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“THE IMAGINARY: CERTAINTY.” FILM AS CRITIQUE OF PRINT

Arguing about relation of new technologies and Jean-François Lyotard’s aesthetic of sublime, Ashley Woodward recently focused on the transmission of information as one of the feature characteristics of modern technologies, emphasizing the contribution of these to sensibility of the postmodern condition that became critical questioning the nature of information itself. Being the only medium that creates the question of identity, film is the only language, recalling Béla Balázs’ words, capable of showing the reality of things in an age when man’s existence is caused and defined through media and when, according to Wim Wenders, each one is exposed to such an overdose of images every day that they have a potential of truth. As moving images under the recent investigations showed as undefined medium, that in extend marginalised graphic design and the culture of print, film directors and video artists even earlier in their works have reflected on known aspects of film image and its poeticism. Works as Peter Greenaway’s *A Walk Through H*, Jean-Luc Godard’s *Notre musique* and *Histoire(s) du cinema*, along with Ken Russell’s *Tommy*, Nicolas Roeg’s *The Man Who Fell to Earth* and more recent Bram Vreeswijk’s *The Experience* are some of those that criticise printed words and poetry, even including film’s metafictional moments. Tracing up the language and semiology of cinema that comprehended “documentary with iconographic” this paper focuses on their relation to printed signs, whether to their semantic or aesthetic aspect. Questioning on what bases the film narrative and poeticism verify the graphic image by its superficiality and reproducibility, the paper goes on to argue how attitudes to this new neo-realism are and what conception of Bazin’s “fact-image” would be within the contemporary materiality of the text. It would be, therefore, concluded that by this way of intertextuality, existing independently of digital culture, one can be technologically and aesthetically expressive of times.