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familiarization with various fields of lapsus has led to many reflections and embarrassing moments over their both positive and negative meanings, we have decided to make this hesitation visible and turn it into a program structure that allows for free traffic between screenings, lectures, installations, performances and concerts. As a result, the program is divided into three main parts which, although corresponding to a specific function of lapsus, necessarily overlap and complement each other. The initial idea was to shift the traditional conception of lapsus: no more would it be just a mere faux pas, a gap or a technological and system error, but rather it would become a possibility opened up by the intentional disturbance to the situation, environment or form itself. The first field of lapsus that the festival program strives to explore, is provided by *Human and Nonhuman Encounters*. This section offers various metamorphoses, transformations and shifts, both from the perspective of posthumanism and in the context of social, political and environmental changes. The second program part, entitled *Short-circuit Constellations*, involves crossing the wires of viewers', visitors' and listeners' expectations, habits and aesthetic standards. In order to name the third domain of lapsus, we have employed the neologism *Unfilm* which systematically refers to the Freudian "unheimlich" (uncanny), a concept signifying the return of the repressed, i.e. something disturbingly unfamiliar and horrifying yet long familiar.

Throughout the exhibited works and moderated discussions, the lapse will come

about as a creative and affective operation that activates our mental and emotional responses while producing moments of irritation, discomfort or loss. On the one hand, the lapse will be examined as a formal strategy, based on placing images, sounds and figures into disturbing and risky relationships; on the other, such lapses generate situations in which the audience's expectations and experiences are radically betrayed or distorted. Ultimately, it is this very unpredictability of the lapses that allows us to step beyond an anthropocentric perspective toward the media relationships between objects, technologies and humans. But is that really so? Lapsus.

Tomaš Jirsa,
Martin Mazanec

Susanna Paasonen: Encounters with Alien Creatures

Susanna Paasonen is Professor of Media Studies at the University of Turku, Finland. With an interest in studies of popular culture, sexuality, affect and media theory, she is most recently the author of *Carnal Resonance: Affect and Online Pornography* (2011) and *Mary Splendored Things: Thinking Sex and Play* (forthcoming), co-editor of *Networked Affect* (2015, with Ken Hillis and Michael Petit) and co-author of *Not Safe for Work: Sex, Humor and Risk in Social Media* with Kylie Jarrett and Ben Light (forthcoming).

TJ The central topic of Anssi Kasinmies's short film *Masa* (2009), which you are going to discuss at PAF, is posthumanism and the ethics of interspecies relations. How can we short-circuit the dominant anthropocentric perspective and think the encounter between human and non-human differently?

SP I'm doubtful as to the degree to which we can completely do away with an anthropocentric perspective, given that our perception and sensory system are particular to our species, and that language through which knowledge production operates is certainly all too human. Posthumanism, as I understand it here, simply stands for challenges to intellectual inquiry focusing primarily on human action. We definitely can and we need to question our own premises for and modes of understanding of humans and non-humans, be this within a political, ethical or ontological perspective in

order to see things differently, and to possibly act differently towards diverse life-forms. So we can experiment with short-circuiting, at least. For its part, *Masa* invites us to ponder how, through what means and on what grounds – sensory, cognitive, ethical or other – are we, as particularly located human subjects, able to generate knowledge concerning the nonhuman of life beyond the human. The question comes across a rather basic one, namely who speaks for whom or what, on what grounds and with what kinds of consequences. Not claiming to know what life beyond the human is like, how it is sensed and inhabited, means not always being in control, on top of things or on top of the world. As far as I can see, this can surely only be a healthy epistemological exercise, and one crucial for tackling the current moment.

TJ Your book *Carnal Resonance: Affect and Online Pornography* (2011) shifts the attention from the political, moral and psychological dimension of porn to its affective resonances, ambiguous feelings and bodily sensations. What precisely lies behind the popularity of digital monster porn that quite often resembles a somewhat repetitive video game, and what role do affects play in it?

SP This is likely to be a range of things. 3D monster porn is often produced as machinima, that is, with the aid of game engines in combination with additional software in order to craft pornographic scenarios out of non-explicit computer game characters and in-game events. These videos extend the game world into the realm of pornographic excess, reimagine it and

add a further layer to experiences accumulated through game-play.

Then there's the framework of hentai, or Japanese animated pornography, that's equally central to how these scenarios emerge. Hentai is rife with scenes of non-consent and tentacle-rape, and regularly inhabited by monsters and demons of all kinds. Occupied by giant worm-like creatures, centaurs, elves, ogres, dragons, zombies, spiders, insects, slugs, extra-terrestrial creatures and amalgamations of humans and bugs, 3D monster porn is posthuman in its hybrid protagonists that often metamorphose from one shape to another, in its computer-generated origins, as well as in its mechanical displays of sexual acts. These posthuman monsters are proxies for the human while going beyond the limits of human embodiment in the shapes and sizes they take and the acts they are capable of performing. The scenes of sex in monster porn are very human indeed, independent of the species of the characters involved; in this sense, they do not set challenges to anthropocentrism in the realm of sex.

The animated, impossible bodies of monster porn need not tear, bleed or get tired. Unburdened by the limitations of what human bodies can do or endure, they bend, flex and accommodate. As no actual human bodies are involved, ethical considerations connected to the labour of porn can be lifted while enjoying the elaborate scenes filled with nonhuman human proxies.

There may also be pleasure in the affective blankness of the animated characters. Both the

monsters and their more or less human partners are markedly void of affects in their facial expressions and predictable bodily movements that may, in the course of a video clip, merely repeat as back and forth motions without much variety or change. So I would say that the films' attraction lies in the simultaneously human and nonhuman qualities of their characters, as well as in all the traffic that happens in-between.

TJ What do lapse and affect have in common? Is it their essential unpredictability, a moment of irritation, discomfort, and loss?

SP Affect, for me, signifies an intensity and quality of connection between bodies (be these human or not) that has the potentiality to move these bodies, and to possibly transform them. Affect becomes registered in bodies as transformations in their sensations and capacities to act, and can be retrospectively translated into emotional qualities and states. As a connection that occurs between bodies that are momentarily – or more persistently – attuned to the right frequency, affect is unpredictable and contingent in how it emerges and becomes registered from one encounter to another.

In this sense, affect can be addressed in terms of rhythm and tempo, which brings it in touch with the notion of lapse signifying a passage of time, a temporary instance of failure, as well as a process of degeneration. Understood in this vein, lapse is where things break down, wear out or fail to be in connection with one another: it is an instance of disconnection, gap, glitch or error. Considered

in terms of affect, lapse would then be an instance where connection between bodies breaks down or where resonance fails to be established. If we stick with the notion of unpredictability as being at the heart of affect and with the autonomy of things become registered, lapses can also afford enjoyment rather than being confined to the realm of negative affect per se.

*Interview between Tomáš Jirsa
and Susanna Paasonen*

This interview is a shortened version. For the whole text, please refer to the festival website 2018.jpjpa.fi/cz.

7 Dec | 2:30 pm | T

Encounters with Alien Creatures
lecture – Susanna Paasonen (FI)

8 Dec | 11 pm | AI

Anssi Kastoniemi's Offbeat, Alien Creatures
screening, introduction – Susanna Paasonen (FI)