

SEMINAR

SCHOOL OF MEDIA, FILM AND JOURNALISM

MISE EN ESPRIT, MISE EN SCÈNE AND OFFSCREEN SPACE IN FILM

PRESENTED BY SCREEN HISTORIES AND CULTURES RESEARCH PROGRAM

In this talk I want introduce the term ‘mise en esprit’ and suggest it as a companion concept to the classical film studies terms offscreen space (e.g., Noël Burch 1981) and ‘mise en scène’ (e.g., Adrian Martin 2014). I will show that throughout cinema history we can find numerous cases in which filmmakers ‘centrifugally’ thrust their viewers into a simultaneous present that exists elsewhere in the diegetic world but remains invisible and has to be imagined in sensory ways. Comparable to offscreen space, but ultimately different from it, this acousmatic space elsewhere, to which we have no visual access, consists merely of voices and sound effects (Michel Chion 1994 and 2016). It is a ‘mise en esprit’ that gradually takes shape in our mind through acoustic information. Thus, while the ‘mise en scène’ is related to the viewer’s audiovisual perception of the film, the ‘mise en esprit’ is tightly intertwined with the sensory imagination of the spectator (on sensory imagination and film, see Julian Hanich 2018 and 2022). To be sure, the vividness of sensory imagination varies between individuals: some persons imagine much more strongly than others. For those who do imagine – if only mildly – the film’s ‘mise en scène’ is complemented and enriched by its ‘mise en esprit’.

DATE: Wednesday 5 April 2023

TIME: 3pm - 5pm

VENUE: B215 (Building B, Level 2, Caulfield Campus)

REGISTRATION: Visit bit.ly/JulianHanich23 to register



Julian Hanich is Associate Professor of Film Studies at the University of Groningen. He is the author of *Friedrich Wilhelm Murnau: City Girl* (Edition Text + Kritik, 2022), *The Audience Effect: On the Collective Cinema Experience* (Edinburgh University Press, 2018) and *Cinematic Emotion in Horror Films and Thrillers: The Aesthetic Paradox of Pleasurable Fear* (Routledge, 2010). His articles have appeared in *Screen*, *Cinema Journal*, *Film-Philosophy*, *New Review of Film and Television Studies*, *New Literary History* and others. In his research he focuses on film and imagination, cinematic emotions, film phenomenology, the collective cinema experience, and film style.

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