

# **Embodied Encounters**

New approaches to  
psychoanalysis and cinema

*Edited by*  
**Agnieszka Piotrowska**



# Embodied Encounters New Approaches To Psychoanalysis And Cinema

**E Durkheim**



## **Embodied Encounters New Approaches To Psychoanalysis And Cinema:**

**Embodied Encounters** Agnieszka Piotrowska, 2014-11-13 What is the role of the unconscious in our visceral approaches to cinema Embodied Encounters offers a unique collection of essays written by leading thinkers and writers in film studies with a guiding principle that embodied and material existence can and perhaps ought to also allow for the unconscious The contributors embrace work which has brought the body back into film theory and question why psychoanalysis has been excluded from more recent interrogations The chapters included here engage with Jung and Freud Lacan and Bion and Klein and Winnicott in their interrogations of contemporary cinema and the moving image In three parts the book presents examinations of both classic and contemporary films including Black Swan Zero Dark Thirty and The Dybbuk Part 1 The Desire the Body and the Unconscious Part 2 Psychoanalytical Theories and the Cinema Part 3 Reflections and Destructions Mirrors and Transgressions Embodied Encounters is an eclectic volume which presents in one book the voices of those who work with different psychoanalytical paradigms It will be essential reading for psychoanalysts and psychotherapists scholars and students of film and culture studies and film makers

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**The Nasty Woman and The Neo Femme Fatale in Contemporary Cinema** Agnieszka Piotrowska, 2018-12-07 The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema puts forward the theoretical notion of the nasty woman as a means of examining female protagonists in contemporary culture and cinema particularly films directed by women The phrase is taken from an insult thrown at Hillary Clinton during the 2016 Presidential election debates and reclaimed by the feminists worldwide The volume also draws from the figure of the femme fatale in film noir Piotrowska presents the nasty woman across cultural and mythical landscape as a figure fighting against the entitlement of the patriarchy The writer argues that in films such as Zero Dark Thirty Red Road Stories We Tell and even Gone Girl the nastiness of female characters creates a new space for reflection on contemporary society and its struggles against patriarchal systems The nasty woman or neo femme

fatale is a figure who disrupts stable situations and norms she is pro active and self determining and at times unafraid to use dubious means to achieve her goals She is often single but when married she subverts and undermines the fundamental principles of this patriarchal institution For students and researchers in Cultural Studies Women s Gender and Sexuality Studies Film Studies and Psychoanalysis in Film Studies *The Nasty Woman and the Neo Femme Fatale in Contemporary Cinema* offers an original way of thinking about female creativity and subjectivity It is also a proud celebration of feminist and female authorship in contemporary Hollywood

**Film Psychoanalysis** Andreas Hamburger,2024-05-27 Through the development of psychoanalytically informed film interpretation Andreas Hamburger provides new insights into the experience of watching films and their influence upon our internal lives Building upon a relational understanding of psychoanalysis this volume develops a methodical procedure for psychoanalytical film interpretation discusses individual aspects of the medium such as editing spatial and temporal design and puts approaches to film psychoanalysis and cinema theory into a systematic perspective Hamburger exemplifies his arguments in a detailed analysis of numerous film examples and demonstrates how an in depth encounter with the medium can provoke new and surprising understandings Providing an interdisciplinary perspective that crosses the study of popular culture with psychoanalytic theory this book will be required reading not only for students and scholars of film but also for psychoanalysts in practice and training

*Cinema, Suffering and Psychoanalysis* Laura Stephenson,2023-12-14 *Cinema Suffering and Psychoanalysis* explores psychological disorder as common to the human condition using a unique three angled approach psychoanalysis recognises the inherent suffering encountered by each subject due to developmental phases psychology applies specific categorisation to how this suffering manifests cinema depicts suffering through a combination of video and aural elements Functioning as a culturally reflexive medium the six feature films analysed including *Black Swan* 2010 and *The Machinist* 2004 represent some of the most common psychological disorders and lived experiences of the contemporary era This book enters uncharted terrain in cinema scholarship by combining clinical psychology s Diagnostic and Statistical Manual Five DSM V to organise and diagnose each character and psychoanalysis to track the origin mechanism and affect of the psychological disorder within the narrative trajectory of each film Lacan s theories on the infantile mirror phase the Imaginary and the Symbolic i ek s theories on the Real the big Other and the Event and Kristeva s theories on abjection and melancholia work in combination with the DSM s classification of symptoms to interpret six contemporary pieces of cinema By taking into consideration that origin mechanism affect and symptomatology are part of an interconnected group this book explores psychological disorder as part of the human condition something which contributes to and informs personal identity More specifically this research refutes the notion that psychological disorder and psychological health exist as a binary instead recognising that what has traditionally been pathologised may instead be viewed as variations on human identity

**Psychoanalysis** David Henderson,2015-09-04 This volume offers a rich tapestry of psychoanalytic thought The authors demonstrate bold creativity

in their use of psychoanalytic concepts to think about a wide range of problems in philosophy art and the clinic The collection grew out of Psychoanalysis Culture and Society a conference for postgraduate students and research fellows organised by the Centre for Psychoanalysis Middlesex University London in June 2014 The range of themes addressed at the conference demonstrates the interdisciplinary character of psychoanalytic studies Few of the contributors are affiliated with established psychoanalytic research centres and consequently can feel isolated within their respective departments They were pleased to have the opportunity to meet with others who are pursuing related questions

**Psychoanalysis and Ethics in Documentary Film** Agnieszka Piotrowska, 2023-06-14 This distinctively interdisciplinary book draws upon psychoanalytic theory to explore how expectations desires and fears of documentary subjects and filmmakers are engaged and the ethical issues that can arise as a result Original and accessible the second edition of this ground breaking book addresses the four fundamental concepts of psychoanalysis and documentary film reviews documentary film practice as a field provides a personal account of the author's relationship with a subject of her own work and presents a thorough interrogation of the ethics of documentary The updated text includes a new introduction by the author and an additional chapter Stories We Tell by Sarah Polley centered on ethics and the role of the filmmaker in relation to her participants Psychoanalysis and Ethics in Documentary Film 2nd revised edition has already been used widely and is crucial reading for film studies scholars psychoanalysts psychotherapists and psychotherapeutically engaged professionals as well as filmmakers culture studies students and anyone interested in the process of documentary making and contemporary culture

**Femininity and Psychoanalysis** Agnieszka Piotrowska, Ben Tyrer, 2019-05-29 For Freud famously the feminine was a dark continent or a riddle without an answer This understanding concerns man's relationship to the question of woman but femininity is also a matter of sexuality and gender and therefore of identity and experience Drawing together leading academics including film and literary scholars clinicians and artists from diverse backgrounds Femininity and Psychoanalysis Cinema Culture Theory speaks to the continued relevance of psychoanalytic understanding in a social and political landscape where ideas of gender and sexuality are undergoing profound changes This transdisciplinary collection crosses boundaries between clinical and psychological discourse and arts and humanities fields to approach the topic of femininity from a variety of psychoanalytic perspectives From object relations to Lacan to queer theory the essays here revisit and rethink the debates over what the feminine might be The volume presents a major new work by leading feminist film scholar Elizabeth Cowie in which she presents a first intervention on the topic of film and the feminine for over 20 years as well as a key essay by the prominent artist and psychoanalyst Bracha Ettinger Written by an international selection of contributors this collection is an indispensable tool for film and literary scholars engaged with psychoanalysts and anybody interested in different approaches to the question of the feminine

*Dancing an Embodied Sinthome* Megan Sherrett, 2024-01-04 This book provides the first in depth analysis of Lacanian psychoanalytic theory and the art of dance and explores what each practice can offer the other It

takes as its starting point Jacques Lacan's assertion that James Joyce's literary works helped him create what Lacan terms a *sinthome* thereby preventing psychosis. That is, Joyce's use of written language helped him maintain a normal existence despite showing tendencies towards psychosis. Here it is proposed that writing was only the method through which Joyce worked but that the key element in his *sinthome* was play, specifically the play of the Lacanian real. The book moves on to consider how dance operates similarly to Joyce's writing and details the components of Joyce's *sinthome* not as a product that keeps him sane but as an interminable process for coping with the Lacanian real. The author contends that Joyce goes beyond words and meaning using language's metre, tone, rhythm, and cadence to play with the real, mirroring his experience of it and confining it to his works, creating order in the chaos of his mind. The art of dance is shown to be a process that likewise allows one to play with the real. However, it is emphasized that dance goes further; it also teaches someone how to play if one doesn't already know how. This book offers a compelling analysis that sheds new light on the fields of psychoanalysis and dance and looks to what this can tell us about and the possibilities for both practices, concluding that psychoanalysis and dance both offer processes that open possibilities that might otherwise seem impossible. This original analysis will be of particular interest to those working in the fields of psychoanalysis, aesthetics, psychoanalytic theory, critical theory, art therapy, and dance studies.

Horror Film and Affect Xavier Aldana Reyes, 2016-02-12. This book brings together various theoretical approaches to Horror that have received consistent academic attention since the 1990s: abjection, disgust, cognition, phenomenology, pain studies, to make a significant contribution to the study of fictional moving images of mutilation and the ways in which human bodies are affected by those on the screen, on three levels: representationally, emotionally, and somatically. Aldana Reyes reads Horror viewership as eminently carnal and seeks to articulate the need for an alternative model that understands the experience of feeling under corporeal threat as the genre's main descriptor. Using recent post-millennial examples throughout the book, it also offers case studies of key films such as *Hostel*, *REC*, *Martyrs*, or *Ginger Snaps* and considers contemporary Horror strands such as found footage or 3D Horror.

*Psychoanalysis and the Unrepresentable* Agnieszka Piotrowska, Ben Tyrer, 2016-09-19. *Psychoanalysis and the Unrepresentable* opens a space for meaningful debate about translating psychoanalytic concepts from the work of clinicians to that of academics and back again. Focusing on the idea of the unrepresentable, this collection of essays by psychoanalysts, psychotherapists, counsellors, artists, and film and literary scholars attempts to think through those things that are impossible to be thought through completely. Offering a unique insight into areas like trauma studies where it is difficult, if not impossible, to express one's feelings, the collection draws from psychoanalysis in its broadest sense and acts as a gesture against the fixed and the frozen. *Psychoanalysis and the Unrepresentable* is presented in six parts: Approaching Trauma, Sense and Gesture, Impossible Poetics, Without Words, Wounds and Suture, and Auto-Fiction. The chapters therein address topics including touch and speech, adoption, the other, and grief, and examine films including Gus Van Sant's *Milk* and Michael Haneke's *Amour*. As a whole, the book brings to the fore those

things which are difficult to speak about but which must be spoken about The discussion in this book will be key reading for psychoanalysts including those in training psychotherapists and psychotherapeutically engaged scholars academics and students of culture studies psychosocial studies applied philosophy and film studies filmmakers and artists

**The Culture-Breast in Psychoanalysis** Noreen Giffney, 2021-04-25 We are fed at the breast of culture not wholly but to differing degrees The Culture Breast in Psychoanalysis Cultural Experiences and the Clinic focuses on the formative influence of cultural objects in our lives and the contribution such experiences make to our mental health and overall wellbeing The book introduces the culture breast a new clinical concept to explore the central importance played by cultural objects in the psychical lives of patients and psychoanalytic clinical practitioners inside and outside the consulting room Bringing together clinical writings from psychoanalysis and cultural objects from the applied fields of film art literature and music the book also makes an argument for the usefulness of encounters with cultural objects as non clinical case studies in the training and further professional development of psychoanalysts and psychotherapists Through its engagement with psychosocial studies this text furthermore interrogates challenges and offers a way through a hierarchical split that has become established in psychoanalysis between clinical psychoanalysis and applied psychoanalysis Combining approaches used in clinical academic and arts settings The Culture Breast in Psychoanalysis is an essential resource for clinical practitioners of psychoanalysis psychotherapy counselling psychology and psychiatry It will also be of interest to researchers and practitioners in the fields of psychosocial studies sociology social work cultural studies and the creative and performing arts

**Bion in Film Theory and Analysis** Carla Ambrósio Garcia, 2016-12-01 In Bion in Film Theory and Analysis The Retreat in Film Carla Ambrósio Garcia introduces the rich potential of the thinking of British psychoanalyst Wilfred Bion for film theory By so doing she rethinks the space of the cinema as a space of retreat and brings new insights into the representation of retreat in film Presented in two parts the book seeks to deepen our understanding of the film experience and psychical growth Part I places Bion's view on the importance of the epistemophilic instinct at the heart of a critique of the pleasure centred theories of the cinematic apparatus of Jean Louis Baudry Christian Metz and Gaylyn Studlar proposing an idea of cinema as thoughts in search of a thinker Garcia then moves from Bion's epistemological period to his later work which draws on mysticism in order to posit an emotional experience in the cinema through which the subject can be or become real or at one with O Part II examines representations of retreat in four European films directed by Ingmar Bergman Pier Paolo Pasolini Georges Perec and Bernard Queysanne and Manoel de Oliveira showing them to articulate a gesture of retreat as an emotionally turbulent transitional stage in the development of the psyche what Bion conceptualizes as caesura Through its investigation of the retreat in cinema the book challenges common understandings of retreat as a regressive movement by presenting it as a gesture and space that can also be future oriented Bion in Film Theory and Analysis will be of significant interest to academics and students of psychoanalysis psychotherapy and film and media studies as well as

psychoanalysts and psychotherapists      **World Cinema and the Essay Film** Brenda Hollweg, 2019-05-29 World Cinema and the Essay Film examines the ways in which essay film practices are deployed by non Western filmmakers in specific local and national contexts in an interconnected world The book identifies the essay film as a political and ethical tool to reflect upon and potentially resist the multiple often contradictory effects of globalization With case studies of essayistic works by John Akomfrah Nguyen Trinh Thi and Apichatpong Weerasethakul amongst many others and with a photo essay by Trinh T Min ha and a discussion of Frances Calvert s work it expands current research on the essay film beyond canonical filmmakers and frameworks and presents transnational perspectives on what is becoming a global film practice      **Creative Practice Research in the Age of Neoliberal Hopelessness** Piotrowska Agnieszka Piotrowska, 2020-07-06 In Creative Practice Research in Film and Media creative practitioners discuss their experiences and examine how to retain integrity during times of political and economic battles in higher education and attempts to quantify creative work It uses the notion of tactical compliance to evaluate whether and when creative practitioners compromise their creativity by working within the higher education system It offers a space for reflection for both practitioners and theorists and it presents a much needed intervention which will be of interest to all academics engaged with creative practice as research      Re-reading the Monstrous-Feminine Nicholas Chare, Jeanette Hoorn, Audrey Yue, 2019-10-08 This book provides a critical reappraisal of Barbara Creed s ground breaking work of feminist psychoanalytic film scholarship The Monstrous Feminine which was first published in 1993 The Monstrous Feminine married psychoanalytic thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films with their narrow emphasis on woman s victimhood This volume which will mark 25 years since the publication of The Monstrous Feminine brings together essays by international scholars working across a variety of disciplines who take up Creed s ideas in new ways and fresh contexts or more broadly explore possible futures for feminist and or psychoanalytically informed art history and film theory      Wilfred Bion, Thinking, and Emotional Experience with Moving Images Kelli Fuery, 2018-06-14 Wilfred Bion s theories of dreaming of the analytic situation of reality and everyday life and even of the contact between the body and the mind offer very different and highly fruitful perspectives on lived experience Yet very little of his work has entered the field of visual culture especially film and media studies Kelli Fuery offers an engaging overview of Bion s most significant contribution to psychoanalysis his theory of thinking and demonstrates its relevance for why we watch moving images Bion s theory of thinking is presented as an alternative model for the examination of how we experience moving images and how they work as tools which we use to help us think emotional experience Being Embedded is a term used to identify and acknowledge the link between thinking and emotional experience within the lived reception of cinema It is a concept that everyone can speak to as already knowing already having felt it being embedded is at the core of lived and thinking experience This book offers a return to psychoanalytic theory within moving image studies contributing to the recent works



that have explored object relations psychoanalysis within visual culture specifically the writings of Klein and Winnicott but differs in its reference and examination of previously overlooked but highly pivotal thinkers such as Bion Bollas and Ogden A theorization of thinking as an affective structure within moving image experience provides a fresh avenue for psychoanalytic theory within visual culture Wilfred Bion Thinking and Emotional Experience with Moving Images will appeal to psychoanalysts and psychoanalytic psychotherapists as well as scholars and students of film and media studies cultural studies and cultural sociology and anthropology visual culture media theory philosophy and psychosocial studies

Disappearing War Christina Hellmich, 2017-02-03 The battles fought in the name of the war on terror have re ignited questions about the changing nature of war and the experience of war for those geographically distant from its real world consequences What is missing from our highly mediated experience of war What are the intentional and unintentional processes of erasure through which the distortion happens What are their consequences Cinema is a key site at which questions about our highly mediated experience of war can be addressed or more significantly elided Looking at a range of films that have provoked debate from award winning features like Zero Dark Thirty and American Sniper to documentaries like Kill List and Dirty Wars as well as at the work of visual artists like Harun Farocki and Omer Fast this book examines the practices of erasure in the cinematic representation of recent military interventions Drawing on representations of war related death dying and bodily damage this provocative collection addresses what s missing in existing scholarly responses to modern warfare in film studies as well as in politics and international relations **Absence in Cinema** Justin

Remes, 2020-07-14 Absence has played a crucial role in the history of avant garde aesthetics from the blank canvases of Robert Rauschenberg to Yves Klein s invisible paintings from the silent music of John Cage to Samuel Beckett s minimalist theater Yet little attention has been given to the important role of absence in cinema In the first book to focus on cinematic absence Justin Remes demonstrates how omissions of expected elements can spur viewers to interpret and understand the nature of film in new ways While most film criticism focuses on what is present such as images on the screen and music and dialogue on the soundtrack Remes contends that what is missing is an essential part of the cinematic experience He examines films without images such as Walter Ruttmann s Weekend 1930 a montage of sounds recorded in Berlin and films without sound such as Stan Brakhage s Window Water Baby Moving 1959 which documents the birth of the filmmaker s first child He also examines found footage films that erase elements from preexisting films such as Naomi Uman s removed 1999 which uses nail polish and bleach to blot out all the women from a pornographic film and Martin Arnold s Deanimated 2002 which digitally eliminates images and sounds from a Bela Lugosi B movie Remes maps out the effects and significations of filmic voids while grappling with their implications for film theory Through a careful analysis of a broad array of avant garde works Absence in Cinema reveals that films must be understood not only in terms of what they show but also what they withhold *Out of the Past* Ben Tyrer, 2016-08-17 This book presents a new reading of film noir through psychoanalytic

theory In a field now dominated by Deleuzian and phenomenological approaches to film philosophy this book argues that far from having passed the time for Lacan in Film Studies is only just beginning The chapters engage with Lacanian psychoanalysis to perform a meta critical analysis of the writing on noir in the last seven decades and to present an original theory of criticism and historiography for the cinema The book is also an act of mourning for a lost past of the cinema for a longstanding critical tradition and for film noir It asks how we can talk about film noir when in fact film noir doesn't exist The answer starts with Lacan and a refusal to relinquish psychoanalysis Lacanian theories of retroactivity and ontology can be read together with film history genre and narrative to show the ways in which theory and history past and present cinema and psychoanalysis are fundamentally knotted together Tyrer also explores Lacan through particular noir films such as *Double Indemnity* and *The Maltese Falcon* and demonstrates the possibilities for a Lacanian Film Studies as one that engages fully with Lacan's entire body of work that has hitherto not been realised

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