

**VI Encontro Anual da AIM**  
**4.-7. May 2016**  
**Catholic University Porto**

**CALL FOR PAPERS**

**The senses, affective regimes and film**  
Panel Abstract

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Against the background of a well-known hierarchy of the senses that proposes seeing as the dominant mode of perception, this panel aims to discuss feature films and documentaries tackling the specific ways they audiovisually produce the different modalities of the senses (Hagener/Elsaesser). The aim of the panel consists hence in a media-cultural analysis of films to scrutinize the manifold operations, framings and effects drawn upon in order to describe how sensory experience is conveyed cinematographically. Consider for example productions like *The Diving Bell and the Butterfly* (Julian Schnabel, 2007) or *Antoine* (2008, Laura Bari) which approach forms of subjective seeing and non-seeing in dis/abling settings. Or take into account the manner with which *Um adeus portugueses* (1985, João Botelho) or *Nel giardino dei suoni* (Nicola Bellucci, 2010) stage practices of listening that enable the perception of the soundscapes of African and European forests while being connected to situations of anxiety, fear but also well-being and concealment. Such ‘hearing scenes’ can be contrasted with the audiovisual fabrication of non-hearing or technologically induced hearing, for example in *Hear and Now* (2007, Irene T. Brodsky) that discusses the ambivalent affects and socio-cultural implications mediated by Cochlear Implants. Moreover, the panel is also interested in case studies on smelling, which is not only present in *Perfume. The Story of a Murder* (2007, Tom Tykwer), but also in other productions where the olfactory dimension of specific settings become relevant. Regarding the tactile sense, one could not only think of filmic sensual touch between human bodies but also between bodies and objects etc. Rather, in times of ubiquitous computing and sensory environments, nanotechnics and 3d-printing, the panel also welcomes papers that investigate films inventing scenarios of tele-medial and/or prosthetically based touching or related experiences and mediated affect (e.g. *Peau/Pli Splitscreen*, 2012-14, Fetzner/Dornberger). Thus, the panel does not only intend to scrutinize the audiovisual production and intersection of dis/abled sensory techniques in the context of feature and documentary films. It also is interested in papers that question the political, social and cultural implications of technological or automated form(atting)s of the senses and their respective affective regimes.

Please send abstracts with 150 words and a short biographical note until 15th November 2015 to [senses.affect.film@gmail.com](mailto:senses.affect.film@gmail.com).

For any inquiries please contact also [senses.affect.film@gmail.com](mailto:senses.affect.film@gmail.com).

Information about the conference: [http://aim.org.pt/encontro/index\\_en.php](http://aim.org.pt/encontro/index_en.php).