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AESTHETIC EXPERIENCE AS TRANSGRESSIVE (CINEMA)

Abstract | Transgression – rather new term in philosophies, the fact of his use is caused by J. Bataille`s, M. Blansho`s, R. Kayua`s, K. Paze`s, M. Foucault`s, J. Baudrillard`s, J. Deleuze's, J. Derrida`s, J. - F. Liotard`s, D. Kamper`s activity.   Transgressive experience in an esthetics context on the example of performance art of the second half of the last century, the mode of the "formless" modern art in objects and also Camp's analysis and a kitsch as specific strategy of formation of esthetic experience it appears sign that ecstatic practice is included in process of esthetic experience.

Application to cinema of a definition "transgressive", thus, means assessment of his opportunities as analytical calculations of the reactions of the viewer representing deleting of distinctions between relevant and virtual, code conversion of the most esthetic installation when viewing. The transgressive cinema as an esthetics object not so much reproduces physical reality, and more reveals her hidden aspects which reveal in the course of shooting thanks to application of special receptions: a suspense, the equipment of "the double screen", parallel installation, the deforming optics, representation of elements of violence, violation of linearity of cinema time, a close up, such cinema reception combines in themselves two functions — structural and affective and also creates reversibility of subjects of sight, creates feints of a narrative. Elements of the screen image are built in a perceptual, affective resonance with the viewer's body, force impulses of the movie have to be transferred through tangible cinema space: the viewer needs to focus attention on concrete feature and at the same time to be able to perceive the whole image, the effect of a suspense increasing at a disorientation of images and also the lack of the estimated combination meant with meaning prepares "deception" of the horizon of expectation.

Transgression in cinema also is broadcasting on a screen of elements of violence which implicit value is some message where in a basis not process of interchange by information, and affect as esthetic experience, an obstacle for a possibility of a reflection after viewing of the movie is put. However, at the same time incorrect will and represent "boundary" identification as reaction to an object reduction in esthetic experience as installation on transgressive experience when viewing can be and primary, pre-empirical, defining a possibility of discharge from the events on the screen and even concentration on it.

Index terms | *Cinema;aesthetic experience; transgression; performativity; attraction in cinema; astonishement; provocative signs in viewing; embodied experience*

INTRODUCTION

My argument focuses on the possibility of transgressive experience in an aesthetics and especially in the cinema. Transgressive experience which is represented in performances of the last century, the mode of 'shapeless' in art objects and as the particular ways of execution of an aesthetic experience linked with corporal dimension mean that ecstatic practice is involved in the process of aesthetic experience. Using for a cinematic experience with the definition 'transgressive', hence, means appreciation of his capacities as analytical procedures of predictions of audience`s reactions representing denying distinctions between actual and virtual, code conversion of the most aesthetic installation in spectatorship. Ways of translation violence on the screen, movement toward a symbolical context imply that methods of broadcasting of these episodes on the screen are directed to creation literally of 'document', they offer an alternative pattern for account to aesthetic when viewing.

The deception of eye made by transgressive cinema reveals an adaptive process of aesthetic experience and increases vulnerability of perception of the film which technologies subject to the accelerated processing. In another words, the desynchronization of the actual and virtual events in spectatorship has the possibility to exclude one of them.

The possibility of reverse of dimensions in aesthetics experience

Before answering the question concerning the phenomenology of aesthetic transgression, it is necessary to make an intermediate remark about the boundaries of transgressive problems and transgression itself. Transgression is variable, therefore, it can occur in different scenarios. According to J. Bataille, there is the situation of prohibition is impassable because of any cultural or epistemological set in the problems of transgressive experience.

The transgressive experience includes laughter that removes the opposition between the real and the imaginary and destroys the absoluteness of the existential and semantic perspectives. This technique is closer to the concept of surreal humor in the awareness of the theatrical situation, where the viewer is lost in the game of reflections, losing the idea of the starting point of reality, which is subjected to irony itself. The intersubjective space of communication is formed beyond the boundaries of the normalized social order, where the 'inner experience' becomes the experience of others. Poetic or ecstatic language is initially 'sovereign' and has the right to be considered a 'transgressive gesture': 'the message can't go from one fulfilled and untouched being to another: it makes the game its existence, the conclusion to the border of nothing (death)'[1].

Turning to the research of transgression in aesthetics, it is necessary to define what

exactly means 'border crossing' in aesthetic experience, what aspect determines the 'border state' of the recipient on the example of 'performative turn' in art. Secondly, to identify the causes of changes in the boundaries of aesthetic categories and assess their feasibility. Third, to address the theme of transformation of the material and physical aspect in the process of aesthetic experience.

The phenomena of 'presence' and 'representation' in aesthetic theories imply a fundamental contradiction. The semiotized experience fades into the background and is replaced by the material-physical dimension, there is a change of focus, as a result of which the mode of representation acquires a secondary importance, and the modus of presence is established instead. First, it is a necessary condition that allows to construct corporeality in the process of performance, and secondly, it is a means that allows viewers to perceive this physicality. First, the "phenomenal body" of the actor is subjected to fixation in the experience, and secondly, during suspension of fixing of perception on it, the recipient interprets this phenomenon as signifier, and with which the most different associations and meanings are connected, that is – signified. So, the presence of a performance artist is not an expressive, but a purely performative quality, it is a two-way process that overcomes the distance 'spectator-artist'.

It should be assumed that the process of blurring the boundaries between different types of art ('performative turn'), which in the early 1960-s was evidenced by the appearance of performance as a genre of art, most clearly demonstrates, how modern creativity modern creativity cannot be characterized by traditional aesthetic categories. The term '*theater of cruelty'* very accurately describes the criticism of aesthetic distance and passivity of the audience (on the example of classical drama theater), which A. Artaud compares with 'consumers'[2].

Thus, if the expansion of the aesthetic sphere often complicates the task of its identification, the problem of determining the autonomous meaning of aesthetic categories, this is equally true for the ugly and the formless. The theme of the 'formless' as a term in the twentieth century was one of the first to be touched upon by J. Bataille and A. Artaud in their mutual confrontation with the members of the surrealist movement, the debate about other ways of representation was built around the beautiful in surrealism. In particular, Bataille preferred to the 'presentability' of beauty in the understanding of Breton the representation of the unrepresentable, formless: 'excluding any idealism, direct interpretation of phenomena in their pristine, rough form'[3]. Thus, the 'formlessness' of the grotesque body refers to the area of amorphous, simulative, which is dynamized and becomes a reflection of time.

Perceiving objects in the regime of deformation, for example, images of death in art, the recipient identifies himself not with the real dying, and with his image, formed by conditionally-codified system of signs. Providing an object certain characteristics, a list of properties is a way of symbolization: as soon as the recipient rejects the aesthetic object, which in the process of aesthetic experience for some reason is for

him traumatic or causing affect, external qualities are transferred to the territory of symbolization. However, ecstatic empathy with such visual images can be as much as the visual art of its varying degrees of documentary evidence of the reality of material analogues: a certain body and its death. This image splits into two associated with each other image: it is the photographic image, which is composed of separately identifiable features of the image and symbol.

Transgressive strategies in cinema: image, performativity, time

Cinema most apparently shows a zone of transgression of perception and subsequent reflection, synthesizing a symbolic, indicating the tradition of the image and signs-events that do not fit into this tradition, where the image creates a symbolic code that can only be perceived as an affect. Consequently, the mobility of the camera, frame change, installation — is not only a mark of the mechanical operation of the camera, but also the unit that sees, moves and expresses the perception (author, operator, subject). The defining technique is a close-up, because such a cinematic technique combines at least two functions — structural (as a unit of film narration) and affective.

In the cinematic experience as a transgressive audience are processed by a high degree of isomorphism of the sound, music and visual layers of the film. To associate a sound with a specific source on the screen during viewing, it should to have the visual image of the character, taken close up to enhance identification. If speech and sound elements cease to accompany the elements of the visual image, they are two autonomous entities of the audiovisual image or, rather, two equivalent images. This method of focusing attention on the body-tactile component of the film provides a multiple configuration of sound-body-tactile perception (haptic), causes a feeling of incompleteness of experience, due to the desire of the recipient to complete and to present an aesthetic object in an integral form: the viewer has to focus on a specific feature and at the same time to be able to perceive the whole image. And the ambiguity of the central image destroys the given a priori the role of cinematic illusion, causes a situation of suspense, enhanced by disorientation of the subject of the narrative, therefore the absence of the alleged coincidence of the signified with the signifier prepares 'cheat' of horizon of expectations.

K. Jaspers, in particular, argued that spectator illusions are 'inexplicable affects and associative processes that occur in clear contemplation and against the will, the transformation of real perceptions, so that the elements are contained in these tumors' [4]. Consequently, in cinema, the ambiguity of images leads to the desemiotization of the intraframe space, and subsequently to the appearance of the viewer's sense of suspense, where the borderline state becomes the liminal aesthetic experience. J.-L. Nancy wrote: "The Image challenges the presence of a thing. It is not enough to be in the image of a thing; the image shows what this thing is and how it exists. It is not a presence 'for the subject' (and not 'representation' in the usual, mimetic sense of the word). On the contrary, the image is, so to speak, 'presence as a subject'. The thing is

itself", - in which the process of perception is superior to the interpretation [5].

The performative situation presents bodily images as aesthetic objects and at the same time uses them as its main signifying material. V. Sobchak, for example, points out to a special approach to understanding the cinematic experience, which is based not on the traditional definition of mimesis, but on the concept of 'contact'. Thus, contact is understood as a complex 'visceral and perceptual experience', obtained when the 'body of the image' and the 'body of the viewer' come into contact. Elements of the screen image and cinematic expressiveness are embedded in the 'perceptive, affective resonance with the viewer's body', 'energetic impulses' of the film should be transmitted through the tangible cinematic space, through the 'carnal thoughts' [6].

The naturalistic depiction of violence or the moment of murder in its ethical and aesthetic duality becomes an indicator for the problem of representation itself. Such a series of bodily images causes a gap in perception: here was just presented in the frame of the pain, but we are already seeing the game itself act of its image, which itself indicates violence. Given that it is almost impossible to determine a sufficient dose of violence in the structure of the film, we can assume that the distance formed by the visual doubling of the situation, which prevents the recipient from coinciding with the simulated reality of the action, embeds it into the situation of the liminal aesthetic experience. Examples of translating elements of violence on the screen in a conventional, grotesque form are a situation of temporary overcoming of the ban, which, ultimately, establishes this ban again. Thus, the internal mediation of the visual image contributes to the 'ecstatic experience', the entrance and exit from the spectator mode, and the formation of a situation of repetition of recognizable effects when viewing other works of any director leads to the schematization of the horizon of expectation, turning it into an organized amount of methods.

The depiction of scenes of violence is organized around fragments in the film, where special effects are applied; thus, the audiovisual environment, the space of the upcoming aesthetic experience exceeds the boundaries of comparison with the fact of reality. According to P. Virillo, virtuality will destroy reality, and cyberspace is a crash of the real, moreover, virtual reality is a catastrophe of reality itself [8]. In preparation for the perception of the subsequent episode, the viewer establishes the limit of reality, whereas technical means of mediating violence only increase the tension of the aesthetic experience, and, as a result, mediation becomes a new traumatic experience. The position of the viewer coincides with the position of the characters-spectators, but, during the most time of the episode, it is impossible to understand whether we are inside or outside of the diegesis. In the effect of film presence, the technologies reveal new aspects of aesthetic distance, literalizing the gap between 'here and now' of bodily experience and effects that exist exclusively in consciousness.

Thus, it should be noted what can be considered a transgressive experience in the cinematic experience? 'Gesture', according to Giorgio Agamben, fully supports and

demonstrates the media nature of physical movement [9]. First of all, it is necessary to emphasize that purposeful cinematographic techniques are used as autonomous processes, performative acts, that is, we are talking about the potential to see cinematic images, but the inability to have them in cause-effect relationships.

Transgressive experience in cinema is aimed at abandoning the theatrical mode of perception of works, here we mean the recipient – the 'witness', whose main role is to be the center of action, in relation to which it is possible to assess the intensity of the images, the tension. The mode of 'observer' differs from the mode of 'witness' in aesthetic experience in that, that the event effecting on the witness becomes more intense than he is less able to resist it. The moment of the 'event', the time interval between the perceptual and the event, forms a fragmentary, discontinuous process of perception, which is opposite to the time of viewing the film.

The deception of expectation produced by the film experience reveals its adaptive potential. In other words, the desynchronization of the actual and virtual views can lead to the exclusion of one of them. In the interval created by watching a movie, it is not possible to determine the temporal structure of perception: affect involves placing the viewer in the uncertainty of the actual visible. The impression of 'reality' does not allow the viewer to move the images into the space of interpretation, because familiar images evoke recognizable visual images in memory, destroying the subordination between the imaginary and the real. However, it will be incorrect and represent the "borderline" experience, as a reaction to the reduction of the object in the aesthetic experience, as the installation on the transgressive experience when viewing can be primary, pre-experiental, because it determines the possibility of removal from what is happening on the screen and even formed around it.

The problem of the visual in the case of representation is addressed through the definition of the difference between the two functions related to the terms 'perceive' and 'see': the visual is always present, and to perceive needs much more effort to isolate a single object, focus, registration of forms. Therefore, in order to mark a certain aesthetic experience as 'transgressive', located outside the 'horizon', a certain aspect is required, namely, intentionality, always aimed at something, the subject of interest, and in this case, the concept of 'norm' becomes such an aspect.

References and notes

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4.	Karl Jaspers, *General psychopathology,* trans. J. Hoenig and Marian W. Hamilton. Baltimore and London: Johns Hopkins University Press, 1997), 18.

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Ekaterina Strugova, "There are an aesthetics, philosophy of art, philosophy of cinema, an aesthetics of cinema area of my research interests. During the first year of studying at the university I wrote the course work at the department of Cultural science, Philosophy of culture and an Aesthetics on a subject "Transgressive cinema as an aesthetic phenomenon: David Lynch". In the first semester of 2018 I took part in The First Russian Congress of Aesthetics, which was the largest professional event in Russian esthetics at that time. In one of three days of carrying out this congress I read the report on the section of Aesthetics of Cinema: between theory, practice and criticism on a subject "Cinema experience as transgressive" which was accepted by Organization Committee of the Congress and also subsequently abstrscts of this report were published in the general collection of abstracts.''