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## Perspectives on Post-Cinema Attractions

The diachronically interpreted evolution of cinema has favored an opposition between the early films understood as non-narrative “attractions” and the coming of age of narration within the institutionalized classical cinema. But as Tom Gunning has pointed out, these attractions never disappeared, but rather went underground, integrated into avant-garde practices, as well as maintaining their confrontational nature in relation to narrative films. This issue of the *Ekphrasis* journal addresses the status of attractions in media and visual arts of post-cinematic extraction.

The theoretical framework borders on extreme perspectives on the birth of cinema, such as André Gaudreault’s replacing of the collocation “early cinema” in regard to the approximate period 1890-1910 with the term “kine-attractog-

raphy” and the “death of cinema” heralded by Paolo Cherchi Usai in the “digital dark age”. Separated by more than a century, films belonging to both periods share what Tom Gunning calls the “aesthetic of astonishment”. It defines the augmented sensorial experience of the spectators watching early films that not only explicitly acknowledge their presence, but seem to reach out and confront them. To an extent, it is mirrored in television’s “aesthetic of efficiency” defined by Max Dawson as dominated by a “decontextualized narrative or visual spectacle”.

David Bordwell has addressed the relationship between attraction and narration speaking of “intensified continuity” in Western cinema, while Steven Shaviro coined the term “post-continuity” to define the search of filmmakers for immediate effects in prejudice of classical continuity or overall narrative. While being rather opposing concepts, they galvanize the critical approach on the practices and reception of post-cinematic cultural products and events explored in the articles, interviews and reviews gathered in the following pages.

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The first section addresses post-cinematic aesthetics bringing forward non-cinematic modes of representation and the provocative regime of mashup cinema. Doru Pop discusses Cristian Mungiu's films with special focus on *Bacalaureat* (*Graduation*, 2016) and *4 luni, 3 săptămâni și 2 zile* (*4 Months, 3 Weeks and 2 Days*, 2007) as sample of New Romanian Cinema enhancing the silences or altogether the intervals between shots, scenes or sequences, constructing a "cinema which is not" in the viewer's mind. Mircea Valeriu Deaca includes practices specific to medieval literature and carnival culture into a complex discussion on mashup cinema's recycling of cinematic sequences into new discourses.

The second section investigates the narrative regime of post-cinema. Vincenzo Estremo follows the mechanism through which during the last twenty years narration has solidified a central place in art moving image production, with emphasis put on the fictionalization of history. Oana Șerban borrows Alain Badiou's perspective on cinema as being split between an aristocratic component and a democratic character in order to discuss the narratives of Udi Aloni's *Forgiveness*. Delia Enyedi applies André Gaudreault's analytical schema of kine-attractography to 3D filmmaking in order to address the monomyth as a narrative solution for supporting 3D attractions in post-cinema.

A section of case studies reunites under the post-cinematic paradigm a fictionalized historical event, a hybrid film and a Hollywood production. Corina Ilea deconstructs the video project *Auditions for a Revolution* (2006) by Irina Botea, based on the Romanian Revolution from 1989, along the images belonging to a "directed" version of the events, also further based on actual television or amateur footage. Daria Ioan chooses Laurie Anderson's hybrid film *Heart of a Dog* (2015) to investigate its visual regime in contrast with traditional cinematic language. Ioan Buteanu delineates the images provided by the protagonist of Danny Boyle's *127 Hours* in order to establish the construction and meaning of the resulting space in the overall narrative.

A conversation between Rodica Mocan and Dr. Peter Bruck (Research Studios Austria) highlights the contribution of global digital media competitions, such as the European Youth Award, on shaping the discussion about the digital age we live in. Last but not least, the section of reviews brings together two of the participants in the Collegium program yearly organized in the context of *Le Giornate del Cinema Muto*. This year's edition of the most prestigious silent film festivals in the world determined Isabel Krek to give an overview of one the most exciting programs in its history, and Sebastian Köthe to address the questions related to silent film heritage.

### Works Cited

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