Turun yliopisto
University of Turku

# Secular Possession: Cinematic Iconography of Addiction

Varpu Rantala

TURUN YLIOPISTON JULKAISUJA – ANNALES UNIVERSITATIS TURKUENSIS
Sarja - ser. B 418 | Humanoira | Turku 2016

**University of Turku**

Faculty of Humanities
Department of Media Studies
Doctoral programme Elomedia 4

**Supervised by**

Professor Jukka Sihvonen,
University of Turku
Professor Pekka Sulkunen,
University of Helsinki

**Reviewed by**

Associate Professor Trond Lundemo,
University of Stockholm

**Opponent**

Associate Professor Trond Lundemo,
University of Stockholm

The originality of this thesis has been checked in accordance with the University of Turku quality assurance system using the Turnitin OriginalityCheck service.

Cover photo: name of the Photographer

ISBN 978-951-29-6494-9 (PDF)
ISSN 0082-6987 (PRINT)
ISSN 2343-3191 (ONLINE)
Printing house - Turku, Finland 2016

TURUN YLIOPISTO

Historian, kulttuurin ja taiteiden tutkimuksen laitos

Mediatutkimus

RANTALA, VARPU: Secular Possession. Cinematic Iconography of Addiction

Väitöskirja, 274 s., 1 liitesivu

Toukokuu 2016

- – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – –

Addiktion kokemusmaailmaa on vaikeaa kuvata sanallisesti ja selittää rationaalisesti. Pystyykö elokuvan moniulotteinen kuvallinen ilmaisu tähän paremmin? Väitöstutkimus kysyy, kuinka elokuvallisen ilmaisun tekniikoita on käytetty kuvaamaan addiktion kokemusmaailmaa, joka ei ole suoraan nähtävissä. Pääasiallinen aineisto muodostuu noin 50:sta yhdysvaltalaisesta ja eurooppalaisesta fiktioelokuvasta 1900-luvun alusta 2000-luvun alkuun. Elokuvat käsittelevät psykiatrisessa DSM-V–luokittelussa määriteltyjä riippuvuusongelmia (huumausaine-, alkoholi- ja peliriippuvuus).

Tutkimus kehittää elokuvan digitaaliseksi ikonografiaksi nimetyn menetelmän, joka mahdollistaa suuren kuvadatan käsittelyn ja tulkinnan elokuvan estetiikan näkökulmasta. Tutkimuksessa kerätään, leikataan ja luokitellaan addiktion kuvaamisen kuvatyyppejä editointiohjelmistojen ja algoritmisen analyysin keinoin. Tällöin kuvien leikkaaminen ja uudelleenyhdistely, montaasi, on myös tutkimusmenetelmä. Lähestymistapa rakentuu 1900-luvun alussa vaikuttaneen saksalaisen taidehistorioisijan Aby Warburgin kuvatutkimuksen kautta yhdistämällä media-arkeologiaa ja ruumiinfenomenologista, Gilles Deleuzen elokuvafilosofiasta vaikutteita saanutta elokuvatutkimusta.

Tutkimuksessa on kaksi päälukua, joista ensimmäinen käsittelee montaasia ja toinen esineisyyttä. Tutkimus esittää, että addiktion elokuvallinen ikonografia perustuu tuntemattoman voiman vallassa olemiseen, joka rakentuu montaasin ja tiettyjen, usein toistuvien kuvatyyppien kautta. Addiktion elokuvallinen ikonografia on profaania, materiaalista, esinekeskeistä ja abjektista (eli likaan ja moraaliseseti tuomittavaan liittyvää inhoa herättävää). Vaikeasti sanallistettavaa kokemusta kuvaavat tummat ja maanläheiset värit, vaakasommitelmat ja alaspäin suuntautuvat liikkeet. Sekulaari ja maanläheinen kuvasto kierrättää myös kristillisestä ikonografiasta tuttuja asetelmia. Tutkimuksen perusteella elokuvallinen ilmiasu pyrkii tekemään addiktion kokemusmaailmaa ymmärrettäväksi ammentamalla arkiseesta kokemusmaailmasta ja voimakkaiden tunnekokemusten kuvaamisen historiasta.

*Asiasanat: riippuvuus, elokuvatutkimus, mediatutkimus, ikonografia, kuva-analyysi, digitaaliset ihmistieteet, metodologia, Aby Warburg*

UNIVERSITY OF TURKU

School of History, Culture and Art Studies

Media Studies

RANTALA, VARPU: Secular Possession. Cinematic Iconography of Addiction

Doctoral dissertation, 274 p., 1 appendix

May 2016

- – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – – –

Addiction, and the experience of being addicted, is notoriously difficult to describe verbally and explain rationally. Would multifaceted and multisensory cinematic images work better in making addiction understandable? This study enquires how cinematic expression can render visible the experience of being addicted which is invisible as such. The basic data consists of circa 50 mainly North American and European fiction films from the early 1900s to the early 2000s that deal with addictive disorders as defined in the psychiatric DSM-V classification (substance dependence- and gambling disorders).

The study develops an approach for analyzing and interpreting a large volume of digital film data: digital cinematic iconography is a framework to study the multifaceted cinematic images by processing and viewing them in the “digital image-laboratory” of the computer. Images are cut and classified by editing software and algorithmic sorting. The approach draws on early 1900s German art historian Aby Waburg’s image research and media archaeology, that are connected to film studies inspired by the phenomenology of the body and Gilles Deleuze’s film-philosophy.

The first main chapter, “Montage”, analyses montage, gestural and postural images, and colors in addiction films. The second main chapter, “Thingness”, focuses on the close-ups of material objects and faces, and their relation to the theme of spirituality in cinema and art history, The study argues that the cinema engages the spectator to "feel" what addiction is through everyday experience and art historical imagery. There is a particular, historically transmitted cinematic iconography of addiction that is profane, material, thing-centered, abject, and repetitive. The experience of being addicted is visualized through montages of images characterized by dark and earthy colors, horizontal compositions and downward-directed movements. This is very profane and secular imagery that, however, circulates image-historical traces of Christian iconography, such as that of being in the grip of an unknown power.

*Keywords: addiction, film, media studies, iconography, image analysis, digital humanities, methodology, Aby Warburg*

CONTENTS

Acknowledgements 4

1. INTRODUCTION 5

A Passion without a Name: Literature Review and Research Questions 16

Digital Image-Laboratory: Cinematic Iconography as a Method 28

The Outline of the Study 46

2. MONTAGE 48

2.1. Montage of Addictions: Imaging the Invisible 50

2.2 Attitudes of the Addicted Body: A Cinematic *Pathosformel* 82

2.3. Chromotopographic Montage: The Cinematic Unconscious 117

3. THINGNESS 144

3.1. The Materiality of Things 147

3.2. The Subject as a Thing 176

3.3. The End of Spirituality 210

SUMMARY AND CONCLUSIONS 243

REFERENCES 255

FILMOGRAPHY 268

APPENDIX 272

## Acknowledgements

I want to thank my supervisors Jukka Sihvonen and Pekka Sulkunen for their helpful and fundamentally important comments and our discussions at various stages of the work. A big thank you also to Susanna Paasonen for helping in the final stages of the manuscript. Furthermore, I would like to thank Trond Lundemo and Janne Seppänen for their insightful and comprehensive comments on the later stages of this work. I am immensely thankful to Jussi Tarvainen for taking on the task of computing the film data – without you this study would not be what it is now. Thank you Pasi Väliaho for our discussions and your help in arranging a research visit to Goldsmiths. I want to thank everybody in the University of Helsinki Centre for Research for Addiction, Control, and Governance (CEACG) group, and especially Michael Egerer and Matilda Hellman for co-operation, and Riikka Kotanen for our discussions. My gratitude goes also to the participants in the Media Studies research seminar at the University of Turku. In specific I would like to thank Tero Karppi and Mari Pajala for being the best office-roommates. I want to thank all my friends and colleagues, especially Hanna Eskonen for her useful mottos. The Doctoral School Elomedia 4 funded the research and also made it possible for me to participate in seminars and conferences abroad. I want to thank Satu Kyösola and Michaela Bränn in particular for organizing the Doctoral School events. Thank you Martin Brink for checking the language. Last but not least, I am greatly thankful to my family for all their support, encouragement, and our discussions: my mother Aulikki Nukala and my father Tapani Rantala, my grandmother Alli and my late grandfather Esko Nukala, and Teemu Kivikangas for keeping me updated on everyday life, technology and art.

May 16, 2016

Helsinki

## 1. INTRODUCTION

*Substance-Related and Addictive Disorders*

R 00-10 Substance Use Disorders
R Substance Use Disorder
R 00 Alcohol Use Disorder
R 01 Amphetamine Use Disorder
R 02 Cannabis Use Disorder
R 03 Cocaine Use Disorder
R 04 Hallucinogen Use Disorder
R 05 Inhalant Use Disorder
R 06 Opioid Use Disorder
R 07 Phencyclidine Use Disorder
R 08 Sedative, Hypnotic, or Anxiolytic Use Disorder
R 09 Tobacco Use Disorder
R 10 Other (or Unknown) Substance Use Disorder

R 11-21 Substance Intoxication
R 11 Alcohol Intoxication
R 12 Amphetamine Intoxication
R 13 Caffeine Intoxication
R 14 Cannabis Intoxication
R 15 Cocaine Intoxication
R 16 Hallucinogen Intoxication
R 17 Inhalant Intoxication
R 18 Opioid Intoxication

R 19 Phencyclidine Intoxication
R 20 Sedative, Hypnotic, or Anxiolytic Intoxication
R 21 Other (or Unknown) Substance Intoxication

R 22-30 Substance Withdrawal
R 22 Alcohol Withdrawal
R 23 Amphetamine Withdrawal
R 24 Caffeine Withdrawal
R 25 Cannabis Withdrawal
R 26 Cocaine Withdrawal
R 27 Opioid Withdrawal
R 28 Sedative, Hypnotic, or Anxiolytic Withdrawal
R 29 Tobacco Withdrawal
R 30 Other (or Unknown) Substance Withdrawal

R 31 Gambling Disorder
R 31 Gambling Disorder

Young opiate-addicted woman (Ana Reeder) in *Acts of Worship* and a list of categories of Substance-related and Addictive Disorders from the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-V 2013)

The gesture of a young woman, smoking a cigarette and holding her hand in front of her eyes indicates, besides boredom and indifference, also a refusal from a solution. The frame is from a scene of the film *Acts of Worship* directed by Rosemary Rodriguez (2001) in which other persons, non-addicts who try to help the young woman after she has taken an overdose, propose that she should seek treatment for her opiate addiction. She declines. The cinematic image of the woman's gesture conveys a sense of choosing a direction in life in a way that has been presented as self-destructive. Her gaze, focused on her hand that she moves in front of her eyes, evokes a sense of being self-determined, but also, in a more metaphorical sense, being determined by an unknown power. This unknown power is illustrated through this very gesture, a hand movement that is both the object of her gaze and a subject that takes over her attention, almost as if the gesture itself was affecting her state of mind through self-suggestion. The event created in the film, through the cinematic image, is also a moment of imagining a mental state concerning addiction.

This study examines cinematic iconography of addiction, a condition that is puzzling for scientific-medical discourse and difficult to express and understand through

verbal language. Addiction is here understood in reference to how the revised *Fifth Edition of Diagnostic and Statistical Manual of Mental Disorders* (DSM-V 2013) classifies substance-related and addictive disorders by referring to various substances, from caffeine to opioids, and gambling. In the medical criteria, these conditions are diagnosed from what is "sayable" – what can be expressed verbally and is pre-defined: names of substances and types of signs and symptoms (such as "recurrent alcohol use in situations in which it is physically hazardous", tolerance and withdrawal, or craving), which help the clinician to recognize and diagnose the disorder (see *Appendix* for an example of DSM-V). The medical criteria of addiction do not elaborate on what being addicted feels like as a human experience beyond the pre-defined and named, almost mechanically unfolding criteria of craving, tolerance, withdrawal, relapse, recovery or continued use despite attempts to stop. [1]

However, when we interpret our own or others' behaviors, and in the end, make decisions about our or others' lives and futures, our image of "being addicted" is also related to what is less definite than what the medical symptomatology and textual descriptions convey. We may encounter intimations and suggestions about what being addicted is about – "floating images", as Gilles Deleuze describes the images' intangibility and power, that "circulate in the external world, but which also penetrate each one of us and constitute his internal world" and "by which [one] thinks and feels, is thought and is felt" (Deleuze 2005a, 213; see also Rantala 2012).[2]

The "floating images" have both tangible and intangible dimensions. The materiality of a moving image is increasingly that of a digital image operated by computer software. This study also has a methodological goal: to show how digitality is a not only an inevitable, but also fundamentally important and thought-provoking factor

[1] This "mechanic" unfolding of addiction can also be found in cultural narratives. A standard structure "follows this basic narrative formula: a protagonist is searching for relief from trauma or pain, questing after euphoria, or seeking something that everyday life does not provide; he or she is enchanted into a habit; falls into a relentless oscillation between bliss and despair;
[2] Another way to put this is that the emphasis on cultural images is important because addiction can be seen as that which Hacking (1999) calls interactive kinds. Addiction does not exist independently from the ecology in which it takes place, but the nature of addiction is affected by what images the addicts and others have about their situation. Before coining the idea of interactive kinds, Hacking (1998) famously applied a similar idea in context of psychiatry. He inquired how the sudden increase in the amount of multiple personality disorder diagnoses was associated with increase of discussions about it in media.

of film research. It affords creativity not only in terms of new expressive strategies of digital post-cinema as art (Shaviro 2010), but also in respect of film research itself. The study shows how film analysis itself may be post-cinematic and experimental.[3] It provides a method of digital cinematic iconography that is based on phenomenological and image-archaeological reflections on pre-cinema, such as chronophotography, and post-cinematic image processing by editing software and computerized image classification. Computing of the image data, conducted at the Aalto University of Science and Technology, also gives a perspective on digital humanities as a multidisciplinary field that combines art research with the developments in computer science.[4]

A scene from *Acts of Worship,* sequenced by every tenth frame

[3] Experimentality can be seen as a travelling concept that refers both to empirical scientific research and experimentation in arts. On one hand, I make use of an exact method of sampling film frames through algorithmic sorting; and on the other hand, the results of editing cannot be completely known in advance.

[4] I am especially thankful to Jussi Tarvainen and Mats Sjöberg at the Aalto University School of Science, Department of Computer Science for their help. Jussi and Mats took care of computing the data.

The young woman in *The Acts of Worship* has been rescued after she has taken an overdose, and she wakes up at her rescuer's apartment. The image series shows how digitized film can be processed and scrutinized as a series of images that have been joined through montage to create an impression of movement. Sequencing the film at every tenth frame shows the advancing of the bodily movement and the progression of postures as the young woman wakes up, rises from the bed, and sits on the sofa. Another person, a woman who helps her, is seen approaching the young woman from the left, carrying a tea mug that she offers to her. Much like the chronophotographic images of the late 19th century, the series of stills freezes these postures and shows, for instance, how the young woman lifts her body up by leaning her hands on the sofa, which results in sculpture-like postures; and how her long hair hangs over her face in a prosaic but also mysterious manner, covering her face and eyes. Dividing the sequence into postures and examining it image by image, spooling it backwards and forwards, frame by frame, the movement of a person lying on the sofa and getting up becomes a series of images with symbolic dimensions. When the series is compared to the imagery of addiction in several other films, it becomes a part of a series of images of bodies falling down, lying down, sometimes lying on the ground or squirming in bed in agony, or being supported by others and getting up – these are series of postures typical of addiction films. Such image-based visions of addiction as series of postures, faces, bodies, objects, and spaces, are not part of how addiction is conventionally perceived in medical or even popular literal views. Something different, and something characteristic to the (moving) *image* of being addicted, takes place here.

This thesis rethinks addiction and cinema by envisioning addiction as a cinematic concept that is produced through montage. Addiction cannot be shown directly in an image, but is structured through the association of certain kinds of visual elements. In what follows, montage is examined on the level of the film itself (in how films associate images) and on the level of the research process (how images are associated when they are studied). My analysis is based on the collection, montage and comparison of images from several different films, and it allows for a *visual* and *cinematic* examination of the iconography of addiction. This also means that the film

images have a constitutive role in the process. They almost have their own agency to produce new (audio)visual effects in the montages edited in order to examine and visualize moving image data.

I argue that the image of addiction in cinema is an image of a secular possession "driven by multiple forces" (Didi-Huberman 2001, 639) that may contradict each other and exist simultaneously – as in the previous example of the gesture of the young woman who seems to be both the one who decides her future and the one taken over by a power that cannot be explicitly detected. This thesis shows that as far as visual expression is concerned, the "secular possession" is an unseen force that is not supernatural, but worldly and immanent. It is manifested in the movements of bodies, the framings of views, the scales of objects, and nervous soundscapes or silences. In comparison with the cinematic iconography of spiritual experiences, the imagery of addiction is mundane, thing-centered, abject, and repetitive. These specific types can work in ways that diagnostic criteria cannot, and thus bring forth that which is beyond the verbally expressible and pre-defined medical, positivist perceptions.

As in the image of the young opiate-addicted woman, the concept of addiction introduces the dilemma whether the addict is responsible for her potentially self-destructive actions and has the ability to choose otherwise, or whether addiction is a disease for which the addict cannot be held responsible. Addiction as an inexplicable, potentially life-threatening and self-destructive desire is, perhaps much more than any other psychiatric issue today, a moral category (Levine 1978; Heyman 2009). There is no unanimous empirical grounding for the existence of "addictive disorders" (for example, we could consider addiction as a follow-up from the human affordances to interact with the world through sensitization and learning, and call almost any behavior "addictive"). Without making final ontological claims, it seems plausible that whatever addiction is, it is importantly a practice that is enacted, staged, imagined, thought and acted on in different ways (Fraser, Moore & Keane 2014). All this involves scientific and medical discourse of addiction (see e.g. Borch & Rantala 2015) as well as the realm of the image and cinema as an image technology.

Images of addiction in cinema could be studied by mapping how films represent the situations that define the disorder in the DSM and other medical criteria. Studies on representations of addictive disorders regarding to medical criteria often enquire whether the films represent addiction problems similarly to how they are perceived elsewhere in society (e.g. Herd 1986; Room 1989), or whether these films misrepresent addiction problems through, for example, glamorizing them (Dement 1999; Griffiths 2004). This is however not my intention, as it would have meant starting from pre-defined criteria. Instead, my investigation starts *from the image*.

What we can perceive, feel and think about addiction through its images in fiction film is quite different from what we can perceive, feel and think through medical criteria. By studying the visualization of the inner experience of "being addicted" in cinema, the study seeks to answer a known problem in the field of addiction research: expressing and engaging affectively with how being addicted feels like has been found curiously difficult, even impossible to convey in verbal language. What and how the moving image medium enables us to perceive, feel and think about a human experience that is exceedingly hard to put into words, yet familiar to all by intuition? Because this question is located at the intersection of medical, socio-cultural and aesthetic discourses, it is useful to distinguish between the affective, the perceptional and the conceptual as modes of human expression in the realms of art, science and philosophy (Deleuze & Guattari 1991/2003, 163-200). Affects and perceptions are located in the realm of art and science is a realm of functions and propositions. Their relations can be further explored through the Deleuzian idea of symptomatology.

In short, symptomatology can be seen as a point where art, scientific perception and the creation of concepts coalesce. In medicine, symptomatology refers simultaneously to three things: to the inner experience, described by the patient, to the communication of the inner experience, and to what can be perceived from the outside. There can, however, be another kind of symptomatology as a study of signs and perceptions. "While etiology and therapeutics are integral parts of medicine, symptomatology appears as a kind of limit-point, premedical or submedical, that belongs as much to art as to medicine" writes Smith (1997, xvi) on Deleuze's

symptomatology. Deleuze himself characterizes symptomatology as "situated almost outside of medicine, at a neutral point, a zero point, where artists and philosophers and doctors and patients can encounter each other" (Deleuze 1967, 13, cit. Smith 1997, 177). This does not mean that medical perception equates with art, but that both utilize human potentials of perception and thinking, and also positivist symptomatology demands the skills of perception and interpretation. Historically, artistic and medical images are not always easy to tell from each other - a case in point here would be the 19th century hysteria photography that is discussed later in more detail. For Deleuze (1997), artists are diagnosticians of culture, and artworks are their symptomatologies. Importantly, also the early iconographer, the German art historian Aby Warburg (1866-1926) whose work has a central role in this study, considered artistic images as symptoms of cultural undercurrents. Images bring deep historical layers of human experience into the surface (see e.g. Didi-Huberman 2001). Such symptomatology can be seen as the reverse side of the positivist symptomatology that remains silent of the affective experience and the world of social interaction. For instance, brain scans are a basic "popular image" of addiction in contemporary visual culture, but they are empty of social, experiential or affective aspects of being addicted.[5] Cinematic images may engage us with what "being addicted" might be like, even if we do not have direct experiences of it.

A cinematic concept of addiction can be defined through serial phases that are joined together. The medical criteria, such as DSM V, posit phases or events that comprise the idea of addiction from what that the patient recites to the specialist. The diagnostic concept of substance use or addictive disorder is an interpretation that is based on juxtaposing two or more symptomatic events. The diagnostic practices identify addictive disorders through juxtaposing descriptions of events that correspond to the diagnostic criteria. The conceptual definitions, such as "addiction", emerge from such juxtapositions. The principle reminds one of montage. In its quest for objectivity, it also has a quality of certain flatness: each

[5] However, also brain scans are deeply embedded in the social and cultural understandings regarding to the choices in their visual design. Hickman (2013) argues that several rhetorical uses of colors and shapes serve to direct the interpretation towards one view of addiction at the expense of others.

element can be combined with another without a center from which their order is predefined. This is a principle of horizontal thinking that proceeds by association and juxtaposition instead of deduction, reflected in both Deleuze's and Foucault's (see Foucault 1970/1998a; 1970/1998b) ontology. The diagnostician only perceives series of events without a center that defines their meaning in a whole.

In the essay *Theatrum Philosophicum* (1970/1998b) that comments on Deleuze's *Difference and Repetition*, Foucault proposes an ontology of series and bifurcations. Elsewhere Foucault (1970/1998a, 335) illustrates this principle by evoking an image of a checkerboard, which is also a grid. The flatness of elements on the checkerboard means that all the elements are of the same value and importance, and there is no "heart" that should be focused on. Foucault writes in *Theatrum Philosophicum:*

> One after another, I should like to explore the many paths that lead to the heart of these challenging tests … however, this metaphor is misleading: there is no heart, but only a problem - that is, a distribution of notable points. There is no center but always decentering, series, from one to another, with the limp of a presence and an absence – of an excess, of a deficiency. Abandon the circle, a faulty principle of return; abandon our tendency to organize everything into a sphere. All things return on the straight and narrow, by way of a straight and labyrinthine line. Thus, fibrils and bifurcation. (Foucault 1970/1998b, 343)

Syndrome classifications are, likewise, based on criteria that do not presuppose any theory of addiction, but are collections of individual events. A syndrome consists of a conglomerate of traits "running together" (*sun dromos*) of which a relative consensus pertains, but that do not attribute any explanation, theory, or model about what addiction is: the syndrome approach aims at practical applicability. Because there is no consensus about the objective nature of addiction, the syndrome approach ensures that the criteria remain open to different views on etiologies, theories, and schools.[6]

The idea of a combination of series of events that do not presuppose any definite center, or essence, has been further related by Deleuze, drawing on Henri Bergson, to the cinematic mechanism of unfolding of series of frames. They are series of

[6] Still, as it has often been pointed out, even criteria intended to be as neutral as possible include normative elements such as loss of self-control (weakness of the will) (see e.g. Keane & al. 2011).

"snapshots" that constitute the perception of movement – in other words, the principle of a cinematic montage takes place here.[7] This flatness - juxtaposition of series of events or elements and the result as a montage-like interpretation of addiction - is what we could call ontology of series and montage, and this is what I mean by addiction as a cinematic concept.

Through combining the concept of addiction as a part of medical discourse, Deleuze's view of filmmakers as thinkers who think through the moving image (Deleuze 1983/2005; 1985/2005) and the idea of montage as the creation of concepts that is based on affective, sensory-motor formula (Eisenstein 1924/1988; Tikka 2006, 140-141), this study develops cultural symptomatology of addiction. In order to solve the notorious difficulty of discerning addiction as a conceptual, affective and perceptual matter, this study develops, employs and presents digital cinematic iconography of addiction as an empirical, methodological and conceptual practice that starts from the image and its optical and affective qualities. Starting from images means, firstly, that the method enables us to think *with* images as research subjects that make their own gestures, sometimes unruly, and not only to think *about* images as passive objects of knowledge; it is important to recognize how images produce their own effects when knowledge is formed. Secondly, it enables us to consider the images in fiction films (in this study, mainly North American and Western European mainstream films) as digital image-archives that are organized according to certain, cultural and aesthetic visual principles, and that can be excavated through image-based practices of sorting and editing them on the computer. This area of research between computer science and cultural analysis of images has been pioneered by such scholars as Yuri Tsivian (2008), with his approach on cinemetrics, and Lev Manovich with his work on "database cinema" and more recently, cultural analytics and digital art history (see e.g. Manovich 2005 and 2015). I wish to bring into this discussion the idea of montage as a principle of cinematic thinking and as a research practice that can be based on both human perception and

[7] Deleuze discusses scientific thinking in reference to Henri Bergson's views of cinematography as a mechanism that constitutes movement from instances, also perception, intellect and language proceed by connecting events ("like snapshots") and thus produce a new entity (like movement in cinema) (Deleuze 1983/2005, 2-3).

computational analysis. Furthermore, my approach addresses the cinematic techniques of creating affective impressions. By combining interpretative, iconographic and phenomenological film aesthetics with computerized research practice and digital methods, the study provides methodological, conceptual and practical approach that is not restricted to the theme of addiction, but can also be applied to several other kinds of topics, themes and questions.

The study argues that addiction is made perceptible and felt in cinema as a secular possession: a threatening power that is constructed through montages of abject, profane, non-spiritual and thing-centered images. Secular refers to worldly immanence: the physical organizations of matter – such as chemistry – creates the mind, which could hence be understood as “the materiality of the spiritual”. Secular possession also refers to the visualization of addiction through cinematic “techniques of the invisible”. These are cinema’s strategies of material organizations of sensory stimuli that are not always directly perceivable. These techniques and visual patterns - such as montage or color patterns - can be made visible through examination of a corpus of several films as a big image data, and associated to other historical images in different media. Cinema is a technology of molding of perception and consciousness, and it can itself be seen as a form of material, secular possession – a technique of an “altered state” in which images that guide our perception enter our minds and bodies.

## A Passion without a Name: Literature Review and Research Questions

The focus on the *image* of addiction is significant, first of all, on the grounds of previous perceptions that the relationship between addiction and verbal language is intrinsically problematic. The visual image of addiction is important because addiction is a *passion sans nom,* a passion without a name, in reference to how the French semiotician Eric Landowski (2006) has called experiences that do not fully enter the semiotic system and are difficult to deal with in verbal language (see also Rantala & Sulkunen 2012, 7).

*Acts of Worship'*s image of the young woman declining treatment is one where a person wants to continue drug use despite the risk of death. The image of her gesture brings about the sense of her own agency, but also of her being almost mesmerized. It involves ambiguity about asserting herself and acting against herself. In the following paragraphs, I examine how and why such ambiguity must be seen as fundamental for the idea of addiction and the problems of verbalizing it – as well as how this ambiguity can be observed.

*Firstly*, there is a paradox inherent in the word "addict", which can be traced back to its etymology and the Latin noun *addictus*, which means a debt slave – a free citizen who is ordered to work as a slave because of a debt. Addictus does not entirely lose his status as a free citizen and thus differs from the slave proper.[8] *Addictio* involves the loss of integrity and autonomy, but it is also a self-induced, voluntary choice that the free citizen makes in the absence of other possibilities.[9] One fundamental paradox of the *addictus* is therefore that it involves both giving oneself over and being a subject of action – being enslaved by oneself. In semiotic terms, this

[8] Definition of *addictus* in dictionary of Roman Law by Berger (1953/1991, 348).

[9] In the 1600s, words derived from *addictus* referred to someone who devoted himself to some interest or pursuit (Zieger 2008); or to types of somewhat unintelligible persistence – "addicted to melancholy as she is" (Shakespeare) (Room & al. 2015). The concept of *addictus* as it has been etymologically defined, implies a certain semiotic structure that makes its meaning particularly difficult to organize: in *addictio*, the subject is divided between the acting self (internal, or endotactic qualities of the actor) and the externally conditioned actor (exotactic conditions of agency). Being a subject of action – to have agency – is to act on one's own free will and to have the competence to do so. In semiotic terms, the "slave" of programmed action is a non-subject that lacks the capacity of action and initiation (Fontanille 2006, 111-12; 121) and also the other qualities that define a subject's agency.

undecidability[10] is a problem for the structures of meaningful language that require distinctions between who or what is the subject of action. This undecidability can be further connected to the post-Enlightenment attempts to describe the addict that cannot settle the dilemma of self-determination and being determined by a force beyond one's control. Conceptual-historical studies on the concept of addiction in pre-modern (Warner 1994; see also Skelly 2014) and post-Enlightenment (Levine 1978; Ferentzy 2002; Room, Stenius & Hellman 2015) medical and social discourses further show how the idea of addiction has been formulated as the loss of self-control over alcohol or drugs. The person's inner space has been either perceived as incompatibly divided between will and desire[11] or the person's decisions are seen as affected by the *maladie de la volonté* that either results from drug use or is an inherent personal quality. Addiction as loss of control is a paradigmatic case of weakness of will that can be formalized in analytical philosophy as *akrasia*, the paradox of acting against one's best judgment.[12]

---

[10] Undecidability is also a term that refers to the French philosopher Jacques Derrida's writing on drugs. See Derrida (1972/2011, 69-121) on undecidability in the context of drugs as *pharmakon*. *Pharmakon* is both poison and medicine, a prosthesis and limitation. In its ambiguity it is said about such concepts that in their ambiguity eschew logical organization of language as "nonphilosphemes", but to which a logical language use must, in the end, refer to.

[11] It can be argued that historically the concept of addiction has had loss of control over oneself at its core, as famously analyzed by Harry Levine (1978) through the genealogy of alcoholism. Levine quotes Jonathan Edwards' text *Freedom of the Will* (1966) in which subject's inner space is defined by ambiguity and loss of will-power: "An alcoholic cannot consistently choose whether he shall drink or not. There comes an occasion when he is powerless, when he cannot help drinking" (Levine 1978, 5). The addict's inner experience is not consistent and intelligible. This is implied in several other contemporary accounts on how addictive disorders have been defined – "the secret leprosy of the modern days" (Hickman 2007), "the disease of the will", "moral insanity", "monomania", "*maladie de la volonté*", "palsy of the will" that however "does not count as lunacy" (Valverde 1998, 2-4). These give a glimpse of the nature of addiction as a problem that is located in the area of subjective experience, in-between rationality and irrationality, and in-between acting on one's will and being "enslaved", and also as a moral question bound to the environment in ways that are somewhat problematic – as "secret" (leprosy) or "namelessness".

[12] To give an example from contemporary analytical philosophy, Donald Davidson's treatment of the problem of akrasia – How is it logically possible that a person decides to act in contrast to what he/she knows and judges to be the best choice for them? – has been analyzed especially in the context of addictive behavior (Heather & Segal 2015). For Davidson (1969), akrasia is not logically impossible. However, the akratic actor is not rational, but irrational. This is because the akratic arrives at the decision to act in a certain (self-destructive) way without rationally justifiable, sound assessment of the situation in which they find themselves. It also follows that the akratic is unable to give a rational motivation for their behavior. This – Heather and Segal (2015) note, evoking the *passion sans nom* – also explains why the akratic person cannot provide a motivation for their action: no rational motivation exists. Aspects such as psychological inclinations (Davidson 1980), empirical measurements of people's actual actions, the affective responses in the body, such as the empirical evidence from brain studies, remain bracketed from the idea of a rational agent. These inclinations might well be related to how addiction "works",

*Secondly*, as observed in different research contexts, addicts who relapse and use drugs, drink or gamble despite their attempts to abstain, have often been found unable to give intelligible reasons for their behavior.[13] Also those observing have difficulties attributing psychologically understandable meaning to the risky actions of the addicted persons (Sulkunen 2007). Rik Loose (2002) refers to Sigmund Freud's inability to integrate addiction with psychoanalysis that is based on speech, and identifies a "fundamental antagonism" between language and addiction: addiction is *a-diction,* beyond dictation (at the etymological root of *addictus* is *dīcō,* to say) (ibid., xviii).

*Thirdly*, the description of the motivations of addicted behavior often imply that "one does x because one is addicted". Hence "addiction" offers a motivation to otherwise unintelligible self-destructive behavior. It signifies an uncontrollable desire related to substance use or other addictive practice, but cannot be further explained or be unanimously grounded in empirical science (Davies 1997; Heyman 2009; Kalant 2015). Because of the problems involved in an objective definition of "what addiction is", Robin Room (2003) has stated that the concept of addiction has a mystery at its kernel – the cultural, but also the medical and social definitions of addiction imply a "mystical power" that evokes "a secularized and rationalized form of ideas about possession" (ibid., 226).

*Fourthly, and finally,* addiction is a matter of ambiguity not only in respect of the semiotic structure of the *addictus*, but also on the meta-level of scientific discourse.

---

but they are not rational. Thus, akrasia, if based on a cognitive or psychological impairment, is not necessarily a paradox, but it is irrational.

[13] In psychology, this has been noted both from the psychodynamic perspective and from cognitive studies of emotion (Wurmser 1974/1997; Elster 2000). It has also been referred to in the philosophy of emotions and decision-making (Davidson 1980; see also Heather & Segal 2015). In empirical social science studies both addicts and others who try to define them, have been observed to have difficulties in understanding and describing their motivations for addictive behaviors (Sulkunen 2007; Rantala & Sulkunen 2012; Borch 2015). It has been noted that the descriptions that those suffering from addictive disorders (related to drugs, alcohol and gambling) give about their experiences are very scarce and devoid of emotion. The subjects may be unable to give an account on their experiences, which Wurmser (1974/1997) termed as hyposymbolization and that can also be related to anhedonia, where the behavior is no more motivated by positive (recognizable, pleasurable) emotions (Denzin 1991). This is compatible with recent studies in neuropsychiatry that have shown that the associative activities of the brain of an addicted person diminish and cause the person to focus only on the object of addictive desire. Bickel & Yi (2009) posit that there is excessive activity in the reinforcement system at the same time.

Mariana Valverde (1998, 2-12) points out that addiction is a hybrid entity that has been a constitutionally disturbing problem for psychiatry since its inclusion in modern medicine. "The diseases of the will" are situated in-between the foundational categories that structure psychiatry as a medical field: the voluntary and the involuntary, illness and health, madness and sanity and, most importantly, body and mind.[14]

Existing research on how forms of addiction are treated in arts and visual culture is scarce. It is not customary to approach drug and alcohol issues in cinema through the specific historical background of the concept of addiction in medicine and social thought. Most of the studies in the field approach images of substance use in terms of intoxication, not addiction (e.g. Cornes 2006; Starks 1982; Shapiro 2003; Sulkunen & Falk 1983). In the vein of several writers (Alexander & Roberts [2003]; Brodie & Redfield (eds) [2002]; Boothroyd [2007]; Plant [1999]; Ronell [2004]) who refer to Jacques Derrida's "Rhetorics of drugs" and "Plato's Pharmacy" in the context of cultural studies on drugs, Maurizio Viano (2002) argues that Western "high" culture is conditioned by drugs as techniques of molding the consciousness, and the screen media are therefore part of the culture of intoxication. These are seen as materially, and not only metaphorically, parallel technologies that work on the human brain (see also Kittler 1997). Consequently, some writers take the "altered states", delirium and hallucinatory visions as their vantage point to cinema (e.g. Powell 2007; Pisters 2008). These writers discuss intoxication, not addiction, as it has been defined as a psychiatric problem. However, we can suggest that there is an affordance in these views to equally study the image of "being addicted" as one of subjective experience that departs from everyday experience.

[14] A third category was posited in-between mind and body: the will and the *maladies de la volonté*, proposed by the French psychologist Théodule Ribot (1839-1916), but it was later abandoned. The question of the will was mostly abandoned as psychology differentiated itself from neurology and philosophy: "the will became dismissed as a metaphysical notion whose only place in scientific psychology was a straw figure to be refuted in the development of behaviorism and other forms of anti-humanist objectivism" (Valverde 1998, 3). Contrary to what Eve Kosofsky Sedgwick (1992) has called the "epidemic" of the free will – an intense valuation of personal freedom – in post-war Western societies, Valverde notes that the question of will was ignored as metaphysical, alongside the development of techniques for "how to prevent and cure the paralyses of the free will that afflicts us as we go about the business of shaping ourselves through consumption" (ibid). Valverde notes that the attempts to translate the debates on freedom of will into the somatic failed. It was held that if the addict tried hard enough, they would be able to "flex their will" and abstain (Valverde 1998, 2-3).

The idea of cinema as a drug also resonates with Jean Epstein's idea of cinema as addictive (Epstein 1921/1977). To Epstein, cinema was a "sensual paroxysm" to which he felt a need similar to coffee or tobacco – cinema was a stimulus that one becomes accustomed to and needs more in order to feel right. In other words, there is something intoxicating in the moving image and the desire to become intoxicated is fundamental to an addict. However, addiction as a psychiatric condition goes beyond the intelligible, understandable and positively motivated desire to feel good. Being addicted may mean feeling nothing at all, or feeling pain instead of pleasure, from the addictive substance.

Previous studies that deal with addiction as a psychiatric and/or social problem, map films on alcoholism (Room 1989; Denzin 1991; Herd 1988), pathological gambling (Dement 1999; Griffiths 2004) and drug addiction (Boyd 2008). These studies foreground plot descriptions without focusing analytically on cinematic expression. When analytical weight is put on the construction of films and not only on the direct event descriptions, this regards narrative aspects (e.g. Hirschman 1995; Sulkunen 2007) rather than (audio)visuality.[15] The studies focus on what can be told as a story and put into words instead of examining how films employ images and sounds to construct effects and atmospheres, which is much more readily present in studies on cinema and intoxication.

There are several studies in the field of cultural studies and media aesthetics that use the term addiction metaphorically – not as it is understood in psychiatry – and uncover the theme of addiction in e.g. vampirism, romantic daydreaming or consumption (Brodie & Redfield 2002; Ronell 2004; see also Zieger 2008, 196-232). These treatments show how the term addiction can be bent to work in a wide range of frameworks while its difficult conceptual-historical dimensions in the context of

[15] Sulkunen (2007) analyzed the narrative structures in films on different types of addiction, pointing out that the social relation of neglect of duty is their central theme. Also the films in my study focus on the actions of the addicts in relation to others, that is, behaviors and actions instead of directly exploring the subjective experience, and the narrative themes of the neglect of a child, or neglect of a spouse, are common. Moral tensions related to aspects such as the neglect of others could have been one dominant line of interpreting these films, if the quest was narrative analysis: it seemed evident that the narrative themes of neglect of one's responsibilities towards others, as well as taking care of oneself, are common in these films. However, when the focus is on the image, there are other kinds of aspects to be found that work in relation to narrative concerns but also, to some extent, independently.

drug use, alcoholism and pathological gambling are downplayed. It has been shown that descriptions of the experience of alcoholism in modern literature are associated with a sense of meaninglessness or certain apathy where one can only see events from an emotionally detached point of view, without being able to attribute affective content to them (Crowley 1993, 20-21). It has also been shown that descriptions of addiction, both medical and popular, have worked as identity narratives that construct the liminal borders of proper subjectivity through such categories as slavery, disease and death, as well as the feminization of the addict (Zieger 2008). It can be speculated that like novels and short stories from the 1800s and 1900s on addiction and related matters such as vampirism, analyzed by Susan Zieger (ibid.), also films on addiction relate the addicted subject to uncontrolled forces that are simultaneously disease-like and morally precarious, that drugs and alcohol may bring about and that threaten the subject's integrity.

Zieger's historical and conceptual in-depth analysis scrutinizes textual accounts on addiction in both popular and medical discourses. Indeed, often the most conceptually rigorous treatments of addiction and visual culture also are historical studies of artistic or popular imagery: photography (Hickman 2002), print images (Skelly 2010, 2014; Nicholls 2003), brain imaging (Hickman 2013), magic lantern slides (Osborne 2008) and film, in relation to criminology (Boyd 2008). These studies imbricate visualization with historical discourses of addiction, medicine and the governance of social problems. An important aspect of these studies is that they engage with the conceptual history of addiction as a matter of problematized will-power and discuss its visual markers, which may posit the addicted individual as if he or she were at the mercy of a disease-like power that eats one's vitality (Hickman 2002).

On the basis of this scholarship, we can conclude that not only the verbal discourse on addiction, but also the visual image of addiction is problematic, even paradoxical, since direct representation of being addicted in a still-image, such as a photograph, is impossible. In still-image presentations, "being addicted" is constructed through symbolic images or images of certain corporeal signs of drug and alcohol use (that may result from being addicted), such as shabby clothing, abscesses, pale or reddish

skin, dark circles underneath the eyes or images of smoking several cigarettes at once. These markers aim at representing addiction ("this is an image of addiction"), but are not direct images of the experience of being addicted. They are indirect symbols that may aim at immersing the spectator in the psychology and experience of being addicted. Still, being addicted is viewed from the outside and symbolized externally. This can also be related to the practice of visualizing dangerous identities through monstrous surfaces of bodies as "others". According to such critics as Judith Halberstam (1995), this works as a method of maintaining a proper distance from the abject threat instead of getting psychologically contaminated by what is perceived as dangerous.

Indeed, the abject body and the image of the addict as a transgressive, dirty and frightening other are central to the addiction discourse also in the field of film (e.g. Starks [1982], Stevenson (ed.) [2000] and Boyd [2008]). Abjection in drug cinema is studied in closer detail by Christine Harold (2000) who focused on the abject rhetoric of the film *Trainspotting* (Danny Boyle 1996), arguing that the drug addict bodies are also subversive posthuman bodies.[16] Despite the possibility for conceiving addiction as a positive, productive mode of existence for "being otherwise" - and just being attached to unusual things, we can conclude that there is a profound fear of addiction, manifest in the image of the addicted body as either the victim of drugs or a loathsome, fallen, deteriorating subject. From this perspective, however, the image of what the experience of "being addicted" feels like remains out of scope.

All of the aspects discussed above can be related to one of the central emphases of this study (which is not a new one as such): the *difficulty* of the visualization of addiction, which, as Julia Skelly (2010, 3) puts it, must be a paradox. *Passion sans nom* is also *passion sans image*. However, if cinematic image may be related to intoxication as a sensory experience based on the manipulation of perception, and to the production of artificial worlds through techniques such as montage, there might be an affordance for direct expression of the *experience* of being addicted.

[16] The question, "what a body can do?" presented by several Deleuzian thinkers, might easily provoke this interpretation of drug use. However, Deleuze & Guattari discuss addiction as an absolute zero point where habit's rigidifying power undermines the body's capacities and approaches death. See Malins (2004) and Deleuze & Guattari (2008, 117).

This might be created through the multisensory time-space techniques of cinematic moving image, such as cinematography (image sizes, framing, composition and movement directions, camera angle and camera movement), montage, rhythm, lighting, color and sound, rather than through symbols, make-up and visual markers such as piles of cigarettes or countless empty bottles. My grounding hypothesis is that by focusing on the cinematic *image* and its specific possibilities of visualization of inner experience it is possible to localize time-space structures of the experience of being addicted. Thus, I strive to find cinematic image-formulas of being addicted that engage us affectively with how being addicted feels like.

Cultural studies on aesthetics of drugs have drawn extensively on Derrida's analysis of the Greek word *pharmakon*, referring to the two meanings of the word "drug" as a potentially dangerous intoxicant and as a medical ailment. Derrida notes how Plato's discourse on *pharmakon* implies both medicine and poison, at once constructive and destructive. Therefore, *pharmakon* is inherently ambiguous, an "undecidable" .[17] The *pharmakon* is a "nonphilosopheme" that cannot be defined in analytical philosophical language, but is constructive to it (through deconstruction, one can illuminate these elements that keep the logical-appearing system together). Because of the *pharmakon*'s inherent multivalence, ambiguity and ability to generate and support meanings, I propose that there might be something intrinsic in the relation between the *pharmakon* and how images work.

One can draw an analogy between *pharmakon* and how Aby Warburg discussed his image-theory on transmission of iconography of Antiquity to other cultures that Vuojala (1997, 111) calls archeological-historical transmission of image tradition. Warburg was fascinated by the figures of snakes and lightning strikes in Hopi Indian children's drawings (Warburg 1995, 36-49) and associated the serpent movement to dynamic patterns in Antique artworks, such as the *Laocoon* group. Snakes and lightning create sudden flashes of movement as effects that can be sensed but not

[17] Derrida (1972/2011, 69-121) states that writing is a *pharmakon* to immediate presence that is both enhanced and destroyed through its mediation. In the same way, technologies, drugs and "psychotechnics" - as cinema has been called by Kittler (1997) and others – always enhance some propensities and destroy others.

pinned down. Philippe-Alain Michaud connects this to how images are perceived: an image is indefinite and changes its form constantly depending on how one looks at it. An image always remains partly indefinite, fleeting and open to different interpretations, that – like a snake in the grass – may be gone, move or change in the next instance. The image is unstable and fluttering, like the movement of a butterfly's wings (Michaud 2004, 85-90). The snake also is the symbol of medicine, as in the bowl of Hygeia in the logos of pharmacies, and the Rod of Asclepius as an emblem for medicine. The mystic power of "drug" lies in the fact that it has the power to both cure and kill, and thus addiction has a lot to do with this snake-like ambiguity both physically and symbolically.[18]

Because the concept of addiction and visual image are fundamentally ambiguous (like a pit of snakes moving about), the structures of image and addiction can be, at least momentarily, posited as analogous. Both mobilize a profound difficulty to name precisely what they entail. In respect of this difficulty to pin down and to define, this ambiguity is also reminiscent of the montage effect and the images' openness to several interpretations at once. Also, because of the certain non-judgmental openness and ambiguity this brings about, the image of addiction can be posited in a continuum with the earlier studies on visual aesthetics of strange, inexplicable experiences. What has been held ethically questionable but weirdly fascinating was the perception and construction of hysteria in the late 19th century medical discourse, popularized by the French neurologist Jean-Martin Charcot (1825-1893) and his photographers Albert Londe, Désiré-Magloire Bourneville and Paul Régnard as *Iconographie Photographique de la Salpêtrière* (1876-80/2010). The "hysteria fever" was entirely based on vision and images, as it took place in the advent of cinema.[19] Charcot famously constructed hysteria by using art historical images as a

[18] Drugs as both medicine and poison is also found in the logic of the self-medication hypothesis that was made famous by Edward Khantzian in 1985. This logic can be found in several contemporary social theories of addiction, such as those by Bruce Alexander and Anthony Giddens. The self-medication hypothesis proposes that addicts use drugs to cope with psychological distress, such as post-traumatic stress disorder. Social theory often widens the context towards structural social problems, global poverty, loss of traditional norms and communities, and alienation. See e.g. Alexander (2008).

[19] *Iconographie Photographique de la Salpêtrière* involved a mapping of symptoms of what can be seen as a simulacrum – hysteria itself as an image-based fantasy – charted in series of extravagant postures (Schade 1995; Didi-Huberman 2001). Such imagery shows the image's

reference point (in addition to the theatrical public presentations, he hanged reprints of art historical images of women, in grip of spiritual experiences, on the walls of the patient examination rooms.) Furthermore, hysteric body itself can be seen as analogous to image as an "enigmatic organism" (*rätselhafter Organismus*) (Warburg 1999, 190; Didi-Huberman 2001, 639) that lives and affects its surrounding ecology by producing myriads of new meanings. These meanings cannot be pinned down and defined in a positivist discourse, but the image (and the symptoms of a disorder) remains enchanting and mysterious exactly because of this ambiguity. Addiction can be seen as another kind of "enigmatic organism" that problematizes scientific discourse – a multifaceted, slippery hybrid or a pile of snakes moving about. This is why it might be better understood through the multifaceted visual image, and this is also why, I argue, montage is crucial: it connects by association, not only by causal logic. However, in comparison to hysteria, which is visually very rich, even baroque, the relationship between addiction and the visual image is much more complicated.

As I have discussed, affective, perceptual and conceptual dimensions have specific qualities in respect of addiction. These can be summarized as follows: The affective concerns the lack of expressible content or problematic affects that do not enter the realm of the verbally expressible. The perceptional concerns that which cannot be directly seen: addiction presents a problem for perception since its visualization remains a paradox. In a conceptual sense, addiction is a hybrid that implies ambiguity between the acting subject and the object of action, the voluntary and the involuntary, inner and outer determination, illness and sanity, and ultimately, mind and physical world. Thus, the research question that I pose regarding the films examined is: Taken that addiction is a *passion sans nom*, a disorder that escapes verbal description especially regarding to its phenomenology, and that it is impossible to represent directly in a still-image, what possibilities are there for and in multifaceted and multisensory cinematic images to imagine how being addicted

---

power over our gestures, postures, corporeal schemata and movements, productive of a "body transformed into image": it can even be argued that these images remain as traces incorporated into our bodies (Didi-Huberman 2001, 634). Gestures and postures on screen may be transmitted to the living bodies (Agamben 2000, 49-62). On the transmission of heroin chic style through fandom and film spectatorship, see Duterte & al. (2003).

feels like? Furthermore, how may the affective, perceptional and conceptual dimensions related to addiction work through the cinematic image, taken that it organizes these aspects through (audio)visual sensory stimuli, in addition to the narrative aspects? In order to answer this question, a methodological dimension also needs to be included in the research question: Taken that the cinematic moving image can be seen to work partly through a different kind of perception, affectivity and thinking than verbal language, [20] how do we focus our attention precisely on the image in cinema by writing about it, and thus focus on the image of addiction *qua* image? By exploring this three-faceted – empirical, methodological and theoretical – research question, the study analyzes the cinematic imagery of addiction as images that may make us feel what "being addicted" can be like, even if we do not have direct experience of it.

This study does not map the genre-aspects of films or the geographical aspects[21] of the films' cultural context. My interests focus on a more abstract problem: the visualization of addiction through cinematic techniques deployed in order to *show* the experience of being addicted. I do not discuss the theme of drugs and their moral and ontological-epistemological ambiguity as such, nor do I map narrative

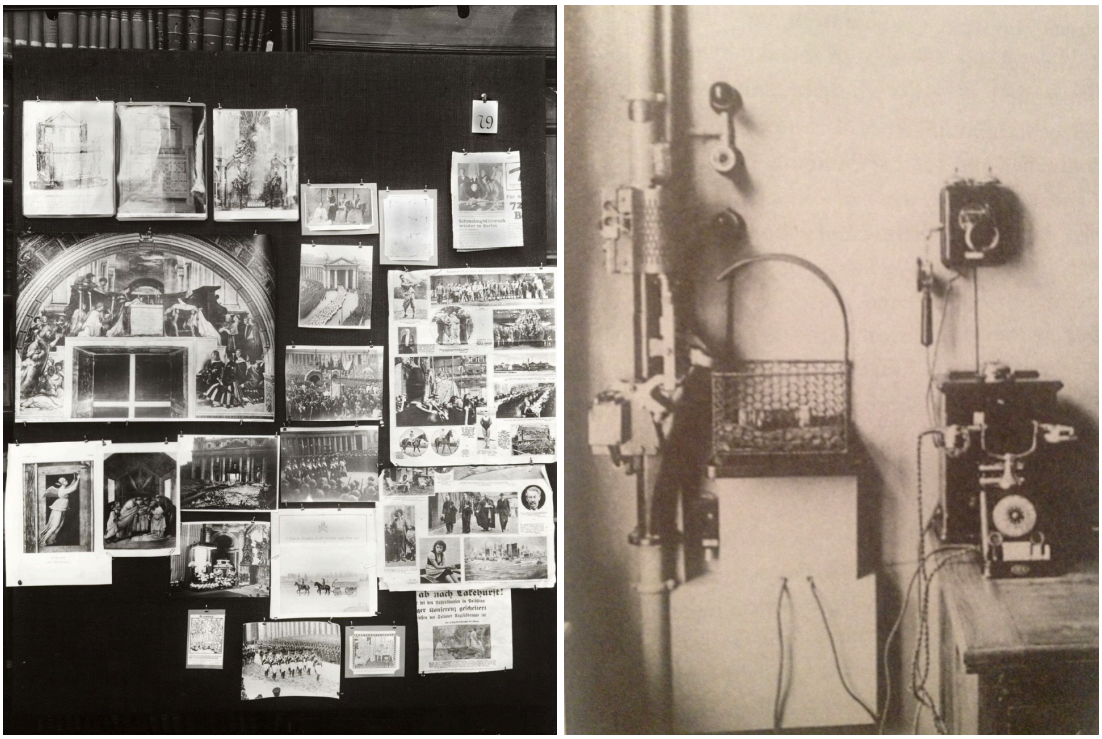
[20] Deleuze discusses the relationship between cinematographic image and language extensively in *Cinema 2*, where he argues for the importance of studying the cinematographic image separately from language- and linguistics-based semiotics. The cinematic image, for Deleuze, may consist of several modes of what he calls the movement-image (perception-image, action-image and affection-image) and the time-image. By positing these image-categories, specific to cinema, Deleuze argues against Christian Metz's views of cinema as a semiotic system alike to language (Deleuze 1985/2005, 24-33). My view on cinematic iconography as a matter of images and montage, rather than a language-based narrative, draws on Deleuzian understanding of cinema as specific expression based on how moving images organize sensory stimuli, rather than on structures of language. Deleuze's emphasis on images rather than linguistic structures has been further developed by e.g.. Laura Marks and her view of film's texture as "skin" that touches the spectator. "Cinema is not fundamentally verbal and thus does not carry out lines of reasoning the way written theory does … I attempt a kind of writing that stays close to its object rather than analyzing it from a distance, allowing the work in question to suggest the most appropriate response … a response that is simultaneously intellectual, emotional, and visceral" (2001, xvi). I continue from Marks' and others critique of language-based models of cinema in order to engage with the materiality of (digitized) film, or, to be touched by the "film's body" as Sobchack (2004) and Barker (2009) refer to film's texture capable of evoking affective responses in the spectator. I do not focus on the affective reactions as much as Marks and Sobchack, however, but am more focused on grasping the cinematic techniques of films' images. By doing this, I focus more on (digitized) cinematic images' constitutions as conditions of possibility for affective reactions. My take presupposes a theory of mind as "embodied brain" that is both emotional and intellectual at once. The view draws on and is supported by the recent cognitive science. See e.g. Pisters (2008, 71).

[21] Such aspects have been referred to as methodological nationalism, critiqued by Beck & Grande (2010).

themes. Instead, this study provides methodological and analytical results that answer how films on addiction work as image-based media of visualization and how they construct the image-aspects (and not so much the aspects of sound and narrative) of these issues cinematographically. By the cinematic construction of *image-aspects* I refer to the organization of visual elements in the cinematic image, constituted through the succession of frames and takes, techniques of cinematography, aspects of framing, duration, and rhythm, and joined through montage. While sound is a fundamental aspect of cinematic expression, this study narrows in focus on cinematic visualization (montage of images and visual elements). This is primarily due to my theoretical interest in the cinematic image and the possibilities of visualization. It is secondarily also due to the practical concern of the soundtrack often being lost when processing films. The processed images are often mute, yet I also address sonic aspects when these are central.

In sum, the cinematic image provides a certain phenomenology of addiction that is very different from medical symptomatologies based on the verbal discourse of what is "sayable". Whereas Skelly (2010) noted how visualization of addiction is a paradox and therefore studied how images of addictive behaviors work as part of the verbal discourses in which these conditions are described, this study acknowledges the difficulty of visualizing "being addicted" and even embraces it. What is more, it develops an image-based approach that is inspired by Aby Warburg's "art history without a text" (cf. Michaud 2004, 11) that I will discuss next.

## Digital Image-Laboratory: Cinematic Iconography as a Method



*Mnemosyne-Atlas*, Plate Nr. 79, 1926 (Warburg 2008, 133) and technical equipment from the Warburg Library, Hamburg (Forster 1999, 53)

The computer is a digital image-laboratory in the same manner that Aby Warburg's techniques and practices of organizing and studying images have been called a laboratory of images (van Huisstede 1993). Van Huisstede discusses Warburg's "laboratory of image-history" in reference to his late-period project *Mnemosye Atlas* (circa 1926-1929), a series of panels on which Warburg combined photographs of artworks, other historical images and contemporary media images.[22] The concept of digital cinematic iconography is at the same time theoretical, methodological and practical.[23] As an experimental method, it questions what we can say about cinematic

[22] Warburg reorganized *Mnemosyne Atlas* constantly, and it exists today only as photographs of one version of the panels and how they were arranged in a library room. Warburg's lifelong interest in the images of movement in art (such as images of wind blowing in draperies in Renaissance paintings) can be considered as cinematic in themselves: *Atlas* is based on montage of images from different art historical periods, building contrasts (as in Eisensetein's montage of conflict), a s well as continuums and analogies. Warburg's interests in the images of movement in e.g. Renaissance art, as well as his interest on visual forms of depicting movement in still image, can be related to the pre-cinematic experiments with cinematographic technologies such as Jules-Etienne Marey's movement studies. See Michaud (2004).

[23] This could be related to the approaches on pratice-based research in arts in the sense that the study includes working with images. This work is not, however, related to the idiosyncracy of

images by engaging with them cinematically through sorting and editing them. It departs from the customary uses of the term iconography in film studies that either conclude that the tradition iconography is too problematic for such multifaceted expression as film (Godzic 1981) or that posit iconography in terms of the film's story and the generic expressive types in it (Alloway 1971; Grant 2007).

My approach to iconography of addiction foregrounds similarity and repetition as a theoretical, methodological and empirical issue. It is evident that films of different addictions, from different periods of time, and from different geographical contexts, are divergent. However, finding persistent similarities in the images of those films, despite of this divergence, was a mystery that guided this study. In the vein of Warburg's *Mnemosyne Atlas*, montage encourages associating and comparing images from different historical and geographical contexts, also found in the collages and photomontages of visual artists contemporary to Warburg (Buchloch 1999). This is why I have been inspired by Warburg's view of history as transmission of images that comprise the *history of the psyche*. The history of psyche is embodied in aspects of expression (*Ausdruck*) in arts, such as styles, formula, symbols, fantasies and beliefs (Didi-Huberman 2001, 261). Warburg called the graphic embodiments of these elements "engrams" or "dynamograms". They refer to images as cultural, historical memory traces of affective experiences that travel from one historical period to another. Thus, images live and travel between historical periods, media and geographical locations as pathos formula (*Pathosformel*) (Didi-Huberman 2002; Warburg 1920/2009, 598; 1926-9/2009, 281-2: 1995, 1-4). My research also draws on media-archaeology as *topos* study (Huhtamo 2011; Huhtamo & Parikka 2011) that helps focusing on how the historical layers of images and techniques of visualization are imbricated throughout different cultural, physical and technological media (technologies, artworks, human bodies and memories) as image-archives.[24]

---

artistic practice, and is not based on development of artistic work, even though the material processes and their outcomes can be reflected from the point of view of an artistic process.

[24] The view draws on the concept of archive as connected to both the images that are carried in the human bodies (or psyche) as memories, and images that are stored in the culture's transcription systems. For Derrida (1995), archive is defined in reference to memories and the body and mind as a memory storage. This is often posited in relation to the models of storage in digital culture (e.g. Featherstone 2006), and digitized film can be seen as one instance of the archival systems. The Warburgian view on the circulating images can be connected to recent

Through laying out a cinematic methodology based on cutting and assembling of images that resemble each other, it is possible to study and write about images in respect of their *imageness.* This is the answer that digital cinematic iconography provides to the rather difficult question regarding to incommensurability between cinematic images and their verbal description.[25] In order to structure the idea of travels of images across different periods and media, and what this implies to image-based research, the contemporary German art historian Hans Belting's analytical differentiations between image, body and medium are helpful. Images may be realized in different physical forms, one of the image-media being the human body "with its capacities for memory, dream, and imagination, as a living medium for images" (Belting 2011, 1). Belting's distinction between images and media can be further expanded to the apparatus of cinematic images: it is a "dispositif [that] functions as support, host, and tool for the image … I do not speak of images as media, but instead of their need for and use of media in order to be transmitted and become visible for us" (ibid., 5). Thus, by image I refer to digitized cinematic images as blocs of space-time that can be embodied in different ways (as series of still-images, as one take, a sequence of several takes – or even as flashes of memory images that one remembers from a film) and that can be connected through montage, or cut or segmented into different lengths and contexts. In this interpretation, the media makes the image visible: the image materializes in different perceptible structures without which it would not exist. Images are therefore simultaneously both specified through their visual "content", and the structures of their mediation, that is, the techniques through which the images materialize. In cinema this includes the materiality of the moving image, and in the case of digitized films, digital video files accessible and perceptible on the computer

---

discussions on cultural collective memory, where the circulations and lives of images in culture can be seen both as part of collective memory (Assmann 2009; see also Vuojala 2013) and memory images of the individual subjects. These theorizations are helpful in thinking about the places and circulations of images in society, and can be seen as the wider framework of this study and could be approached after it.

[25] As famously discussed by Raymond Bellour through his idea of the "unattainable text" (1975), cinema is multifaceted, constantly changing sensory assemblage that is fundamentally unattainable to textual description.

that may be viewed on different speeds, analyzed frame-by-frame and cut and edited in different orders.

Cinematic iconography is image research that, firstly, excavates images from an archive (of films) and collects image types in order to analyze and interpret their (audio)visual constitution. It is enabled by the digital image that can be edited, segmented and processed algorithmically in several ways. Secondly, it draws on cinema as an art of image and montage (as they are understood in the Eisensteinian approach in which cinema is an act of showing – always a spectacle – and production of new rather than mere re-presentation). Thirdly, cinematic iconography encompasses the affective and phenomenology of the body approaches to film. Warburg was interested in how the corporeal schemata presented in artistic images enables the viewer to experience dynamic energies from the artwork. Warburg held that images that travel across time and culture mediate the "innermost stirrings" of human life through empathetic engagement with the corporeal schemata that comprise a "phenomenology of the events of life", which is arguably close to the phenomenology of the body (Vuojala 1997, 108; 112-116).

*Archive*

Because narrative fiction film is traditionally seen as a strong dispositive or apparatus (Baudry 1974, and others) that engages our subjective space, as well as our affective and cognitive capacities in powerful ways through vision (and hearing), I started my study from an exploration on how precisely this mode of organization of the visual field has constructed its images of addiction. My presupposition was that because the elements of traditional narrative fiction films, despite the often dominant realist style, are completely constructed – the sensory elements (camera angle and placement, distances, movement, sound, light, colors, brightness, composition, dialogue, mise-en-scène) are carefully arranged for the spectator's maximal engagement – it is important to show how addiction as an experience can be constructed through images that aim at an intimate affective engagement with the spectator. Furthermore, because of their ability to reflect problematic medical issues from

several different points of view and thus be less judgmental than many other cultural forms, narrative fiction films arguably have an important affordance to make psychiatric conditions understandable (Sivapalan 2010, see also Egerer & Rantala 2014).

I started my image-exploration from an archive[26] of addiction films collected at the University of Helsinki's Department of Social Research, to which I added new films while working on a project (see Filmography).[27] Most of these films are about addiction defined as a disorder (substance dependence or gambling disorder, as in the DSM classification). The criteria for including a film in the present study included that the film's driving dramatic theme is a dependence that creates a central "problem" or a quest that the protagonist(s) is dealing with; that the problem involves drugs, alcohol or gambling;[28] and that the film is available on DVD.[29] The

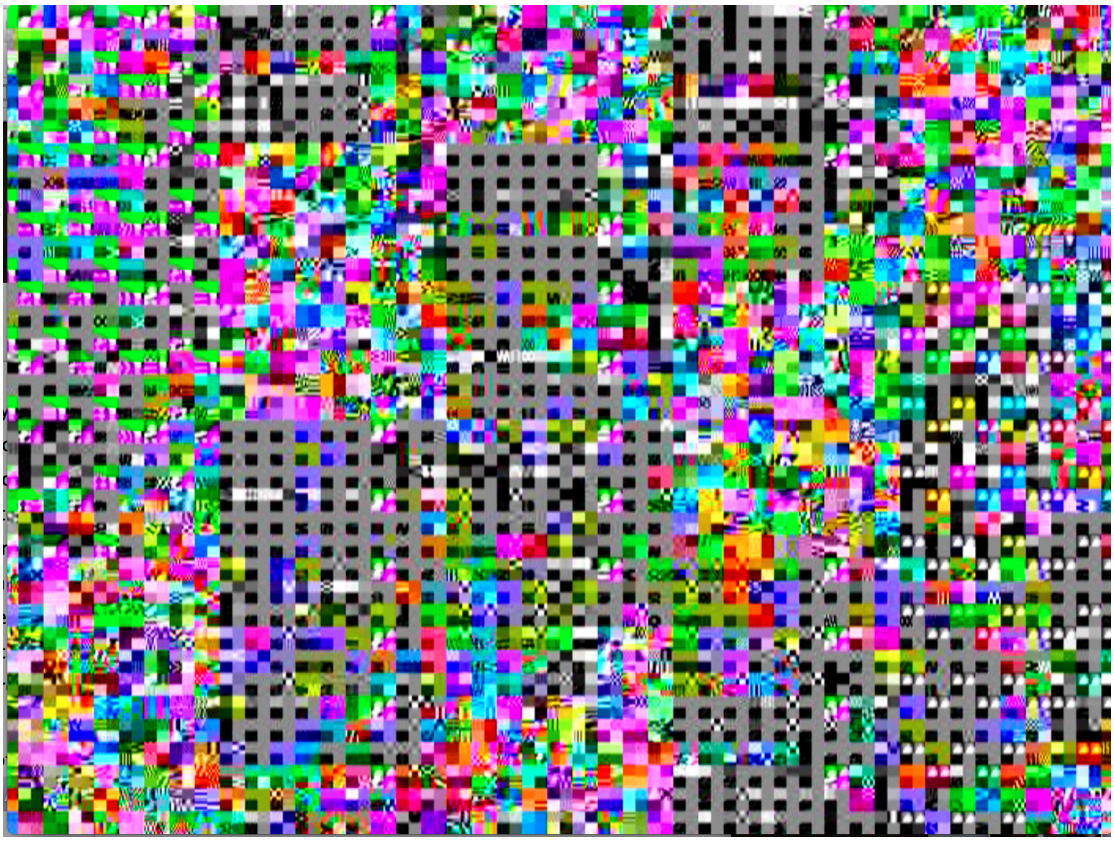
[26] The archive, UHACC (University of Helsinki Addiction Clip Collection) was originally collected in order to use films about being addicted to drugs, alcohol, gambling, sex, shopping, and other things in an interview study and as a reference for future research. Many of the films did not, however, deal with addiction but nevertheless included scenes of excessive drug use, alcohol use, gambling, or eating.

[27] I started with a list of 444 film titles from the early 1900s to 2007 about different addictive behaviors, mostly gambling, alcohol use, drug use, eating and other related behaviors such as risk taking. This was short of a comprehensive list. For example, when searching for underground or alternative films from the USA alone, many more films on addiction, made especially in the 1990s and after, can be found. Less-known European films, for example TV-films, are similarly numerous.

[28] There are approximately as many films on drug addiction as there are on alcoholism, and the ratio between male and female addicts is roughly even. However, much fewer films have been made that focus on gambling addiction, and as a result, the study foregrounds the themes of alcoholism and drug addiction to some extent. In addition to films that focus on addiction narratives, I have also reviewed tens of films that contextualize this approach. For one group of films, I watched several films where alcohol use was an important ingredient in creating the atmosphere of decadence or decay, not always concentrating on the theme of addiction, such as *Written on the Wind* (Douglas Sirk 1956)*; Who's Afraid of Virginia Woolf* (Mike Nichols 1966) or *Long Day's Journey into Night* (Sidney Lumet 1962). In another group of films, madness and compulsion – or a weird, twisted logic of obsession or possession – became a crucial part of the cinematic style of the film: films such as *Blue Velvet* (David Lynch 1986) and several of Alfred Hitchcock's films such as *Vertigo* (1958), which partly overlap with films where the subjective and objective can no longer be distinguished in a simple manner, as in *Last Year in Marienbad* (Alain Resnais 1961). These themes might be related to, say, an experience of intoxication and an inexplicable, problematic desire that is constructed through techniques of cinematography and montage which create a sense of mystery in the film. Elsewhere, I have studied films that are mainly about gambling, or include gambling scenes – some of these are related to pathological gambling and some of are about gambling in general – and analyzed their techniques (Egerer & Rantala 2014). I have also studied the techniques of films on other "new", non-substance-based addictions such as sex and shopping (Rantala 2013). Finally, I have watched tens of films on drug use, analyzing and editing montages of their imagery (Rantala 2011 and 2012).

[29] This usually implies that the film is situated in a western culture, most often in the US and most often has been made in the latter half of the 1900s or in the early 2000s.

circa 50 films included in the filmography have been stored on a computer as a database of cinematic images of addiction that has been excavated by using editing software[30] and algorithmic sorting of frames. This (digital) cinematic iconography of addiction makes it possible to focus on the image and the visual aspects of film in a research process that has included, in addition to viewing the entire films, the cutting of different images, takes and scenes, and juxtaposing them in different ways in grids, linear montages and superimpositions of moving images (video montages), viewing montages and interpreting film images through them. It also allowed the mechanical splitting of film scenes into frames and viewing films at different speeds, backwards and forwards, and halting them.[31] This has enabled me to view them from new angles, through novel scales and durations, and in new contexts, sometimes in quite unexpected ways.



A glitch that took place during editing of a video montage in *Final Cut Pro*

[30] I made use of different commercial non-linear editing software, such as, most importantly, Final Cut Pro. About non-linear editing that enables an endless amount of cuts and relinking of images without destroying the original, see Brenneis (2010).
[31] On the material processes and the new effects that they may produce, see Rantala (2011) and Rantala (2012).

The muteness of the processed images is one such unexpected element, and the glitch and noise effects that sometimes resulted from film processing are another. These aspects direct analytical focus towards the materiality and behavior of images beyond the logics of representation. Barbara Bolt (2004) discusses the performative power of an artwork, by which she refers to the power of the materiality of an artwork to guide the artistic process in unexpected directions. These same performative powers may also be at work in a research process, and this is especially relevant when research includes image-work – for example, constructing atlases or grids.[32] One may encounter profound moments when the materiality of digitized film, processed on a computer, shows itself in unintended ways, gathering agency through errors, disruptions and montage effects, and makes one think about the films, their images, mediality and materiality.

There were two main concerns related to the aesthetics of the films studied that led me to develop this methodological framework. Firstly, when we want to explore the phenomenology of addiction in cinema – how cinema may make us feel what being addicted can be like – it is natural to start from the imagery of subjective experiences, such as the use of subjective camera and point-of-view shots, and the cinematic techniques of "altered states", such as psychedelic visions and imagery familiar from drug cinema.[33] Imagery of what Anna Powell (2007) calls "altered states films" can be found in drug-related films, such as the science-fiction horror film on brain stimulation through psychedelic drugs, *Altered Sates* (Ken Russell 1980), the hallucinatory drug film based on Hunter S. Thompson's novel, *Fear and Loathing in Las Vegas* (Terry Gilliam 1998) and other delusionary visions of the "delirium cinema". The latter is a concept that Patricia Pisters (2008) draws from studying the relationship between cinema and schizophrenia as a brain disorder, and

---

32 Scientific practices are discussed in relation to scientific objectivity in Daston & Galison (2010). This was also noted by Roland Barthes (1980) when writing on Diderot's visual encyclopedia, and by Rosalind Krauss (1979) on the uses of the grid as an organization principle in scientific visualizations and in modern art.

33 See Powell (2007) on drug-induced and other altered states like trance and ecstasy in cinema. The theme of hallucinogenic drugs in popular culture is perhaps the most widely discussed in the cultural theory on intoxication, from opium dreams to hashish and LSD, mystics like Castanieda and Native American Indian mythology. Such images are relative rare in film that focus on addiction as a disorder, yet the same elements can be found for example in Barbet Schroeder's film *More* (1969) where the use of hallucinogens culminates in a heroin binge and addiction.

it would not be far from visions of intoxication, drug-induced delusions, *delirium tremensis* and their expressive techniques (such as shifts and changes in perspective, horizon and proportion) as cinematic time-space structures of addicted experience.

When viewing the films one by one, there was an obvious obstacle regarding my attempt to analyze the cinematic techniques of addiction as an altered subjective state that departs from "normal" registers of experience, and that comes close to images of madness and intoxication. This problem involved the scarcity of expressive images of altered states that would stand out from basic cinematic techniques and iconography.[34] I realized that an addiction film is not necessarily the same as a drug- or psychedelia film. Rather than exploring the subjective, psychological states of "being addicted" (or intoxicated), addiction films showed situations where addiction was acted out and narrated – the subjective experiences related to being addicted were felt through dialogue and the voice-over, for example – but not actually *shown*. Being addicted is not exactly the same as drug desire, hallucination, delirium or the enjoyment of intoxication. Rather, addiction, as defined in the DSM-classifications and in the genealogies of medical and social problems, is something where the pleasure itself becomes problematic and that even stops being pleasant - there is a desire to quit, but the behavior continues nevertheless.

Secondly, there are films that form a "core sample" of the study. These films are *The Lost Weekend* (alcoholism, Billy Wilder 1945), *The Man with the Golden Arm* (heroin addiction, Otto Preminger 1955), *Days of Wine and Roses* (alcoholism, Blake Edwards 1962) *The Panic in Needle Park* (heroin addiction, Jerry Schatzberg 1971), *Christiane F. - Wir Kindern vom Bahnhof Zoo* (heroin addiction, Ulrich Edel 1981), *Under the Volcano* (alcoholism, John Huston 1984), *Trainspotting* (heroin addiction, Danny Boyle 1996), and *Owning Mahowny* (gambling, Richard Kwietniowski 2003). The images of these films surfaced in the analysis more often than others because they are visually and emotionally strong. Several of them are also classic, well-known films on addiction.

[34] With basic cinematic techniques I refer to the commonplace cinematic techniques such as shot-countershot structure, basic choices of image size, the placing of the camera and other techniques that often serve cinematic invisibility where the spectator is not supposed to pay attention to the process of mediation.

It soon became apparent that the question of affective visualization techniques (meaning strong images of the phenomenology of being addicted) could be localized, not necessarily through *particular* films, directors, or their specific cinematic techniques, but across and through a variety of different films. An affective or "strong" image of being addicted is not defined by a specific aesthetic constitution that enables us to think and feel what being addicted can be like. Perhaps even more importantly, it is defined by its resilience: its recurrence in addiction films from different periods and countries making use of different styles, narratives and genres. As I present in this study, these images live partly independently from the structures of genre and narrative.

All in all, the image of a subjective experience – the cinematic phenomenology of what it feels like to be addicted – was not easy to find in any direct sense, yet it might be analyzable in an indirect way. As pointed out earlier, it is not uncommon to derive connections between cinema spectatorship and experiences that depart from everyday consciousness, such as dreaming, delirium and drugged experiences: cinema spectatorship may, in itself, resemble such experiences.[35] Pisters (2008) speaks about cinematic techniques that are not directly visible, or representational. I call these techniques of the invisible (Rantala 2013), not because one cannot perceive them at all (they can be studied and tracked down), but because they guide the spectator's perception "beyond" what is perceived directly and is easy to put into words (as in narrative descriptions of the film's events). They are *the material conditions of possibility* for the spectator's experience. The phenomenological approach focuses on structures of experience, whereas the theories of mediation tend to focus on its technological-systemic side. However, these two, theoretically distinct approaches may coalesce in certain points of digital image processing and analysis. For example, the material conditions of possibility can be operationalized as e.g. so-called low-level affective features of image data (the term "low" does not

[35] A parallel between cinema and addiction could be drawn, for example, from the role that another psychiatric condition, schizophrenia, has played in both contemporary cinema and film studies. Pisters (2008) has pointed out that the relationship between cinema and schizophrenia is not only metaphorical, but the perceptions that cinema and contemporary screen cultures enable can themselves be posited as schizophrenic: the multitudes of screens as reflective surfaces constantly shift coordinates between the real and the imagined or virtual, resulting in a delirium-like "vortex" of screens, bodies and brains (Pisters 2012, 2-5).

refer to lesser superiority, but the level of abstraction) like color, montage, or movement. They may also be about what I call the "cinematic unconscious", as patterns that can be found by scrutinizing image data algorithmically and that may then be interpreted in terms of the affective responses they enable. This may be done in at least two ways: first, by referring back to the affective affordances of the original contexts of the analyzed images, and second, by reflecting on the affectivity (or new "phenomenology") that the newly organized images are capable of. Consequently, my analysis integrates iconographic analysis of figural motives and the low-level affective features that comprise the medium of film as conditions of possibility for the spectator's experience - the sensory stimuli through which the image is realized in the spectator's mind and body.[36] Merging these approaches happens via Warburg's image-archaeological and iconographical, but also phenomenological image research. Contemporary developments inspired by Warburg are both media-archaeological (e.g. Ernst 2004; Huhtamo 2011), digital humanities research (e.g. Brandhorst 2013) and phenomenological (e.g. Vuojala 1997). The phenomenology of the body and affective approaches to film by Vivian Sobchack, Laura Marks and Jennifer Barker also focus on film's medium – or "film's body" that, in case of digitized images, also includes the computer.

In Warburg's montage work *Mnemosyne Atlas*, the mapping of forms of human expression is also image-archaeological mapping of the strata of collective memory (Vuojala 2013; Assmann 2009) through *genuinely iconic* notions. Wolfgang Ernst discusses digitized films as archives of image-data that is not only or necessarily a matter of narratives but that is, most importantly, optical data:

> Contrary to familiar semantic research, a filmic archive will no longer concentrate on protagonists and plots, list images and sequences according to their authors, or log the time and space of recording and subject. On the contrary, digital image data banks allow for systematizing visual sequences according to genuinely iconic notions (topoi, or – for time-based images – Bachtin's chrono-topoi). The

[36] I am proceeding in the framework of the idea of the "embodied mind" in contemporary film and media studies. In the models of the spectator's embodied mind, the spectator becomes emotionally and intellectually affected by the film. See, for example, Sobchack (2004) and Powell (2007). My focus is not in the spectator's experience and phenomenology of film as such, but in digitized film's images as material conditions of possibility for the experience.

> narrative elements, too, will reveal new insights into their semantic, symbolic, and stylistic values. (Ernst 2004, 265)[37]

In addition to the material constitution of this filmic archive as a database, the archive and archeology are understood in reference to both Warburgian analysis of the transmissions of figural motives and media-archaeological *topos* analysis where the *topos* may refer both to recurring tropes and media-technological constellations (such as 21th century revisions of 19th century technologies). The mapping of *topoi* is a mode of analysis where large and potentially diverse sources are examined in order to identify recurring formulas, commonly with the assumption that it is important to enquire what may often be dismissed as "the commonplace" or "the clichéd". The German literary scholar Ernst Robert Curtius (1866–1956) coined *topos* study in the 1930s (see Huhtamo 2011). Warburg's *Pathosformel* can be seen as a case in point of *topos* analysis and it is arguably contaminated by Curtius (Erll 2011, 71).

In cinema, the recurring *topoi* are not static but materially and mentally bound to temporality and movement, and to film's media – the multisensory constitution of its techniques and materiality of its technology. They are movement-*topoi* or, as Ernst refers to Mikhail Bakhtin (1981) in calling the cinematic fragments: *chronotopoi*, literally assemblages of time and space (Ernst 2004, 265).

The archive implies a database that is "flat" (in reference to the principle of flatness in Foucault's view on Deleuze's *Difference and Repetition*) in the sense that each image, from any film from the database, is as relevant as any other and may be excavated and posited next to another, with disregard for any predefined order. The repetitive images that recur in films of different styles and periods can be cut, collected and compared with one other through a grid or montage (as Warburg did in his *Menemosyne Atlas,* when he associated very different images and created

[37] Overall, the approach focuses more on the *topos* than their origins. What was proclaimed by Barthes and Foucault as the "death of the author" – the texts and images live their own lives in the culture – is often referred to (Ernst 2004; Huhtamo 2011). This is a concern that touches all forms of recycling and "postproduction" (Bourriaud 2001) of visual culture. Here the most important context is the reuse of images from film history and the visual arts, which can be further seen as an instance of the afterlife of images, used again and again. The images live their own lives as they are deployed and carried by "hosts" such as bodies, memories and media.

connections between them), or through computerized analysis, sorting and rearrangement of frames.

*Montage*

In this study, the *cinematic* is defined as a concept that manifests how cinema is not only a matter of representation of something that pre-exists independently from it, such as addiction, but always adds something to that which it conveys.[38] Cinematic expression is not only or necessarily an expression of a predefined idea, emotion or phenomenon (like addiction), but it is also an expression of materiality of the cinematic medium. Following the theory of attraction – as developed from Sergei Eisenstein[39] by Tom Gunning (1990), and as it can be found in the work of apparatus theorists such as Christian Metz (1977) and theorists of post-cinema such as Sean Cubitt (2005) and his idea of the *cinema effect*[40] – cinema consists of events of showing that produce effects: "all cinema is a special effect" (Metz 1977, 657). This

[38] My understanding of the cinematic is based on the Russian filmmaker-theorist Sergei Eisenstein's (1898-1948) view of cinema as a full orchestration of the elements and relations, shapes and textures of the moving image (Eisenstein, 1942/2010, 254-255). The Eisensteinian view is central also to Deleuze's film theory and can be contrasted with the tradition of looking at cinema through its indexical relation to reality, that is, as re-presenting or recording and preserving reality (Bazin 1967/2005). This latter view can be problematized in the era of digital technologies as well as in the light of what we know about the representational model of and how the brain works through constantly simulating the perceptual world instead of perceiving it "as it is" (see Tikka 2006, 147-148).

[39] "An attraction . . . is . . . any demonstrable fact (an action, an object, a phenomenon, a conscious combination, and so on), that is known and proven to exercise a definite effect on the attention and emotions of the audience and that, combined with others, possesses the characteristic of concentrating the audience's emotions in any direction dictated by the production's purpose." (Eisenstein 1924/1988, 3). When I draw on Tom Gunning's (1990) view of the early cinema of attraction, I maintain that attraction-image is not only a concern of a certain type of early cinema until 1906, but an inevitable aspect of every cinematic image: the cinematic image is always, by necessity, an exhibition and an act of showing.

[40] The *cinema effect* that Cubitt (2005) argues for, results from successive frames that produce montage as an effect in both a physical/material and a virtual/spiritual sense. My view follows Cubitt's conceptualization of the cinematic event: "The cinematic event is … not identical to an event in the real world: it relates real or fictitious events ... The verb "relates", however, should be understood to mean "establishes a relationship", not as "tells a story". … Early cinema's statements are demonstrations: they are events of showing. Certainly one can assemble cinematic events into a narrative, but equally one can assemble them to make a pattern, or even jumble them together at random. It is important to recognize that narrative is neither primary nor necessary to cinema, and it forms no part of any putative essence of the medium." (Cubitt 2005, 38). More generally, Deleuze's views on cinematography as a matter of producing the image of movement through serial events could be called "ontology of montage".

study focuses on the image-based qualities of films of addiction as *showing*, instead of building on the more customary approach to narrating addiction.

Montage is the basic cinematic principle, both on the level of the materiality of film data, consisting of series of immobile frames that are connected through the perceptive capacities of the eyes (and brain), producing the impression of movement, and on the level of the intellectual and emotional effect of association of images (and sounds). It is profound to this thesis that the juxtaposition of images always creates "something that cannot be graphically represented"; something akin to "abstract social evaluation" (Taylor 1988, 14) that cannot be pinned down, made tangible and defined, and that is "something psychologically specific but essentially changeable" (Eisenstein 1942/2010, 256).

When interpreting the cinematic effect through analysis of cinematic techniques (the medium) of pathos formulas, I draw on film studies on affective spectatorship and phenomenology of the body (Marks 2000; Sobchack 2004; Barker 2009), which also pay attention to the mediality of film. The lived experience of the human body with its sensory-tactile and perceptional capacities, experiences and memories is activated and re-arranged when viewing a film. The medium is a material constituent of the affective experience.[41] The medium "re-members" (reorders) the experience of time and space that is always partly open process that cannot be defined or pre-defined completely[42] - the material constitution of the elements of the cinematic image may be defined, but not the result of their interplay in a montage.[43] The

[41] Therefore, film research is media research, or, here, more specifically, image research is related closely to the basic assumptions in those takes on media theory (as in Marshall McLuhan and Friedrich Kittler) that foreground the medium (the media technology), that is materially "in the middle". This is also a take that would connect the theme of cinema as a technology of inner experience, approached in the early film psychology of Hugo Münsterberg (1916/2005) and that were also developed in a psychoanalytic context in the apparatus theory (Baudry 1974 and Comolli 1980), and later in Pisters' (2008) new materialist views regarding the question of envisioning what remains invisible through regulating perception.

[42] The film experience consists of both an organized whole (the elements that we can perceive and analyze) and an open, constantly moving, changing horizon (that cannot be completely predefined, much like the montage effect in the Eisensteinian view). Cinema inscribes a sense of existential presence that is at once centered yet also "decentered and split, mobile and self-displacing" (Sobchack 2004, 150; see also 23-25; 65).

[43] For example, an assemblage of a person's motions (the fidgeting walk of a woman – a pathological gambler, in the film *Going for Broke*, who has just lost a huge sum of money in gambling), the placement of the camera (behind and from the side, as if it is following her discreetly or from aside) and the movement of the camera (sliding through space in order to

experience of montage, the association that is produced from connecting two images, is customarily thought of as a psychological mechanism (as in the classical psychoanalytic film theory's idea of the suture), but the associations are also rooted in the embodied experience and the brain's ability to combine sensory-motor experiences (see Tikka 2006, 140-141). The affective readings also make use of the iconological principle, is based on both a close examination of these techniques in comparison to other images of the same type, and on what one knows about the database of these films in general (and the particular films in particular). This is the informed interpretation by the image-researcher who knows an archive of wide variety of works on the same theme (Panofsky 1939/1972, 5-10). This principle is of course a much narrower version of Panofsky's and Warburg's views on image research that focused on the historical context of the images at large.

As the data consists of full-length narrative feature films, edited into shorter sequences (scenes, takes, images[44] and still-images), the concept of "cinema" is understood, not as the dispositive based on theatre viewing, but as the digitized film of *post-cinema* (e.g. Mulvey [2006], 22, 102, 146; Harbord [2007], Shaviro [2010]) in which the object of film studies has become fragmented. The cinematic image may also be a fragment – of a film, or a memory image even – dissected from the narrative and associated with other fragments (Burgin 2004, 9).[45] The cinematic image should also be considered through the variety of media technologies that are historically constitutive to it (Elsaesser 2004, 86; Manovich 1997).

---

follow her) produce a certain, not completely determinable affective charge in the situation – a sense of dislocation or disintegration of space – and invites the viewer to participate directly in the sense of being shocked.

[44] In a technical sense, image in a film may refer to at least two different things, determined by filmmaking practice: it may be a shot of one view focusing on a certain event; or one shot may contain several images or different objects and views. For example, a shot that starts with filming one object, may then track to film another object in a different location, and then move on to a third object, so that the camera movement stops or slows down when filming each object. This kind of shot would include three images.

[45] Burgin (2004) makes this point in reference to Roland Barthes regarding remembering film scenes and images that are not necessarily relevant for memorizing the story, events, or characters of the film. Burgin does not speak about the montage of these images that takes place in one's mind in the process of remembering the film. This aspect is developed by Isabelle McNeill in reference to films by Jean-Luc Godard and Chris Marker, and the film theorist Jacques Aumont's notion of networks between memory traces or *grammes.* These networks (of memory, for example) edit the *grammes* together in the mind. See McNeill (2010).

Digitized films also have their own material and media-archaeological relations to computer software. Computational fragmenting of a film scene produces a post-cinematic image series that is analogous to chronophotography, in which the frames succeed each other according to a mechanically unfolding metric. The fragmenting of films can also be done manually, based on the "semantics of the human eye", that is, the researcher's perception and interpretation on the duration of the cinematic events, actions or image type. The researcher may make the the choice, based on their own perception and interpretation, about which images to include and how they are posited in relation to one other, whereas the automated sorting may provide surprising results precisely because it does not choose (at least not yet). This study combines both approaches, whereas Warburg's montage work is solely based on his own interpretations (usually inexplicit, regarding to the *Mnemosyne Atlas*), while his more engineering-oriented contemporaries worked with the mechanical segmentation of movement. These studies may have inspired him, too. For instance, Michaud (2004, 46-50) connects Warburg's interest to figures in movement to Étienne-Jules Marey's motion studies.

Chronophotography also has an intrinsic relation to the visualization of pathology, and was famously used in neurology to study the movements and gestures of hysteric patients' bodies. Montages of images of body movements can be further related to the technique of cinematographic image-atlas that was used in neurology in order to study movement disorders that were "strange beyond belief" (Cartwright 1995, 53). Moving image technology has organized deviant bodily movements into phases, series and charts, and slowed down bodily movements in order to study them more closely. [46] These aspects are reworked my quest to study films' images of "being addicted".

Cinema, as mentioned, is intoxicating as such: audiovisual sensory stimulants are arranged in certain ways in order to affect the spectator's mind and body. Rearranging this audiovisual material has always been a part of the film research

[46] Cartwright's (1995) analysis on the cinematic studies on movement disorders speaks of the same phenomenon as Schade's (1995) notions about hysteria photography, where Warburg's *Pathosformel* can be seen as a relevant background for imaging of illness and the anomalous experiences through images of postures that seem to express undecipherable inner states.

process – the researcher's material is touched and changed and the film's details remembered in certain ways, and there is no way to prevent cinematic images from constantly enabling new images and associations. Making stills, collecting and assembling certain types of images next to one other, layering them, zooming, utilizing slow motion, backwards motion or frame-to-frame viewing for analysis brings about new perspectives to film – and the sensory stimuli are organized in new ways that produce new cinematic effects. Indeed, editing can be seen as a form of cinematic, embodied thinking through (re)organizing moving images (see e.g. Agamben 2002; Ernst & Farocki 2004; Deleuze 1985/2005; Lundemo 2007), which also defamiliarizes the images and bring about new conditions of perception that may be "intoxicating" in the abundance of new connections. As noted by Mulvey, such processes may be productive as they

> [a]llow space and time for associative thought, the reflection on resonance and connotation, the identification of visual cues, the interpretation of form and style … by slowing down, freezing or repeating images, key moments and meanings become visible that could not have been perceived when hidden under the narrative flow and the movement of film. (Mulvey 2006, 146-7)

Thinking through the moving image media and its analysis based on editing software and algorithmic techniques means recognizing the fleeting ephemerality, malleability and ambiguity of image materials. This can also be related to its history in producing images of anomalous experiences and bodies. During the study, I reflect on the research process against the background of the use of cinematic (and pre-cinematic) techniques in research on psychiatric and medical issues (e.g. Cartwright 1995; Schade 1995; Didi-Huberman 2003; Ellenbogen 2012), striving to point out the ambiguity between knowing *of* images or bodies, and knowing *with* them – in the latter position, images are almost subjects that also have their own powers to constantly mold the perception of those who aim at knowing.

*Similarity and repetition*

The term iconography[47] has conventionally been used in film studies in reference to "generic expressivity": archetypal characters, objects, actors, landscapes and so forth (Godzic 1981; Grant 2007; see also Panofsky 1934/2003, 25). The film industry develops film products with formulaic traits that have been proven successful, and the repetition of certain patterns in character design, for example, allows the audience to know "immediately what to expect of them by their physical attributes" (Grant 2007, 7-8). In other words, in film studies iconography refers to symbolic representation and *what* is represented rather than *how*. However, regarding the "techniques of the invisible" and the mediality of the cinematic image, it is noteworthy that Panofsky (1934/2003) was not satisfied to map the explicit contents of cinema, but paid close attention to how film's medium constructs impressions of subjective experience in a way that reminds one of Hugo Münsterberg's and today, to some extent of Pisters' views on cinematic medium.[48]

In this study, repetition is an issue bound to *similarity*. Thinking through analogies, that is, through similarities of form, can be posited as an alternative to thinking through difference that has characterized poststructuralist philosophy. According to Barbara Stafford, romanticism, culminating in Friedrich Nietzsche's work, saw analogical thinking as contaminated[49] since it has a "specially visual component" that was seen as contrary to rational clarity (Stafford 2001, 23). Images' powers remind one of the powers of occult possession. Stafford argues that this resulted in vision-

[47] Iconography has been adapted to film studies further from Panofsky's (1939/1975) discussion of Renaissance art. It has been an approach in art history that proceeded from the late 19th Century formalist study of art (focusing only on the "form" and not on the "content") towards cultural context where the image's interpretations took place, that is, the culture where the images were made. Warburg is famous for studying the image cultures and spiritual rites of Pueblo Indians in the late 1800s (see Warburg 1995) which can be seen as an anthropological tendency on image studies much ahead of its time.

[48] Panofsky writes about cinematic techniques such as close-up in creation of the image of the subjective experience. He writes that "the movies have the power, entirely different to the theater, to convey psychological experiences by directly projecting their content to the screen, substituting, as it were, the eye of the beholder for the consciousness of the character" (Panofsky 1934/2003, 72).

[49] "When analogical communication was identified solely with irrational occultism … it was because vision itself had been equated, not with Cartesian clarity and rational distinctness, but with Jesuitical delusion and mystical obfuscation" (Stafford 2001, 23).

critical views of the hypnotic "gaze" (as in Michel Foucault's work) and couplings of "vision with impotent absence of will and involuntary mesmerization by a seductive image", situated within "demonic iconocracy (no longer ecclesiastically fueled, but mass-media-driven) that sustains its universalizing 'diabolical' power" (ibid). This formulation posits the image itself as a form of seductive secular "spirit" that molds the free will and parallels the problematic of addiction as a matter of loss of control, which has been held both voluntary and involuntary. Adopting the approach based on repetition as similarity, and focusing on the recycling of images as *eidetisch Vorprägung* also means prioritizing the analogical vision and the powers of thinking through visual patterns instead of allegorical symbolic reasoning.

The recycling of repetitive image-forms perhaps only intensified in the 1900s electric image culture that revised the image-historical tradition.[50] Warburg's pathosformula are *dynamograms* that move us and migrate from one image to another. They live resiliently and partly unconsciously, beyond the image-maker's back, as "engrams of affective experience" that survive in history (Warburg 1926-9, 278), and as social memory activated from the "image banks" of cultures (Vuojala 1997, 111; 121). In cinema, these "blocs of space-time" (Deleuze 1983/2005, 59-61) are formulaic, affective constellations of movement, scale, perspective, sound, bodies, faces and spaces.

[50] Sigrid Schade connects iconographical method with contemporary soap opera in a way that reflects well my intentions in this study. She writes: "What does it mean to say that the pathos formula reservoir of western history is recycled and reproduced in the context of art history at this particular point in time? … Warburg was the first to track the heritage of art history in the formulations of the new mass media of his time and to try to establish as well a continuity in the use of pathos formulae in contemporary photography … the re-use of mythological themes and body-language metaphors still quickens the heart of every iconographer. And particularly so as the archive of pathos formulae has more or less disappeared in the art of our century and survives only in the field of publicity or soap opera. (Schade 1995, 513)."

## The Outline of the Study

Montage, as it is understood in this study, is the association of visual elements. This may have several different modes, with different relations to time and duration. In this study, montage has two basic dimensions: firstly, as it can be understood in reference to Eisenstein, it is a durational, material process in the cinematic texture that can take place between images (and sound) or inside of the image's framing.[51] Secondly, as it is understood in the Warburgian approach, montage may be a process of organizing images as part of thinking about them as part of research practice.

The following chapter of this study discusses *Montage* as an associative principle of uniting sequences in films, on one hand, and as a guiding line for film analysis, on the other hand. It asks what kind of impressions, invisible as such, may be borne by connecting visible elements inside images' framing, and what we can perceive by associating images, à la Warburgian *Atlas*, of different epochs, contexts, and media. The first subchapter, "Montages of Addiction: Imaging the Invisible", discusses the image of "being addicted" as a matter of what is not directly visible. Montage is discussed as a basic cinematic principle of the organization of images according to continuity, contrast, and rhythm. The second subchapter, "Attitudes of the Addicted Body: A Cinematic *Pathosformel",* explores montage as a research practice. The perceived similarities in the gestural and postural themes in addiction films, such as involuntary movements in withdrawal or lying down, are discussed through the collection of video catalogues of images of postures. In the third and last *Montage*-subchapter, "Chromotopographic Montage: the Cinematic Unconscious", I discuss

[51] Eisenstein differentiates between modes of montage based on durations and movement, like rhythm and movement inside and between shots (metric, rhythmic, tonal, over-tonal and intellectual montage), whereas in discussions of Warburg's montages, montage is as an abstract associative principle (e.g. Michaud 2004 in relation to cinema) or as photomontage (e.g. Buchloch 1999 in relation to photographs).

segmentation of films into frames through computerized optical analysis. The focus is on reorganizing and interpreting images according to their color and brightness.

The *Montage*-chapter argues that cinematic concept of addiction is a mental or "spiritual" image in the intervals between images, whereas the third part of the thesis explores the images of addiction through their *Thingness.* It notes how montage of drug images and thus attaching the spectator into the atmosphere of being addicted, can be part of how cinema works as a "thing", an experience to be consumed by the spectator, and argues that the recurrent images of substances such as intoxicants, drug paraphernalia and drugged subjects also are attempts to locate the addictive experience, invisible as such, in mundane material objects and bodies. The first subchapter, "The Materiality of Things", focuses on the iconography of close-ups of addictive "things" (such as drug paraphernalia) and their uses in imagining the experience-worlds of addiction in cinema. The second subchapter, "Subject as a Thing", concentrates on the human subject as a "thing" that is affected by the drug so that drugs and technologies of molding the consciousness may be seen to gain agency in relation to the human subject. Finally, the third subchapter, "The End of Spirituality", draws together the themes covered in the preceding chapters by discussing the cinematographic iconography of addiction in relation to religious iconography. It posits that the importance of the materiality of things and their secular-rational role in explaining the experience of being addicted is an end of spirituality and a matter of cinematic expression and intoxication. The thesis ends with a conclusion that summarizes its key themes and findings.

## 2. MONTAGE

Warburg held that images circulate in history and materialize in specific forms – forms that resonate with the psychological underpinnings of the time in which the image is materialized. Didi-Huberman calls these forms symptoms of a psychic history (Didi-Huberman 2001, 625). In Warburgian iconography, the appearance of an image is a symptom of the context of its making. Artworks manifest deep cultural undercurrents that are otherwise invisible (see Warburg 1999, 597-698), and iconography is a method that illuminates these undercurrents as "ghost stories for the fully adult people" (see also Agamben 1999, 95-96).

Regarding cinematic images of addiction, several historical and contextual facets are at stake, including the film style, production values, technological developments and the historical ideas concerning addiction. The divergent montage styles of different filmmakers are bound to technological possibilities of the time, and techniques of expressing affective states are connected to them.[52] In other words, following Belting (2011), the images of addiction are embodied in certain, historically specific forms. My argument in the *Montage*-chapter is that the images of addiction in films are connected to the historical traditions of visualizing inexplicable, frightening and morally precarious behaviors. I will try to localise "undercurrents" that have materialized in different ways in different historical-material contexts. I posit that we can discern the techniques of visualization of addiction in cinema through analogy and comparison with other, related image traditions.

The *Montage*-chapter explores an archive of cinematic images of addiction and their historical variations of basic techniques of montage. It provides an understanding of

[52] On the history of different stylistic solutions regarding to montage in different filmmakers, see Rohdie (2006).

how cinematic expression can construct the impression of "being addicted" by associating certain visual elements in certain ways. I have divided into different phases: pre-cinematic images, early cinema, classical narrative cinema and "new" cinema. [53]

First, I chart pre-cinematic imagery of addiction and then proceed to examine fiction films from the early 1900s to the early 2000s. [54] I ask, what kinds of images of addiction circulate and how they have materialized in different times, taken that images of addiction always have the same errand of making the invisible visible. Montage is understood as an image-based associative principle of virtualities – impressions, concepts, thoughts – that are not found physically and directly in that which the images represent (or what a sound or dialogue directly refers to). This chapter also lays out a wider historical framework for the cinematic *Pathosformel* of addiction studied in this thesis. Regarding associating images from different historical periods, the image-collections of this study can also be seen as montage of a minor, alternative and marginal history of cinema. This can be thought of in reference to Jean-Luc Godard's grand montage work *Histoire(s) du Cinema* (1988) or Warburg's *Mnemosyne Atlas*. Both are based on contrasting and associating an image from one historical context with another image from a different historical context.

---

[53] For different ways of historical periodization on cinematic images of alcohol, drugs and addictive behaviors, see, for example, Denzin (1991); Cornes (2006); Shapiro (2003); Starks (1982); Stevenson (1999) (ed.). Of these, Cornes discusses the matter (alcohol in American movies) in the context of historical research. My approach here is influenced by how Deleuze distinguished historically between the main types of cinematic images, so that *Cinema 1: The Movement-image* draws a figure of classical cinema based on continuity of action (as in classical Hollywood drama) and *Cinema 2: The Time-image* as an image of thought (as in the French new wave directors); the watershed is between pre-war and post-war cinema. However, the elements of the "affect-image" discussed in *Cinema 1,* for example, may be seen to overlap with the image of time. This is relevant for the question of how cinematic images engage the subjective experience. This may be through presenting an image of the protagonist seeing or thinking, or a landscape as a subject of contemplation, which may become part of the "affect-image" – as in the image of craving, showing the face, figure, and landscape, in *The Lost Weekend* analyzed in this chapter.

[54] Several of these films have been discussed in earlier research (e.g. Abel [2004] on *Victimes d' Alcoolisme*; Gunning [1994 and 2004a] on *Drunkard's Reformation*; Moreno [2008] on *Requiem for a Dream* and Stephens [2011] on *The Man with the Golden Arm*) but none of these studies focus on the role of montage and rhythmic composition in the visualization of addiction. Stephens (2011) has pointed out that addiction is closely related to melodrama films that have set the possibilities and limits for visualization of addiction, such as deployment of the conflict between darkness and light.

## 2.1. Montage of Addictions: Imaging the Invisible

*Montages of addiction before cinema*

The modern concept of addiction as a concern for medicine, social reforms, psychology and spiritual movements developed in the wake of modernization and industrialization. It was addressed in terms of self-control and associated most importantly with certain types of alcohol (Warner 1994; Levine 1978). Post-Enlightenment arts, popular culture and visual culture often relate it to temperance movement. Among the most famous instances of the visual culture of destructive drinking is the engraving *Gin Lane*,[55] made by William Hogarth between 1750 and 1751, in which one can find themes familiar from the temperance ideology, even though it was made before the temperance movement and is thus not directly tied to it.[56]

How can we think about "being addicted" through this image? I argue that the image of being addicted is a matter of montage: certain kinds of images and visual elements can be organized in relation to each other in certain ways.

[55] The image has been analyzed earlier in different contexts (Nicholls 2003; Skelly 2010 and 2014). I add to previous discussion on the exploration of how "being addicted" cannot be directly represented, but is a matter of the association of visual elements through montage as both a narrative and visual (or image-based) principle.

[56] It can rightly be asked whether the image is to be addressed in context of addiction at all, given that the work is dated earlier than the "invention" of the modern concept of addiction that Levine (1978) dates to the mid-1800s. Skelly (2010, 2014) has studied *Gin Lane* as part of British visual culture of addiction that she posits between 1751 and 1919. To Skelly, the term addiction refers to things that have parallels in the past before the concept's invention, which she identifies as the position of "continuism" (Skelly 2014, For my reading of the image, the most important aspect is that it does *not* represent "being addicted" as such, but rather introduces the image-elements that are later used in the context of what can be defined in the extension of the modern concept of addiction, that is, cinematic addiction narratives and their imagery.

The tragicomic "inverted Madonna" in William Hogarth's *Gin Lane*

*Gin Lane* both laughs at and expresses abject fear towards bad habits, obscenity, drinking and other such forms of excess. The gaze, moving over the image, associates the elements of the image with one another: a montage in time takes place when one perceives an image with several motifs situated in the image space.[57] Hogarth's engraving is, importantly, a narrative image,[58] the elements of

[57] This can be thought of as a montage that takes place in the mind, that also is a cinematic principle of association as stated by McNeill (2011, 160-161). Perceived images are juxtaposed in one's mind, as *grammes* of images are edited together in one's memory.

[58] In semiotic terms, the image can be read as a proto-narrative, in which the subjects are posited in relation to each other in a manner that implies narrative and value-related relationships between the actors. The narrative image can be contrasted with the cinematographic image as an any-instant-whatever as analyzed by Deleuze (1983/2005). Paintings freeze movements into

which are carefully situated. At the center of the image is a woman, and soon the eye moves to an infant in her lap, falling down. Their relation is the first montage: a moral charge is created. The gaze then moves to an image of a skinny man, in the lower right corner, with a face that looks like a skull and a chest that is formed like skeletal bones. Next, the gaze meets the background, which consists of the city and its people - dying, eating bones and forming mobs. One can find a certain cinematographic iconography of addiction already in this initial wandering gaze and in the associations of the image-elements. A series of *grammes*, or *topoi,* are connected to one other by association where there are possible psychological, social and moral implications. Concepts such as obscenity or the neglect of life may be borne from connecting these *grammes* so that they mark something more than just drinking alcohol.

*Gin Lane* is often considered together with another Hogarth engraving, *Beer Street* (1750–51). When doing so, montage is formed between the two street-views that present different manners of drinking, people and atmosphere. Their differences emerge along the axis of the drinks consumed: beer is for the nationalist bourgeoisie and the moderate drinkers, whereas the crazes and dooms of the imported spirit gin are represented by the lower classes.

---

postures and narrative constellations, whereas the photograph, and most importantly the cinematographic image, is based on mechanical repetitive capturing that shows the movement in-between the constantly shifting positions of elements in movement. The contingent positions in-movement are recorded and frozen randomly as any-instants-whatever, beyond narrative structuring of its elements.

*Beer Street,* contrasted to *Gin Lane*

The importance of abstaining from a particular drink (gin) is expressed indirectly through the juxtaposition of these two images. Imported Gin is associated with danger and death, in contrast with the familiar beer that is associated with well-being. Through analogy, *Gin Lane* could also be juxtaposed with Albrecht Dürer's iconic and much analyzed engraving *Melancholia (Melencolia I)* (1514) where another affective state that is a matter of psychiatric discourse, namely melancholia, is presented in a figure of a woman sitting in a symbolic landscape. Contrary to Hogarth's folkloristic style, which perhaps is also reflected in the choices of profane topics, the more sublime *Melancholia* has been of interest to prominent modern iconographers such as Warburg, Panofsky and Benjamin.[59]

[59] For iconographic analysis of *Melancholia* by Warburg, Panofsky and Benjamin, see Iversen & Melville (2010).


Albrecht Dürer's engraving *Melancholia (Melencolia I)* (1514)

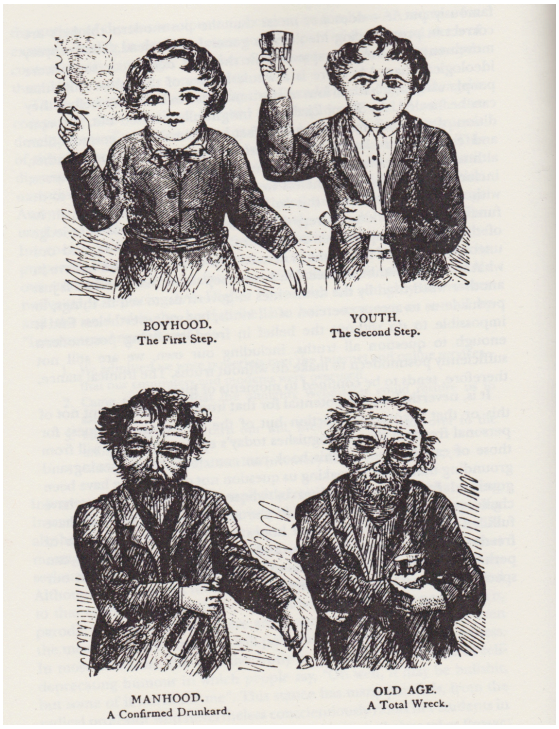
In their iconographic interpretations, *Melancholia* is referred to, for example, as an image of someone who has all the material things to gain profound understanding and wisdom, but is still unable to attain it (Iversen & Melville 2010). The engraving can be interpreted to illustrate the melancholy of not being able to transcend the limitations of the physical world (attempts to it are symbolized by scientific and occult paraphernalia) and human mind: in this sense, it is an image of a lack of transcendence. Indeed, both of the figural compositions – *Melancholia* and *Gin Lane* – imply an image of a loss of the "spiritual". However, in contrast to the Saturnian

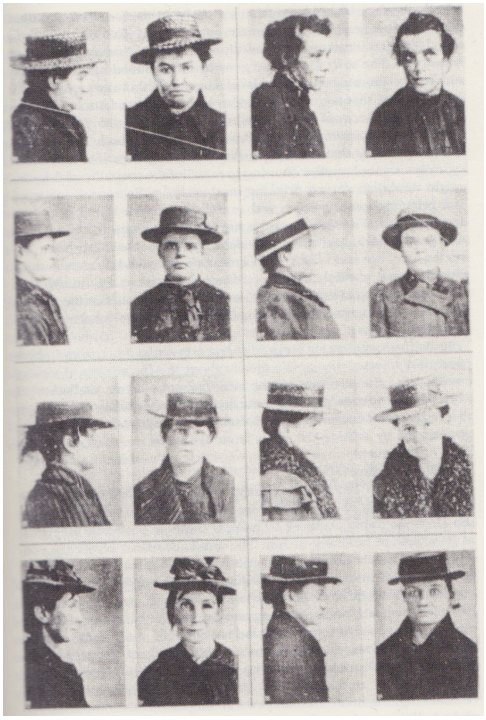
melancholy (depression), there is nothing sublime in the image of the drunken woman who is posited as profoundly profane and ugly.

Furthermore, the drunken woman can be seen as an "inverted Madonna" whose child is falling to its death and whose posture, facial expression and clothing are in contrast to that of the iconography of Madonna and child. The skeletal figure of the man can be related to the renaissance images of the deposition of Christ, completing "grotesque religious images" where the balladeer and the drunken woman "constitute a disrupted Pietà", the woman's "physical posture grotesquely enacting that of the grieving Virgin" (Nicholls 2003, 134-5). We will see later how the Pietà composition is an important iconographical theme in addiction films. As connoted by the "grotesque" or even macabre image of an almost decomposing body in the feet of the crazed "Madonna", the iconography of *Gin Lane* can, through the downward-directed movement (the falling infant) and the deteriorated bodies, be quite literally connected to the iconography of falling, earth, and "low", and the Biblical Fall as a both visual and moral theme.

The elements of *Gin Lane,* however, do not necessarily mark the psychological experience of being addicted inasmuch as *the consequences* of continuous drinking. They are looked at from the outside rather than trying to feel what the drinker goes through. It depicts subjects who are under the influence of something that is considered as improper and alien and thus degrading and frightening: imported, strong gin in comparison to the familiarity of beer. Still, the idea of an inner compulsion, or resilient, life-endangering desire that the subject does not want and cannot control even if she tries, might follow from relating these iconographical elements.

The failure to abstain would prove that the person is "addicted" and suffers from a compulsion that should be regarded as a medical problem. Addiction therefore implies a time-bound process: the habit develops in time through failed attempts to abstain and continuous relapses. Is it possible to represent this kind of idea directly through an image?



The narrativized life story of an alcoholic from T.S. Arthur, *Grappling with the Monster,* New York, American Publishing Co., 1887; courtesy of the Seagram Collection, University of Waterloo, Ontario (cf. Valverde 1998, 22); and the police record of alcoholic, feeble-minded women is from British Parliamentary Papers, 1906, vol. xvi, pp. 97-98, in Valverde (1998, 55).

In the caricature drawing of "stages of moral development and moral failure" (Valverde 1998, 22) presents images of different stages in alcoholic man's life. His alcoholism can be recognized not from just one stage of his life, but from the whole - the montage of different stages that narrativize the subject's life. The cigarette and drinking glass have changed into a bottle from which the man can drink directly, and in the final image the man carries what might be a small bottle of strong alcohol. The images of the later stages of life tell about falling out of society. On the other hand, the images of the later stages of life could also be interpreted as signs of poverty. Indeed, at the advent of photography, addiction was crucially constructed through symbols of poverty. Hickman (2002, 120, 126-7) studies two photographs form the 1897, presenting a young boy who had developed a narcotic habit. One is taken "before" and one "after" the boy attended in an addiction cure program. Hickman notes that it is actually the boy's class habitus that has changed – from a poor,

barefoot boy to a socialite-clothed young man. We will see that shabby, dark and worn out elements are much more common in addiction films (even when they are not situated in the full margin of society) than light, clean and luminous colors signaling affluence and orderliness. Elsewhere I have also pointed out how addiction films contrast darker frames and "shabby", dirty colors of scenes dealing with addictive behavior, to more warm and light interior images of middle class homes with children (Rantala 2013). This is even to the extent that it could be asked, whether the ill addressed visually is alcoholism or poverty. In order to symbolize addiction in a still image, it may be necessary to add textual descriptions and images of the object of consumption (like bottles, cigarettes or drug paraphernalia) that enable the interpretation of the image as that of "being addicted".

The same applies to another image series, a photographic police record of female alcoholics, also presented in Valverde.[60] Alike to the contrasting of different life stages, this police record, are also a montage. However, the police record's grid creates an impression of standardized impersonality and flatness that omits the singular subjectivity of the depicted person. This is another kind of montage aesthetic, familiar from the anthropometric photography of the Italian criminologist and physician Cesare Lombroso (1835-1909) and the French police investigator, Alphonse Bertillon (1835-1914). Without knowing the context of these images as police records of alcoholics, one might interpret these images of women in a different way. Still, the aesthetics of grid itself gives a hint that these images probably present deviant subjects, even though there are no direct, visible signs of their deviance. The alcoholic women were, in fact, said to be "feeble-minded" (Valverde 1998, 22), that is, not completely competent human subjects. The grid is also a form of montage that is familiar from modern art and science (Krauss 1979) and also inherent to computational image-analysis - such as face recognition from films, as seen later in this study.

[60] On the importance of poverty and class in these definitions, also through photography, see Nicholls (2003); Hickman (2002). This aspect has not only been connected to the fear of degeneration, but also had a salvatory tone. Magic lantern slideshows, such as the British *Buy your own cherries!* (1905) also posited poverty and class-related issues as the *raison d'être* of the story, presenting that quitting drinking improved one's class position.

*Montages of addiction in early cinema*

The pre-cinematic hysteria photography of *Iconographie Photographique de la Salpêtrière* from 1876-80 aimed at recognizing the presumably neurological disorder of hysteria through photographs of the condition's different phases. This seriality of phases is also characteristic of the early cinema on alcoholism and, as analyzed later, also of contemporary addiction films. Cinematic image-series of alcoholism as a psychiatric and social pathology can be juxtaposed with hysteria photography as visualization of an unintelligible compulsion. An early example includes Ferdinand Zecca's film *Les victimes de l'alcoolisme*, made in France in 1902.[61]

Five phases of alcoholism in *Les victimes de l'alcoolisme* (Ferdinand Zecca 1902)

The first scene shows a homely interior with a wife, children and a servant, preparing for a meal. The husband arrives, and the family starts eating. The second scene, intertitled *le premier pas* (the first step) shows a street view. The husband is invited into a liquor store. The third scene shows random, vulgar types sitting on a terrace. The wife and children come to fetch the man back home. The fourth scene, intertitled "The misery", shows the mansard that the wife and children now inhabit, in worn and torn clothes. The man arrives and collapses on the ground. His body shakes uncontrollably. The final "phase" shows the man in an asylum ("Madhouse!"). He is in a room with padded walls and wears a straightjacket that he tries to tear off. He fights the jacket, then collapses dead-like on the floor, and the film ends.

[61] The film is loosely based on Emile Zola's novel *L'assommoir* and is claimed to be the "first film ever to mention alcoholism" (Blocker & al., 2003, 238). It belongs to films that were produced as part of the anti-alcohol and anti-absinthe movement in France that promoted belief in degeneration (physical and national decline), which had resonance after the defeat in the 1870-71 Franco-Prussian War. The movement coincided with the rise of temperance movement in France and elsewhere. Wine, however, was still considered healthy in France, and was held as a good alternative to liqueur (ibid, 2).

Zecca's film presents the cinematic image of addiction as a montage of different states and locations, following one other. The image of addiction here is, importantly, a series of phases that visualize the symptoms and consequences of a condition that had already been described as a medical problem at the time. The possibilities to visualize addiction are conditioned by the technologies of early cinema, such as positing the immobile camera before the scene; editing film sequences with standard durations determined by film technology; and the theatrical setting that presents a series of attractions that each show a dramatic event, a "phase" of addiction as autonomous shot-scenes or *tableaux* (Abel 2004, 72-73).[62] The film's events are organized into a narrative but they are also acts of showing, in the way Gunning discusses the attraction-image: the events are exhibited and performed as moving images of movements, rhythms and relations between bodies and the environment, and are associated with other images. *Les victimes* also belongs to the tradition of moral stories of temperance movement. Gunning (2004a, 151; 1994, 162) compares the subject matter of the early alcoholism films such as *Les victimes* and *Drunkard's Refromation* to the discussion on the morals of showing and viewing films dealing with morally precarious topics, and points out that editing was a way to deal with moral questions through organizing the images in accordance to the ideas of the temperance movement. Still, despite the "pro-temperance editing", the moral charge of these habits became itself related to cinema as a tainted passion: it was showing morally precarious themes. Thus, film itself was seen as a tainted pleasure, which could also be connected to addiction and intoxication itself, in analogy to how hysteria can be seen as a profound image-spectacle, a performance that guided the very production of the disease itself. [63]

---

[62] Abel (2004, 72) points out that these phases are very similar to those in the 19th century arts, such as lithographs and theatre; the same would go for literal descriptions, the basic formula of which was illustrated by Zieger (2008, 3) referred to in the Introduction to this study (see footnote 1).

[63] As Hacking (1999) noted about media discourses on multiple personality disorder that was, somewhat mysteriously, also produced through these discussions, also images may, at once, both document the illness and produce it by giving it perceivable forms. For Didi-Huberman, hysteria photography lays in-between trying to prove something (positivism) and artistic production. Charcot's take on hysteria represents the first-mentioned, and Warburg's art history as montage

Different phases of the hysteric attack in *Iconographie Photographique de la Salpêtrière* (1876-80/2010)

The photographic hysteria iconography consists of series of still-images that freeze the expressions of symptoms into stages of postures. They present the hysteric as an individual, framed alone and cut off from the context of interaction. Early cinema introduces a different kind of iconography, or a serialization of a puzzling psychiatric condition. It imagines alcoholism through segmenting it into distinct phases, but these phases include time - movement, change and interaction. Following the Eisensteinian view of montage that takes place both inside and in-between images, the phases of *Les victimes* are a multifaceted montage of elements in movement and developing in time. *Les victimes* is a visual mapping of addict gestures in different phases of the disease. The movements and rhythms of the first and final phases can be contrasted to one other: body movements are smooth and controlled in the first scene, while the disturbing twitches of the drunken fit and the jumping and fidgeting performance in the madhouse communicate danger. They are attractions of disorderly rhythms and movements.

---

of gestures represents the second: "Whereas Charcot always wanted to bring the symptom back to its (traumatic, neurological, toxic) *determination,* Warburg made the symptom a constant, constantly open work of *over-determination"* (Didi-Huberman 2001, 631-2). The grids of objective science and montages of cinematic images both are collections or montages of *tableaux,* but in different ways. Didi-Huberman writes: "For Charcot, the symptom is a *clinical* category reducible to a regular *tableau* and a well-defined nosological criterion, whereas for Warburg the symptom is a *critical* category that explodes the `regular *tableau'* of stylistic history as well as art's academic criteria." (ibid).

In comparison to hysteria photography that usually focuses on an individual subject, the cinematic montage of addiction foregrounds social interaction. Each image presents several subjects. Each phase-image consists of a movement-event where the addict and others interact with each other and their environment. Alcoholism is connected to the influence of the environment, that is, "the street", and alcohol is an external agent that causes a transformation in body and psyche. The transition from an idyllic home into a run-down mansard with the paint and wallpapers peeling off indicates the misery of the alcoholic's family, hunkering on the floor without furniture.[64] This is the hybridity of the concept of addiction (the multifaceted quality of addiction discussed by Valverde [1998] and Fraser, Moore and Keane [2014] among others) that involves not only the person's inner space (psyche) but also the effects of the intoxicant and the materiality of the body and environment. It may even be that addiction *must* be imagined through positing the addict subject in relation to others and the environment. Already when formulated as part of modern medicine, the concept of addiction has defined through social relations (such as neglect of duties towards others) and not only with the individual's qualities (Ruuska 2013; Ruuska & Sulkunen 2013).

Cinema works as an act of visual identification of the phases and elements of becoming an alcoholic. As to the unsuccessful attempt to abstain, central to the concept of addiction, the film does present different phases of "getting hooked" and not stopping. This is despite the suffering and failure to meet one's responsibilities, and finally a complete loss of control. However, as in the earlier examples of pre-cinematic images, we cannot really find a moment of subjective experience, an image of an affective state of "loss of control". Such imagery would make us feel more directly the attempt to stop drinking that would characteristically fail again and again. Instead, we see the happiness and harmony of the home, the introduction of drink and losing of the home and one's sanity. These are not solely about iconography of "being addicted", but, for example, images of poverty.

[64] The exterior spaces depicted in *Les victimes* remain the spaces of addiction films throughout the 1900s: the private space of the home (or an interior of an apartment, the state of which reflects the addict's inner state), the public space of the street (and the bar), and the institutional space (e.g. hospital).

Montage of the different phases of addiction creates an image of time, and the image of time in cinema has often been posited as primary to how cinema engages directly with subjective experience. It is invisible as such, and editing is the main mode of this invisible "sculpting of time".[65] Montage importantly defines both the temporal dimensions of the story and the spectator's experiences of it in a way that stitches the spectator "into" the events of the film through duration and change. The sculpting of time, importantly, enables perceptions and thoughts different from the still-image. *Les Victimes* from 1902 includes no montage that would analytically break "a stage" or a tableau into several image-elements by, for example, showing close-ups of someone's face and connecting the image of the face to an image of the environment or other elements, which is the basic mechanism of a subjective shot. Nor are there other cinematic techniques except for the cuts and the still-standing camera directed frontally towards the stages on which the people gesture and act: the frontal shot and immobile camera constitute the "primitive" moment of cinema (cf. Schrader 1988). This is often posited as an instance before the development of continuity editing, a technique that was strongly developed by David L. W. Griffith.

*Towards the subjective shot*

In Griffith's *Drunkards Reformation* (1909), montage not only connects different spatial locations that mark the "phases" of addiction, as in *Victimes.* It also expresses the inner life of the protagonist by deploying a basic montage technique – a shot-revers-shot structure - in which an image of person's face is cut to another image of what the person sees (that is, the subjective shot).

[65] Cinematic time, as in Doane (2002), is one of the montage effects. This is further connected to the subjective experience as the experience of time that may unfold when viewing a film, discussed by Deleuze (1985/2007) as time-image. This refers to an encounter with the cinematic image that manipulates or activates one's sense of time. Harbord (2008, 68) writes: "In early cinema we find the relation of film to time a central fascination. Embedded in the social transformations and concurrent anxieties of the age, cinema becomes the performative medium of differently textured moments, with editing as the assured sculpting of the temporal in the forging of a standard narrative form."

After coming home to his family from a bar, drunk and bad-mannered, a man goes to see a theatre play with his daughter. A character of the play becomes a drunkard. The phases of becoming an alcoholic are shown onstage, and images of the theatre scenes are connected to images of the faces of the audience, showing their reactions to onstage events. The man sits in the front row. Below, there is a scene from the film that shows the onstage depiction of a failed attempt to resist drinking. It is also a visualization of loss of control that is at the core of the concept of addiction. The character onstage is shown trying to resist the apparent temptation of a bottle: he dances mesmerized around it and finally drinks. The actor's mesmerized dance around a bottle before he drinks from it marks his attempt to both stay away from the bottle and his desire to drink. The bottle seduces him like a magnet, and the man gives up and drinks. He then demolishes the apartment in a drunken fit that is not actual rage – he is smiling at times – but an attack of madness.

The theatre play's alcoholic character tries to resist a bottle, but then drinks in *The Drunkard's Reformation*

Images of the man (or the "real" alcoholic) in the audience, facing the camera, show how he reacts affectively to the onstage events, lowering his head and gaze, and touching his throat with his hand. The rest of the audience views the play in horror, and the man's posture is contrasted to their forward-directed stares.

The “real alcoholic” responds to an onstage scene where an alcoholic character demolishes his home

The reactions of the protagonist to what he sees connect him affectively to the onstage events that form the central story of the film. *Addictus*’ ambiguous desire for alcohol and the simultaneous attempt to abstain have been concretized through symbolic acting and, at the same time, through the alcoholic man’s affective response to this onstage acting.

Finally, the man onstage collapses on the floor. This is reminiscent of the formula of the stages of alcoholism in *Les victimes*, that culminates in the final stage of rage and collapsing on the asylum floor. In *Drunkard’s Reformation*, the wife grieves by the side of the man, as if in a Pietà.

A Victorian Pietà in *The Drunkard's Reformation*

The iconography of Pietà, as Siobhan Craig (2010) has noted in the context of war films, may turn an acting person – the soldier who is mourned over – into a sacrificial victim, which highlights the soldier's voluntary and heroic sacrifice. The one who is lying down is a sacrificial victim, whose identity is in-between that of an active subject and passive victim. Like the *addictus* who may decide to give up his or her freedom, there is a dilemma of making a decision that may cost one's life. The theme of Pietà could also be found in *Gin Lane's* corpse-like figure of the balladeer at the feet of the drunken "Madonna". As is presented later in this study, the iconography of a person lying on the ground, supported by another person, is an important element of the iconography of addiction.[66] It shows how traces of a longer image-tradition work in affective structuring of the visual image of the addict. Pietà posits the ambiguity between an acting person (the voluntary decision to offer one's life)

[66] Later on, we see Pietàs that do not follow the traditional gender structure, but may be e.g. about an adult man carrying a girl. Craig, too, points out that gender may be highly mobile in Pietà compositions of war cinema: a soldier may be holding another, who is wounded: "A male soldier can stand in both for the Madonna, the sorrowing mother, and the dead Christ, the sacrificed son", and a male priest may be holding a dying woman (Craig 2010, 25-26).

and that person as a victim of his own behavior that gets out of control. In addition to this, the tragedy is reflected through addict's relations to others, who suffer as a result of the addict's behavior.[67] As the "Pietà" scene is presented onstage, the audience – the "real" drunkard – watches. The man first stretches his hand forward, towards the stage (and the camera). After that, he points his hand to his own chest, or heart, as if he understood the suffering he causes to others. The man and his daughter leave the theatre and arrive home. In the end, the man throws his bottle away and in the final image sits by his wife and daughter by the domestic hearth.

In addition to the serial succession of the stages of alcoholism, which connects *Les victimes* to hysteria photography as a primary example of the serialization of a psychiatric condition into distinct phases through images, *Drunkard's Reformation'*s first catatonic and then mesmerized body can be seen as connected to other early 1900s "diseases of the will" such as the neurasthenic body studied in, for example, German Expressionist cinema.[68] Mysterious, even surrealist symbolical gestures such as the mesmerized dance by the bottle, perhaps familiar from the "surrealism" of hysteria, are nevertheless usually much subtler in the images of addictive desire. Most importantly, the performance of the actor "onstage" can be seen as a display of what the drunkard sees (a subjective shot) that the spectators also can experience, and that is followed by the scenes that show his reactions to the events onstage. Here, the subjective experience is created in-between the stage actor and the man in the audience, through a montage between what the man sees and how he reacts to it. The montage results in a psychological space that is invisible as such, yet the film's spectators are directed to certain interpretations of it, for example through the images that follow the montage: the man returns home, throws his bottle away and sits calmly by the fireplace with his family.

Griffith is usually considered as one of the most important developers of continuity editing. I now move on to discuss the "invisible" continuity editing of addiction films in classical Hollywood cinema. This is followed by an exploration of images of drug-

[67] This has been noted in context of narrative structures of addiction films (Sulkunen 2007).
[68] For neurasthenia as a form of a disease of the will, see Valverde (1998, 11; 72).

taking in post-classical or "new" cinema where montage sometimes takes a more visible role, especially in images of getting intoxicated.

*Continuity editing and subjective shots in Classical Hollywood Cinema*

*The Lost Weekend*, *The Man with the Golden Arm* and *The Days of Wine and Roses* by Blake Edwards (1962) all are well-known films by influential Hollywood directors. These films deal with the theme of addiction most importantly as a narrative structured tightly to convey the shameful, secretive life of addicts who encounter scorn from their environment and enjoy their alcohol in secrecy.[69] Their narratives have been discussed extensively in previous literature (e.g. Denzin 1991; Room 1989 and 2003; Sulkunen 2007). These studies do not, however, discuss audiovisual techniques, despite the fact that even Panofsky, in his surprisingly media-sensitive explorations on cinema – that might as well have developed into a modern iconography of film - identifies a scene in *The Lost Weekend* as an instance of effective mediation of subjective experiences without the use of words or dialogue (Panofsky 1934/2003, 72–73). In other words, what he does is connecting an abject Hollywood alcoholism scene on *delirium tremensis* to an art historical, image-specific research tradition.

Next, I will focus on two films that employ film noir -influenced cinematography and a tight, causally motivated narrative. First, I will analyze a scene of hangover and craving in *The Lost Weekend*, based on the 1944 novel by Charles R. Jackson, and second, a scene of relapse in *The Man with the Golden Arm*, that is one of the most explicit films to base part of its drama on a man's attempts to stay sober and avoid

[69] There are not as many films about other addictive behaviors as alcoholism in American and European cinema in the earlier part of the 1900s. Some classical films about drugs have been made but not saved, such as the 1923 film *Human Wreckage* (discussed in the chapter "Attitudes of the Addicted Body"), or were not available, such as *Morfinisten* (Louis von Kohl 1911, Denmark). The classical Hollywood film of the 1940s and 1950s features mostly alcoholism (the *Lost Weekend; the Smash-Up, the Story of a Woman,* Stuart Heisler 1947) and gambling (*The Lady Gambles,* Michael Gordon 1949, which was not available for the study). Fewer films on drug addiction were made in classical Hollywood because the topic was controversial. Among these were *The Man with the Golden Arm* (Otto Preminger, 1955), to be discussed in this chapter, and *Hatful of Rain* (Fred Zinneman 1957).

relapse. I will examine how the phenomenology of being addicted is mediated through "techniques of the invisible" – cinematography and montage that remain practically unseen in a normal viewing situation.[70]

*Thirst: Phenomenology of craving in* The Lost Weekend

Panofsky (1934/2003, 72–73) notes that *The Lost Weekend* is powerful in how it enables us to feel the subjective experience of the film's protagonist, but does not go on to analyze in detail what aspects in the film's technique of mediation make it so powerful. I analyze a scene about craving in the film and interpret in the framework of affective analysis and phenomenology of the body. I propose that its affective power is a matter of montage that makes us think and remember thirst and tiredness through one's own embodied experiences related to basic needs. The thirst cannot be satisfied, and tiredness is connected to loss of direction and loss of balance.

The hangover-suffering protagonist (Ray Milland) is walking down the street. He has tried to find alcohol at his home in vain. The scene starts with neutral, peaceful music. A shot of a wind vane on a rooftop suggests time passing. He stops by a shop with a closed steel-barred door. An elderly woman with a baby carriage (a sexually uninteresting woman) stands by the door, expressing no interest in him and his misery, as he asks her why the shop is closed. On the soundtrack, violins sharpen and fasten their rhythm, creating a stressed, nervous and ominous tone. As he passes the woman, she looks at him with a gaze suggestive of suspicion and potential scorn. The woman is of no help and the man cannot get closer to satisfying his drinking desire, which builds up a sense of frustration. The man then shakes one of the barred doors. An eerie, howling sound of a theremin joins the sharpening violin score.

[70] Classical Hollywood cinema aims at cinematic invisibility and inaudibility where the spectator is not aware of the mechanisms of representation (Bordwell & Thompson 2010; Gorbman 1987).

The man is seen walking down the street in medium shots. Close-ups show his anguished facial expression. Long, never-ending street is constructed by joining together views of street corners, tracking shots and barred shop windows. The visual and sonic elements – the close-ups of the man's desperate face with a gaze that seems to count the distance, the images of his faltering walk and the tracking shots of the closed doors passing by endlessly (as his subjective view on the street, as he moves along), and the ominous sound that reminds that of horror cinema – are a montage that creates a subjective space. The mindscape is virtual and invisible, as it is constructed in the intervals between shot-reverse-shots of the man and his environment. This is a two-way movement: the man's facial expressions shape the perception of the environment, that is, again, reflected through his facial expressions. Simultaneously, the way the environment is constructed shapes the impression of the man's subjective experience.


Endless durations and distances of the desert in the middle of a city in *The Lost Weekend*

It feels like there is a sense of desperation in the middle of empty streets. This is not only a matter of the man's facial expression, but it is also constructed by subtly stretching the relations of time and space in the scene by the means of cinematography and sound. The tracking shots and point-of-view shots are framed with a lot of empty space that causes the streets to appear longer than customary. The theremin's ominous, long "howls" parallel the length of the street. The occasional passers-by display gestures of boredom. Except for the man who walks along the street, practically nothing moves inside of the framing. Everything seems to have stopped and become unattainable. A shot of a railway track above the street-level posits us in the middle of a city as a dry, sunburned and lifeless desert.

The film makes the desperation of an alcoholic in need of a drink felt, understood and engaged with as a sensory, bodily experience. The spectator may add to this perception his or her experiences of the lived body, known by all, of thirst, direct sunlight and vast distances, and waiting for something. I may bot know about an addict's life-world directly, but I know of the sensations of walking long distances in a city where everything is closed, irritatingly hot sunshine when you are wearing formal clothing, the nervous-making sensation of thirst, highlighted by the raw musical scores – it is an image of a desperate desert in a familiar city that the alcoholic subject travels through. The montage of images results in a continuous and logical time-space that is somewhat painful because it is subtly, purely naturalistically (without fantastic lighting, *mise-en-scene*, or post-production techniques, for example) stretched and elongated, as if it were jammed. It does not develop towards the desired solution but shows the man only encountering hindrances.

The scene is an audiovisual spectacle of dryness, flatness, vastness and emptiness where time has stopped and there is no escape. The city is turned into a landscape of desperate craving that distorts not only the bodily rhythms and the facial expressions of the one craving for alcohol, but the perception of space as well. Invisible relations are formed through the cinematic techniques of duration, sound, deep focus and images suggesting the passing of time. The sensation that the

situation does not develop and the desperate craving is not satisfied is not only a matter of narrative, but constructed through the cinematic expression as well. There is almost no dialogue and the inner experience of the protagonist is constructed through spatial elements. In sum, the scene can be interpreted by drawing on "what the body knows" regarding the theme of the desert, that is produced trough the long images of elongated streets, and elongated sounds. Not finding one's way produces a sense of disintegration of spatial coordinates and thus an unpleasant or weirdly anxious sensation (see Sobchack 2004, 21-26). The spectator may both hope that the man finds his drink while also knowing that it would be better for him not to. The akratic situation is thus produced for the spectator to viscerally reflect on.

*Tragic relapse in* The Man with the Golden Arm

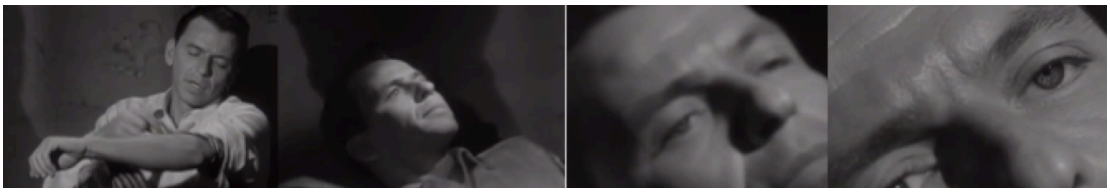
*The Man with the Golden Arm* is a narrative of a heroin addict's journey from recovery to relapse and finally, to kicking the habit. The addict, Frankie Machine (Frank Sinatra) has been treated in hospital for his heroin addiction and has returned home as a recovered addict. He is waiting for a job opportunity and is frustrated when he goes to a pub and meets his former drug dealer.

The scene that shows a relapse, starts with an image of the drug dealer who sits by a bar table. He is framed in the front of the image, while Frankie sits behind him in a bar table and looks at him. An exchange of looks follows. This is the moment of Frankie making a decision, motivated in the narrative through him being anxious about the job as they have not called him. He is waiting for something. As in the thirst scene from *The Lost Weekend*, he needs something that is related to basic, life-supporting needs, and this background information creates dramatic pressure that becomes dense when Frankie looks at the dealer and the dealer recognizes his look, even though this pressure is not directly shown.

The dealer stands up and leaves. Frankie follows him to an apartment. An image shows that the dealer does not immediately let him in, which disturbs the flow of

action and again, as in *The Lost Weekend*'s craving scene, builds a sense of frustration. The spectator does not pay attention to the montage, but it is the characters' bodily movements and gestures that set the rhythm with intense music that start with the injection scene. The dealer opens a drawer and picks up drug paraphernalia one by one: a small packet, another packet, a spoon, and a needle. Each movement of setting an item on the table is punctuated by a rhythmic strike of music. When the dealer injects the man, the rhythmic musical strikes start again. The camera tracks from the dealer's right towards the face of the man sitting in front of him, facing the camera. Finally, the framing only shows the face of the addict. The camera approaches his face, ending in an extreme close-up of his eyes that stare into nothingness. There is no cut, but the injection itself is framed off and the camera tracks into an extreme close-up of the face and eyes instead.

The close-up of the eyes is followed by a new image where the man and the dealer are filmed from the side. The man is shown sitting and saying that this is the last time. "Sure", the dealer responds, standing with his back towards Frankie and the camera, cleaning up the drug paraphernalia on the table. The camera then approaches the addict's face and the shot ends in another close-up of his eyes, now partly closed, as he lies down on the bed and his eyelids move in an uncontrolled way.



Frankie removes the belt around his arm. In the next image, he lies down in a bed and his eyelids move involuntarily. The camera zooms into his eyes, and the scene ends.

The subjective experience of the addict – craving and relapse that marks a dramatic turn in the film – is constructed in three acts. In the first act, the man meets with the dealer and makes the decision in an instant, marked by the changing of looks with the dealer, and walks to the dealer's apartment. In the second act, the drug is injected after which the man says that it was the last time. The final act shows him

passing away. The structure reminds one of the structure of the *tableaux* in *Les victimes*: from a non-using situation to intoxicant intake where someone else is involved, and finally passing away, falling down in a way that has deathlike horizontal composition and movement in it. The subjective experience is marked through extreme close-ups of the man lying down in the end of the scene. The shots of the eyes look they do not see, and the tic-like movement of the eyelids in an extreme close-up, end the scene.

It is like the eyes see nothing: there is no reverse shot and thus no entry to what the addict sees, feels or experiences. Instead, there are his words of not doing it again, and the dealer's cynical response: sure. Also, a counter-image of response from the other person present in the scene, is missing – the dealer turns his back towards the addict as he cleans up. These montages – also what is omitted from it, such as the responsive shot that would connect the man with his environment and show what he sees – leave the man disconnected from his surroundings. There is a sense of emptiness in the psychological dimension of getting high. The omission of a counter-image causes an uncomfortable, tragic sensation, that is even a little bit shocking or startling, and which is produced solely through images and montage. The situation of relapse is tragic in the story level as well, but the gap in the montage strengthens it. This is reminiscent also of the sensory-affective experience of montage itself. It is as if there is a gap or a leap in the sensory-motor schema (a gap between images).[71]

There are no subjective images that would construct a montage of an inner space, in contrast to *The Lost Weekend* showing an image of the addict's face and then images of his environment, and again his reactions to the environment. The relapsed heroin addict is looked at from the outside, and he is shown to be outside of the shared world. This, in turn, becomes a theme in the film, as in many other ones: the fear of

[71] The sensation is haunting, almost uncanny, which may also be about the cinematic images' distinction from the lived experience. Lesley Stern takes further the experience of the film's mediality, also recognized in Sobchack's phenomenology, and analyzes it as a sensation of a gap in what we can know and expect: "The cinema, while encouraging a certain bodily knowing, also, and in that very process, opens up the recognition of a peculiar kind of non-knowing, a sort of bodily aphasia, a gap which sometimes may register as a sense of dread in the pit of the stomach, or in a soaring, euphoric sensation … Out of these tensions are generated a series of differences, gaps or discontinuities between knowing and feeling that sometimes sharpen into a sense of the uncanny." (Stern 1997, 357-358.)

falling outside everything is finally resolved through the union with the "good woman" who cures the man from his addiction (see Denzin 1991, xv, 13, 34).

*Montages of addiction in contemporary drug cinema*

The image of a heroin addict, lying down after injection, is also in some sense an image of defamiliarization or alienation that works both story- and image-wise. One might even see continuities from the editing solutions in *The Man with the Golden Arm* – the last image of a scene shows the drugged person lying down alone and the image focuses on the strange, tic-like movements of his eyelids – to the post-war "new cinema"[72] sometimes constructed around an ellipsis: something remains intentionally unknown, and there are gaps in the intervals between the images (an obvious example would be the French *nouvelle vague* film *Last Year in Marienbad* by Alain Resnais |1961]). Gaps are sometimes used in imaging of addiction, too, and may also be found from classical Hollywood films. A gap, a missing image, that deviates the customary editing pattern, has a strong affective charge. It creates a sense of loneliness and despair, and perhaps also a sense of impenetrable inner experience of the addict. In later films, such gaps maintain ambiguity regarding to how addictive desire can – or cannot – be explained. For example Claude Chabrol's films on alcoholism, most importantly *Le beau Serge* (1959) but also *Betty* (1992), are based on such gaps, and I will discuss this theme later in the subchapter, "Subject as a Thing", that addresses the image of the face and the voice of the addict subject.

The influences of new wave cinema have also been seen in Hollywood cinema, the so-called "new Hollywood" (Bordwell & Thompson 2010) that has often dealt with deviant identities and countercultural movements. We could even speculate that the theme of intoxication has been constructive for the development of the expressive techniques of contemporary cinema: the post-millennial cinema has created psychological landscapes where objective reality and subjective mental images

[72] With new cinema I am referring to the post-war cinemas in Europe (after neorealism) and the "new Hollywood" cinema in the USA.

cannot be told from each other, memories and fantasies merge, and the temporal structures are not linear but looped (Pisters 2008; Elsaesser & Hagener 2010, 149-169). There may be continuities, but equally importantly, differences between classical continuity style and post-classical editing. As Janet Harbord states: in the "practice of continuity-editing in large-budget film, editing is an injection of suspense, anticipation, anxiety and ultimately closure", but in contemporary films "effects of editing are more ambivalent: correspondence moves up against disjunction, connection against dislocation, communication against incomprehension" (Harbord 2008, 68). The image of the psyche is formed by juxtaposing fragments that no more aim at seamless time-space-construction, but may exceed it in order to present an inner experience of the film's character intertwined with the outer environment and also the spectator's experience.

In the late 1900s and millennial turn, the theme of drug use and addiction gained new visibility in the wake of the heroin chic fashion photography and films like *Trainspotting* (Danny Boyle 1996) and *Requiem for a Dream* (Darren Aronofsky 2000) that became widely known and are customarily understood as "films about addiction." Several other films on addiction-related topics have since been made, often ironically referring to a mania to consume and to confess one's habits. In other words, consumer culture has become an irrevocable part of the "addiction film" of the 1990s and after. Contemporary consumer society, the music video culture around the turn of the millennium, as well as subcultural commercial trends and labels on one hand, and a sense of alienation on the other hand, are important frameworks for these films. Furthermore, they regularly exaggerate the post-1960s' abject images of drugs injected into the body – examples of this include the vulgar and elongated injection shot in the heroin film, *Pure Shit* (Bert Deling, Australia 1975), the excrement and dirt as in *Trainspotting* or the tragic images of madness and prostitution in *Requiem for a Dream.* There are several stylistic continuities in the expressive style and the music video -like montage of millennial and post-millennial films about drugs. The montages deployed in the different films of the period all employ extreme close-ups of drug paraphernalia, body parts and bodily

expressions of affective reactions, such as images of the enlarging iris of the eye and sounds of sighs of enjoyment.

Music video-like montage of addictions in *Requiem for a Dream*

The post-classical films "about" drugs might also be called films "on" drugs, where the drug effect is something that the films seek to create through their expressive techniques. They do not focus on building a tight time-space continuum. Rather, paraphrasing Pisters' (2008) view on the post-millennium tendency towards what she calls delirium cinema, they create a "vortex" in which the image's events, screens and spectators' psyche cannot be told from each other. Indeed, the millennial drug film seems to have pumped life to a certain "montage of addictions" that merges inner and outer spaces and the subjective experience of the spectator with the film world and its characters.

The constituent image-elements of the "montage of addictions" have spread from one film to another in late 1900s and early 2000s films. They have also revived elements familiar from earlier addiction films. The montage of addictions is very fast, the images only last a second or two (or less) and they are cut to the rhythm of the soundtrack – also in films that are not all necessarily addiction stories but deploy their conventions, as in *Pulp Fiction* (Quentin Tarantino 1994), *Trainspotting, Requiem for a Dream* and *Spun* (Jonas Åkerlund 2002). The rhythmic and musical patterns circulate the elements that can also be found in the scene from *The Man With the Golden Arm*. The image-elements include extreme close-ups of eyes, and the handling of drug paraphernalia is presented with rhythmic strikes. As noted, the jazzy drums and brass strike in *The Man With the Golden Arm* injection scene, where drugs and drug paraphernalia are taken from a drawer. In the scene, every act of setting one of them separately on the table is paced with a sharp rhythmic beat. There are also unusually large extreme close-ups of the face and eyes in *The Man*

*with the Golden Arm*. They are shown as if when the drug effect takes place. In *Requem for a Dream*, there are extreme close-ups of the dilation of an iris, which symbolizes that the drug effect takes place. This is also an image that as if tries to drill into the subjective experience of the addicted subject, as in *The Man with the Golden Arm*. The subjective experience, still, feels somewhat unattainable. The drilling into the subjective experience happens without a sense of occupying the same subjective space with the addict. Use of subjective shots describing what the addict character sees would have given a different impression. Instead, the close-up of an eye is an attraction-image that is looked at from the outside. It may even alienate or shock the viewer and disrupt the smooth time-space of the film through its exaggerated size. Being addicted is shown in a way that evokes something frightening in it.

Expressive, music-video-like montage is generally employed in late 1900s-early 2000s films on gambling and alcoholism (such as *Going for Broke* by Graeme Campbell, 2003, and *28 Days,* Betty Thomas 2000) too, and not only in films focusing on the depiction of drug cultures. Not all drug- or intoxication-related films that make use of this aesthetics are addiction narratives. Still, the montages of substances and the users' reactions to them also stand for images of desire to consume or use them. The imaging of drug desire, studied by Fitzgerald (2010) in respect of drugs (and not so much addiction), is inevitably also bound to the imaging of addiction. Montage, when it sets a rhythm and intensity of images (close-ups of objects, such as faces, eyes, needles) becomes the rhythm of taking drugs, pulsed by the increasing desire towards them. The drug taking speed becomes the speed of the film. This is obvious for example in *Spun* (Jonas Åkerlund 2002) where the fast montage takes the spectator into the atmosphere that the drug-using subjects of the story are in.

The montage of attraction, which Eisenstein (1924/1998, 41) identified as the "comparison of facts", "the art of comparisons" and "juxtaposition and accumulation, in the audience's psyche" is more often connected to films on drug taking than films with an explicit addiction story (i.e., ones involving the

dramatization of vain attempts to stop and be "cured" as part of the central storyline of the film). The themes of horror, fear, abjection and tragedy are present in films on drugs, like *Trainspotting* and *Requiem for a dream,* but the "montage of attractions" of drug taking situations is part of the image of the desire for drugs as an intelligible desire that can be expressed; not a passion without a name, but a motivated process that results in gratification, constructed inexplicitly through a rhythmic succession of images of drug paraphernalia and bodies. Still, the sense of ambiguity is there: these images are often provocative, dirty and shocking. As will be discussed later in the chapter on *Thingness*, the close-ups depict, for example, needles penetrating the skin or blood and brown dirt in the spoons. The *pharmakon*-like element of medicine and poison – simultaneous enjoyment and danger, and pleasure and disgust – are present at the same time; this is a case in point of an image as *pharmakon* itself, both fascinating and repelling at the same time.

The image of drug desire could therefore be read as an image that asks whether the addict should resist or go along with the stream of drug effects, or images – the stream of rhythms that was present already in *The Man with the Golden Arm*. This also involves imaging that which is not directly visible: "addiction" is not necessarily there in the image or even the story, but the idea of addiction can be produced from the elements of the images, such as close-ups of eyes and needles and sounds of sighs. These elements may be associated in each other in different speeds and rhythms and the resulting montage may be *pharamakon*-like - simultaneous enhancement and threatening of life, for example. The cinematic iconography of craving, getting hooked, drug-intake, relapse, hangover and other withdrawal symptoms – that is, the images, movement, rhythm and music - are transmitted in history, as will be pointed out in this thesis. Today, they are no more bound to the classical continuity style but, as Harbord puts it, editing that is "more ambivalent: correspondence moves up against disjunction, connection against dislocation, communication against incomprehension" (Harbord 2008, 68).

*Continuity, conflict, comparison, association*

Didi-Huberman analyzes Warburg's symptomatology as a "dialectic of the monster" structured according to a principle of unconscious expression of what is repressed in a new form (Didi-Huberman 2001, 627). Studying images in relation to each other may reveal undercurrents that are not directly visible. The image of addiction is an image of an invisible "monster", something that cannot be perceived as such, but causes unusual things to happen – mostly tragic, but also tragicomically abject, like the half-clad ugly Madonna dropping an infant, the crazed smile of the alcoholic man who demolishes their home in a drunken fit, or the exaggerated pains of a hangover-fuelled search for alcohol on a day when all the shops are closed. It is visualized through images that circulate traces of historical traditions of depicting affective states (such as Pietà), while editing provides distinct ways to introduce the spectator to the subjective states of addiction, craving, relapse, and drug desire. The affective "tone" of the subchapter's images could perhaps be best characterized as a sense of desperation: the mournful composition of the Pietà, images of getting lost in a cityscape, eyes looking at nothing, and the simultaneity of danger and desire.

The cinematic *Pathosformel* are characterized by the technologies and production processes that define their medial form. One of these material forms is montage. Deleuze, for one, distinguishes between four types of montage in *Cinema 1:* "the organic montage", "the dialectic montage", "the quantitative montage" and "the intensive montage", all based on continuity techniques, which are relevant for the types of films discussed in this study – narrative films that aim at presenting a coherent story. However, also elements of montage of dissonance and conflict – the "montage of attractions" as Eisenstein (1923/1988; 1924/1988) describes it, and, the "cinema of attraction" as a visual spectacle, as Gunning (1990) discusses it further – have their role in these images and are highlighted in an approach that is focused on the association of images as a visual principle. These scenes can be analyzed as acts of showing.

My starting point in this chapter was the question of the visualization of psychological aspects of addiction as a concept that became the concern for Post-Enlightenment medicine, social reform, psychology and spiritual movements. Self-control and the importance of resisting the urge to drink (or to get intoxicated) and the failure in resisting that urge despite several attempts and severe consequences are a central constituent of the disease concept of addiction. Understood in a narrower sense, it posits the addicted subject and his or her psychological qualities as the core of how the problem is perceived (Ferentzy 2002; Levine 1978; Valverde 1998). The social and environmental dimensions are nevertheless equally crucial for understanding addictive behavior. This becomes visible in early cinema where the phases and subjective experiences of addiction are bound to interactions with the environment.

Through the examples that I started this subchapter with, I have shown how artistic images, such as those based on drawing or photographic media can be seen from the point of view of montage as associations of elements that result in an image or "concept" that we can think of as "addiction". I have introduced certain means of representation where an image of a desire for and uses of the "drug", instead of the attempts to resist that desire and its fatal consequences, becomes an essential part of the construction of the impression of "being addicted" in both still and moving image media. Montages showing first an image of drug administration and then the face or eye of the "addict", comprise an image of problematic desire that is situated beyond the shared world in that its dynamics are not imagined or visualized as such through subjective techniques, for example. Rather, the addicted subject is looked at from the outside, as an alienated and tragic character.

Addiction, as a cinematic concept, results from cinematic events and image-elements situated in a series that may result in the interpretation that these films are about "being addicted". It is precisely the montage of certain kinds of images that can be seen as the matter of building the idea of addiction through the association of elements. The montage in Zecca, for example, not only works on a more general level of narrative organization of the phases; it is also about visual

contrasts between different stages that result in the tragic metamorphosis of the home, the family and the man. Continuities and contrasts occur also in other arrangements of images discussed earlier: a baby falling and the woman focusing on the drugs in *Gin Lane*; an anguished face and a series of images of desert-like cityscapes in *The Lost Weekend*; images of a syringe and a dilated pupil as ones of drug taking action in the mind and/or the body in several contemporary drug films.

At the beginning of this subchapter I presented "montages of addiction" in pre-cinematic images, such as the one between Hogarth's *Beer Street* and *Gin Lane*, the montages of different phases of the alcoholic's life in the caricature drawing presented in Valverde (1998) and the montage of faces of alcoholic women collected by the police. The organization and choice of these scenes is – on another level – also a practice of organizing (cutting and assembling) a series of images that is discussed further in the next two subchapters also in relation to image research and the computational processing of films. In other words, this means that the research process itself is understood as montage – as collecting, storing and associating images. I investigate the uses of editing as part of the organization of the images studied, through editing image-themes that recur in the film archive on which this study is based. The following two subchapters build on the recurring modes of visualization in addiction already addressed in this subchapter. As stated in the introduction, my concern is similarity and repetition: how certain kinds of cinematic image types or modes of expression live their resilient lives and recur throughout the archive in different forms. This involves the more general question whether images not as "pictures", but as Belting posits, of images mediated through cinema, inclusive of perspectival, spatial, time-bound and rhythmical elements, can be analyzed in terms of digital cinematic iconography.

## 2.2 Attitudes of the Addicted Body: A Cinematic *Pathosformel*

An image of “desperation” from the film *The Human Wreckage* by John Griffith Wray (1923)

There is something chilling about the above image from the film *The Human Wreckage* (John Griffith Wray 1923), of which only still images have survived. The unsettling atmosphere does not entirely stem from the rather traditional iconographical theme where an infant is positioned next to a drug-using adult, usually female, and which implies moral failure in the woman’s duty to take care of life. Rather, the gaze focuses on the background figure of a woman (Bessie Love) who is injecting her arm with a needle. It is precisely in the posture of the woman, hanging her head down while injecting herself, where the gaze of the other woman is also directed. The figure of the injecting woman brings to mind a hanged body, such as the figure of a woman who has hanged herself in Giotto’s *Desperation* (Italy 1306, part of a series called the *Seven Vices*), painted in grisaille; or films or TV-series where a hanged body is situated in the background of the scene, appearing as more “discreet” but which still has a haunting presence. This is a ghost-like bodily posture resembling a lifeless rag-doll, a figure punctuated with downward movement. Her

gaze is turned down, towards her arm, and nothing else. As in *Desperation,* the posture is connected to self-destructive behavior and secrecy, and through the images of women and the child, also to taking care of life and oneself. Indeed, *Human Wreckage* was explicitly intended as a warning of the dangers of drug use.[73]

In this subchapter, I focus on the cinematic iconography of the human figure: the image and movement of the addicted body in cinema. This analysis is based on collecting and juxtaposing recurring types of postural images in addiction films – a cinematic *Pathosformel* that is examined and visualized through montages of moving images. Warburg's *Pathosformel* is about the power of the image, both in its resilience and its affectivity: Warburg was not as interested in the meaning of the myths that the images illustrated, as in the psychic energies stored in the recurring images. These images or dynamograms could be used in different ways in different contexts. The history of images concerns human experiences as a history of passions (Bing 1958, 461, cit. Vuojala 1997, 110; Warburg 1926-9/2009, 278). As interpreted by Michaud (2004), he was especially interested in the images of movement (psychological and physical), and their ability to evoke strong, deep emotions that remain beyond verbal descriptions, and that may only be expressed in the arts.

Addiction as *passion sans nom* is difficult to describe through textual language, but how do cinematic *topoi* of addiction, based on gestural and postural iconography, make themselves visible and felt? What can we say about such images by examining them cinematically, that is, through montage of moving images of postures? My argument in this subchapter is an answer to these questions: I argue that the images

[73] The film was written by the Hollywood actress Dorothy Davenport who became active in the anti-drug movement after the death of her husband Wallace Reid. The censors banned drug films, but *Human Wreckage* required a special dispensation from the Hays office (Shapiro 2005, 73). Shapiro (2005, 52) resumes the script and states that there was a possible link to German Expressionism with a setting specified in the script as "something in the order of Dr. Caligari's Cabinet". In the script, true to the tradition of describing addiction as life-threatening, the drug-injecting woman also uses morphine to quieten her baby. However, the film is said to have intended to depict drug users as being in need of help rather than punishment. The film became financially very successful (Shapiro 2005, 52–53). One of the alternative titles for the film was "Living Dead" – a title that evokes horror fantasy figures like vampires and zombies. It articulates the theme of death and fear in the popular image of addiction, which has been a crucial part of the temperance imagery utilizing e.g. skeletal forms and imagery of disease and death, and expressions such as "leprosy" of modernity.

of bodily movement and the cinematic techniques (of movement) that are repeatedly used in cinematic images of being addicted, bring forth an image of ambiguity of self-control. That is, however, weighted towards a loss of control through images of lack of self-support and horizontality.

*Addict gestures, postures and movements*

Two still images of the actress Bessie Love in *The Human Wreckage*

Above are two more still images from *The Human Wreckage.* In the first one, the woman reveals her breast in order to inject herself with a needle, looking sideways, joyless, secretive and submissive. In the second one, the same woman stands by the door with an expressionist, large and distorted shadow of her forward-stretched arm looming next to her. In the image below, the woman is lying in bed and appears to wake up in horror, her gaze focused on something above her when there is nothing visible to look at, in a posture and with a gaze perhaps familiar from the iconography of religious revelations.

A posture from *The Human Wreckage*

Today, the still-images from *The Human Wreckage* are images without a narrative. It is not known how, or if, these images were situated in the film, or if they are only production stills that were not included in the actual film. As still-images without a film, they assemble drug addiction into a series of distinct postures and phases. These include several different injection images, among them image-types that comprise the exaggeration of the injected arm (conveyed through its distorted shadow); the motionless posture; a closed circuit of body-hand-drug-face (the woman injecting herself); the squirming body; and the upwards-directed gaze and other cues of presence of something that is not directly visible. These postures, even though in immobile still-images, also imply bodily motion and sensations such as the prick of a needle and tossing movements in bed. Paraphrasing Warburg, the bodily movements in an image evoke the "innermost stirrings of the human soul": movements of the soul that are achieved through an image of a moving body (Warburg 1927–1928, 68-69, quoted in Gombrich 1986, 258–259; Schade 1995, 499).

The eroticized female body in the *Human Wreckage* – the woman revealing her breast in order to inject and tossing in bed, as if she is gripped by something that is beyond her – reminds me of the photographic iconography of hysteria by Charcot and his photographers in the *Iconographie photographique de la Salpêtrière*. The *Pathosformel* of a psychiatric discourse is a series of repetitive image types: a visual pathos-logic, patho-logy or symptomatology of a strange way of being-in-the world.[74] An image of bodily movement is also an image of mental states. In the earlier half of the 1900s, when cinematography was used in studying the strange movements of neurological patients, these movements were to some extent held to be gesticulations (Cartwright 1995, 71). They were thus, implicitly, held to be manifestations of an attitude. I propose that something analogic – the serialization of images of an inner state, notoriously difficult for psychiatry and medical discourse to ingest and govern – is at stake in the recurring cinematic iconography used in order to mediate the state of being addicted. These are equally attempts to visualize an inexplicable inner state that is unattainable by medical discourse as well as morally charged, as it is related to inner dispositions or attitudes, but also uncontrollable desires beyond one's control.

Salpêtrière photography "contains it all: poses, attacks, cries, '*attitudes passionelles*,' 'crucifixions,' 'ecstasy,' and all the postures of delirium" (Didi-Huberman 2003, xi). The term *attitude* earlier referred to one's disposition expressed through the body. Excavation of this meaning through the 19th century dictionary (Crabb 1818/2014, 13) and Salpetriêre iconography helps in understanding *addictus* as acting at the boundary region between conscious decision and non-conscious orientation. As noted earlier, the concept of addiction implies indecidability between taking action and being an object of action: the inner space of the *addictus* is often divided between being in control and losing control over the addictive substance or behavior. As a disposition mediated through the body, *attitude* implies a state that concerns both bodily processes and willful action – it not only expresses fleeting,

[74] Schade (1995, 499) points out affinities between Charcot's "aesthetic staging" of psychiatric discourse and Warburg's *Pathosformel*. Warburg owned copies of Charcot's studies, and Schade holds that the influence of Charcot is clearly recognizable in the development of the concept of the "pathos formula" despite the fact that Warburg does not refer directly to Charcot.

intense experiences but also internal processes such as valuation, judging, taking a stand and maintaining one's disposition. Willful decision can also be located as an element of the iconography of addiction. For example, there is an uncomfortable conjuncture of the sharp needle in the hand of the actress in *The Human Wreckage* contrasting with her breast that she is willfully wounding. This can be seen as an instance of the ambiguous logic of simultaneously being both the subject and object of one's action, as in the previous analysis of the scene from *The Man with the Golden Arm*, where the exchange of gazes between the addict and the dealer marks a moment of willfully deciding against one's better knowledge to relapse. Self-harm problematizes rational decision, materializes *akrasia* (as acting against one's better judgment) and invites intellectual uncertainty about the definitions of illness and health, decision and agency. It brings forth philosophical dilemmas between taking care of oneself and the cultivation of life contra the dialectics of negativity, as explicated in critiques of health as a normative concept.[75] All this can be referred to with the term attitude.

It is a methodological precondition for this study that pre-cinematic visualizations of problematic internal states can be, and are "revived" in the post-cinematic condition of the digitized, processable cinematic image. The computed cinematic image "carries" the possibility to analyze bodily movements in a series of stills, frames and postures. This includes reducing gestural movements into still frames, as in chronophotography. Digitality also allows for the collection and mapping of postures *in movement*. This subchapter is based on the principle of associating *moving* images (often with sound) next to one other in postural montages – both linear and split-screen montages of film sequences – and the result is a post-cinematic "atlas" of the attitudes of the addict body. I have collected postural themes, cut them from their original context and edited them into montages. The most notable, dominant

[75] For a discussion on the paradoxicality of defining "health" in cultural philosophy, see e.g. Tynan (2010). The relativity of defining "health" is a case in point as to the outer appearance of the body and being "healthy", exemplified by Hickman (2002) through an 1800s medical description of the energetic and lively appearance of the opium user. A more recent example might be the view formulated by e.g. Rosi Braidotti (2008, 220): "whatever takes you through the day" may be valuable. According to this view, the discourse of addiction as pathology becomes a moralizing discourse of defining certain practices as life-worthy and certain as not.

thematic categories include ”expressions of strong emotions”,[76] “withdrawals”, “lying down”, “involuntary movements”, “searching”, “caressing”, as well as direct images of parts of the body (e.g. “wounds”), gestures related to different forms of drug intake (such as “drinking” and “injection” that are scrutinized in subchapter 3.1.) and facial expressions (e.g. “glances” and “monologues” that are analyzed in subchapter 3.2.).

*The supported body*

The classical *Pathosformel* were tools[77] that image-makers used to represent the movements of the psyche:

> [p]ulling one’s hair, nervous stretching of the hands, supporting the body of a dead person, the directions of motion and the tensions of the body such as the sense of weight when reclining on a bed … supporting the body in a certain way, a *contrapposto*; the scales of facial expressions from powerless anger to resigned sadness … images that are both timeless but also surprisingly mundane. (Vuojala 1997, 10, my translation)[78]

The cinematic *Pathosformel* presented in this subchapter is built from five series of images, titled *craving, slithering away, unconsciousness, withdrawal* and *entanglements*. Most of the images that are included in the montages are full or medium shots, framed so that they focus on the body and its posture, and are therefore “anatomical”, especially regarding scenes that present naked or only partly

[76] It is remarkable that the category that maps “expressions of strong emotions” (direct expression of emotion through acting) in addiction films consists mostly of images of those close to the addict character (for example, images of family members who shout angrily at the addict who has failed his/her duties). These images are not so often of the addict’s gestural expressions, which tends to be downplayed. This may have to do with the theme of addiction but it also can be a matter of a common technique of dramatization: the strong, extreme emotional aspects are focalized through secondary characters, whereas the main protagonist remains a more neutral “reflective screen” on which these emotional aspects are projected. The main protagonist’s relative neutrality allows for many different kinds of engagements and interpretations.

[77] Warburg once defined a human being as a “tool-using animal” whose action is about endless “joining and dissecting” (*Verknüpfen und Trennen*) (Vuojala 1997, 67).

[78] The forms in *Mnemosyne Atlas* were named, for example, as “The tragic mask in the physiognomy of a cry”, “Victorious and inspired glance”, “The gaze in agony”, “Sadness and meditation (leaning one’s head passively)” (Vuojala 1997, 117; Warburg 2008).

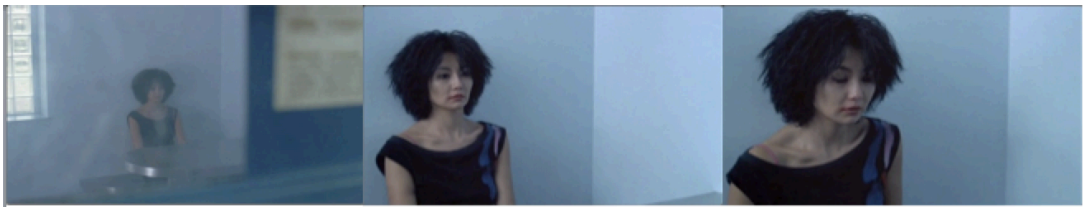
clad bodies. These are not necessarily eroticized, but nudity accentuates the body's movements and postures. I focus more closely on three series: slithering away, unconsciousness and withdrawal. They can be reflected through the theme of supporting one's body. The theme of bodily posture mobilizes the vertical (standing) and horizontal (lying down) directions that engage the spectator through embodied experience. Furthermore, the cinematic iconography of bodies – human figures, their postures and movements – is experienced through the "film's body". Jennifer Barker (2009, 2-11), following Sobchack, (1992, 10; see also 2004, 53–84), notes that the film's "body" touches the spectator's body all the way from the surface to deep visceral sensations (of nausea, for example). These strong bodily encounters connect us with the film's body – its texture. Expanding from the Warburgian "phenomenology of the body", cinematic *Pathosformel* can be seen as dynamograms that engage our bodies and senses through the image of human figure and motion.

Postural and gestural cinematic iconography of supporting one's body – horizontality and verticality – follows George Lakoff and Mark Johnson's (2003) well-known notion that the linguistic metaphors are based on carnal experience. Binaries such as high and low, behind and forward, can be seen as rooted in embodied human experience and thus in our cognitive models at large. Sobchack's (2004, 13–35) analysis of cinematic space and the sense of direction is almost like a phenomenological and media-theoretical expansion of Lakoff's and Johnson's language-based analysis into the field of moving images. Through the theme of supporting one's body, that is, the theme of being in control or being out of control (e.g. passed out), the images where these two categories overlap also manifest the double logic of being a subject and object, or ambiguity between loss of control and volition. This is crucial to *addictio* as a peculiar instance of slavery: *addictio* involves a free man who is judged to be, and has decided to be a slave, given the lack of alternatives, but who looks forward to gaining back his freedom. This is a double logic of self-determination and the loss of control, autonomy and the lack thereof.

*Slithering away/Empty space*

A drug-using or intoxicated body is still not necessarily an “addicted” body, even though the abject movements of bodies manifesting intoxication, withdrawal or craving – such as the faltering walk of the alcoholic in *The Lost Weekend* analyzed in the previous subchapter – are attempts to imagine addiction through locating it in the body, movement and posture. The body also includes the brain, and images of bodily movement and bodily dispositions imply a psychological dimension. For example, one theme of cinematic visualization of inner processes such as thinking, remembering, regretting or passing out, is bodily immobility. Images of immobile bodies activate an implicit image of inner space: the person seems to be deep in thought.

Images where people are lying down, sitting or standing still, often in frontal, immobile shots, are mostly ones of addicted subjects, while the images of others, if they are present, may be used to project more reactive, affective content in the scene (as was seen in the image of the injecting woman, looked at by another woman in horror, that started this subchapter). Such images are ambivalent about what the experience of the addict is, because it may not be verbalized or explicated through gestures related to basic emotions. This image type presents someone standing or sitting still, as in a still life. Stillness is often highlighted through cinematography (e.g. the camera may track around the immobile subject). These images may be about being intoxicated, about thinking or about recalling: they concern that which remains invisible and thus leave only an empty space for the spectator to imagine so that what remains unseen becomes a moment of inner life. But what kind of an inner life might they evoke or refer to?



*Clean* (Oliver Assayas 2004)

*Days of Wine and Roses* (Blake Edwards 1962)

*Rush* (Lili Fini Zanuck 1991)

*Less than Zero* (Marek Kanieska 1987)

*Factory Girl* (George Hickenlooper 2006)

I edited linear montages of moving images, consisting of several scenes of this type, both in order to catalogue the image type and to find out what kind of cinematic effect the montage of the same *Pathosformel* from different films would have. The montages are "experiments": they examine moving images through association, analogy and similarity, as suggested by Stafford (2003) as an inherently visual way of thinking. They are also experimental post-cinematic remixes that Bourriaud (2001) describes as recirculating of (audio)visual materials and editing them into new forms, without knowing what the exact result of the experiment may be. This, I hypothesized, would both help to focus on the aesthetic constitution of the postural images while also taking into account how moving digital images work and how they behave with each other as images. In vein of Barbara Bolt's views on performativity of materiality, and here also, performativity of research data, they are allowed to produce their unexpected montage effects. New associations emerge when several reminiscent images from different films are compiled into one entity.

For me, watching these scenes unfolding one after another in the montage creates a new affective impression, namely that of a melancholic sense of something being wrong and that of the addict as slithering away from the world. Viewing these images unfolding one after other in a linear montage accentuates the sense of drowsiness and melancholy. However, in the montage, this is constantly punctuated with movements and rhythms that break the patterns, such as occasional looks upward: for example, montage includes an image from *The Days of Wine and Roses,* where the heavily drunken woman, sitting on a sofa and hanging her head with an unlit cigarette in her mouth, lifts her head up towards her husband who stands opposite her. The man lights the cigarette in her mouth, and she looks upwards. The duration is relatively long, the movement rhythm is slow, and the posture passive and apathetic, but the movement direction is different for a while. The moving images "live" constantly. Juxtaposed next to each other, they move constantly in different directions.

I name the effect that dominates the montage as "slithering away" into one's problematic inner world. The impression involves a movement inwards where

something that is present – the body, the figure – implies absence that is produced through cinematic techniques: the person looks away, the images are silent, slow, downward-directed and almost static. In order to analyze in more detail what brings forth such an impression, I zoom in on three examples where this visual theme is connected to getting intoxicated, in the context of different types of addiction. The scenes are from films on alcoholism (*Days of Wine and Roses*), drug addiction (*Christiane F.*) and gambling (*Owning Mahowny*).

Three analogous scenes from films on different addictions and different historical contexts: *The Days of Wine and Roses* on alcholism (1964), *Christiane F.* on opiate addiction (1981) and *Owning Mahowny* on pathological gambling (2003)

The scene from *The Days of Wine and Roses* (the first of the three images above) involves a discussion between a woman and a man. The woman sits on the sofa with a glass in her hand. The man joins her to discuss everyday matters and difficulties in work. The woman's downwards-moving eyes and melancholic facial expressions mark the moment of getting drunk. She is slithering away from the interaction into her own thoughts. During the conversation, she is focalized in the image through a frontal shot that foregrounds her, instead of the man, and by showing her sitting alone while the man walks off the frame. The man is then shown to walk in the background, looking for more drinks. The image and the events in the scene posit the repetitive consumption of alcohol, a cycle of looking for more alcohol despite a lack of a positive motivation. There is a downward-directed dynamic through the characters' gazes and movements.

The second scene shows three young drug users of *Christiane F*. standing next to each other on a street, intoxicated, after Christiane's first heroin injection. Cars pass by and the sound of the street is the only soundscape of the event while the camera stands still and emphasizes the people's immobile, nodding postures. The psychological space of the subjects is separated both from the surrounding world and from that which can be grasped by the onlooker: their immobility and empty stares give an impression that time, for them, has stopped. The scene concludes with a discussion where Christiane tells her boyfriend that she wants to spend time with him (i.e., to have sex) without being on drugs. There is a sense that the time being intoxicated is not one shared with others but rather involves withdrawing from them (and from "real life"). This is also taken up in dialogue, implying that intoxication excludes "real" sexual intimacy.

In the third image from a scene in *Owning Mahowny*, a gambler sits still by a desk, engaged in gambling – in the scene, he has just received a call about losing money in a horse race – and pondering investing a huge sum of money of his company into gambling. The soundscape is almost silent, the windows are closed, the lights are off and the camera approaches slowly: the man is depicted in an immobile pose, looking down and disconnected from the surrounding world of his workplace. In the scene,

the man has received a notion of his huge gambling debts, but still wants to continue. Again, no positive motivation for continuing is provided. The man's decision to continue gambling (and to take risks in order to finance it) is presented in the narrative where the image of a momentary state of desperation also includes an element of excitement of risk-taking.

The important aspect in all the three images addressed above is the separation of the addicted characters from their environment. The characters pose with downward-directed eyes and without reacting to things around them. The visual elements direct the viewer's focus to an inner experience instead of the shared environment, and also draw the dynamic of the image towards the ground. The theme of immobility in cinema has on many occasions been related to sacred, unattainable, halted time of contemplation that is manifest through frontal shots and images of still-lifes (see e.g. Schrader 1988, 31). The aesthetics of immobility is also connected to a sense of timelessness produced by stillness and posing in photography.[79]

The image type can be, and is, connected to different situations, yet several of these images involve anxiety. The narration comes to a halt in order to reflect on the addicted character in a situation where something is wrong in a way that is only *shown* and not verbalized: it is affectively felt but not verbally defined. There is a sense of inwardness, because the images show the people alone and detached from their environment. Because this can be framed with several different narrative motives, this is a cinematic image type or *topos* that lives its own, resilient life: it is realized again and again in different addiction stories and their different historical and genre contexts. A montage of the "poses of slithering away" – and there are more such poses in each of these films – forms a *Pathosformel* of immobile postures, downwards-shifted gazes, hanging of the head, non-communication and floating away from the shared world. This creates a sense of disruption between the time

[79] One reference point for this would be the deadpan aesthetics, known from photography, and popularized today from e.g.. Wolfgang Tillmans, In cinema, an extreme form of this separation of character's time and the unfolding of the film's time would be the frozen postures of *tableaux vivants* tracked by the film camera in Jean-Luc Godard's film *Passion* (1982).

that flows in the characters' environment, and the time of their experience: this is an image of a stopping of time, or a disparity of inner time and external space. The postures are usually connected to situations where people are getting intoxicated. There is a sense of a silent and invisible threat in these images of getting intoxicated and distanced from life. The sense of threat is constructed through cinematic time-space composition – tracking shots, silences, long durations, static and downward-directed compositions - that make the atmosphere affectively felt in the body, rather than only symbolized through e.g. images of several empty bottles.

*Unconsciousness/Empathy*

When listing the themes of Warburg's *Pathosformel*, Vuojala (1997, 10) mentions supporting the dead body as a theme in the history of art, one version of which is the image of supporting the body of the dead Christ, as in a Pietà. Pietà is one of the core images in the cinematic iconography of addiction.

*Christiane F.*

*Christiane F.*

*Trash*

*Go Ask Alice*

The images from *Christiane F.* (two first images) show an unconscious girl being carried and taken care of by adults after an overdose. The theme of lying down unconscious and being taken care of by somebody else is a usual *chronotopoi* of addiction. For example, the scene from *Acts of Worship* that started this thesis, includes the opiate-addicted young woman passing out after an overdose, and she is found lying down in a corridor by the woman who helps her. In *Trash* (the third image), the junkie passes out due to an overdose and is dragged out and thrown into a staircase corridor naked. In *Go Ask Alice* (the fourth image), as in several other films, an addict sleeps or has passed out outdoors; the girl, Alice, is found from the park by another teenage girl, and they become friends. This *chronotopos* can be found mostly in contexts of drugs and alcohol rather than gambling. However, lying on the ground may set the affective tone in gambling films as well. For example, in *Owning Mahowny,* a gambler lies with his fiancé on a bare mattress in an unfurnished apartment, expressing dullness rather than romantic affection.

The image of a body in a horizontal posture once again places the addict outside the surrounding world. The overdosed body is slackened, lying on the ground, street or floor, leaning on the wall, carried or held by the others. Finally, it may be a dead body. Nude overdosed bodies are injected (*Factory Girl*), dragged (*Trash*), dead and prepared to be buried (*Gia*) or dead and immobile, but still posited in their everyday postures, like sitting (*Christiane F.*) or lying on the bed (*Clean and Sober*). In these images, the horizontal axis gains dominance over the vertical regarding to the image composition, but they are earthy also regarding to color and brightness. They are brownish, greenish, dark and rather dirty in color and often have a bleak and dim chiaroscuro light.

A pose in *Les Amants du Pont Neuf*

In *Les Amants du Pont Neuf* (Leos Carax 1991) scene, the lighting is even, bleak and dim, and the images are greenish-brown and (usually white) skin color. The camera moves along in a service center for the homeless, showing naked bodies of elderly, skinny, worn out men. The scene, filmed in a slow tracking shot, contains a relatively long shot of a man lying motionless in a shower that continues to stream water on his back. He is facing the wall, while the other people do not pay attention. It is not

explicated what his situation is, and there is no interaction between the men. The impression is static and alienated, but also naturalistic, or descriptive. In addition to this, the scene is also empathetic rather than voyeuristic and abject. The question then is, why and how does the approach feel "empathetic" rather than abject, even though there is nothing in the scene to directly cause this reading, such as dialogue or gestures?

At least two visual compositional elements in the cinematic iconography of the scene are crucial regarding to its affective charge: the tracking shot and the posture. The duration and slowness of the tracking shot stresses the importance of the scene and takes the spectator along into the cinematic space. The odd motionless posture with spread-out hands is unusual and catches one's attention – it is almost like a question was asked inside me when I see this posture to which it may be difficult to relate through one's own embodied experience. The image catches my attention like a spectacle. In fact, it is an unhomely, abject and strange sight that can still be interpreted as an everyday situation in a center for the homeless. At the same time, it is reminiscent of the image of the body of Christ in altarpiece paintings, such as *The Crucifixion* (the Isenheim Altarpiece by the German painter Matthias Grünewald in 1515). The figure of the naked man fluctuates between an abject alcoholic and an image of Christ, a martyr-like victim who suffers for a higher reason that remains unknown, unintelligible and invisible. It is an image of a body that cannot support itself, and a body (and psyche) that cannot communicate with the external environment but is strangely disconnected, reviving the postural elements referred to earlier in this subchapter: the downwards-directed gazes, nodding heads and bodies falling down.[80] These iconographical elements can be connected to the "namelessness" of addiction as a state that is peculiarly mute and invisible.

[80] Opposing examples of being in control in films on addictive behaviors are especially gambling scenes that present heroic, erect and in-control postures (see Egerer & Rantala, 2014). Also gestures of lighting a cigarette or a joint and drinking from a glass or bottle fiercely, so that the bottle's bottom rises high, often present fast upwards movements and can be seen as images of handling the "dangerous poison" and being in control of it at least momentarily. These are images of competent, skillful action in risky situations. Indeed, volition-related themes such as self-control and decision-making (in the context of addictive behaviors) are often understood through emotional detachment and strategic thinking (Palomäki & al. 2013). The cinematic

Earthly colored, dark toned scenes presenting men lying on the ground in *More* (1969) (addiction on multiple drugs), *Things we Lost in the Fire* (2008) (opiate addiction), *Less than Zero* (1987) (addiction on multiple drugs) and *Under the Volcano* (1984) (alcoholism)

---

image of "being in control" (that would be a matter of more vertical movements and postures) may be paralleled to images of strategic action in the action-image: sensory-motor coherence, continuity of movement, cause-effect and action-based body image (as in Deleuze 1985/2005, 1–13).

The stills above are from a video montage of images of addicts lying down outdoors. This may be an image of a desire that is directed down, towards the horizontal, the earth, away from hierarchies based on vertical lines (Sihvonen 2009, 152). These are images of an inevitable connectedness to the ground, death and earth, and the dark and earthy colors of these scenes enforce this interpretation. Collecting moving images of bodies lying on the ground and juxtaposing them next to one other, and viewing them in motion, made me perceive how the event structures of the scenes develop in different films. The montage called forth parallel event structures and a new effect based on the simultaneity.

All these scenes show a person (a man) lying on the ground or on a bench while the camera stands still or tracks slowly. When the montage unfolds, one notices that in several images, the man who is lying down is met and touched by another being in the end of the scene. For example, in the image from *Less than Zero* (third image from left), we first see a hand that touches the young man's head. It is a hand of a friend who passes by. In the first image from *More,* a dog established contact with the man who has collapsed in a doorway. In the end of the scene from *Under the Volcano* (the image on the right), another man comes to check on the alcoholic who has stumbled and seems to have chosen to lie on the road instead of getting up. One could go on: in the beginning of *Les amants du Pont Neuf*, man and woman meet after the man, drunk, has collapsed on the road and the woman comes to take care of him; in *Basketball Diaries,* the addict lies in the snow, where he is found by a man who lifts his slackened body and drags him to his apartment; in *Acts of Worship*, the overdosed young woman is found in a corridor by her helper, and in *Days and Wine and Roses*, the alcoholic man wakes up in a hospital bed with a friendly Alcoholic Anonymous-expert by his side. The other person or being that comes to meet the addict that is lying on the ground, is a vertical, supportive element. In the history of art, the image type of carrying another person's body ranges in its supportive relation from a tree supporting a vine, to Pietà*,* or a blind man carrying a paralyzed man.[81] This is the result that unravels one addiction-image as a cinematic

[81] Hans Brandhorst lists such iconographic themes as carrying someone on their back or shoulders, a tree supporting a vine, a blind man carrying a lame man, Aenas carrying Anchises, a

*Pathosformel*: a figure lying on the ground that is approached and met by somebody instead of being left abandoned.

The montage multiplies and even makes a spectacle of the otherwise subtle, hardly noticeable event in the scenes: the event of the addict being met and touched, which involves a sense of empathy. It even works as a new video of its own, as it constructs an image of empathy towards the addicted characters who are lying on the ground, fallen out of the normal, everyday course of things. The first and obvious interpretation would be that this is a narrative image that connects one shot to a following shot by presenting an element of continuity and a future. But, arguably, more is at stake. It is revealing that even in the very final image of *More* (the first frame in the montage), the dog is shown to come and touch the man who is lying on the ground. There is no connection to future events, as the image is the last image of the film. The image lives its own life in the archive that is realized on the level of material and mental images: in both the material film images and in the practices, memories and ideas that produce such images. Warburg pointed out that an image can appear in a motive that is completely opposite to the previous one: a similar gesture-image can for example be used to express both agony and ecstasy (Forster 1999, 38). Also this image can, on one hand, be excavated from the flow of the narrative as an image-formula that only shows the event of the encounter, leaving the past and future ambiguous. On the other hand, the image of lying on the ground is a sign of some kind of end of a phase, or end of a normal course of events, or end of life. In the image of the horizontal body, the body is depicted as lacking any supportive element (willpower, help; spiritual beliefs). The toxin is no longer supportive, but paralyzing, depressive and slackening. The horizontal and downwards-directed composition can be connected to death: in the aforementioned scene from *More*, the posture and the composition draws the direction towards the ground. The man lies in a corridor that is black behind him, and arches above him in

---

son rescuing/carrying a parent, a rich man giving alms to the poor. These become part of broader themes (mutual help, lasting friendship, immortality, cooperation, charity-love, filial love, generosity, blindness, paralysis-deformity) (Brandhorst 2013, 77–78).

bleak, almost grave-like stone structures. He does not get up anymore, and the film ends.

*Withdrawal/Convulsions*

Iconography of sweaty half-clad bodies, squirming on a bed or the floor, comprises intense audiovisual spectacles of convulsions that stand out from the rest of the addiction films' imagery. These images, with surprisingly similar elements, repeat from film to film, from the early French cinema to the contemporary Hollywood films. Several of them are about heroin withdrawal, but not all – some are about alcoholism or other drug use. For example, as noted in the previous subchapter, in *Les victimes de l'alcoolisme* (1902), the final stages of alcoholism show the alcoholic man squirming spasmodically on the floor, and in the end, in an asylum, wearing a straightjacket, before collapsing on the floor. In *The Man with the Golden Arm* (1955), the addict similarly collapses on the floor, squirming in withdrawal, shot from an upper angle. In a scene from the *Days of Wine and Roses* (1964), the alcoholic man is taken to prison and injected with a tranquilizer as he sweats and squirms in agony in what resembles *delirium tremensis* (two first images below). In another scene the same man, after an expressive scene of craving and humiliation, first lies on the ground, and is next shown from a high angle, filmed directly above the bed (the third image from left, below). It shows the man lying in a hospital bed, almost naked, covered in sweat, but with a friendly and determined expert by his side (the final image).

Two first images are from a *delirium tremensis* scene in *Days of Wine and Roses*. The alcoholic is brought into treatment and wears a straightjacket. The third and fourth image show him hospitalized for a second time, now tied into the bed but more willing to co-operate

In *French Connection 2* (1975), a man suffers from heroin withdrawal, sweating and trembling, as he lies in bed. The image shows his naked upper body and a doctor by his side. In *Candy* (2006), a drug addicted couple is shown lying in bed together, covered in sweat, squirming in withdrawal, filmed directly from above the bed. There are many more scenes that repeat these elements, across different decades and countries.

Contrary to what might be expected, real-life heroin withdrawal does not necessarily include reactions presented in withdrawal spectacles. Susan Boyd (2008, 54–57) notes that films tend to focus on the strongly embodied heroin withdrawal despite the fact that the process mostly – and much less dramatically – includes lying in bed and going to the toilet. Heroin withdrawal, as a process where nothing happens, has not become the way for cinema to visualize it. Rather, something happens image-wise. The images take on a life of their own, as they migrate resiliently from one film and period to another. This resilient image can be seen as one modern, profane, immanent and mundane *Pathosformel* of culturally "low", abject corporeality. I argue that this repetitive image has its own life (and afterlife) in cinema and Western visual culture. Therefore, in vein of Warburg's image theory and how Belting discusses images as travelers in different media – like memories travel in human bodies – these images also live in us and "possess" us. These recurring scenes are not necessarily representations or illustrations of the effects of particular drugs, but other, specifically image-related aspects are involved in the cinematic theme of "withdrawal". Because this theme is not always related to a similar story of drug use (opioids) and withdrawal symptoms, but it may also be related to e.g. the strange fits of the alcoholics (sometimes *delirium tremensis*) undergoing treatment, there is more to these scenes than the represented subject.

A still from a video montage of opiate withdrawal scenes. The films from first to last: *The Man with the Golden Arm* (1955); *French Connection* (1974); *Christiane F* (1982); *Rush* (1991); *Trainspotting* (1996); *Pure* (2002); *Ray* (2002); *Candy* (2006); *Things we Lost in the Fire* (2008)

I edited a montage of moving images (a still from this is situated right above) in a grid of 3 x 3 scenes in order to look at the images simultaneously, to compare them with one another and to see how the images, in their apparent similarities, work together. The resulting montage takes these images on a new level. Instead of working together in harmony and enabling easy comparison, the scenes move in different rhythms and in different directions, and at first the montage is somewhat painful to watch. It is chaotic, abject and sad, as it shows helpless figures trembling and squirming spasmodically in beds. It is almost frightening: it brings to mind artworks on human suffering in Hell, as in Auguste Rodin's sculpture *Gates of Hell* (1917) depicting human bodies squirming in inferno. The colors that dominate the montage are nauseating, as if they were rotten. The montage is busy with several sharp, swift movements, trembling, shouting and crying. It involves a multitude of figures and faces of people who seem to be having an extreme emergency and who are helpless and in pain in ways that may make the spectator worried about them.

There are remarkable similarities in the textures of the films' surfaces: the colors are predominantly muted, the light is a mixture of daylight and artificial light, always somewhat pallid and even stale (there is pale artificial lighting indoors and no natural daylight or warm interior light is to be seen). The image hues are dominantly brown- (or skin-) toned or blue-green. The montage's soundscape is intense as well. It is a remix that combines a television reporter's voice, music, cries and voices from occasional dialogues. The music from *The Man with the Golden Arm* comes through most clearly, and is the most high-pitched sound. Thus its fast, sawing, nervous sound, played with jazz instruments, sets the main chord for the montage. Sounds of shouting and crying are mixed with its furious tones.

The child's serious face is a distinctive element in the montage

The montage becomes an audiovisual implicative of extreme urgency, where chaotic disintegration is connected with elements of care and healing, such as images of nature and being taken care of by another person. For example, in the images of the screenshot above, in the first middle row image from the left, there is a close-up of a woman's Madonna-like face, which is from a scene where she holds a trembling,

anguished man in her arms (again, as in a Pietà); right below it a nurse is taking care of a man lying in bed, filmed from above the bed, and the image in the lower right corner likewise shows a nurse who is bent over the addict man who lies in bed, filmed directly from above the bed. A huge, extreme close-up of a child's serious-looking face breaks the pattern of standard sizes and makes one dominant theme of addiction visible. The child's face acts as an enlargement of the central narrative theme noted earlier in this study: the neglect of one's obligation, especially in relation to taking care of children. The montage visualizes a subtheme from the sample: the narrative theme of neglect of duty. However, the juxtaposition of withdrawal scenes into a grid brings to the fore another interpretation: it is not only the child who suffers, but the child is watching from the outside, as the adults are the ones crying, squirming, and suffering. It is almost as the roles have changed. We are on the level of something basic that brings the adult person on the level of a child – needy, not in control of one's body and mind, and in need of assistance and nursing from others.

Television screens can be found in several withdrawal scenes. Regarding to the construction of the cinematic space, they work contrary to the sense of presence and support by others by the bedside. Instead, the images and sounds from television screens that broadcast images, such as a psychedelic talk show, appear as mindless noise that directs one's mind and perception away from the present and "this world". It heightens the impression of the addict as detached from the real world. The images of nature and bathing (implicative of serenity, purification and healing) are related to getting rid of the substances through withdrawal. They can be seen as images of hope and establishing new, healthy connections to the environment.

These scenes with expressionist camera angles (such as high angle shots directly from above), spectacular movements and furious sounds, differ from the overall cinematographic conventions of the films from which they are sampled, and which are predominantly based on basic cinematic techniques unfolding in reference to dialogue and the continuity of action. These images are de*monstrations*, spectacles

of the monstrousity and pain that is attributed to addiction in its *Pathosformel.* These images are dynamic compositions of people trembling and falling on the floor from a standing position, which cuts horizontal directions into verticals. These are dynamic images of abject convulsive bodies: of the inside of the body coming out and of the human figure disintegrating (crying, sweating, vomiting and shaking in the grasp of involuntary gestures) so that the coordinates of interior and exterior space begin to shift. Such images make the viewer uneasy by drawing them close to desperate, nauseous, sweating bodies.

The fragments from *The Human Wreckage* that I presented at the very beginning of the subchapter present an erotized, uncontrolled and self-destructive female body. They indicate how the addicted body may become a spectacle of pain. In relation to the image of the convulsive hysteric (nearly always a spectacle of the female body), the image of the addict as a spectacle may be of either gender: to be precise, both opiate withdrawal and drug and alcohol overdose, *delirium tremensis* or such fits following alcohol use, are predominantly images of a male body[82] unless they depict both male and female bodies together. There are virtually no images of only a female body squirming in withdrawal. In the films *Pure* and *Acts of Worship*, scenes that present a lone female addict in withdrawal use close-ups of the face only.

The passion without a name is visualized through the suffering male, not female, body. Here, it is important to note how Christian iconography of passion focuses on the suffering body of Christ, that is, a male body embodies the idea of passion as spiritual suffering. Another hallmark on the visualization of passion as suffering could be Carl Theodor Dreyer's *The Passion of Joan d'Arc* (1928) that is based on facial close-ups of a woman. Ros Murray (2013, 453) notes, in reference to André Bazin,[83] that the facial close-ups of Maria Falconetti as Joan d'Arc make visible *spiritual*

[82] An exception here might include *Lady Sings the Blues* (Sidney Furie 1972) where the drug-using woman (Diana Ross as Billie Holiday) is taken to prison. She is not going through withdrawal but is nevertheless presented as shocked, with an image of her body that trembles uncontrollably. The only instance in the films that I have studied showing the whole figure of a female going through withdrawal alone, is in *Gia.*

[83] Murray reflects this in reference to André Bazin's views on facial close-ps in *The Passion of Joan D'Arc* in *Cinema of Cruelty* (orig. *Le Cinéma de la cruauté,* 1975).

*movement.* Two things are worth noticing here in respect of what has been found out about the images of withdrawal in addiction films: first, the spiritual movement connected to passion as suffering is accessed through an image of a woman's face, in almost complete absence of an image of her body.

The withdrawal scene in *Pure* (Gilles MacKinnon 2002) focuses on the face of the addict

The withdrawal scene in *Pure* (Gilles MacKinnon 2002) is a good example of focusing on the face and the facial gestures of an opiate dependent woman (Molly Parker) in withdrawal. The woman has asked to be locked up in a room so that she will not be able to stop the withdrawal despite of pain (locking oneself up in a room is a recurring motive in withdrawal scenes in various films). She shouts and cries behind the door and asks her son to let her out. Her sweating and crying face is filmed in an extreme close-up. Her uplifted eyes and pleading expression remind one of a victim of torture, while what happens has been decided by the woman herself. This kind of facial close-ups of the suffering face are typical of the withdrawal scenes, and edited with images of bodily convulsions when men are concerned.

Second, as noted, when the passion as spiritual suffering is embodied through images of a convulsive, half-clad body, it is a male body. Because the image of the passion of Christ in the Western visual culture focuses on the anatomy of a male body, it can be argued that the gendered iconography of the suffering addict body in withdrawal scenes – the absence of the image of the female body, and the dominance of the suffering male, often partly naked and suffering body – circulates the image-tradition of passion and spirituality in Christian art.

There are three basic cinematic formulas of cinematic images in these scenes: first, a high camera angle, often directly above the bed, is used in showing the full figures of spasmodic bodies squirming below the viewpoint. Second, the person in withdrawal is filmed in a medium shot, from the side, in close proximity to the body and sweating skin, and often with another person by their side. Finally, the people going through pain and suffering are framed in close-ups that show their faces in agony. Showing the addict as unable to react to others who are present, builds up a sense of solitude. It is noteworthy how such scenes also give an impression that the addict is being taken care of, either directly by other people or in a more metaphorical way, such as positing a crucifix on the wall, or a nurse changing the bed sheets in hospital. In almost all of these scenes, another person is observing or reacting to the other's withdrawal, and their face provides an affective response to the withdrawal process. Here, too, as in the images of people lying on the ground, the other person provides a vertical axis of support in the image’s composition.

The images of bodily fits can be seen as attempts to visualize inner suffering and the craving for and dependence on the substance. In fact, in most of the scenes, it is almost as if there is no psyche, but only a body in pain, only the convulsions caused by a pharmacological reaction. It is the other people reacting to the addict in withdrawal, who frame the situation psychologically. In comparison to how Dreyer used the facial close-up in *The Passion of Joan D’Arc*, the image of the addict’s psyche often remains blank in these scenes. As the *chronotopoi* of withdrawal unfolds – a sequence that consists of several different image sizes, angles, and visual

elements in time – images of the faces of the addict in withdrawal are shown only for the extreme anguished expression, not to study their psychology. As an addition to reading the convulsive body in withdrawal as an abject body, I argue for more nuanced alternatives related to the image-historical aspects of these film fragments. The abject, suffering body is not merely about the image of the addicted body. It can be connected to longer traditions in image-history and in imaging psychological matters in art and medicine. I address this theme in more detail in the final subchapter (3.3, titled "The End of Spirituality").

*Cinema and the categories of life*

In Godard's *Histoire(s) du Cinema*, a montage of image and sound quotations from hundreds of films, Godard in passing cuts an image of Charcot's hysterical patient Augustine to an image of the actor Lillian Gish lying on ice in a scene of *Broken Blossoms* (D.W. Griffith 1919). Godard frames a detail of the hysteric with an iris in order to draw an analogy between the two figures of young women and to think about them through the means of visual analogy, superimposition and montage. The iris works here very materially as a focus on certain recurring bodily dispositions (attitudes) that are juxtaposed in association to one other in order to say, or rather, to frame and show, something about their relations. The iris, a hole through which one peeps at the postures, is also metaphorically telling. In Deleuze's view, disintegration of the sensory-motor schema of the action-image puts forward "posture-voyerism" where the matter of interest is postures' succession in time, rather than the continuity of action. This is also my perspective in thinking about and *with* the cinema of addiction as an archive of "attitudes of the body". An archive of addiction films can be compiled into series of images of postural themes (*Pathosformel*) disconnected from the narrative drama. This facilitates a "posture-voyeristic" view on the films. In this process, the images work together with one other to create new effects that enable interpretations of their themes – such as the sense of "slithering away" or a sense of empathy that becomes visible only when several scenes are edited next to each other and viewed simultaneously.

Voyerism, however, is perhaps a too one-sided term as it posits the spectator as the subject looking at its object. At the end of *Cinema 2,* Deleuze analyzes images of postures and attitudes in Jean-Luc Godard's films. He notes that the body, in general, links us to what is beyond conscious reflection and forces us to think about what is concealed from it, that is, life itself.

> The categories of life are precisely the attitudes of the body, its postures … in its sleep, in its drunkenness, in its efforts and resistances. To think is to learn what a non-thinking body is capable of, its capacity, its postures. It is through the body (and no longer through the intermediary of the body) that cinema forms its alliance with the spirit, with thought. (Deleuze 1985/2005, 182)

This can also be a way to think about the experiences that do not easily enter into verbal description, but are reflected through the phenomenology of the living body that affectively feels the moving images. The body is the resonating horizon for the movements of bodies in images, in their positions of lying down or standing still, their immobility or rhythms of movement, directions in space, and the cinematographic techniques that posit the spectator into certain kind of affective relation with the film's body – for example, in close proximity to a sweating and tearful face, or at a distance, which is achieved by filming from high angle directly above the bed. In "the cinema of the body or of attitudes", the attitudes of the body that Deleuze refers to through examples that are relevant to what has been discussed here – such as sleep, drunkenness, resistance, tiredness, waiting and despair – are not only figural images, but part of "the film's body" constituted through cinematic techniques. Here, "sounds and colors are attitudes of the body, that is, categories". These are a "pluridimensional, pictorial and musical gest", as in the Eisensteinian montage. Furthermore, "the attitude of the body is like a time-image, series, simultaneity, coexistence of sheets." (Deleuze 1985/2005, 188.)

The cinematic images of bodies are not necessarily perceived as objects that can be easily defined objectively. They move in several directions at that same time on several levels. They embody the simultaneity of horizontal and vertical elements and

their fluctuation in a bloc of time-space. In the images that change in time, the tendency towards horizontality may be balanced with an element of verticality, such as someone who touches the addict lying on the ground, or showing a person lying in bed from a high, vertical angle. They also move simulatneously in different directions in another respect. In “cinema of bodies”, in which the image of the body is the focus of all interpretation, it also becomes the image of the addict subject’s inner experience, because “the character is reduced to his own bodily attitudes, and what ought to result is the gest, that is, a spectacle … a theatricalization or dramatization which is valid for all plots” (Deleuze 1985/2005, 182–186). Through the embodied figure and its presentation, the spectator’s inner experience, which for Barker (2009) consists of different visceral layers from the surface of skin to the depths of intestines, is activated as “their” (film character’s) and “mine” (spectator’s) experience. Furthermore, the image of the body is potentially open to many more contexts than its place in a certain narrative structuration. Postural scenes are potentially “valid for all plots.” A film is an archive of gestures and postures (“Characters are constituted gesture by gesture and word by word as the film proceeds”) consists of countless frames. They are Warburgian image banks of culture.

Finally, considering Wieslaw Godzic’s (1981) discussion on the difficulties of iconography in film studies where the multifaceted texture of a film may prove too complex for proper iconological analysis, the re-assemblage of body postures produces another kind of cinematic iconography that draws on Warburg’s ways of mapping gestural themes in the history of art, and editing montages of the cinematic *Pathosformel.* Digital cinematic iconography involves multiplicities of frames and therefore multiplicities of postures and attitudes of which a shot, scene, or image are formed as a *chronotopoi*. Because “all the components of the image come together on the body” (Deleuze 1985/2005, 200) (environment, sound, motion), the multiple elements of montage come together in the embodied experience of the spectator. The spectator’s body is the resonating ground in which the effect of montage is realized.

I have located several layers comprising the cinematic iconography of addiction. I began the subchapter with still-images from the *Human Wreckage* showing a woman tossing in bed, and by referring to the chronophotographic *Pathosformel* of hysteria of Charcot's photographers. In a series of films from the 1920s to the year 2008, the addict is repetitively shown as lying down – in bed, on the floor or on the ground. Shots from above show the person squirming in agony and often also situate the spectator close to the suffering body, its sweat, tears and saliva, through medium shots and close-ups of the body. The almost uncannily persistently recurring "withdrawal" imagery can be seen as the stratification of an image type that keeps on returning as part of the cinematic visualization of being addicted.[84]

Didi-Huberman (2003, xi) ends up stating that pain is the only term he could use to understand the event of hysteria. The image of addiction is generally and without doubt related to pain and the perceived inexpressibility of pain (Scarry 1985). A common-sense view on addiction results from seeking a surrogate or comfort following a traumatic loss and subduing negative affective states (psychiatric distress, trauma, neuropsychiatric conditions) through substance use, yet it is striking how the theme of such pain rooted in a traumatic experience – a more psychologically motivated pain – is almost invisible in the films addressed. Instead, the image of pain is, as analyzed in the context of withdrawal imagery, very corporeal, but psychologically almost blank. Because the explanatory, causal logic of traumatic experiences as a cause of addiction problems is posited surprisingly rarely at the level of the narrative,[85] it is the image, rather than the narrative, that brings me as the viewer close to the spectacles of pain.

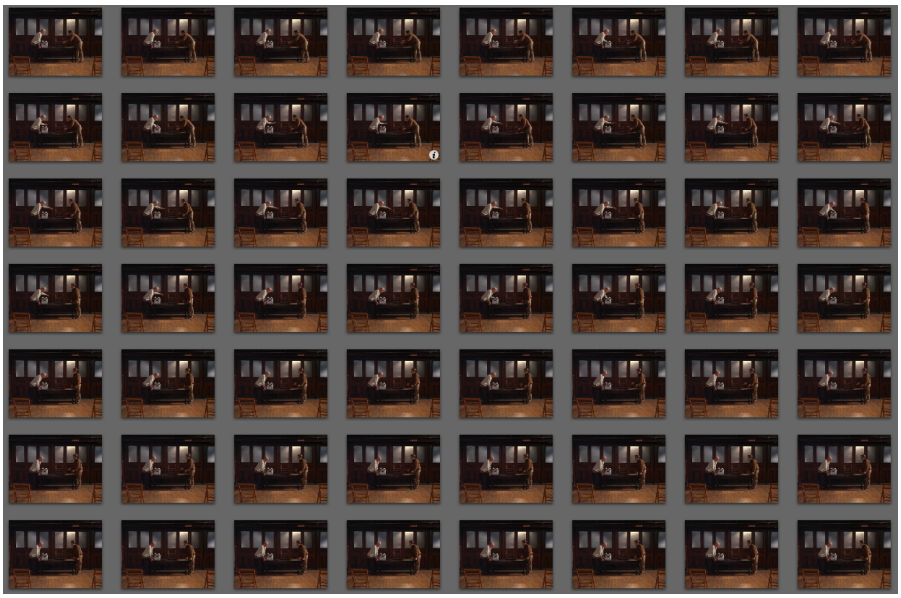
---

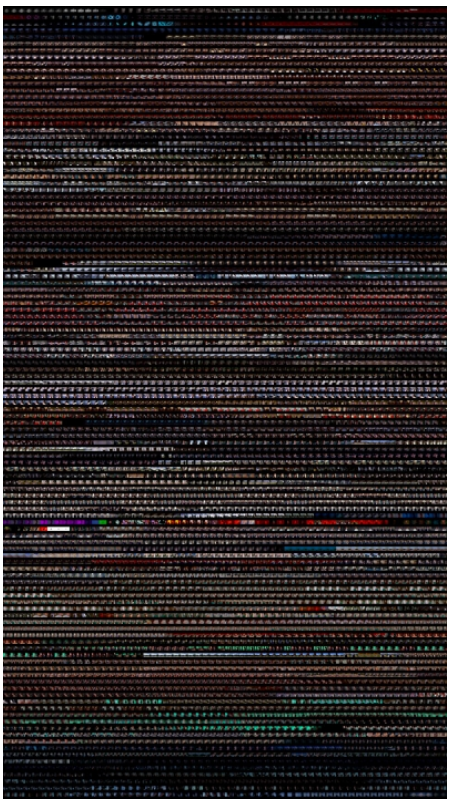
[84] As reference to historical image cultures, a landmark work in the iconography of inner suffering has been a Roman sculpture dated around 2000 years ago, the *Laocoön Group*, which is routinely discussed in reference to Warburg's movement studies. The squirming serpentine form is crucial to how *Laocoön* presents movement, analyzed by Goethe through comparing it to series of still-images when viewed by blinking the eyes (Michaud 2004). The withdrawal montage series also brings to mind the naked bodies in Auguste Rodin's *Gates of Hell* (1917) and the inferno of Peter Greenaway's *TV Dante* (1989) that could be seen as another kind of instance of "electric *Pathosformel*" and the serpentine squirming of bodies at the mercy of an unearthly pain.

[85] Of course, this is not categorical, yet the rarity of narrating external traumatizing experiences or psychological suffering as a source of addiction is obvious. Usually, the source of being addicted is bound to internal flaws, such as incompetence. In *Candy* (Neil Armfield 2006), for example, there is a strong "family trauma" scene with a convulsive, theatrical expression of agony.

The *Pathosformel* fix human experience into forms that still remain ambiguous and can be used in several ways, and are inherently in constant motion in-between the positive and the negative, empathy and judgment, understanding and disavowal. They are forms through which one can get a grasp of the ambiguities that structure the *addictus* between choosing for oneself and being under the influence, an ambiguity in which "we could not find the solution to the enigma of the human mind; only a new formulation of the eternal question as to … the perpetual unrest … (that is left to a human being who has) to choose whether to form his personality in the Inferno, Purgatorio or Paradisio" (Warburg 1927-8, 68–69, quoted in Gombrich 1986, 258, 259; see also Schade 1995, 499). The constantly changing, multiple postures that the cinematic image of a convulsive body consists of become the cinematic "pathos-logic" of the addicted body. As one of its central visual themes, the image of withdrawal stands out from the more subdued and less spectacular cinematic imagery. Instead of coining images of the psyche, images and image-practices visualize "the unknown" in the body that becomes an image of an invisible, uncontrollable force.

## 2.3. Chromotopographic Montage: The Cinematic Unconscious





A film sequence from *The Drunks* (Peter Cohen 1995), split into frames, and *Cinema Redux* by Brendan Dawes (2004)

The upper image above is a segmentation of a film sequence from *The Drunks* (Peter Cohen 1995) that presents the start of an Alcoholics Anonymous meeting located in

the basement of a church. The lower image is from the art project *Cinema Redux* by Brendan Dawes (2004), which is a "mapping" of Alfred Hitchcock's film *Vertigo* (1958).[86] There is a massive contrast between the two films' cultural importance: *The Drunks* concerns film culture that which is non-dominant, low and practically unknown to the wider audience, whereas *Vertigo* is considered one of the most important films in history.[87] *The Drunks* concentrates on the faces of the AA members and the stories they present in the film. In a sense, it could also be thematically related to the uncanny psychological compulsions manifest throughout the audiovisual narratives of Hitchcock. I argue that aside from the unconscious motivations as a psychological theme that may be perceived in a regular viewing of these films, splitting films into frames and segmenting them renders visible a cinematic unconscious, or the optical conditions of possibility from which the affective experiences may emerge. Such mappings of film images may reveal patterns of expressive techniques that cannot be seen without automated analysis of millions of frames. *Cinema Redux* made the technological-material unconscious of film frames visible as an art project - but what can be seen and said about films (addiction films in particular) when they are studied through computerized analysis?

These mappings start from the materiality of digitized film, stored on a computer hard drive and sorted through different algorithmic functions. They are also examples of the continuities between digital image research methods, as deployed in this study, and artistic montage aesthetics. A film, or a film scene, can be relatively easily split into frames, as in the examples in the beginning of this subchapter, and reorganized. Tens of films contain several million frames. Such masses of images as both research data and other kinds of data – commercial and operational – are the condition of the image "in the age of digital reproduction" (Gumbrecht 2003). In order to sort or organize these masses of images, new methods of analysis and interpretation are needed. Lev Manovich, Wolfgang Ernst and others have discussed computation of cultural image data in context of media historical and digital culture

[86] Discussed in Manovich (2011) who has touched on the tension between artistic and scientific representation of data through questioning what data visualization is about.
[87] Despite that *Drunks* won an Academy award. Other Oscar-winning addiction films are for example *Days of Wine and Roses* and *Leaving Las Vegas.*

studies, and have experimented with new forms of “database cinema” (cf. Manovich 2005). Connected to the concept of the archive, the image database can be posited as a foundational aspect of understanding cultural memory and its techno-material forms of storage (see e.g. Featherstone 2006). In general, this study involves the material-technical mapping and reorganization of an archive of images, and sorting and excavating a database of millions of frames.

When discussing the possibility of forming a visual archive from cinematographic *topoi*, Ernst calls for a fully image-based, purely optical analysis instead of that based on textual metadata and other verbal descriptions. We can hear an echo of Warburg’s *Mnemosyne Atlas* as “art history without text” when Ernst compares the purely visual classification of images to montage. He asks, "what happens when a sequence is no longer arranged according to iconological or narrative codes, but rather in an inherently similarity-based mode, leading to a genuinely (image- or media-) archaeological montage?" (Ernst 2004, 264). Ernst’s “image- or media-archaeological montages” are operationalized in this study as montages of algorithmically sorted film frames, mapped according to their optical propensities of color and brightness. These montages provide new perspectives on both the materiality of the film images in general, and on the subject matter of visualizing addiction in cinema in particular. My argument is that they open up a cinematic unconscious, based on algorithmic vision. Cinematic unconscious can be thought of in reference to Walter Benjamin’s optical unconscious, based on the mechanics of the photographic camera; in this study, I the unconscious of cinematic images is illuminated by montage based on the mechanics of editing software and computer vision.[88] This search for cultural optical patterns also provides a means to think, know and feel about the cinematic iconography of addiction through its *chromotopoi* – that is, hue- and tone-based *topoi.*

[88] For Benjamin (2008 [1931]), photography is a form of “optical unconscious” that reveals a visual reality unseen to the naked eye. On the idea of cinematic unconscious, see also Rantala (2011).

In the first part of this subchapter, I describe computerized video segmentation based on so-called low-level affective features. By low-level affective features, one refers to aspects in cinema that have a low level of abstraction and can be computed without paying attention to the more abstract content (figures or forms). Low-level affective features are important with regards to the affective impact of the film. The low-level affective features may include e.g. color, cutting ratio, brightness and different sonic aspects.[89] The second part of this subchapter then develops a discussion on what semantically crucial perceptions may be found through operationalizing a computer vision on data and how this still necessitates human interpretation and further processing, which I do by drawing on the main principles of iconological interpretation in the vein of Warburg and Panofsky on one hand, and through the affective readings of film by Vivian Sobchack and Laura U. Marks, on the other. Media-archaeological montage is here deployed as an algorithmic sorting and juxtaposing of frames based on similarities on the level of the pixels' values (e.g. color), that are "perceived" by both the computer and the human eye. We could even talk about the phenomenology of the human eye and the phenomenology of the computer vision that have their similarities and differences.

In the previous subchapter, recurring image types were discussed as semantic wholes, even though the focus was on iconic, visual classifications rather than word-based (as in keyword-based) classifications of the kind that have usually been the cornerstone of iconographic archival research (Brandhorst 2013). However, as the result of the computerized sorting, similar frames placed next to one other do not always appear very similar to the human eye. This is because the computer counts the overall values in the image that may be located in an image in different ways. For example, larger areas of the same color are easy to perceive with the human eye,

[89] On low-level affective features, see for example Tarvainen, Westman & Oittinen (2015) and Tarvainen & Oittinen (2012). For the possibilities to query by movement directions, see Zeppelzauer & al. (2012). For the uses of tracking different formal qualities of Hollywood films in research on perception in cognitive psychology, see Cutting & al. (2010) and Cutting & al. (2012). Content-based image retrieval (query by image content, QBIC) can be done by employing a pre-given model (a pattern) that is then tracked in different films (an example of this model would be Google image search). Gestural movements are too complicated to be given a pre-defined pattern and cannot be tracked in the same way as low-level affective features.

but a certain color value may also be distributed overall in the image, and imbricated with other colors, so that it does not appear very clearly.

The films were not computed as individual films but as a continuous image database where frames from different films are mixed with each other so that frames from, say, *Under the Volcano*, may be associated with reminiscent frames with similar colors in *Acts of Worship* or *Trainspotting*. I call the resulting videos *samples*. The process can therefore be seen as "sampling" in two senses of the term: as an exact procedure of forming a sample (from each 30th frame without any semantic interpretation) on one hand, and as a remix or reorganization of images into a new montage (that also produces new montage-effects), on the other (see also Rantala 2011).

First, a sample of films[90] was analyzed according to hue and brightness. In the sample that included 12 films, there were circa 2,6 million frames altogether. Every 30th frame was included. The analysis results were presented visually as two rapidly proceeding montages of the segmented frames. These "flicker" videos[91] (one on hue and one on brightness) are around 40-minutes long. Second, a sample of four films was analyzed according to the brightness of each frame, so that the whole became a six hour twenty-six minute long sample including partially connected scenes, but mostly resembling a rapid flicker video. Third, an analysis was conducted of all the frames of one film (*Christiane F.*) according to brightness. This sample resulted in some continuity between the frames but mostly in a "flicker" video as well.

In what follows, I first discuss some aspects of the digital color model, and then provide examples of image color and image brightness analysis through the two 40-minute long "flicker" samples and the brightness analysis of *Christiane F.* Since the

[90] *16 Years of Alcohol* (alcoholism); *28 Days* (alcoholism); *Acts of Worship* (drug addiction); *Betty* (alcoholism); *Candy* (drug addiction); *Christiane F.* (drug addiction); *Les Amants de Pont Neuf* (alcoholism); *Trainspotting* (drug addiction); *The Panic in Needle Park* (drug addiction); *Requiem for a Dream* (drug addiction); *Seaside* (pathological gambling); and *Under the Volcano* (alcoholism). Also *Owning Mahowny* (pathological gambling) was part of the sample but it could not be computed due to technical reasons.

[91] In other words, every frame is different and not continuous to the preceding and following frames. This results in a "flickering", strobe-like effect.

computation of the four films according to brightness did not result in considerable differences in respect to the individual analysis of *Christiane F.*, I only use the analysis of *Christiane F.* as an example.

*Red green blue*

When discussing the matter of color in his essay, *Color and Meaning*, Sergei Eisenstein (1957) gives examples of uses of color in literature, especially yellow, and refers to an analysis of Gogol's work by Andrey Belyi who "subjects the changes of Gogol's palette throughout his creative career" in his study, *The Spectrum of Gogol*.[92] Belyi calculated the percentages of mentions of different colors in the author's work (the result was that both green and yellow increased noticeably towards the author's death), and the study can be seen as an early version of calculating *chromotopoi* in arts. By discussing literary examples, Eisenstein formulates a question concerning the possibility to find "absolute relations between particular emotions and particular colors" (Eisenstein 1957, 113). He answers the question at the end of the essay:

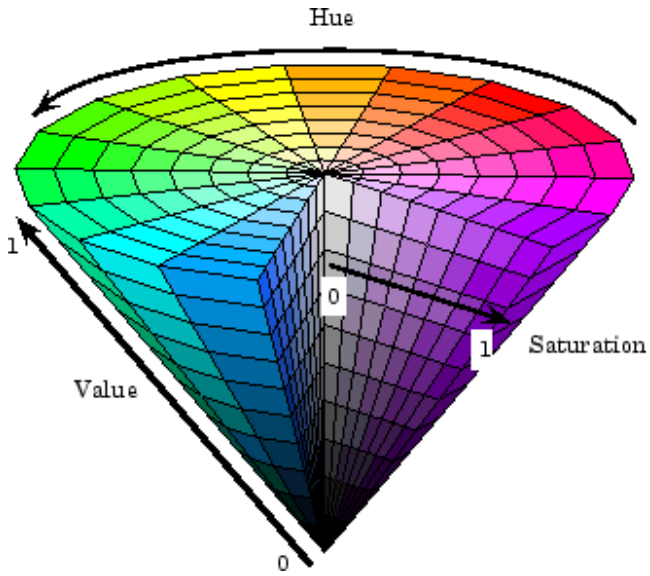
> In art it is not the absolute relationships that are decisive, but those arbitrary relationships within a system of images dictated by the particular work of art. The problem is not, nor ever will be, solved by a fixed catalog of color-symbols, but the emotional intelligibility and function of color will rise from the natural order of establishing the color imagery of the work, coincidental with the process of shaping the living movement of the whole work. (ibid., 151)

There cannot be a catalogue or a fixed interpretation of a certain color world. There may however be "generally accepted" interpretations of certain colors that are used in the "construction of the color-imagery of the drama" (ibid., 152). It is the basic idea of cinematic iconography that montage of singular elements – colors, figures, actions, sound, durations - provokes or enables particular perceptions, affective

[92] Eisenstein (1957, 122). Bely (1880–1934) wrote the book translated by Christopher Colbat as *Gogol's Artistry*, published in English by the Northwestern University Press in 2009.

responses and concepts, but these can never be fully determined beforehand. Thus, a color catalogue of the emotional functions of certain cinematic techniques, remains impossible. It is nevertheless possible to discuss the emotional meanings that certain colors have in a work of art through analyzing how they are located in respect to the description of events in this particular artwork.

Some of the initial perceptions I had regarding the affective qualities of the films, studied as visualizations of an "emotional landscape" of being addicted, concerned the use of color and light. As discussed regarding to montages based on editing by the "semantics of the human eye" (that is, manual, iconography-based editing) of gestural and postural themes, the color world was dominated by blue-green and brown or muted colors, and luminance was toned towards dark. How does the purely quanta based computer vision relate to this initial perception and what else can we say about the color worlds of these films through computational analysis?




The model that was used to compute color and brightness values is based on the differentiation of hue-saturation-value/lightness aspects (HSV or HSL color space, that follows the RGB models of colors red, green, and blue). These can be represented as coordinates of a "cylindrical" space, in which the colors and the hue, saturation and luminance aspects can be computed for practically endless variations in the different shades of basic colors. Here, white equals all colors and black the

absence of colors (contrary to a physical color palette, in which black is a mixture of all colors, in the RGB model black consists of no light beam at all, while white consists of beams from all colors). Luminance can be computed according to this model as a separate feature, as has been done here.

The analysis based on color values was modelled as a six-value color wheel (the primary colors of magenta, red, yellow, green, cyan, and blue). The computed color interpretations are placed in a circle, so that the last images of the sample continue with the first images in a loop: they are red. In the first image, the images are red-magenta. The sample goes: red-magenta – magenta-blue – blue-cyan – cyan-green – green-yellow – yellow-red – red.

The colors and dark areas of the frames that are computed as “most similar” actually vary a great deal when the montaged are perceived through the human eye. As noted, the perception of the image’s hue is not always unambiguous to the human eye. The analysis does not count color fields, and the color values may be diffused in an image in such a way that it is not always easily recognizable to the human eye what the “color in question” actually is. Thus, it is not immediately evident to perception where we are in the color circle when viewing the images.

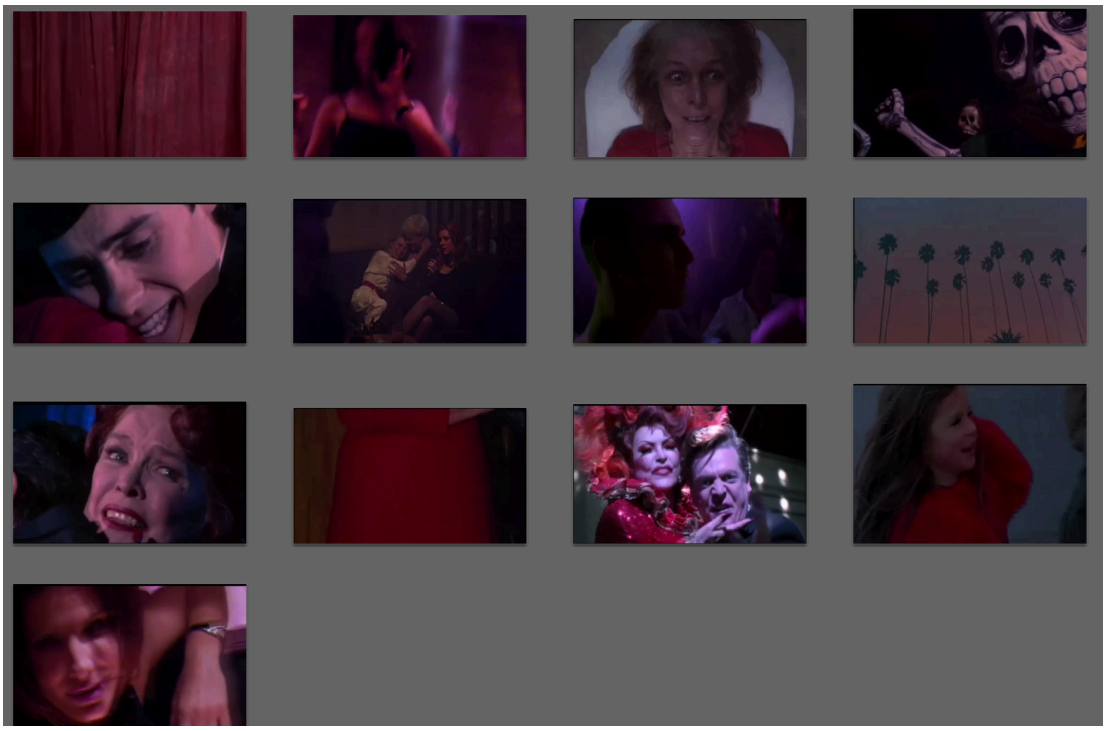
The analysis result is, in the first place, numerical and can thus be presented in diagrams. Diagrams were also used by e.g. Yuri Tsivian (2008) who developed a tool for cinemetrics that maps the shot lengths in films, and connected this to the study of the history of film as to the development of the shot lengths. However, a diagram does not visualize the result in a way that could be used in interpreting the affective, cinematic qualities of films. I am particularly interested in the results of the computerized analysis as a cinematic visualization that enables perceptions of the films as ones not based on already familiar or ordinary points of view, such narratives, event structures, protagonists and milieus, or types of addiction. Ernst calls for a genuinely iconic approach to images that would be based on their optical qualities. This is in accordance with my inclination to start from the image and its affective capacities instead of starting from language-based conceptions or numbers, which sometimes appears as Ernst's background idea and can often be found in media theorists such as Friedrich Kittler (e.g. Kittler 1997, 32; see also Johnston 1997, 2).

First, I discuss the sample of 12 films (the 40-minute-long "flicker" video) by giving examples of the different color *topoi*: magenta-red, yellow and blue-green. Second, I discuss the parallel sample of the same 12 films analyzed according to brightness, and some of the results of the analysis according to the brightness of only one film, *Christiane F*. The subchapter focuses mainly on the theme of color that is discussed, most importantly, in reference to Eisenstein's views on color.

*Magenta-red*

In the 40-minute-long sample of the 12 films sorted by hue, magenta starts the montage, as it is situated first on the "color wheel". The very first image of the sample is that of a red, closed theatre curtain. Metaphorically, it appears to be very much to the point: an image of a closed theatre curtain that could be that of a film theatre or of a cabaret show, starting a montage ("image show") that unfolds as a strobe-like succession of frames. It also becomes apparent that the "show" starts with rather extravagant images and figures more generally.

The frames can be best scrutinized by moving from one to the other, by controlling the unfolding of the images manually, and taking the time to perceive each image, their themes, and to memorize from which films and film scenes they are from. The subject matter of the scenes that are grouped according to their magenta-red hue as the dominant color includes a hallucinating television variety show with red feathers in hair (*Requiem for a Dream*), a madwoman (*Requiem for a Dream*), skull masks of the Mexican day of the dead festival (*Under the Volcano*), and images of intoxicant-fueled fiestas and nightclubbing (*Trainspotting, 28 Days)*. The images included in the image catalogue below are situated close to one other in the beginning of the code magenta-red, that in its entirety consists of hundreds of different frames.



Magenta is one of the most visible examples of how and what kinds of images may emerge through sorting films by color. Sorting certainly reveals themes that would have been, if not impossible, at least much more difficult to spot otherwise from a large archive of films. The sampling creates sets of images that include some of the clearest “thematic” content in the sample. The researcher, who knows what kinds of events the images are part of, can determine if there are associations between the frames. The segment of magenta includes images of death, madness, intoxication and the theatricality or performance. Magenta is repeatedly connected to film events that are out-of-the-ordinary – a performance, television show, festival, club, madness. These are images of being “otherwise”, out-of-the ordinary. Magenta also involves a shade of morbid extravagance and artificiality – “the magician is scarlet”, as Eisenstein wrote (1942/2010, 262). This is a theme of the morbid-extravagant “being otherwise” that can be found in several different films as the magenta-red *chromotopos*. These images are not necessarily associated with addictive practices or with what would seem directly central to the visualization of being addicted in the first place. They might not be found through starting from the ideas associated with addiction and its phases in research and literature, but they are found by focusing on the image and its optical qualities. This is a matter of algorithmic “vision”, as the

color world in these images also stands in contrast to my initial perception that blue-green and brown tones dominate the images studied in the previous chapter.

Indeed, an important observation concerning color that emerges from the montages assembled through manual editing, as discussed in the previous subchapter, was the dominance of intermediary and muted colors, blue-green and brown, as well as dark frames. The dominance of earthy tones is in rather strong contrast to popular imagery of drugs as featured through fantastic psychedelic colors, such as those in *The Trip* (Roger Corman 1967), famous from its hallucinogenic hippie counterculture aesthetics. Eisenstein notes that the bright primary colors tend to be related to fantasy where the characters represent symbolic figures rather than "normal people", the colors tend to change from "intermediate and finely shaded to broader chromatic tones, surpassing the expressive limits of intermediate colors and going over to a palette of pure primary colors". Furthermore, this tends to imply a change "from the depictive to the symbolic." (Ibid., 263.) The addiction films have, overall, realistic and everyday-like aesthetics. Magenta-red as a *chromotopoi* of being otherwise is associated fantasy-related, symbolic and performative events, rather than realism that dominates the iconography of addiction.

Another aspect of this kind of digital cinematic iconography is that the images are looked at and felt *qua* affective images that make up certain patterns. The cinematic experience is altered: the resulting video sample is an instance of another cinematicity – that of a post-cinematic flicker film. This is a performative aspect of the materiality of the research process. There are no longer continuities between each frame, nor is there an illusion of the continuity of movement and time. Rather, similarities are based on the proportions of certain colors in the constitution of each frame, as only "seen" by the algorithm.

An example of the post-cinematic montage effect that emerges from the samples is superimposition. Sometimes frames from longer takes occur several times in a sample. Importantly, facial close-ups that show a person immobile for a relatively long time may appear again and again, as in the images of a man standing in an AA

meeting held in a church, in *16 Years of Alcohol*. It is as if the figure "haunts" the fast proceeding sample – stays there, appearing in-between other images, every now and then. The image of the man's face, as a result of the pace of the montage, is at times superimposed with facial close-ups of a young woman with heavy shadows under her eyes walking down a street (in *Acts of Worship*). This is then superimposed with images of skulls (day of the dead in *Under the Volcano*). The faces of the man and the woman are associated with the symbol of death, the skull. There is an impression of fatality, a theme that connects several of the addiction films. This moment of superimposition with the skulls is fleeting, but is certain to have semiotic significance as well as a cinematic effect of the montage practice itself. These kinds of interpretations may be seen as erroneous in respect of knowing objectively about the films (they do not visualize any particular theme of the films themselves) but still, they are based on actual images associated by sampling of images by certain definite criteria. This is a moment where the materiality of images works in the realm of signification, bringing forth new angles to their visuality.

From magenta, the colors develop towards blue-green tones, but I first discuss yellow, which is the primary color in Eisenstein's discussion on the importance of color and the emotional interpretations that it may be given.

*Dirty yellow*

The color yellow takes us towards the theme of luminance. There are numerous yellow-red, green-yellow and brownish-yellow frames that also include outdoor city spaces and daylight, even horizons and skies. These are not predominant imagery in films on addiction problems, especially in themes more directly related to addiction,

such as withdrawal imagery. The events of these films usually take place in interiors and focus on the characters' faces and bodies in apartments, or sometimes bars, casinos and institutional environments. The scenes that show shreds of sky stand out from the standard. This is why, at a glance, they seem a bit fresher than many of the other dark and mute colored image series due to their daylight tones.

However, immediately when looking closer at the images and the faces of the people in them, the emotional tone changes drastically. The light source – sky, a window, artificial lighting – is noticeably often located in the background: it does not light the faces of the people, who are, rather, standing in the shadows. The people's postures and gazes also have a certain, depressive quality. Take the top horizontal row, for example: the elderly man with a sunburned, serious face that (probably also without knowing the story events of *Pont Neuf*) brings to mind a homeless alcoholic, and next to it a dark image of the young girl leaning on a wall, hanging her head and looking down. Or take the vertical row on the far right: the woman with the eye patch; or the middle-aged man who also looks down pensively.

As Eisenstein (1957) points out, one cannot name the emotional effects of colors in any fixed manner (even though Wassily Kandinsky tried to do so in his own color

theory). Divorcing colors as formal elements from all content is not necessarily helpful either. Eisenstein's view on the properties of the color yellow and its ambiguity can be looked at and interpreted in relation to its material qualities. Anyone who has used yellow paint – watercolor, for example – can recognize this: yellow is a bright color with a lot of luminance. Like white, it gets easily contaminated. Indeed, the yellow of these images is pale, pallid and always brownish – in other words, it is a very dirty yellow.

Eisenstein goes through several literary texts in which the color yellow is used, and perceives the "connection of yellow with sin, and the influence of this color on the psyche. Mysticism is also mentioned…" (1957, 121), in addition to more "frightening" elements, such as the addition of the use of the color towards the end of the author's actual life, making it "fatal". Eisenstein discusses the theme of dirty yellow in particular. He describes the yellows in a painting where "… colors are all dark and dull, lightened only in the center. This center is a combination of dirty green and yellowed gray, mixed with faded brown, the rest is almost black". This results in a "yellow scale, melting into dirty greens and a faded brown", that can be positioned next to its neighbor on the chromatic scale: green, which is not only connected to life but also to "death and decay – leaf-mold, slime, and the shadows on a dead face … Perhaps there is something sinister in the nature of the color yellow? Does this touch something more profound than mere conventional symbolism and habitual and accidental associations?" (ibid. 124).

Yellow becomes an ambivalent color that – as in the stars and sun – is a symbol of joy and pride, but also one of death and decay. This is due to the material qualities of bright yellow and its requirement for purity. As Goethe puts it, yellow is “the color nearest the light … extremely liable to contamination, and produces a very disagreeable effect if it is sullied” (*Farbenlehre,* cit. in Eisenstein 1957, 136). The imagery of daylight and the background light in the dirty-yellow frames – as brightness – becomes imagery of the disturbingly tainted purity of yellow as tainted towards muted colors, and thus contaminated. The images above involve a somewhat fragile impression. There is the presence of a tiny fraction of light and transparency, however tragically turned towards the dark, as well as that of downward movement, postures where the face and gaze are directed downwards, or the gaze of a woman going blind. Yellow in this part of the sample is toned towards earth colors of browns, greens, and black.

The method of segmentation based on the similarity of low-level affective features between several films enables new ways to think about the more general event

structures of the films as well.[93] After mapping the imagery with yellow tones, one can pay attention to what kind of scenes they are originally from. This becomes a principle of digital cinematic iconography that connects computational analysis and art historical interpretative methods, reflecting Panofsky's iconographical (or iconological) principle of interpretation based on the researcher's contextual knowledge of the images she studies. I give an example of this by focusing on a frame from *Trainspotting*, which shows up in the yellow sample.

As in several other films, the suffering or death of a child and addict's failure in fulfilling their responsibilities – in saving and sustaining life, ultimately – is a main narrative semiotic element that gives meaning to addictive behavior. In the upper left corner (of the larger collection of yellow frames first presented), there are frames from a scene in *Trainspotting* where the baby of a heroin-injecting woman is found dead in the drug den where most of the opening sequences of the film take place. In the scene, the young men stand by the baby's bed, and an image of a baby that looks dead (this appears to be a stunt, a doll with greenish skin) is shown. One of the young men reacts dramatically in a way that reveals that he was probably the father. This is also a culmination point for the addiction story of the film that results in a withdrawal phase and a change in the main storyline. Through the theme of dirty yellow, we can thus find images (or scenes) that can be, as in Eisenstein's analysis, related to both life and innocence (the infant) and "rotten" (also in moral sense) death and decay.

*Blue-green*

As stated, one starting point for my analysis of color (and brightness) was the very strong overall dominance of blue-green-brown tones and dark images in the sample of the films that were manually edited into montages. However, it seems that such

[93] To return to Godzic's (1981) notion, one of the main problems of the iconographic method in cinema is the uncertainty about which parts of the film should be addressed (the whole narrative, scene, shot, frame).

themes cannot be located through computer-based analysis in a similar way at all. Computerized analysis of color does not produce the same perception as the montages assembled manually by using editing software, yet it helps one to look at the films from a somewhat different angle.

With the color yellow, I was initially amazed by the relatively many outdoors images and images that show natural light and sky. In the sample of blue-green tones, the effect is multiplied: the amount of images from outdoor locations, of the sky and landscapes, are numerous.

The dominance of the outdoor images of locations is naturally related to outdoors light being blue in tone. In contrast to the muted, brown-tinted, dark tones typical of the images that were collected when I was looking for postural themes, these images are toned to cold colors, white, and natural light. There are many images of vast, open space – of the sky, aerial shots, wide-angle images, and tele-shots.

The impression of the dominance of the indoors environment and the contrasting result of several outdoor frames may be due to two important aspects. First, the black-and-white films on addiction problems (which, naturally, were not part of the

samples on color) are Hollywood studio films that have very few outdoor shots. Second, color films – and the post-war "new cinema" – typically introduce outdoor environments and a larger variety of cinematographic and other cinematic techniques.

When summarizing the samples by color, also these bluish frames, and therefore the cinematic events that they derive from, can be analyzed according to their content. I compiled a sample of blue-green facial close-ups, presented above. One soon notices that the faces depicted are dominantly of women and children, and also the landscape images often present female characters. One can, again, inquire what kinds of film-events the frames are part of, and also what kind of situation is taking place in the scene. Here, for example, the women in the upper right and lower right corners are both intoxicated and moving fast or in an in-between state of transit (walking fast on the street, driving a car), while the women on the left are lying on their backs and thinking. The women in the middle row are sitting and also thinking while they speaking. These situations imply a state of movement or transit in a more psychological sense. These montages also focus one's attention on themes that are not in any way obviously connected to how being addicted is narrated, such as images of drug intake, withdrawal symptoms or other themes closely related to the images of performing the addictive practices. This tone of blue-green is a color of

vast space – in terms of both physical movement and inner, psychological movement.

Next, I focus on the theme of luminance or level of brightness as an analysis of darkness and light that may be to some extent paralleled with the theme of yellow and blue-green as colors of “luminance”.

*Brightness*

Brightness was computed according to the RGB color space, in which brightness is counted in respect of the red, green and blue values.[94] In addition to the parallel analysis of 12 films that was also done in respect of color, two analyses were conducted in respect of brightness. These had three variants: one of an individual film (*Christiane F.*) and another of four films, both done without omitting any frames (the latter resulted in an extra-long sample) in order to examine the continuity of movement and the possibility to retain the movement illusion between frames. The assumption here was that when organized according to brightness, the frames close to one other (in a scene) would remain relatively close even when reorganized, and would thus produce effects of the continuity of movement.

In general, the impression that the sample of 12 films, like the other samples, contains a lot of dark scenes was confirmed in the analysis. In the middle of the montage, the images are already very dark. Deleuze writes of Expressionist cinema regarding the extreme ends of light and dark. It creates a

> [a] 'Gothic' world, which drowns and breaks the contours, which endows things with non-organic life in which they lose their individuality, and which potentialises space, whilst making it something unlimited. Depth is the location of the struggle, which sometimes draws the space into the bottomlessness of a black hole, and sometimes towards the light. … Shadow then exercises its anticipatory function, and presents the affect of

[94] It is an arithmetic mean of these values.

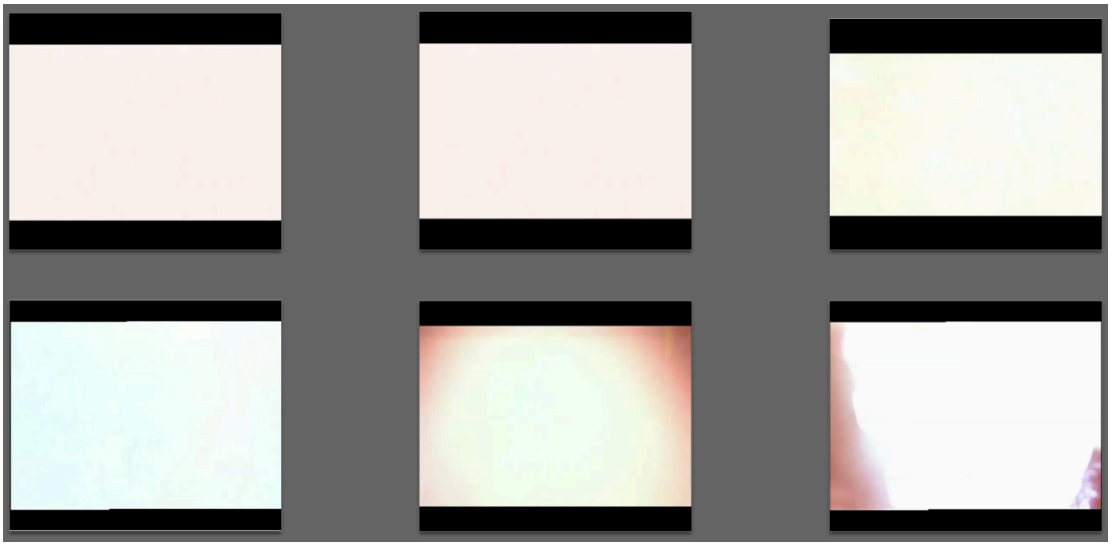
> Menace in its purest state … in this way it determines the virtual conjunctions which do not coincide with the state of things or the position of characters which produce it ... Expressionism develops a principle of opposition, of conflict or of struggle: struggle of the spirit with the darkness. (Deleuze 1983/2005, 115)

Darkness and shadowy frames as the affect of menace can, indeed, be connected to the images of addictions and their miseries, and are contrasted with the "spirit" of the lighter colors and brightness in the images of the sky and vast spaces. Such techniques belong to the "production of the unreason as a tangible event", that Kelly (1996, 134) analyzes as the fundamental intention of hysteria photographs. The unreason of addiction can be visually located through subtle deployment of the conventions of expressionist style in cinema, the hallmark example of which would be the exaggerated shadows in the German Expressionist films *The Cabinet of Dr. Caligari* (Robert Wiene, 1920) or *Nosferatu, the Symphony of Horror* (F. W. Murnau, 1922) but also the techniques of *Dr. Mabuse, the Gambler* (Fritz Lang, 1922) that I have analyzed elsewhere in more detail in respect of the intersection of gambling and hypnosis (Egerer & Rantala 2014).

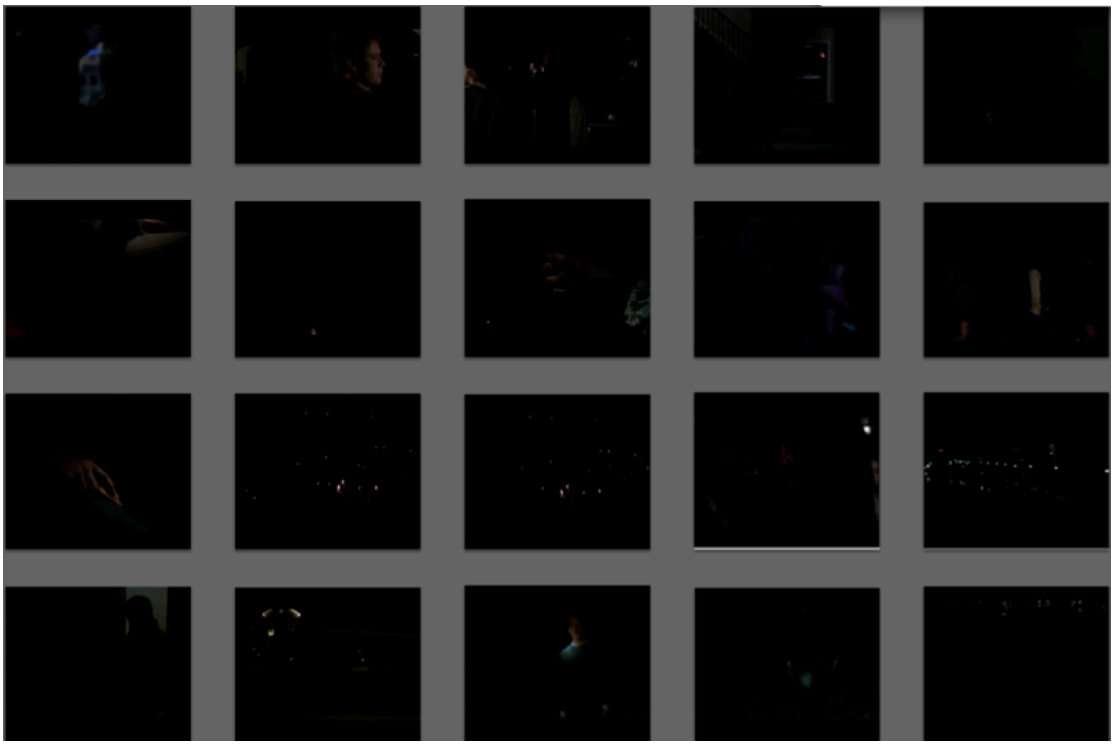
Images tinted white can be seen in the context of a "spirit", but also of a state of another kind of extremity – the "fateful" whiteness of the frames that are situated on the side of brightness, as the vastness of space. Deleuze connects the use of white with lyrical abstraction that, contrary to the conflicting shadow and light, posits indecision, a fundamental "Either . . . or" in "an essential relation to white" (Deleuze 1983/2005, 115-116) as non-choice, uncertainty and indifference. Deleuze connects the affectivity of whiteness with an open set that is continuously created and recreated, where "the space is no more determined, it has become the any-space-whatever". There is perpetual renewal of (spiritual) decision "which constitutes the affect, or the 'auto-affection'" (ibid., 117). Thus, there is a sense of non-volition, and Deleuze indeed refers to it as if it was a state of automation in which affect and thinking lose their discernible contents (as with white noise, perhaps). This brings to mind another aspect of how images of the mental states of being addicted have been connected to the color white. White has further been

associated with alcoholism as “white logic”, Jack London’s term for the sense of complete indifference, loss of affective content and lack of interest that John W. Crowley (1994, 20-21) deploys to analyze the phenomenology of alcoholism in modern literature. This is an image of white as a space of loss of meaning and non-symbolization, like white noise.

The samples, sorted according to brightness, start with images of the sky and empty voids – and, occasionally, a frame of a nurse looking directly at the camera, seen through bright light. Despite the strobe effect, the sequence reminds one of how birth – or waking up from for example narcosis or coma – is visualized in cinema, as it joins together images from films that show the subjective vision of waking up with images of the sky.  Below is a series of the frames in the beginning of the sample of 12 films by brightness.



At the other end of the scale, there is the huge quantity of dark frames. Usually, there are only a few similar images following one another. However, at the end of the scale several images are completely black. Sometimes something can be perceived in the frame, looming there, but not much.



My initial assumption before the analysis on brightness was that there would be several successive frames, and thus sequences, with a continuation of movement, given that the information content in the successive frames in the film is very similar and thus the images would end up being next to each other in the sample. This was however not the case, especially regarding the darker frames. The darker the tone becomes, the more intensively the frames change. This may be due to the fact that the algorithm arranges the frames from different films one after another so that in between two frames from the same film there are others from different ones that may have the same value content. In other words, there are fewer frames to organize at the beginning of the sample because all in all, there are less film scenes that are almost completely white. This makes it more likely that successive frames from the same film will follow. There are virtually no continuities between the different images at the start of the sample of 12 films. Yet, there might be, according to my assumption, continuities in the sample that consists of only one individual film, *Christiane F*.

In one sample *Christiane F*. was reorganized according to brightness in its entirety, without mixing it with other films. An image of a vast landscape, the very final photographic image of the film before the ending titles, now starts the reorganized sample. The landscape is filmed with immobile camera for a relatively long time, and there is very little change in the image (in the film, the voice-over by Natja Brunckhorst as Christiane tells viewers that she is now in treatment and that she sometimes misses her boyfriend). This image remains almost coherent and continuous for several seconds at the beginning of the sample. It is one of the rare occasions where a scene remains relatively stable and continuous in the sampling process. However, one immediately notices that the image fidgets and jerks constantly: the frames are reorganized, and not completely continuous, while they still remain close to one another. The scene is a fixed camera view of a landscape where nothing moves – where do the changes in brightness (the jerks) then come from? The elements that cause the fidgeting cannot be seen with the human eye when looking at the film, but become visible only through sampling, as tiny jerks in the flow of images. The changes in the static image of the landscape are probably related to film quality and changes in how the film has recorded light.

The montage is then suddenly disrupted as it shows completely different images before returning back to the image of the landscape. It is soon disrupted again, permanently.

Collecting and classifying films according to their low-level affective features, tested here with color and brightness, enables a completely different view of the films and reveals several aspects about them that could not be attained through a reading based on semantically defined themes. A mapping according to color and brightness does, for example, help in finding meaningful themes in the material through an initial search of the data where images of daylight, the tones of gray or images of total darkness open up new thematic findings. The mapping reveals a material unconscious of the films studied, the elements of colors and shades that structure the films in ways that remain unacknowledged in a regular viewing situation focused on subject matter and the ways of narrating the problematic aspects of addiction, as discussed earlier in the context of postures.

To continue from Eistenstein's views of montage and the importance of sound, adding sound analysis to image analysis would develop the approach further. For example, the mapping of dark and white frames could be attached to a study of the soundscapes at both ends of the brightness scale.

*Computerized iconography*

Ernst equates iconography with word-based criteria (2004, 271). This is to stress the importance of "addressing images *in their own medium* according to inherent criteria like formal and color qualities" (272, italics in the original.) In excavating the cinematographic archive, it may however be useful to think in-between and across the iconological, archaeological and phenomenological approaches, that is, to combine them in order to look for interconnections between archaeological, iconographic and affective elements, much like Warburg, who established a link between cultural and emotional aspects of art that had not been done in formalist

art history at the time. While Warburg established links that are so crucial for the iconographical analysis and contextualization of images in the wider web of cultural history and meanings given to artworks, he also foregrounded the image itself in his work, most importantly in the montages of *Mnemosyne Atlas* as an art history without a text.

This is also a fundamental aspect of digital iconography, enabled by computerized analysis, which permits both the analysis of the affective "content-related" semantic aspects of films (such as the images we use to imagine the experience of being addicted) and the formal qualities of films in ways that would not be, at least very easily, possible to recognize in several thousand images through the human eye alone. These aspects also work "outside" or beyond narrative, forming the patterns of low-level affective techniques of films that make up a "cinematic unconscious". As Eisenstein pointed out, fixed laws of association of images cannot be established, but as with the interpretation of color and the ways in which it is associated in the overall montage of the film, we have to look at a particular film scene and the context in which the elements are found. Through mapping the chromotopographic cinematic unconscious of films, each consisting of millions of frames, we nevertheless have access to an unconscious that works as if it were behind the filmmaker's back (it is arguably very unlikely that the filmmakers would acknowledge the fine-tuned color solutions of several other films and decide to do the same thing regarding to color). These frames can then be subjected to a relatively fine-grained analysis of the *topoi*.

Computerized sorting provides new and important insights into cinematic iconography. The structures resulting from analysis can be interpreted in two respects: more methodologically, in context of the *mediality* of the images, and regarding to visual content of the images. In respect of the latter, the analysis opens up new perspectives for example on the importance of the colors magenta and red in the "fantasy" scenes in films that are mostly very realistic in their imagery. Consequently, computerized, optics-based mapping brings about optical similarities that are not tied to the films' thematic content (here, addictive practices), but show

any recurring visual themes. These were the vast spaces in blue-green colors that create a sense of space and movement in both a physical and a mental sense. It is almost certain that these frames and their color patterns would not be otherwise perceived. The possibilities for finding new insights on history of cinema through segmentation by low-level affective features are probably limitless, while it also requires substantial, already formed knowledge of those films and film cultures. In sum, the mapping based on quantifiable optic qualities alone may enable unpredicted qualitative views on the vast data corpus. In the next main chapter of the thesis, I move on to discuss the interplay between cinematic techniques and image content. Aspects such as finding images of a particular class of objects ("close-ups of drug paraphernalia") cannot be tracked through computer-based analysis without a predefined model as such, or at least not yet. I address the theme of *Thingness* as a matter of images of object-worlds of addiction, the addicted subjects and finally the theme of spirituality in the cinema of addiction.

# 3. THINGNESS

*The Panic in Needle Park* (1971)

This image of a bottle cap in its silvery gleam stood out and haunted me as a shimmering, dreamlike image of a trivial, disposed, rubbish-like everyday object. Turned upside down and screened in extreme close-up, it is part of a ritual of heroin injection that is presented in *The Panic in Needle Park*. The image is like a momentary flash that fixes itself into a memory image that recurs. The image attains a relative permanence. Still, it is a fleeting, hovering impression, brief and immaterial, as a strike of lightning. This must be an affect that touches me without my being aware of it[95] and without thinking about it – an involuntary attachment that it is, in this case, very much visual. It is based on the immediate, non-reflected imprint of the image in my memory. Even without the thought, it hits me as a "thing", or, to put it even more precisely, its "thingness" is what hits me. But what kind of thingness exactly?

[95] The way Epstein (1921/1977) described the brief flash or "paroxysm" of a close-up (of a human face) can be read as an affective moment and its verbal description. My view on affect is based on the discussion on Brian Massumi's (1995) idea of the autonomy of the affect. To Massumi, affect is a fundamentally non-conscious involvement, based on the sensory receptivity of the human body. The anti-intentionalist paradigm followed by Massumi's lines of thought has been criticized by Leys (2011) for its unfounded division between the affective and the cognitive.

The affective bonds between humans and non-humans, or things such as consumer products, have received considerable interest ranging from strange fascinations such as the Stendhal syndrome, addictive consumers, love (such as Erika Eiffel's marriage to the Eiffel Tower), as well as diverse practices of collecting and hoarding.[96] These themes have been discussed in contemporary scholarship, design and popular media alike.[97] Such thinkers as Thierry Bardini (2010) and Mario Perniola (2004) have reflected critically on junk, objectness and loss of human worth, drawing on the Marxist critique of reification, namely of humans becoming things and things becoming human. Some other discussions remind us of *das Unheimliche* or the uncanny (famously analyzed by Sigmund Freud in 1919 and Tzvetan Todorov in 1970), and the fantastic and the animistic, where the boundaries between the human and the non-human are assessed and re-drawn.[98]

Both perspectives – that of commodity criticism and that of the fantastic – are historically related to 1920s surrealism that aimed at criticizing the established ontological separations between humans and things (or subjects and objects) by emphasizing interchange and shifts instead of fixed rationalist dualities (think of Hans Richter's flying hats or the examination of the "lives" of everyday objects in Francis Ponge). These "new" materialist aspects can be related to the interchange between the human psyche and the world of mass produced objects, as in Walter Benjamin's materialism in which things, including kitsch, "have already installed themselves in human psyche" before our assessments on them (Brown 2001, 11). Bemjamin's *Arcades Project* (Benjamin 2002), another historical instance of montage-based archival scholarly work, is an acephalous collection of quotes on everyday ephemera, and its archival method is about collecting of bric-a-brac and inexpensive, mass-produced objects of low cultural value (Marx & al. 2007; Wizisla

[96] See e.g Kortelainen (2009); Bennett (2010). Hellman (2011) has shown how the media coverage of addiction-like phenomena has increased, commercialized and individualized from the mid-1900s to the early 2000s.

[97] The history of things has however, been a fundamental theme for Western modernization. The examination of relations between the animate and inanimate can be tracked to much earlier modern history of ideas, from Descartes' reliance on the mechanic models to commodity production in the industrializing capitalist world. See Asendorf (1993); Kubler (1962).

[98] See e.g. Royle (2002) who reflects the different ideas of the uncany regarding to modern forms of art and literature.

2007). Benjamin the collector, the rag-picker of obsolete elements that are afforded appreciation, makes mundane kitsch, junk or even waste nearly sacred as it is seen through its material contingency or ephemerality and posited into a wider sociocultural context.

One could also think about "thingness" and the object-like qualities of narrative cinema. Apparatus theory has described cinema as a commodity (e.g. Baudry 1974). In this view, continuity editing and cinematic techniques that support it comprise a cinematic world that is an artificial object of consumption in the capitalist society.[99] As a consumer product, cinema however is not exactly an "object" in the same sense as spoons or hats. Cinema is, rather, a matter of experience. It is about the production or fabrication of experiences through organization of sensory stimuli. Its "thingness" becomes close to how Bill Brown (2001) defines thingness as some*thing* that, first, lies below tangible objects as the ambiguous, amorphous "stuff" that cannot be fully articulated in the language of objects and subjects – materiality that constitutes our world but cannot be articulated as such. Second, it may exceed things as objects and become a matter of the indefinite and immaterial, almost sacred - as in the fetish or totem, and perhaps also in transcendence. I propose that the "thingness" of cinema, as a technology of molding of consciousness and production of affective experiences, approximates these both aspects: the immaterial, fetish-like thingness, as well as the material thingness of addictive substances' and practices' invisible chemical interactions with the body and brain.[100] I therefore ask how examining what kind of an "object" or thing cinema is (or

[99] Baudry (1974); see also Cubitt (2005) on the "cinematic object" as a "form of media whose microhistory is also a microhistory of the commodity, from industrial use value through the society of the spectacle (Debord 1977), to the virtual objects of data exchange … film is uniquely situated to reveal the inner workings of the commodity …" (2005, 2). It presents the possibility to discuss cinema as a matter of media theory, where the cinematic is understood not as a closed object of consumption (that would be the narrative construct as understood by Baudry) but as an open process that expands towards net activism, peer-to-peer sharing and other distributed media forms. "Cinema's failure arises from its slavery to the commodity; its success from mutuality … The machine it constructs depends on the vanishing points of a total apparatus, but when vanishing points become emerging times, the world, the apparatus, and the individual are media." (ibid., 364-5).

[100] In this sense, both cinematic images and drugs can be looked at from the point of view of mediation, a time-bound process of intra-action between the physical, social, cultural and technological (Kember & Zylinska 2012) where the object cannot be told apart from the subject. This view is also supported by addiction researchers Fraser, Moore & Keane (2014).

cinematic images are) can help to understand the ambiguous character of "thingness", both material and immaterial, related to addiction as well.

## 3.1. The Materiality of Things

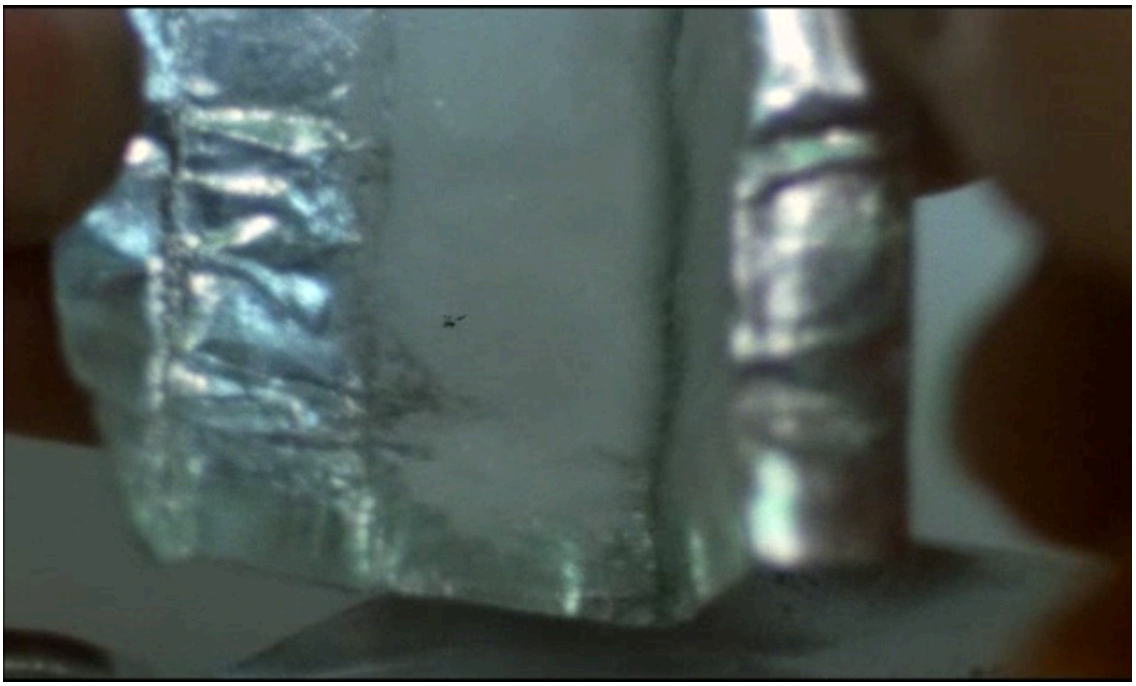
Needles, lighters, spoons, pills, bank notes, drinking glasses, bottles and fags are shown constantly in addiction films. In discussing haptic cinema, Marks (2000) pays special attention to the everyday objects from distant cultures or times presented in films and how they employ embodied, sensory and tactile aspects of collective memory. Here, images of elements and objects originating from distant cultures are recognized as "recollection-objects", "fossils" and "fetishes". Instead of focusing on semiotic connotations and denotations of symbols,[101] Marks conducts an affectivity-oriented reading that focuses on the "tactile" material history that may be activated through images of objects. Marks does not discuss thingness regarding to how the objects are indexically tied to the real material world. This is not my intention here either. Instead, the focus is on cinematic perception, affects and thinking that are enabled by the images of objects and things. As an addition to the objects from distant cultures and times, and the terms "fossil" and "fetish" as archaeological and anthropological terms, I work through the more familiar and profane concept of "junk". It has the connotations of both drugs and rubbish, as it refers to a collection of miscellaneous items with low or no value when understood from the perspective of economic, intellectual or material growth. The term junk arguably originates from a reference to the homeless who earn their living by collecting trash metal.[102] This can be paralleled to Benjamin as a "rag picker" who focused on the "lower" strata of mass-produced objects that might well include a used, disposable hypodermic needle found in the street.

---

[101] The syringe as a symbol has been discussed widely in terms of anthropology and is one of the most widely noted visual aspects of drug culture. On anthropology of the symbolism of injection, and the ambivalent desire towards needles, see Manderson (1995) and Fitzgerald (2010) See also my article on montages of drug injection images that draws on these studies (Rantala 2012).

[102] The dictionary defines the etymology of junk or "worthless stuff," mentioning "mid-14c., *junke* "old cable or rope" (nautical), of uncertain origin, perhaps from Old French *junc* and Latin *Iuncus* 'rush, reed,' also used figuratively as a type of something of little value . . . Nautical use extended to 'old refuse from boats and ships' (1842), then to 'old or discarded articles of any kind' (1884). Junk food is from 1971; junk art is from 1966; junk mail first attested 1954." (Bardini 2010,12.)

Close-ups of spoons from *Christiane F., Trainspotting, Rush, Spun, Basketball Diaries* and *More*



Tin foil in *Christiane F.*

I collected images of addictive objects and paraphernalia from various films and edited them into still-image and moving image montages. The montages are, mostly, series of close-ups of objects that are reminiscent of familiar, everyday household items with a strange and abject twist – like the image of the bottle cap at the start of this chapter. For example, in a collection of close-ups of steel spoons, there is shiny steel and abject dirt. These can also be found in the above extreme close-up of a piece of foil used for packing and administering the substance (heroin).

Spoons
Foil
Bottle caps
Matches, lighters (the flame)
Candles
Bank notes and powders (cocaine, heroin, other synthetic drugs)
Pills
Fags, paper
Glass (alcohol, coffee, water)
Food
Gambling paraphernalia (cards, money)
Miscellaneous (money, ID cards, consumer products)

The list might be a variation of a shopping list or a listing of miscellaneous kitchenware. These elements include images of spoons, foil and candles, all household items utilized for drug administration. When collecting images on similar items, I was struck by their plain cinematic presentation. Only the main element is filmed in close-up or extreme close-up, nothing else. Another distinguishing feature was the familiarity and mundaneness of the objects. They are related to eating, drinking, everyday life, excrement (toilet seat and bathroom tiles as background) and filth, as well as the basic, central governing mechanisms of society (money, ID cards). These are material elements connected to plain, fundamental and often bodily needs that tend not to receive very much attention in mainstream, popular visual culture.

One can argue that images of the intoxicating substances and the instruments used for their administration recur throughout the history of cinema[103] in remarkably similar forms as tight close-ups of drugs and drug paraphernalia. However, the first question that is raised by the image of a spoon, the vast surface of the steely item that fills most of the screen space – or the extreme close-up of tin foil – obviously is: how can a close-up of a spoon tell us what addiction is about as a psychological experience? This is why there is something mysterious in the recurrence of the close-ups of spoons in so many of these films. At the end of this chapter, I discuss why it might be that precisely these images emerge again and again.

*Mediated drugs*

The employment of affective close-ups pertains not only to close-ups of substances but also to close-ups of things in films on "non-substance based addictions"

[103] Examples from early cinema on the dangers of drugs would include the close-ups of a bottle with drug powder in *For His Son* (D.W. Griffith, 1912). These films, however, are not always about what should be understood as "addiction". In general, the images of substances collected for this section of the study were from a wider sample of films that did not always have an addiction narrative. This is important because naturally, the images used in films on addiction problems also circulate in other kinds of films (e.g. melodrama, family drama, social realism). It is also important to note that these kinds of close-ups are not always used. A film may not show an image of a syringe and injection even though it deals with the theme of heroin addiction.

addressing for example consumer goods and sex.[104] In films on eating disorders, for example, a portion of food may be foregrounded in the beginning of the film: a plate of food is shown in a close-up for a moment too long (e.g. *Karen Carpenter Story,* Joseph Sargent 1989). This serves the purpose of the narrative by suggesting to the viewer that food is an issue that will be returned to. Importantly, this theme is also constructed in a certain, affectively compelling way. Showing a dinner plate that looks normal from above, for just a little too long, momentarily defamiliarizes it.[105] Different kinds of objects of excessive consumption may be shown as "objects of addictive desire" by displaying them visually in distinct ways: as inviting at one point – for example, shiny shoes when shopping is concerned, or legs and parts of a woman's body, when sex is concerned) – and as repulsive at another (as in the case of alienated sex in a public toilet in *Choke*, Clark Gregg, 2001) (Rantala 2013).

These examples of images in addiction films invite the classical question: "what is a drug"? Things that become addictive are not necessarily ingested, material objects of consumption like *pharmaka*, powders or liquids – chemical bodies that have an effect on the human body – but rather circuits between human and non-human bodies where the user operates a system in which the bodies intra-act, as in gambling with slot machines, analyzed by Schull (2013). The Internet and gaming might be the most familiar examples regarding to "addictive media". Film spectatorship (as it was analyzed in apparatus theory, for example) can, nevertheless, also be considered as a process of human engagement with a multisensory visual technology.[106] Images of the materialities of drug administration – such as the shimmering, hovering extreme close-up of the upside-down bottle cap that was fixed in my memory – can be seen as part of this process insofar as they

[104] See Rantala (2013) on cinematic techniques in American films of the 2000s on "new", non-substance based addictions – sex, shopping and gambling.

[105] Unusual images of food and eating may become an issue also in films on other kinds of addictions. A well-known example includes *Requiem for a Dream,* where the appetite for food is connected to amphetamine use. An elderly lady uses the drug for dieting and its effects are illustrated with images of "hallucinated" visions of food portions, (mis)placed on a bookshelf instead of a dinner table.

[106] This can be conceptualized through, for example, the idea of *psychotechnics* referring to cinema as the manipulation of states of mind, in reference to Hugo Münsterberg's psychology of film spectatorship. This idea could be extended to, say, psychoanalytic views on cinema as a protective surrogate and the "goodness" of the cinematic apparatus as a "love of technique" in Christian Metz (Silverman 1988, 5).

produce affective, emotional and intellectual viewer engagement.[107] The close-ups of drugs, drug paraphernalia, drinking glasses and liquids not only serve the action structures of the films' plots, but are also affective images, or affection-images (Deleuze 1985/2005, 83).

Cinematic fragments, such as a close-up with certain duration, also are affective objects. They can be approached as such through viewing them as detached from the whole of the film - solely in their close-up-ness that stands out from the narrative flow. It is this affective thingness, I propose, that is capable of sticking in viewer's memory as an image that can be remembered – or that may just appear like a flash - without recollecting how it was situated in the narrative, or what happened before or after it. Next, I work on this notion by reflecting on the collections of film fragments as inventories of "things", that is, montages of cinematic images of drug paraphernalia.

[107] As discussed earlier, Burgin's view can be linked to the cinematic experience as a way of thinking about cinema through memory, a memory as a montage of imprints of images. One could say that strong imprints have left their traces throughout the history of writing about cinema, one of the most famous being the description of the impact of the facial close-up by Epstein (1921/1977). Mulvey (2006) discussed the image-enticements, cinephilia, and user participation in digital culture as fetishism in a way that seems to reflect precisely the same point from a different angle. The cut and the freeze-frame are means of focusing on parts that are invested with affective charge, instead of the whole.

*Close-ups*

The hypodermic syringe was a groundbreaking technology in the history of medicine as a medium for entering the body, the vein, for the purpose of injecting medication. The material history of the syringe implies that the image of a syringe can be associated with vaccination as medication, while also presenting a risk of infection and the spread of blood-borne diseases. Injection contains the ambiguous connotation of people healing and poisoning themselves simultaneously, and is thus one central figure of the *pharmakon*-like undecidability between drugs and medicine and the ambiguity between willful action and disease-like compulsion.[108] The fear of contamination (as connected to the element of dirt) is also a central theme in how images of injecting drugs are constructed.

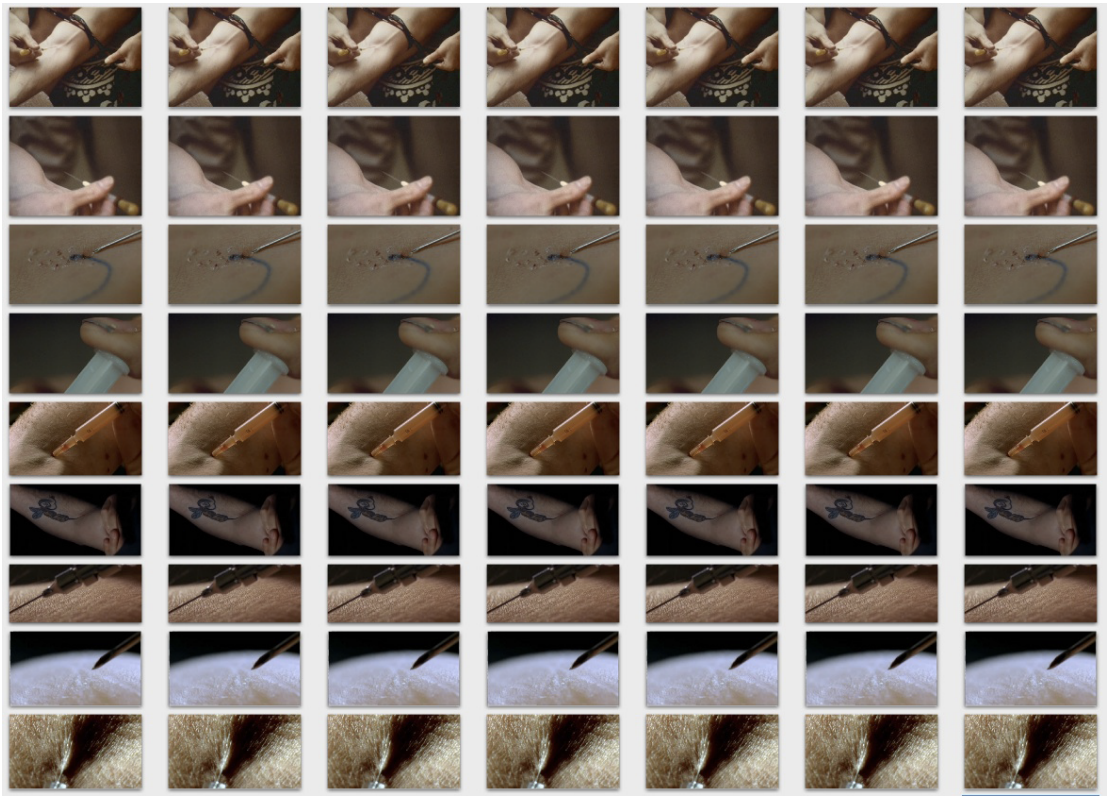
Through editing, close-ups can be engaged *qua* images. Collecting the images of things *qua* images, cut off from the whole narrative film world, deconstructs film's

[108] On the ambiguity of the syringe as a symbol that is powerful because it traverses the boundaries between inner and outer space, medicine and poison, and the human and technological, see Manderson (1995).

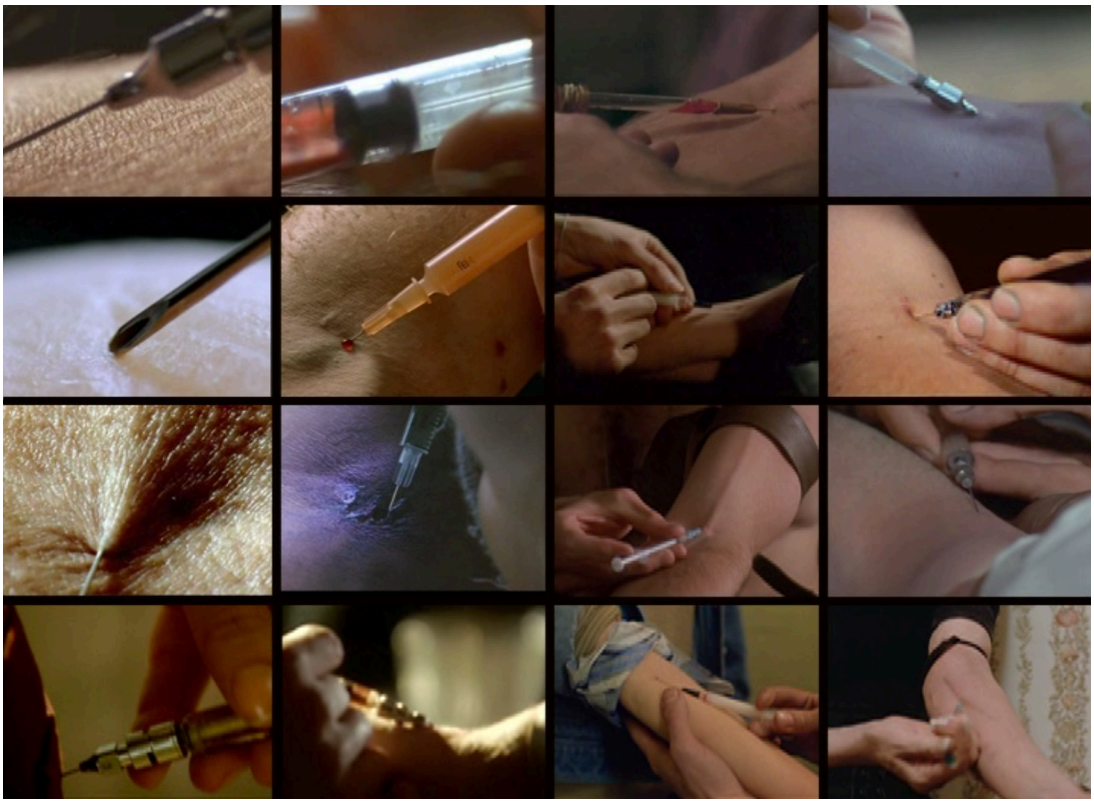
dramatic continuity and the alleged spectator engagement based on "suture".[109] It produces a very different kind of engagement. For a moment, the cutting breaks the suture, or the continuity of dramatic tension to which the close-ups are submitted in the film. It gives shape to the very thingness, even integrity, to the images of the addictive objects. It also gives shape to the thingness of the (digital, and thus malleable) cinematic images themselves. There is a cinematic effect for collecting close-ups of addiction props and their uses. It involves an excess - a fetish-likening obscenity (too many injection shots!) that comes into being through the montage, while it also makes visible and tangible their repetition and variation in multiple different films.

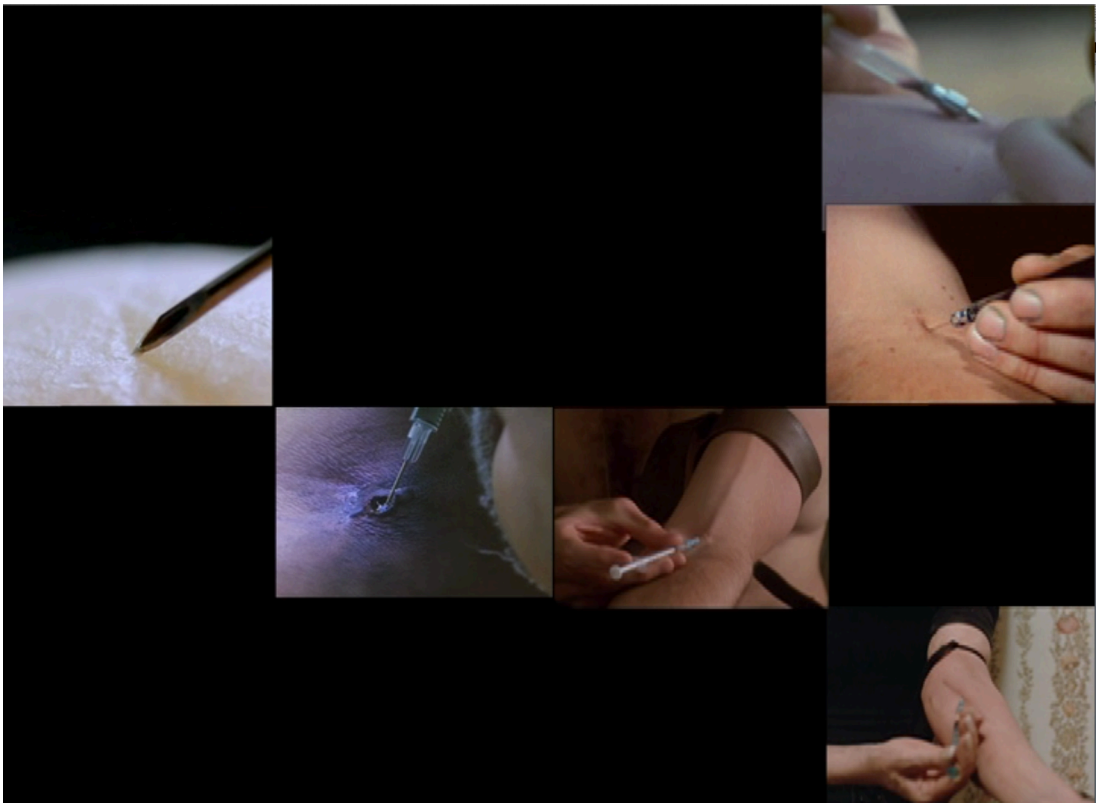
One way to look at a series of injection images in search of similarities and variations is by altering their speed and halting them. Below is a collection of still-images, repeated side-by-side. Presenting them as a series of still-images emphasizes similarities, such as the diagonal form. The diagonal form often also means diagonal movement.

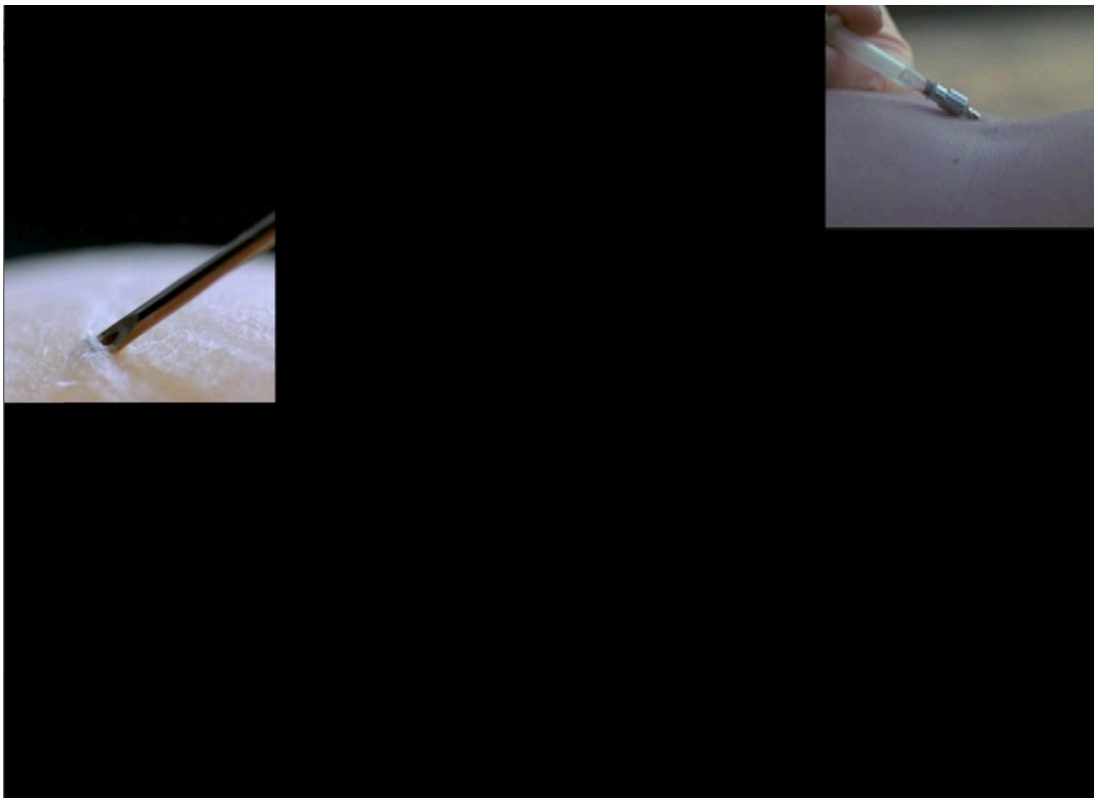
[109] I use the term suture in reference to the discussions in psychoanalytic film theory in the 1960s and 1970s. Psychoanalytic film theory explained the psychological process of suture through manipulating the spectator's desire. I use the term in order to refer to film theory's interest in conceptualizing and analysing the structures of cinematic presentation as an apparatus or "psychotechnics" (Kittler 1997) – for example, the shot-countershot structure that engages the spectator by provoking anticipation – to which the psychoanalytic explanation was then applied.



Typically, the close-ups of injection, in their most minimalistic, visually efficient and dramatic design, consist of diagonal images of an arm – most of the images show the bare skin of the inner arm – against a dark background. Another hand (this may also be somebody else's hand), or just the prick of the needle, enters into the image from another direction. There are elements of personal, intimate presence through symbols such as roughly made tattoos and thus can be connected to marginal identities. An extreme close-up may show the structure of skin and how it is stretched when the needle is pulled off. The colored, cheap-looking plastic parts of the needles and a dirty fingernail construct tactile textures – tangible materialities of drug addiction, which are made sensuous through extreme close-ups. They are enlarged and presented to the spectator as abject attraction-images (or affection-images). This is the surface of what we can perceive about the hidden powers of addiction, and what we can "feel" through our bodily experience of the material world.







Stills from a video montage of 16 injection shots

The video montage consists of 16 (4 x 4) injection shots from both addiction films (part of the core sample of *Christiane F., Rush, Trainspotting, Requiem for a Dream, Bad Lieutenant* and others depicting problematic drug use, such as *Factory Girl* and *More*) and films that show drug use but are not addiction stories as such (*Pulp Fiction, Spun*). The images are juxtaposed on a grid with a black background. The majority of the images – twelve of them – are extreme close-ups. What is conspicuous in the montage is the sense of "contaminated", abject carnality but a sense of carnality, fleshiness that repeats some of the aspects of the montage of withdrawal symptom images. This is due to images of skin and steel: the color and surface of human skin sets the dominant impression of the montage, and it is associated with pain. Due to the movements of needles and arms in different rhythms, paces and directions, the screen seems to pulsate with a strange carnal and technological, almost insectoid (spiky) life. The insectoid life between organic and inorganic, swarming, and growing long legs and antenna, is also known from the posthuman views on human bodies that cannot be separated from technologies, such as those inspired of the film *The Fly* by David Cronenberg (1986) (see also

Parikka 2010). This montage, indeed, might invite one to think about the idea of posthuman in the addict bodies and practices, discussed by Harold (2000). At the same time, the imager as if draws us back to the level of basic bodily needs, becoming "nothing but a body" stripped from cultural meanings. The stale, dirty surfaces as if direct us towards the ground and earth, rather than "spirit".

We cannot know beforehand how the moving images will work with one other before they are assembled in a grid. This in itself constitutes a new affective experience, a "grid effect". This is a manner of presentation that, in a historical sense, seeks neutrality and objectivity. It is however known to anybody familiar with contemporary photography that precisely the grid may alter the perception of things in fundamental ways. The grid separates the presented objects from their surroundings and transforms then into part of the "transcendental" realm of art. Krauss (1979) notes that the use of grid in arts draws on this aesthetic effect – it is the effect of pure knowledge of scientific objectivism. This is the modern context of the "sacred": pure objectivity, and use of a visual rhetoric of purely scientific-secular paradoxically coalesces with sacred and godlike. However, when moving images are concerned, the images behave in unruly ways that escape the grid's media historical layer of positivism. Instead, the movements and rhythms produce effects that fleet the logic of objective, transcendent gaze, and make the spectator very partial in the process of perceiving and feeling. My initial impression before materially assembling the video montages was that injection shots are very similar. Indeed, similarities can be perceived in the series of stills in the injection-montage. Its images repeat a certain diagonal direction, as well as dark background, skin color, and the elements of dirt. However, the montage of moving images introduces the element of time and movement. There is certain radicality in this perception of the differences of mediation of images: when the films are halted, the images can be better controlled and the similarities can be shown more easily. When the images are in movement, the grid almost as if explodes of the conflicting intensities of different scenes next to each other. Images are unruly – and when we want to approach moving images in their materiality, and process them in all their movement capabilities, they may

behave in ways that do not necessarily reveal things but as if play hide-and-seek and construct new dimensions.

In cinematic montages of these tactile materialities, earthly, fleshy and abject qualities of the images are intensified in a new way. Cut off from narrative structure and sampled on a black grid and black background next to other images of the same image-type, the images are disconnected from their sensory-motor linkages, and thus approach pure optical (sound was not part of the montage here) situations. When the images are cut off from the "film work", the movement that was bound to the logic of action is cut, and continuity stops. This separation enables the image to "move to several directions at once": it enables new movements of thought, in new ways and in different directions that cannot be determined through the narrative. We cannot directly see from the grid what the montage was like in the film – what preceded the image or what will follow after it. This effect makes tangible how a particular image type behaves in itself – an image type that may materialize in different carriers, bodies and technologies, as noted by Belting, and that may be from different contexts and uses and that travels from one context to another.

The analysis of pure optical and sound situations in cinema (as described in Deleuze 1985/2005, 13–21) can be mobilized as a method of cinematic thinking not only by filmmakers, but also in how cinematic iconography is analyzed, deconstructed, rethought, shown or visualized in research. By this I mean most of all, that these images are thought about in a different way than they are as part of a narrative. Something unforeseen comes into being, while something also disappears, as I discuss next.

The scenes in the montage have quite different durations: some are only one or two seconds long, while the longest one takes 18 seconds. The direction of movement and the dynamic lines produced by framing create an uneven, "pulsating" impression. Movement is directed in different directions, but the dominant direction is from the right to the bottom left. There are two other directions: from the bottom right to the top left, and from the bottom left upwards to the right. For some reason,

there are no images with a top right to the bottom left direction.[110] The minuscule shaking of the hands and the needles in several images gives some of them a fluttering impression. Only one of the images includes very straightforward and swift movement, which looks unnatural. In the scene, the movement is synched to the rhythm of the musical soundtrack.

The interpretation of similarities and differences requires reflection on the images and their cinematic techniques through phenomenological aspects such as darkness and light and horizontal and vertical. Most of the shots present skin color that is relatively warm in red-brown tones, and looks "healthy" but is filmed in strong contrast and dramatically shadowed. The background is often black. There are however three images with very distinct color schemes: in two images, the color of the skin appears blue/violet, and in one image, the skin color is almost white and transparent. The two latter images are also horizontally composed so that the skin (arm) is positioned horizontally. The composition is less dynamic and more passive; it looks like the body that is injected is lying down, immobile. Furthermore, the skin-color is blue-toned white in both horizontal images. These aspects make the close-up look as if a dead body was being injected. The horizontal composition, as in the analysis of postures, is here connected to elements of abject fatality and death (the surface of the skin is not just horizontal, it is also bluish-white and immobile, unlike in the other, diagonal close-ups in which the skin looks healthier). This effect of the composition and framing becomes visible when perceiving the images as contrasted with other images of the same type. These two images with a horizontal framing also remain in the montage for the longest time (see the last screenshot above). This is due to another aspect of extremity: the first image (on the left) remains there because it is actually much shorter than other images. This is why it has been multiplied and is repeated several times in the montage. The last one (on the right) is the longest image of all the injection shots (lasting 18 seconds).

[110] One could speculate that this has to do with the fact that the majority of people are right-handed, so that it is always the left arm that is injected by the right one. Another possible explanation is that there are no subjective shots of the needle, which would posit the direction of the right hand at a different angle. I discuss the lack of the subjective shots later in this chapter.

There are only four images that show the environment and the arm with a belt or a piece of string tightened around it. The needle that penetrates the skin is the main focus of the action. The barrel and the steel parts of the needle are often emphasized with lighting – they are shiny and the picture is shadowed – and by showing blood flowing into the barrel; the latter detail serves as iconic proof that the needle has penetrated the skin. It is remarkable that the point of view is often more or less from above the arm, but almost always from the outside towards the arm, and almost never directly from the addict's perspective. There are no shots in the montage that would utilize subjective camera angles and appear as if they were filmed directly from the addict's point of view. There is one shot that seems to be filmed directly from above and that might be the perspective of a drug-user[111] – but this is an extreme close-up that graphically shows the skin stretch when the needle is inserted. The unnatural proximity does not situate the shot as a subjective one, neither is it connected to the drug-user's gaze in the texture of the film (*Spun*). A subjective shot would also require an image of the eyes of the person and then an image of what the person sees from his or her point of view. Some of the close-ups in the montage continue (in the actual film) with a camera tilt from the injection towards the face of the person who injects/is injected. This does not occur in the montage grid where the images are cut only for the duration of the close-up of an injection. The montage only shows a collection of injected arms looked at from the outside, as a series of exhibits of junk administration.

The repetitive close-ups comprise a series where, instead of the face of the person who injects, the main focus is on the arm, as if the agency of the event would be located elsewhere from the subject's psyche. This is an exaggerated vision of the arm of the one who injects, which, still, also reflects the examples from pre-color cinema, such as the woman who injects herself, observed by another woman in *The Human Wreckage* that was presented in subchapter 2.2, "Attitudes of the Addicted

[111] See also Fitzgerald (2010) on going "inside the head" of the intravenous drug user in *Pulp Fiction.* Fitzgerald does not analyze cinematic techniques in detail, but posits that extreme close-ups, music and the face of the drug-user connected to the cinematic space of injection were noticeable in the popularization of the image of "drug desire" in the mainstream cinema of the 1990s.

Body: A Cinematic *Pathosformel*". Like the woman who observes the injection, the numerous, excessive, enlarged injection shots posits the spectator in front of a distorted, magnified, monstrous arm.

Through the montage and the grid, the enigmatically repetitive similarities of the close-ups, perceived and imprinted in my memory already in the regular viewing experience, are grasped materially – they also "grasp" me as a viewer in a new way. One can see elements of the images that were impossible to notice or pay attention to during an ordinary viewing, but that become visible as patterns when the images are juxtaposed next to each other. These elements include color patterns such as the dominance of warmer tones and then some violet hues, or the surprisingly similar compositions and movement directions. As noted, injection is never really shown from a subjective perspective in the films studied, but the injection is shown from the side, as if the shots were offered to serve the viewers' voyeuristic appetites. The drug users are filmed as if they were being looked at from the outside, instead of conveying their subjective experiences. The spectator remains outside of the situation and looks at the view – in the grid, the "landscape" of injected arms – from the side and from a distance. The arm and the syringe, become the primary *actors* of the scene. The materialities of the drug and the body are acting, rather than the psyche. The user becomes the one who is acted upon – the one who is used by the substance and the process of its administration.

The edited montage effaces the person who injects himself and highlights a momentum in which the syringe becomes the main actor, multiple times, repetitively and throughout the film material. The structure where the materiality of injection takes on an agency in relation to the human body and psyche, can also be examined on the level of montage in the actual films. In what follows, I examine the injection shots as part of the sequences of the preceding and following scenes that they are a part of.

*Instrumental affects and effects*

I mentioned the pulsating, insectoid skin-steel flesh structure as an entanglement of the human body and the instrument that is adjusted to bring about certain effects in it.[112] In the figure of a "junky", the organic and the non-organic, the human and the non-human, and the human and the waste, become entangled, as discussed by Perniola (2004) and Bardini (2010) who examine how humans become things in late modern material culture. For Perniola, this is in terms of transcendence that is no more spiritual but materially induced, and for Bardini, this is in terms of comparing algorithms, that are fully functional information, with DNA that includes non-functional information, "junk". The junky can be seen as not only an image of a drug addict, but also in a more general way as a figure of entanglement of human and non-human material bodies (the organism and the drug), and ambivalence between substances of spirit and matter, or indecision between who or what is the user or the used.

If addiction is, semiotically, a matter of ambiguity between being a subject and object of risky action, how do cinematic images articulate interaction between human bodies and things as substances? I argue this is by showing how intake is "reacted" to by the human body and psyche. How do these images afford us to feel these ambiguities? Next, I discuss some examples of the images of drug effects and responsive gestures of the human body. I have chosen three injection shots from the video montage, and examine them in the context of the montage of preceding and following film scenes in the actual films. These can be called "effect-images" that, in the fashion of the Koulesov effect, may first present an image of injection and then a cut or pan to an image presenting a nod of the head, or of a face expressing ecstasy. I have chosen the three images from the montage on the basis of their different qualities. The first of these is a bluish image, an extreme-close-up that presents an arm in a horizontal position. The second, image examined is an extreme close-up

[112] The interaction brings about not only co-operative entanglement, but also the equally inherent conflict between the technological instrument and human flesh (as described in Manderson, 1995).

that seems to be a “prototype” of an injection image with the movement directed from the right to the bottom left and with strong contrasts in image’s hues. The third image is not an extreme close-up, but filmed from a slightly greater distance, which also shows part of a string tightened around the drug user’s arm.

On the basis of the montage of close-ups, one cannot say very much about the context – for example, of who the addict is or who the one administering the injection is. When these images are returned back to their original context, the image in the middle is a man's arm, the first and last images are those of women. The image in the middle is from a scene where a man injects himself, while in the first and last image, a woman's arm is being injected by a man. This very much corresponds to the general setup of the injection scenes: the female is injected by a male, while the male injects himself.

The first injection image with the horizontally posited arm is from *The Panic in Needle Park*. Below, there is a screenshot of the scene preceding the injection scene, then a screenshot from the injection scene itself, and, finally, an image from the scene following the image of injection.

The scenes before and after an injection scene in *The Panic in Needle Park*

Before the injection scene, the woman is shown working in a café. She is surrounded with ice cream devices, shiny taps, clean pink tables and people who are dressed with style. She is nervous and cannot concentrate, becomes fed up, and quits angrily. The next scene is cut so that it forms a strong contrast to the previous one: the woman is laughing and relaxed. The relieved woman says that she could work in *Pick & Pay* and steal food from there. The milieu is in a strong contrast, too: in comparison to the shiny café, she is sitting in a worn-out backyard with her boyfriend. He injects her with heroin. In the scene after, the woman and man are shown in an unorganized apartment. Especially the woman is too intoxicated to properly walk or stand.

The series of events becomes a montage of different locations and atmospheres. The montage in which an injection shot is located, constructs a development of events as a downward slide from a stable (clean and "proper") environment to a disintegrating one, as was pointed out in the analysis on the early films (especially *Les victimes de l'alcoolisme*) as a montage of locations and events. The injection scene itself consists of four different shots: a medium shot of the couple, where the woman has a rarely seen smile on her face (a smile with her teeth showing), is cross-cut with a counter-image of the man, who prepares her outstretched arm in order to inject it, and returns to showing the woman. The images alter twice according to the dialogue. A close-up of the arm follows.

The development of the shot structure in the injection scene

The close-up is a long and relatively stable albeit handheld shot. A close-up shows the injection and the entire time it takes, the loosening of the string around the arm, and finally the bending of the arm back up. After this, the camera tilts upwards towards the woman's face. Her face turns to the side and the image shows a part of her mouth with a partly smiling expression, while her eyes look emptily forward. Her face is filmed in an extreme close-up as the eyes turn to the side, not focusing on anything, as if she was pensive and looking inward.

Despite the expressionless, almost dead-pan nature of the injection image, there are subtle and ambiguous indications of a shift from an unpleasant scene to a more pleasant atmosphere. In addition to the small hint of a smile on the woman's lips, another indication is the change of color scale from the bluish-toned, pale skin of the horizontally posited arm towards the redder, warmer and livelier tone of the face. The scene can be seen as set to two quite subtle registers: the pleasant, lively and healthy, and the abject, pale and horizontal. There is change in color from the almost

bluish skin of the arm in a horizontal, passive, death-like position towards the warmer tone of the face, realized by a tilt upwards towards the woman's face. This is also a transition from an image of the abject injection (penetration of the skin and the image of blood flowing from the vein into the barrel of the needle, and the man closing the small wound resulting from this with his thumb) to a framing that focuses on the woman's face and the empty look in her eyes, while also showing a hint of her half-open, partly smiling lips. This shot is more lively, even ecstatic, while her empty gaze also hints at the borderline between the dead and the living.

The image of the woman's face visualizes the effect of the drug. It is an effect-image, where the woman's body and psyche are passive objects of the drug's "action", rather than an image of a subject who acts actively. At the same time she is the one who decides. The "shock" or attraction of the image – constructed in documentary-like low-key and nonspectacular style - is this ambiguity: simultaneity of decision and becoming an object of a state that is both ecstatic and passive, and deathlike. The image of the woman's face, cut after the image of injection, gives an impression of the drug-effect taking place in her body and psyche. It is as if the drug effect replaces the psychology of the woman. The spectator sees the experience of the drug user from the outside, marked by the woman's empty look and a fraction of smile in the lower edge of the picture, almost framed off. There are no follow-up images of what she sees. Neither is there an image of what her partner's point of view might be. The face of the woman is not shown from the perspective of the man who injects her. Rather, it as if the woman is shown from an empty place – another "shock" of the image is the sense that also her companion and the bonds to the outside world have disappeared and she is very alone.[113]

The second injection image that I examine more closely is from *Trainspotting*. Before the injection scene, a court decision has been made and the main protagonist has

[113] The theme of loneliness is found often when analyzing the affective techniques of visual compositions of addiction scenes. Falk & Sulkunen (1983) found a reminiscent theme in their analysis on meanings of alcohol use (not only addiction) in Finnish films. They called this theme "cosmic loneliness" that relates drunkenness to death. The drinkers depicted in the Finnish films were dominantly males. Based on my materials, this can be found regarding to different substances and behaviors, as well as to both genders.

accepted to start methadone treatment. However, “it is not enough” and in the following scene he leaves a pub and jumps on a wall. There is a cut from the image of the man jumping off the wall directly to an image of him “landing” on the floor of a drug dealer’s den.

The man jumps off a fence and “lands” into a drug den in *Trainspotting*

There is a transformation from the realistic style of the scene that shows the man on the backyard wall to an image of him jumping off it and falling into a new environment with red colors and lighting, and elements of fantasy. The man looks directly at the camera. His tie falls down between his legs, and he smiles directly to the camera, breaking the sense of realism. The light is red – “the magician is scarlet” and red is a symbolic color, as Eisenstein wrote and as was seen in the computerized analysis of magenta scenes. The addict and the drug dealer (a man called “Mother Superior”, pointing to religion) start a dialogue as if they were acting in a play. The montage into the red-walled drug den marks a transition from realism to fantasy and “being otherwise”, yet at first without hallucinatory effects or subjective scenes or subjective camera angles.

The structure of the injection shot in *Trainspotting*

The injection itself is shown as a montage of several different images: there are several cuts from close-ups of the man’s face, looking down, to close-ups of the needle and extreme close-ups presenting the inside of the barrel. The latter shows the blood red liquid that – again, as in several other injection scenes – indicates that

the vein has been found and the blood flows into the syringe. This iconic detail is massively enlarged, which is reminiscent of a scientific microscopic image.

There is affective power in these image sequences that stems from different constituting elements of cinematic iconography. First, the iconography of the young man with very short hair, looking down while sitting on an ascetic floor, and the images of blood and microscopic enlargements, associates religious imagery with scientific-materialist imagery. Elements of sacred and technological-medical purity are integrated with very profane elements of dirt. Second, the close-ups of pushing the syringe into the arm is a tactile image that one may live through one's own embodied experience of vaccination, sharp needles and the fears that may be associated with it, especially in association with images of dirt. Third, there are several cuts: the man's face and the needle are both shown three times. The number of different images highlights the importance of what is shown (the injection) through intensity and giving it a relatively large amount of time. This, again, gives the injection and the needle a position as important actors of the scene. Also the addict's face is shown several times. His expression is determined and the impression of his decision to inject is strong: he is clearly an actor in the process, both a user and the one being used by the drug.

In the end, the man falls backwards, and lies on the ground on his back (the final image that follows the injection shot, that is filmed from above). This is shown from the side at first and next from above. In the image that is filmed from above, his eyes are half-open and rolled back, showing the whites of his eyes. The background is black. This is, again, an image of loss of agency as loss of consciousness, the body and the mind taken over by the life-threatening powers of unseen chemical reactions. Also a male character is shown in a passive state. Image-historically one may even say that the composition is feminizing: it is reminiscent of the late 1800s esoteric photographs of women participating in spiritual séances, or the Norwegian painter Edward Munch's famous lithograph *Madonna* (1895–1902), a skeleton-contoured face of a woman with closed eyes on a black background.

Again, the scene utilizes the iconography of horizontality and downward directions, which is explicitly associated with death as falling down into a grave, as the scene unfolds. The next shot shows an unusual visionary subjective camera: it is filmed from below and upwards, showing a view that looks like one is falling into a grave. The subjective state of the man that was made visible was the very image of falling into the grave, while the pleasant effects of the drug that would make the addictive desire understandable are not visualized. As in earlier examples of the cinematic iconography of addiction, the scene is punctuated with downward movement, and here, the sense of falling is made into a very explicit image of subjective experience, that is also provided to the spectator as a subjective point-of-view shot. The spectator is posited into the perspective of falling.

Unconsciousness and downward movement are important also in the third and last injection image that I have chosen from the montage of injection close-ups. It is from *Christiane F*. In the scene, an unknown man helps Christiane to inject herself for the first time. The scene starts with Christiane yelling at her friends who are preparing heroin in a public toilet but do not want her to join them. She has heroin with her but is told that she should not start injecting it. An unknown man enters the toilet and empties a needle of blood in the sink; the blood is shown to squirt onto the dirty surface. Christiane asks him to give his tools to her, goes to a toilet and tries to inject herself, but cannot do it. She looks at the man with a pleading facial expression. The man comes in, takes her arm and injects her. After the injection, she collapses backwards, leans on the wall and slides down to the ground. In the next scene, she walks out from the building into the street where her friends are.

Injection in a public toilet in *Christiane F.*

A strong contrast is created between the man with the scarred face, the slow movements and a nodding posture, and the depiction of Christiane's character as

innocent, vulnerable and childlike. There are several cuts between the two faces, shots and countershots of Christiane looking up at the man and the man looking down at her, finally entering the room, taking the syringe and injecting her. The number of cuts between the faces highlights the importance of the event and Christiane's situation. Christiane's face is filmed from above as she sits on the ground, positing her into a vulnerable, non-power position, while the man is filmed from below, as if from Christiane's perspective, and appears more dominant, even frightening, as his scarred, pale and sickly face is shown from a low viewpoint that could be Christiane's position. The man looms behind the toilet doors that frame his face, as seen from inside of the toilet. Christiane's subjective state is constructed between images of her facial expressions and gaze with childlike ignorance and helplessness, and the images of what she sees – the sickly man and his dirty needles. This is an image of her drug desire – the dedication to reach a goal (to inject) by an ignorant and innocent young person, while the one who has achieved the goal is marked as abject and diseased. The teenager's drug desire is not as much about addiction but about dedication to become like her friends, and the man's appearance is also an image of the metamorphosis.

As the man is shown to enter the toilet, Christiane's arm is shown in a medium close-up that remains still to show the injection taking place and the needle penetrating her skin. After the injection has been administered, the shot continues but the image changes. Similar to the image in *The Panic in Needle Park*, the camera pans from Christiane's arm to her face, lingering for a considerable amount of time. The time used for filming her face indicates that the drug is taking effect. Her eyes are closed, her head and body immobile. She starts slowly sliding downwards while the camera follows the downward movement. Finally, Christiane's head is shown leaning backwards on the wall. The camera shifts downward to her eye-level, and she is no longer filmed from above but from the side. The image composition of the darker hair and the lighter background is familiar from romantic and early symbolist paintings depicting spiritual experiences, as in the Pre-Raphaelite paintings of ecstatic or dead, Madonna-like women.

In a fashion reminiscent of *The Panic in Needle Park*, the images of the drugs' effects presents the subjects' faces in a way that appears to document what is going on from the outside. In all the scenes analyzed above, other people who were present earlier in the scene have disappeared completely, and the addict is observed from the side as being completely alone as the drug takes effect. The religious, even ecstatic connotations of the heroin effect taking place, and the time given to the image shift between what is pleasant, valued (the iconic framing of the face that brings about religious connotations), everyday, and "objective" (the lighting that appears to come from a natural source, the relatively neutral-appearing or observing camera direction from the side), to what is frightening or unpleasant (the deathlike expressionlessness, the closing of the eyes, the sliding down the wall, the idea of the drug as dirty and contaminating and the environment of a public toilet).

Generally, in the cinematic drug effect, the drug takes agency over the drug user, and this often involves iconography of horizontality, downwards movement, falling, and lying down, the spiritual or religious experiences juxtaposed with elements of abject dirt. The image of the drug desire and drug effect is complex, consisting of social, religious, psychological and pharmacological-technical elements. The cinematic iconography also involves the duration, the amount of time given to show the drug and its "thingness" and its effect in respect of the other operations in the same scene. The cinematic *Pathosformel* of the drug-effect (of the drug-ecstatic, numb, near-to-death face) is durational and temporal, a time-space where the addict is shown to be alone. I provide more examples of duration and the focus on the face of the addict character in the last subchapter, titled "The End of Spirituality" (3.3).

*Materiality of spirituality*

Why are these image types and their organizations – such as the durational, ecstatic, near-to death image of the drug effect that can be found not only in these films but overall in the sample – used repetitively? The question can be answered in at least two ways. First, in relation to cinematic iconography as it has been traditionally understood in film studies: drawing on what is already familiar and understandable to the audience. Second, it can also be answered in relation to the history of the concept of addiction, where the intoxicant is often seen as a causal agent affecting the addict's body and mind.

From the point of view of iconography in a traditional sense, one reason for these repetitive images involves the attempt to make something recognizable. Close-ups of familiar images of drugs, spoons, bottles and other paraphernalia are employed in order to make the viewer understand immediately what is going on, as also noted by Panofsky (1934/2003, 78). The images make the narrative flow as coherent as possible, and the film even more effective as a commodity object. As seamless an unfolding of the film world as possible, achieved through continuity techniques, constructs the film as a "commodity" and the spectator as its consumer. Images of objects that are easy for the spectator to recognize – for example, images of items that everybody knows, such as spoons and syringes – work well in structuring the more unfamiliar aspects of the subject matter, such as the drug user's motivations or experiences. The images mobilize not only what we know about these objects and their everyday use in general, but also more distant practices unknown to many from their previous experience. Some of these objects become what Marks calls an "irreducibly material object that condenses collective memory" (Marks 2000, 77), that may be familiar from film culture, rather than lived experience, where the drug injection may be an anthropological other.

Another aspect of the repetitive iconography of addictive things and objects is that the images of the objects and the ways in which they are presented can be seen as an "image of causality", which is also related to the effect of seamless continuity in

the unfolding of the film's texture and drama. Causality, in which drug is the agent that causes addiction, is also one of the main modes for thinking about addiction in the history of medicine and psychiatry (Levine 1978). The substances and the material participants of addictive behavior, most importantly alcohol (and "the bottle") have been classical references of the agents that cause addiction, and served attempts to understand and to locate the "evil". The idea of "demon rum" as "an alien presence that takes over the afflicted person's personality and behavior" (Room 2003, 226), was also a means to posit alcoholism mainly as a causal bodily effect of the substance that destroys the mental faculties related to willpower. Alcohol was replaced in the latter part of the 20th century with the image of heroin (Levine 1978, 2). "Addiction" provides a causal motivation to evil or morally suspect deeds in the age of scientific-rational thinking that does not postulate any metaphysical evil.

Today, the importance of the effect of certain substances as the basic explanation of addiction can still be found in diagnostic classifications based on naming the substances of alcohol, amphetamine, cannabis, cocaine, hallucinogen, inhalant, opioid, phencyclidine, sedative, hypnotic, anxiolytic, tobacco, caffeine, other (or unknown) in the substance use disorder classification for DSM-V. The explanation of addiction that relies on locating addictivity in certain drugs can be seen as one form of the idea of a certain "evil" object taking over the subject's willpower, decision-making, and other higher psychic capacities. The close-ups of objects and montages with other images posit these things as "actors".

Images of rubbish-like objects sometimes gain "high" value through sensuous, almost spiritual and meditative close-ups and by situating these images in relation to the bodies of the characters. This value can also be interpreted as involving intimacy with the substance that closes off the world outside. This intimacy with the things, man-made tools and substances also is an image of the inner experience of the addict, which itself remains invisible while its phenomenology is built through association of these elements. As the repetitive series show, this cinematic phenomenology of addiction brings "into public" that which is predominantly

understood as something to be kept in secret as shameful, even disease-like intimacy with drug-objects, which the films expose in gigantic enlargements. Through the mediacity of the close-up, its durations and rhythms, the film constructs a view of intimacy with the abject otherness of the familiar tools made from everyday kitchenware and the like.

In this subchapter, I have shifted the analytical focus from the image of the human figure to the material cultures of addictive life, the objects and things related to being addicted. The surrealists claimed an alternative to the modern dualism between mind and matter, the subjective and the objective, in which everyday objects and human vision could not be separated but the world could be looked at from the point of view of "siding with things" – "doorknobs, figs, crates, blackberries, stoves, water".[114] Challenging the boundaries between the (human) subject and the object ("thing" as a material entity) translates as a question of mediation as the ontological *a priori* in-between subject and object, matter and spirit, self and other. A cinematic image of a thing is also a thing in itself. The perception of such an image cannot be reduced to a real-life perception of a similar thing. In the montages of close-ups, the thingness of these objects or close-ups is even more ambivalent than in the actual film. Cinematic images and their viewers can be rephrased as quasi-subjects and quasi-objects (Serres 2007) that are not completely one or the other, but constitute each other.

Analysis of the addictive things and their powers led me back to the human body and face through which their effects are usually reflected - rather than through images of subjective shots of what the addict feels, or with symbolic images that would make their condition tangible through visual metaphors. Next, I focus more closely on the role of the human subject in this dynamic through cinematic construction of the addicts' subjectivity through facial close-ups and speech describing their inner experience.

---

[114] Brown (2001, 3). In the final chapter I discuss these aspects further in reference to Moore's (2000) analysis of classical film theory, for example Epstein, relating the early film theorists to the Marxist commodity criticism.

## 3.2. The Subject as a Thing

A woman gets drunk in In Teuvo Tulio's *Olet mennyt minun vereeni* (*You have got into my blood*, 1956)

In Teuvo Tulio's film, *Olet mennyt minun vereeni* (*You have got into my blood*, 1956), the face of the heroine of a tragic romance, Rea (Regina Linnanheimo) is filmed in a close-up that examines her as she tastes alcohol for the very first time. Gradually, she gets drunk. She becomes more secure and glad and finally looks amazed, funny and stupidly happy at the same time. The atmosphere is light in what is otherwise a dark expressionist melodrama: her face and hair are brightly lit and she smiles. The close-up frames her out of a group, focusing on her as an individual subject. The subject, however, verges on the border of losing the characteristics of a subject in control of herself and the situation. The facial expressions approach the boundaries of sanity and are therefore comical. This has an explicated cause: the intoxicant. The joyful, childish facial expressions are images of effects that a substance – alcohol – has. The processes that the alcohol brings about in the body and brain are made visible through the face: the face is the “screen” of the brain, of what goes on inside the person’s body.

The woman’s face may be identified with, but also laughed at: it may be morally judged, desired, reproached, or all of these at once. She may, for example, be understood as a self-determining agent, desiring to do what she does, or as someone losing self-control in respect of the situation and in respect of the intoxicant, or, in respect of her future. The drinking situation itself is socially motivated, whereas there is no human or social motivation (in terms of human interaction) for the emotional states one can decipher from the face of the actress in

these images – there is only the effect of the substance. The facial expressions are produced by the intoxicant, not the social interaction. The subject is presented almost like an emotional marionette, an object of the powers of the substance to produce affects (or the human brain is intra-acting with the chemical substance). In this sense, the subject becomes a thing.

This subchapter inquires the cinematic iconography of the addict face and asks, what kind of cinematic practices are there to visualize the passion without a name through a human face? Many elements in the scene from *Olet mennyt minun vereeni* have already been analyzed in the previous subchapters: ambivalence between being a subject and object, the question of the substance as having an effect on the human subject and producing gestures that "distort" the bodily expressions, bodily movements caused by an unseen force, as well as the theme of a woman being initiated to what will become an addictive practice. In addition, the scene in *Olet mennyt minun vereeni* includes a voice-over by Linnanheimo that describes how the woman feels and what she thinks about drinking alcohol for the first time. In this subchapter, I focus specifically on the cinematic iconography of faces, and voices of the addict subjects associated to these images, used to make the addict's subjective experience tangible, and even to reveal the troubled inner space of the addicted subject.

*Cinematic subjects and subjective cinema*

When we think of images of subjective experience and psychological aspects in drug cinema, one of the dominant images is likely that of psychedelic hallucinations. Or, when we think about audiovisual techniques related to anomalous mental states and madness, we easily think of expressionist techniques, such as blurred and distorted images, unusual camera angles and hallucinatory visions.[115] If we think of images of

115 One example of the aesthetics of madness, also on the level of the story, would also be the so-called mind game films as discussed in Elsaesser & Hagener (2008). On distorted vision and derangement see for example Cherry (2009).

depression, anxiety or emotional pain, we may consider visual techniques of alienation or emotional distance (Ross 2006). As discussed earlier, the withdrawal scenes stand out from the films as intense and quite expressive spectacles, and the contrast between shadow and light is important in these films, but otherwise, expressionist aesthetics regarding to cinematography, editing and subjective techniques is surprisingly rare in the addiction films that are examined in this study. While drug cinema and experimental film have traditionally dealt with surrealist or abnormal subjective visions – think of the hallucinations about a crucified goat with multiple eyes in *Altered States* by Ken Russell (1980) – films on addiction are, for the most part, rather subtle in their images of the inner states of the addict subjects. These are most often mediated through the shot-reverse-shot structure, presenting the image of a face and the other images and sounds that surround it. As noted earlier, the result is a montage effect between the image of the face as the "screen" of affective response, and the other elements that the face appears to respond to.

These, often unspectacular subtleties comprise the basic dimension of how to visualize the subjective experience of being addicted through cinema. It is still just one possible dimension, and spectacular subjective images bordering on the hallucinatory or the traumatic can, of course, also be found.[116] However, what I want to focus on regarding addiction and the ways of mediating psychological aspects related to it, concerns the less easily spotted, but much more frequently used techniques in the creation of psychological space through the image of the face, the use of voice, speech, and montage.

A basic way of visualizing subjective experience in mainstream narrative cinema is the shot-countershot structure. The image that shows one person speaking as if this person could have been filmed from the position of another (who sees the face of

[116] Consider, for example, the fantastic, hallucinatory visions used to tell viewers about borderline experiences in *Trainspotting* and *Requiem for a Dream* (both e.g. mix the film's real world with that of a psychedelic television show the characters are watching); memory images of traumatic events in *28 Days*; the distortion effects and hallucinations used to show *delirum tremensis* and craving scenes in *The Lost Weekend* and *Days of Wine and Roses*; the image of a doppelgänger in *Owning Mahowny*; or an image of opiate-induced dream of running on a flower field in *Basketball Diaries*.

the other: this can be called an internal counter shot), is actually a variation of the subjective shot. In general, an image of a person looking at something and then showing what the person is looking at, may be a subjective shot, and the structure of subjective experience is thus created through ordinary, rather than extraordinary, spectacular or attraction-like image-world.[117] The shot-countershot structure brings about a relational psychological space between the subjects, that may be molded for the creation of various effects – for example, as discussed earlier, by filming the addict not from the perspective of others who might have been present in the situation, but from "no-one's point of view", in ways that highlighted the sense of the addict's experiencing the drug taking effect as being psychologically alone.

The main mode of creating the image of subjective experience that is discussed in this subchapter includes the image of the face of the addict protagonist, the images of others connected to it through montage, and the voice of the addict speaking about his or her experience, memories, past or emotions. In short, a *Pathosformel* of *psychological space* is formed through cinematic techniques of relating elements – the image of the face, framing, sound, dialogue, the use of light and shadow, colors, the faces and voices of other people present in the same scene, and the directions of camera towards the addict subject.

*Impressionist dispositive*

Today, the dominant image of the face of an addict might be the face of an intravenous drug user, circulating around the internet as visual warnings of what happens to heroin addicts, meth or crackheads, as on the website *Faces of Meth* that shows mugshots of US convicts "before" their use of methamphetamine and "after", once they have been convicted of drug-related crimes.[118] In the 1990s popular media culture, the face of the addict was markedly different. The image of young models

[117] Another version is a technique that is not necessarily shot exactly as "what one sees" but, for example, from behind the actor's shoulder; this would be an external countershot.
118 **{** HYPERLINK "http://www.facesofmeth.us/" **}** (accessed October 2014), The images from the website are linked to widely from other web pages.

with pale lips and dark circles underneath their eyes became the subject of notorious fashion and art photography, heroin chic. The style was associated with such prominent photographers as Larry Clark, Nan Goldin, Juergen Teller, Terry Richardson and the late Davide Sorrenti, who died from drug-related causes in 1997. Heroin chic was explicitly connected to films such as *Basketball Diaries* and *Trainspotting*.

Beauty ideals often involve the normative dimension of being "fit" and morally sound, which was contradicted by heroin chic.[119] Addiction films' swollen, middle-aged face of an alcoholic, or the shabby figure of the pathological gambler – perhaps slightly overweight – is completely different from the imagery of heroin chic, and certainly less fashion-bound. There are occasional wounds and bruises, the face is red or pale, there is sweat, tears, saliva and sometimes vomit. One could catalogue physiognomic types of actors of certain addictive behaviors – younger, prettier and sexier heroin users and cocaine snorters, and heavier, older and coarser alcoholics and gamblers. However, instead of starting from the physiological faces and bodies (such as age, gender or facial characteristics, or even physical markers constructed through make-up, hair style, clothing, and props) employed to embody specific addiction problems, I have looked for a *chronotopoi* or image type that is defined by what I call impressionist techniques of cinema. "Impressionist" does not refer directly to historical styles in cinema (I do not claim that these are impressionistic scenes in any strict style historical sense). It is used here as an analytical angle for investigating cinematic techniques that foreground the aspects discussed, for example, in Bordwell (1980) and to some extent by Deleuze (1983/2005) as an interest in movement, light, and shadow, often connected to filming elements such as the movement of waves or alterations of light in physical nature.

119 On the one hand, as Gilman (1995) notes, health is often associated with beauty ideals. On the other hand, heroin chic images and drug images that were meant as educational information and warnings, concretize the powers of the image that run counter to, for example, the evolutionary discourse on beauty ideals that are exclusively based on "health" and defined by what are referred to as signs of reproductive capacities. The discussion around heroin chic is important in respect of the "lives of images" that escape too straightforward evolutionary explanations.

This means that the faces analyzed do not always display distinctive emotional states through direct facial expressions or gestures. On the contrary, the scenes may sometimes be relatively blank and the faces rather serious or expressionless. In other words, physical appearance and perceivable facial expressions are not the only definitive elements of the affective clout of the images. Impressionist techniques – movement, light, color, voice, as well as silences, invisibilities or gaps – are about audiovisual mediation of affect. The impressions are never factual and definite. It is, nevertheless, possible to grasp these aspects through analyzing the elements of the cinematic space-time.

The facial close-up is a cinematic *icon* in movement – a space-time that circulates the iconography of human faces that have been mediated in different historical contexts and different techniques. One context for the audiovisual facial "icons" of addiction might be the images of deviance, like the mug shot, or images of illness. Another context might be related to traditions of imagining a person who acts not only on intelligible motivations, but who is also an "object" of mysterious forces. This subchapter argues that there is a specific audiovisual cinematic iconography of the face of the addict subject. The passion without a name is made tangible by silences and invisibilities that hint at certain directions through visual and sound elements, but leave the final explanation open. They do not enable the spectator to make a judgement, but rather, evoke curiosity and sometimes also empathy.

On one hand, it can be argued that cinema cannot represent the human experience directly, but only what is seen, the objective world in different angles (Currie 2011, 40–42). On the other hand, as I stress here, the cinematic is a matter of montage that enables associations that are not directly visible and perceivable, but may be felt in the body and thought about. Cinematicity is, thus, understood as relativity rather than as what is presented as physiological, definite objects, which might be the focus of the positivist medical gaze. The question of not looking at physiological markers only, is also related to the historical understanding of addiction and the possibilities of identifying it through vision: while the post-Enlightenment reformers

described how the one who has succumbed to the drinking habit looks,[120] the positivist attempts of 1800s physiognomists such as Lombroso to localize deviance (among them addictive disorders, mostly alcoholism) in the body, concluded that alcoholism is not something that a body is inclined to, or that is recognizable in certain physiognomic facial or bodily shapes. If in anything, alcoholism is recognizable in the addict's habitus that has developed in the course of substance intake. (Gibson & Rafter 2006, 11-12; Lombroso 1876/2006.)

The "addict habitus", I propose, is about impressions that are very much bound to cultural perceptions and evaluations ranging from high fashion to low, abject fear and loathing, rather than standing for signs of a particular "addictive" disease as such. Impressionist techniques such as framing and the use of light and shadow (e.g. shadows over the face, and a bleak light) are a case in point regarding the attempt to construct an image of an "addict" through photography, when no signs of the disease are otherwise perceivable (Hickman 2002). In what follows, I analyze the recognition of an addict through medium shots and close-ups of faces in cinema by emphasizing impressionist techniques, as presented above. Through these, I grasp the cinematic image of the addicted subject by giving it a face – by "facifying being addicted". The image of the face is understood as both carnal and spiritual – as a cinematic icon that expresses what could be described, drawing on Bela Balázs (1924/2014), as the "microphysiognomy of the soul".

As stated by Balázs and others, it is the close-up of the face *par excellence* as a spectacle, an image-space of movement and sound, that brings forth the quality of the *photogenie*, the specifically cinematic.[121] It is also a face that shifts constantly and impressionistically, as it is in motion, alive, affective, and made of sound and light. Materially, the cinematic icon of a face consists of thousands of frames that are impressionist *any-instants-whatever*: halting of frames of a film sequence about a

120 Skelly (2010, 9) cites Dr. Norman Kerr's lecture at the Christian Workers' Temperance Union in 1880: "When a woman began to succumb to the fascinations of alcohol, to the experienced eye there was speedily apparent an untidiness, slovenliness, and carelessness about her attire and her personal appearance – the very antipodes of her former neatness and activity."
121 "*Photogenie* names a supplementarity, an enhancement, which is added to an object in the process of its subjection to a photographic medium" (Doane 2003, 89).

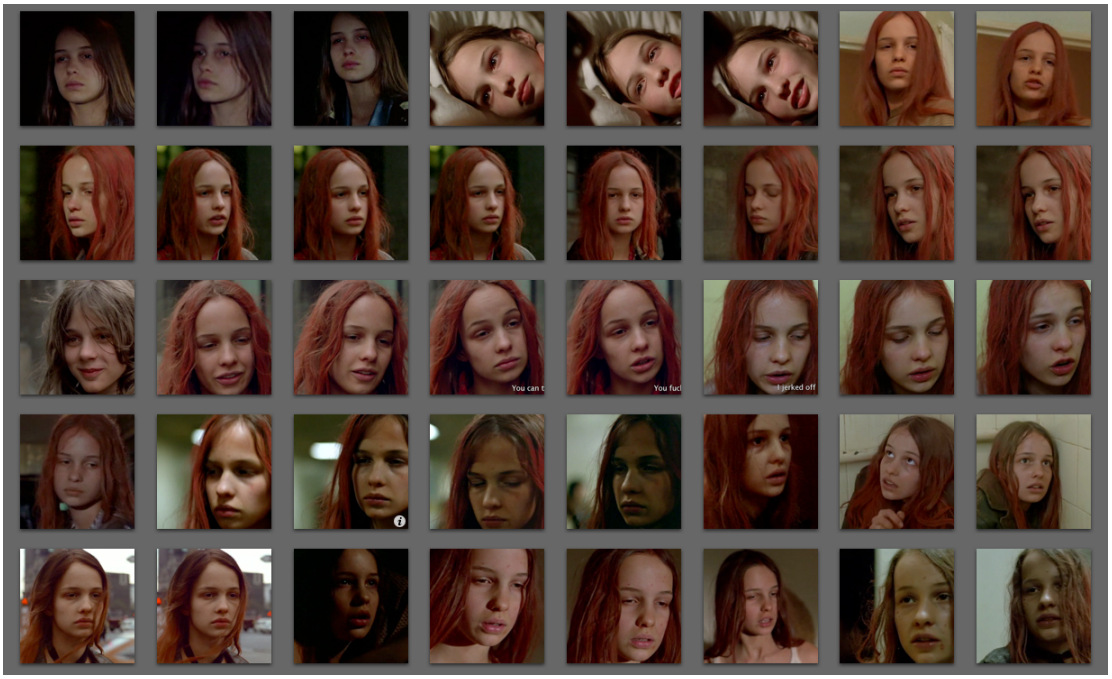
face in movement gives multiple images of different facial expressions and changes of light and color. As a dispositive[122] that is fundamental to modernity, the cinematic facial close-up is also an icon that is produced, reproduced and circulated *en masse* in digital media to such an extent that, through the multiplication of faces on screens, the image of a face becomes banal (Davies 1997; Deleuze 1983/2005, 101-2).[123] The human inclination to faceify, as discussed by Deleuze (1983/2005, 101–102) and Deleuze and Guattari (1980/2008, 185–211) as a social process that tends to freeze certain interpretations in the favor of others, can be understood in the most concrete sense as giving a human face to "being addicted" and using the face as the screen of addiction. In this sense the attempt to faceify is also an attempt to identify and recognize. The psychology of the addicted subject is associated with affects shadowed by the problem of identification of the passion without a name ("what is addiction? What is it about in the end?"), as well as the character's identity as problematic and torn by what cannot be perceived or fully comprehended.

There is an almost endless number of facial close-ups in the films that I analyze. One way to study them is to view the films in order to recognize the scenes that are psychologically important to the overall development of the narrative and the thematic contents. Another method is to look at the duration and weight given to the scene. Yet another way is to look at the films through the results of image retrieval that can be used to localize traits of facial close-ups (for example, how they are represented among the blue-green or the lightest and darkest images, as in the

122 The idea of dispositive here, regarding the close-up, draws on the apparatus theory of cinema (e.g. Baudry [1974] and Comolli [1980]) and the discussions of the organizations of relations on a more general level in societies as it has been discussed in terms of Foucault's idea of the dispositive. Agamben (2009, 1–24) refers to the new perception enabled through cinema in the 1900s that has, importantly, been associated with the question of scale. For example, Balázs (1924/2014, 61) wrote how "gigantic severed heads" constituted an entirely new mode of perception. The "severed heads" circulate in different scales that digital storage forms enable: from a tiny window on the computer screen, probably assembled into a series of several reminiscent images, to full-length projections on a wall that can be realized in almost any space where a data projector can be installed.

123 Deleuze (1983/2005, 101–102) lists the three roles of the face: "it is individuating (it distinguishes or characterizes each person); it is socializing (it manifests a social role); it is relational or communicating (it ensures not only communication between two people, but also, in a single person, the internal agreement between his character and his role). Now the face, which effectively presents these aspects in the cinema as elsewhere, loses all three in the case of close-up."

subchapter on image retrieval where the mapping of blue-greenish or grey images resulted predominantly in images of faces of women and children, or to use face recognition software to sort facial images from the data. Below is the result of a search with commercial face recognition software from a sample of film stills from *Christiane F*.



A sample of facial close-ups from *Christiane F*.

The sample, a detail of which is presented above, was formed by collecting the first images of each shot in the film and then using the face recognition feature. The grid, as a form of presentation, results automatically in computer-based image processing. When a film is stored on a computer as frames, they are automatically organized in grids, such as images of the face here. The grid also reproduces the history of visualization of photographs of deviant subjects, presented in the first subchapter "Montages of Addiction: Imaging the invisible", and that are perhaps best known from the work of Lombroso and Bertillon. The image sample shows several things, most importantly something related to the affective quality of the film, as expressed through facial expression. Most of the images show serious faces and some of them also show uncontrolled facial expressions. The eyes look downwards in several images.

The basic cinematographic techniques of addiction films are not very *expressionist* in the style historical sense of the term, but, importantly, despite their matter-of-factness and realistic settings, they always create some kinds of impressions. There is a huge abundance of very everyday-like facial close-ups as icons and dispositives in an archive of tens of films. This is part of the mundaneity or profanity of these films, in terms of both their cinematic techniques, and the imagery of mainstream drama films, as well as the mundane or "low" topics of addiction, alcoholism, gambling and drugs. In a way, my analysis approaches the theme of mundaneity and profanity as familiarity, realism and non-spectacularity by defamiliarizing the film scenes and images – and addiction– by looking at them from a slightly awry angle.

*Metamorphosis*

In films like *The Lost Weekend, Days of Wine and Roses, The Panic in Needle Park, Christiane F., Le beau Serge, Trainspotting* and many more, there are scenes that focus on the alcoholic, gambler or drug user speaking about her or himself in an affectively charged tone. Their monologues often reflect on the emotionally difficult and puzzling experiences related to their addiction. Before examining in detail the scenes with psychological spaces constructed around the image of the addict's face, I highlight how a facial close-up works in a film's general structure.

One technique of analysis is to collect a series of before-and-after images of how becoming addicted is shown through changes in how the image of the face is constructed. The before-and-after images (also images such as those on *The Faces of Meth* website discussed earlier) are effective in their ways of making time-related processes visible. Such images are arguably interesting to their viewers because they communicate effectively what cannot be perceived with the naked eye: people changing, getting older, changing styles, or becoming thinner, more beautiful, younger looking, better people, and so forth. Such images also help to manifest the effects of an underlying but invisible cause (the effect of a drug, the effect of a diet

pill). A montage that contrasts the before-and after images also helps in finding out what kinds of impressionistic techniques and direct representations are used in these films in order to make the process of addiction visible, and in thinking about how lines of visual demarcation are drawn between what looks “normal” and what deviates from it.[124]

*The Days of Wine and Roses* (Blake Edwards 1962) is a story of how a man and a woman slide into alcoholism together. Below is a montage of three images of the woman (Kristen Arnesen Clay, played by Lee Remick). The first image presents her as a non-drinker in a restaurant. Her face is brightly lit from several directions and there are only soft shadows. In the second image, she is presented after drinking for the first time in a scene where she also gets romantically involved with the man, and in the third image, she has been drinking for several days in a row and is living in a motel, where the man comes to meet her.

Three stages of an alcoholic woman in *The Days of Wine and Roses* (1964)

All these images are parts of a shot-countershot-structure, in which the woman is filmed from behind the man’s shoulder, as if she was perceived by him. The man and the woman are engaged in a conversation, in which both reveal aspects of themselves. In the first image, the woman in a white blouse is filmed from an upper angle, and her gaze is passive and innocent. In the second image, her face is lit from the side and the light gives it a more flattering form. Her gaze is more active and sharp, and she seems to be wearing more make-up. In the third image, soft shadows

124 See Rinke (2010) and Rantala (2011) for the images of development of drug addiction in *Christiane F.*

are thrown over her face and make it appear formless, in line with her tired facial expression and downcast gaze.

The woman is initiated to drinking by her husband-to-be in *The Days of Wine and Roses*

The first image is from a scene that takes place in a restaurant. First, a middle shot shows the woman speaking about her work to the man. The woman is then shown in a close-up that is shot from an upper angle slightly above the gaze level. This viewpoint accentuates her innocence and makes her appear pure. This impression is reinforced by her facial expressions, the raising of her eyebrows and her manner of speaking in a high, girlish voice. The lighting directed at her face is bright and creates soft shadows on her face, which is luminous like a sun. The image is in contrast with the image of the face of the man, filmed from a lower angle and from further away. His face and body are more strongly shadowed from the side. His tired facial gestures at times make him appear worn out – a quite frequent and perhaps unique affective dimension in films that deal with addiction.[125] The man is clearly not presented as a traditional romantic hero. When he asks, "what do you got against boozing?",[126] the woman explains that she is obsessed with chocolate. He smokes a cigarette and drinks. He orders something for the woman, and the waiter brings her an alcoholic chocolate drink. With a smile on her face she says, "this is good. This is

125 Alcoholism has often been associated with depressive boredom and the lack of interest. Homosexuality has sometimes been a subtext here (especially in novels such as *Lost Weekend*, while the theme was intentionally left out of the film in order to leave it more open to interpretation. See Crowley (1993).
126 The theme of initiation of a female by a male recurs in several key films in this study.

really good!" which becomes an image that gives a positive motivation for drinking.[127]

In the second image in the "before and after" series, the play of shadow and light is important for the affective impressions and symbolical references in the scene. The man and woman stand by a river. The man drinks from a bottle he takes out of his pocket and starts talking about his parents' jobs in show business and how he wanted another kind of a job, a "steady job with class". As they speak, they are at times filmed from the right, behind the woman, showing her in half-profile. There is a special light-effect that looks like reflections from the water's surface playing on her face. The light flashes on the woman's cheek, which changes from dark to brightly lit. When examined more closely, the light looks almost like there is a fire or an emergency light reflecting on the woman's cheek. The unsteady movement brings about a sense of distraction. The man keeps sipping from his bottle while exclaiming his unhappiness with the quality of his job. "I don't mind" the woman responds when the man says that he is complaining too much. After that, the man's face is covered with a strange, dark, formless shadow that, at first, looks like a mistake when the film was shot.

Large shadow over the man's face in *The Days of Wine and Roses*

127 Also in *Olet mennyt minun vereeni* described above, the drink appears to be sweet and candy-like for the woman.

However, as the shadow really has been left in the image and stays there for a considerably long time, it must belong there. The shadow is almost like a special effect that signals, “something is wrong here”. The shadows make a blotted impression on the man’s face. They also respond stylistically to the “flaming” light effect of the shifting light on the woman’s cheek. The faces are used as projection screens for different techniques of lighting that look natural (caused by the changes of light in the natural environment), but that also build up a sense of disorganization and show that there is something wrong by giving the scene a dreamlike, shimmering, but also ominous tone.

The scene continues, and the man asks to hear the woman’s story.

The woman tells about her past, while the man drinks

The woman talks about her family – her father, who never speaks, who came from Norway and lives on a peninsula – and her dream in which she was dead and her

father spoke to her, even though in real life he does not. She recites a part of a poem: “they do not last long, the days of wine and roses” – a theme of life passing by like a river, and also the title of the film. The scene leaves the psychological space indefinite but hints at unhappiness. It also refers melancholically to a dreamlike quality of life events and past memories.

In the third image, the woman is depicted as severely drunk. In the scene, the dark shadows moving over the face are strengthened and much more visible. A very strong lighting effect is produced by using shadows that look like they come from curtains and window panes, and move like curtains in a stormy wind. The man comes to look for the woman in a motel where she is staying to do nothing but drink. He wants to take her with him to recovery, but she has decided to continue drinking. The shadows move constantly over the woman’s face as she drinks and shouts, while the man’s figure is shown in side-lighting that draws his immobile figure in a steadier, less expressive light.

Facial close-ups in a scene depicting the drunk woman and the sober man

In this scene, the facial expressions of the woman and the use of shadows on her face create a blotted impression on her face. The play of the shadows and the blotted impression are precisely on the woman’s face, instead of the man’s face. The man’s face was more heavily shadowed in the earlier examples, that is, in the scenes where the man was the one who was shown to drink too much. Indeed, the film employs the impressionist technique of movement of the shadows over one’s face to visualize the potentially dangerous and threatening, addicted desire.

Facial expressions of the drunk woman

Halting the film scene frame-by-frame shows the gestural variation of the woman's face, and the constant, expressive changes of light. The image series shows how the movements of the face are constructed of extreme, as if uncontrolled expressions. They are reminiscent of facial photographs of the neurological patients, such as hysterics. Halting the film scene into still images also facilitates uncanny voyeurism that was discussed by Balazs in his notions about the "microphysiognomy of the soul". The cinematic facial close-up reveals the micro-gestures of the face and thus adds the affective charge of the close-up. The still-images bring to mind the "secular" exploration of the matters of the soul as it was mobilized already in the advent of serial photography. Experimentations with electrophysiology by Duchenne de Boulogne in late 1800s activated facial muscles, associated to certain emotions, by electricity (Cartwright 1995, 60-61). The examination of facial gestures in intense emotional states on film is also a post-cinematic practice in-between image processing in visual arts and in scientific studies. A famous instance of frame-to-

frame viewing is the film *24 Hour Psycho* by Douglas Gordon (1993). Gordon slowed down the film *Psycho* (Alfred Hitchcock 1959) into frames, making it 24 hours long and enabling viewing of the facial gestures of the actors in horrific scenes, unfolding frame-by-fame, such as the infamous shower scene.

The out-of-control character of *The Days of Wine and Roses* and her extreme, ugly and unmannered expressions become another time-based *Pathosformel* of the cinematic image of addiction as uncontrolled, persistent drunkenness, acted out by the addict subject that, in these images, verges on the image of a madwoman. However, as noted at the beginning of the subchapter, the face becomes a screen for the alcohol taking effect on the brain – not for insanity as such.

This scene is expressionist in its technique of facializing addiction, and very visual, as it is the gesturing, rather than the words uttered, that is highlighted in envisioning a troubling inner state. Other kinds of scenes focusing on the face of addict subjects who are sometimes talking about their inner world or their past, can be found in several films as sites where the addict subject is studied "in depth" by facial close-ups with relatively long durations. The previous analysis of the couple by the bridge brought about a certain indefiniteness, that was characterized especially by the woman's monologue about her past, and a sense of something being wrong, which later culminated into drunken fits and other scenes that describe life as an alcoholic. Next, I address scenes from other films where the narration of action stops in order to examine the face of the protagonist and reveal something about their inner world through monologue.

*Confessional monologues*

In a scene at the beginning of *The Panic in Needle Park*, the main characters, a man and woman, have recently met. In a similar vein as in Days of Wine and Roses, the man and the woman are shown to talk about the past, and a fragmentary dialogue that hints at the character's past, and at the character's psychology, follows. The man asks the woman what her life used to be like where she comes from.

> "I was going to art classes, and my mother was always going to the doctor. But it was all right."
> "Why did you leave then? You just go around leaving people for no reason?"
> (silence)
> "I wouldn't."
> "You shouldn't 'cause it ain't right."
> (silence)
> "I won't."
> (silence)

During the lingering silences in the dialogue, we see close-ups of the woman's face where the subtle changes in her facial expressions hint at what is left unsaid, which could concern experiences of her past. The woman's past remains indefinite, but enters into the image indirectly, through the space of silence and the duration of a long shot. Because of her facial expressions and lack of speech, she appears fragile. Positing a character into distress is a way of inviting empathy, and the scene builds up a sense of getting to know her.

During the silence, she moves her head and eyes a little as if looking at something, but there is no counter-shot to show us what she sees. Her face is not filmed from the man's perspective, but from the side. She does not look as if she was primarily engaged in the conversation; rather, the image is like a portrait. It shows the woman thinking about something that is not explicated. The narration thus stops for a moment to present the spectators her face and that which she says – how she answers the question about her past, presented as an attempt to get to know her. The scene results in a suggestive psychological space that is left open and indefinite, and also aims to engage the spectator and motivate her to find out more about the characters of the film. The story of the characters' lives and drug use starts to unfold only after this scene.

The scene is shot in an outdoor environment, and both participants are sober and the man drinks lemonade. They are, importantly, not intoxicated, while several other psychological portraits in addiction films involve situations where the person is intoxicated. The images of being intoxicated may be spectacles of abnormal behavior, while they also may be used to reveal something about the characters that they might not otherwise reveal. This kind of confession is not always about confessing one's wrongdoings, but it may also be about revealing one's transgressive, even animalistic, raw, and uncultivated affects.

In *Under the Volcano*, a scene that shows a monologue about one's inner space by the alcoholic protagonist Geoffrey (Albert Finney), is also shot outdoors. Generally, in *Under the Volcano*, the alcoholic protagonist is not presented as struggling against

drinking. Rather, his self-destructive drinking is referred to as a problem by others who worry about it, but who are not shown to try and make him stop. Alcoholism is a subtheme of the film that focuses on other psychological aspects, such as guilt.

In this scene, Geoffrey, his young wife and younger brother sit in an outdoor restaurant after his brother has won a bullfight that he participated in by chance. Geoffrey suspects that his wife and brother may have had an affair. The theme of animals is taken up in both the dialogue and imagery. Geoffrey talks about powerful and sexual animals and compares the younger brother to them, resentfully. Geoffrey is framed in a close-up that could be partly his wife's perspective. Shot-countershot structure presents all three people. The wife has requested a divorce, but is now saying that she wants to return to Geoffrey, who responds sarcastically to the wife's unrealistic plans of their reunion. The camera zooms closer to Geoffrey's face as the tone of his words gets bitter and he grasps the bottle, drinking directly and unrestrainedly from it. He breathes with difficultly, as if he was suffocating on the drink. Heavy breathing is a sound element that creates an animalistic impression, and it can be found also in other films presenting addict men, as in *Bad Lieutenant* (Abel Ferrera, 1992) and *Owning Mahowny*. The scene ends with Geoffrey ending his monologue by saying slowly, "hell is my natural habitat", showing his teeth, and abruptly rising from the table. The man's drunken monologue is cut with images of

the wife emotionally responding to it, crying and trying to make him stop, and his brother looking at him in silence. The sense of desperation stems not only from the content of the monologue, but also from the images of the others' reactions. The drunken man appears as if he cannot see or react to anything the others say or do, as if he were bedeviled.

There is another scene towards the end of the film where the protagonist gives a lengthy monologue, preceding his violent death. In this scene, the man is drunk and alone in a room. He is speaking aloud to himself. The image is almost black and his face is lit strongly from the side. The man has just read a letter from his wife that he had not received at the time it first arrived.

The content of the letter is manifested in the wife's voice-over. The letter declares her love for him, but also that there has been some kind of problem that is only hinted at. She says that she is sorry. At the end, he recites alone in the dark: "not sorry enough"; "it is not possible", "not in this world", uttered in a desperate, drunken voice, despite the fact that the letter tells him that his wife loves him. This is why there is a paradoxical sense of an existential anxiety that is manifested in his alcoholism as well. This is an ellipsis in the story, an unexplained dimension only hinted at, where the relentless drinking also seems to spring from the need to anesthetize the painful and desperate situation. This is also related to the political

situation described in the film, and the choices he has probably made in a pressing situation, to which the film's events have earlier hinted at.

There are two important audiovisual themes in the examples above. First, the use of light: in the first scene filmed outdoors, the environment is brightly lit, but the man's face remains in the shadow. The daylight is seen behind him, not on his face. This same technique recurred in the yellow images retrieved through the computerized analysis (as addressed in subchapter 2.3.). The scenes were filmed outdoors, and the light source was constantly placed into the background, but the foreground of the image was left in the shadow and the person's face was not lit. In the history of portraiture, it is unusual to present a face that is left in the shadow, but Rembrandt (1606 – 1669) is a famous example of an artist that drew and painted self-portraits with his face in the shadow. This strategy can be connected to the portraiture of melancholy that, according to Laurinda S. Dixon, "depict faces half-lit, with eyes obscured by shadow" (Dixon 2013). The chiaroscuro lighting and the shadows over a person's face have been a constant theme in several of the films studied, and the theme of the shadowed face continues in the second scene from *Under the Volcano*: there is another variation of the expressionist use of light in the scene that employs a black background so that the man's face emerges from the darkness only partially. Second, both scenes feature a monologue by the addict who is intoxicated and whose words refer to psychological themes and webs of events that the gaps in the drunken monologue only hint at. Nothing is made explicit. In the first scene of *Under the Volcano*, the monologue is directed at others, yet becomes an isolated, raged reflection of the man's situation as "hell". In the latter scene, he is alone, talking to himself. Being drunk is also a motive for speaking aloud alone, which however also verges on insanity. This is also hinted at in the film, as a person in the restaurant gestures to others that Geoffrey is out of his mind as he speaks to himself.

Another example of drunken monologues that are left porous and fragmentary includes *Le beau Serge* (Claude Chabrol, 1959), in which alcoholism also stems from an unexpressed cause, an ellipsis that defines the story of the film. One dominant theme of the film is the implicit question of what happened to the protagonist,

Francois (Jean-Claude Brialy), and his childhood friend, Serge (Gérard Blain), after Francois moved away from a small country town to become well-educated and wealthy, while Serge stayed behind to become an alcoholic.

Serge's problem remains a mystery, and this scene takes the spectator the closest to the character in the entire film. In the scene, he is filmed walking alone and speaking aloud to himself. Serge is drunk and walks out of the village to a nature landscape, looking for Francois. He walks alone on a road, and the camera films his upper body and face as he walks, speaking aloud. The music changes as this long tracking shot begins: the clarinet from the previous shot stops and a slow, low, dark and strong cello sound begins. The impression is melancholic.

The camera is positioned in front of Serge and it moves backwards with him while he walks. The framing shows the bleak, late autumn or early spring landscape behind him. The monologue of the alcoholic, in addition to revealing his inner thoughts, also transmits a sense of loneliness as he utters words about how he feels about his childhood friend visiting him ("what must he think?"), a sense of shame and how he

himself needs courage, not prayers. At the end of the scene, Serge arrives at a graveyard.

Through the words he utters and the locations he moves in, the inner experience is intertwined with the landscape: the bleakness of the village fields in in-between seasons weather, dead grass, and the cemetery. The elements connote religion, tradition, community, and death. Serge's monologue is porous and appears partly illogical, but serves as a point that could integrate some aspects that otherwise remain open in the film: as in the scenes above, it, too, suggests past events and emotions that the spectator is, however, not completely aware of, in a way similar to the gaps in the monologues in *Days of Wine and Roses*, *Under the Volcano* and *Panic in the Needle Park*. There is, again, a sense of an existential problem, or anxiety, in which the events in one's life turn out as desperate.

The images could be interpreted as scenes of confession that deals with the person's past, which is never made explicit. It prevents the audience from directly judging the speaker, while it gives them hints to interpret and feel without making final conclusions.[128] Identity exploration can be discussed in terms of an (audio) visual spectacle: this is not a coherent, cause-effect narrative continuum, but porous and existential, rather than explicit sensory material where the psychology of the subject becomes the fuzzy "thing" mediated. The scene plays with recognition of the fragmented descriptions of inner experiences that have to do with addicted desire, while they do not directly deal with that desire, but other things related to the person's history. No causal explanation is explicated. These kinds of "confession scenes" containing the monologues of the addict are the "mobilizing" centers of ambiguity where the fundamental paradoxes or conflict that creates tensions in the film are located. They may also be interpreted as attempts to reveal an inner mystery, as vain attempts at squeezing out the truth from the troubled subject. As

[128] Confession can be seen as integral to how we deal with addict identities, and this is also part of how addiction has been portrayed in contemporary films (see Rantala 2013). Valverde (1998, 131) compares the practices of storytelling (narrating one's identity) in AA-meetings to the Foucaudian understanding of confession, and points out that contrary to the Foucauldian view of confession, the AA audience does not judge and interpret, while the elements of catharsis and forgiveness are there.

mentioned earlier, explicit trauma narratives in which addictive behavior would be connected to a past trauma are rare in the films studied. However, the “centers of ambiguity” that can be found in facial close-ups and dialogues accompanying them might also be seen as a version of traumatic discourse, characterized by dissociation and fragmentarity (see e.g. Palomäki & al, 2013).

Considering the theme of confession, there are however films with a more definitive characterization of the psychology of the addict, including films that focus on the recovery process. In *28 Days* (Betty Thomas 2000), an alcoholic woman has ruined her sister’s wedding by being drunk (public drunkenness at parties is a common theme in films on addiction problems) and enters a rehab center where the addicts gather at a meeting to tell their stories and share their thoughts. The colors are bleak and unflattering, and the lighting highlights the plain outlook and the pallid skin tones, creating the mundane and institution-like (and not yet social and warm) milieu of the rehab center.

The woman is at first reluctant to participate in the meeting, sulks and closes herself off from the discussion, whereas the others openly discuss their problems and confess that they have a problem. Finally, in a session with her sister, the woman recalls how her own mother neglected her as a child because of drinking. After that,

sepia-toned images that mark traumatic memories are presented. In the film, the confessional group situations thus end up defining explicit reasons for one's drinking by suggesting a visible cause of the addiction problem – here, her own mother neglecting her responsibilities towards her. This is confessional mode that instead of leaving the problem's causes undefined and porous, seeks to fill in the gaps.

Recovery group situations, still, do not always provide a conclusion about the past of the addict and the causes that one might find trough confession. The images of the recovery groups may also play with the difficulty of identification. *Going for Broke* (Graeme Campbell 2003), on pathological gambling, starts with a narrative of a woman getting hooked on gambling.[129] The starting sequence of the film then ends with an image of her standing in a support group meeting. The monologue scene employs extreme close-ups of the mouth and eyes of the addict, a middle-aged woman speaking about her gambling problem in front of a supposed audience. The audience is not shown at all, but her monologue suggests an AA type meeting in a bleak office room. Part of the scene is edited into a sequence of extreme close-ups, capturing her mouth as she speaks and smokes a cigarette, as well as her eyes.

[129] This analysis has been previously presented in Rantala (2013, 111–112).

Middle-shots show the woman standing alone against a bleak background and speaking about the emotions she experienced when gambling. There is a poetic impression that stems from the duration given to her lighting a cigarette, which stops the monologue for a while, and the time taken to examine the details of her face, giving an impression of her thinking about her situation. The extreme close-ups examine her gestures and face and seem to attempt to reveal something about her, but no answers are forthcoming concerning her destructive behavior. This creates a space that runs counter to the ethos of the addict's self-disclosure.

Another example of self-analysis – ending with the definite cliché of "why somebody becomes an alcoholic" – and revealing the causes of one's craving for intoxication is found in *Lost Weekend* (Billy Wilder 1945). The protagonist, an alcoholic man named Don (Ray Milland), explicates his reasons for drinking by reciting his life-story: it is due to the tragedy of having been a celebrated and promising young creative writer with a future, who lost his ability to write and gradually started contemplating suicide. In the scene, Don sits on a couch while his friends (his audience) stand. His face is filmed in a strong side-light that creates an uneven light on his face.

His facial expressions are also telling, as they make visible a suspicious or unpleasant self-revelation, horror about oneself and one's destiny, and self-hatred. The image of the man's face is edited next to those of his "audience" – his girlfriend and friend. There is a sense of a chilling horror in the scene that comes from his monologue, gaze, and the eerie music, as well as the montage moving between the girlfriend's serious face, and the man's. Don explains the reasons for his drinking by explaining his history, analytically and clearly: he started drinking in order to write, and the alcohol helped him to think about writing, but at the same time, it made him unable to realize his great ideas.

The imagery of confessional situations, where the addict is talking aloud about him- or herself (there may be others listening and reacting to the addict, and their reactions are shown to the spectator; or there may be others, who are suggested, but not shown, or, the addict may speak aloud to himself) are about the exploration of causes of addiction that aim at understanding rather than judging. These monologues often have a tragic tone, in which the monologue, self-reflection or confession does not help in any way. These themes can be further reflected in a scene from *Basketball Diaries* that include an image of a young man, a heroin user who confesses in a church and tries to talk about the difficulties in his life with the priest.

The scene is filmed in a frontal shot, lit heavily from the other side, so that there are dark shadows over the young man's face. This is the priest's point of view. The priest is never shown, while his voice is heard as he mechanically and unemphatically orders the young man to do a certain amount of prayers. The addict's monologue in the confessional chair implicitly pleads for somebody to listen, but the confession does not give him any relief. The young man's issues remain unresolved and he is rejected by the priest. This kind of sense of an unresolvable problem is typical in several films on addiction problems and their confessional monologues: however, films on recovery that show "talking cure" as an evocation of traumatic memories, such as *28 Days*, sometimes show that the treatment results in recovery through getting to know one's truer self.

*Face and recognition*

There are certain central characteristics found in the iconography of the addict face, when the facial close-up is understood as an "impressionist dispositive". These characteristics include self-exploring monologue, often when intoxicated; and a light source situated either in the background, leaving the face of the addict in the shadow, or alternatively, the face is lit with chiaroscuro lighting, partly shadowed, and merges with the dark background. Shadows over the face, body and environment, a dark background behind the face, are important means of depicting the addict subject – as in the images of a drunken woman in *Days of Wine and Roses* analyzed in this subchapter. The scenes with monologue are also relatively static, and often the dark background or contrasted light "lifts up" the protagonist from his or her environment like a sculpted relief. I made the point about darkness and dramatic lights in *Christiane F.* as being related to German Expressionism (see also Stevenson 2000; Watson & Recht 2000) and cinematic techniques preoccupied with the irrational side of human experience (Cherry 2009, 66–68), such as delusion and distorted proportions in the *Cabinet of Dr. Caligari.*

Heroin chic faces with darkened eyes and pallid colors, as well as the before-and-after images of sunken faces, mouths and facial characters of drug users in images such as those on the website, *Faces of Meth,* tend towards inhumane faceity. It could be said that the face of the drug-user and the addict is a particular case of how the facial close-up may be connected to fear and loss of subjectivity:

> The close-up has merely pushed the face to those regions where the principle of individuation ceases to hold sway ... The close-up … suspends individuation … At this point it no longer reflects nor feels anything, but merely experiences a mute fear. It absorbs two beings, and absorbs them in the void. And in the void it is itself the photogramme which burns, with Fear as its only affect. The facial close-up is both the face and its effacement (Deleuze 1983/2005, 101).

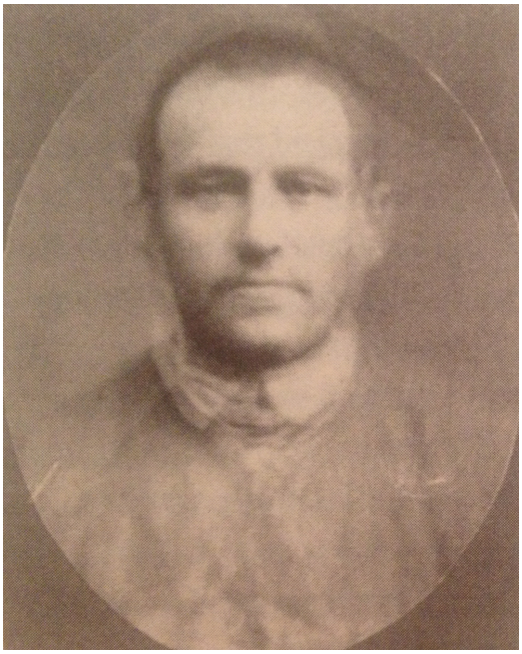
The frightening element in the dark facial close-up that may change the subject's face into something unrecognizable and devoid of proper identity, could be further connected to the image of the face in black-and-white German Expressionist cinema, and is also related to the dominance of dark frames in these films, as discussed in subchapter 2.3. on computerized analysis. The famous close-ups of the face of the young man Cesare (Konrad Veidt) in *Caligari*, with painted shadows under the eyes (eyes that the hypnotized somnambulist opens only in order to tell someone's future and foresee their death) resonate with the 1990s heroin chic imagery, as analyzed by Hickman (2002) as images of shadowed faces that signal that the person has been taken over by a mysterious, consuming power. The sleepwalker, possessed by something other than the "self", resonates with the idea of the addict in terms of substances and practices taking over the capacities of the mind and becoming an instance of possession where "the other as the drug … enters the subject, infesting it with an alterity" (Alexander & Roberts 1993, 8). As in Deleuze's view on phantom faceity or defacement through the excessive use of the facial close-up, these impressions can be related to the fear and loss of identity – to death as the skull – or as a banalization of the face through mass-produced images. As an effect of the dispositive of the facial close up, it also involves defamiliarization, where the "microphysiognomy of the soul" turns into something inhumane through the excess of scale, but also quantity – the multiplicity of facial close-ups in films.

Defamiliarization may also happen in the research process when images are collected from films and looked at as montages of similar image types. In the process of collecting the images of faces, these images of individual subjects with their psychological depths, are transformed into repetitive surfaces. In their original context, the facial close-ups are psychological portraits that employ aesthetics of highly personal, singular inner experiences related to strong, transgressive, even mystically unintelligible experiences. When this kind of images are collected and examined systematically in association to one other, they are flattened – almost as in the grids of 19$^{th}$ Century physiognomists. A face that facefies and identifies a person, and addiction as a subjective, affective experience of an individual, loses its

individuality and becomes part of a standard. This standardization is also an instance of effacement of faceity as identifying principle.

Effacement of identity also happens, perhaps even more concretely, in superimposition, deployed by the physiognomists and which is another contemporary condition of the digital image of the face, utilized for example in research on facial traits that are common in people with certain diseases. Francis Galton's (1822–1911) composite images have a contemporary referent in studying human faces in medical and other contexts, as the computerized collection and handling of hundreds of images has become possible.

Superimposition of digital images of faces forms faces that belong to no-one specifically. The "median value" of facial features also has is aesthetic effect. Below is Galton's composite image of a violent criminal, circa 1880 (in Ellenbogen 2012, 78). There is a haunting impression of simultaneous presence and absence.



I did a superimposition of the repetitive type of cinematic "icon" in the films that I studied, by collecting close-ups of faces of female addict characters with dark backgrounds from different addiction films, in order to find out what kind of facial

features would emerge. The composite video not only reproduces the repetitive structure, the dark background from which the face, only partly lit, emerges, but also repeats the haunting sense of Galton's images. I chose images with very little movement, yet the movement of the head and the camera made it impossible to keep up a coherent figure for a long time, especially when several image layers were added. When areas with a lot of light (in different images) were overlaid, the image became white from the center, and the facial features were not recognizable at all. Because of the constant movements of the head – the face turned towards the camera or away from it – the moments when an image of a recognizable face emerged were very short.

Above is a superimposition of women's faces from three films (*Go Ask Alice, The Panic in Needle Park,* and *Christiane F.*). With only three films, the facial features emerge from the texture and can still be recognized. The composite shows how the movement and light in the images are qualities that make it impossible to find similarities and even to give shape to recognizable facial features. The images of addict faces, genealogically related to recognition of deviance, escapes the gaze through its constant movement, such as the turning of the head and the shifts in framing. This is the propensity of a moving image, and an example of the nature of cinematic iconography that is concerned with constantly moving and changing images, objects and postures, instead of still images. The moving image behaves in its own way, reluctant to settle for a while for the purposes of examination and recognition. The image of the face that turns away is also turning away from the gaze that tries to define it.

The haunting impression in the superimposition is related to Deleuze's and others' idea that in the close-up (and their multiplication in cinema), the face is effaced. The images with a dark background, like the shadowed face of Christiane, looking directly at the spectator at the opening scene of *Christiane F.*, that is also used in the composite image, can be seen as comparable to the close-up of the face of Cesare in *Caligari* opening his eyes and looking directly at the camera. Somnambulism, as it was related to the other *fin-de-siècle* psychological-mystical discourses of neurasthenia, hysteria, mesmerism and psychic séances, was part of popular discourse in a sense that resonates with the late 1900s and early 2000s concerns about addiction and other affective disorders, such as depression, eating disorders and autism. Christine Ross (2006) for example states that depression can be seen as a fundamental theme in contemporary art, visible in the themes of repetition, the loss of meaning and turning inwards. Also the idea of "being addicted" involves turning away from the field of the visible and the directly recognizable. Addiction as *sans nom* and *sans image,* is metaphorically reflected in the material effect of the superimposed faces, where some of the faces turn away and escape from the frame.

The imagined confessions can be seen as motivated by bringing the invisible forces into the light and into being "felt". They nevertheless still remain porous and indefinite – perhaps it is the very indefiniteness and ambiguity itself that is felt. This reminds one of the difficulties to express the experience and motivations of "being addicted", where the sense of the addict's agency has been troubled. The addict both does, and does not, become a "thing" as a recognizable object. Addiction is some*thing* in the indefiniteness that the term "thing" itself implies, something that is not completely in the realm of positive definition.

## 3.3. The End of Spirituality

*Any-instances-whatever*

Stills from the video montage of withdrawal scenes presented in the chapter *Attitudes of the Addicted Body: A Cinematic Pathosformel* (2.3.)

Frame-to-frame viewing of the rapid movements of withdrawal symptom scenes, assembled into a montage that was discussed in the subchapter, "Attitudes of the Addicted Body", shows a gestural and postural series that can be related to both religious iconography and the transcendental style in cinema (cf. Schrader 1988). I call this theme spiritual-religious[130] – religious in the sense that it reveals how some aspects of cinematic iconography of addiction can be interpreted in the framework

[130] The spiritual-religious aspects are a fundamental part of the genealogy of the concept of addiction. Christian thought has dealt with akrasia and the problematic of self-control and problematic habits, for example, in Thomas Aquinas (see Warner 1994; Ruuska & Sulkunen 2013). Valverde, who discusses addiction as a medico-socio-spiritual hybrid, points out that this hybridization makes addiction so difficult for scientific discourse to digest and govern that its inclusion into medical practice has been problematic. Valvedre writes: "It is not that medicalization failed: it is rather that alcoholism treatment has been and still is an explicitly hybrid project, borrowing from psychiatric science, clinical practice, Christian techniques of the self, high philosophy, New Age spirituality, self-help manuals on success and enterprise, and so forth. This finding has some theoretical significance: it may encourage the abandonment of the paradigm .... of a linear process of medicalization that either succeeds or fails" (Valverde 1998, 11).

of Christian iconography, and spiritual in reference to interpretations of cinema's connections to spiritual experiences as a technology of affection, perception, and thinking. The theme can be found in the figure of the addicted subject both in terms of the image's composition and how it is mediated (camera angles, directions of gazes, framings), but not in any direct sense. These images can be "found", "shown" or "created" by halting still-images or viewing the images in slow motion – it is impossible to say exactly which, as the effect is partly due to frame-to-frame viewing, halting, and juxtaposing of the still-images. [131] These are factual *any-instants-whatever* that structure the image of the addict and the experiential world that comprises the image of being addicted.

Deleuze's analysis of any-instants-whatever exemplifies how cinematic technologies changed our perception and thinking of time and movement. Cinematic technologies were part of turning the focus of philosophy from transcendence to immanence, which could be further described as secularization:

> The modern scientific revolution has consisted in relating movement not to privileged instants, but to any-instant-whatever. Although movement was still recomposed*, it was no longer recomposed from formal transcendental elements (poses), but from immanent material elements (sections).* Instead of producing an intelligible synthesis of movement, a sensible analysis was derived from it. (Deleuze 1983/2005, 4, italics in the original).

Deconstruction of film's movements produces countless images of any-instants-whatever. The scenes presented above exemplify how slowing down, spooling and freezing the films in the montage enables one to look at them as a series of gestural expressions and poses; they expose the imagery and its mediality in a way that remediates the deconstruction of movement of pre-cinematic technologies. As an addition to Deleuze's perception of the turn from transcendence to immanence (materialism) through the scientific-metric perception that film technology aided,

[131] The slowing down, halting and spooling of audiovisual materials produces an *ostraenie* effect that may be disturbing and that highlights *mediation* instead of immediacy. As such, it can be connected to spiritual experiences, perhaps most infamously known from playing records backwards in order to find "satanic" messages.

any-instants-whatever also have to do with affectivity. They may even work towards a new image of transcendence, as they expose imagery and its mediality in a different way.

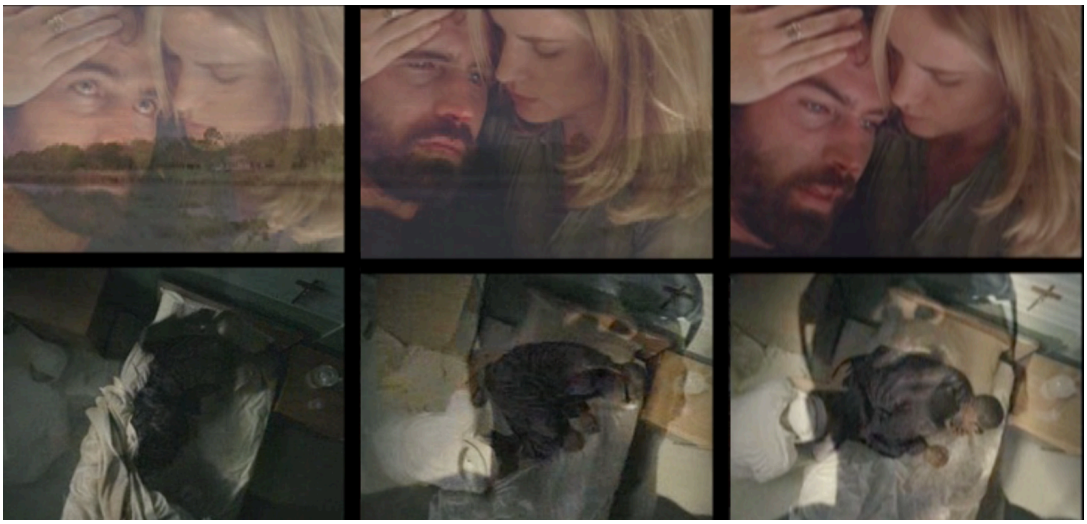
The frames above,[132] positioned next to each other, are just one instance of the myriad of possible juxtapositions. One film scene consisting of thousands of frames is in itself a multiplicity of postural and gestural themes, variations of facial expression, and bodily positions. These varieties of frames, as fleeting instances or any-instants-whatever, are non-narrative images that may, however, also illustrate more general themes that can be found when spooling the montage frame-by-frame. Among other things, the uppermost image series reveals a fleeting aesthetic moment that can be called spiritual, following Paul Schrader's (1988) discussion of transcendental style in cinema, where a sense of otherworldliness is created in everyday life situations by making the elements of everyday life poetic.[133] These kinds of momentums in the imagery – the bodies in-between movement, waking up in bed, the shifting directions of the gaze between frames, the composition where the head with dark hair is positioned in the middle of the image – enable perceptions of how the scenes employ everyday elements, affective poses, gestures, and facial expressions. These any-instants-whatever are a series of postures and images that comprise the object of cinematic iconography, concerned with the multiple themes that may be included in a cinematic image as a *chronotopoi* that changes over time.

Below is another image sample, an example of an unexpected co-occurrence on the editing table that resulted from a montage of images of withdrawal symptoms (that I afterwards assembled into a series of three).

---

[132] From top to bottom: *Christiane F.* (1981), *Pure* (2002); and *The Things We Lost in the Fire (*2008).

[133] Schrader's examples – films by Ozu, Dreyer and Bresson – integrated the theme of transcendence as a particular stylistic tone of cinematic expression, manifested most importantly through cinematography and duration.



Stills from the video montage on withdrawals

The sample accidentally juxtaposes two scenes in different films, one below the other, that both employ the technique of superimposition and religious iconography that can be related to Christian iconography. The fist image in the upper row from *Rush* shows an upwards-directed gaze of a man who suffers and is being comforted by a woman, as in a Pietà. In the film, the image is superimposed on another image of a peaceful, paradise- or pastoral-like nature landscape. The lower images show a close-up of an anguished face of a man in sunglasses in the film *Ray*. The image of the face is superimposed on a full-frame image of him lying in bed, sometimes in an embryo position, with a cross on the wall above the bed. The element of spirituality is represented directly through a religious symbol.

When converting a DVD into editable format a scene from *The Smash-Up* (1949), where a nurse is taking care of a baby while its alcoholic mother is away. The glitch divides the screen into three parts and crackles the voices of the characters. Motion stops at the upper and lower part of the image, while the movement continues in the middle part. The body and face of the baby in the lower par stop moving and freeze in a motionless posture while in the upper image, the baby moves and gurgles.

A glitch in *Smash-Up, or the Story of a Woman* (Stuart Heisler 1947)

The sudden stop of motion, frozen postures and doubling of one's body are visual techniques related to the uncanny as it can be seen in context of both in terms of its psychoanalytical interpretation as well as a corporeal experience of estrangement of the familiar as discussed by Sobchack (2004).

This glitch happens in a scene that presents recurring elements of alcoholism films - the urban middle-class homes with children. The alteration of the image and its movement as if puts an unintended emphasis on interpretation of the family context in addiction films - the father's voice is distorted, and the dialogue tells about the mother's absence. The situation at home becomes altered, uncanny, and the distortion seems to foreground a central theme of addiction films: that of the home, the shameful secrets and the underlying, invisible threat of alcoholism. As Nunes (2011) notes, error also is something that forces us to think: errors irritate and force thinking. Such effects may even open up ways for thinking also the addicted body through mediation and information system and not only the semiotic: alcoholism

was famously discussed through system theory by Gregory Bateson (1971). Thus also the image of addiction as in-formational, unformed, "statistical abject", appears as an image of anomaly and aberration, from system (health, subjectivity, signification).

*Cinematic time and spirituality*

In scholarship that draws on Deleuzian-Bergsonian thinking, the image of time can be seen as the spiritual dimension of cinema. The *spiritual automaton*[134] "constitutes a whole 'psychomechanics'" of cinema that works through pre-linguistic images and differs from language (Deleuze 1985/2005, 251). The spiritual automaton marks how cinema engages the spectator's perceptions, affects and thoughts *in time*. This engagement, for Deleuze, is matter of certain propensities of the cinematic image that are not governed by continuity of action, which is a matter of the movement-image. The time-image engages with thinking and time instead of the sensory-motor-schema of action.

The expressive style of most of the films on addiction examined in this study is structured according to techniques that serve the continuity of action. They are not about time in the sense of Deleuze's time-image where the spectator-subject's time

[134] Spiritual automaton can be translated as thinking that engages directly with the moving image and where the movements of the images and brain cannot be separated. The time of the image and the time in the spectator's mind merge. For Deleuze, the spiritual automaton indicates "the highest exercise of thought". This also touches some aspects relevant to the concept of addiction as an ambiguous category where self-determination is questioned by loss of control over oneself that can also be seen as certain automatism of the "slave of programmatic action" in semiotics (Fontanille 2006). Deleuze explicitly connects this to such psychophysiological phenomena as hypnosis. In the spiritual automaton, "thought … itself thinks itself in the fantastic effort of an autonomy; it is in this sense that |one] can credit cinema with being a giant back of our heads, Cartesian diver, dummy or man without birth who brings the world into suspense. But, on the other hand, the automaton is also the psychological automaton who no longer depends on the outside because he is autonomous but because he is dispossessed of his own thought, and obeys an internal impression which develops solely in visions or rudimentary actions (from the dreamer to the somnambulist, and conversely through the intermediary of hypnosis, suggestion, hallucination, obsession, etc.)" (Deleuze 1985/2005, 270); see also Pisters (2006). One might like to add addiction as a case of automatism or confusion between subject and object to this list. Also, in reference to Room's (2013) analysis of addiction and spirituality, the relation of cinema to thinking could also be seen as analogous to the relation of spirituality to intoxication: intoxication can both destroy and enforce spirituality, and cinema can be understood as something that is both intoxicating and sobering for thinking.

is engaged directly with the image of time in the moving image. Neither is it usually about altering the film's time through such techniques as slow motion, stop-motion, elliptical montage techniques or direct gaze into the camera. It is also not, for the most part, about images of memory or imagination that serve narration and would alter the film's sense of time and present. When it *is* about these issues, the image that expresses the direct experiences of characters through subjective shots, memories and dreams, is most often a flashback image.[135]

Images that deal with the experience of time such as flashbacks, are used for narrative continuity. Purely (audio)visual means that would foreground the experience of time itself, as in Deleuze's time-image, are utilized rarely in addiction films. Still, I argue that the aspect of "spirituality" in these films is an image of time. It is an image of "another time" of the addict subject. It comprises a central element of the multifaceted image of the subjective experience of being addicted in cinema, and it is partly based on invisibility. This image of time is not necessarily always what Deleuze discusses as the pure optical and sound situations of the time-image, but concerns an image of the loss of meaning, and, equally importantly, an antithesis of spirituality, an end to spirituality. It is an image of an "otherworldly" that is, contrary to the religious imageries of the otherworldly, drained of meaning and communicability. I define this idea further by drawing on the themes discussed in the earlier subchapters – most centrally, the images of faces and gazes, bodies and bodily movement, and the images of addictive objects.

---

[135] A flashback may provide the frame for the whole story as someone's memorization, as in *Smash-up – Story of a Woman* (Stuart Heisler, 1947) and *Olet mennyt minun vereeni,* or frame the subject's point of view on their life events, as in *Christiane F, 28 Days, Basketball Diaries* and *Owning Mahowny*. The film is thus framed as someone's memorization, and the subject's memory frames the story. This is one instance of the autobiographic style of addiction films that is one of the standard techniques of framing addiction as a subjective experience in cinema (see Rantala 2013). The flashbacks or memories in the middle of the film often concern neglect, even death of a child – one's own child, or a younger sibling, as in *28 Days*, in which mother's alcoholism almost caused the protagonist's sister's death, or *Rachel Getting Married*, in which the teenage girl takes drugs and forgets to take care of her sibling who dies. Here we can reflect back on the image in *Gin Lane* of a baby falling from the lap of the drunken, "inverted Madonna". This is an important theme also because it is often this very image through which the spectator is brought "inside the head" of the character – through a subjective vision or memory image that concerns taking care of children, instead of visions of hallucinations, for example.

The spiritual is understood in three different senses of the term. First, I discuss how the images of addiction revive and circulate Christian imagery of possession that has travelled from 20th century horror cinema to 19th century medical images and further to 18th century art: here, the spiritual can be understood as religious. The theme is also connected to the popular and scientific fascination with cinematography of involuntary movements, through which these images can be seen in the context of medical cinematography. Second, I address the spiritual as it is reflected through the material substances: as "materiality of spirituality" that is produced through material apparatuses and assemblages that may have "spiritual" effects, examined in the subchapter "The Materiality of Things". Finally, I examine the image of the subject and the sense of disjunction of the addict subject's time from "normal time" through invisibility that comprises an otherworldly, but empty spirituality.

*Christian iconography*

A central theme of the imagery of "being addicted" in cinema is iconography and time-space compositions that can be related to Christian religious-spiritual imagery. These are sometimes direct references, but more often they are indirect.[136] One example of this is the withdrawal imagery that was examined in the subchapter "Attitudes of the Addicted Body".

The spectacle of bodies trembling and sweating in bed is remarkably often shot from a high angle that is directly above the bed, or otherwise situated above the head of the addicted person. Bodies lying in bed at the end of *Requiem for a Dream*, posing in embryo positions, are filmed from above the bed. Christopher Moreno (2009)

[136] Images from the following films illustrate how the themes of Christian religious iconography can be found in at least four different ways: as direct references to Christian religion, as in the crucifixes hung on the walls (in *Drunks*) or in locating the scene in a church (in *Go Ask Alice*); as fantasy scenes, such as a vision of the figure of Christ as incarnate in the addict character (in *Bad Lieutenant*); as situations where such references are not directly represented but become a matter of cinematography and the style of particular scenes (as in *16 years of alcohol* where the AA meeting is constructed as what looks like a Christian service, with the participants sitting in chairs and the light shining behind the head of the one who speaks, standing straight and reciting her story) and, finally, as moments of composition or other visual elements similar to Christian image-history such as a *pietà*- or Madonna-like poses in several films.

analyzes the images of embryo positions as an image of a "womb" of scientific and social techniques used to govern addiction and other psychological and social problems. He interprets it as an image of

> ...eternal return of the drugged (Falling) body back into the social or medical womb … where they absorb rest, nutrition, medical or disciplinary attention – precarious places that are open to the possibility of both hope and care, control and imposition that is also situated as a place of transit instead of place of "importance", where individuals become depersonalized, but that also are open to the possibilities that have opened up space as a dimension of the (human) spirit. Space is no longer determined, it has become the any space whatever which is identical to the power of the spirit (Moreno 2009, 224).

Moreno's analysis puts the events in their narrative context in the film and interprets them in the framework of materialist-scientific governance and what the images represent directly. What can be added to this analysis is the importance of the indirect layer of the cinematic techniques – not only what, but how, the event is presented. Cinematography is an integral part of the cinematic iconography of the scene and its affective charge. The apparent motivation for locating the camera above the bed may be that it enables a full view of the body of the person lying down. Still, the technique has a more profound affective dimension. Filmed from above, the figure is also put in a position where she or he appears as if they are at the mercy of a higher power, looked down at, squirming on the ground. A high angle shot posits a non-human or transcendent vertical perspective on the events that take place on the horizontal surface of earth.

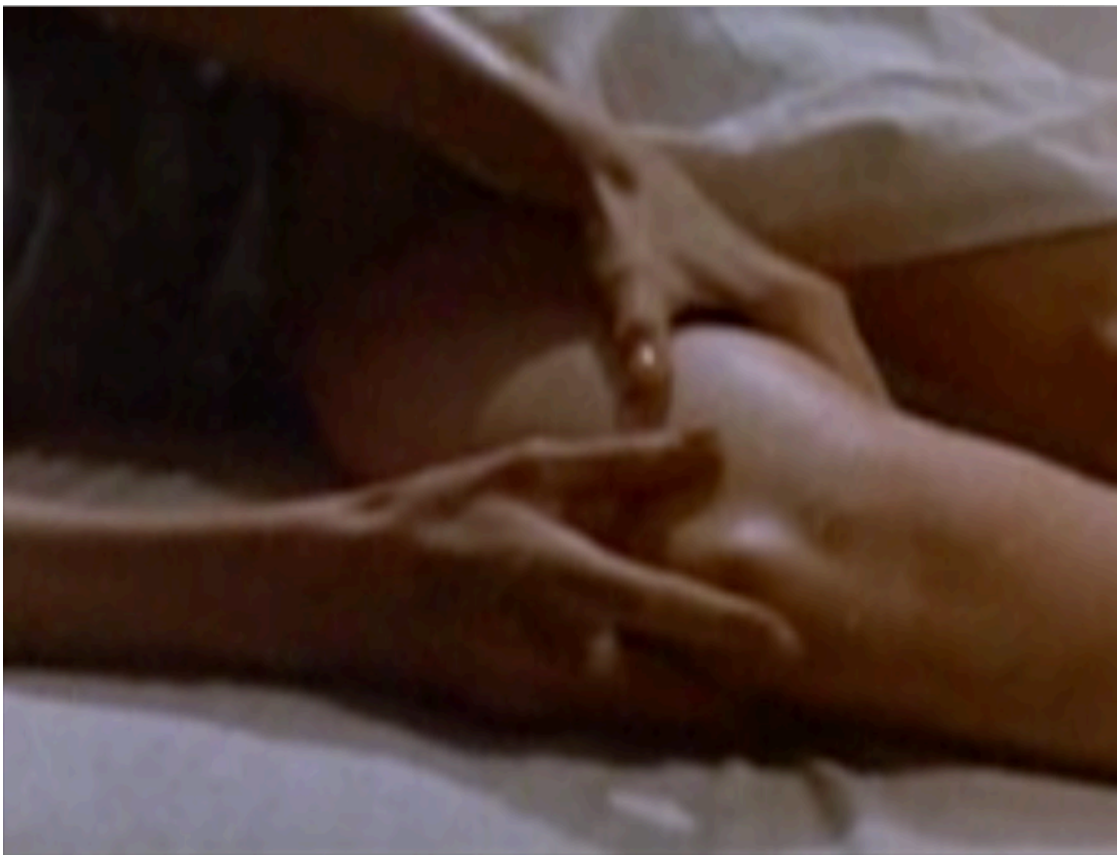
As Moreno states, we are looking at "falling" bodies. The theme of the fall as downward movement, with its Biblical undertones, which was analyzed earlier in this study, can here be put in the context of falling from society or, in other words, from their class position. This can be further related to the profound fear of addiction, marked by the abject imagery, the chilling tones of images such as the drug-injecting woman in the *Human Wreckage*, the horror-film music (especially the theremin in *The Lost Weekend*) and the numerous images of bodies lying on the ground. The vertical points towards the spiritual otherworldly, and the angle from high above has

customarily been used in film scenes that deal with death and ending. I argue that the imagery of withdrawal symptoms is, importantly, a matter of iconographic themes and cinematographic techniques of being at the mercy of an invisible power, as in the Western image-tradition of being possessed by spirits, but also in cinema as a medium for processing such matters in a secular age. [137]

Moreno sees this as a framing of the film's events in a socio-medical context. We can add to this one more element and say that the addiction-related events comprise a socio-medico-spiritual image. The spiritual layer, already familiar from the addiction discourse, is discovered when we add the examination of cinematic techniques as a part of cinematic iconography to the analysis. This multi-layered cinematic iconography resonates with Valverde's idea of addiction as a medico-socio-spiritual hybrid consisting of several different elements that, in the context of cinema, also concern the history of visual arts. Next, I look first into the medical aspect of the iconographical layer of mediation of being addicted, and then show how this may be related to older iconographical traditions.

[137] Rachel Moore (2000) argues that cinema has become a secular means for dealing with "intangible" and unintelligible experiences that once were connected to magic and the sacred in primitive societies. Moore states that cinema has taken over the anthropological functions that magic once had. This "magic" is now based on the scientific-technological means of producing images and visions.

*Involuntary movements and manipulation of cinematic time*



The image above is from the heroin withdrawal scene in *Christiane F*. It is also a detail from the montage of different withdrawal scenes discussed earlier. The montage includes several different films' versions of this image. In the scene, Christiane and her boyfriend Detlev are going through withdrawal together at Christiane's home. This sequence is filmed from the side of the bed. It shows Christiane's attempts to hold her uncontrollably trembling leg still with her hand. First, a knee is shown in close-up as it shakes. Christiane's hand grasps the knee in order hold it still, but she cannot stop it from shaking. She then grabs the knee with both hands. The framing moves to show Christiane's figure, her hair hanging over her face, and her arms shaking with the knee, incapable of holding the trembling leg still. Christiane squeezes the skin of her thigh with her hand. She starts to beat her leg, first with one hand, then with both.

When the scene above is spooled frame-by-frame, a series of still images is laid out that reminds one of early motion studies through chronophotography and slow-speed cinematography to study anomalous movement. Lisa Cartwright's analysis on motion studies of illnesses that distort the bodily movement provides a parallel to this scene from *Christiane F*. and other such scenes – such as the withdrawal scene of *Candy* that includes an image of a young man sitting in a shower floor. He trembles and hits his own legs in the grip of painful-looking fits. Drawing a parallel between early motion studies and this scene also reveals the connections between fiction film and the operational images of medicine. Doctors attempted to hold the trembling bodies still in order to cure the illness, and to stop those movements by, for example, tying the trembling feet to a surface to hinder their jerky movements in an attempt to "take it off" – without result. They were not able to produce information about the disease, but were arguably motivated by other factors related to cultural-moral understandings of those unintelligible movements as undecipherable gesticulations, as in reference to Charcot's studies of hysteria where he explained the "physical signs as external markers of interior pathology" (Cartwright 1995, 65). The body movement is also an image of the brain, and in the scene, Christiane's figure is as if it were torn into different parts: those that are in control and those that are out of control. The figure reminds one of the ambiguous structure of *addictus* as both subject and object at the same time: the embodied attitudes are partly involuntary, partly self-determined.

The segmentation of frames of the convulsions of the addict's body can be paralleled with motion picture sequences of a patient with disorders that affect body movement, as in the case of Parkinson's disease.[138] In Cartwright and others' examples, the medical gaze on the body, gesture, and movement strips the patient's body bare of personal experiences, memories, interpretations, subjectivity, and agency. Fiction film, even when reality-based and realistic, appears as something very different from the cinematography of medical recordings of postures, such as

[138] Among such methods was the cinematic technique for analyzing movement disorders, bradykinetic analysis (*brady* means "slow"), developed by the U.S. neurophysiologist Frederick Tilney (Cartwright 1995, 72).

those used in studies on Parkinson's disease. Narrative cinema, on the contrary, is a fictional mode that, instead of unfolding, dissolving and segmenting movement or the human figure for objective observation, aims at suturing both the film fragments and the subjective experience of the spectator through montage. It focuses on the subjective experience according to the "semantics of the human eye" (also in respect of its perceptual organization that psychoanalysis approached through suture), and on making the subjective experience intense and meaningful.[139]

Media-archaeological layers of medical-cinematographic organizations of body images can be attained through frame-by-frame viewing, by segmenting a moving image of abnormal body movement into a series of frames and by spooling them at a slower speed. The cinematic unconscious is also a technological unconscious that reveals the connections between popular or artistic cinematic images and the apparatuses of imaging pathological bodies and bodily movements that question the idea of a proper, self-sufficient, and contoured human figure. Not only do the images in fiction films reproduce some image-aspects of medical films, but medical images themselves may evoke a "language of fantasy" in the Pre-Enlightenment medical descriptions that Foucault (1973/1994, x-xi) posited in contrast to the medical gaze. My point is that gestural and postural charts, such as those mapping Parkinson's disease, or the patient photographs presented by Cartwright, may make visible something completely different from their original medical intention. What is at stake is the fascination with images of distorted body movements. This is present in both the image of Christiane's shaking leg and the images of the postures of patients suffering from Parkinson's or epilepsy. The uncontrollable affectivity and productivity of such images approximates the field of visual arts.

---

[139] Here hysteria photography, that has also been seen as forefather of melodrama (e.g. Beloff in Parikka 2011), becomes a case in point in respect of making fundamental distinctions between scientific observation and artistic work. Recently, hysteria photographs have been discussed as very ambivalent in terms of scientific objectivity and entertainment, and as shifting between the exploitation of women by the doctor ("director") Charcot, and the willing participation and performance of the hysterics themselves (ibid.). This sheds new light on the critiques of positivist scientific observation, that is, on the visualization of hysteric symptoms as neglecting the experiences of the patients themselves, and thus missing the opportunity to cure them. Moreover, the "medical gaze" on the addicted body has always been problematic: medical cinematographic visualizations, motion studies, and anthropomorphic measurements on alcoholics, drug addicts, and gamblers are not mentioned in the landmark attempts to visualize illness and deviance.

A fame from Epilepsy Biographs by W.G. Chase (1905), in Cartwright 1995, 67)

There is a certain mystery of the human body that moves without, and even against the intention of the mind, and the possibility to view, reproduce, research, and alter the perception of it through forms of serial photography and montages. The uncontrolled movement of bodies can be connected to the image-history of possession, and its many variants, such as the processes Deleuze refers to when discussing the spiritual automaton that acts on invisible causes and is psychologically dispossessed of his or her own thought: "from the dreamer to the somnambulist, and conversely through the intermediary of hypnosis, suggestion, hallucination, obsession, etc." (Deleuze 1985/2005, 270).

This also becomes a question of the expressivity of image media: of mediality and imageness of the moving images that connect with our bodies, thoughts and sense of being (Barker 2009), enabling us to experience images through our own bodies, as

well as the possibility of the manipulation of both images and bodies. The rearrangements of film structures of time and movement through cutting, montage, halts, and segmentation of movement may enable a fantastic, even uncanny engagement with the cinematic image and its medium, or its "body". Finally, this is not only about fascinations with the body and the psyche, but also about the fascination with the image itself: the photographic and cinematographic perception of bodily movement creates a visual field of the unknown, or what one could not determine beforehand and perceive through the naked eye. It is an image of another time that can be found only through cinematography. This effect can be seen not only as a part of intentional "aesthetic staging" of medical discourse, motivated by popular visibility (Schade 1995), but also as an unintentional side effect, an occurrence that unavoidably becomes part of the image-practice itself.

*Exorcism*

I argue that the persistently recurring image of "withdrawal" is directly related to the theme of secular possession, because it is, image-historically, an image of exorcism. To give an example, I continue from the same withdrawal scene in *Christiane F.* as described earlier, where the protagonist lies in bed and tries in vain to hold her involuntarily trembling leg still. In the scene, Christiane has heroin hidden in her hairbrush. Christiane and Detlev drink red wine fiercely from a bottle. She immediately throws up the wine. The dark red liquid bursts all over the walls and bed, forming a large, dark red patch all over the wall, while Detlev is occupied with the hairbrush and does not react to the occurrence. The dark red liquid reminds one of blood.

The hairbrush scene is reminiscent of the famous scene in the horror film, *The Exorcist* (William Friedkin 1975), that presents the possessed young girl lying in bed, twisting in strange, unnatural positions and vomiting – an image that also activates the strange poses, cursing and transgressive actions of the hysterics in the beds of

Salpêtriere.[140] This can be further connected to the image history of works collected in Charcot and Paul Richter's collection of images of possession in art of the 1200s to the 1700s, *Les demoniaques dans l'art* (1887/2010). Charcot held that the image of the possessed was actually an illustration of a neurological illness, the hysteria attack. *Les demoniaques* presents images of figures, both male and female, in grip of an attack that makes them bend backwards. Among them is the image of Christ removing an evil spirit, originally presented in the illustrated *Bible* (1790) (Charcot & Richter 1887/2010, 77).

*Ejectio daemonis impuri* by Bernard Picart (1790)

[140] Karen Renner (2013) illustrates the continuities between the *Exorcist* scene and descriptions of hysteric attacks.

In the engraving *Ejectio daemonis impuri* by Bernard Picart we can see several elements familiar from the withdrawal scenes that were part of the montage: a male figure, half-clad, is lying o the ground. The body is squirming in agony, while the helper, who also represents the spiritual benevolent power, is in vertical position, standing by the side of the man who is possessed by the evil spirit. Arguably, addiction films' image of withdrawal, with the half-clad bodies, dominantly male (or a man and woman together, as in *Christiane F.*), squirming in their beds and accompanied by the figure of the vertically posited benevolent helper at their bedside, is a secularized version of this image type and the experiences it may entail in the manner of Warburgian interpretation. As a *Pathosformel,* it is an image that circulates in history and transmits affective experiences that cannot be put into words. The affective experience of the *Pathosformel* is related to imagery of being in a grip of an unseen power beyond one's control. In terms of the phenomenology of the body, it can be rooted in sensations and experiences related to horizontality and verticality, of which the first is connected to earth, a downwards direction and passivity, while the second is connected to the sky, activity and being in control of oneself. Film culture of the 1900s circulates electronic *Pathosformel* in movement that are realized in new contexts and taken into new uses. This is another instance of the other time of the image of addiction: the historical past that is a factual, historical "otherworldly" of the image. When the images travel in time, they bring the past into the present as in Warburg's "ghost stories to fully adult people." These are "the uncanny vaults" of culture (Warburg 1927-8, 68–69 in Schade 1995, 499) where the images are the tools used to deal with the "intractable depths" of the psychic and cultural powers.

A second example is from *Panic in the Needle Park*, and can be seen as an image of what happens when the possessing "spirit" goes inside the body. The reading was found when an injection scene was edited in order to choose images for the montage of injection shots. Editing software is also an image-processing tool that may alter the rhythms of the movements and bodies onscreen. The body becomes automaton-like when the scene is spooled in the editing mode that makes the images move slightly faster. The unsteady movement evokes cinema history and the

jerky movements of silent film. It conveys the irregular gestures of the body and the oddly twisting and bending arm in the paroxysm of heroin intake. The stream of the frames makes the body arrhythmic, and enforces an impression of a body possessed by an invisible force that makes the arms twist, the tongue push out of the mouth, and the eyes look at the nose.

The heroin user's tongue pushes out of the mouth after the injection

The still images of the bodily movement after injection, here as in many of the scenes about intoxicant intake – lifting a bottle to drink fiercely, for example – include the element of vertical direction upwards. Reaching upwards can be interpreted as an image-motive that describes a connection to the higher power or to the spiritual, as in the *Creation of Adam* in the Sistine Chapel ceiling, painted by Michelangelo (1511–1512), or the gesture of reaching up by the character of St. Paul, lying on the ground after falling off his horse, in Caravaggio's *The Conversion in the Way to Damascus* (1601). On the one hand, the body and the psyche of the addict can be seen in relation to spiritual experience, reaching upwards, that forms a contrast with the imagery of horizontality and downwards directions analyzed in the previous chapters. On the other hand, the addict becomes an automaton, a puppet of the material engineering of the psyche by the addictive substance: both the addict's body and psyche become thing-like and malleable.

Image-components that can be related to the imagery of the sacred, can also be excavated from cinematic images that would, in the first place, be interpreted as images of an abject, dependent and polluted body. An iconographic layer of spiritual iconography, thus, often exists simultaneously or rather, as another constitutive element to the cinematic image of the abject and polluted addicted body. Spiritual themes are also more widely part of the image traditions of anomalous experiences. Possession, like addiction discourse, has been found to be about an inexplicable force that concerns the compulsive element of addiction, and which is also described as a narrative function of addiction as an inexplicable and irrational evil that can, through addiction, be rooted in completely naturalistic explanation (Room 2003, 230). In images of addiction these possessions are usually contextualized through material-pharmacological explanation, such as the intoxicant, that is highlighted in extreme close-ups of the addictive substances. These close-ups, again, can be found to be also "something more" than just images of the substances, which I discuss in more detail in the next section on "Substances". In this sense, cinematic expression pertains to much older and much more resilient image strata than those related to the development of scientific discourses on addiction.

It is possible to localize fragments of the transcendent, as interpreted by Schrader as a matter of everyday settings, by examining the cinematic expression of these films especially regarding the movements of the body and the image-history of filming and photographing out-of-track or otherwise "mysterious" bodily movement. It is, however, important to note that these films do not usually explicitly present spiritual or religious themes in their iconography, even if crucifixes and churches are often shown (and even despite an actor playing the incarnate Christ in *Bad Lieutenant*). Neither do the films generally make use of a "transcendental" expressive style. Instead, these elements can be found in the iconography and cinematic expression employed in profane contexts, like images of uplifted eyes, slow tracking shots and bright light shining behind the character's head (as in the images from AA-meetings in *Days of Wine and Roses* and *16 Years of Alcohol*) – or in images of withdrawal that share features with images of exorcism.

The image of addiction is structured through common elements of symbolizing the otherworldly as connected to death and ending, as well as to the Christian iconography of the sacred. These elements can also be interpreted as instances of the image of Christ, or a saint, who suffers and gives his life for a larger purpose that may be impossible to understand in its entirety.[141]

*Substances*

The close-ups of "tools" of addiction, like images of intoxicating substances and drug paraphernalia, recur from all kinds of addiction films. These tools are, in the first place, a means to achieve pleasure, an immanent otherworldly that Charles Baudelaire named artificial paradise. In the image of being addicted, however, the otherworldly is not presented as a paradise. Rather, there is a certain kind of loss of meaning and loss of imagery that is manifest as a "breakdown" between the addict

[141] This myth has been made famous by figures such as Jean-Paul Sartre, analyzed by Tiina Arppe (1998) as a "decadent" who claimed to be both a "prophet" and a "criminal", and whose self-destructive habits were sanctified as necessary for thinking.

and the understandable and shared social world, which I examine in more detail at the end of this subchapter. The images of substances may be related to this breakdown as intimacy with the addictive things, rather than intimacy between people. The substances are posited as part of the addict's life-world where they take on a role as subjects that act on the addict or "use" the addict, who, paradoxically becomes their object when choosing to use them.

As mentioned above, the enlarged drug images highlight the importance of the secular-material explanation of addiction, but the cinematic images of these materialities also involve a "spiritual" or transcendent quality in at least two senses: regarding the ways the substances are shown – as in the extreme close-up of a bottle cap that was presented at the beginning of subchapter 3.1., "The Materiality of Things" – and regarding how the substances are shown affecting the body and psyche of the addict, discussed further in that subchapter.

I posit that the "spiritual" quality of the drug paraphernalia is a matter of their *imageness*: the cinematic image alters the presented objects into something more than just "stuff". Firstly, however, it has to be noted that the theme of spirituality is perhaps most apparent in the close-ups of candlelight and lighting a fire, which is a classic symbol of a spirit, and also often implies a swift upwards movement, such as striking a match or lifting one's head to light a pipe, cigarette, or joint. The images of candles, lighters, and matches are also extreme close-ups of mundane things that become something else through the visual weight given to them and their materiality in a close-up.

Still from a video montage of flames in *Going for Broke, Acts of Worship, Basketball Diaries, Pure Shit, Requiem for a Dream* and *French Connection.*

Secondly, the montages of cinematic things, as presented in the subchapter "The Materiality of Things", were realized in order to examine the close-ups of the images of thing-worlds of addiction. The catalogues of objects (such as spoons or flames) also show the repetitiveness of the images of everyday objects. A collection of everyday elements, such as spoons, brings to mind Yasujirō Ozu's and Robert Bresson's images of everyday objects. These images are also images of more abstract matters and the means of thinking about the transcendent in everyday life, as analyzed by Schrader (1988). One of Schrader's examples is Ozu's films' images of everyday elements, such as the duration given to of an image of a vase in *Late Spring* (1949) Ozu cuts into long, still shots of a vase that are not related to the unfolding of the film's events. Rather, they, posit another, transcendent perspective (Schrader 1988, 29-49). The montages of addictive substances and things mobilize a cut into close-ups of objects, familiar but also strange, even mysterious. The objects "take the stage" in the close-ups. They are not just representations of those objects or things, but are transformed into something more. The cinematic perception of the shimmering bottle cap, foil or a drinking glass in a close-up gives these objects a

new, strange life. Cinema makes these objects even more alive, as noted by Rachel Moore: “we may better understand real things through their image, through the eminently unreal realm of the cinema” (Moore 2000, 74). As Epstein writes, the cinematic medium transforms what it shows, and through it, we can know something more about the world of things, living their mysterious silent lives.

> Those lives it [cinema] creates, by summoning objects out of the shadow of indifference into the light of dramatic concern, have little in common with human life. These lives are like the life in charms and amulets, the ominous, tabooed objects of certain primitive religions. If we wish to understand how an animal, a plant or a stone can inspire respect, fear and horror, those three most sacred sentiments, I think we must watch them on the screen living their mysterious silent lives, alien to the human sensibility. (Epstein 1928, 20, cit. Moore 2000, 73).

In this train of thought, the close-up gives a life and a face to whatever it shows – a close-up of a clock can be seen as a face given to that object, as noted by Deleuze (1983/2005, 89) – it also posits the subject of the close-up as an “actor”, the main protagonist of the scene. This is *visageité* in context of drug cinema, as analyzed by Dave Boothroyd (2007, 201) regarding to close-ups of drug injection scenes as “facial equivalents” of things that can be associated with the use of facial close-ups of humans. The objects become a part of the image of the addict’s life-world, in which there is a profound intimacy with things.

As noted in the subchapter, “The Materiality of Things”, the image of the collapse between people and things – or, rather, of people becoming things and things becoming people, as discussed in the Marxist framework of reification – has involved a cautionary tone. This is an image of a situation where the boundaries of the human subject and the world of things, tools and technologies are leaking, and where the human subject is turned into an object. The Marxist reification thesis of equipping things with spiritual powers also claims to have its continuities in the ideas of magic – it is probably not a coincidence that Marx's example of reification was a table

reminiscent of spiritist *seancés* of the period. [142] It is perhaps somewhat symptomatic that Perniola reflects on the logic of reification and the dangers of humans becoming things precisely in the context of addiction as a process (or, one could say, a circuit) where the spiritual has been replaced by the material and the secular, by drugs and chemistry, in ways where the transcendent is replaced by objects that are foregrounded in literary accounts on drugs.

> If we look in our common experience for something that may be analogous to the neutral feeling of becoming a thing, we find it in drug addiction and, in particular, those addictions caused by opium and its by-products. From De Quincey to Burroughs an entire literary production describes the splendors and miseries of drugs. What is striking is the opposition between the addictive experience and the sexual organ, as well as the importance given to the world of things in perception. (Perniola 2004, 14)

Literary authors on drugs have foregrounded the "world of things" in the context of addictive experience, at the expense of sexual relations. The materiality of objects in films on drugs and addiction can be connected to these worlds of things and their effects on people. The body and psyche become "used" by the drug in images that connote both death (the imagery overdose) and sacred (the Madonna-like postures that follow images of injection).

The cinematic imagery of the items of addiction can also be understood as images of causality with an animist tone, that one can find in Epstein's description, but also in the addiction discourse: the "demon rum", as the cause or the "source of the evil", takes on a life of its own through the addict's body and psyche, directing it towards certain movements and directions. When Marcus Boon (2002, 10) states that texts on drugs are "the products of chemistry and botany as much as of the new historicism or semiology", he points towards Bruno Latour's idea of modern cultures

[142] Tom Gunning points out that Marx undoubtedly chose a table as his example of a commodity, because the idea of animating this household object by endowing it with a mysterious power recalled the contemporary Spiritualist séances with their manifestations of spirit presence through 'table-turning.' His description of the table's apparently magical animation as a commodity invokes Spiritualist séances directly (Gunning 2004b, 10).

as permeated by nature-culture hybrids that are simultaneously both material and constructed (ibid., 11). This power of things and nonhuman elements – microbes, dust, bacteria, *pharmaka* – taking their effect on the human body and psyche, intertwining with them, can be seen as a central mode of imagining addiction, as highlighted in the extreme close-ups of addictive things. Contrary to the idea of transcendence and "upward directed vision" of the romantic poets that posited drugs as a "spiritual" technology, it seems that the spiritual – the sense of dream and magic – is not necessarily what characterizes the materialities of addiction in the films studied. Instead, they appear as earthy, potentially infectious entanglements of dirt and the inside of the body: dirty spoons, plastic syringes in different colors, blood sediments in the needles, dirty fingernails, tattoos and extremely graphic images of skin structure. This is typical of both images of spoons and other paraphernalia in dirty or disorganized environments, as well as the act of injection itself. There is hardly anything in this material world of things that could be seen in terms of the "spiritual" or the transcendent that opium and smoke brought forth in the sublime visions of romantic poetry.

*The other time*

Looking through closed window blinds (*Shame*, Steve McQueen, 2011)

In the early part of the film *Shame* (Steve McQueen, 2011) that deals with sex addiction, the man, a sex addict, is shown sitting on a bed and looking out of an apartment window. The curtains are nevertheless closed.[143] The man also hangs his head down between his shoulders, so that we can only see his back. The scene is static, concentrating on the man's figure – his back covered by a plain white t-shirt - and posture. To end this final subchapter, and to slightly broaden the examination of the iconography of addiction also towards films on "new" types of addictions,[144] I provide examples of this scene together with fragments from other films that have already been discussed. This is to exemplify how the externalization of the psyche of the addict subject in cinema is also an image of another time. This other time can be interpreted as an empty otherworldly that is constructed in a completely secular context.

---

[143] The image above is a production still. A reminiscent scene, but no completely identical frame, can be found in the film.

[144] With "new" addictions I refer to non-substance based addictive behaviors. Cinematic images of non-substance based addictions (sex, gambling and shopping) are discussed in detail in Rantala (2013).

What is crucial in the scene from *Shame* is that, besides a moment of anxiety about one's sexual behavior, it is also a moment of problematized vision. The structures of visibility are hindered on several layers of cinematic iconography. This technique, I propose, enhances the sense of a melancholic anxiety in the image. I posit that this problematized vision can be found in several different addiction films and that the problematized vision creates a rupture where the subject of the image – and, perhaps, the image as well – seems to look away from the spectator, and where the time of the person in the image forms a realm that is undefined, invisible and elsewhere. This is a world with a time of its own that cannot be directly experienced or perceived. Instead, a rupture from their time and the spectator's time becomes perceived.

The affective impact of the scene is emphasized through minimalist cinematic aesthetics in terms of both what is presented and how it is presented. In addition to the blank, shadowed, white setting, the scene is shot with an observational, detached and deadpan style, rather than with an emotionally expressive cinematographic style. The image problematizes the gaze both at the level of the film spectator and that of the character's figure on the screen. This is because the spectator cannot see what the character sees, nor can the spectator see the character's face. The character likewise is seen not to see, or seems to be gazing nowhere – instead of the landscape opening from the window, his view is closed with white blinds. The character does not look at something in particular, that would be a visible object of vision, but somewhere away that is not reachable. This kind of double structure of an "empty" gaze without a visible object, constructed in respect of both the character and the spectator, is often used in the cinematic moments that stand out as emotionally particularly strong in addiction films and are also emphasized by image sizes and durations.

Several other scenes in the films studied also play with a similar invisibility: in addition to the visual structures of the image of the back turned towards the camera in *Shame,* I analyze an image where a hand covers the face in *Owning Mahowny* and

the gazes directed away from the camera in the *Panic in the Needle Park* and *The Man with the Golden Arm* injection scenes.

Pathological gambler in *Owning Mahowny*

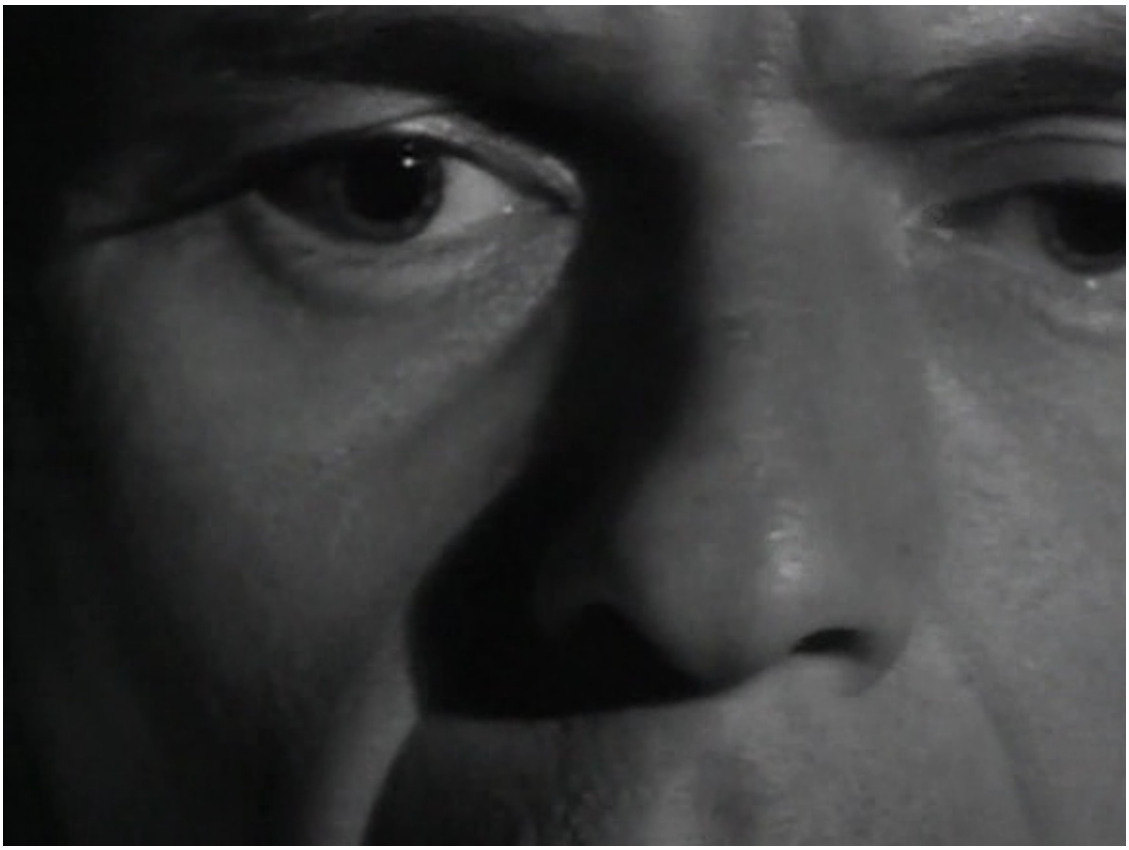
The above frame from the film *Owning Mahowny* shows a pathological gambler covering his face with his hand, filmed in an extreme, depth-of-field close-up. The image is part of a scene where the man is engaged in gambling and goes through different stages of the game. Most of the time, he is filmed in a middle shot and his face remains relatively inexpressive. The whole scene is elongated in terms of duration. It examines the man's figure during the game, edited with melancholic, soft and low music. The film suggests that a long time has passed, and almost nothing has happened. At one point, he covers his face with his hand, shown in an extreme close-up that deploys depth-of-field focus. The gesture stands out from the otherwise inexpressive poses.

The gesture suggests desperation and tiredness. The image also plays with invisibility. The facial close-up is a visual technique *par excellence* that enables the spectator to examine "the michrophysiognomy of the soul" on the actor's face, celebrated by many from Epstein to Deleuze, and that the depth-of-field focus on

the man's face also suggests. Faceity enables scrutinization of the affective reactions, as a projection screen of the otherwise invisible inner experiences. However, the moment of covering one's face and eyes also breaks the connection of the spectator's gaze to the character's face and eyes. There is a rupture between the man's time and the film world's time, as the man withdraws from it into his own world: he is not able to see the world around him anymore. The man's affective gesture problematizes both the character's and spectator's vision alike. It is an image of the man closing himself off from the world towards his inner experience.

The images of addicted subjects getting high on opiates in tragic situations, such as in a relapse situation, also make use of structures of problematized vision. A relapse situation is depicted in both the scenes from *Panic in the Needle Park* from the 1970s (the upper image below) and *The Man with the Golden Arm* from 1950s (the lower image below) that were analyzed in the previous subchapters.

*The Panic in Needle Park*



Close-ups of eyes that see nothing in *The Panic in Needle Park* and *The Man with the Golden Arm*

The scene from *Panic in the Needle Park* repeats the iconography of a glance directed away from the shared world, also employed in *The Man with the Golden Arm* where the camera zooms in on the heroin addict character's eyes after a scene showing him being injected with heroin by his drug dealer. Both scenes make use of tight, extreme close ups of the addict's eyes. The eyes are slightly directed to the side, away from the other persons who have been shown earlier to be present in the scene (and who, in both scenes, are others who administer the drug with a hypodermic needle: in *The Panic in Needle Park,* the woman is injected by her male partner, while in *The Man with the Golden Arm*, it is his drug dealer. Instead of showing the other persons, they are now framed off, and the camera focuses on showing the face of the addict alone. The addict's unfocused eyes give the impression of closing oneself off from the world and turning away or going away into a world and time that cannot be shared with others. This is the image of another time, an otherworldly that is empty of communicable meanings.

This kind of problematized vision, based on invisibility and what remains unseen, can be analyzed as the erosion of connectivity with one's surrounding world and turning inwards into one's own time. This is the "white logic" that is empty of positive affective content, that resonates with the interpretation of the experience of addiction as *passion sans nom*. This becomes an image of disparate time disconnected from what goes on around the character, and also disconnected from the spectator's gaze, while the spectator can feel this very disengagement through their own embodied experience. The rupture of time and vision is a matter of mediation - the structures of images that show, say, only a back or a hand that covers one's face, also question the idea of cinema as an attraction based on spectacle and exhibition. This is also a matter of embodied experience, such as the knowledge about covering one's face with hands and not being able to see. Finally, as noted earlier, there are, importantly, no subjective shots of what the character sees – only the image of the eyes looking somewhere indefinite. These scenes question both the spectator´s relation to the image and disconnect or dislocate the protagonist from the center of the action.

As narrative fiction film usually seeks affective, intimate engagement, the turning away or the decentering of the addicted subject makes the scenes stand out from the film as strong. It also has an aspect related to recognition and observation of the addict subject that was analyzed as problematic regarding to the monologues that often leave the image of the inner experience indefinite and vague. In the images of problematized vision, it is difficult to pin down a point of "identification", as the subject disappears from the image. This can be interpreted as a visual, not necessarily narrative, logic of engaging with the inner experience of the addict. The problematized vision resonates with discussions on addiction as a nameless desire where the very erosion of the expressivity as connections to the culture as a world of meanings. These images make it possible to think about, and to feel, the theme of erosion of meaning as a rupture that works in a different way than textual description. The image of addiction is visualized with an image of empty, disconnected time.

*Thingness of cinema and the end of spirituality*

Romantic "visionary" – and sometimes esoteric – poetry about drugs (and often written *on* drugs, as it is often pointed out) is often directed towards the transcendent and the spiritual. It is often about visions directed upwards to "high" culture that Alexander & Roberts (2003) analyze as historically indebted to several *pharmaka.* Analyses of such influences pay attention as to how the substances become part of texts, practices, cultures and aesthetics, manifesting themselves in respect to spaces, proportions and speeds (as in Plant 1999 and Ronell 2004). It could even be speculated that addiction and cinema can be seen as having a peculiar, but constitutive, relation to religion or spirituality. They all are dispositives or apparatuses for the construction of a kind of "otherworldly" through different practices and organizations of material elements – Karl Marx's famous slogan that "religion is the opium of the people" is perhaps revealing here. These kinds of themes were also crucial to Jean Epstein's almost hallucinatory view of the close-up and "addictive cinema". Cinema as a modern, secular technique of manipulation of time has a magical, uncanny element to it. The possibility to manipulate time also plays a role when processing film fragments on a computer.[145]

However, the aesthetics of addiction in cinema is downwards-directed. The movement and compositions are directed towards the ground and horizontality, and often implicitly towards death without a sense of salvation. Intoxication and the experience of craving desperately can be seen as connected to the otherworldly as that which, at first, can be achieved with different human-made tools, rituals and instruments, such as drug paraphernalia. It may bear fragments of a positive state, and connections with what is "high", in control and positive, such as upwards-directed gestures and a mouth slightly turned into a smile in a close-up of a face, but it also turns empty and devoid of meaning.

[145] Historically, also thinking through (or with) images has been connected to intoxication. André Breton, for one, wrote about surrealism itself as a drug, referring to the image-practice of montage of elements from different categories. There is also something surreal in Warburg's *Atlas*, opposite to the scientific objectivity and positivism of his time.

To summarize, the cinematic image of addiction, the construction of the experiences of being addicted can be related to images of the "otherworldly" time in three senses that I have analyzed in this subchapter. First, it is the other time of the images that recur from the historical past as ghosts from the deep undercurrents of history. Second, it is the replacement of the human psyche with the drug-effect, resulting in the image of the material substances as the subjects that make the human psyche into a thing. Third, it is a non-shareable, empty world of addictive desire and satisfaction that is imagined with visual elements that can be related to death, such as an empty stare. This can be interpreted as an image of a pure circuit of addictive desire where the elements that once were tools to reach "the spiritual" otherworldly have lost their meaning. The tools are presented as dirty and polluting, and the image of intoxication and its positive markers (such as images of joy from drinking and hallucinatory visions of drug-users, are practically non-existent in these films) have turned into a cinematic image of empty, disconnected time.

# SUMMARY AND CONCLUSIONS

The key aim of this study has been to analyze and interpret how the cinematic iconography, understood as affective formulas of multisensory time- and space-bound images, visualize the experience of being addicted. How do the cinematic moving images deal with the *passion sans nom* that notoriously escapes scientific explanation, psychological rationalization and semantic structures of verbal language? This concluding chapter provides a summary of the key outcomes of the study. First, I review my research questions and research tasks, then reflect on how each subchapter answers the research questions, and finally, discuss the results in light of the limitations of the study and future directions it points towards.

My research question was based on earlier research on the affective, perceptional and conceptual dimensions of addiction. They have been increasingly problematic for what we can call "positive" (as in positivist) perception and description. In science, addiction is a slippery concept that introduces an irrevocable ambiguity between the categories that are foundational to medical discourse: health and illness, mind and body, voluntary and involuntary, and sanity and insanity. More generally, attempts to rationalize addictive behavior or understand its affective or emotional underpinnings tend to lead to semiotically blank descriptions. This gap, or lack of words for addictive desire, can be characterized by the *akrasia*-paradox and the conceptual ambiguity of *addictio* in which the subject and object of action implode into each other and the meanings of the verbal descriptions fade, as in "enslavement of oneself". Perception, for its part, has to resort to syndrome definition or other abstract lists of different phases or symptoms, and visual perception to clichéd symbols, such as of piles of empty bottles or dark circles underneath the eyes. Both tend to lack the imagery of how being addicted feels like. How, then, do these aspects – affective, perceptual and conceptual – work through the cinematic moving image, taken that it organizes these aspects through (audio)visual sensory stimuli?

My research question was operationalized as a threefold research task that had an empirical, a methodological and a theoretical part. First, for the empirical part, I asked: Taken that addiction is a *passion sans nom* that escapes verbal description and attempts to rationalize it by the addict subject, others and even systems of medical knowledge, and that it is impossible to represent directly in a still-image, what possibilities there are for and in multifaceted and multisensory cinematic moving images to imagine how being addicted feels like? Second, for the methodological part I asked: Taken that the cinematic moving images work partly through different kinds of perception, affectivity and thinking than verbal language, how do we focus our attention precisely on the image-dimension of cinema as we are writing about it? In other words, how does one focus on the image of addiction *qua* image during research that is mostly based on verbal language? Third, the theoretical question followed from the results of these two themes that required me to connect media-archaeological research and phenomenological film research on one hand, and ways to think in terms of visuality and analogy – montage, repetitions and similarity – on the other.

This study argues that the image of addiction in cinema is that of a secular possession, an inexplicable desire that cannot be shown as such, but like the invisible power of possession, is only hinted at. Importantly, this is not about a supernatural, but natural unseen power – the effect of material, technological, sensory and chemical things on the psyche. There are two dimensions to this: First, the image of addiction is constructed through montage as an interval between certain, resiliently recurring, perceivable images as sensory stimuli that cannot show "being addicted" directly. The "phenomenology" of addiction in cinema is a montage effect that results from association of certain kinds of images (and sounds) in time – images that are profane, abject and repetitive. Second, the idea of "secular possession" can also, perhaps more metaphorically, be applied to cinematic techniques. I have studied the patterns of organization of sensory (visual) stimuli that can also be termed *material conditions of possibility* for the affects, perceptions and concepts to emerge. This is the cinematic unconscious, that refers to patterns and techniques that may be excavated from an image database – like the color patterns, iconographic themes,

and the “techniques of the invisible” deployed in them. In other words, digital cinematic iconography as a method is able to excavate both several iconographical layers and their non-representational techniques of mediation in films.

The materiality of moving images is manipulated in the digital image-laboratory of the computer. This is based on their perceptive, optical (sensory) qualities. These qualities are also technical, as the numerical values of color pixels. Therefore, the perceptual or phenomenological and technical dimensions converge: what we perceive as a particular color shade, is based on the red, green and blue light in the pixels, powered by electricity. These structures form another kind of vision, or even a computer phenomenology, that shows images to us from a new perspective. Therefore, in the post-cinematic montage processes, the cinematic moving images not only work as objects of study, but also as agents of new effects and interpretations. Images are affected by the researchers and their algorithmic techniques which, in return, also affect the researcher’s perceptions.

*The analysis chapters*

The study was divided into an introduction chapter and two main chapters, *Montage* and *Thingness*. In the Introduction, I presented the general approach and methodological directions taken in the study, as well as the film archive as a database of multisensory (moving) images. The initial perception of the films concerned their mutual repetitions or *topoi* across different (Western) geographical and historical contexts. These image-*topoi* can arguably be conceived as part of a rather prosaic, standardized, marginal and “low” - but popular, as to how often they are used - Warburgian pathos formulas of cinematic modernity.

The first subchapter of the *Montage*-chapter is “Montages of Addiction: Imaging the Invisible” (2.1.), in reference to Sergei Eisenstein’s concept, montage of attractions, that foregrounds film as a spectacle-like act of showing. It discussed montage as a technique of visual association. The chapter showed that while addiction cannot be found or located in the image as such, it is realized through montage of different

visual (and textual and sonic) elements. Often such assemblages involve moral implications which, however, remain ambiguous and open-ended. Methodologically, the subchapter is also a Warburgian historical montage in itself, as it is constituted by associating and comparing images and montage techniques from different historical periods, discourses and media. The subchapter provided examples of the image-archaeological *topoi* in William Hogarth's *Gin Lane'*s iconography of destructive drunkenness, montages of late 1800's criminological and medical photography, and caricature drawings, and lastly the examples from the film archive – early cinema, classical Hollywood cinema and "new", post-war drug cinema's montage of attraction. The affective registers of the images in this subchapter varied from abject laughter and desperation, related to basic needs such as thirst, to the horror of falling down into death.

The second subchapter, "Attitudes of the Addicted Body: a Cinematic *Pathosformel*" (2.2)*,* argued that the theme of self-support and the lack thereof are important means of imaging addiction and that they are expressed through the iconography of being in control of and losing the control of one's own body's posture and movements. The iconography of horizontal and vertical postures, and downward and upward movements, adds a new iconographical layer to earlier notions of the rhetoric of the abject, polluted body. Postural images were cut from the films and edited in linear montages and split-screen grids as cinematic *Pahtosformel* of addiction. When the moving images were viewed side-by-side on a single screen, montage effects led to new interpretations on the image data. The sense of emergency and helplessness was amplified in the montage of withdrawal scenes. An indirect *chronotopos* of building up of a sense of empathy was revealed in the montages of persons lying on the ground: another person comes to the addict and establishes contact with him or her and provides support that the addict lacks. This image type is another variation of the Pietà that was discussed in the previous subchapter.

The third subchapter, "Chromotopographic Montage: Cinematic Unconscious" (2.3) started from the notion that blue-green and brown colors, dark tones, and the use of

bleak and cold lighting dominated the montages of the previous subchapter. A sample of color films was computed according to the color and brightness values of their frames. The computational analysis brought about a new perspective into the iconography of addiction, as the rearranged images revealed otherwise unnoticed color patterns and thematic topics connected to them. While there may not be universal codes that apply to certain colors, certain repetitive themes can be found by focusing on images with similar color values. The *chromotopoi* such as the magenta-red "being otherwise" of fantasy, the blue-green sense of psychological and physical movement, and the dirty yellow images of morally "rotten" and nauseating, were found. Second, the subchapter provides an example of utilizing two different theoretical backgrounds – a media-archaeological take on the technology of media, such as the values of pixel marking wavelengths that are perceived as certain colors, and Eisenstein's analysis of the multifaceted affective qualities of those colors that draws on everyday experience, in a way familiar to phenomenological take. This is connected to the iconographical (or iconological) principle of interpreting images in context of the whole image-archive. Color and brightness patterns comprise part of the "cinematic unconscious" of low-level affective qualities. They work as material conditions of possibility for the film experience. Aguably, they also "transmit" iconographic patterns of thinking, feeling and perceiving through colors, which work "behind the filmmaker's back" i.e. are chosen partly non-consciously.

The *Montage*-chapter examined montage as the overall principle of the cinematic organization of images, both in the films studied and as a research method. The chapter identifies different organizations and different visible elements (images of gazes, postures, and movements, colors, and images of stages of development) that have been used in order to construct an image of "being addicted". The following main chapter, *Thingness,* focused on the importance of images of material objects in imaging addiction on the one hand, and the possibilities of imaging the "spiritual" dimensions of addiction through such immanent, material aspects of cinema – and the body and mind of the addict as a thing affected by chemistry – on the other hand.

The first subchapter, “Materiality of Things” (3.1) collected series of images of things (objects) connected to addiction, including close-ups of drug paraphernalia. It posited that the close-ups of objects are a technique of visualization that brings these items close to the spectator. They are often familiar everyday items used in unusual ways. The extreme close-ups of these items are affective objects as well: they have their effect on the spectator. They are effective precisely because of their familiarity that is made strange through the close-ups, as if they were “pulsating their own life”. Series of close-ups of objects were collected and patterns in colors, movement direction, framing, and composition were analyzed. Some of the close-ups were chosen for closer examination and analyzed regarding to the montages of events they were part of in the film. This showed how these items as “objects” of addiction also act on their user, the human psyche and body.

The following subchapter, “The Subject as a Thing” (3.2), examined a series of psychological portraits of the addict subject. The focus was on the imaging of the inner world of the addict by exploring film scenes constructed around facial close-ups and the voice of the addict who speaks about his or her inner world. The subchapter focused on *impressionist techniques* of cinema that create a space-time of relations between the addict self and others, such as use of shadows and lights moving over the faces of the addict subjects. I argued that even though these scenes make use of visual discourses of pathology and confession, they are importantly also vague “images of the mind”. They are impressionist images also in the sense that remain suggestive, questioning and ambiguous rather than judgmental.

The final subchapter, “The End of Spirituality” (3.3), drew on the analyses presented in the earlier subchapters. It did this by discussing spiritual iconography and the image of time, as well as the general themes of spirituality and addiction in respect of postural themes (e.g. withdrawal imagery), images of addictive things and images of the addict subjects, as examined throughout the other subchapters. The subchapter argued that the images of addiction are related to the much older image-tradition of visualizing inexplicable experiences. This involves the sense of being at the mercy of a higher, possibly malevolent power, as in the Christian imagery of possession and exorcism. This theme materializes in the context of a medico-

scientific, rational worldview where the materialities of addictive things – drug paraphernalia and different *pharmaka* – are highlighted as the agents of possession. The subchapter also drew connections between the cinematic images in popular fiction film and medical cinematography, suggesting that the post-cinematic (or digital) condition revives the media-archaeological strata of imaging inexplicable experiences through segmentations of strange, involuntary movements. I concluded the subchapter by indicating that, in the images of addicted experience, the spiritual becomes a matter of disparate time where the addict subject is disconnected from his or her environment and where the spectator is also made to feel this disconnectedness through the construction of the films' visual texture.

*Secular possession: discussion, limitations and future directions*

*Montage* and *Thingness* comprise a meta-level of the argument of secular possession: there is both a tangible, perceivable element or object – *thingness* of what we can see, e.g. the spectacle of bodies in the grip of withdrawal symptoms or a close-up of a substance, and an element of what we cannot see, as the interval between images, which can also be called the "spiritual" in reference to Deleuze and Schrader. With spiritual I refer to the invisible in cinema and the layer of spiritual iconography in images of addiction.

The visual themes belong to the iconographical layer of secular possession were found through my quest to start from the image. As noted, Room (2003) identified addiction as a socio-medical secularized trope that evokes old ideas of possession, and spiritual and religious themes have not been uncommon in historical accounts of addiction - the tone of recovery movements is spiritual also today. However, the explicit theme of spirituality – be it spiritual aesthetics, as analyzed by Schrader (1988) as transcendent aesthetics, or direct references to spirituality, e.g. as religious *mise-en-scène* – is not common in the addiction films.

In practice, starting from the image was realized through montage as image-based thinking about images with images. The theme of secular possession was found through working on three different layers of montage: by examining the relations of shots in the actual films, as well as by editing, slowing down, and splitting the film images, and finally, as Warburgian historical montage of images from different periods, media and cultural contexts. Furthermore, I maintain that montage is historically integral to scientific thinking in general. This has been reflected through medical and social sciences visual techniques, such as the grid that may be seen as montage-based and, despite its claim to objectivity, a strongly affective technique frequently applied in modern art.

The images of addiction are of a certain kind: they are very profane, filled with figures of people engaging in conversation, close-ups of faces and substance use; images of bodies sweating, trembling, falling down and lying on the ground, as well as depictions of bars, restaurants, gambling halls and apartment interiors. The images support the continuity of action, rather than imaging subjective experiences as mindscapes or "spiritual" or transcendence in any direct sense. In addition to this, my analysis found visual themes related to Christian iconography, but that were employed in very profane and abject situations. Examples of these were images of public toilets, images of passing out in an overdose, and images of bodies trembling and sweating in hospital beds, in the grip of withdrawal symptoms. The cinematic iconography of addicts' drunkenness, overdose and passing out carries traces of classical Pietà compositions. Images of the suffering, passed out and naked, anatomically presented male bodies reminds of the images of the passion of the Christ. We can find the iconography of Madonna as it has been depicted in compositions that draw on renaissance and symbolist art not only in the Pietà compositions of suffering wives, but also in the images of intoxicated drug addicts.

A sense of a loss of a spiritual dimension is brought about by downward movement, horizontality and earthiness that can be found on several levels: directions of body movement, the camera following the movement of the body that is falling, direction

of gazes, earthy colors and darkness, horizontal compositions, and sometimes high-angle shots towards the ground. Through these aspects and the recurring images on material objects and paraphernalia of addiction, the cinematic world is characterized by immanence rather than transcendence. According to my interpretation, the earthy colors and the horizontal composition as if draw us towards the earth, as it can be reflected through the phenomenology of the body in the vein of Sobchack's as well as Lakoff and Johnson's theories of embodied cognition. Furthermore, the spiritual is replaced with a sense of materiality, or thingness – an intimacy with abject bodies and objects. This constitutes the cinematic phenomenology of being addicted, although, and importantly, not necessarily the image of the psyche of the addict, that remains rather empty. I call this the "end of spirituality", that may be interpreted as a visual parallel of the "namelessness" of addicted desire.

The dominant perception of images of addiction in cinema concerns the visual rhetoric of the abject body. The abject, nauseating, shameful, polluting and frightening are elements customarily brought up in the context of affective interpretations of addiction in film and visual culture. They could be called transgressive – that is, what crosses cultural, often normative boundaries, and that has also been connected to the heroin chic style as an excess that works as the high-fashion underside of the image of the abject, unhealthy and dirty addict. However, the rhetoric of the abject body comprises only one dimension of the iconographical layer of addiction films. By focusing not only on what is shown in the image and said in the dialogue, but on how it is shown – from the use of color, lighting, camera angles and image sizes – one can find a wealth of different iconographical layers.

One of the main iconographical layers, the "everydayness", is almost an antithesis to transgression on the level of both iconography and cinematic techniques. Still, the elements of the profane natural world are shown in unpleasant, stale, dark or ambiguous ways. For example, in *The Lost Weekend,* commonplace phenomenology of a walk in a street is twisted towards the abject and the painful in the depiction of thirst and long distance in the image of the alcoholic's abject, hangover-driven

craving for drink. Normality is also contrasted with the quirks and twitches that the addictive behaviors are shown to cause, such as speaking in a drunken voice.

Localization of recurring, resilient image types has shed light on propensities of the images of addiction regarding to similarity. For example, the image of “withdrawal”, of the convulsive, spasmodic body, can be found in a French film of the early 1900s, as well as in films produced in Germany in the 1980s and in the United States since 2005. The theme of repetition was posed regarding similarity and analogy, rather than difference, which is the definitive angle to repetition in Deleuze and Foucault. The focus on similarity and analogy could even be seen as a node where visual perception and the image enter philosophy, as pointed out by Barbara Stafford: analogy as making a connection between two or more different things on the basis of their reminiscent traits, is inherently a visual way of thinking and reasoning. The ontology of difference and repetition, discussed by Foucault and Deleuze has, however, provided a framework for understanding film and cinematic thinking as based on series of events, connected by montage. This “ontology of montage”, based on events and series is crucial also regarding my understanding of addiction as a cinematic concept: the syndrome definition is based on associating events with other events, as well.

Consequently, montage is an image-based practice that enables us to retain the conceptual openness of a visual association (in comparison to sole verbal argumentation) that is part of the actual montages as research outcomes. The images and montages of addiction make it possible for the spectator to “feel” the ambiguities “driven by multiple forces” (Didi-Huberman 2001, 639) that characterize the concept of addiction. A montage is never a definite description, neither is it an argument, but always remains open and, in a way, beyond or in-between judgment. This is especially important when thinking about behaviors involving stigmatized or morally precarious elements. This is why it is well suited for grasping the cultural images of such multifaceted and epistemologically and morally ambiguous subjects as addiction.

It has to be noted that the visible images that the spectator sees (in contrast to the montage effect, which is constituted by what remains directly invisible) are also ordered in terms of the film script. They are connected to other dramatic aspects such as dialogue, which also, in a way, remain invisible, but which have not been the focus of this study per se. It is also important to note that, in addition to limiting the study to the image and its immediacy, instead of how it is bound to narrative drama, sound also remains very important in creating the affective texture of film. Despite the importance of sound to cinematicity and montage, I have not focused on sound as a separate area of research, but as one connected to the analysis of films when it has been part of the image series. Sound would be an interesting theme for further study, both in terms of the analysis of films on addictive behaviors and in developing digital cinematic iconography in general, where the audiovisual montage and sampling could play a crucial role. For example, computer-based analysis could be connected to the analysis of sound (e.g. by sorting film scenes by sound or by analyzing volume and the use of low and high sounds).

It would be worthwhile to enquire further, by using computational methods, in what ways verbal, auditive and optical are related in the multisensory and multifaceted texture of cinema. Other visualizations – perhaps in the field of psychology, but also in wider perspective – could be connected to research on textual materials. Video montages and still-image collections that are created as part of this kind of approach could work as a material, image-based part of the argumentation. The copyright restrictions set limits to uses of film materials in this way, but it would be worthwhile to study open image data and examine further how images and visuality may work as part of the research process, not only as illustrations and objects of textual descriptions. Here it would be logical to consider extending the argumentation into a different presentation mode, where the images and montages could be seen, felt, engaged with and perhaps also rearranged and further examined by others. This dimension could take into account the technical-material mediation of images (e.g. on the Internet).

Recurring, repetitive and recycled images could be further conceptualized as parts of a mediated archive that contributes to the creation of collective memory, even a cultural unconscious. Collective memory can be understood as a mediated and materially existing archive, as well as an archive of images rooted in our minds and bodies: Aleida Assman (2009) and Astrid Erll (2011) similarly theorize Warburgian views on collective memory as involving both a mediated archive and a lived (embodied) one. The artworks' meaning in their cultural context was important to Warburg. My work addresses the cultural context only in a very limited way. Since the focus has been limited to the image, its constitution and (audio)visual techniques of expression, cultural and historical contexts have not been systematically analyzed. This does not, however, close the general idea of cinematic iconography off from the more traditional and general understandings of iconography and Warburgian approach as one of the first anthropological approaches to image.

Finally, repetitive image types, such as the image of withdrawal as an image of exorcism, are not only images of a certain drug and its effects. Loss of control becomes, again and again, an image where the body tends towards a horizontal posture, towards the ground, and where the "life of the mind", psyche and the "spiritual", are replaced with an image of the drug effect and the excretion of the drug from the body as exorcism. According to my interpretation based on the examination of Post-Enlightenment discourses of addiction, such resilient images can be seen as manifestations of a more general concern over the human body and individual autonomy as being in control. The repetitive visualizations of the anomalous or paradoxical state of the *addictus* are the icons of acting both willfully and against one's will at the same time. These themes puzzled people in the late 1800s, materialized, for instance, as the temperance movement, and they continue to puzzle the contemporary media culture, where "users" are increasingly also "used" by the algorithmic media.

# REFERENCES


Abel, Richard (2004): The Cinema of Attractions in France, 1986-1904. In Grieveson, Lee & Kramer, Peter (eds) (2004): *The Silent Cinema Reader*. London: Routledge.

Agamben, Giorgio (2000): *Means without End. Notes on Politics.* Minneapolis: University of Minnesota Press.

Agamben, Giorgio (2002): Difference and Repetition: on Guy Debord's Films. In McDonough Tony (ed.) (2002): *Guy Debord and the Situationist International*. Cambridge: MIT Press. 313-320.

Agamben, Giorgio (2009): *What is an Apparatus? And Other Essays.* Stanford: Stanford University Press.

Alexander, Anna & Roberts, Mark (2003): Introduction. In Alexander, Anna & Roberts, Mark (eds)(2003): *High culture. Reflections on addiction and modernity.* Albany: SUNY Press.

Alexander, Bruce K. (2008): *The Globalization of Addiction. A Study in Poverty of the Spirit.* Oxford: Oxford University Press.

Alloway, Lawrence (1971): *Violent America: The Movies 1946-1964*. New York: Museum of Modern Art.

Arppe, Tiina (1998): Sanctification of the "accursed". Drinking habits of the French existentialists in the 1940s (a case study). *Recent Developments in Alcoholism* Vol. 14:415-36.

Asendorf, Christopher (1993): *Batteries of Life: On the History of Things and Their Perception in Modernity.* Berkeley: University of California Press.

Assmann, Aleida (2009): The Canon and the Archive. In Erll, Astrid & Nünning, Ansgar (eds) (2009): *Cultural Memory Studies: an International and Interdisciplinary Handbook*. Berlin: Walter de Gruyter.

Bakhtin, Mikhail (1981): Forms of time and of the chronotope in the novel. In Bakhtin, Mikhail (1981): *The Dialogic Imagination.* Austin: University of Texas Press, 84–258.

Bateson, Gregory (1971); The Cybernetics of "Self": A Theory of Alcoholism. *Psychiatry* 1971 Feb;34(1):1-18.

Balázs, Béla (1924/2014): *Theory of the film*. London: Dennis Dobson. { HYPERLINK "http://archive.org/stream/theoryofthefilm000665mbp/theoryofthefilm000665mbp_djvu.txt" } . Accessed in 10 October 2014.

Bardini, Thierry (2010): *Junkware.* Minneapolis: University of Minnesota Press.

Barker, Jennifer (2009): *The Tactile Eye: Touch and the Cinematic Experience.* Berkeley: University of California Press.

Barthes, Roland (1980): The Plates of the *Encyclopedia*. In Barthes, Roland (1980): *New Critical Essays.* New York: Hill and Wang.

Baudry, Jean-Louis (1974): Ideological effects of the basic cinematic apparatus. *Film Quarterly* Vol. 28, No. 2. Winter 1974-1975, 39-47.

Bazin, André (1967/2005): *What is Cinema? Volume 1.* Berkeley: University of California Press. Trans. Hugh Gray.

Beck, Ulrich & Grande, Edgar (2010): *Cosmopolitan Europe.* Oxford: Polity Press.

Bellour, Raymond (1975): The Unattainable Text. *Screen* (1975) 16 (3): 19-28.

Belting, Hans (2011): *An Anthropology of Images. Picture, Medium Body.* Princeton: Princeton University Press.

Benjamin, Walter (2002): *Archades Project.* Harvard: Harvard University Press.

Bennett, Jane (2010): *Vibrant Matter: Political Ecology of Things*. Durham: Duke University Press.

Berger, Adolf (1953/1991): *Encyclopedic Dictionary of Roman Law*. Philadelphia: American Philosophical Society.

Bickel, Warren K. & Yi, Richard (2009): Neuroeconomics of Addiction: The Contribution of Excecutive Dysfunction. In Ross, Don; Kincaid, Harold; Spurrett, David, and Collins, Peter (eds) (2009): *What is Addiction*? Cambridge: MIT Press.

Bing, Gertrud (1958): Aby M. Warburg. In Wuttke, Dieter (ed.) (1980): Aby M. Warburg, Ausgewählte Schriften und Würdigungen. Cited in Vuojala, Petri (1997): *Pathosformel. Aby Warburg ja avain tunteiden taidehistoriaan.* Jyväskylä: University of Jyväskylä.

Blocker, Jack S.; Fahey, David & Tyrell, Ian (2003): *Alcohol and Temperance in Modern History; A Global Encycylopedia*. Santa Barbara: ABC CLIO.

Bolt, Barbara (2004): *Art Beyond Representation. The Performative Power of Images.* London: I.B. Tauris.

Boon, Marcus (2002): *The Road of Excess: A History of Writers on Drugs.* Harvard: Harvard University Press.

Boothroyd, Dave (2007): *Culture on Drugs. Narco-cultural Studies of High Modernity.* Manchester: Manchester University Press.

Borch, Anita (2015): Problem Gambling – A Lacanian Real. *International Journal of Alcohol and Drug Research.* Vol 4, nro 1.

Borch, Anita & Rantala, Varpu (2015): Addiction: An Extremely Successful, Essentially Contested Concept. *International Journal of Alcohol and Drug Research.* Vol 4, nro 1.

Bordwell, David (1980): *French Impressionist Cinema. Film culture, film theory, and film style.* Iowa City: University of Iowa Press.

Bordwell, David and Thompson, Kristin (2010): *Film Art. An Introduction.* Ninth Edition. New York: McGraw-Hill.

Bourriaud, Nicolas (2001): *Postproduction. Culture as Screenplay: How Art Reprograms the World.* New York: Lucas and Sternberg.

Boyd, Susan (2008): *Hooked. Drug war films in Britain, Canada and the United States.* London: Routledge.

Braidotti, Rosi (2006): *Transpositions. On Nomadic Ethics.* Cambridge: Polity Press.

Brandhorst, Hans (2013): Aby Warburg's wildest dreams come true? *Visual Resources* 29,1-2, 72-88.

Brenneis, Lisa (2010): *Final Cut Pro 7: Visual QuickPro Guide*. Berkeley: Beachpit Press.

Brodie, Janet & Redfield, Marc (2002) (eds): *High Anxieties. Cultural Studies in Addiction.* Berkeley: University of California Press.

Brown, Bill (2001): Thing Theory. *Critical Inquiry*, Vol. 28, No. 1, 1-22.

Buchloh, Benjamin (1999): Gerhard Richter's "Atlas": The Anomic Archive. *October,* Vol. 88 (Spring, 1999), pp. 117-145.

Burgin, Victor (2004): *The Remembered Film*. London: Reaktion Books.

Cartwright, Lisa (1995): *Screening The Body: Tracing Medicine's Visual Culture*. Minnapolis: University of Minnesota Press.

Charcot, Jean-Martin and Richter, Paul (1887/2010): *Les demoniaques dans l'art.* Whitefish: Kessinger Publishing.

Cherry, Brigid (2009): *Horror.* London: Routledge.

Comolli, Jean-Luis (1980): Machines of the Visible. In De Lauretis, Teresa and Heath, Stephen (eds) (1980): *The Cinematic Apparatus*. New York: St. Martin's Press.

Cornes, Judy (2006): *Alcohol in the movies, 1898-1962. A Critical History.* London: McFarland.

Crabb, George (1818/2014): *English Synonymes Explained in Aphabethical Order.* London: Baldwin, Hadock and Joy.
**{** HYPERLINK "https://archive.org/details/englishsynonyms02crabgoog" **}** .Accessed in 10 October 2014.

Craig, Siobhan (2010): *Cinema after Fascism: the Shattered Screen.* New York: Palgrave MacMillan.

Crowley, John W. (1994): *The White Logic. Alcoholism and Gender in American Modernist Fiction.* Amherst: University of Massachusetts Press.

Cubitt, Sean (2005): *The Cinema Effect*. Cambridge: MIT Press.

Cutting, James; DeLong, Jordan, and Nothelfer, Christine (2010): Attention and the Evoluton of Hollywood Film. *Psychological Science*, published online 5 February 2010.

Cutting, James; Brunick, Kaitlin, and Candan, Ayse (2012): Perceiving Event Dynamics and Parsing Hollywood Films. *Journal of Experimental Psychology: Human Perception and Performance.* Advance online publication.

Currie, Gregory (2011): The Representation of Experience in Cinema. In Chateau, Dominique (2011) (ed.): *Subjectivity.* Amsterdam: Amsterdam University Press.

Daston, Lorraine & Galison, Peter (2010): *Objectivity.* New York: Zone Books.

Davidson, Donald (1969): How is weakness of the will possible? In Feinberg , J. (ed) (1969): *Moral concepts*, 93-113. Oxford: Oxford University Press. Cited in Heather & Segal (2015).

Davidson, Donald (1980). How is weakness of the will possible? In Davidson, Donald (1980): *Essays on actions and events,* 21-42. Oxford: Oxford University Press. Cited in Heather & Segal (2015).

Davies, John B. (1997): *The Myth of Addiction.* Amsterdam: Harwood Academic Publishers.

Davis, Therese (2003): *The Face on the Screen: Death, Recognition & Spectatorship.* Bristol: Intellect.

Deleuze, Gilles (1983/2005): *Cinema 1: The Movement-Image.* London: Continuum.

Deleuze, Gilles (1985/2005): *Cinema 2: The Time-Image.* London: Continuum.

Deleuze, Gilles (1967): Mystique et masochisme. *La quinzaine littéraire* 25 (April 1-15, 1967): 12-13. Cited in Smith, Daniel W. (1993): Introduction. "A Life of Pure Immamence": Deleuze's Critique et Clinique Project". In Deleuze, Gilles (1997): *Essays Critical and Clinical*. Minneapolis: University of Minnesota Press.

Deleuze, Gilles (1997): *Essays Critical and Clinical*. Minneapolis: University of Minnesota Press.

Deleuze, Gilles & Guattari, Félix (1980/2008): *A Thousand Plateaus: Capitalism and Schizophreni*a. London: Continuum.

Deleuze, Gilles & Guattari, Félix (1991/2003): *What is Philosophy?* London: Verso.

Dement, Jeffrey W. (1999): *Going For Broke. The Depiction of Compulsive Gambling in Film.* London: The Scarecrow Press.

Denzin, Norman (1991): *Hollywood shot by shot: Alcoholism in American cinema*. New Jersey: Transaction Publishers.

Derrida, Jacques (1972/2011): *Dissemination.* London: Continuum.

Derrida, Jacques (1995): Archive Fever. A Freudian Impression. *Diacritics* Vol. 25, No. 2, 9-63.

Derrida, Jacques (1991/2003) The Rhetoric of Drugs. In Alexander, Anna & Roberts, Mark (eds) (2003): *High Culture. Reflections on Addiction and Modernity.* Albany: SUNY Press.

Didi-Huberman, Georges (2002): *L'Image Survivante. Historie de L'Art et Temps des Fantômes.* Paris: Les Éditiones de Minuit.

Didi-Huberman, Georges (2003): *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtriere*. Massachusetts: MIT Press.

Didi-Huberman, Georges (2001) Dialektik des Monstrums: Aby Warburg and the Symptom Paradigm. *Art History,* Volume 24, Issue 5, 621–645.

Dixon, Laurinda S. (2013,); *The Dark Side of Genius. The Melancholic Persona in Art, ca. 1500 – 1700.* Pennsylvania: Penn State University Press. The introduction can be read at { HYPERLINK "http://www.psupress.org/books/SampleChapters/978-0-271-05935-8sc.html" }. Accessed in 18 October 2015.

Doane, Mary Ann (2002): *The Emergence of Cinematic Time: Modernity, Contingency, the Archive.* Harvard: Harvard University Press.

Doane, Mary Ann (2003): The close-up: Scale and detail in cinema. *differences: A Journal of Feminist Cultural Studies* 14.3 (2003), 89-111.

DSM-V (2013): *The Fifth Edition of Diagnostic and Statistical Manual of Mental Disorders.* Arlington: American Psychiatric Publishing.

Duterte, Micheline; Hemphill, Kristin; Murphy, Terrence; & Murphy, Sheigla (2003): Tragic Beauties. The Heroin Images and Heroin Users. *Contemporary Drug Problems*, 30(3), 595-617.

Egerer, Michael & Rantala, Varpu (2014): What Makes Gambling Cool? Images of self control in gambling films. *Substance use & Misuse*, online publication ahead of print, December 2014.

Eisenstein, Sergei (1923/1988): The Montage of Attractions. In Taylor, Richard (1988) (ed.): *Eisenstein, Writings Volume 1 (1922-34).* London: British Film Institute.

Eisenstein, Sergei (1924/1988): The Montage of Film Attractions. In Taylor, Richard (1988) (ed.): *Eisenstein, Writings Volume 1 (1922-34).* London: British Film Institute.

Eisenstein, Sergei (1942/2010): On Color. In Glenny, Michael & Taylor, Richard (eds) (2010): *Sergei Eisenstein: Selected Works. Volume II: Towards a Theory of Montage.* London: I.B. Tauris.

Eisenstein, Sergei (1957): Color and Meaning. In Eisenstein, Sergei (1957): *Film Form: essays in film theory, and The Film Sense.* Ed. and trans. Jay Leyda. Cleveland: Meridian Books.

Ellenbogen, Josh (2012): *Reasoned and Unreasoned Images. The Photography of Bertillon, Galton, and Marey*. Pennsylvania: Penn State Press.

Elsaesser, Thomas (2004): The New Film History as Media Archaeology. *Cinémas: revue d'études cinématographiques / Cinémas: Journal of Film Studies,* vol. 14, 2-3, 2004, p. 75-117.

Elsaesser, Thomas & Hagener, Malte (2008*): Film Theory. An Introduction through the Senses.* London: Routledge

Elster, John (2000): *Strong Feelings. Emotion, Addiction and Human Behavior.* Cambridge: MIT Press.

Epstein, Jean (1921/1977): Magnification and other Writings. *October* Vol. 3, (Spring, 1977), 9-25.

Epstein, Jean (1981): *Bonjour Cinéma* and Other Writings. Trans. Tom Milne, *Afterimage* No 10 (1981), Cited in Moore, Rachel (2000): *Savage Theory. Cinema as Modern Magic*. Durham: Duke University Press.

Erll, Astrid (2011): *Memory in Culture*. New York: Palgrave Macmillan.

Ernst, Wolfgang (2004): Visual Archive of Cinematographic Topics: Sorting and Storing Images In Elsaesser, Thomas (ed.) (2004): *Harun Farocki. Working on the Sight-Lines.* Amsterdam: Amsterdam University Press.

Ernst, Wolfgang & Farocki, Harun (2004): Towards an Archive for Visual Concepts. In Elsaesser, Thomas (ed.) (2004): *Harun Farocki. Working on the Sight-Lines.* Amsterdam: Amsterdam University Press.

Featherstone, Mike (2006): Archive. *Theory, Culture & Society 23(2–3),* 591-96

Ferentzy, Peter (2002): Foucault and Addiction. *Telos* 125 (Fall 2002), 167-191.

Fitzgerald, John (2010): Images of the desire for drugs. *Health Sociology Review,* vol 12(2). 205-217.

Fontanille, Jacques (2006): *The Semiotics of Discourse*. New York: Peter Lang.

Forster, Kurt (1999): Introduction. In Warburg, Aby (1999): *The Renewal of Pagan Antiquity*. Los Angeles: Getty Research Institute.

Foucault, Michel (1970/1998a): Madness and Society. In Faubion, James D. (ed.) (1998): *Essential Works of Foucault 1954-1984 Volume 2 – Aesthetics, Method, and Epistemology*. New York: The New Press. .

Foucault, Michel (1970/1998b): Theatrum Philosophicum. In Faubion, James D. (ed.) (1998): *Essential Works of Foucault 1954-1984 Volume 2 – Aesthetics, Method, and Epistemology.* New York: The New Press.

Foucault, Michel (1973/1994): *The Birth of the Clinic.* New York: Vintage Books.

Fraser, Suzanne; Moore, David & Keane, Helen (2014): *Habits. Remaking of Addiction*. London: Palgrave MacMillan.

Gibson, Mary & Rafter, Nicole Hahn (2006): Editor's Introduction in Lombroso, Cesare (1896-97/2006): *The Criminal Man*. Durham: Duke University Press.

Gilman, Sander (1995): *Health and illness: images of difference*. London: Reaktion Books.

Godzic, Wieslaw (1981): Iconograhpic-Iconological Method in Film Research. *Artibus et Historiae* 2(3) 151 (1981).

Gombrich, Ernst (1986): *Aby Warburg. An Intellectual Biography*. Oxford: Phaidon Press.

Gorbman, Claudia (1987): *Unheard Melodies. Narrative Film Music.* Bloomington: Indiana University Press.

Grant, Barry Keith (2007): *Film Genre: From Iconography to Ideology.* New York: Wallflower Press.

Griffiths, John (2004): An empirical analysis of the film "The Gambler". *International Journal of Mental Health and Addiction,* 1(2), 39–43.

Gumbrecht, Hans Ulrich (2003): *The Work of Art in the Digital Age.* Stanford: Stanford University Press.

Gunning, Tom (1990): The Cinema of Attractions: Early Film, Its Spectator and the Avant Garde. In Elsaesser, Thomas (ed.) (1990): *Early Cinema: Space, Frame, Narrative*. London: BFI.

Gunning, Tom (1994): *D.W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph.* Urbana and Chicago: University of Illinois Press.

Gunning, Tom (2004a): From the Opium Den to the Theatre of Morality: Moral Discourses and the Film Process in Early American Cinema. In Grieveson, Lee & Kramer, Peter (eds) (2004): *The Silent Cinema Reader*. London: Routledge.

Gunning, Tom (2004b): Illusions Past and Future: The Phantasmagoria and its Specters. *Media Art History* { HYPERLINK "http://www.mediaarthistory.org/refresh/Programmatic%20key%20texts/pdfs/Gunning.pdf" }, accessed 10.10. 2014.

Hacking, Ian (1999): *The Social Construction of What?* Harvard: Harvard University Press.

Hacking, Ian (1998): *Rewriting the Soul.* Multiple *Personality and the Sciences of Memory.* Princeton: Princeton University Press.

Harbord, Janet (2007): *The Evolution of Film.* Cambridge: Polity Press.

Harold, Christine (2000): The rhetorical function of the abject body: Transgressive corporeality in *Trainspotting. Jac: A Journal of Composition Theory,* 20(4), 865–887.

Heather, Nick and Segal, Gabriel (2015): Is Addiction a Myth? Donald Davidson's Solution to the Problem of Akrasia says Not. *International Journal of Alcohol and Drug Research.* Vol 4, nro 1.

Hellman, Matilda (2011): *Construing and defining the out of control. Addiction in the media 1968-2008.* Helsinki: University of Helsinki, Swedish School of Social Science.

Herd, Denise (1986): Ideology, melodrama, and the changing role of alcohol problems in American film. *Contemporary Drug Problems,13*(2), 213–247.

Heyman, Gene (2009): *Addiction: a Disorder of Choice.* Harvard: Harvard University Press.

Hickman, Timothy (2002): Heroin Chic: The Visual Culture of a Narcotic Addiction. *Third Text* 59 (June 2002): 119-36.

Hickman, Timothy (2007): *The secret leprosy of modern days. Narcotic addiction and cultural crisis in the United States, 1870-1920*. Amherst: University of Massachusetts Press.

Hirschman, Elizabeth (1995): The cinematic depiction of drug addiction: A semiotic account. *Semiotica* 104:1-2,99-117.

Huhtamo, Erkki (2011): Dismantling the Fairy Engine: Media Archaeology as Topos Study. In Huhtamo, Erkki & Parikka, Jussi (eds) (2011): *Media Archaeology.* Berkeley: University of California Press.

Huhtamo, Erkki & Parikka, Jussi (eds) (2011): *Media Archaeology.* Berkeley: University of California Press.

Iversen, Margaret and Melville, Stephen (2010): *Writing Art History. Disciplinary Departures.* Chicago: University of Chicago Press.

Johnston, John (1997): Friedrich Kittler: Media Theory after Poststructuralism. In Kittler, Friedrich (1997): *Literature, media, information systems*. Edited and introduced by John Johnston. Amsterdam: Overseas Publishers Association.

Kalant, Harold (2015): Neurobiologial Research on Addiction: What Value Has It Added to the Concept? *International Journal of Alcohol and Drug Research.* Vol 4, nro 1.

Kember, Sarah & Zylinska, Joanna (2012): *Life after New Media: Mediation as a Vital Process.* Cambridge: MIT Press.

Keane, Helen; Moore, David & Fraser, Suzanne (2011): Addiction and Dependence: Making Realities in the DSM. *Addiction* Vol 106, Issue 5, 875-877.

Kelly, Mary (1996): *Imaging Desire.* Cambridge: MIT Press.

Kittler, Friedrich (1997): *Literature, media, information systems*. Amsterdam: Overseas Publishers Association.

Kortelainen, Anna (2009): *Hurmio. Oireet, hoito, ennaltaehkäisy*. Helsinki: Tammi.

Krauss, Rosalind (1979): Grids. *October*, Vol. 9 (Summer, 1979), 50-64.

Kubler, George (1962): *The Shape of Time. Remarks on the History of Things.* New Haven: Yale University Press.

Lakoff , George and Johnson, Mark (2003): *The Metaphors We Live By.* Chicago: Univerity of Chicago Press.

Landowski, Eric (2004): *Passions sans nom*. Paris: PUF.

Levine, Harry (1978). The discovery of addiction: Changing conceptions of habitual drunkenness in America*. Journal of Studies on Alcohol*, 39(1), 143–174.

Leys, Ruth (2011): The Turn to Affect: A Critique. *Critical Inquiry* 37 (Spring 2011), 434-472.

Lombroso, Cesare (1867/2006): *The Criminal Man.* Durham: Duke University Press.

Loose, Rik (2002): *The Subject of Addiction*. *Psychoanalysis and the Administration of Enjoyment*. London: Karnac Books.

Lundemo, Trond (2007): The index and erasure: Godard's approach to film history. In Temple, Williams & Witt (eds) (2007): *For Ever Godard*. London: Black Dog Publishing.

Malins, Peta (2004): Machinic Assemblages: Deleuze, Guattari and an Ethico-Aesthetics of Drug Use. *Janus Head* 7(1): 84-108.

Manovich, Lev (1995): From the externalization of the psyche to the implantation of technology. In F. Rötzer (Ed.) (1995): *Mind revolution: Interface brain/computer*, 90–100. Munich: Akademie zum dritten Jahrtausend.

Manovich, Lev (2005): *Soft Cinema: Navigating the Database.* Cambridge: The MIT Press.

Manovich, Lev (2011): What is visualization? *Visual Studies*, 26: 1, 36-49. Manovich, Lev (2005): Soft Cinema: Navigating the Database. The MIT Press.

Manovich, Lev (2015): Data Science and Digital Art History. *International Journal of Digital Art History* No 1(2015), 12-35.

Manderson, Desmond (1995) Metamorphoses: Clashing symbols in the social construction of drugs. *Journal of Drug Issues* 25(4): 799-816.

Marks, Laura U. (2000): *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses*. Durham: Duke University Press.

Marx, Ursula; Schwarz, Gudrun; Schwarz, Michael, and Wizisla, Erdmut (eds): *Walter Benjamin's Archive. Images, Texts, Signs.* London: Verso.

Massumi, Brian (1995): The Autonomy of affect. In *Cultural Critique*, No. 31, The Politics of Systems and Environments, Part II. (Autumn, 1995), pp. 83-109.

McNeill, Isabelle (2010): *Memory and the Moving Image: French Film in the Digital Era*. New York: Oxford University Press.

Metz, Christian (1977): "Trucage" and the Film. *Critical Inquiry* Vol. 3, No. 4 (Summer, 1977), pp. 657-675.

Michaud, Philippe-Alain (2004): *Aby Warburg and the Image in Motion*. Cambridge: MIT Press.

Moore, Rachel (2000): *Savage Theory. Cinema as Modern Magic*. Durham: Duke University Press.

Moreno, Christopher (2008): Body Politics and Spaces of Drug Addiction in Darren Aronofsky's Requiem for a Dream. *GeoJournal* 74:219-226.

Mulvey, Laura (2006): *Death 24x Second*. *Stillness and the Moving Image.* London: Reaktion Books.

Münsterberg, Hugo (1916/2005): The Photoplay. In Langdale, Allan (ed.) (2005): *Hugo Munsterberg on Film: The Photoplay: A Psychological Study and Other Writings.* London: Routledge.

Murray, Ros (2013): 'The Epidermis of Reality': Artaud, the Material Body and Dreyer's *The Passion of Joan of Arc. Film-Philosophy* 17.1 (2013), 445-461.

Nicholls, James (2003): *Gin Lane* Revisited: Intoxication and Society in the Gin Epidemic. *Journal for Cultural Research,* Volume 7, Issue 2, 2003, 125-146.

Nunes, Mark (2011): Error, Noise, and Potential: The Outside of Purpose. In Nunes, Mark (ed.) (2011): *Error: Glitch, Noise, and Jam in New Media Cultures.* London: Continuum.

Osborne, Matthew Warner (2008): Diseased Imaginations: Constructing Delirum Tremensis in Philadeplhia, 1813-1832. *Social History of Medicine* Vol. 19, No. 2, 191-208.

Palomäki, Jussi; Laakasuo, Michael and Salmela, Mikko (2013): 'This is just so unfair!': A qualitative analysis of loss-induced emotions and tilting in on-line poker. *International Gambling Studies.* Vol 13, Issue 2, 255-270.

Panofsky, Erwin (1939/1972): *Studies in Iconology. Humanistic Themes In the Art of the Renaissance.* New York: Harper & Row.

Panofsky, Erwin (1934/2003): Style and Medium in the Motion Pictures. In Dalle Vacche, Angela (2003) (ed.): *The Visual Turn. Classical Film Theory and Art History.* Piscataway: Rutgers University Press.

Parikka, Jussi (2010): *Insect Media. An Archaeology of Animals and Technology.* Minneapolis: University of Minnesota Press.

Parikka, Jussi (2011): "With each project I find myself reimagining what cinema might be": An Interview with Zoe Beloff. *Electronic Book Review,* 2011-10-24. **{** HYPERLINK "http://www.electronicbookreview.com/thread/imagenarrative/numerous" **}**. Accessed in 10 October 2014.

Perniola, Mario (2004): *The Sex Appeal of the Inorganic*. London: Bloomsbury Academic.

Pisters, Patricia (2006): The Spiritual Dimension of the Brain as Screen. In Pepperel, Robert and Punt, Michael (eds.) (2006); *Screen Consciousness: Cinema, Mind and the World.* Amsterdam and New York: Rodopi 2006, 123-137.

Pisters, Patricia (2008). Delirium cinema or machines of the invisible. In Buchanan, Ian & MacCormack, Patricial (eds) (2008): *Deleuze and the schizoanalysis of cinema*, 102–115. London: Continuum

Pisters, Patricia (2012): *The Neuro-Image.* Stanford: Stanford University Press.

Plant, Sadie (1999): *Writing on Drugs.* London: Faber & Faber.

Powell, Anna (2007): *Deleuze, Altered States and Film*. Edinburgh: Edinburgh University Press.

Rantala, Varpu (2011): Samples of Christiane F: Experimenting with digital postproduction in film studies. In Puro, Jukka-Pekka & Sihvonen, Jukka (eds) (2011): *Unfolding Media Studies. Working Papers 2011.* Turku: University of Turku.

Rantala, Varpu (2012): Hardcore: Schizoanalysis as Audiovisual Thinking of Cinematic Drug Injection Images. *Rhizomes* 24:1 (2012).

Rantala, Varpu (2013): Techniques of the Invisible. Cinematic Images of Being Addicted. *Nordic Studies on Alcohol and Drugs* vol. 13, 2013: 1, 105-122.

Rantala, Varpu & Sulkunen, Pekka (2012): Is Pathological Gambling Just a Big Problem or also an Addiction? *Addiction Research & Theory*, 20(1), 1–10.

Régnard, Paul and Bourneville, Désiré-Magloire (1878/2010): *Iconographie Photographique De La Salpêtrière.* Nabu Press.

Renner, Karen (2013): *The "Evil Child" in Literature, Film and Popular Culture*. London: Routledge.

Rinke, Andrea (2010): Liminal bodies in liminal spaces: the depiction of drug addicted youth in the films *Christiane F* and *Drifter. Global Media Journal, Australian Edition*4(1). **{** HYPERLINK "http://www.hca.uws.edu.au/gmjau/archive/v4_2010_1/andrea_rinke_RA.html" **}**. Accessed in 10 October 2014.

Rohdie, Sam (2006): *Montage.* Manchester: Manchester University Press.

Ronell, Avital (2001): *Crack Wars. Literature, Addiction, Mania.* Illinois: University of Illinois Press.

Ross, Christine (2006): *The Aesthetics of Disengagement. Contemporary Art and Depression*. Minneapolis & London: University of Minnesota Press.

Room, Robin (1989): Alcoholism and Alcoholics Anonymous in U.S. Films, 1945-1962: The Party Ends for the "Wet Generations". *Journal of Studies on Alcohol* 50:368-383.

Room, Robin (2003): The cultural framing of addiction. *Janus Head* 6(2) 221-234.

Room, Robin (2013) Spirituality, intoxication and addiction: six forms of relationship. *Substance Use & Misuse* 48:1109-1113.

Room, Robin; Stenius, Kerstin & Hellman, Matilda (2015): Addiction: The Dance Between Concept and Terms. *International Journal of Alcohol and Drug Research.* Vol 4, nro 1.

Royle, Nicolas (2002): *The Uncanny.* Manchester: Manchester University Press.

Ruuska, Arto (2013): Consequences and behavior problematised: The establishment of alcohol misuse as an object of empirical inquiry in late 18th- and early 19th-century European medicine. *Nordic Studies on Alcohol and Drugs*. 30, 1-2, 13-32.

Ruuska, Arto & Sulkunen, Pekka (2013): Addiktiosairaus ja moraali: Lääketieteellisen alkoholiajattelun kehitys. In Tammi, Tuukka and Raento, Pauliina (2013) (eds): *Addiktioyhteiskunta: Riippuvuus aikamme ilmiönä.* Helsinki: Gaudeamus.

Scarry. Elaine (1985): *The Body in Pain: the Making and Unmaking of the World.* Oxford: Oxford University Press.

Schade, Sigrid (1995): Charcot and the Spectacle of the Hysterical Body. The “pathos formula” as an Aesthetic Staging of Psychiatric Discourse — a Blind Spot in the Reception of Warburg. *Art History* Volume 18, Issue 4, 499–517.

Schrader, Paul (1988): *Transcendental Style in Film. Ozu, Bresson, Dreyer*. Boston: Da Capo Press.

Schull, Natascha Dow (2013): *Addiction by Design: Machine Gambling in Las Vegas.* Princeton: Princeton University Press.

Sedgwick, Eve Kosofsky (1992): Epidemics of the will. In Crary, Jonathan & Kwinter, Sanford (eds) (1992): *Incorporations*, 582–595. New York: Zone Books.

Serres, Michael (2007): *The Parasite.* Minneapolis: University of Minnesota Press.

Shapiro, Harry (2005): *Shooting Stars: Drugs, Hollywood and the Movies.* London: Serpent’s Tail.

Shaviro, Steven (2010): *Post-Cinematic Affect.* New York: Zero Books.

Sihvonen, Jukka (2009): *Idiootti ja samurai.* Turku: Eetos.

Silverman, Kaja (1988): *Acoustic Mirror. The Female Voice in Psychoanalysis and Cinema.* Bloomington: Indiana University Press.

Sivapalan, Haran (2010): Khantzian's 'self-medication hypothesis' of drug addiction and films by Martin Scorsese. *International Review of Psychiatry*, 21(3), 285–288.

Skelly, Julia (2010). *The desire to fill. Addiction and British visual culture 1751-1919*. Kingston, Ontario: Queen's University.

Skelly, Julia (2014). *Addiction and BritishVisual Culture, 1751-1919*. Surrey: Ashgate.

Smith, Daniel W. (1997): Introduction. "A Life of Pure Immanence": Deleuze's Critique et Clinique Project. In Deleuze, Gilles (1997): *Essays Critical and Clinical*. Minneapolis: University of Minnesota Press.

Sobchack, Vivian (2004): *Carnal Thoughts. Embodiment and Moving Image Culture*. Berkeley: University of California Press.

Starks, Michael (1982): *Cocaine Fiends and Reefer Madness. An Illustrated History of Drugs in Movies.* New York: Cornwall Books.

Stephens, Robert (2011): Addiction to Melodrama. *Substance Use & Misuse* 2011;46(7):859-71.

Stern, Lesley (1997): "I Think Sebastian, Therefore I... Somersault." Film and the Uncanny. *Paradoxa,* Vol. 3, No. 3-4, 1997.

Stevenson, Jack (ed.) (2000): *Addicted. Myth and menace of drugs in film.* London: Creation Books.

Sulkunen, Pekka (1997) Addiktio: Alkoholismi maallikkoajattelussa. In: Sulkunen Pekka & Törrönen Jukka (eds) (1997): *Semioottisen sosiologian näkökulmia*. Helsinki: Gaudeamus.

Sulkunen, Pekka (2007). Images of Addiction. Representations of Addictions in Films*. Addiction Research & Theory* 15:6.

Tarvainen, Jussi and Oittinen, Pirkko (2012): Relevant affective features of narrative video. Paper at *Next Media* WP2, Personal Media Day.
**{** HYPERLINK "http://virtual.vtt.fi/virtual/nextmedia/Deliverables-2012/D2.3.3.3_MediaMultitasking_Relevant%20affective%20features%20of%20narrative%20video_v092.pdf" **}** . Accessed in 10 October 2014.

Tarvainen, Jussi, Westman, Stina and Oittinen, Pirkko (2015): The Way Films Feel: Aesthetic Features and Moods in Film. *Psychology of Aesthetics, Creativity, and the Arts* Vol 9(3), Aug 2015, 254-265.

Taylor, Richard (1988): Introduction. In Taylor, Richard (1988) (ed.): *Eisenstein, Writings Volume 1 (1922-34).* London: British Film Institute.

Tikka, Pia (2006): Cinema as Externalization of Consiousness. In Pepperel, Robert and Punt, Michael (eds) (2006): *Screen Consiousness: Cinema, Mind and World*. Amsterdam: Rodopi.

Tsivian, Yuri (2008): What is cinema? An Agnostic Answer. *Critical Inquiry* 34 (Summer 2008), 754-776.

Tynan, Aidan (2010): Deleuze and the Symptom. On Practice and Paradoxes of Health. *Deleuze Studies* Volume 4, Issue 2, Page 153-160.

Valverde, Mariana (1998): *Diseases of the Will. Alcohol and the Dilemmas of Freedom*. Cambridge: Cambridge University Press.

van Huisttede, Peter (1995): Der Mnemosyne-Atlas: ein Laboratorium der Bildgeschichte. In Galitz, Robert & Reimers, Brita (eds) (1995*): Aby M. Warburg: "Ekstatische Nymphe… trauernder Flussgott"; Portrait eines Glehrten*. Hamburg: Galitz Verlag.

Viano, Maurizio (2002): An Intoxicated Screen. Reflections on Film and Drugs. In Brodie, Janet & Redfield, Marc (2002) (eds): *High Anxieties. Cultural Studies in Addiction.* Berkeley: University of California Press

von Goethe, Johann Wolfgang (1810/1957): *Farbenlehre.* Cited in Eisenstein, Sergei (1957): Color and Meaning. In Eisenstein, Sergei (1957): *Film Form: essays in film theory, and The Film Sense.* Ed. and trans. Jay Leyda. Cleveland: Meridian Books.

Vuojala, Petri (1997): *Pathosformel. Aby Warburg ja avain tunteiden taidehistoriaan.* Jyväskylä: University of Jyväskylä.

Vuojala, Petri (2013): Aleida Assmannista Aby Warburgiin. Matka kollektiivisen muistin käsitteen juurille. In Autti, Mervi; Immonen, Annika; Immonen, Kari; Mäkikalli, Maija and Rantala, Pälvi (2013): *Rovaniemi, Turku, Bysantti, Oulu...Juhlakirja Marja Tuomiselle*. Rovaniemi: Lapin yliopistopaino.

Warburg, Aby (1927-8): *Schlussübung,* Notebook, 1927-8, quoted in Gombrich, Ernst (1986): *Aby Warburg. An Intellectual Biography*. Oxford: Phaidon Press.

Warburg, Aby (1926-9/2009): The Absorption of the Expressive Values of the Past (Introduction to the *Bilderatlas Mnemosyne*). Trans. Matthew Rampley. *Art in Translation*, Volume 1, Issue 2, pp. 273–283.

Warburg, Aby (1995): *Images from the Regions of the Pueblo Indians.* Ithaca: Cornell University Press.

Warburg, Aby (1999): *The Renewal of Pagan Antiquity*. Los Angeles: Getty Research Institute.

Warburg, Aby (1920/1999): Pagan-Antique Prophecy in Words and Images in the Age of Luther. In Warburg, Aby (1999): *The Renewal of Pagan Antiquity*. Los Angeles: Getty Research Institute.

Warburg, Aby (2008): *Der Bilderatlas Mnemosyne*. Berlin: Akademie Verlag.

Warner, Jessica (1994): "Resolv'd to Drink no More": Addiction as a Preindustrial Construct. *Journal of Studies on Alcohol*, 55: 685-691.

Watson, Stephanie & Recht, Alex (2000): Germany. In Stevenson, Jack (ed.) (2000): *Addicted. Myth and menace of drugs in film.* London: Creation Books.

Wizisla, Erdmut (2007): Preface. In Marx, Ursula; Schwarz, Gudrun; Schwarz, Michael, and Wizisla, Erdmut (eds): *Walter Benjamin's Archive. Images, Texts, Signs*. London: Verso.

Wurmser, Leon (1974/1997): Psychoanalytic considerations of the etiology of compulsive drug use. In Yalisove, Daniel (ed.) (1997): *Essential papers on addiction*. New York: New York University Press.

Zeppelzauer, Matthias; Zaharieva, Maia; Mitrovic, Dalibor and Breitender, Christian (2012): Retrieval of motion composition in film. *Digital Creativity* 22:4, 219-234.

Zieger, Susan (2008): *Inventing the Addict. Drugs, Race, and Sexuality in Nineteenth-Century British and American Literature.* Amherst: University of Massachusetts Press.

## FILMOGRAPHY

Armfield, Neil (2006): *Candy*. Australia: Film Finance. Cast: Heath Ledger, Abbie Cornish, Geoffrey Rush.

Aronofsky, Darren (2000). *Requiem for a Dream*. United States: Artisan Entertainment. Cast: Ellen Burstyn, Jared Leto, Jennifer Connelly.

Assayas, Oliver (2002): *Clean*. France, Canada, United Kingdom: Rectangle Productions. Cast: Maggie Cheung, Nick Nolte, Béatrice Dalle.

Bier, Susanne (2007). *Things We Lost in the Wire*. United States, United Kingdom, Canada: Dream Work Pictures. Cast: Halle Berry, Benicio Del Toro, Alison Lohman.

Boyle, Danny (1996). *Trainspotting*. United Kingdom: Channel Four Films. Cast: Ewan McGregor, Ewen Bremner, Jonny Lee Miller.

Campbell, Graeme (2003). *Going for broke*. United States: Brayton-Carlucci Productions and Viacom Productions. Cast: Gerald McRaney, Delta Burke, Ellen Page.

Carax, Leos (1991): *Les Amants du Pont-Neuf*. France: Gaumont. Cast: Juliette Binoche, Denis Lavant.

Caron, Glenn G. (1988): *Clean and Sober*. United States: Imagine Films Entertainment. Cast: Michael Keaton, Kathy Baker, Morgan Freeman.

Chabrol, Claude (1958). *Le beau Serge*. France: Ajym Films. Jean-Claude Brialy, Gérard Blain.

Chabrol, Claude (1992). *Betty*. France: CED Productions. Cast: Marie Trintignant, Stéphane Audran, Jean-François Garreaud.

Cholodenko, Lisa (1998): *High Art*. United States: 391 Productions. Cast: Radha Mitchell, Ally Sheedy, Patricia Clarkson.

Cohn. Peter (1995): *Drunks*. United States: BMG Independents. Cast: Richard Lewis, Liza Harris, Liam Ahern.

Curval, Julie-Lopes (2002): *Bord de Mer*. France: Canal +. Cast: Hélène Fillières, Jonathan Zaccaï, Bulle Ogier.

Deling, Bert (1975): *Pure Shit*. Australia: Australian Film Institute. Cast: Garry Waddel, Anne Hetherington, Carol Porter.

Demme, Jonathan (2008): *Rachel Getting Married*. United States: Armian Pictures. Cast: Anne Hathaway, Rosemarie DeWitt, Debra Winger.

Edel, Ulrich (1981) *Christiane F. Wir Kinder vom Bahnhof Zoo*. West Germany: Solaris Film.

Edwards, Blake (1962). *The Days of Wine and Roses*. United States: Jalem Productions.

Ferrara, Abel (1992): *Bad Lieutenant*. United States: Bad Ltd. Productions. Cast: Harvey Keitel, Victor Argo, Paul Calderon.

Ferrara, Abel (1995): *The Addiction*. United States: Fast Films. Cast: Lili Taylor, Christopher Walken, Annabella Sciorra.

Frankenheimer, John (1975). *The French Connection II*. United States: Twentieth Century Films Corporation.

Furie, Sidney (1971): *The Lady Sings the Blues*. United States: Jobete Productions. Cast: Diana Ross, Billy Dee Williams, Richard Pryor.

Gregg, Clark (2008). *Choke*. United States: Fox Searchlight Pictures. Sam Rockwell, Anjelica Huston, Kelly Macdonald.

Griffith, David W. (1909). *A Drunkard's Reformation*. United States: American Mutoscope & Biograph. Cast: Arthur V. Johnson, Linda Arvidson, Adele DeGarde.

Hackford, Thomas (2004). *Ray*. United States: Universal Pictures. Jamie Foxx, Regina King, Kerry Washington.

Heisler, Stuart (1947): *Smash-up, the Story of a Woman*. United States: Universal Pictures. Cast: Susan Hayward, Lee Bowman, Marsha Hunt.

Herzog, Werner (2009): *Bad Lieutenant. Port of Call: New Orleans*. United States: Millennium Films. Cast: Nicolas Cage, Eva Mendes, Russell M. Haeuser.

Hickenlooper, George (2006): *Factory Girl*. United States: Weinstein Company. Cast: Sienna Miller, Guy Pearce, Hayden Christensen.

Hogan, Paul J. (2009). C*onfessions of a shopaholic*. United States: Touchstone Pictures. Cast: Isla Fisher, Hugh Dancy, Krysten Ritter.

Huston, John (1984). *Under the Volcano*. United States & Mexico: Conacite Uno, Ithaca. Cast: Albert Finney, Jacqueline Bisset, Anthony Andrews.

Jobson, Richard (2003): *16 Years of Alcohol*. United Kingdom: Tartan Films. Cast: Kevin McKidd, Laura Fraser, Susan Lynch.

Kalvert, John (1995): *The Basketball Diaries*. United States: New Line Cinema. Cast: Leonardo DiCaprio, Lorraine Bracco, Marilyn Sokol

Kanievska, Mark (1987): *Less than Zero*. United States: Twentieth Century Fox Film Corporation .Cast: Andrew McCarthy, Jami Gertz, Robert Downey Jr.

Kassila, Matti (1956): *Elokuu*. Finland: Fennada Filmi. Cast: Toivo Mäkelä, Emma Väänänen, Rauni Luoma.

Korty, John (1973): *Go Ask Alice* (TV Film). United States: Metromedia Producers Corporation. Cast: William Shatner, Ruth Roman, Wendell Burton.

Kwietniowski, Richard (2003). *Owning Mahowny*. United States: Alliance Atlantis Communications. Cast: Philip Seymour Hoffman, Minnie Driver, John Hurt.

Lang, Fritz (1922): *Dr. Mabuse Der Spieler – Ein Bild der Zeit*. Germany: Uco Film Gmbh. Cast: Rudolf Klein-Rogge, Aud Egede-Nissen, Gertrude Welcker, Alfred Abel.

MacKinnon, Gilles (2002). *Pure*. United Kingdom: A Bad Way Ltd. Harry Eden, Vinnie Hunter, Molly Parker.

McQueen, Steve (2011*). Shame*. United Kingdom: See-Saw Films. Cast: Michael Fassbender, Carey Mulligan, James Badge.

Morrissey, Paul (1970): *Trash*. United States: Filmfactory. Cast: Joe Dallesandro, Holly Woodlawn, Geri Miller.

Preminger, Otto (1955). *The Man with the Golden Arm*. United States: Otto Preminger Films. Cast: Frank Sinatra, Kim Novak, Eleanor Parker.

Reisz, Karel (974): *The Gambler*. United States: Paramount Pictures. Cast: James Caan, Paul Sorvino, Lauren Hutton.

Rodriquez, Rosemary (2001). *Acts of Worship*. United States: Manifesto Films. Cast: Ana Reeder, Michael Hyatt, Nestor Rodriguez.

Schatzberg, Jerry (1971): *The Panic in Needle Park*. United States: Gadd Productions Corp. Cast: Al Pacino, Kitty Winn, Alan Vint.

Schroeder, Barbet (1969): *More*. West Germany, France, Luxembourg: Jet Films. Cast: Mimsy Farmer, Klaus Grünberg.

Thomas, Betty (2000): *28 Days*. United States: Columbia Pictures. Cast: Sandra Bullock, Viggo Mortensen, Dominic West.

Tulio, Teuvo (1956): *Olet mennyt minun vereeni*. Regina Linnanheimo, Kirsti Hurme, Lauri Korpela, Nestori Lampi. Finland.

Veloz, David (1998): *Permanent Midnight*. United States: JD productions. Cast: Ben Stiller, Maria Bello, Jay Paulson.

Wilder, Billy (1945). *The Lost Weekend*. United States: Paramount Pictures. Cast: Ray Milland, Jane Wyman, Phillip Terry.

Wray, John G. (1923): *The Human Wreckage*. United States: Thomas H. Ince. Cast: Bessie Love, Claire McDowell, John Kirkwood.

Zanuck, Lili F. (1991). *Rush*. United States: Metro-Goldwin-Mayer. Cast: Jason Patric, Jennifer Jason Leigh, Sam Elliott.

Zecca, Ferdinand (1902). *Les Victimes de l'Alcoolisme*. France: Pathé Frères. Cast: Unknown.

Åkerlund, Jonas (2002). *Spun*. United States: Brink Films. Cast: Jason Schwartzman, John Leguizamo, Patrick Fugit.

# APPENDIX

The DSM-V criteria for Alcohol Use Disorder, that serves as a model for the criteria of other substance user disorders, and Gambling Disorder.

**Alcohol Use Disorder**

A. A problematic pattern of alcohol use leading to clinically significant impairment or distress, as manifested by 2 (or more) of the following, occurring within a 12-month period:

1. Alcohol is often taken in larger amounts or over a longer period than was intended.

2. There is a persistent desire or unsuccessful efforts to cut down or control alcohol use.

3. A great deal of time is spent in activities necessary to obtain alcohol, use alcohol or recover from its effects.

4. Craving, or a strong desire or urge to use alcohol.

5. Recurrent alcohol use resulting in a failure to fulfill major role obligations at work, school, or home.

6. Continued alcohol use despite having persistent or recurrent social or interpersonal problems caused or exacerbated by the effects of alcohol.

7. Important social, occupational, or recreational activities are given up or reduced because of alcohol use.

8. Recurrent alcohol use in situations in which it is physically hazardous.

9. Alcohol use is continued despite knowledge of having a persistent or recurrent physical or psychological problem that is likely to have been caused or exacerbated by alcohol.

10. Tolerance, as defined by either of the following:

a. A need for markedly increased amounts of alcohol to achieve intoxication or desired effect

b. A markedly diminished effect with continued use of the same amount of alcohol.

11. Withdrawal, as manifested by either of the following:

a. The characteristic withdrawal syndrome for alcohol.

b. Alcohol (or a closely related substance, such as benzodiazepine) is taken to relieve or avoid withdrawal symptoms.

(DSM V 2013, 490-91)

**Gambling Disorder**

A. Persistent and recurrent problematic gambling behavior leading to clinically significant impairment or distress, as indicated by the individual exhibiting four (or more) of the following in a 12-month period:

1. Needs to gamble with increasing amounts of money in order to achieve the desired excitement.

2. Is restless or irritable when attempting to cut down or stop gambling.

3. Has made repeated unsuccessful efforts to control, cut back, or stop gambling.

4. Is often preoccupied with gambling (e.g., having persistent thoughts of reliving past gambling experiences, handicapping or planning the next venture, or thinking of ways to get money with which to gamble).

5. Often gambles when feeling distressed (e.g., helpless, guilty, anxious, depressed)

6. After losing money gambling, often returns another day to get even ("chasing" one's losses)

7. Lies to conceal the extent of involvement with gambling.

8. Has jeopardized or lost a significant relationship, job, or educational or career opportunity because of gambling.

9. Relies on others to provide money to relieve a desperate financial situation caused by gambling.

B. The gambling behavior is not better explained by manic episod

(DSM-V 2013, 585)