

CADAVRE EXQUIS EXPANDED

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Abstract

The question of time and its relation to cinema is the common thread in this paper. Through research based on experimental practice, this paper explores, firstly, the psychosomatic processes that may give the viewer different perceptions of time. Secondly, it will provide the viewer with the possibility of intervening in the film narrative in a disruptive way, offering the viewer the potentialities of the surrealist game *Cadavre Exquis*, regarding the possibility of subverting the filmic discourse; finally, the paper describes an interactive film installation named *Cadavre Exquis Expanded*.

Keywords: time, interactivity, film narrative, installation, surrealism.

Introduction

The paper *Cadavre Exquis¹ Expanded* seeks to develop, reflect and analyze the production of a film [a] and a film installation [b] that interacts with the spectator-user ([a] in the online interactive film the viewer will control the film through a keyboard and [b] in the film installation the viewer will control the film using his body). The opening scene of the film *Cadavre Exquis* is frozen (stopped in time). Three characters meet in the same room. However, the viewer (who interferes in the narrative) has the possibility to travel² through the freeze-frame, getting closer to or moving away from each character. When the viewer³ gets closer to a character he/she may select him/her. That choice results

¹ *Cadavre Exquis*, a surrealist game that seeks the subversion of literary or graphic discourse, which appeared in France in the mid-20s of the past century. It will be discussed further ahead in the *Cadavre Exquis* section of the current chapter.

² The technical description of this possibility may be found in the section "*Cadavre Exquis*: the interactive film".

³ This is a film prepared to be viewed individually. Although it can be viewed by several people simultaneously, only one of the viewers can interfere in the narrative (the one who has control over the interface).

in a flashback, at most 24 hours, which leads up to the frozen moment. By choosing the last character the viewer will unfreeze the opening scene, setting it in motion.

Three scriptwriters⁴ were invited to write the scripts. During the initial phase, the scriptwriters were not aware of the other participants and enjoyed full creative freedom over their character: each narrative would have to begin, at most, 24 hours earlier, and end in a room shared with two other characters.

The *Cadavre Exquis Expanded* is part of the project *The Forking Paths*, which is available in an online platform (oscaminhosquesebifurcam.com) dedicated to interactive film experiments. In addition to other experiments, the platform includes the films produced for the project: *The Book of the Dead* (2015) and *Haze*⁵ (2014). The project *The Forking Paths* began in early 2013, at the Centre for Research in Arts and Communication (CIAC), Portugal. It was implemented in the Film Studies Lab (LEF) and is part of CIAC's wider research "Creation of Digital Artifacts". CIAC's mission is to produce digital artefacts that seek intrinsic connections between art and technology. At an early stage, the aim of this project was to continue the research carried out with the doctoral thesis *Eterno Presente, o tempo na contemporaneidade*⁶ (2007), which resulted in the publication of the book *A máquina encravada, a questão do tempo nas relações entre cinema, banda desenhada e contemporaneidade*⁷ (2010). This initial research was the starting point of the project, which now seeks to align applied research and experimental development. In 2015, it resulted in the post-doctoral thesis *Os Caminhos que se bifurcam hipóteses de interatividade para o cinema do futuro*⁸. The aim of this project, which has multiplied itself into several interactive film experiments, is to conduct an original research targeting the discovery of potential new knowledge,

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⁵ Present at FILE, Electronic Language International Festival, 2015, São Paulo.

⁶ [*Eternal Present, the time in contemporaneity*]

⁷ [*The jammed machine, the question of time in the relation between cinema, comic books and contemporaneity*]

⁸ [*The Forking Paths interactive possibilities for the cinema of the future*]

namely through practice and through the results of this practice. *The Forking Paths* platform intends to bring together experimental interactive films of different origins, genres and formats that seek to develop innovative connections between the spectator-user and the narrative. Ultimately, this project, in particular the interactive film *Cadavre Exquis* and the interactive film installation *Cadavre Exquis Expanded*, seeks for clues that may lead to possible paths within the evolution of audiovisual language. As a Practice-based Research, the development of this artistic and scientific experience will be driven by demand of new knowledge by means of practice and the outcomes of this practice. Next chapters include the contextualization of this experimental work. We will try to clarify the basis of the claim for the originality and the contribution to knowledge in the field.

Cinema and Surrealism

The first surrealist film is Germaine Dulac's *La Coquille et le Clergyman*. The poet Antonin Artaud made the script and then rejected the film. He had several motives, the main one was perhaps Germaine Dulac's production, which failed to achieve the poet's vision: "He pensado que se podía escribir un guión que no tuviera en cuenta el conocimiento y la ligazón lógica de los hechos (...). Es decir, hasta qué punto este guión puede asemejarse y emparentarse a la *mecánica de un sueño* sin ser el mismo sueño, por ejemplo".⁹ If Dulac did not fulfill Artaud's ambition, Buñuel and Dalí came very close with *Un Chien Andalou*.

In 1965, during the celebrations of the 40th anniversary of Surrealism (1924-1964), which triggered exhibitions and debates, the magazine *Études Cinématographiques* published two volumes dedicated to surrealism, specifically on its relation with cinema, trying to clarify not only what surrealist cinema was supposed to be, but also what could be accounted for as surrealist in the *tout court* cinema. In general, when talking about cinema and vanguards, with its manifestos and theories, there is little information on a surrealist theory of cinema, or even on a concrete movement that brought together surrealist

⁹ Antonin Artaud. *El cine*. 4^a reimpressão. Madrid, Alianza Editorial, 1995, pp 13-4.

filmmakers and cinema theorists. But the relationship between the two is undeniable as are the many ways they have undergone through multiple interpenetrations. What the studies and testimonials published in this magazine do is try to reestablish the relation between cinema and surrealism, not only as an enchantment that the former exerted on the second and vice-versa, but also by showing it is possible to speak of surrealist cinema.

To question the relations between cinema and surrealism implies understanding everything involving these relations, because, according to Gianni Rondolino, the formulation between cinema and surrealism is “etica prima ancora che estetica alla cui base era superamento della realtà quotidiana in una esperienza globale.”¹⁰ Thus, the basic concerns of surrealism, its ethical and moral background, will lead the rapprochement between the surrealists and cinema, first as mere spectators. Soon after they started producing their own dreams materializing them on the screens.

Michel Beaujour believes that cinema and the arts that claim to be surrealist are both condemned “à des compromis bâtards par la rigidité d’une doctrine élaborée dans l’intention d’amener une révolution, non pas esthétique, mais morale et sociale”¹¹; this condemnation is no more than all the ethical commitment that guided surrealism in all its actions. Let us not forget the words of Gianni Rondolino when he states that the relations between surrealism and cinema were more ethical rather than purely aesthetic.

If talking about surrealism and cinema is somehow talking about what is *ailleurs*, it may lead us to think that there was no such thing as surrealist cinema. In his book *Surrealism and cinema*, Michael Gould begins by apologizing for the title of the book for it may be misleading. He doesn’t just devote himself to writing about those who are considered surrealists, those related to the movement at

¹⁰ Gianni Rondolino, “Cinema e surrealismo”, in *Studi sul surrealismo*, Roma, Officina Edizioni, 1977, pp. 375-403.

¹¹ Beaujour, Michel, “Surréalisme ou cinéma?” *Etudes Cinématographiques*, 38-39, 1^o trimestre, 1965, pp. 57-63.

some point in their lives, he will also address a certain surrealist sensibility because, according to him: "If surrealism is anything, it is not what one would expect it to be; it is *something else*"¹² (the emphasis is ours). For Gould, limiting the surrealist experience to the surrealist movement and, more so, trying to classify cinema according to categories used for other arts implies running the risk of incurring simplifications.

"Jean Cocteau once remarked that all films are surreal"¹³. And Gould believes he was right because the surrealist experience may occur in the very process of perceiving the film, just as Buñuel invites "every spectator of his films (...) to use the pictures as most useful to him"¹⁴, the public is therefore the one who needs to possess a surrealist sensibility and perceive the films as such. Cinema has features that allow the viewers to participate in surrealism, directly or indirectly, either through the construction of the film or simply by watching it. But Gould recognizes that this sensibility, although potentially present in everyone, manifests itself in the true surrealists, capable of, like Dalí, seeing every thing as *a possible surreal goldmine*. What is important for Gould is to show that the relationship between surrealism and cinema is beyond motion and may be found in filmmakers as diverse as Sternberg, Samuel Fuller, and Hitchcock.¹⁵

Gould draws a line between movement *per se* and a sensibility that may be considered *quite another matter*¹⁶. The definition of a surrealist sensibility is

¹² Michael Gould, *Surrealism and cinema*, London, The Taviton Press, 1976, p.11.

¹³ *Op. cit.*, p. 12.

¹⁴ *Ibidem*. We can not fail to observe that the role of the viewer, which will always be emphasized by the surrealists, constitutes an important part of cinema itself. According to Gérard Betton: "Essa transmutação do real em imagens que refletem a sensibilidade, a personalidade ou as intenções deliberadas do autor, pode ser encontrada, em diversos níveis, em todos os filmes, sendo também essa reorganização do real, em grande medida, *fruto da imaginação criadora do espectador*." (the emphasis is ours). (*Estética do cinema*. São Paulo, Martins Fontes, 1987, p. 13).

¹⁵ Gould, *op.cit.*, p. 12, fears the excessive simplification of definitions, such as those of expressionist or impressionist cinema, which, according to him, limit cinema to a group of characteristics, including epoch-related ones. Seeing surrealism in cinema "as mesmerising montages of shock images (eyeballs and decapitated statues) with a feeling of anarchic defiance and irrational logic (as related to the Surrealist art movement of the Twenties) – and goes no further." In order not to incur simplifications it is better to extend the concept of surrealism, removing it from the movement itself: "Surrealism is a mind game, one that has influenced the entire history of Twentieth-century art and thought. The people of this century are the people of introspection." (*Ibidem*).

¹⁶ *Op. cit.*, p.21.

essential to realize that surrealism is beyond the movement and that it has influenced cinema in several ways. The acknowledgement of this influence goes beyond the barriers of the vanguards when Vincente Minnelli says that: “As possibilidades de emprego do surrealismo no cinema são amplas e excitantes.”¹⁷, thus, speaking about surrealism and cinema always implies speaking about something that surpasses cinematographic theories, making it necessary to understand the surrealists’ conception of cinema, in order to define what may effectively be regarded as surrealist cinema.

As a general rule it is said that “Poucos filmes são, na essência, puramente surrealistas”¹⁸. Those who are regarded as such, *La coquille et le clergyman*, by Germaine Dulac; *L'étoile de mer*, by Man Ray and Robert Desnos, and the first two by Buñuel and Dalí, *Un chien andalou* and *L'âge d'or*¹⁹, are usually followed by Cocteau’s first film, some films by Jean Vigo or *Animal Crackers* by the Marx brothers, as well as some animation films. But if we take Cocteau into consideration, when he says that all films are surrealist, it becomes difficult to find surrealist cinema which, we believe, is beyond the films mentioned above, but it does not include all films either.

Later, in 1979, in the “XV Confrontation Cinématographique de Perpinyà”, dedicated to surrealist cinema, it proved difficult to characterize this type of cinema²⁰. Only those films that were directly related to the movement were given this category, despite a clear indication of a much wider influence of surrealism on cinema in general. In 1924, Max Morise published a chronicle, *Les beaux-arts*, in the 1st issue of *La révolution surréaliste*. Among other things, he argues that “la succession des images, la fuite des idées sont une condition fondamentale de toute manifestation surréaliste.”²¹ For Morise there is a surrealist plastic present in literature, painting or photography created by the group. The possibility of a succession of images offered by cinema, and, mainly,

¹⁷ Apud G. Betton, *op. cit.*, p. 15.

¹⁸ Apud G. Betton, *op. cit.*, p. 15.

¹⁹ This list is provided by G. Betton in the book *Textos y manifiestos del cine*. The film by Man Ray and Desnos does not appear on the list of pure surrealist cinema.

²⁰ Cf. Joaquim Romanguera i Ramio e Homero Alsina Thevenet, *op. cit.*, p. 112.

²¹ Pp. 16-7

the fact that it conveyed a greater simultaneity than other arts, such as painting and sculpture, “ouvre une voie vers la solution de ce problème.” In addition, cinema, an art that happens in time, is very close to the surrealist desire to create an image that begins in an instant and goes back and forth, drawing a curve comparable “à la courbe de la pensée”.

Therefore, if the possibility of recovering the course of thought, i.e. the flow of the unconscious and letting it surface in its own temporal extension, is, for the surrealists, an essential component of their artistic making, cinema emerges as something that makes it technically possible to accomplish this art form²². Another important component of surrealist art is the attempt to recover not only the course of thoughts but also the dream itself.

The spirit present in the creation of *La révolution surréaliste*, in 1924, is the spirit of undertaking a confrontation against the Cartesian domain of reason. According to Breton, the contributors of the magazine agreed on the following points: “o mundo circundante, que se diz cartesiano, é insustentável, mistificador, sem graça, e são justificadas quaisquer formas de insurreição contra ele.”²³. It was necessary to change the state of things and seek a way that no longer divided man into two: reason and instincts. Based on Freud’s teachings, surrealists sought to show their ability to reveal more about man, especially in the field of dreams, than the pure reason of waking states could ever convey: “Para Freud, este mundo é o símbolo de desejos inconscientes, de

²² Cf. Y. Duplessis: “É, pois, o cinema que irá oferecer o máximo de possibilidades aos surrealistas. Primeiro, porque se desenrola no tempo, reproduzindo assim o decurso do pensamento; depois, porque é constituído por fotografias objectivas que, graças à colagem, permitem que o maravilhoso se integre no real, restituindo-lhe a sua profundidade.” (*Op. cit.*, p. 73).

²³ A. Breton, *Entrevistas*, pp. 109-110. Breton goes on to cite Ferdinand Alquié, who, in a most circumspect text entitled “Humanismo surrealista e existencialista”, published in 1948 in the *Cahiers du Collège Philosophique*, poses the problem with the greatest clarity: “Declarar que a razão é a essência do homem significa já cortá-lo em dois, coisa que a tradição clássica nunca deixou de fazer, ao separar no homem o que é a razão, e por isso mesmo verdadeiramente humano, daquilo que não o é, ou seja, instintos e sentimentos, assim considerados humanamente indignos.”

tendências inconfessadas; e, ao decifrá-lo, o homem chegaria a uma consciência integral de si próprio.”²⁴

In 1925, Jean Goudal, who, according to Ramona Fotiade, was one of the first to comment on the relationship between surrealism and cinema, states that the cinematographic image represented “a conscious hallucination, and utilizes this fusion of dream and consciousness which Surrealism would like to see realized in the literary domain”²⁵. The fusion of dreams and states of consciousness, one of the surrealist banners, should not be ignored, because it gives us the exact measure of what they considered to be a faithful embodiment of their principles.

The Surrealists proposed to dismantle the construction of narrative logic (both syntactical and semantically), which largely explains their attraction to authors like Mallarmé, Rimbaud and, of course, Isidore Ducasse. This also explains their attraction to a medium, such as cinema, which allowed using montage techniques as well as other technical possibilities in order to break the rules of writing and create a narrative fully based on images. But this rupture did not relinquish a connection with the real world. For they sought the marvelous and, according to Bréchon, for the surrealists the marvelous was born of a conjectured and desired presence, unlike mystery which always conveyed a certain sense of absence.²⁶

Just as Buñuel believed that the world had not undergone the transformations the surrealists desired, so did the artistic achievement of the surrealists fall short of their yearnings. Not in the sense of the undeniable quality of their works, but because of the difficulty of the task they set themselves to escape from the impoverishing rhetoric and to penetrate the mysteries of the human soul – the unconscious – letting it steer the process of creation.

²⁴ Cf. Y. Duplessis, *op. cit.*, p. 37. Duplessis adds that: “O Surrealismo teve, pois, a originalidade de reabilitar o sonho, de lhe atribuir tanta ou mais importância que à vigília, sob o ponto de vista psicológico e mesmo metafísico.” (p. 38).

²⁵ Jean Goudal *apud* Ramona Fotiade, *op. cit.*, p. 396.

²⁶ *Op. cit.*, p. 90.

Fernando Trueba comments, in his *Diccionario de cine*, that Dalí “detestaba el cine de vanguardia que se practicaba, principalmente en Francia, en los años veinte. Y cierto es que nada podía estar más lejos del automatismo surrealista que aquellos elaborados ejercicios formalistas.”²⁷ Ironically, when Dalí sent Harpo a script for a film by the Marx brothers, it was rejected, probably because he closely resembled the films he himself despised. What, at first glance, seems only a fact of the anecdote about Dalí’s character, can be used to explain the surrealists’ dilemma, and their great frustration: in many moments their intentions surpassed their own achievements.

In any case, it is acknowledged that the relation of the surrealists towards cinema is much more that of spectators than of directors. For Artaud (and for surrealists in general) “le cinéma est essentiellement révélateur de toute une vie occulte avec laquelle il nous met directement en relation (...); le cinéma me semble surtout fait pour *exprimer les choses de la pensée*”²⁸. Bringing this belief onto the screen proved to be much more difficult. Mainly from what has already been observed, even though cinema is a moldable material, it is not as evanescent as surrealists would wish, and always promotes a kind of creation, which, as a rule, betrays the principles of surrealism²⁹.

Therefore, surrealists prefer to let the poetry emerge, with a certain primeval freshness, without masking it through intricate means of completion. Of course, there is a certain distance between surrealistic *intention* and *gesture*. But, guided by ethics, they seek to be faithful to their principles. If we think of the surrealist movement itself, with its date of birth and death, we will see that there were few productions, although, as spectators, many were the films included on the list of Breton’s group. If we think of the surrealist spirit, considered eternal, or if we think as Cocteau himself that all films are surrealistic, there is no need for this anguish to meet the definition.

²⁷ Fernando Trueba, *op. cit.*, p. 270.

²⁸ Antonin Artaud *apud* Joël Magny, *op. cit.*, p. 20.

²⁹ “L’incapacité des surréalistes à prendre en considération la spécificité de la pratique cinématographique ne risquait pas de la favoriser, et il est en fait peu probable que les avant-gardistes formels aient souhaité un changement social, idéologique et politique profond.” (Joël Magny, *op. cit.*, p. 20).

Surrealist techniques and *Cadavre Exquis*

Yvonne Duplessis describes what she considers to be the “surrealistic techniques”: humor, the marvelous, dream, mental alienation, *Cadavre Exquis* and automatic writing. In the First Manifesto, Breton reveals the “secrets of magical surrealist art” – here he teaches how to create a surrealist text and what can be the utility of being a master at such a craft. Breton, ironically, not only criticizes literature in general, but he also uses one of his techniques, humor, to better make himself understood. Thus, we see surrealism being built by the authors of choice within the group, using words and/or images contrasting the common usage.

Jarry and Cravan, and especially Jacques Vaché, had a very special notion of humor and were important influences for Breton and surrealism in general. In 1939, Breton writes *Anthologie de l'humour noir*, emphasizing in the preface Freud's comments that declared the importance of humor as a source of liberation. And it is precisely this sense of liberation and pursuit of pleasure that is intrinsic to a certain type of humor that will fascinate surrealists. In addition to humor, as an element capable of destabilizing everyday life, surrealists sought other ways to create, escaping the constraints of rationality. Several experiments were carried out by the group (when the First Manifesto appeared, it already had five years of experimentation behind it), including automatic writing, dream revelation, hypnosis, games, everything that took them to the second states, which, for Breton: “O que neles apaixonadamente nos interessou foi a possibilidade que nos davam de escapar aos constrangimentos que pesam sobre o pensamento vigiado.”

Cadavre Exquis, for example, was a game that tried to break with the codified mentalities. “Várias pessoas reunidas vão passando sucessivamente um papel, sobre o qual cada um escreve uma palavra ou faz um traço; acaba-se por obter uma sucessão de frases inverosímeis ou um desenho que desafia qualquer realidade. O exemplo tornado clássico, e que deu nome ao jogo, refere-se à

primeira frase obtida dessa maneira: *Le cadavre exquis – boira le vin nouveau*". (Y. Duplessis, *op. cit.*, p. 45).

Interactive film

The evolution of the forms of immersion in the history of cinema has contributed to a paradigm shift: the narrative thread does not have to be linear and the doors to an effective interaction between the narrative and the viewer(s) are opened. Nowadays, experimental cinema and digital media use the most advanced technologies as aesthetic strategies that seek to submerge the public, giving them the freedom to build the narrative, by interacting with it. Like the first films of the Lumière Brothers, which emerged as a form of entertainment, some of the earliest forms of audiovisual interactivity also took place at fairs and theme parks, where the viewer senses what is happening on the screen: vibration on the chair, water jets, among other features that allow us to engage other senses, besides our sight, making the experience more complete and more immersive, just as Heilig idealized his *Cinema of the Future*. In the study on the effect of immersion in virtual art, Oliver Grau states: "popular and spectacular versions of virtual spaces existed as amusement park and fairground attractions in the 1970s and 1980s, particularly in the form of small immersive circular cinemas" (GRAU, 2003), confirming the idea that most of the inventors of audiovisual media were illusionists, whose interests were focused on entertainment shows for the masses.

Zielinski describes the early experiences at movie theatres as "a darkened room, where the spectators, like Plato's cavedwellers, are virtually held captive between the screen and the projection room, chained to their cinema seats, positioned between the large-size rectangle on which the fleeting illusions of motion appear devices that produce the images of darkness and light" (ZIELINSKI,1999).

According to Lev Manovich, computational technology has become the new cultural motor in the last decades, allowing the reinvention of the media

(MANOVICH, 2013). However, according to Baudrillard (BAUDRILLARD, 1997)³⁰, an author with a pessimistic view of new technologies, interactivity with machines does not exist, or at least does not imply a real exchange. In other words, there is no interactivity when it comes to exchange: there is a certain interest in rivalry or domination behind the interface. Lunenfeld also expresses some reservations about interactivity, particularly regarding cinema. According to this author, the experiments around interactive cinema have not yet been successful, nevertheless he admits that it is a developing field and that we can still reach a level of interactivity, where the spectator-user can fully take on a role of both director and editor (LUNENFELD, 2005). Manovich, in turn, argues that interactive virtual worlds seem to be the logical successors of cinema and, potentially, the cultural motor of the twenty-first century, just as cinema was the cultural motor of the twentieth century (Manovich, 2011).

Against a certain degree of pessimism, several film projects have tried to apply interactivity in cinema, either at the stage of *montage* (transforming viewers into co-authors of the creative process) or at moments of bifurcation, where the viewer chooses the path to follow, among two or more possibilities, or offering different viewing options for the film narrative. Several are also those claiming the title of “the first interactive film” in the history of cinema. One of the most successful projects is the Czechoslovakian film *Kinoautomat – one man and his house*, created in 1967 by Radúz Činčera, for the World Expo in Montreal. In this film, the audience is asked (nine times) to choose one of two given possibilities to continue the narrative. At the first screening in Montreal, the process of choice was mediated by an actor.

Several projects allow the viewer to opt for one of two endings. This is the case of the film *Mr. Sardonicus*, produced and directed by William Castle, in 1961. Before the final scene of the film, the viewers can vote using a card they are given at the beginning, with two possible drawings, just as it happened in the Roman arenas, where the gladiators fought to entertain the audience: a thumb up and a thumb

³⁰ Here we safeguard chronological distances between theories.

down, which allows them to choose whether the character should be mercifully spared and live or be punished and die³¹.

I'm your man, directed by Bob Bejan, in 1992, also claims the title of first interactive film in the history of cinema. Just as in previous projects, the viewers decided the unfolding of the narrative using interactive buttons installed on their chairs.

Another film announced as “the first interactive film in the history of cinema” was released in 1995, *Mr. Payback*, written and directed by Bob Gale. Depending on the audience’s interaction, this film lasted approximately half an hour. The viewers were called upon to decide at various points in the narrative, again, by using a remote which was attached to the chair. The film was not very well accepted by the critics, mainly due to the absence of a plot, nevertheless it marked an important step in the way viewers experienced cinema, although the experience itself has been considered by many more like playing a videogame rather than watching a film. Inspired by the work of William Castle in the 1950s, John Waters used the Odorama in the films *Pink Flamingo* (1972) and *Polyester* (1981): the audience members are given 10 numbered scratch cards that release scents. Having an important role in the narrative, these scratch cards must be sniffed as their number appears on the screen. In 2000, Berlin artist Florian Thalsofer³² created the *Korsakow System*³³, an application that allows users without any programming experience to build relatively complex non-linear interactive narrative projects, which can later be viewed online or on DVD/CD-ROM. In the Korsakow System, the narratives are based on SNUs (smallest narrative units) that have multiple points of contact between them. Thus, a K-film consists of a collection of SNUs with multiple points of contact with each other. This system was widely publicized in Amsterdam, namely by Mediamatic,

³¹ According to John Waters the only end that was shown was the one where the character should die, which raised some doubts among the critics regarding the existence of an alternative second ending: “Not realizing how bloodthirsty audiences could be, Castle needlessly supplied every print with two endings, just in case. Unfortunately, not once did an audience grant mercy, so this one particular part of the film was never showed” (WATERS, 1983, p. 20).

³² <http://korsakow.org> / <http://www.thalsofer.com>

³³ During some research to produce a documentary on alcohol consumption, Florian Thalsofer learned about the Korsakow Syndrome: a neurological process that leads to the loss of recent memories and to a compulsion to tell stories, frequent among chronic alcoholics. It was based on these experiences that he built the Korsakow System.

a Center for Arts and New Technology, which allowed its wide exploration, constantly testing the boundaries between cinema and technology. The program is available for download (through paid licenses), as well as tutorials that facilitate its use. This system allows users a new level of creativity in the context of storytelling, raising the issue of “authorship” for debate, since the viewer is both author and user.

Between 2002 and 2005, Lev Manovich devoted himself to the development of the *Soft Cinema*³⁴ project, a dynamic computer-oriented installation in which the viewers can, in real time, build their own audiovisual narrative from a database containing 4h of video and animation, 3h of narration and 5h of music. Although the *montage* technique can be found here, the intrigue in the narrative is non-existent. The *montage* sequence results from a pre-programming process carried out by the viewer using the keyboard. The narrative is generated by the database. According to Manovich (2011), the database is the counterpart of the traditional narrative form. The concept of FJ (film-jockey)³⁵ was created with this project. The result of this work was published in 2005, in DVD, demonstrating the possibilities of the software when applied to cinema. In the three films featured on the DVD, human subjectivity and the choices made through a custom software are combined to create movies that can be rearranged endlessly, without ever repeating the exact same narrative sequences. Thus, in each viewing, the spectator-user encounters a new narrative. In addition to the DVD release, the project has been widely exhibited in museums, galleries and festivals all over the world and has served as the practical basis for research on interactive cinema.

Switching: An Interactive Movie (Morten Schødt, 2003) is a Danish film that has the DVD as the main media. Its innovation is that there are no specific points to choose the path to take, the narrative is structured around a circular system in which everything repeats itself. The spectator-user can intercede at any point in the film, moving to different times and places within the narrative. The interface and content are not divided, the movie itself is the clickable object.

³⁴ <http://manovich.net>

³⁵ <http://www.softcinema.net/>

*Late Fragment*³⁶, from 2007, is a co-production between the *Canadian Film Center* and the *National Film Board of Canada* that offers an arborescent structure where the spectator-user is able to choose different paths and gain new perspectives regarding the narrative by choosing which character he wants follow.

Later, in 2010, the horror film *Last Call of 13th Street*, a television channel specialising in horror films, was announced as the world's first interactive horror film. Using a software that enables voice and command recognition, one of the spectators present in the movie theater receives a phone call from the protagonist asking him/her to help her choose the best way to escape the serial killer who is chasing her. Through this technology, the film becomes unique depending on the instructions of the person who answers the phone.

*Take This Lollipop*³⁷, directed in 2011 by Jason Zana, includes data and images of the spectator's Facebook profile in the narrative as a strategy to take him/her from an extradiegetic to an intradiegetic level. In 2012, Evan Boehm and Nexus Interactive Arts create *The Carp and the Seagull*³⁸ an interactive 3D movie that takes advantage of WebGL and HTML5 technologies. The film describes a tale of the fisherman Masato, who one day encounters the spirit Yuli-Onna that appears to him in the shape of a seagull.

In 2006, at the *Hong Kong Disneyland* theme park, *Stitch live*, a combination of digital puppetry, real-time animation and holographic projection emerges for the first time. In this show, which can now also be seen at Disneyland Paris and Tokyo Disneyland, the virtual character talks directly with the guests with the help of a moderator. Children are encouraged to sit in the front row so that the virtual character can easily "see" them, facilitating the communicative process between the animated 3D character and the young spectators.

³⁶ latefragment.com

³⁷ www.takethislollipop.com

³⁸ thecarpandtheseagull.thecreatorsproject.com

In 2014, the film *Possibilia*³⁹ (2014) is released, directed by Daniel Kwan and Daniel Scheinert (the DANIELS⁴⁰). In this film, Rick and Pollie are in a difficult separation process. Pollie is preparing to move out and leave Rick. He asks her to stay and they start a fight. The public is given the opportunity to watch the argument between the characters through different perspectives, offered by small images (thumbnails) that are at the bottom of the screen. The text remains the same, however the perspective and the tone of the argument change according to the spectator-user's choices. Throughout the film, these small parallel images multiply themselves, allowing the spectator to change the way the story is told, while maintaining the same argument. At the end, having exhausted all possibilities, Pollie returns to the door, leaving Rick alone, closing the film narrative at the point where it had begun.

The project *Circa 1948* (2014)⁴¹, by Loc Dao, leads spectator-users on a virtual tour to different places in Vancouver just as they were in 1948. This is achieved using projected images all over a room to surround the spectators. Their movements are followed by kinetic technology.

These projects seem to fulfil Manovich's predictions regarding the cinema of the future: "The typical scenario for twentieth-first century cinema involves a user represented as an avatar existing literally "inside" the narrative space, (...) interacting with virtual characters and perhaps other users and affecting the course of the narrative events" (MANOVICH, 2011).

However, recent examples of interactive film experiments, such as Tobias Weber's *Late Shift* (2016), continue to adopt the same structure used by the pioneering interactive films in the 1960s: an arborescent structure based on a simple and occasional choice made at certain moments of the narrative, where the spectator-user can choose path A or B.

Cadavre Exquis: the screenplays of the movie

³⁹ This film was produced with technology of the digital media company Interlude, known for the recent interactive video clip *Like a Rolling Stone* (<http://video.bobdylan.com/desktop.html>).

⁴⁰ <http://www.danieldaniel.us/>

⁴¹ There is also a homonymous application available for IOS.

If surrealists defended *spontaneous* creation through the various techniques they proposed (such as automatic writing or *Cadavre Exquis*), how could one speak of surrealist cinema, since it is not possible this degree of spontaneity in the making of a film?⁴²

We intend to come closer to the idea of surrealist film through a collective and, in a way, unconscious process of script creation. As mentioned in the introduction, three scriptwriters were invited to create three narratives based on a character who, at the end of the narrative (24 hours later, at most) would meet two other characters in a room. The scripts would form a succession of sub-narratives which, just as in the *Cadavre Exquis* game, converge in the main narrative, eventually ending up in a succession of unlikely scenes. A common opening scene would be added: the scene of the three characters in the same room.

It is hereby intended a connection to the idea of automatism and to the processes that govern the unconscious: dream-condensation and dream-displacement are not perceived at the time they occur; while we are dreaming we are not aware of the process. The following scripts resulted from this primary cause:

⁴² Michel Beaujour in an essay entitled "Surréalisme ou cinéma?" (*Etudes Cinématographiques*, 38-39, pp. 57-63), states: "Le cinéma, par essence, n'est pas un art de spontanéité et d'improvisation. (...) l'homme à caméra est condamné à ne pouvoir se passer du monde sensible, médiatisé par une machine et par une organisation sociale assez complexe." He will also argue to what extent there was automatism in certain works of surrealist painting. Breton will recognize some sort of *para-surrealism* in more elaborate works by Miró or Dalí, distancing themselves from Max Ernst's *frottages* by not accepting a purely *irrational* creation.

GRANDE PLANO - PLANO SEQUÊNCIA

(grande plano de cara pintada de preto - imperceptível. Só os dentes, quando fala, ficam visíveis [referência a Not I])

MULHER INVISÍVEL

Estava ali parada. E ninguém a via. Já se habituara a sua condição: era invisível. Mas era "funcional." Não se podia pedir mais. Acordava, lavava-se, arrumava a cama e comia. Dia após dia ia trabalhar. Dormia mal e os seus sonhos não a ajudavam a despertar melhor. Dormia encolhida, com a mão sob a almofada, com as pernas dobradas e sentia cada membro a adormecer. Menos ela. Era uma agonia lenta. Ia para a cama cedo, depois de ver uma vez mais qualquer coisa na televisão. Qualquer coisa que não prendesse a sua atenção o suficiente para que ela pudesse, enquanto via, pensar. Na cama o livro que já lá estava há mais de um ano. Lia sempre uma linha ou duas. Esquecia-se, muitas vezes, de marcar a página e voltava a ler uma vez e outra mais a mesma passagem. Já nem dava por isto. Porque não lia. Via as palavras a correrem à sua frente. Era mais um ritual. Como ir para a cama às 11h porque sim. Porque era a hora. E era preciso dormir pelo menos 8. E ela queria continuar funcional. Mesmo que já não funcionasse. Uma vez pensou que poderia arranjar um bicho. Talvez um gato ou um peixe. Mas não queria ter o trabalho de afeiçoar-se ao que quer que fosse. Queria levantar de manhã. Queria lavar-se. Queria ter a cama pronta. Comer e sair para trabalhar. Nada era vital, além da vida que se repetia, dia após dia. Mesmo nos fins-de-semana. Não ia trabalhar, é verdade. Não precisava do despertador. Não que precisasse nos outros dias, porque acordava, invariavelmente, às 7h. Depois de um sono agitado, com muitos despertares noturnos.

Mulher invisível abre os olhos (antes imperceptíveis)

Às 7h abria os olhos e a primeira coisa que via era um grande vazio na parede que ficava em frente a cama. Os quadros estavam por ali, encostados. À espera de que ela se lembrasse, num dia qualquer, de pendura-los. Mas não se interessava pelos quadros. Preferia o vazio da parede. O vazio da casa. Nunca comprara o peixe. Nem adotara um gato. Os livros acumulavam algum pó. Apenas o que mantinha na mesa-de-cabeceira estava limpo. Diariamente era aberto e fechado. Por volta das 11h, mais coisa menos coisa. Algumas linhas e a tentativa vã de cair no sono.

Mulher invisível fecha os olhos

(CONTINUED)

Figure 2, The invisible woman.

Uma hora antes:

- 1 INT. SALA 1
- X está numa sala com mais quatro pessoas. Repara que uma janela está aberta.
- Corre em direção à janela o mais rápido que pode e salta para o lado de fora.
- 2 EXT. RUA 2
- Uma vez na rua corre. Percorre algumas ruas até que o cansaço o vence. Pára um pouco para descansar. Ainda com as mãos sobre os joelhos repara que alguém o persegue.
- Começa a andar acelerando gradualmente o passo. Ao olhar para trás vê agora dois homens que andam também com passo rápido.
- X volta a correr passando por várias ruas. Olha para trás e não vê ninguém.
- Suspira de alívio.
- De repente os dois homens surgem novamente.
- Na extremidade oposta, à sua frente, surgem mais dois homens. X está encurralado.
- Uma vez sem saída, decide fugir para dentro de um café que se encontra a meio da rua.
- 3 INT. CAFÉ 3
- No interior do café apenas se encontra um empregado atrás do balcão, que olha para X com ar entediado enquanto limpa um copo com um pano.
- Do interior do café, X vê os homens a aproximarem-se rapidamente da porta do café.
- X tenta encontrar uma saída. Dirige-se ao único corredor do café. Encontra as portas para as casas de banho.
- Abre a porta com o símbolo masculino e entra fechando rapidamente a porta atrás de si.

Picture 3, One hour earlier.

1 INTERIOR - SALA DA CENA PRINCIPAL 1

PLANO GERAL - TRAVELLING (CONTROLADO PELO ESPECTADOR)

Na sala estão 3 pessoas:

A mulher invisível ;

soldado X perto de um caixão;

X-corredor;

PLANO MÉDIO - DEPOIS DAS TRÊS PESSOAS SÃO ESCOLHIDAS
(DESCONGELAMENTO DO PLANO GERAL INICIAL)

soldado X (agora nazi feminino) levanta-se (estilo Pin-Up) e
grita com uma metralhadora na mão:
Não se mexam!

PLANO MÉDIO

soldado nazi feminino (estilo Pin-Up) dança frente ao
espelho.

Picture 4, Starting scene.

Cadavre Exquis: montage and interactivity

Just like the window that cut the man from Breton's dream in two, so does reality move across the body of artistic creation: photography and cinema, even in their

most radical manifestations, carry with them the light imprint of some captured reality. Cinema has quickly showed how it transformed the reality that crossed it in very particular images. It evolved using its own means. For some, such as André Malraux, a cut within a scene was the debut of Cinematographic Art, i.e. the appearance of the *montage* technique. The *Montage* technique is a topic where opinions both converge and diverge, but it is, undoubtedly, one of the main issues introduced by cinema.

The *montage* technique enables the recreation of the structure of dreams, allowing a circularity promoted by dream-condensations and dream-displacements. In the specific case of the film *Cadavre Exquis*, this potential is amplified by the possibility the viewer is given of interacting with the film, enabling a spontaneous creation process. The viewer's choices make the movie happen. Random choices that build and destroy a latent structure.

The opening scene: three characters are in a room. A complete freeze-frame. In the online interactive film version, the viewer is offered the possibility of manipulating this film frame: using two keys (right arrow and left arrow) of the keyboard, the viewer may travel within the freeze-frame. This movement within the freeze-frame allows the viewer to move in to a close-up or away from a close-up of each character. When a character is displayed in a close-up, we can select him/her (Enter key). The selection of a character triggers a flashback that shows the viewer the character's recent past. Finally, when the past of the three characters has been visited, the action is set in motion and we are taken to the present, i.e. to the opening scene.

The sequencing of ideas in the film does not obey a discursive logic, presenting itself as “une construction où on n’emploierait ni joints ni ciment”.⁴³ Meaning and syntax diverge often, causing a rupture in speech, which is amplified even more by the very particular use of punctuation, to the extent of utterly suppressing it in certain parts. For Bréchon, not using punctuation, a process he believes was created by Apollinaire and Cendrars and widespread by surrealism, is a way of

⁴³ Robert Bréchon, *op. cit.*, pp.176-7.

rétablir la continuité de la parole poétique. The film is supposed to consist of a continuous movement of the word (absence of punctuation) and the discontinuity of images.

Storyboard

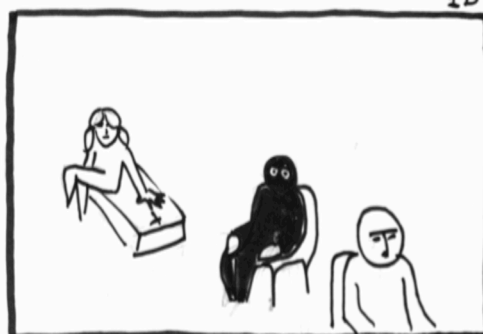
The storyboards were created based on the scripts mentioned above. They illustrate each frame of the narrative:

CENA INICIAL (1A) E CENA FINAL (1B)

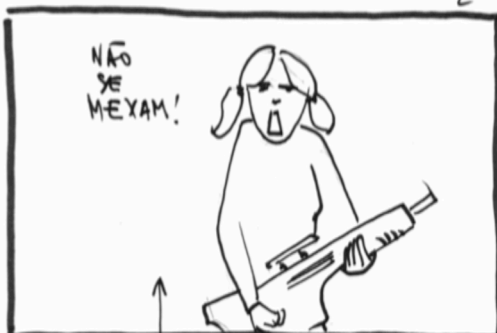
TRAVEILING CONTROLADO PELO ESPETADOR-1A



1B



2



3



4



5

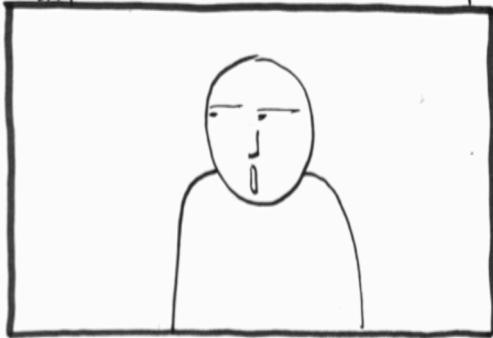


Picture 5, Opening scene.

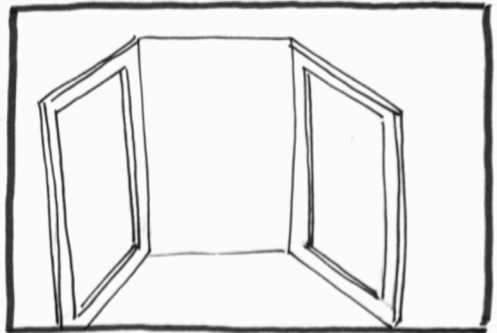
CENA UMA HORA ANTES #1

OLHA

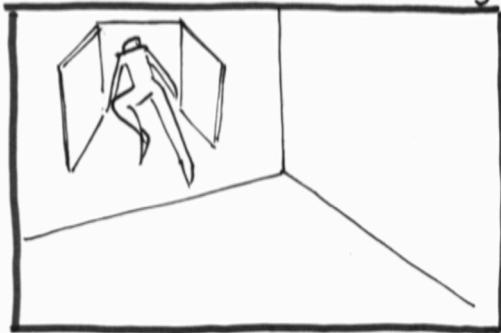
1



2

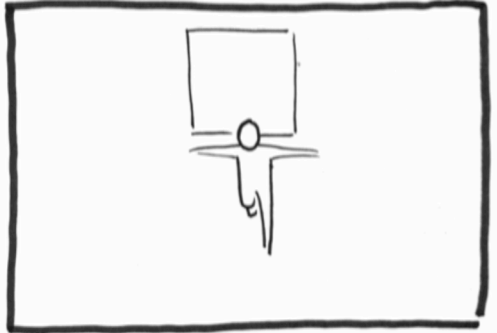


3



EXT.

4



5

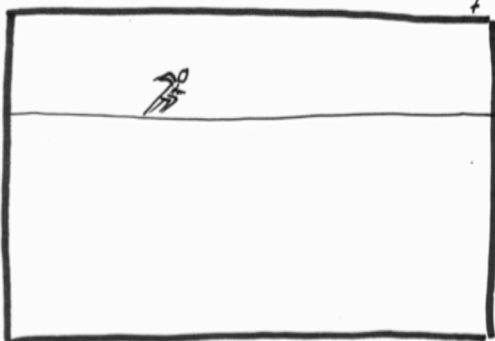


6



CENA UMA HORA ANTES #2

7

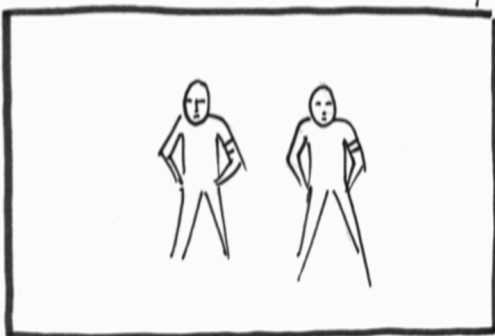


7ANA CANSADO E OLHA

8



9



10



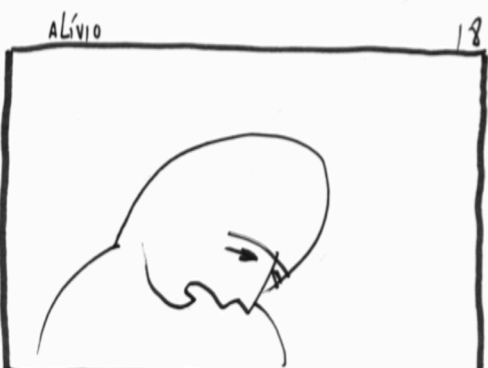
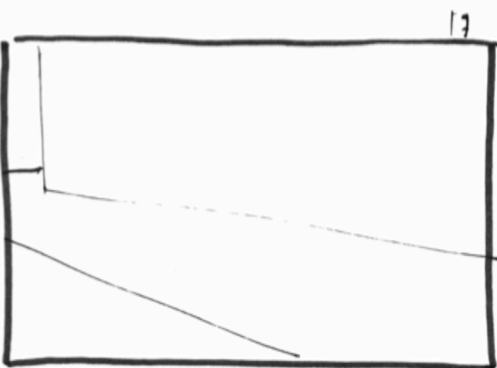
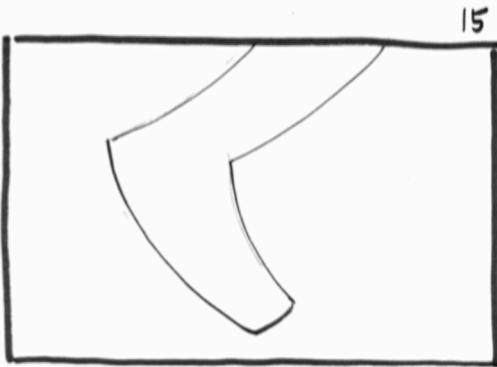
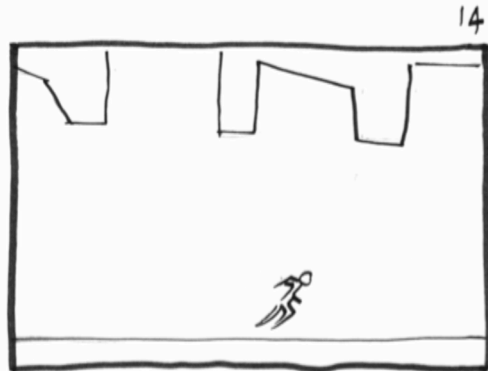
11



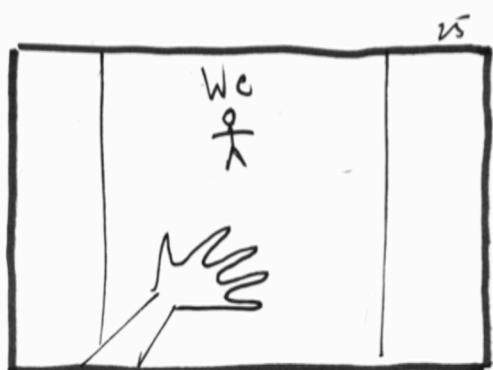
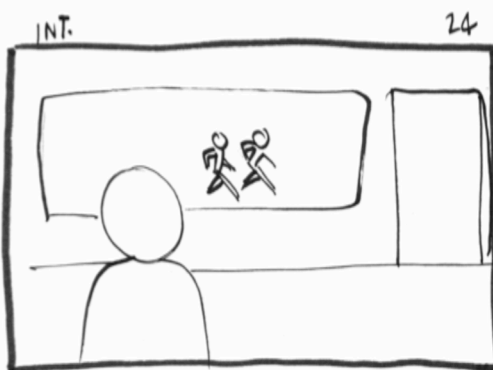
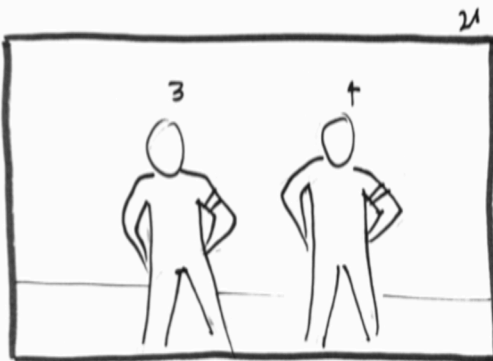
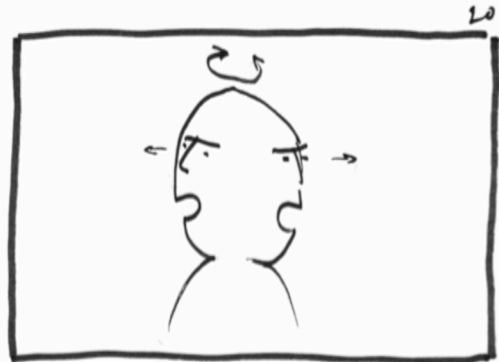
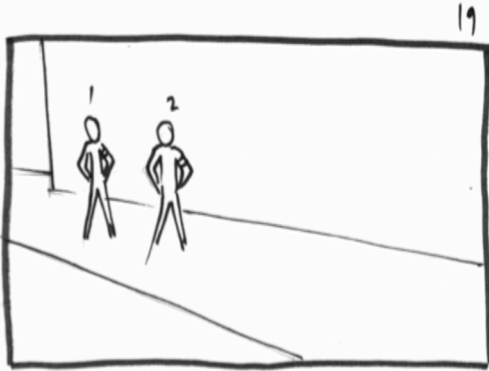
12



CENA UMA HORA ANTES #3



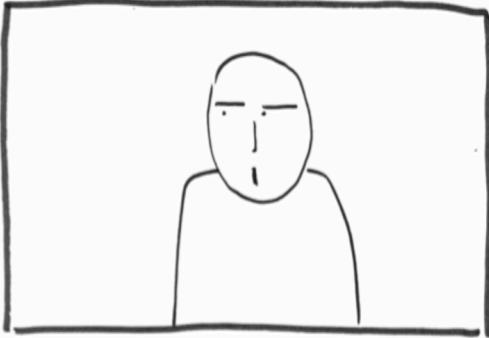
PENA UMA HORA ANTES #4



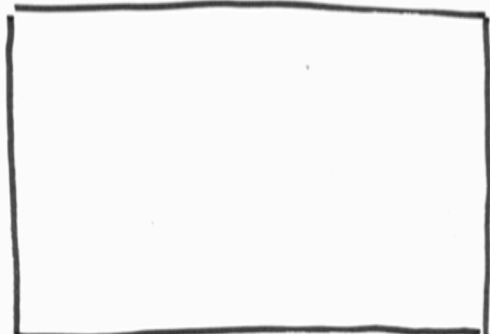
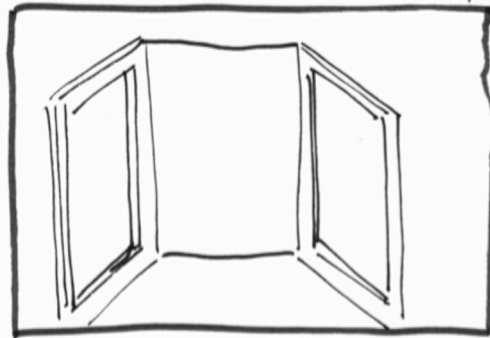
CEVA UMA HORA ANTES #5

SENTA-SE E OLHA

24

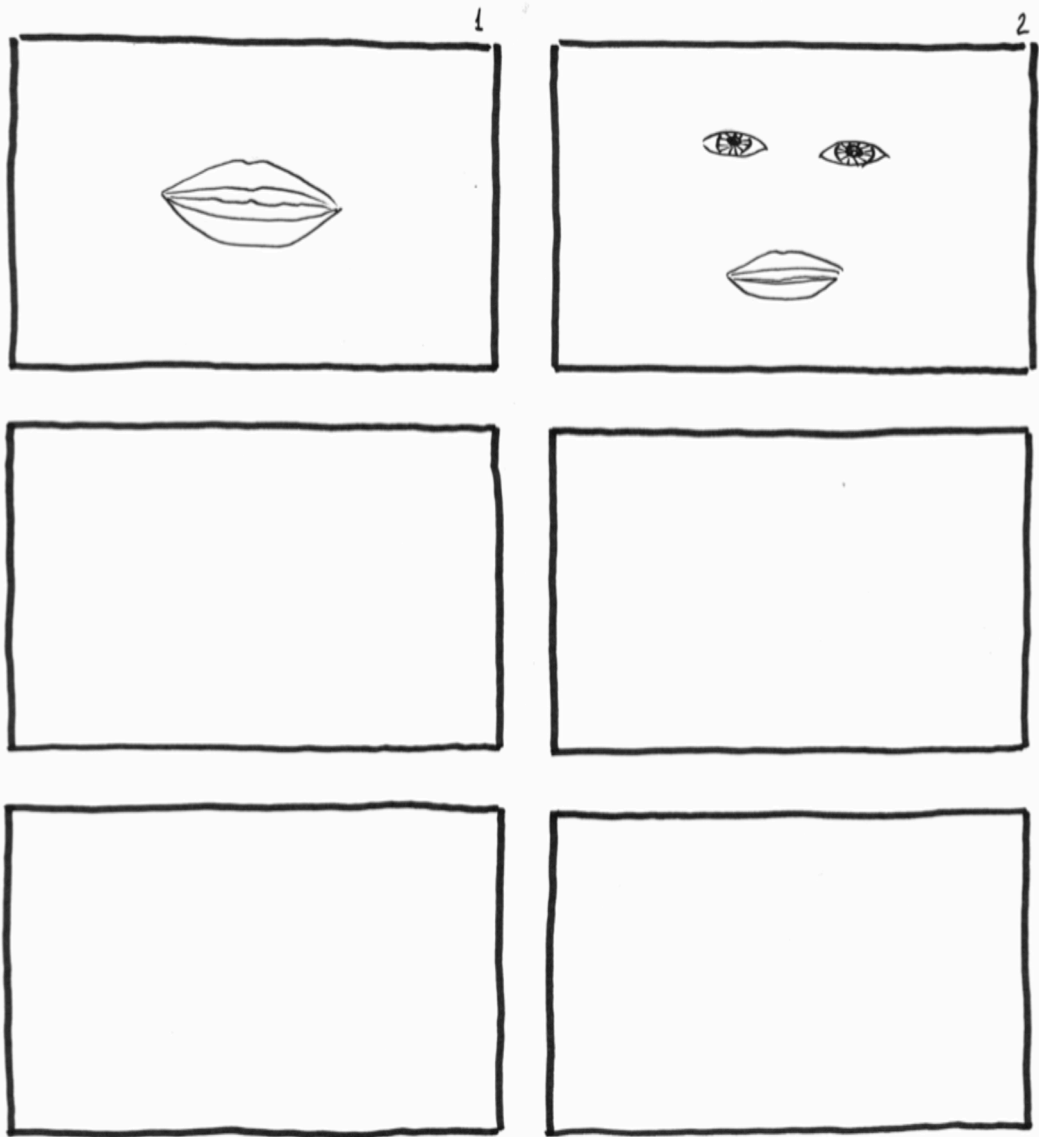


27



Picture 6, One hour earlier.

A MULHER INVISÍVEL



Picture 7, The invisible woman.

PARTISAN COHEN #1

OLHA EM FRENTE

1



2



FICA TUDO BRANCO

(VENTO)

3



(VENTO)

4



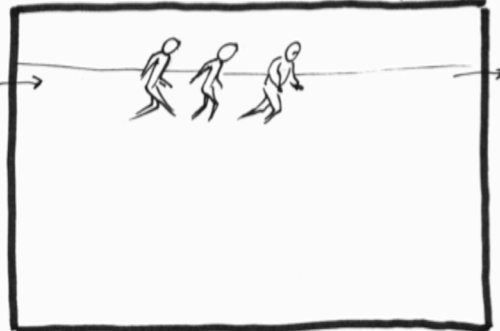
(VENTO)

5



(VENTO)

6

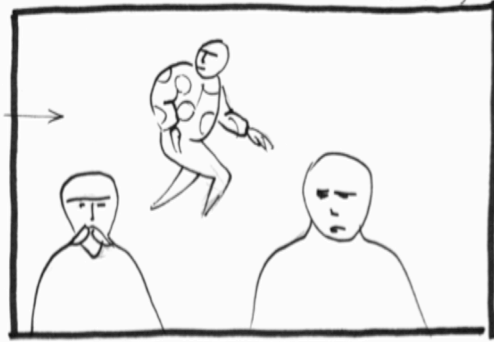


PARTISAN COHEN #2

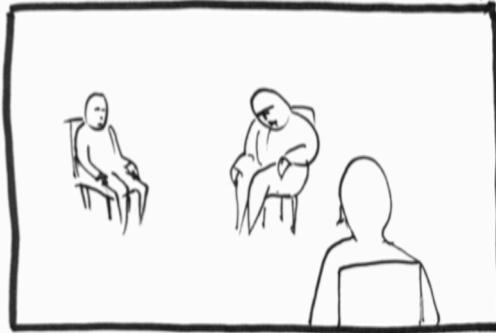
(VENTO) 7



(VENTO) 8



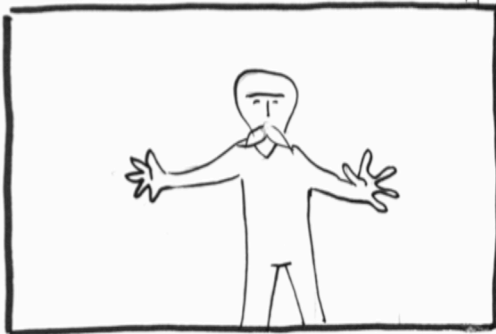
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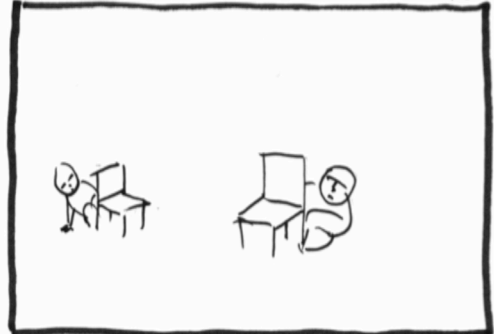
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11

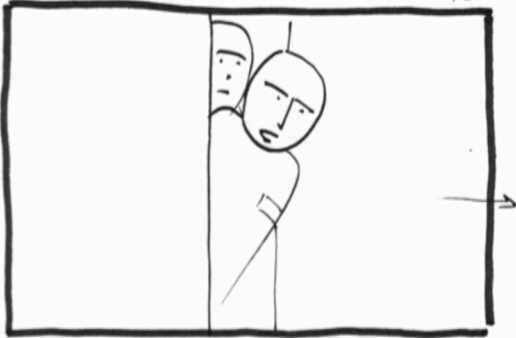


12



PARTISAN COHEN #3

13



ABANA A CABECA

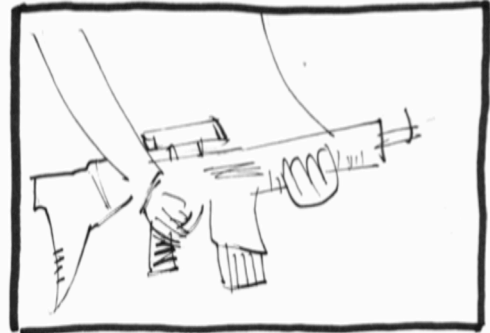
14



15



16

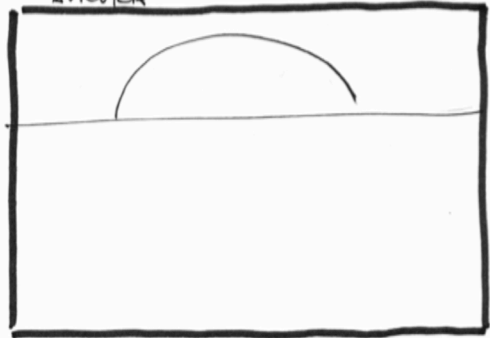


17



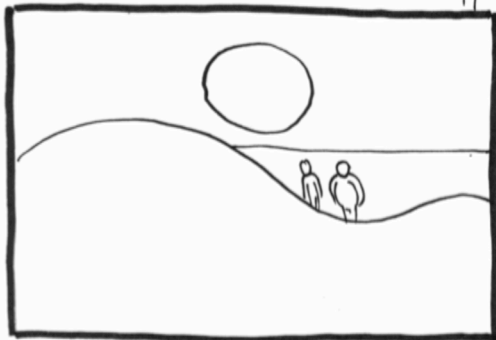
AVRORA

18

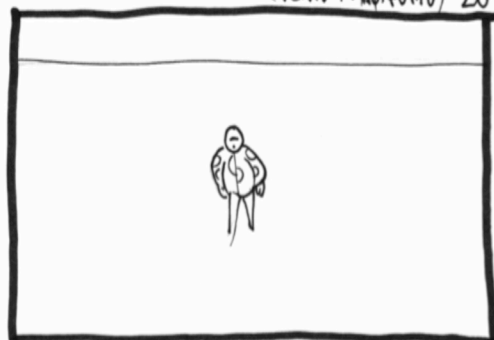


PARTISAN COHEN # 4

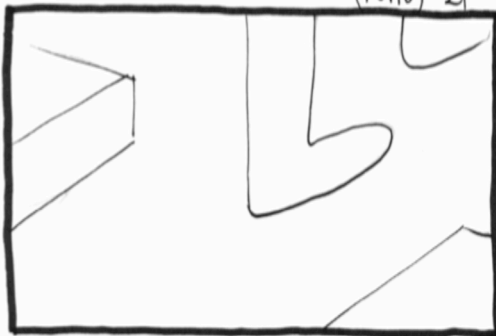
19



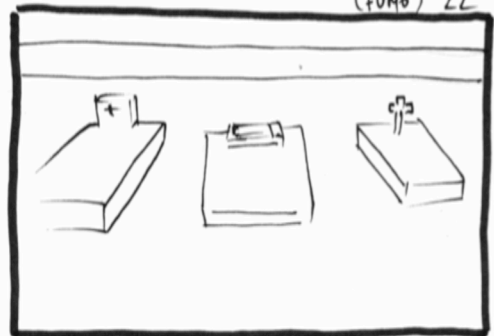
(VENTO + MAQ. FUMO) 20



(FUMO) 21



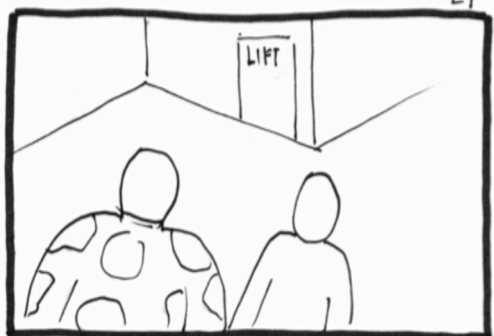
(FUMO) 22

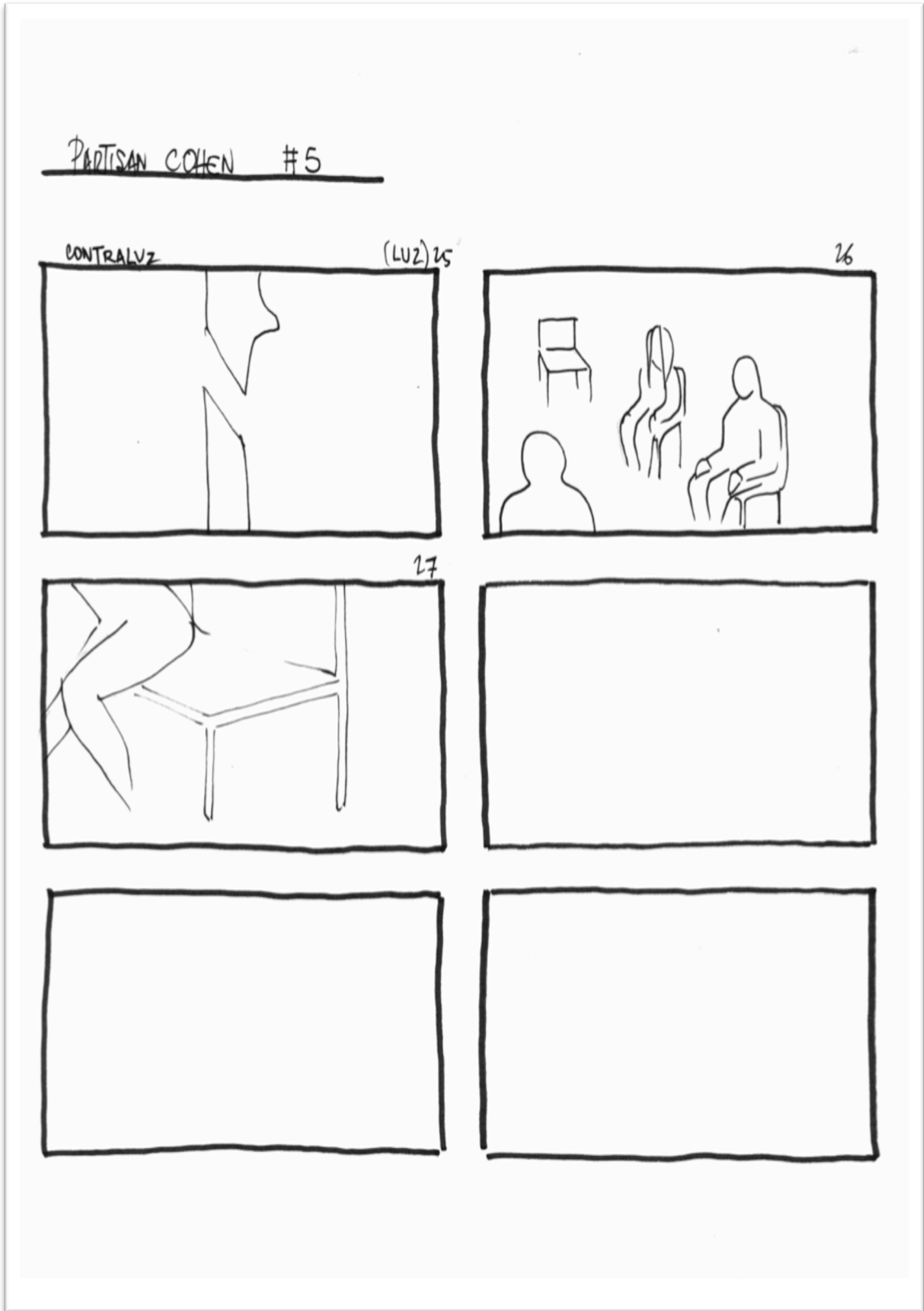


(FUMO) 23



24





Picture 8, Partisan Cohen.

Cadavre Exquis: time

Philippe Soupault, in an interview with Jean-Marie Mabire published in the aforementioned volumes of *Études Cinématographiques*, stated: “Le cinéma a été pour nous une immense découverte, au moment où nous élaborions le surréalisme. (...) nous considérons alors le film comme un merveilleux mode d’expression du rêve.”⁴⁴ Cinema has a feature that will make Breton’s dream come true: the possibility of fragmenting time, of showing past, present and future simultaneously. “(O tempo) é mutilado, saqueado, aniquilado. O presente e o futuro não mais se contradizem. Vivemos hoje e amanhã, tão facilmente quanto hoje; vivemos até, simultaneamente, ontem e amanhã”.⁴⁵ Time⁴⁶ in cinema was perfect for those who wanted to bring out the structure of dreams.

Barry Dainton (2010) summarizes the different proposals of the structure of temporal consciousness into three models: Retentional Model, Extensional Model and Cinematic Model. In the Retentional Model, the experience of change and succession occurs in episodes of consciousness, whose contents represent temporally extended intervals, despite the lack of temporal extension. These episodes have a complex structure and comprise the momentary phases of immediate experience as well as the retentions of the recent past. The streams of consciousness are thus composed of successions of these momentary states. In the Extensional Model, the episodes are themselves temporarily extended and are able to incorporate changes. The streams of consciousness are composed of successive episodes of extended experience. Finally, in the Cinematic Model, immediate perception lacks any temporal extension. The same applies to the contents we are directly conscious of, which somehow resemble photograms.

⁴⁴ Pp. 29-33, n. 38-39.

⁴⁵ André Breton *apud* Henri Agel. *Op. cit.*, p.27.

⁴⁶ The question of time in the cinema was one of the topics that most aroused the interest of Jean Epstein. He believed the concept of *photogénie*, developed by Louis Delluc, needed to be further developed, since “L’aspect photogénique d’un objet est une résultante de ses variations dans l’espace-temps.” (Jean Epstein *apud* Joël Magny, *op. cit.*, p. 15). Therefore, Epstein studied the processes related to duration and time extensively: “ralenti, accéléré, inversion de la chronologie, etc. C’est-à-dire à tout ce qui permet d’explorer dans la réalité des aspects invisibles à l’œil nu, et que le cinéma est seul à permettre de découvrir.” (*Ibidem*). As previously mentioned, in his text “Cinema and modern literature”, Epstein analyzes the relation between them based on the premise of the time and the speed with which cinema and modern literature work with the images they created. The question of time in cinema is also crucial for the surrealists, especially due to the possibility of manipulating time offered by cinema.

The stream of consciousness is thus composed of a continuous succession of momentary states of consciousness, hence resembling films that consist of frame sequences.

The idea of a freeze-frame (of the opening scene) is just that: a frame with no sequence. However, in the film (*Cadavre Exquis*) the viewer can travel through the photogram⁴⁷, giving it a sequence: a possibility of a past and a future, or better, a possibility of new present frames taking place after or before the initial photogram. The aim is to achieve a relaxation and a reconstruction of the idea of time in cinema, where the relation between space and time is overruled by an eminently oneiric temporal dimension.

Cadavre Exquis Expanded

For the interactive film installation (*Cadavre Exquis Expanded*), we are going to add the factor space to the experience. In this final version, the viewer will be able to use the body to control the film. The installation is based on a 2x2m tent. This tent also appears in the film narrative (namely in the Parisian Coehn scene). This reference image/real objet might be helpful for the immersive factor. Inside the tent (Figure 9) there is a system composed by: (a) a kinect sensor, (b) a TV monitor, (c) a laptop. A computer program developed with Processing language handles the values of the sensor data in order to generate the interaction mechanism based on simple body movements: (a) move up the left hand to go forward, (b) move up the right hand to go backwards and (c) move up both hands to choose a character.

⁴⁷ Using two keys (online interactive film version), the viewer may travel within the freeze frame, moving forward or backwards.

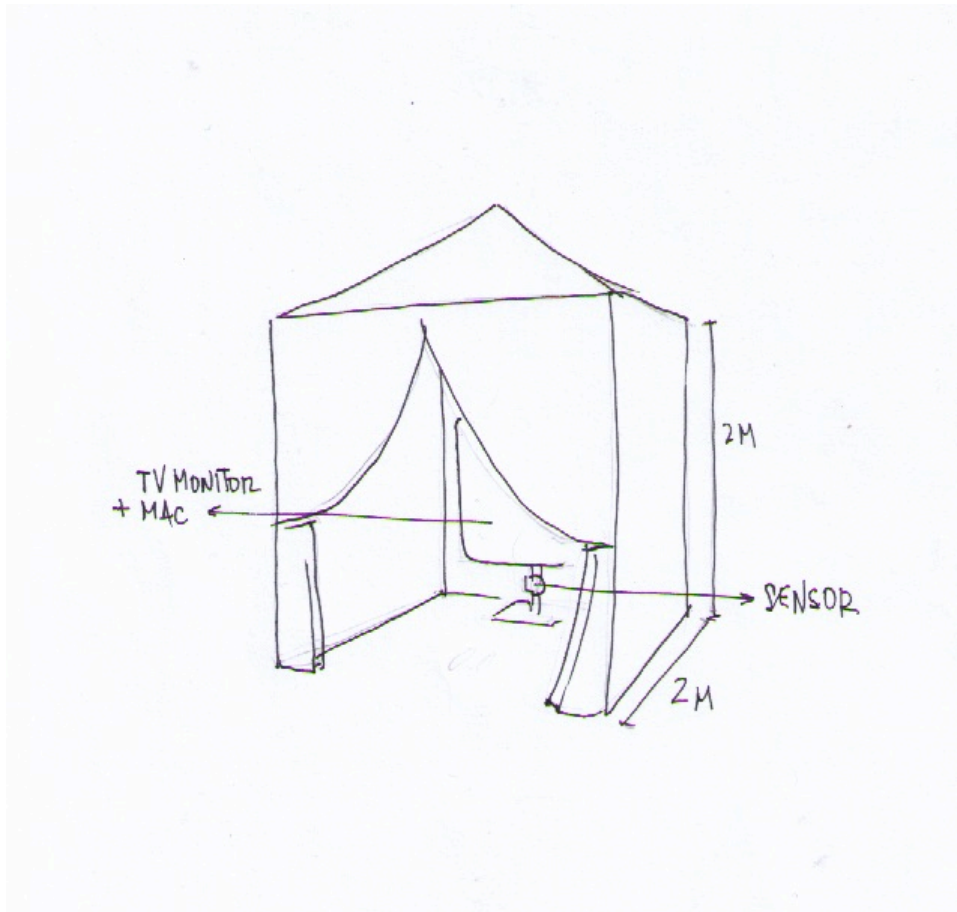


Figure 9, Artifact sketch.

Conclusion

Obviously, we can not consider the interactive film *Cadavre Exquis* or the interactive film installation *Cadavre Exquis Expanded* as Surrealist. There are a number of factors that detach it from this movement. First of all, the temporal distance of a movement which, like all others, is dated in time. The idea of production is, in itself, a factor of differentiation from the surrealist intentions. The whole pre-production, production and post-production process of a film is necessarily rationalized and planned in detail, thus being an antipode to surrealist techniques. The very idea of film interactivity and film installation may be regarded as an intolerable artificiality, but, at the same time, as a catalyst to the idea of collective creation, due not only to the possibility of coauthorship offered to the viewer, but also to the freedom he/she is given to deconstruct the filmic structure at any time.

Actually, the idea of *Cadavre Exquis* as unconscious associations of collective ideas, free of a pre-established order, imputes a certain subversion of the conventional filmic discourse to the interactive film. However, the question remains, whether or not there was, in fact, a pure surrealist technique in all surrealist art forms. Breton himself recognizes how hard it is to reach the second states so desired by the surrealists. Truly automatic writing, games, or art in general was a utopia. With temporal distance in mind, Breton makes very lucid reflections that prove the impossibility of allowing himself to be totally controlled by automatism in the act of creation. He also acknowledges that even those who used the above-mentioned techniques to produce a poem later selected the passages they considered to be the most literary accurate.

As a work in progress, this project now ends its pre-production phase. In the upcoming phases (production ⁴⁸ and post-production ⁴⁹), *Cadavre Exquis Expanded* will reproduce the structure attempting to enable narrative circularity conveyed by dream-condensations and dream-displacements.

The fascination with the question of time and its possible relations with cinema, literature, interactive cinema and interactive installation is the matrix of the mother project *The Forking Paths*. The psychosomatic processes that can grant us different sensations and, consequently, different perceptions regarding their passage acquire, in cinema (and in their relation with interactivity), a potential for eminent experimentation.

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⁴⁸ The film will be produced in Macau in September 2018.

⁴⁹ In addition to editing images and sounds, it will be necessary to develop a specific algorithm to enable the interactivity between the viewer and the film for both versions: [a] online interactive film and [b] interactive film installation.

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