EKPHRASIS
IMAGES, CINEMA, THEATRE, MEDIA

vol. 7 • issue 1/2012

SYNESTHESIA IN CINEMA AND IN VISUAL ARTS

Issue coordinated by Ioan POP-CURŞEU

Senior Editor: Doru POP
Secretary of the Editorial Board: Ioan POP-CURŞEU, Babeş-Bolyai University
Editorial Board: Patrizia LOMBARDO, Geneva University
Liviu MALIŢA, Babeş-Bolyai University
Cesare MASSARENTI, Milano and Torino University
Doru POP, Babeş-Bolyai University
Ştefana POP-CURŞEU, Babeş-Bolyai University

ISSN 2067 – 631X
ARTICLE PUBLICATION CONDITIONS

All articles submitted for publication will enter a peer-review process. The authors must submit an electronic manuscript of the paper to the following e-mail address: popdoru@gmail.com

By sending the material it is understood that it contains original information that has never been published before and that the material has not been submitted for publication anywhere else in the same time.

The publishing language of the journal is English or any other international language (French, German, Italian, Spanish etc.), in which case diacritics must be used.

The starting page must contain the following: full title of the paper, name and affiliation of all authors, their profession and current position, together with the complete address, e-mail, phone and fax of the author that will review the article before publication.

For all articles, except reviews, abstract and key words must be submitted, both in English. The abstract has to include no more than 300 words. This will help readers have an idea about the main problems analyzed in the study and their implications, without reading the whole article.

The authors must synthesize clearly the content and the implications of their study, following the structure of various subchapters: background, aims, methods used, results obtained, discussions (also presenting the limits of the study), as well as implications on future research. This structure must be adapted, according to the particular characteristics of the study.

The Bibliographic notes must be made according to the MLA or Chicago systems. They must be complete. If necessary, other unpublished papers or personal studies can be quoted within the text of the article but they should not be included between the bibliographical titles at the end of the article.

Reviews Ekphrasis will publish reviews as well as lists of titles for books/papers that are relevant for the images, cinema, theatre, media field.

Text editing and formatting. All submitted files must have a title without diacritics, must be edited in Microsoft Word, around 7-15 A4 pages, with 2 cm margins, 1.5 line spacing, Times New Roman fonts size 12, and each paragraph should start with an indent. When abbreviations are used, the abbreviated word must first appear entirely. Greek letters or other symbols that are less used must be pointed out at one side of the article. It is recommended to distinguish between small and capital letters, between the letter o and the number 0, between the number one (1) and the letter l, as well as between the letter k and the Greek symbol Kappa.

Before publication, a copy of the article will be sent to the author. This is meant in order to make any corrections of errors that could have occurred during editing. These copies must be returned by the author within 2 days after receiving them. The prompt return prevents publication delays until the next issue of the journal.

Editorial office: 400015 Cluj-Napoca, Str. M. Kogălniceanu, nr. 4, Phone: +40(0)264-590066

Editura Accent, 2012
Cluj-Napoca
www.accentpublisher.ro
CONTENT – SOMMAIRE – INHALT

Ioan POP-CURȘEU
Quelques mots d’introduction. L’aventure sans fin des synesthésies ........................................5
Some Introductory Words. The Endless Adventure of Synesthesia

Film studies: Cinema and the Synesthetic Experience

Marion POIRSON-DECHONNE
Synesthésies au cinéma ou l’expression d’une poétique .................................................................9
Synesthesia in Cinema, or the Expression of a Poetics

Rosine BÉNARD
Le Cinéma comme expérience du monde sensible: Sombre de Philippe Grandrieux...............27
The Cinema as an Experience of the Sensitive World: Sombre by Philippe Grandrieux

Florence ROUIF
La Vision haptique cruelle, cruauté et sensualité
dans Trouble Every Day de Claire Denis .................................................................34
The Cruel Haptic Vision, Cruelty and Sensuality in Trouble Every Day by Claire Denis

Yannick LEMARIÉ
Alain Cavalier, un cinéma de la sensibilité .................................................................46
Alain Cavalier, a Cinema of Sensitivity

Doru POP
What’s Eating the Romanian “New Wave”? .................................................................................58

Ioan POP-CURȘEU
Films et parfums ou quelques réflexions sur les synesthésies cinématographiques ............68
Movies and Perfumes, or Some Reflections on Cinematographic Synesthesia

Véronique BUYER
«Tout chante» ou l’entrelacement des sensations
dans Le Désert rouge de Michelangelo Antonioni.................................................................81
«Everything Sings» or the Interlacing of the Sensations
in Michelangelo Antonioni’s Red Desert
Elena TYUSHOVA
Le Kitsch comme art du désespoir dans le cinéma de Rainer Werner Fassbinder
(Les larmes amères de Petra von Kant) .................................................................99
The Kitsch as Art of Despair in the Cinema of Rainer Werner Fassbinder
(The bitter tears of Petra von Kant)

**Essays: Visual Synesthesia in Arts**

Till R. KUHNLE
Ces maudits trompe-l’œil «qui ne peuvent que nous exciter l’appétit»: les arts face au défi de l’anti-aisthesis ..............................................................111
Those Disastrous Trompe-l’oeil, “which by their Deceptive Likeness Necessarily Excite the Appetite”: Arts Facing Anti-aisthesis

Marie-Laure DELAPORTE
L’Hybridité des genres artistiques: une Gesamtkunstwerk à l’aube du XXIème siècle.....130
The Hybridity of Artistic Genres: a Gesamtkunstwerk at the Dawn of the 21st century

Raluca MĂRGINAȘ
The Spurious Case of Synesthesia in the Popular Arts .................................................144

Elise Van HAESEBROECK
Le Théâtre de Claude Régy, expérience synesthésique et érotisme d’un corps à l’état de brume .................................................................152
The Theater of Claude Régy, Synesthetic Experience and Eroticism of a Misty Body

Charlène CLONTS
Les Synesthésies dans les cubomanies et l’écriture poétique de Gherasim Luca ...............162
The Synesthesia in the Cubomanies and the Poetic Writing of Gherasim Luca

Martine CRÉAC’H
Donner à sentir, à toucher et à entendre. René Char et la peinture de Wifredo Lam........177
Sensing, Touching, Hearing. René Char and the Painting of Wifredo Lam

Claudiu TURCUȘ
October, Eight O’Clock – East-Central European Proustianism or Synesthetic Reappropriation of The Real .................................................................186

Books Reviews ........................................................................................................186