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Film festival and experience
Affects, subjectivity, collectivity. A philosophy of film festivals

DOCTORAL THESIS

ABSTRACT

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Keywords

affectivity, subjectivity, experience, sensation, perception, film aesthetics, affect theory, film theory, film festivals, cinephilia

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Abstract

The present dissertation deals with the phenomenon of the film festival experience. As a research theme, it has emerged due to the fact that my doctoral research concerned the particularities of film festivals. Taking into consideration that film festival research studies have already defined the phenomenon according to certain general guidelines (for e.g., historical approach, role of film festivals, and so on), my research carried the implications of a concrete, actual field research as well. Accordingly, both my personal experiences and the exploration through participatory observation (the methodology of choice) of the research field chosen (Transilvania International Film Festival, *Transilvania IFF*) made it clear that the film festival is constituted in and throughout experiences. Therefore, an investigation of the film festival experience could be formulated as a philosophical problem, and namely, can the film festival experience be approached with the means of philosophy? The relationship of the film festival experience with experience in general, and, at the same time, its close connection with the aesthetic experience of films have constituted the main lines of investigation. With regard to the composition and the becoming of the film festival experience I have formulated the following initial research questions: to what extent is the film festival experience identical

with the aesthetic experiences of films? And, given the lived character of the film festival, what do individual and collective levels mean in terms of affectivity? Or, how do subjectivity and collectivity emerge and intertwine within film the festival experience? Finally, by taking into consideration that the collective organization of the film festival consolidates relationships with films so that these persist outside aesthetic experiences and thus laying claim to a natural connection between film festivals and the notion of cinephilia, we can also ask what are the necessary conditions for an experience of the film festival to become a cinephile experience?

The research theme coagulated on the basis of participant observation carried out during several editions of *Transilvania IFF* (in the years 2016, 2017, and 2018). By tapping into the social milieu of the festival I also learned about events which fell outside aesthetic receptivity; however, such events were still connected to films. Therefore, the aesthetic starting point remained essential because any investigation of relationships with films is built on a phenomenology of the film as conscious experience. I have considered the phenomenological method the most adequate approach to study the film festival experience so the dissertation presents the reflexive experience of my film festival own experiences.

In order to analyze the intertwining between the subjective and the trans-subjective, or the individuating and collective levels of emerging film festival experiences – as signalled by the research questions above –, I have turned to a series of concepts from the works of Gilles Deleuze and Félix Guattari, and namely: sensation, affect, subjectivity, desire and collectivity. These concepts proved to function as productive nodes throughout, so that, they enabled the philosophical grounding of the dissertation. In order to understand their usage and consider new ways to apply them I have also taken note of certain contemporary interpretations of Deleuze and Guattari (mainly Massumi 2002; Bryant 2008; Smith 2012).

Taking into consideration that mediating films as works of art is a defining feature of film festivals both in general and in particular, my starting point was that, by way of relating to extensities, or elements which can be defined through their extensive appearances (such as films as ‘concrete’ objects, existing persons, the external milieu of interpersonal relations, or even the crowd of spectators) the experience of film festival entails *intensities* as well. Therefore, I have embarked on a research to study the emergence and changing character of the film festival experience as being conditioned by aesthetic experience or the elements which engender aesthetic change.

Thus, the phenomenological perspective on the film festival experience as a temporal event related to particularities of aesthetic experience has served to hypothesise variants of

aesthetic experience within the film festival phenomenon, and which form series of variations including both subjective and collective experiences and thus intertwine dimensions of significations which relate to subjectivity and collectivity. Such an affectivity may be explained by considering the phenomenon of cinephilia, and, at the same time, also the emergence of spectatorial subjectivity as cinephilia. Ultimately, the film festival experience may be grasped as a change of the spectatorial subject.

The starting point of the first chapter is that the emerging experience is dependent on the defining features of the film festival phenomenon; thus, viewing the film festival as a composite of films and festival, I review both aspects separately. Accordingly, the film as a medium defines experience in its sensibility, while the experience of specific films labelled as aesthetic is connected with the film as art form. The aesthetic experiences of films and film creators representing film as art outline the possibilities of the deleuzian 'thinking through the cinema'; the film festival can be defined by the same constitutive elements (although the film festival in its mediating role of 'auteur' films is not specifically connected to philosophical thinking). The film festival is being defined as a temporal event which is different from subjective endeavors in the sense that the emphasis is laid on the film festival as happening 'here and now' through a series of exclusive and/or unique film screenings which, on their turn, have been considered as enabling shared and common experiences (cf. DeValck 2016; Harbord 2016).

If the first chapter has concluded the collective character of aesthetic experiences, the objective of the second chapter is to individuate the genetic conditions of aesthetic experience seen as differentiated by the effects of aesthetic mechanism: such a trajectory of analysis follows the deleuzian move of revisiting the faculties of knowledge by stepping beyond the view of receptivity considered as being passive, and also the habitual nature of experience as a form of synthesis. In the first subchapter I have outlined an understanding of the notion 'spectatorship' through the creation of the work of art within experience according to the film phenomenological concepts of embodiment and intentionality, which also constituted, at the same time, methodological tools. With regard to the aesthetic dimension I have reviewed its formative matter with the concept of sensation theorized as existing, or possessing its own existence, while at the same defining aesthetic experiences at personal and impersonal, or subjective and trans-subjective levels (affects and percepts as blocks of sensation). Similarly, the sensation raises the issue of levels of experience (such as subjective and collective). Within the intuition of the general structure of experience the sensible provides the affective base that enables the experience of works of art. Thus, based on the sensation as

conceptualized by Deleuze and Guattari, we can suggest a restless, uninterrupted aesthetic production and an endless division of versions of experience.

In Chapter III I review the Deleuzian and contemporary theories of affect in order to conclude the affective nature of the relational perspective in which experiences emerge. The affect theory perspective offers a starting point for a phenomenological approach of the film festival phenomenon, where, given the individuating and de-individuating relations, collectivity, subjectivity and arts serve as creating forces, thereby constituting the *festival body* as formation emerging with differing significations.

Therefore, the next chapter deals with the relationship between art and subjectivity, which serves to understand the ways in which various aesthetic experiences come to be integrated so as to form the experience of the film festival. As the aesthetic mechanism modelled on the basis of the deterritorialization-reterritorializing processes emphasizes the role of aesthetic sensations, connections among various films should be viewed not as associative chains but within the conceptual field of the Guattarian intensive attachment, refrain and repetition. The conclusion of the chapter is that connections between the aesthetic and the unconscious play a crucial part in terms of embodiment or the emergence of spectatorial subjectivity.

In the next chapter (Chapter V) I draw the trajectory from aesthetic experience to the film festival experience in relationship with filmic objects, where the underlying aspects are the dimension of the sensible as structuring the perceptual field, as well as the social dimension viewed through the relational character of subjective experience.

The chapter VI introduces the notion of cinephilia by reviewing both historical and contemporary approaches, thereby connecting cinephilia to the specific temporal event of the film festival in the sense of conditioning both the cinephile becoming process and the collective dimension of cinephilia. The film festival serves to connect multiple receptivities, where those of authorial subjectivities and the festival milieu prevail. Given the author-spectator constellation of 'art films' and the logic of 'desire-production', the becoming of the affective relationship with the aesthetic 'partial object' of the film, I suggest the 'becoming' of a sense 'faced' or oriented toward the film. The collective becoming of the film festival signals the affectivity of the relationship with films, therefore the phenomenon of cinephilia appears *in general* to explain *particularities* of film festival experiences.

At representational level one may suggest a discursive cinephilia, which thus appears as a phenomenon dependent on stylistic features. If all the conditions necessary for aesthetic experiences are met the cinephilia will appear as such. Similarly, cinephilia remains a

conceptual variant of the aesthetic experience. The basis of this argument is that the aesthetic experience of films may have a style of its own in the Deleuzian understanding of style thought as structuring elements of experience. Interpreted as the fusioning of different aesthetic experience parts within a single subjective experience, such a style may be conferred to the experience of the film festival as well. This way, the latter may become cinephile experience, and through the emergence of the film festival experience one may research the creation and functioning of collective cinephilia also.

The overlaying of aesthetic production with film festival experience serves to chart the most ‘transversal’ operation of the dissertation which has concerned the dismantling of the relationship between film festivals and cinephilia (a relationship thought to be self-evident), then re-assembling it. Although we may take note of links to self-referential, territorial Universes within the proximity of the concepts like *refrain*, *repetition*, so that one may label persons as being cinephiles, the conceptual grounding of cinephilia refers to something which persists, it is nowhere actualized or exhausted. Thus, cinephilia self-creates in a continuous overlap with the sensible. This perspective ungrounds not only the previously thought close relationship between cinephilia and intentional perception, thereby contesting the emphasis on experiential, lived character as its essence, but also its conceptualization as a totalizing experience in the form of an unstoppable love (DeValck–Hagener 2005; Elsaeser 2005b).

The aspects analyzed within the dissertation chapters have sought to answer the questions raised at the beginning: the film festival experience can be untangled from philosophical perspectives, and the emergence of film festival experience is defined by the aesthetic experience, therefore the general structure of experience, the deleuzian structuring style of experience serves as its ground. By climbing down the line from the aesthetic to the sensible I have concluded that the film festival experience can become a cinephile experience. At the same time, the affective relationship with films as emerging outside aesthetic receptivity has served, on the one hand, to explain cinephilia as ‘expressed’ by existing persons, and on other hand, to turn to forms it may take as assemblages of desire.

The case study completed in the frame of the doctoral research deals with unavoidable “cultural” differentiation which makes the meeting and co-existence of differing film cultures possible at all; however, what is sought after is the annulment of this differentiation by way of the structuring power of aesthetic indiscernibilities. Through the tensions between the discursive and the nondiscursive I argue that the relation which is created between the aesthetic dimension and film cultures serve for the Transilvania IFF film festival to engender a level of collectivity that *differs* from the already existing ones.

In connection with certain thematic sections of the Transylvania IFF festival I designed a questionnaire for a survey-type of data-gathering. The questionnaire is based on a hypothesis according to which the affectivity of the film festival experience as emerging within the festival milieu in an intersubjective manner may correlate with the emotional component including the other (in the sense of persons belonging to a different ethnicity). The questionnaire does not concentrate on already formed stereotypes but on feelings and emotions which emerge at the film festival, and compared to which actual manifestations (ethnic content of films, or persons appearing as belonging to different ethnicities) constitute only the extremes of such spectrum. The questionnaire aligns with the overall research theme by applying a psychological perspective. Although such an approach differs from the philosophical affect theory, both the case study and the questionnaire are presented not as different research paths but they are meant to reflect the formation of the research dimensions concerning the film festival phenomenon.

Both the reinterpretation of aesthetic receptivity by the phenomenological approach to embodiment and the of the mechanisms of subjectification as revised by Deleuze and Guattari on the basis of ideology critique reflect, on the one hand, a diachronic trajectory which underpins the dissertation's own singular path. On the other hand, the co-presence of these signalls their relevance in a synchronical manner. Thereby, the dissertation brings an innovative approach made most visible as the conceptual re-mapping of film festival studies, as the latter is constituted as a measurable, empirical domain. Similarly, the argument of the dissertation completes the theoretical findings related to cinephilia.

The aesthetic experiences of art works, the grounding of art and the aesthetic mechanism as facilitating the emergence of collectivities reveal such aesthetic and subjectivation processes (the differential relations of sensation production, the structuring of the perceptual field, and subjectivities as existential dimensions) which enable to grasp, at the same time, cinephilia as well. Taken in its relation with an art form primarily and almost exclusively dependent on representations, the aesthetic as affective beyond the representational level serves as a comprehensive arch exploited by its possibilities rather than the contradictions it might engender. Accordingly I arrive to the final conclusion that cinephilia is a quasi-concept which may appear and be described as a phenomenon but it is ultimately unrepresentable, so the dissertation lays bare the problematic usage of cinephilia as a concept. As a conclusion, the dimensions of affectivity come to be specific within the empirical, experiential phenomenon of the film festival so that significations of subjectivity

and collectivity may enlist cinephilia by the way of iterative aesthetic experiences which change in a repetitive manner.

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