

Embodied Encounters

New Approaches to
Psychoanalysis and Cinema

Edited by
Agnieszka Piotrowska



Embodied Encounters New Approaches To Psychoanalysis And Cinema

Lauren Gardner



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

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

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.

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 psychological 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 it. 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. Minh-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.

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

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

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

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

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