

Tagung 'Stille und Religion im Film'

Groningen, 30 May – 1 June 2013

Organisiert von **Moving Visions** (www.movingvisions.eu)

mit Unterstützung der internationalen Forschungsgruppe **Film und Theologie**, KFA-Filmbeschouwing, NOSTER und der Universität von Groningen.

Programm

30. Mai 2013

- 11.00 Uhr Eröffnung der Tagung
- 11.30 Uhr Keynote-lecture: Professor R. Ruard Ganzevoort (Vrije Universiteit, Amsterdam, die Niederlande): *Silence Speaks*
- 12.30 Uhr Mittagessen
- 13.30 Uhr Workshops:
- Workshop 1: *Silences: Human and Divine*:
Maria Alekseevskaia (Universität von Sankt Petersburg, Sankt Petersburg, Russland), *Silence in the Films of Ingmar Bergman*
Alyda Faber (Atlantic School of Theology, Halifax, Kanada), *Silence-Effects: The Films of Frederick Wiseman*
- Workshop 2: *Silence and the Representation of Religion*:
Sylvain de Bleekere (Universität von Hasselt, Hasselt, Belgien), *Silence Resonating in the Cinematographic Space*
Jea Sophia Oh (City University of New York, Brooklyn College, Brooklyn, NY, Vereinigte Staaten), *Samsara/Nirvana in WHY HAS BODDHI DARMA LEFT FOR THE EAST*
- 14.30 Uhr Keynote-lecture: Dr. Tjeu van den Berk (Emeritus der Katholisch-Theologischen Universität von Utrecht, Niederlande), *The Threefold Silence after the Death of God*.
- 15.30 Uhr Teepause
- 16.00 Uhr Workshops:
- Workshop 3: *Silence and the Unsayings*:
Antonio D. Sison (Catholic Theological Union, Chicago, Vereinigte Staaten), *Be with me: Silence as Negative Contrast Experience*.
Jean Marie Weber, (Universität von Luxemburg, Luxemburg), *Silence as a Condition of Desire and Self-transcending: A Psycho-Analytical Approach*.

Workshop 4: *Silence as Strategy*:

David H. Pereyra (Universität von Toronto, Kanada), *Wholehearted Silences Complete a Meaningful Conversation*.

Heidi de Mare (Polizeiakademie, Apeldoorn, Niederlande), *Still Lives in CRASH (2004). Some Principles of Visual Formation in Hollywood Films*.

- 17.00 Uhr Umtrunk
18.00 Uhr Abendessen
20.00 Uhr Film: TYSTNADEN (DAS SCHWEIGEN, Ingmar Bergman, 1963).

31 Mai 2013

- 9.00 Uhr Keynote-lecture: Professor Kutter Callaway (Fuller Theological Seminary, Pasadena, CA, Vereinigte Staaten): *The Sound of Silence, Westerns, Wisdom and Myth*.
- 10.00 ihr Kaffeepause
- 10.30 Uhr Film: TRUE GRIT (Ethan and Joel Coen, 2010).
- 13.00 Uhr Mittagessen
- 13.30 Uhr Workshops:
Workshop 5: *Silence and Religious Meaning*:
Frank Bosman (Tilburg University, Tilburg, Niederlande), *Silenced Robots*.
Walter Lesch (Université Catholique, Louvain-la-Neuve, Belgien), *Sounds and Scenes of Silence in Wim Wenders' Films*.
- Workshop 6: *Silence and the Representation of Religious Professionals*:
Kerstin Radde (Universität Bremen, Germany), *Silence as Identity-Marker: The Representation of Buddhist and Christian Monks in Religion*.
Justin Lewis-Anthony (University of Kent, Canterbury, Großbritannien), *The Silence of the Shepherds: Reticence and Representatives of Religion in Popular Hollywood Film*.
Hassouna Mansouri (Amsterdam, Niederlande), *Unspeakable and Unhearable yet Perceivable Voices in THE MESSAGE: The Birth of Islam by Syrian Filmmaker Moustapha Akkad*.
- 15.30 Uhr Teepause

- 16.00 Uhr Keynote-lecture: Dr. Jonneke Bekkenkamp (Universiteit van Amsterdam, Niederlande), *The Language of Flowers: A Gender-specific Analysis of Mystical Moments in HANA-BI (Takeshi Kitano, 1998) and BRIGHT STAR (Jane Campion, 2009)*.
- 17.00 Uhr Umtrunk
- 18.00 Uhr Abendessen
- 20.00 Uhr (unter Vorbehalt): Interview mit Regisseurin Urszula Antoniak.
- 21.00 Uhr Film: NOTHING PERSONAL (Urszula Antoniak, 2009).

1 Juni 2013

- 9.00 Uhr Keynote-lecture: Professor Gerhard Larcher (Karl-Franzens-Universität, Graz, Österreich): *Traces of the Presence of God. Towards an Aesthetics of Iconoclasm and Silence in Film*.
- 10.00 Uhr Kaffeepause
- 10.30 Uhr Film: MELANCHOLIA (Lars von Trier, 2011).
- 13.00 Uhr Ende des Tagungsprogrammes
- 13.30 Uhr Mittagessen

Tagungsorte:

Die Gebäude der Universität von Groningen und das *Forum Images* Kino im Zentrum der Stadt.

Englische Zusammenfassungen der Keynote-Lectures

Silence Speaks

R. Ruard Ganzevoort (Vrije Universiteit, Amsterdam, die Niederlande)

This opening lecture for the conference Silence and Religion in Film will explore the topic of silence from a theological and cultural perspective. I will describe different functions of silence in movies and interpret their possible meanings. Taking as a starting point the notion that silence expresses what is not or cannot be said, I will look at examples of secrets, mysteries, taboos, repression, and revelations. This will open up reflections about truth and transcendence, communication, identity and transformation. The presentation aims to answer two related questions: how does a theological perspective help us to interpret popular culture (notably cinema)? What does popular culture (notably cinema) express regarding theological issues?

Silence after the Death of God: THE SILENCE (Ingmar Bergman 1963), THE PIANO (Jane Campion 1993) and MELANCHOLIA (Lars von Trier 2010)

Dr. Tjeu van den Berk (Emeritus der Katholische Theologische Universität von Utrecht, Utrecht, die Niederlande)

'We have killed God. ... What did we do when we unchained the earth from its sun?' (Nietsche). Von Trier knows to which planet the earth is heading, MELANCHOLIA. We have come under the control of a deadly depression and a silent despair. This world, which has lost all sensitivity for the mystical, deserves to perish. In 1963 already Ingmar Bergman became aware of the great alienating silence caused by this 'silence of god'. Human being has become nihilistic. Jane Campion's THE PIANO, however, shows us a more fertile 'silence in the cold grave under the deep, deep sea.' Western men and women must take the risk to descend into the primeval waters of the instinctive world of the unconscious to regain their strengths. 'What a death, what a chance, what a surprise!'

The Sound of Silence, Westerns, Wisdom and Myth

Professor Kutter Callaway (Fuller Theological Seminary, Pasadena, CA, Vereinigte Staaten)

As a quintessentially American genre, Westerns both enact and, in some cases, call into question the core myths that have come to define American culture. The myth-making capacity of the genre is often exemplified in the way that Westerns draw upon the symbolic power of silence. One need look no further than the stoic, taciturn cowboy to recognize the integral role that silence plays in the construction of America's mythic archetypes. Yet, in terms of both the form and experience of modern film, this silence cannot be construed as simply the absence of sound. Rather, it is a cinematic space that is created and structured by the film's soundtrack. Thus, this keynote lecture will suggest that a robust understanding of film's silence/sound dynamic offers an otherwise unrealized interpretive key to the mythic and, by extension, the religious dimensions of the Western. This lecture will consider both the historical development of the Western genre and its contemporary re-emergence, but it will do so by interacting primarily with the Coen Brothers' *True Grit* (2010). For, in addition to their overt use of religious references, the Coen brothers re-appropriate the symbolic capital of the Western to explore expressly religious questions. Building upon an examination of this particular film, I will ultimately conclude that silence in the Western (much like the Jewish wisdom tradition) creates a morally ambiguous space in an otherwise morally clear-cut narrative world. In other words, silence offers an interpretive clarity that runs counter to narrative appearances and, in some cases, problematizes the myth-making conventions of the Western.

The Language of Flowers: A Gender-specific Analysis of Mystical Moments in HANA-BI (Takeshi Kitano, 1998) and BRIGHT STAR (Jane Campion, 2009)

Dr. Jonneke Bekkenkamp (Universiteit van Amsterdam, Amsterdam, die Niederlande)

Flowers appeal to all but one of our six senses. We can see, feel, taste and smell them, but their 'language' is for the inner ears only. Flowers 'say', in a manner of speaking, what cannot be said.

The language flowers have expressed in silence, ultimately crystallized into their various names and meanings. Within religious traditions flowers are tokens in rich symbolic languages for existential and supersensible, transcendental, experiences.

Within biology, flowers are bisexual, witness the sexual organs of flowers, pistils (female) and stamens (male). Culturally, they are far more female than male, with common connotations such as 'silent', 'sensual' and 'to be picked'.

In my analysis of flower images in movies like HANA-BI (Takeshi Kitano, 1997) I focus on flowers as representations of silence. In which way are stereotypes reinforced or put into play? What causes flowers to evoke silences in some movies that seem to express a life-empowering 'meaning beyond meaning'?

Traces of the Presence of God. Towards an Aesthetics of Iconoclasm and Silence in Film.

Gerhard Larcher (Karl Franzens Universität, Graz, Österreich)

In my paper I would first like to gather up the threads of this conference and continue with the topic of silence in film under the condition of the so-called 'death of God' in modernity. For this purpose I shall refer selectively to some masterpieces of Ingmar Bergman like WINTER LIGHT (1962) and THE SILENCE (1963). Given this background I further try to outline some basic anthropological reflections on the relation of finitude and openness, of religious experience and mystical union throughout a process of silence and iconoclasm. Only by such an experience of imagination coming to silence its own idols - words and images alike - there might arise an attitude of attendance and openness for a symbolic gift mediated by works of art. An experience of traces of trans(de)endency throughout a series of aesthetic illusions (particularly in film) therefore always implies a habit of negative theology. It is important however to confirm such an inverse appearance of a transcendental dimension (in film) also by a crossover of other types of art as well, like literature, theatre and particularly the visual arts. And also by an intersection of different kinds of transcendental experiences in movies, like the encounter with the sublime (cf. films of Bresson, Wenders, Tarkowsky, Beauvais *et al.*), with the entirely ethic destination of man (cf. Dardegne, Allen, Haneke *et al.*) with historical memory facing the past (cf. Angelopoulos, Wenders *et al.*) the specific characteristics of cinema as a '*metaphore vive*' for the drama of time and life are unveiled.

Anmeldung

Ab dem 10. Januar 2013 ist die Anmeldung über die Website von 'Moving Visions', www.movingvisions.eu möglich. Dort findet man weitere Informationen zu den Anmeldemodalitäten und zu den Tagungsgebühren sowie Informationen über die Hotels und andere Unterkunftsmöglichkeiten inklusive der Preise.