

Rikkyo Review of New Humanities | No.3 (2015)

Articles

***Le bruitisme* without reserve: the industrial noise of Vivenza**

Hiromichi NEMOTO

[Abstract]

Vivenza is a musical unit that Jean-Marc Vivenza created in the 1980s in France, whose music is often described as *Industrial Noise*. The musical pieces of Vivenza are constituted with industrial sonorous material such as sound of machines, percussion on metal or sound of airplane etc. The origin of his creation is in the statement of Luigi Russolo's *The Art of Noises*.

The aim of this paper is to point out the singularity of Vivenza and to present a genuine genealogy of *Le bruitisme* derived from Russolo. Russolo, a pioneer who brought noise into music, evaluated to extend our sensibility through this "new music". As it could be said that noise music started from *The Art of Noises*.

In the 1970s industrial music appeared a new genre of noise music. Although even with its uniqueness and its music is literary industrial, Vivenza hasn't been focused on the history of music or sound art. Therefore, this paper demonstrates that the term of *Le bruitisme*, which begins from Russolo followed by Vivenza, does not mean just as a development for the genre of noise music but more deeply into genealogy of thought.

The recording technology occupies an important position in Vivenza. Therefore, I analyzed him in the terms of recordings and researched the essence of *Le bruitisme* by emphasizing the difference of music concrete. In addition, I found out that *Le bruitisme* could discover the internal material forces and at the same time, an expression of sound to resonate its force.

Frida Kahlo's Circle of life: Mimicry through plants and the human body

Itsuka KOMATSU

[Abstract]

This study explores the reasons Frida Kahlo continued to paint self-portraits and create her own reality and argues that she painted self-portraits in order to deify "Frida"

through the representation of the circle of life in her paintings. Frida painted bodies coupled with plants. This is derived from the notion that the human body is a creation of the natural world cycle, where gods are believed to dwell. Frida's paintings have a deep relationship with the mythical world of ancient Mesoamerica. This study begins by analyzing the traditional Mesoamerican idea of "space trees." Instead of fantasy, myth became a form of reality through her paintings. In the mythology, time and direction were shown depicted first. Her pictures created a world through shapes and colors. For Frida the creative act of drawing was connected with the creation of the world, and therefore she painted the reality of everyday life, which, for her, was a miracle, since she had always the constant fear of death. She was strived and succeeded in elevating her life to a divine level by painting and glorifying her life. In this act of apotheosis, her body became a part of the eternal cycle; it evolved into the essence of being and she was able to create a world of her own in every frame she painted.

The Whole and the Infinity as "the Spiritual" of Cinema: Gilles Deleuze's *Cinéma* and the Films of Louis Lumière

Hideyuki NAKAMURA

[Abstract]

Throughout his two-volume work, *Cinéma* (1983, 1985), Gilles Deleuze makes no mention of Louis Lumière as an *auteur* or a creative director, or of the Lumière films. This essay focuses on the seemingly strange absence of the renowned French pioneer in filmmaking from the French philosopher's voluminous text, which was influenced by the country's tradition of film criticism. First, a kind of symptomatic reading of the text reveals that this absence was not brought about by Deleuze's mere lack of historical knowledge; rather, the exclusion was intentional. Second, by analyzing the original concept of a "shot" in *Cinéma*, which mediates the framing of the set and the montage of "the whole" with camera movement and editing to create what Deleuze calls the "spiritual" of cinema, this essay demonstrates how Deleuze logically excluded the Lumière films from his film theory. According to the theory, the Lumière films do not have any "shots" at all because they have no editing or camera movement; films without "shots" cannot contain the essence or the spiritual of cinema. Finally, in an attempt to repudiate Deleuze's above argument, this essay considers another kind of spiritual in the Lumière films, which

some critics have mentioned in various ways: see Dai Vaughan on “the spontaneity” as metaphysical, or Akira Mizuta Lippit on “the avisual.” In other words, from the depth of field in single fixed shots in the Lumière films emerges something beyond sensation that might be referred to as “the infinity” in some philosophical sense.

2014年度映像身体学専攻修士論文題目

(2015年3月修了者)

- 清水杏里 声が顕在化させる身体性とは何か——エレクトロニクスの普及した現代の声の文化と文字の文化に対する一考察
- 山田渉 アピチャップンにおける「映画を映画館の外へ連れ出す」試み——インスタレーション作品における「映画性」への言及
- 今福武士 ドゥルーズ『シネマ』における映画記号学批判とその意義
- 松尾元 「終わらない演劇」への考察——現代日本におけるプレヒト演劇論の適応可能性
- 影山虎徹 失われた愛を求めて——ロラン・バルト『明るい部屋』における個別学の実践