

# Abstracts for articles on **THE JACKET**

## **Packing the Affective Moment**

Paul Cooke, University of Leeds

If much contemporary German-language art-house cinema exploits film's potential to use space and time to extend the affective moment, focusing on the gap between action and emotional resolution, *The Jacket* does the opposite. Instead, it creates a moment of claustrophobic intensity, that nonetheless similarly pivots on the function of affect in film.

## **Who Wears The Jacket?**

Rodolfo Maggio, University of Oxford

Paul and Kaya journey through three dimensions of reciprocity: the World, the pub and their 'world'. The unmaking of their relationship suggests an underlying confrontation between incompatible gendered values. This might be interpreted as a reflection of current anthropological changes in Austria, particularly in the meaning of masculinity and femininity.

## **The Jacket: A Love Story Turned Inside Out**

Cynthia Felando, University of California, Santa Barbara

This article argues that *The Jacket* is a testament to one of the short film's preferences: a resistance to narratives that involve love and romance--or at least happily-ever-after endings. This is also one of the ways in which short and feature-length film storytelling generally differ.

## **Different ways of wearing the same Jacket**

Renata Beman, University of California Santa Barbara

The film draws the spectator into its protagonists' cozy dialogues, offering an original representation of social exchanges within modern detachment. As the jacket changes hands, it is able to shift mood, emotionally shaking up spectators' perception of society, life encounters, as well as their sense of honesty, self and reality.