

# Book of Abstracts

– in alphabetic order –

## A hundred Years of Film Theory. Münsterberg and Beyond: Concepts, Applications, Perspectives

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emotion  
light interest  
scenes eye  
attention  
perception  
life isolation  
**Münsterberg**  
100 Years of Film Theory  
picture movement close-up  
motion imagination  
spectator depth camera  
film interest cinema  
aesthetic audiovisual  
effect theater mind  
action



**Prof. Dr. Matthias Bauer**  
Flensburg, Germany

### ***Arnheim, Balázs and beyond: The Challenge of Sight and Sound***

Early film criticism identified silent films as a new art form. It fleshed out the peculiarities of film and theorised its relations to other media and arts. More than anything else, ontological arguments underlined its visual qualities in comparison to theatre, painting, literature, etc. The absence of dialogue and sound, according to many early theorists, gave film specific qualities that became part of its 'identity'. When sound appeared at the end of the 1920s – and thus revolutionised cinema – the industry had to respond to the change. Picture theatres had to be equipped with sound, recording facilities were built and film crews had to come to terms with the requirements of the new technique. Whilst some early sound films reached critical acclaim, others such as silent film stars struggled with the development.

Above industry discourse, many cultural critics and theorists also suggested that the newly-established status of film as art might be at stake. In fact, sound might have a detrimental effect on cinema as visual art. Nevertheless, theorists such as Rudolf Arnheim and Béla Balázs sought to incorporate sound into their understanding of film. In so doing they very often privileged music over dialogue by emphasising the similarities between music and film as time-based art forms. Arnheim, for example, stressed that sound film must not be reinvented as another branch of literary or theatrical art. Instead, he claimed that if film incorporated character traits and qualities of music, film can be developed into an independent form of expression. Yet, most critics remained sceptical about the mixing and matching of sight and sound. They were convinced that art should rather offer a heightened appeal or stylisation aimed at one of the senses than a culmination of many senses. The latter, so they feared, would ultimately reduce the aesthetic value of cinema.

**Dr. Benjamin Bigl**  
Leipzig, Germany

### ***Resident Evil Revisited: What Psychophysiological Data tell us about Video Game Involvement***

The claims of motion-controlled video games often refer to their intuitive and natural game controlling. The present study conceptualizes motion-controlled video games as a new category of video games which differ from traditional video games fundamentally whilst offering a virtual game experience. The study investigates a 2 (Wii vs. PC) x 2 (male vs. female) factorial experiment (N=64) with repeated measures after one week to examine the technological effects on player's involvement into the virtual game world. The study combined standardized questionnaires with psychophysiological measurements.

Findings show, that virtual video games have the potential to immerse the player deeper into virtual game worlds than games with traditional input devices. The game experience is moderated by prior knowledge and an adjustment over time. Furthermore, psychophysiological data contribute to our understanding of the game inherent mechanisms of involvement in general. Behind the backdrop of methodological limitations, the results are discussed critically.

**Dr. Jeremy Blatter**  
New York, USA

***Hugo Münsterberg and the Psychotechnics of Everyday Life***

At the turn of the twentieth century academic psychologists were wary of invitations to apply their expertise to practical life. Experimental psychology, they insisted, was still a fledgling science, insufficiently mature for the safe translation of laboratory findings into prescriptive advice and psychotechniques sought after by Progressive Era reformers, professionals, and technocratic elites. By the outbreak of WWI, however, this initial reticence rapidly eroded under growing pressure from advertisers, educators, lawyers and industrial managers who saw in experimental psychology a panacea for the “human factors” that plagued their respective fields. Advertisers, for example, sought out psychological expertise for insight into the consumer mind in the interest of salesmanship; educators, a scientific basis for pedagogical practice; lawyers, a means for evaluating the reliability of witness testimony; and, industrial managers, an array of techniques for hiring, firing and increasing the output of workers. Not surprisingly, there was as much pushback as enthusiasm for the growing role played by psychology in the first decades of the twentieth century and no figure better embodied this tension than Hugo Münsterberg.

In this paper I explore the remarkably influential yet deeply contested role played by Hugo Münsterberg in the development and mass deployment of applied psychology. By asserting the supremacy of psychological expertise in all matters of the mind, and highlighting the ubiquity of “human factors”, Münsterberg promulgated a vision of a psychotechnocratic with psychotechnicians (Psychotechniker) situated as middlemen in all facets of the modernization and reform of everyday life.

**Dr. Steve Choe**  
San Francisco, USA:

***"The Friend of the Photoplay": Hugo Münsterberg on the Ethics of Media Interactivity***

In a number of instances throughout *The Photoplay*, Münsterberg refers to the “friend of the film” (62) or the “friend of the photoplay” (100). He utilizes this language of friendship following his revelatory experience with the film, *Neptune’s Daughter* (1914). This presentation will read key passages from *The Photoplay*, in conjunction with Münsterberg’s writings on applied psychology, in order draw out a theory of film spectatorship, or media interactivity, as a kind of friendship with the moving image. Broadly speaking, I propose that the relationship between spectator and screen, according to Münsterberg, should not be understood in terms of love (e.g., “cinophilia”) but as a cooperative, “friendly” relationship constituted through a psychological, physiological, and ontological encounter of human beings with moving image technologies.

Münsterberg describes human capacities such as attention, memory, and imagination as objectified in the cinema. Yet by imitating the psychology of the mind, the photoplay begins to acquire characteristics that resemble an ontological other, thus inviting the spectator to perceive, think, and feel with it. To sympathize with the cinema is not to narcissistically identify with it, but to “be-with” its thinking flow. In addition to Münsterberg’s work on psychology, I will draw from texts by William James, Henri Bergson, Jacques Derrida, and Bernard Stiegler to argue that *The Photoplay* was proposing a theory of interactivity with moving images that has been overlooked by subsequent theories of film and media.

**Prof. Dr. Annabel J. Cohen**  
Prince Edward Island, Canada

***Hugo Münsterberg's The Photoplay: Target of Influential Neglect with Consequences for the Psychology of Film***

In contrast to film studies, the field of psychology has ignored Hugo Münsterberg's (1916) "The Photoplay: A psychological study". Two eminent psychologists, Herbert Langfeld (1879 – 1958) and Edwin Boring (1886 – 1968), hold partial responsibility. Langfeld was Münsterberg's last assistant at the Harvard University Psychology Laboratory and eventually became chairman of Psychology at Princeton University, President of the American Psychological Association, and editor of "Psychological Review". When Münsterberg died in 1916, Langfeld remained for 7 years sharing responsibility for the Laboratory with Boring. Langfeld's (1920) "The Aesthetic Attitude", fails to mention "the Photoplay", in spite of having a copy personally inscribed by Münsterberg. Boring finessed his own sole headship of the Laboratory and gained importance as the historian of experimental psychology. "The Photoplay" does not appear in his history texts (Boring, 1929, 1942), although Boring (1915) himself published on the use of film in eye-witness testimony. Reasons for the neglect of "the Photoplay" are supported by Boring's (1961) autobiographical writing, and the texts of Boring and Langfeld. It is suggested that this influential neglect not only painted Münsterberg out of the film-psychology picture, but also set back the psychology of film in general.

**Prof. Dr. David Culbert**  
Baton Rouge, USA

***Hugo Muensterberg as Pro-German Propagandist in America, 1914-1916***

After August 1914 Hugo Muensterberg became a polemicist for Imperial Germany; he stridently opposed American pro-British foreign policy; he had destroyed his Harvard friendships by the time of his fatal heart attack, December 16, 1916, while lecturing his Radcliffe psychology students. My paper will discuss Muensterberg's role as chief asset for George Sylvester Viereck's *The Fatherland*, a weekly published in New York City, with an alleged circulation of 75,000. Viereck's father considered himself an illegitimate relation of Kaiser Wilhelm II; visual evidence includes a photograph of Viereck visiting the Kaiser in 1937, part of a defense of the Kaiser published that year in America. The primary source for Muensterberg's work as propagandist is some 3,000 letters at the Boston Public Library.

My paper will analyze the effectiveness of Muensterberg's work, his correspondence with many leading statesmen in America, including Woodrow Wilson; and ex-presidents Theodore Roosevelt and William Howard Taft. Taft wrote Muensterberg a remarkable letter thanking him for help with an article about cinema and adolescent behavior. I will summarize current historiographical thought about the sinking of the *Lusitania* in May 1915. Given the strident nature of American official legislation—the Trading with the Enemy Act, the Espionage Act, and the Sedition Act—Wilson is regularly accused of making war take precedence over civil liberties. I will argue that in fact Muensterberg and Viereck suggest remarkable forbearance on Wilson's part; Viereck stayed out of prison through the end of the war.

Muensterberg's problems with his Harvard colleagues is suggested in a letter from Harvard's longtime president, Charles Eliot Norton, ending his relationship with Muensterberg: "the composition of a man who has been over-wrought, and who is laboring under grave hallucinations. I beg you to consult at once a physician in whose judgment you have the greatest confidence." Nevertheless, Norton attended Muensterberg's Harvard funeral.

**Dr. Hannah Drayson**  
Plymouth, UK

***Suggestion and Apparatus***

This paper explores the instrumentalisation of suggestion as an experimental technique and object of study in the turn-of-the-century psychology laboratory.

Seeking to open a wider discussion of the role of the imagination within scientific experimental protocols, it reports on the recent reconstruction of an 'automatograph', a 'scientific instrument version of the Ouija board'. The device was used to make graphic inscriptions of involuntary movements of the subject's hand (Blumenthal, p.79) inscriptions that Jastrow called the 'intricate and abundant' 'expressions of the thoughts that lie within' (Jastrow, 1891-2, p.398). Similar devices were used in Hugo Munsterberg's lab at Harvard, two of William James' students - a young Gertrude Stein and her collaborator Leon Solomons - undertook experiments that explored the abilities of individuals to shape and direct attention, and argued that these abilities were part of normal functioning (Solomons and Stein, 1896). The discussion will speculate on how devices like the automatograph, in their range of interpretations, offer the trace of a desire to technologise dissociation and the voluntary manipulation of attention.

**Dr. Vebhuti Duggal**  
Delhi, India

***Ubiquitous Listening: Thinking about Reception through the Film Song in India***

The Hindi film's songs and dialogues leak from the filmic text to become entities with lives and circulations of their own. This dense leakage (intended (trailers and songs being sold as commodities) and unintended (musical games, parodies etcetera)) ensures the film song's ubiquity in India. This ubiquity and mobility of the song is figured through its circulation in public space (buses, streets, restaurants) in a variety of ways (humming, quoting and playback devices). Through these practices, the song participates in the world of the quotidian. In this paper, I will try to indicate the place of some of the infrastructures that afforded such ubiquity and mobility to the song, especially between 1950 and 1975. Through this I shall construct an understanding of practices of listening (especially via the radio) in the Indian context. I draw upon Anahid Kassabian's (2013) term 'ubiquitous listening' in order to consider this phenomenon of public culture. By considering this leakage and its infrastructures, I will think through questions of aural, filmic reception with the methods of media archaeology.

**Dr. Tobias Ebbrecht-Hartmann**  
Jerusalem/Israel

***Cinema – Memory – Witnessing: Implications of Hugo Münsterberg's Writings for Media Memory***

In recent years concepts of memory and witnessing gained increasing importance for media and film theory. Films and visual media can provoke and trigger memories, they can absorb structures and techniques of memory processes and they can be based on and play with (previous) media memory. Additionally the witness is seen as closely related to the position of the spectator in cinema as emphasized by Siegfried Kracauer in his Theory of Film (1960/1997: 303-305). Recently Sybille Krämer has identified witnessing as a significant act of media transmission of perception and knowledge (2015) and Paul Frosh and Amit Pinchevski have introduced the concept of "media witnessing" (2011). 'Media memory' and 'media witnessing' already played a crucial role in Hugo Münsterberg's thinking about cinema. In his psychology of the photoplay (1916/1970) he explicitly includes memory and imagination as important aspects for understanding films. The proposed paper intends to review

Münsterberg's writing about cinema from the perspective of memory and witnessing by relating his film theoretical writings to his essays in psychology and crime "On the Witness Stand" (1915).

**PD Dr. Henning Engelke**  
Frankfurt am Main, Germany

***The Dangerous Compromise: Curtis Harrington as Experimental Filmmaker, Film Critic and Hollywood Director***

Starting out as experimental filmmaker and film critic, Curtis Harrington in the late 1950s apparently switched sides, becoming a successful director of commercial horror films. Based on original archival research, this paper traces the mutual interdependence of Harrington's different career paths. It situates Harrington's expertise in the fantastic and surreal, evident in his experimental films, within the context of a changing film industry; it also considers his early critical interest in the externalization of inner worlds in the films of Josef von Sternberg and others. Harrington did not, as contemporary critics accused him of, sell out his artistic ideals. He rather reshaped his aesthetic approach in terms of an industrial mode of production that had always already been part of his artistic enterprise. It was precisely his ability to conjure up fantastic mindscapes combined with self-reflexive irony that made him valuable for the industry during its volatile period of transformation in the 1960s. A closer look at Harrington's career and cinematic work can thus not only contribute to a better understanding of the relationship between alternative cinemas and the Hollywood industry: it also allows to trace the reach of Hugo Münsterberg's influential analogy of cinema and mind through contexts of changing film genres, economic transition, and aesthetic innovation.

**Philipp Ettl and Prof. Dr. Rüdiger Steinmetz**  
Leipzig, Germany

***The Early History of the U.T. Connewitz (1912-1929)***

Hugo Münsterberg saw his first "photoplays" just at the beginning of the second cinema dispositive, when "big features" or "special features" were shown in often newly built "film theatres". As we are trying to reconstruct some of M's earliest film experiences, we are doing so in one of the oldest German film theatres, which are still being operated: in the *U.T. Connewitz*, resp. first named *Kammer-Lichtspiele*. It was opened on Christmas Day, 1912. The paper is about aspects of Saxonian and Leipzig film theatre history: usage, economy, architecture, projection technology, and early film genres.

**Dr. Hollis Griffin**  
Granville (Ohio), USA

***Questions of Value in Media Criticism***

This presentation interrogates questions of value as they are made manifest in different discourses on television: industry, popular/critical, and academic. In particular, the presentation interrogates ideas about failure as they are made manifest in these discourses. Building on work by Münsterberg, Adorno and Bourdieu, as well as more recent work by Gayatri Spivak and Amy Villarejo, the presentation mobilizes "affective value" as a critical category for understanding the use-value of the medium in the lives of its audiences. The presentation parses out this category by examining how different discourses on television discussed the "failure" of a group of programs that circulated on U.S. television between 2000 and 2005. The presentation discusses how different discourses on the programs discussed their financial, aesthetic, and political worth, and then endeavors to isolate affective value as a way of understanding television that simultaneously cuts across and defies these other methods of determining value. In doing so, the presentation argues that television criticism can both shape

audience interpretations and obfuscate a rigorous understanding of the medium. The goal of the presentation is to articulate the tensions between different modes of television criticism, and to parse out the role of such criticism in contemporary capitalism.

**Dr. Nora Gortcheva**  
Bremen, Germany

***Novel Experiences: Exhibition, Cinema, and Modernity***

A popular narrative from the 1910s has it that as early cinema in Germany established itself as a socially recognized practice, it moved from the side streets to the main streets, from shabby storefront establishments to comforting movie palaces, and from an attraction for the lower classes to a sensation among “the learned people.” The novelty of such experiences was repeatedly underscored in the daily press and specialized publications which debated the medium’s virtues and shortcomings as a modern mass phenomenon. Drawing on archival documents and contemporary journals from 1909-1913, this paper considers in detail prevalent accounts of rupture and sudden beginnings in cinema. Such accounts, I argue, were misleading as they suppressed an earlier history of mixed audiences who saw film in a wide variety of venues between 1890 and 1910. Yet, as I show, narratives of the antagonistic opposition between storefront cinemas and emerging movie palaces played a strategic role, repositioning cinema as a cultural practice and a mass spectacle. If such stories often disguised persistent trends throughout the history of the medium, they also enabled its invigoration as a uniquely modern, socially diverse, and culturally resilient practice.

**Dr. Rebecca Harrison**  
East Anglia, UK

***Screens Under Steam: Film Exhibition on Ships and Railways in Britain***

This paper explores the history of mobile film exhibition in Britain. For over a century, cinema has vicariously transported viewers to exotic and otherworldly locations from the confines of local cinemas. But between 1924 and 1939, images and spectators were doubly set in motion when British firms (including Cunard-White Star Line, and the London and North Eastern Railway Company) began installing cinemas on passenger ships and inside railway carriages.

The paper asks: Why did film and transport spaces converge and how did mobile cinemas emphasize Britain’s modernity? How were ship and railway spaces adapted to accommodate screens and audiences? And what did audiences see and experience inside moving movie theatres?

The work explores the topic in three ways. First, I draw on archival research to investigate the cinemas and their audiences. Second, I trace the history of mobile screens through the newsreels made about, as well as the films shown in, the theatres. Third, I engage with scholarship that explores film’s historical intersections with public transport. In doing so, I argue that the history of film exhibition and audiences ‘under steam’ intersects with broader narratives in British culture about modernity, technology and empire.

**Dr. Lene Heiselberg**  
Aalborg, Denmark

***Neuro audience research - Combining physiological Measures and Qualitative Interviews in Viewer Evaluations of Fiction Series in the Danish Broadcasting Corporation***

I am employed in The Danish Broadcasting Corporation (DR) as audience researcher. I conduct viewer evaluations of the first episodes of new fiction series before it is aired to ensure quality. For example *The Killing* (2007–2012), *Borgen* (2010–2013) and *The Legacy* (2013-). Viewer evaluations of emotional experiences in fiction series typically consist exclusively of self-reporting methods. In DR Audience Research we believe that this is not the optimal methodological research design when the objective is to uncover emotional experiences of television viewers when they watch fiction series. Therefore, I have tried to improve the methodological research design used for viewer evaluation of fiction series by adding a physiological measurement to qualitative methods of self-reporting - to practice neuro reception research. We have conducted several experiments to come up with a realistic methodological set up – which works in applied research. The first step was an empirical testing of EEG measurements and the next step was testing skin conductance. The physiological measurement, both EEG and skin conductance was combined with self-reporting such as narrative interviews, card sorting and questionnaires. Today we use a mixed method design consisting of SC-measurements and narrative inspired focus group interviews for viewer evaluations of new fiction series.

**Prof. Dr. Tobias Hochscherf**  
Flensburg, Germany

***Third Reich Cinema and Film Theory***

Admittedly, none of the theoretical works on film published in Germany from 1933 to 1945 is momentous. There are a number of reasons for this. Film studies, first, had not yet been established as a discrete academic discipline – that process would be accomplished well after the war. Racial and political prosecution, second, resulted in the expulsion of many influential Jewish critics of the Weimar Republic. Given that most writings on film in Nazi Germany, third, had not been published up until well into the mid-1930s, the time frame for a complex theoretical engagement with film from a fascist perspective was ultimately limited. Anti-intellectual tendencies within National Socialism, fourth, led to a notable scepticism of autonomous theoretical discourse. This particularly includes a widespread suspicion towards non-judgmental theories that did not accept the primacy of fascist ideology as a basic principle. Critical thoughts on film were thus often replaced by laudatory comments on German cinema's achievements or a strong political agenda. Yet, notwithstanding these caveats, the fact that an intellectual engagement with cinema was ultimately limited in the Third Reich does not imply that it did not exist.

Theoretical discourses in the context of the Third Reich, as I argue, are rarely presented out of genuine epistemological interest alone. They are rather situated at the crossroads of art, technology, ideology and economy. Whilst film theory was used to legitimise and propagate Nazism, it was no less important for the aim of forming a second Hollywood. As to the latter, it was to identify principles of audio-visual effect and dramaturgy that were needed in building a viable national film industry. National Socialist cultural-artistic concerns thus went hand in hand with economic ones. This duality of Third Reich cinema between propaganda and profit, as my paper argues, governs the development of theoretical discourse throughout the years under Nazi rule.

**Prof. Dr. Jan-Christopher Horak**  
Los Angeles, USA

### ***Hugo Münsterberg: A German Jew (?) in America***

When Hugo Münsterberg died of a stroke in December 1916, he was maybe one of the most hated men in America, due to his vocal support of the German cause in World War I. The great historical irony of Münsterberg's fate as a Prussian martyr is that he was born a German Jew, who was excluded from membership in the Prussian power elite, and had been subjected to anti-Semitism in Germany and the United States. Like many 19th century German Jews, Münsterberg converted to Christianity for seemingly purely professional reasons, but he may also been a self-hating Jew. And while there is evidence that he actually became a covert follower of ethical culture, we might speculate that *The Photoplay* is also an attempt to elevate the movies above their Jewish origins.

**Jane Hutchinson**  
Plymouth, UK

### ***Münsterberg's Imagination Machine***

This research is situated in the context of the transdisciplinary work of The Temporal Image Research Laboratory. The paper presents a detailed description of a (re)-creation of Münsterberg's prototype apparatus for testing the aptitude of motormen of The Boston Elevated Railway Company for their job. It is informed by close analysis of his comprehensive initial report of the experiment.

The paper presents insight derived from the process of re-making this 'imagination machine'. It explains how Münsterberg devised a mechanical-physiological mediator of reality to promote the inner development of 'moving pictures'. It further suggests that Münsterberg's encounters with cinema during the spring of 1912 influenced his design of this 'psychotechnological' apparatus, and that these experiences informed his working out of theories he presents in *The Photoplay*.

The paper provides an account of an exploration of devices that present an embodiment of cinematic apparatus and provide stimulus for the experimental subjects' apperception of an imaginary reality. In this sense it is a significant example of a "Haptic instrument [...] of inner absorption" (Schmidgen, H. 2009. p 109), one that required the subject to be both projectionist and viewer in a cinematic machine-ensemble.

**Prof. Dr. Ian Jarvie**  
Toronto, Canada

### ***Hugo Munsterberg: An Appreciation***

Harvard professor Hugo Munsterberg, pioneer of the psychological and philosophical study of the film, was neglected from the time of his death in 1916 to the revival of his work in 1970 by the initiative of Dover Books and Richard Griffith of MOMA, who wrote a foreword. The incisiveness and empiricism of *The Photoplay: A Psychological Study*, were impressive; its idealism – in both senses – old-fashioned. Yet the book is a treasure trove. I shall explore the work and the man, and not overlook the drawbacks to our understanding presented by changes in psychology and philosophy in the meantime. By background, training, and writing, Munsterberg was a dyed in the wool philosophical idealist. His remarks on the aesthetics of the movies can only be explicated by taking that seriously - however hard it is to do so. This idealist was simultaneously an innovative experimental psychologist who wrote works on the psychology of the workplace, the psychology of the courtroom, and, of course, the psychology of the new mass medium of the movies. Munsterberg was also, and this is the most awkward matter to handle, not least here in Leipzig, his alma mater, a convinced and intense German

nationalist. In an attempt to deal with these matters, as well as his major film book, I shall take issue with some of his critics and the historiography and methodology that they employ. My purpose is not to rebury Münsterberg but to bring him back to his rightful place in the dialogue that he, after all, started.

**Anna Luise Kiss**

Potsdam-Babelsberg, Germany

### ***Rethinking Sergei Eisenstein's Typage Theory***

Rethinking Sergei Eisenstein's Typage theory One of the earliest theorists on non-actors is Sergei Eisenstein. The appearance of new film waves from 2000 onwards in which non-professional actors were cast in main parts, give us reason to have a new look at Eisenstein's Typage theory. In my presentation I'll address the following questions: whether the Typage theory was really exclusively developed for work with non-professional actors; whether the theory as a whole isn't much more complex than many interpretations would suggest. On the basis of this examination I will propose that Eisenstein intentionally promulgated a simplified version of the Typage theory. In my opinion, he supported the creation of a specific myth of the non-actor for two reasons: first, there was the ideological motivation to construct an antidote to the actor of the capitalist sphere – someone who would receive little payment, was not interested in artistic self-expression, and was anti-bohemian; secondly we should understand Eisenstein as a director who was determined to guide the way his audience received his work – everything you see here is real! Truthful reactions instead of artificial acting! Pure emotions, edited by an artist.

**Prof. Dr. Dean J. Kotlowski**

Salisbury, USA and Salzburg, Austria

### ***The Political Cultural Uses of Film: Franklin D. Roosevelt's Biopics***

Hollywood has ratified the scholarly praise of Franklin D. Roosevelt as president. The process began with the first biopic of FDR, *Sunrise at Campobello*, which covered his ordeal with polio during the 1920s. The playwright Dore Schary crafted *Sunrise* as an homage to Roosevelt and his courage in the face of paralysis. Yet, Schary wanted to have it both ways, producing a play (and later a film) that was at once historically authentic and unabashedly sympathetic. In so doing, Schary enlisted the assistance of surviving members of the Roosevelt family, searched for minute historical details, cast the play (and film) with great care, and produced a work that Americans found moving and genuine during the late 1950s and early 1960s. Using the papers of Dore Schary, the director Vincent J. Donehue, and Ralph Bellamy (FDR in both stage and screen versions), this paper examines the efforts of Schary and his collaborators to navigate the imperatives of historical accuracy, dramatic movement, and political messaging as they sought to bring FDR and his family to theater- and movie-goers.

**Dr. Paulina Kwiatkowska**

Warsaw, Poland

### ***Münsterberg, Irzykowski and Trystan – the Problem of Cinematic Perception***

In 1924 Karol Irzykowski, a Polish writer and a literary and film critic, published "The Tenth Muse. Aesthetic Problems of Cinema" – this book was a recapitulation of his previous critical and theoretical articles written for over a decade but simultaneously a very cohesive and complex film theory. Irzykowski was defining film as "the visible association of man with matter" and was most of all interested in cinematic modes of perception, memory and imagination. At the same time another Polish film critic and director Leon Trystan was publishing his own theoretical statements in various

periodicals convincing that only redefinition of the notion of photogénie could enable film to become a new form of art but also a new medium of perception concentrated on the specific cinematic temporality. In my paper I would like to confront and compare the idea of cinematic perception as it could be brought out from the theoretical concepts of Münsterberg, Irzykowski and Trystan. My main purpose is to examine this specific aspect of the early film theory and verify if it could be still inspiring and productive for the contemporary film analysis and evaluation.

**Emilie Langer and Sophie Franke**  
Leipzig, Germany

### ***Münsterberg's Aesthetical Psychology and Scientific Biography***

In this lecture the master's degree student Emilie Langer presents the guiding questions and key-findings of two Bachelor Theses. She first addresses Münsterberg's personal life and scientific developments in Germany. The influence of his parents as well as the motives behind his career choice will be evaluated. In the second half of the lecture she focuses on the experiments of Münsterberg and his students at Harvard University. The question which psycho-technical experiments led to his conclusions on the psychological effects of film will be discussed.

**Erik Laube**  
Leipzig, Germany

### ***Early Forms of Cinema in the Leipzig Area around 1900 with Special Attention to Dir. Richard Laube and his Photographs at the Kosmos Theater, Leipzig (1908-1911)***

Dr. Richard Laube (1862-1947) was Director of the "Kosmos Institut" in Leipzig in the years 1908 to 11. In his regular show program called "Kosmos – Theater für Belehrung und Unterhaltung" ("Kosmos - Theatre for instruction and entertainment") in an old theatre house in Windmühlenstraße 11-13 he was giving talks and lectures about his travels and experiences. Remarkable about this, Laube not only used photographs, but also back lighted slides ("Lichtbilder") as well as short films in later years. The material used for research includes about 4,500 photographs and 300 historical papers.

In this talk the historical development will be discussed. The emergence of such public lectures had – this is one hypothesis – a strong connection to the local Fairs ("Messen") and their activities in Leipzig, e.g. the Easter and Michaelis fairs. It will be shown, how the field of entertainment as part of a culture of attractions was looking like in Leipzig shortly before Münsterberg published his groundbreaking study. There will be made a contextualization of the parallel development (and partly disappearance) of fairs, cinemas and public lectures in the city. Furthermore some of the family owned original glass slides and documents will be presented for the very first time in front of a public audience.

**Dr. Charlotte Lerg**  
Munich, Germany and Washington D.C., USA

### ***Münsterberg's Untimely Death. War, Scandal and Academic Freedom***

Münsterberg's pro-German stand during the First World War placed him under extreme pressure in his American surroundings during US-neutrality. Hence, it might be tempting to conclude, that his death in December 1916 saved him the agonizing decision so many German-Americans faced only a few months later, when America entered the European conflict in April 1917. However, Münsterberg's sudden death at this particular point in time also goes a long way to explain his sinking into oblivion. After all before, he had built quite a career during the decades he spent at Harvard. A prominent figure in various academic circles and far beyond the campus, Münsterberg's particular way of dealing with the public and the press had served Harvard well. The paper will explore Münsterberg's relation with his American university and the American public from his first arrival until his death.

His final years deserve particular attention, when the ambitious and active professor almost became a liability for his institution.

**Dr. Navaneetha Mokkil Maruthur**  
Delhi, India

***The Thrill of Seeing: Regional Publics and Mutating Bodies on Screen in India***

This paper will examine regional films from South India, broadly categorized as thrillers, from the 1980s that deploys the setting of theater and the film industry to explore questions around violence, sex and criminality. This will be contrasted with case studies of films from the 2000s in which digital technologies and the danger of the leakage of intimate scenes engenders crisis. In all these films women's bodies spilling over disciplined boundaries through cultural forms – whether traveling theater or low budget cinema – is a recurring motif. The unstable nature of production and circulation of soft-porn cinema and the mutating qualities of the digital is entangled with anxieties over the body of the woman who is out of place. I will analyze how the intermedial negotiations between shifting cultural forms becomes a contested site for projecting the anxieties, fantasies and desires of regional publics. I seek to ask questions about shifting technologies of seeing and the persistent thrill and anxiety over the spectacle of the woman's body in the scene of cinema.

**Jun.-Prof. Dr. Florian Mundhenke**  
Leipzig, Germany

***Cinema Theory vs. Film Theory: Historical and systematical Thoughts on the Relation of Cinema and Film Studies***

It is quite remarkable that media theory started with early advances to approach the cinematic space itself (Hugo Münsterberg, Emilie Altenloh) – even before film theory became acceptable with wide ranging thoughts by diverse theoreticians like Sergej Eisenstein in Russia or Rudolf Arnheim in Germany and the United States. While film theory developed and had its debates with structuralist, semiotic, Marxist, and psychoanalytic concepts, it needed almost thirty years that the cinematic structure of reception came back into discussion in the 1960s with the approaches of apparatus/dispositif-theory installed by Jean-Louis Baudry and Jean Comolli in France. It needed and other thirty years before Barbara Klinger, Vivien Sobchack, Steven Shaviro, and Mark Jancovich (amongst others) discussed recent phenomena of the cinematic vision in an age of a completely changed media environment, technically and socially – the discussion of the embodiment of vision was one important idea within this development. The talk wants first to focus on the three mentioned stages (1910s, 1960s, 1990-2000s) and give examples how the cinematic experience was theoretically conceptualized and linked back to film theory in general, before some new models of cinematic thought will be introduced. There will be a first focus on the concept of 'the explosion of cinema' proposed by Francesco Casetti, who is also examining the changing role of the spectator, before it will be tried to discuss approaches and desiderata of German cinema studies, which is a young, but growing and active field.

**Dr. Thunnis van Oorth**  
Middelburg, The Netherlands

***"P." on Film. Chaplain Henri Poels' Views on Catholics and Movie Going (1919)***

This paper introduces the unknown Henri Poels (1868-1948), who neither wrote extensively on cinema, nor developed a sophisticated body of theory on film. Still, the views of this paradoxical intellectual offer some rare insights in alternative Catholic perceptions of movie going in a period (the late 1910s) when most Catholic leaders were unambiguously opposed to the moral depravity that it equalled in their opinion – notions of more positive Catholic film action would not gain traction until later, at least in the Netherlands. Poels' thinking about cinema was a curious synthesis of the practical perspective of a community worker and a scientific sensibility. Compared to many of his fellow clergymen, he demonstrated a rather broad-minded and pragmatic view on the role of cinema in society.

Compared to the average Dutch cleric, Poels had been around the world. He was a Theology Professor in Washington before being appointed in 1910 on an influential position as special Chaplain for Social Works in the rapidly industrializing Limburg mining area in the south-eastern extremity of the Netherlands. His mission was to preserve the Catholic faith within the turmoil of a fast growing working class migrant population. Leisure was one of the many policy issues of his concern. In the regional newspaper *Het Limburgsch Dagblad*, an anonymous author "P.", almost certainly Poels, wrote a series of articles on cinema as a social phenomenon. In these articles "P." sketched a remarkably nuanced portrait of the local cinema industry, as it was embedded in a global economic system. To explain the potential threat of film to the moral constitution of the individual spectator, Poels acquainted his lay readers with the scientific novelty of the notion of the subconscious.

**Prof. Dr. Michael Punt**  
Plymouth, UK

***The Temporal Image Research Laboratory (TTIRoL)***

This paper will contextualise the panel in a report on a research laboratory that was established by Professor Michael Punt and Dr. Martha Blassnigg at Transtechnology Research, University of Plymouth in 2014.

This laboratory has as its focus the cognitive processes of 'image' perception and their impact on the cultural construction of meaning. TTIRoL brings together experts in the creative arts, experimental psychology, cognitive science, cognitive robotics, neuroscience and the humanities to collectively address some important questions and opportunities posed by research into technology and perception in the audio-visual arts.

It finds its creative and intellectual leitmotif in an understanding of the 'image' in the fullest sense of multi-sensory perception (Bergson) and the pioneering work of Rudolf Arnheim, Bela Bálázs and in particular Hugo Munsterberg's 'psychotechnological' experimental work at Harvard. Munsterberg is especially important for this laboratory in as much as his late work *The Photoplay: A Psychological Study* (1916) is considered to be one of the formative theories in understanding the cognitive aspects of cinema (Andrew, 1976). Through theory, creative practice and the restaging of psychological experiments TTIRoL connects current preoccupations in cognitive science and media archaeology with ideas of temporality in relation to change in processes of technological mediations and human cognition.

**Dr. Ratheesh Radhakrishnan**  
Mumbai, India

***On-screen nostalgia: Technology and the staging of politics in Indian cinema***

The 2011 Telugu language box office hit *Dookudu* (Aggression/ dir: Sreenu Vaitla), for all purposes, was a star vehicle for the young super star Mahesh Babu. Only, it was also a reworking of the narrative of the 2003 German film *Good Bye, Lenin!*, directed by Wolfgang Becker. Nostalgically invoking the changes in the political order in India in the 1990s, where regional political parties staked their claim in national politics, the film brings together two kinds of leakages of cinema – the political and the industrial. Historically cinema from the Telugu, Tamil and Kannada speaking cinemas have had direct links to political process, with actors and screenwriters turning to successful politicians or political icons outside of formal politics. By the early 2000s, there were radical changes in the nature of cinema in these regions, effected on the one hand by new forms of publicity and on the other, changing technologies of production and circulation. Focusing on this film, the paper attempts to argue that the moment that heralds the changes in the film industry, which accesses ‘world cinema’ through film festival and piracy networks is one where politics becomes nostalgia.

**Dr. Fernando Ramos**  
Leipzig, Germany and Madrid, Spain

***The Mechamysticism of Cinema. Technology and Aesthetics in the Work of José Val del Omar***

The Spanish filmmaker José Val del Omar combined in a career stretching from the early 1930s through to his death (1982) technological research and experimental aesthetics. Based on the personal archives deposited in the Museo Reina Sofía (Madrid), this paper will firstly contextualize Val del Omar’s work in a tradition that goes back to the classical avant-gardes of the 1920s; secondly, it will focus on the aesthetic implications of the technological developments deployed in two of his productions from the 1950s: *Water-Mirror of Granada*, (1953-55) and *Fire in Castile* (1958-1960). In the first film, Val del Omar employed his ‘Diaphonic’ System based on two sound sources, one providing a sound associated with the images from behind the screen and a second one at the back of the room transmitting subjective sound. In *Fuego en Castilla* the technological development implemented was the ‘tactile-vision’, consisting in the projection of a pulsating light over surfaces in order to highlight its material texture. In its last part, this presentation will also address general questions concerning a technological history of cinema – a history characterized by evolution and challenging dead-ends.

**Marko Rojnic**  
Kent, UK and Zagreb, Croatia

***Establishing a new Viewpoint of the Scene: “Editing” shot and cut Definitions***

Definitions of basic film terms (e.g., shot, cut) in film literature are mainly technical, given from the perspective of those who made the film, and as such 'uninformative' for us as film viewers. I'll try to argue that in order to be more adequate and accurate, basic film terms have to be defined from the perspective of the recipient, meaning that definitions have to tell us how we as film viewers recognize certain film procedure (e.g., shot, cut). In other words, definitions have to be conditioned by the characteristics of the image that we as viewers see, not by the manner these characteristics were technically obtained. Thus, by taking the psychological concept of vantage point/viewpoint as a starting position, in this paper I'll offer reception (re)definitions of basic film terms, and will just try to sketch that on the long run it could offer us an extraordinary explanatory value and an exceptionally prolific framework that can significantly change our understanding of film theory (e.g., clarify the

effects of variable framing, explain certain continuity editing rules, elucidate mise-en-scène 'display' in classical cinema, offer valuable additions to complex questions of viewers engagement with fictional films).

**Prof. Dr. Patrick Rössler**  
Erfurt, Germany

***Fallen Stars. Marketing the Actor: Early Mechanisms of Celebrity Construction on the Example of Ria Jende***

The 1910s and 1920s saw the emergence of a new phenomenon within the film industry: Nameless thus far, leading actors became “stars” and audiences went to the movies for seeing particular personalities (and not just anybody) on the screen. In Germany, as in any other Western nation, the early era of the silent screen was dominated by a handful well-known female stars such as Pola Negri, Asta Nielsen, Henny Porten, or Eva May (just to name a few). The vast majority of leading actresses, however, is forgotten today – and the same is true for the movies they appeared in. But still the collapsed careers offer the best opportunities to learn about the everyday reality of audiovisual industry, and the suggested paper presentation uses the example of the Berlin-based film star Ria Jende who, in her best days between 1916 and 1922, starred in some blockbuster productions of the period. At the same time she offended critics and journalists as she refused to join in the usual PR activities and home story coverage. Her attempts to move into the producer’s business was not successful, and the promising female lead disappeared from the screen after she was married in 1922 (possibly to a well-known magazine editor). Her later biography is lost today, but in 1927 she was portrayed in a survey on “Fading Glory” by Max Magnus. The presentation will elaborate on some determinants of female silent screen stardom based on recently discovered documents from the estate of Jende’s family.

**Prof. Dr. Rüdiger Steinmetz**  
Leipzig, Germany

***A Spy of The Emperor? Or a bridge builder? H.M.’s dialectic***

In 1899, the first files of Hugo Münsterberg are to be found in the archives of the Kaiser’s Ministry of Foreign Affairs, Berlin (today: German Foreign Ministry) – and one of them is classified “geheim” (“secret”)... Was Hugo M. a spy of the German Emperor, as the London Times wrote on 26 September, 1914? Or was he a bridge builder between the U.S. and the German Kaiserreich? Furthermore, this paper will discuss the exchange of professors between Harvard, Columbia Universities and Friedrich-Wilhelms-University of Berlin, in the years 1904 to 1915. This exchange provided the background and platform for establishing the “Amerika Institut”, Berlin, in 1910, which was mainly the result of Hugo Münsterberg’s efforts in building bridges between the United States and the German Kaiserreich.

**Marcy da Silva Saude**  
Plymouth, UK

***Re-creating Hugo Münsterberg's "Testing the Mind" Films: Labor, Affect, Management, and Cinema***

This paper reflects on a current practice-led research project at the Temporal Image Research Open Laboratory at Plymouth University centering on Hugo Münsterberg’s short film series for Paramount Pictographs, “Testing the Mind.” Incorporating partial re-creation of Münsterberg’s films from surviving descriptions and stills, the project foregrounds connections between Münsterberg’s film theory and his application of psychology to worker aptitude testing. Much recent interest in Münsterberg’s film theory has been spurred by investigations of filmic affect and embodied cognition

in audiences. At the same time, political philosophy's attempts to account for post-Fordist shifts toward immaterial and cognitive work have led to growing attention to affective labor. From the increasingly dominant service industry to the "creative class," worker happiness has developed from a well-intentioned, if hierarchical, concern of Münsterberg's psychology experiments to a management mandate in an increasingly precarious labor market. The relationship between affect, labor, and value can be seen to encompass the affective interaction of audiences and moving images, now widely expanded beyond cinema, in a global economy where the circulation of what Franco "Bifo" Berardi terms semio-capital plays an ever-larger role. Rather than treat Münsterberg's study of cinema and his influence on management theory as unrelated strains, this research uses experimental filmmaking as a tool to explore their historical and contemporary relatedness via affective labor.

**Prof. Dr. Erich Schroeger, Dr. Annerose Meischner-Metge and Dr. Andreas Mädebach**  
Leipzig, Germany

### ***The Wilhelm-Wundt-Room***

In 1879 Wilhelm M. Wundt (1832-1920) famously founded the world's first institute for Experimental Psychology in Leipzig. By founding his institute Wundt created a research and teaching facility that contributed greatly to the development of scientific psychology. Wundt attracted a large number of students, many of them later becoming distinguished scientists of their own. Among those students was also Hugo Münsterberg (1863-1916) who completed his doctoral thesis „Die Lehre von der natürlichen Anpassung in ihrer Entwicklung, Anwendung und Bedeutung“ under Wundt's supervision in 1885. In 1979, on the occasion of the 100-year anniversary of Wundt's institute, the Wilhelm-Wundt-Room was established in the Department of Psychology of Leipzig University. The Wilhelm-Wundt-Room houses a small permanent exhibition commemorating Wundt and his institute which can be visited after previous appointment. The exhibition includes historic experimental apparatuses, old editions of Wundt's books, his journal *Philosophische Studien*, as well as other documents like attendance lists of his lectures, and other artefacts of Wundt's life and work. The continued interest in Wundt and his heritage is highlighted by the high number of visitors to this exhibition. From 2012 to 2015 the Wilhelm-Wundt-Room has attracted more than 900 students and scholars, many of them coming from abroad, looking for the unique and illustrative view on the beginnings of scientific psychology provided by the Wundt-Room.

**Prof. Dr. Jörg Schweinitz**  
Zürich, Switzerland

### ***Münsterberg's Film Theory, Aesthetical Theory, and the Kinodebatte (Cinema Debate) in Germany***

In *The Photoplay. A Psychological Study* (1916) Münsterberg's ideas for an «aesthetics of the Photoplay» (film art) are based on the aesthetic theory that he developed in his philosophical magnum opus *Philosophie der Werte. Grundzüge einer Weltanschauung* (1908), published in English as *The Eternal Values* (1909). In the *Philosophie der Werte* the idea of «Die Aufhebung der Wirklichkeit» plays a decisive role. However, the term «Aufhebung» disappears completely in his writings in English, but stays effective indirectly. For this reason even scholars have solely placed Münsterberg's aesthetics within the framework of Neo-Kantianism and did not realize the influence of the Hegelian dialectic. But if we place his ideas in the dialectical tradition of the aesthetics of «Aufhebung» rather than in the concept of an «aesthetic of isolation», we find an approach to many of his dialectical organized antinomies such as the perception of surface and depth, filmic pre-constructiveness of the reception and the activity of the viewer, «reality» and «unreality» in cinematic experience etc. This paper will argue that Münsterberg's idea of «Aufhebung» is a hidden basic assumption of his film aesthetics seeking to incorporate the current Hollywood cinema. On this ground Münsterberg managed the balancing act connecting his plea for cinema as a new medium of art with classical aesthetical theory – what did not occur to any contemporary academic in the German «Kinodebatte».

**Mario Sluga**  
Chicago, USA

***Hale's Tours and the Myth of a Demented Fellow: Illusion, Immersion, and Imagination***

Whereas the myth that the first audiences ran out of the aisles in terror believing that a train is going to run them over has been successfully debunked (Tom Gunning 1989; Yuri Tsivian 1994; Stephen Bottomore 1999; and Martin Loiperdinger 2004) another highly popular early cinema phenomenon remains regularly described in terms of illusion i.e. false belief – Hale's Tours (Noël Burch 1990; Raymond Fielding 1983; Phillipe Gauthier 2009; Lynne Kirby 1993; Jennifer Lynn Peterson 2013; Lauren Rabinovitz 2001, 2004, 2006, 2013). By examining contemporary accounts I will propose that we are dealing with another myth and that, although patents and advertisements regularly emphasize the illusory strengths of the product sold, Hale's Tours in fact fell short of fooling spectators into believing that they were taking a train ride while looking at the unfolding scenery from the point of view of the cow-catcher and instead mandated imaginings about those very same things. Hale's Tours, admittedly, did so in a highly immersive fashion, but even immersion, as I will demonstrate, is not to be confused with illusion. In other words, Hale's Tours provide an opportunity to articulate the distinction between the all too often conflated notions of illusion, immersion and imagination.

**Dr. Denise Sommer and Dr. habil. Katrin Döveling**  
Leipzig, Germany

***Hugo Münsterberg – A Pioneer in Research on Emotional Film Reception. An Analysis of his Legacy in Use Today***

In his theory, Münsterberg (1916) stresses the notion of subjective film reception, determined by individual cognitive as well as emotional processes. Already in 1916, he emphasized the interrelation of thoughts and feelings and their physiological correlates in film reception analysis. Fascinated by the early movies, Münsterberg transferred his experimental-psychological expertise to the study of film reception and was the first to explore processes like the emotional "transport" (Bruno, 2009, p. 91) into a movie. Along with his belief that academic research should be applied to relevant social problems, he was not only interested in the core observation of these phenomena but also in their potential for film optimization, be it for economic matters or for educational purposes. Such a far-sighted work crosses the boundaries of disciplines and corresponds to the contemporary interdisciplinary understanding of media reception in today's media psychology.

This paper investigates emotional engagement in audiovisual narratives, highlighting the relevance of Münsterberg's groundbreaking ideas. It reveals how his ideas can be uncovered as core elements in current appraisal approaches to emotional media reception (Scherer 2001). Furthermore, it exemplifies in three laboratory experiments that Münsterberg's pioneer work is still highly beneficial for today's research on emotional film reception.

**Eugenia Stamboliev**  
Plymouth, UK

***Münsterberg, Flusser and the Screen Bodies***

This paper aims to connect the cinematic experience (from public to private viewing) to the intimate relationship between viewer and screen and screen and image. This paper contributes to concepts of film making and film perception while looking at the film experience as a model of intimate relatedness between actual bodies in a physical space.

The argument is that creating a film experience is dependent on the intimate relationship between

“three bodies”; the viewer, the actual screen and the space within the screen. In focussing on the spaces between viewer, screen surface and screen depth, a “three body model” is being introduced in response to Deleuze's work. The work of Münsterberg on perception should be mapped onto Flusser's texts on surface, projection and imagination and combined with Agnew's work on closeness and intimacy. This expands the discussion on film perception combining technologically based film theories with psychological models on intimacy.

The extensive collection of sources at the TTIRoL based at Transtechnology Research at Plymouth University and the Flusser Archive in Berlin, enables access to primary archival material from major contributors in film perception and film theory to complement and enhance contemporary research.

**Dr. Daniel Wiegand**  
Stockholm, Sweden

### ***Taming Motion: On a Certain Tendency in Early Film Theoretical Writing***

Early film oftentimes confronted spectators with a new kind of moving image that challenged received notions in classical aesthetics. Traditional thinking in this realm had been largely grounded on the observation of static images like paintings or sculptures. Film images were therefore in many cases not ‘legible’ for spectators versed in aesthetic observation and could hardly be construed in terms of ‘beautiful’ and ‘meaningful’ images. Consequently, one can find in early film theoretical writing from around 1907 up until the 1920s a certain tendency which strove to ‘tame’ or ‘domesticate’ cinematographic motion in order to make it adaptable to aesthetic discourse. This entailed various aspects: (1) a conception of film as ‘painting in motion’; (2) the systematic distinction between ‘good’ and ‘bad’ forms of motion in film; (3) the application of traditional aesthetic categories to motion in film, such as ‘beauty’, ‘rhythm’, ‘unity’, or ‘rest’.

This talk aims to reconstruct an international discourse and will focus on early film theoretical writings in German cinema journals such as *Der Kinematograph* and *Die Lichtbild-Bühne*, in which cinema reformers like Hermann Häfker developed their early theories of ‘tamed motion’ in film. It will also elaborate on the two film theoretical books by Victor O. Freeburg (1918 and 1923), who, influenced by Münsterberg, can be considered a founding father of institutional film studies in the USA. It will become apparent that the formation of film theory at the beginning of the 20th century was at least partially based on strategies of exclusion and reappropriation.

**Dr. Matthias Wittmann**  
Basel, Switzerland

### ***On Stereovision. With Hugo Münsterberg and Sergej Eisenstein at the 3D movies***

Even though Hugo Münsterberg considers the stereoscopic vision “in no way contradictory to the idea of moving pictures”, since both dimensions – depth and movement – have a mental reality, Münsterberg has strong doubts about stereoscopic imaging. According to Münsterberg, “moving flat pictures” have their own means of creating the third dimension as mental reality. Building up an illusion of space is, therefore, not really the problem of the 2D cinema. While Münsterberg imagines that the photoplay can give us “the same impression as if we looked through a glass plate into a real space”, Sergej Eisenstein's vision of the “stereocinema” (1947) is completely different. Eisenstein has not so much an eye (or two eyes) for Albertis window and the transparent forth wall to be looked through, but for the conflicts between foreground and depth, for objects tumbling “out of the screen unto the auditorium” and for the encirclement of the spectator. Eisenstein's utopia is the abrasion of the bourgeois forth wall between stage and audience through the cinematic ‘mise en relief’. My talk proposes a cross-cutting of Münsterbergian and Eisensteinian thoughts on stereovision.

**Irem Gokce Yildirim**

East Lansing (Michigan), USA

***A Psychological Approach to Video Game Enjoyment. Experiments with Game Players under Pressure***

By applying Self-Determination Theory in gaming context, it is concluded that satisfactions of three basic needs, autonomy, competence and relatedness, are the predictors of motivation to play video games. However, few studies focused on specific game features supporting each of these needs. In this study, the relations between time pressure and autonomy and competence are observed in a between subject experiment. Mediating effects of autonomy and competence between time pressure and intrinsic motivation, flow, engagement, performance and enjoyment are observed. No significant difference was revealed except from flow where the participants in experimental condition experienced more flow than those in control condition. However, there were significant differences in flow and engagement between a subgroup of experimental condition, who failed to complete the goal in game within the specified time limit, and subgroups in both experimental groups who successfully completed it in given time. Competence and performance decreased with increase in perceived time pressure within experimental group but the differences did not reach significance. Flow and engagement were enhanced with the increase in perceived time pressure. The findings suggest that there may be an optimal time limit in which competence and performance are maximized, and thus flow and engagement are promoted.

**Dr. Victor Zatsepin**

Moscow, Russia

***Some remarks on reception of W. James' and H. Munsterberg's ideas in the work of S.M. Eisenstein***

Recent publication of some early texts of S. Eisenstein shows that his interest in psychology was one of the definitive factors for choosing artistic career. He mentions James and his theory of emotions directly in his memoir "How I decided to be a film director" and this statement could be now connected with earlier unpublished polemics of Eisenstein with Meyerhold on how new Soviet theater should work. The other line of reception of early psychology goes from Eisenstein's friendship with L. Vygotsky (both were interested in theater and its "effectiveness" (vozdeistvennost'), both were influenced by early psychologists and both were of Jewish-Russian background). They also had a common projects and both struggled with the ideas of professionalisation and methodology in the emerging fields of filmmaking and psychology, respectively - that is where Munsterberg's thought was instrumental for Vygotsky and, to some lesser (or at least, less easily discernible) degree, for Eisenstein.

It is quite characteristic for Eisenstein to be in a highly competitive mood (it is often as if he says, in general, that "everybody is wrong and everything could be done better"). Hence in his early writings he is fighting, for instance, against Meyerhold (and his wrong treatment of James theory) and against Gastev (criticizing his psychotechnics project for being purely theoretical). This anti-theoretical stance of Eisenstein in mid-Twenties, it seems, could be understood with similar rebuttal of purely theoretic psychology by L.N. Tolstoy (in the beginning of "Anna Karenina" Levin meets Russian professor who is apparently an early Wundtian). This conflict between pure academic science and direct human needs was also at the heart of James' and Munsterberg's anti-Wundtian drive for more holistic, more inclusive and socially useful science of psychology.

It could be also argued that Eisenstein shared Munsterberg's idea expressed in Grundzüge der Psychotechnik (translated in Russian in 1925) - that Psychotechnik or art practice (for instance, filmmaking) is a kind of engineering and it relates to pure theory in the same way as architecture, for instance, relates to physics. Also of the importance is fact is that Eisenstein's quest for unifying moment in knowledge culminates in his theory of sensual (pralagic) thinking. This could be seen as an improvement on James' famous description of baby's world as "one great, blooming, buzzing confusion". According to Eisenstein, film art, exploiting this pra-logic thinking, where all senses and thoughts are still undivided, should lead us towards to the idea of harmony, not a confusion.