ABSTRACTS – WIND

CONN HOLOHAN National University of Ireland, Galway
Wind: The Image of Violence
By foregrounding the formal choices through which it depicts its image of violence, Wind forces us to consider how the image might ethically respond to violence. Drawing on the philosophy of Gilles Deleuze, this article argues that Wind positions the viewer to understand time as a force for change.

JOHN CUNNINGHAM Sheffield Hallam University
Wind/Szel: Memory and History
This article attempts to place Wind into its Hungarian context. With its flat landscape and mobile camera the film is reminiscent of the work of Miklós Jancsó and other Hungarian directors and artists, ambiguously evoking a time and place which is important to the idea of national history and identity.

AARON MICHAEL KERNER San Francisco State University
Sublimity, the Sacred and Violence in Wind
Wind evokes the ideas present in Roland Barthes’s Camera Lucida. The film also approaches the sublime in its audio design, and its depiction of space, and at the end invites us to consider the relationship between violence and the sacred.

ASTRID VAN DEN BOSSCHE Independent researcher
Wind – A commentary on worldhood and plots
Wind is steeped in an unsettling tension indicating the construction of a precise and vivid worldhood. The climax, instead of being regarded as a plot twist in the service of the story, is read as a manifestation of the worldhood and its power.

RUTH BARTON Trinity College Dublin
Silent ritual - Marcell Iványi’s Wind
In this article, I propose a reading of Wind as the performance of a ritual. The three women and the peasants all stand motionless as if fixed in a pre-ordained system while the 360° camera movement reinforces the circularity of ritual enactment. When the ritual is complete, the women leave.

MILENA MICHALSKI King’s College London
Ambiguity and evidence: the elusive qualities of Wind
Wind is a multi-faceted work, open to many interpretations while remaining elusive. Much in the film can be seen as relating to various war crime scenarios, but nothing is definite. The film, in its essence, interrogates the problematique of visual material as evidence.

MEG RICKARDS Independent scriptwriter/filmmaker
Wind: projecting the mind’s eye
Iványi’s meticulously choreographed short film, Wind, portrays the perennial, cyclical nature of violence, while also throwing into sharp relief how photography and its motion counterpart, cinematography, frame the world, project authorial vision, direct
the spectator's gaze, and elicit audience interpretation – the film thus elucidating the process of cinematic construction.