

Cinematic Representation of Bodies
BTP2BR_T_31

Seminar, 2 hrs, graded
Tue. 10-11.40, Room 111.
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This seminar course will investigate (re)presentations of the body in film. We shall focus on the ways different signifying practices create different bodies, the ways the body can be integrated into meaningful units, the psychological background of our responses, and generally the interaction between the human body and visuality. During the course we shall watch films and read some additional critical materials too, discussing them together.
Grades will be based on classroom participation and an end-term test.

Films/ topics/ readings:

1. Theoretical introduction: Cinema and the body (Reading: Kalmár György: “Introduction to Body Studies”)
2. The female body as spectacle: *Pretty Woman* (Garry Marshall)
Reading: Irving Singer: “Pygmalion-variations.” *Cinematic Mythmaking*. 53-82. MIT Press, 2008.
3. The horrible body: *The Night of the Living Dead* (Tom Savini and George Romero, 1990), *The Girl with All the Gifts* (Colm McCarthy, 2016).
Reading: Georges Bataille: *Eroticism* Chapter 2.
4. The sensual body: *The Lover* (Jean-Jacques Annaud, 1992)
Reading: Doughlas Keesey: “Introduction” *Contemporary Erotic Cinema*. Kamera Books, 2012. 9-20.
5. The hegemonic male body: *Braveheart* (Mel Gibson, 1995), *The Wrestler* (Aronofsky, 2008)
Reading: Mark Gallagher: “Introduction: Popular Representations of Active Masculinity since the Late 1960” *Action Figures: Men, Action Films and Contemporary Adventure Narratives*. Palgrave, 2006. 1-20.
6. The post-human body: *Crash* (David Cronenberg, 1996)
Reading: Terry Harpold: “Dry Leatherette: Cronenberg’s Crash.” *PMC* 73. 1997.
7. The post-modern body: *The Cook, the Thief, His Wife and Her Lover* (Peter Greenaway, 1989)
8. The body of addiction: *Shame* (Steve McQueen, 2011).

9. Eastern-European bodies: *Kontroll* (Antal Nimród, 2003) (Reading: Jobbit, Steve. “Subterranean Dreaming: Hungarian Fantasies of Integration and Redemption.” *Kinokultura*, 2008. <http://www.kinokultura.com/specials/7/kontroll.shtml>)
10. The sentimental body: *Talk to Her* (Pedro Almodóvar)
11. The beautiful body of fascism: *Olympia* (Leni Riefenstahl, 1938)
12. The body of (lost) identity: *Memento* (Christopher Nolan, 2000)
13. The posthumanist body: *Hukkle* (György Pálfi, 2002)

Further readings:

Karen Gocsik: “Writing about film.” [Includes a glossary of film criticism]

Laura Mulvey: “Visual Pleasure and Narrative Cinema.” (*Visual and Other Pleasures*. London: Macmillan, 1989. 14-26.)

Anneke Smelik: “Feminist Film Theory.” (Pam Cook and Mieke Bernink, (eds), *The Cinema Book*, second edition. London: British Film Institute, 1999, 353-365.)

Laura U. Marks. *The Skin of the Film*. Duke UP, 2000.

Vivian Sobchack: *The Address of the Eye. A Phenomenology of Film Experience*. Princeton UP, 1991.

---. *Carnal Thoughts*.

Kalmár György. *Testek a vásznon: Test, film, szubjektivitás*. Debrecen: DE Kiadó, ZOOM könyvek, 2012.

Note: The readings will be available in electronic format at the institute library. They are also available online (for example, at Library Genesys, libgen.rs)