

## 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 *problematic* 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.