it in his book on Hypnotism from 1889), confused, and extensive "poetic" form of communication.

Karl Sierek

Like a Shadow.

Images can be seen as agencies which transform the viewer. They change the deep structures of body and consciousness, which are prefigured to seeing, via specific perceptual conditions. They form a subject-structure, which transforms the viewer's body by diffusing into it. In consequence, according to the emphasis of theorists of interventionist image theories like Aby Warburg, Edgar Morin and others, they give incentives to act.

Curricula Vitae, Publications and References

Dominique Chateau is Professor in the UFR of plastic arts and sciences of art at University Paris 1 Panthéon-Sorbonne. He teaches aesthetics and film studies.

Publications (among others): *L'Expérience esthétique: intuition et expertise*, Rennes, 2010; *L'Art comptant pour un*, Les presses du réel, MAMCO, 2009; *Philosophie d'un art moderne: le cinema*, Paris 2009; *Esthétique du cinéma*, Paris 2006; *Qu'est-ce qu'un artiste?*, Rennes 2008; *Sartre et le cinema*, Biarritz 2005; *Qu'est-ce que l'art ?*, Paris 2000; *Cinéma et Philosophie*, Paris 2003; *Arts plastiques: archéologie d'une notion*, Nîmes 1999; *La Question de la question de l'art*, Saint-Denis 1994.

Rupert Gaderer, Dr., studied electrical engineering at the TGM Technologisches Gewerbemuseum at Vienna, German Literature at the University of Vienna and at the University of Genoa. He wrote his dissertation on the relations between natural sciences, aesthetics, and literature around 1800. He has received grants from the University of Vienna, the Austrian Academy of Sciences, was a fellow at the IFK International Research Center for Cultural Studies, and IFK visiting fellow at the Humboldt-University of Berlin, and a postdoctoral Fellow at the ICI Berlin Institute for Cultural Inquiry. Since 2009 he is a scholar at the Graduate School "Mediale Historiographien" (Weimar, Erfurt, Jena). He has taught German Literature and Media Studies at the University of Vienna, at the Humboldt-University Berlin, at the University of Erfurt, and at the Bauhaus-University Weimar. His research areas include the relations between natural sciences and literature, law and literature, and travel literature on Italy.

Publications (among others): with Fabio Camilletti, Martin Doll, Jan Niklas Howe, Catherine Smale (guest ed.), *Hauntings I: Narrating the Uncanny*. Special Issue, *Image & Narrative* Vol. 11/No. 3 (2010); *Strategies of Tension. A. Boissier's Les amants électrisés par l'amour (1797)*, in: *Tension / Spannung*. Christoph F. E. Holzhey (Hg.), Wien u. a. 2010, 95–110. (=Cultural Inquiry. Schriftenreihe des ICI Berlin. Bd.1); *Poetik der Technik. Elektrizität und Optik bei E.T.A. Hoffmann*, Freiburg i. Br. 2009. (=Edition Parabasen. Schriftenreihe des IFK Wien. Bd. 9); gem. mit Ludwig D. Morenz, *Schriftgeschichte als (Miss)verständnis: Bild · Hieroglyphe · Buchstabe · Emblem · Isotype*, in: Alexander Klose, Isabel Kranz und Jan Philip Müller (Hg.), *Goofy History – Fehler machen Geschichte*. Wien u. a. 2009, 58–69.

Gertrud Koch, Professor Dr., teaches cinema studies at the Free University in Berlin. She was visiting professor and scholar at Columbia University, NYU, Washington University, at UIC, UPenn, the Getty Research Center in Los Angeles and the Sorbonne III in Paris and many others. Her many books and articles deal with aesthetic theory, feminist film theory as well as with questions of historical representation. Books on Herbert Marcuse and Siegfried Kracauer, the latter came out in English 2005 Princeton UP, on *Feminist Film Theory* and on the representation of Jewish history. Editor of volumes on Holocaust representation, perception and interaction, art and film theory. Co-editor and board member of numerous German and international journals like *Babylon*, *Frauen und Film*, *October*, *Constellations*, *Philosophy&Social Criticism*. She currently works on a book about the aesthetics of illusion in film and the other arts.

Elisabeth von Samsonow, Prof., philosopher and sculptor, lives and works in Vienna and Hadres (Lower Austria). She is full professor at the academy of fine arts Vienna, member of GEDOK München, foreign correspondent of MULTITUDE, member of advisory board of ITRAFO (Institute for transcultural research) at University Ulm, member of board of trustees of the Emanuel and Sofie Fohn-Stipendienstiftung and editorial Staff member of RECHERCHE - Zeitschrift für Wissenschaft. www.samsonow.net

Publications (among others): *Die malende Seele bei Giordano Bruno und Jacques Lacan*, in: Inigo Bocken und Tilman Borsche (Hg.): *Kann das Denken malen?*, München 2010, 125-136; *Egon Schiele: Ich bin die Vielen*, Wien 2010; (Hg.), *Unzipping Philosophy Wissen/Kunst*, Wien 2009; *Informatische Anthropophagie*, in: Hubert Chr.Ehalt, Wilhelm Hopf, Konrad P.Liessmann (Hg.): *Kritik und Utopie. Positionen und Perspektiven*, Wien-Münster 2009, 326-330; *Bilder als Codes von Plastizität*, in: Hans Belting (Hg.) *Was ist ein Bild?*, Fink München 2007; *Anti Elektra. Totemismus und Schizogamie*, Berlin 2007.

Karl Sierek, Prof. Dr., is film theorist. He works as professor and head of the chair for history and esthetics of media at the Friedrich Schiller University of Jena/Germany. He was visiting professor in Paris, Berlin, Salzburg, and Tokyo. Senior Fellowships in Vienna (IFK) and Shanghai (Fudan).

Publications (among others): *Images, Oiseaux. Aby Warburg et la théorie des médias*, Paris 2009; *Ophüls:Bachtin. Versuch mit Film zu reden*, Frankfurt/Main 1994; *Aus der Bildhaft. Filmanalyse als Kinoästhetik*, Wien 1993.

Alena J. Williams, MA, is a doctoral candidate in modern and contemporary art in the Department of Art History and Archaeology at Columbia University in New York. Her research interests include film and media studies, and the intersection of technology and visual culture in twentieth-century art. She is currently completing her dissertation "Movement in Vision: Cinema, Aesthetics, and Modern German Culture, 1915–30." She received her Bachelor of Arts in fine arts from Harvard University, and her Master of Arts and Master of Philosophy in art history from Columbia University. She has also studied at the Humboldt-Universität zu Berlin and as a fellow in the postgraduate research group "Media of History–History of Media" at the Universities of Weimar, Erfurt and Jena. She is the curator of the traveling exhibition *Nancy Holt: Sightlines* on the American artist Nancy Holt's Land art, films, video, and related works from 1966 to 1980 at the Badischer Kunstverein in Karlsruhe.

Publications (among others): *Nancy Holt: Sightlines*, Berkeley 2011; *Light Is a Kind of Rhythm*, Stuttgart 2009; *Marc Brandenburg: The Invisible Storm*, in: *Recollected: Selections from the Studio Museum in Harlem*, New York 2010; *Conversation About László Moholy-Nagy*, in: *Bauhaus Lab – Budapest: Film Workshop*. Redaktion Éva Kozma und Miklós Peternák, Budapest: C3 Center for Culture and Communication Foundation, 2009, 60–75.

Organisation:

IFK Internationales Forschungszentrum
Kulturwissenschaften
1010 Wien, Reichsratsstraße 17
Tel.: +43 1 504 11 26, Fax: +43 1 504 11 32
E-Mail: ifk@ifk.ac.at
<http://www.ifk.ac.at>