

W. J. T. Mitchell  
**What Do Pictures Really Want?**

Source: *October*, 77, Summer 1996, 71–82.

Kristóf Nyíri  
**Forgotten Theories of the Image**

Did the iconic turn actually occur? On the level of genuine scholarship, it certainly did. Think of Francis Galton's work in the 1880s, think of Titchener, think of the Gestalt school, of Rudolf Arnheim's 1969 *Visual Thinking*, of the imagery debate beginning in the 1970s. The ensuing secondary literature, which I attempt to summarize in the present paper, is vast. Still, mainstream humanities, and especially mainstream philosophy, have to this day remained oblivious of what is really happening in science and scholarship investigating the verbal and the pictorial. The time has arrived to achieve a radical breakthrough, for which I argue in this paper.

**Keywords:** Arnheim, Galton, Heidegger, iconic turn / pictorial turn, C. G. Jung, mental images, metaphor, Titchener, Wittgenstein

Tamás Lénárt  
**The poet and the box. Szijj Ferenc: *A tárgyak súlya***

The paper offers an interpretation of a contemporary Hungarian poet's work. 'A tárgyak súlya' (The weight of objects) from Ferenc Szijj was published in the volume 'Agyag és kátrány' (Clay and Tar, 2014). The poem is set in a postindustrial world and narrates two stories: the homeward journey of the narrator and the story of a failed photography

that was created using a rudimentary camera obscura (called 'doboz' / box). The unique text builds on the traditions of objective poetry and examines the relation between postmodern expressibility of the self and the visual-technical potential of photography.

**Keywords:** visual culture, text and image, Photography theory, Lyric theory, Objective poetry

Emmanuel Alloa  
Zeigen/Sichzeigen

Source: *Rheinsprung 11 – Zeitschrift für Bildkritik*, 2011:2, 208–215.

Tünde Bodoni-Dombi  
Marclay's Recycled Shots

The study examines the motion picture works of contemporary artist Christian Marclay from the point of view of visual language. I draw connections between three of his motion pictures—*Telephones* (1995), *The Clock* (2010) and *48 War Movies* (2019)—regarding film collage, found footage and the phenomena of postproduction work. Through the artistic use of the cultural heritage, film history, visual formulation, and film language, a blending and combination of new works of art get born as a result of the creative work. Marclay's works draw from existing works of film history, treating these as a given communication stock, applying re-montage, and making an attempt at thus shaping them into new forms, a new complex work of film language. The motion pictures place themselves into novel terms of (co)relation, as a result of which an associative fabric is generated that cannot be viewed with passivity any longer but requires the viewer's creative associative effort.

**Keywords:** found footage, film collage, post-production, film heritage, film language-blending

Source: *Mille plateaux. Capitalisme et schizophrénie 2*. Éditions de Minuit, Paris, 1980, 205–213.

Erika Fám  
**Repeated Picture. Repeated Frames**

In the following study I analyse the connection between the repeated pictures and repeated frames. The problem of frames in philosophy, visual studies and film theory is an unresearched domain. The study accentuates first the on-off questions, that Gilles Deleuze in *Cinema 1*, *Cinema 2* analysed in detail. I focussed on the mobile framing, what Edward Branigan has accurately explored. André Bazin, Georg Simmel's frame-concept was an initial point in the interpretation of the correlation between repeated pictures-repeated frames. The pictures can be raised to a power as the frames. We can see the examples from history of art that the phenomenon of the repeated images and repeated frames accentuate and appear more and more frequent in the visual artworks.

**Keywords:** repeated picture, frame, repeated frames, Gilles Deleuze, Edward Branigan, philosophy of films, theory of films, picture raised to power, frames raised to power

Adél Páll  
**From Silence to Invisibility. Sound in Animation**

Film, as a medium, has always been considered a visual one, the medium of great optical illusions that baffled the viewers. It's not surprising that sound has taken a back seat in the history of film theory, even though it greatly affected the evolution of storytelling in film. The most noticeable change in dramaturgy, thanks to the unique relationship of sound and image, or audiovisual contract as Michel Chion calls it, has been in the world of animation. The purpose of this essay is to identify these changes

and explain how animation benefited from the use of sound, going as far back as the silent era. The first paragraph talks about visual sound in silent animation, the use of lines, pictures and glyphs, which create the dynamic of these drawn pictures. Following the invention of sound recording, the second and third paragraph describes the changes in animated storytelling using musical and real sound effects. The fourth and last paragraph dives into the opposite direction, the absence of sound, and how it affects the dramaturgy of the image.

**Keywords:** animation, sound, audiovision, foley, storytelling, dramaturgy

**Gottfried Boehm**  
**Die Kraft der Bilder.**  
**Die Kunst von 'Geisteskranken' und der Bilddiskurs**

Source: *Wahn, Welt, Bild, Die Sammlung Prinzhorn*. Beiträge zur Museumseröffnung (Heidelberger Jahrbücher XLVI), Heidelberg, 2002, 1–10.

**Tibor Bány**  
**Philosophical Problems, Epistemic Enterprises,**  
**and Metaphilosophical Scepticism**

In his influential book (*Moments of truth. An essay on the failure of philosophical knowledge*, 2018) János Tózsér claims that analytic philosophy—conceived as an epistemic enterprise aiming to solve traditional philosophical problems—is a failed enterprise. In my paper I raise a general objection against Tózsér's account. I argue that Tózsér's analysis is methodologically misguided from the start, because no kind of metaphilosophical scepticism can work without some robust underlying metaphilosophical theory—however, his metaphilosophical scepticism, in the way he formulated it, makes it impossible to develop a full-fledged, appropriately detailed metaphilosophical theory that would be needed. All difficulties of Tózsér's analysis stem from this very source: the begging-the-question manner of his argumentation, and the disturbing fact that his explanation inadequately construes the

role that participants ordinarily play when they engage in a certain type of institutional epistemic enterprise called *philosophy*.

**Keywords:** metaphilosophy, epistemology of philosophy, metaphilosophical scepticism, philosophical methods, disagreement in philosophy

Csaba Pléh

## The Inspirational Role of the Philosophy of Daniel Dennett in the Empirical Sciences

This conference talk based paper starts from a presentation of Dennett as an analytic philosopher who always relies on natural science and presents philosophy as an abstract generalization of science. Due to this he has several inspirations for sciences of the mind. Some of them are actual empirical inspirations in translating his notion of intentionality into behavioral studies, while some of them are theoretical proposals towards a narrative theory of consciousness and the self. Finally, the system of stances proposed by Dennett can be used as tools of organizing the conceptual structure and history of psychology.

Dennett's theory of intentionality played a role also in the first path-breaking studies on rationality of preverbal infants, and in the analysis of primate intentionality and precursors for a Theory of Mind. Dennett plays a central role also in recent empirically anchored theories of narrative psychology and self-related issues. The attitude of Dennett to differentiate stances – the intentional, the design, and the psychological stances – is a powerful tool to organize and classify the models in psychology while avoiding the traps of reductionism.

**Keywords:** Dennett's philosophy; intentionality; stances and behavior; evolutionary philosophy