

CALL FOR PAPERS

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IMAGES OF COMMUNITY

Editor:

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In front of an image we are in front of time, considers Georges Didi-Huberman. But maybe it is much more than that. The way an image is framed, the subtle and complex relationship between what is visible in it and what is *hors-cadre*, the symptoms and gestures pervading its territory and the perspectives granted to the eye of the beholder are just a few supplementary elements that turn images into possible case-studies for how they and we think. Images do think - Gilles Deleuze has proven that beyond any (academic) doubt. But they also act, as Jean-Luc Godard has kept telling us for decades now. And therein lies a fertile and ever-expanding territory for study. How does an image re-arrange the world? What is the hierarchy and what are the laws that an image produces? What is the ethics of an image? How to think one without or with the other?

We can no longer analyse images inside the rigid limits of a discipline. An interdisciplinary study is always called to deal with their rich language. We also extend the understanding of images from what can be perceived visually to what can be imagined, for example, starting from a text or even a musical fragment (as Swann does in Proust's novel in reaction to the famous phrase from the sonate of Vinteuil).

There is at work a politics of the image and that means that images have a role to play in how a community is defined and structured, in how it functions and how it relates individuals or groups of people. In Georges Didi-Huberman's view, in the Western tradition, people have been rarely exposed ethically. They have been either over-exposed (as hysterical crowds at sport events for example or during military parades) or under-exposed (mainly by covering inequalities and reserving the visual frontspace for those who in a way or another are privileged). For Jacques Rancière, the importance of the modern novel (starting with Flaubert) lies mainly in its ability to break from the traditional regime of privileges, and in its emancipatory function which is to treat an individual as equal with any other or even an object with an individual. Along the same lines, but decades earlier, for Walter Benjamin, the new forms of arts made possible by the new technologies (mainly the street photography and the Soviet cinema of Eisenstein and Dziga-Vertov) managed to bring about an authentic democracy of the visible by the decline of the aura and the concentration on the axiom of equality.

What is the situation today? Where is the community in the images that are available to us? Are we closer to an ethical representation of the people or has the neoliberal form of capitalism made this impossible? All these are questions that we invite contributors to reflect upon, but we also welcome papers dealing with similar or related problems.

Deadline: October 1, 2016

Please follow the Echinox Journal style sheet. (available at <http://phantasma.ro/wp/wp-content/uploads/2013/06/Stylesheet.pdf>)

Submit your papers to hflpoe@gmail.com; CorinBraga@yahoo.com