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Return to Reality:

Towards A More Tactile Cognition of Film Theory

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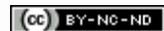
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Abstract

Film theory has lost itself in the woods among debates of the mind and the senses. There are those who are interested in a more tactile sense of the real in film studies. This issue of CINEJ focuses on the documentary truth and how it aims to present us a real and a better world.

Key Words: cinema, philosophy, tactility, real

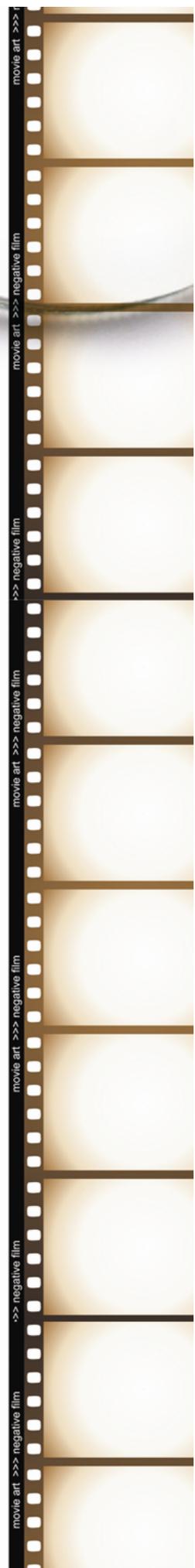


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How Film Theory Got Lost in Philosophy and Psychology

Film theory has found a new introspective venue: that of the psyche and mind. For decades film scholars endeavored to inspect the effects of moving images on the viewers (Akser, 2011, p. 2). How does the psychology of cinema work? How do we perceive the newly created reality on the screen in our minds? Some went on to create Apparatus (Metz), the others went on to study the way we observe female bodies (Mulvey) in our voyeuristic perverse male minds. What of this fascination with the ontology and psychology of film experience? In recent decades after the end of the Freudian regime in film studies, there emerged a renewed and invigorate Lacanian regime.

Yet there are those who go after the truth in tactile reality and documentary format. Asu Bergen Gencosmanoglu is looking at historiography of architecture in cinema. Basak Goksel Demiray does a comparative analysis of Kill Bill, Deathproof through the concept of sadistic voyeuristic gaze images not like reality and of people but of shooting like in video games. Historical truth is the subject matter of Katrin Mascha's article. Rowina Santos Quantino's piece is on cinema verite aptly titled "Post-Verité Documentary Film and the Practice of Public History".

Silvia R Tandeciarz in her article "Secrets, Trauma, and the Memory Market" deals with the return of the repressed in recent Argentine post-dictatorship cultural production. Özlem Tuğçe Kaymaz looks at Erol Morris' *The Thin Blue Line* and how editing can destroy the sense of actuality in documentary cinema. Esma Kartal sees the images of God in Bergman's *The Seventh Seal*. Selen Gökçem looks at the gay gaze in Tom Ford's film *A Single Man*. Finally does a critique of direct cinema in her case study of *The Grey Gardens*.

References

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- Ray, Robert B. 2001. *How a Film Theory Got Lost and Other Mysteries in Cultural Studies*, Indiana University Press.