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Articles

Linking the embracing bodies depicted by Frida Kahlo

Itsuka Komatsu

Abstract

In this study, with a focus on the mother-child image painted by the Mexican painter, Frida Kahlo, I elucidate the formation of the spatio-temporal space expressed in her paintings and its meaning. First, I analyze “The Love Embrace of the Universe, the Earth (Mexico), Me, and Senor Xoloti” painted in 1949. The embracing mother and child depicted at the center of this painting symbolize a mountain or a pyramid. Since the Ancient Mesoamerican period, mountains have represented a holy, maternal figure for people, as well as the creation of the universe. Kahlo has often suggested in her works and diaries that she would relate to creation by associating herself with nature. Similarly, Kahlo’s paintings emphasize images that are linked to the relationship between a mother and a child. These paintings express the concept of the circle of life that she acquired from her experiences of physical pain and fear of death. This paper discusses the multiple layers of meaning involved in the spatio-temporal images of the mother-child in paintings by Kahlo, and elucidates that Kahlo’s unique idea of plant-like bodies expresses the circle of life and its eternal nature.

Keywords: Frida Kahlo, painting, portrait, woman, circle of life, Mexico

On Jock Sturges’ photographs: Image and Becoming-Woman

Hiromichi Nemoto

Abstract

Jock Sturges is an American photographer who takes pictures at naturist beaches

in France and Northern California. While his photographs are often described as nude, this essay starts with an intuition: his photographs are not nude.

The photography is the visual image that arises outside of human body, in other words, that is produced by the mechanical perception and this remarkable fact could be even impressive. Looking at photographs is looking at what camera looked, which is to say, a photographic visual experience is formed by an encounter between mechanical perception and organic perception. Therefore, this essay examines Sturges' pictures with difference in nature between mechanical and organic perception rather than to analyze his pictures in terms of its content or representation.

It is photographer who composes an image, whereas camera (mechanical perception) produces this image. Photographer transforms the world into a photograph through mechanical perception. Frame, focus, vantage point and exposure are photographic attributes of such transformation. This essay analyzes his pictures through these attributes, which points out how different his image is from the structure of organic perception.

In addition, this essay reconsiders the meaning and the value of 'to be naked' on basis of the principle of image-production and Sturges' image-composition mentioned as above. It also indicates Becoming-woman is a transformation of current meaning and value, and Becoming-woman has never been separated from perception.

Keywords: Jock Sturges, Photography, Image, Perception, Becoming-Woman

Bergsonism and Creative Fabulation in *Cinema*

Juntaro Izumi

Abstract

This article aims to examine the significance of "creative fabulation" in Gilles Deleuze's *Cinema 2: The Time-Image*, a book based on Henri Bergson's philosophy. The word "fabulation" is derived from the concept "fonction fabulatrice" in Bergson's *The Two Sources of Morality and Religion*. Moreover, "creative" is one of the most important words employed to address many key problems in Bergson's philosophy. Deleuze conjoins "creative" and "fabulation" in his conclusion to *Cinema*.

However, it is clear that although Deleuze continued to advance his own philosophy alongside Bergson's, particularly in *Cinema*, he never concealed a certain antipathy toward Bergson. First, this article demonstrates that the reason for Deleuze's ambivalence about Bergsonism can be attributed to his aspiration to construct his own theory of time,

whose purpose is entirely different from that of Bergson. Second, this article shows how “creative fabulation” is formed from this aspiration, and how the word “creative” returns his thought in *Cinema* to the nature of Bergsonism, whereas “fabulation” consolidates Deleuze’s own theory of time.

Keywords: Deleuze, Bergson, Cinema, Fabulation

The Hitchcockian 3D: Touch and Affect in *Rear Window* (1954) and *Vertigo* (1958)

Hideyuki Nakamura

abstract

In the films of Alfred Hitchcock, protagonists often get involved, either willingly or unwillingly, in the very scenes they have viewed. I refer to such critical scenes as reflecting the “Hitchcockian 3D.” Whereas 3D technology in a real sense blurs illusorily the borders between spectacle and spectator, in Hitchcockian 3D, these can actually be destroyed.

This paper explores how major effects of Hitchcockian 3D operate in two of the director’s masterpieces: *Rear Window* (1954) and *Vertigo* (1958). The discussion focuses mainly on the relationships between the bodies of characters in Hitchcockian 3D scenes, in which the possible or impossible touching of bodies produces intense affect, namely terror in the former film and melancholy in the latter.

In the first section of this paper, I define the characteristics of Hitchcockian 3D by contrasting it with regular 3D. The second section argues that, contrary to common critical opinion, the trouble of the *Rear Window* hero has more to do with tactile terror than with visual pleasure. The third section aims to reveal the themes of the forbidden touch and the incurable melancholy of *Vertigo*, which have apparently been overlooked in previous studies of the film. In so doing, I challenge the widely received thematic superiority of visual perception in Hitchcock’s films.

Keywords: Hitchcock, touch, affect, terror, melancholy

Image Issues

Mirei Seki

abstract

The Charlie Hebdo shooting, which took place on the 7th of January, 2015, has undoubtedly revealed aspects that issues such as economic disequilibrium, ethnic confrontation and religious conflicts may lead to violent impacts with global effects. In addition, the Hebdo Shooting put a spotlight on the fact that images can have intense power, whose limits are not necessarily known.

The editors of the Hebdo magazine were killed as the killers believed that the editors were crossing a religious line — the iconization of their prophet. This iconization has been discussed and debated before in not only Christian circles, who may accept the icon to an extent. These cross-cultural debates and tragic acts may be considered a somewhat expected consequence of placing such importance on an image.

From the famous Classic Greek allegory of the Cave proposed by Plato, this allegory showed the estrangement between ideas or forms of reality, and the image has been one of the most important themes of western philosophy. In recent years, the theory of the image requires re-examining after the exponential evolution of a visual environment supported by mass technological development beginning in the 19th Century.

In this article, we are going to review the theory of the philosophical image in order to understand a new and abrupt visual phenomenon which has been forced into a societal substrate where almost anyone who has modern digital technology is required to face consequences due to the images therein.

Keywords: Charlie Hebdo, Image, Icon

2015年度映像身体学専攻修士論文題目 (2016年3月修了者)

- 大嶋 柊 大島渚映画における他者の系譜 ——少年の眼差しをめぐって
杉本 実穂 思考実践の場としての演劇 ——太田省吾の演劇実践を問う
早川 由真 成瀬巳喜男『鶴八鶴次郎』論 ——語りの力学と映された身体