

David Avelino

# Vision In The Desiring-Image

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Desire must be created, when on screen, since desire is not a pre-existing structure, subject, or object. As Nick Davis notes in his essay on the desiring-image, desire inherently requires production. It is important to note that desire in film does not limit itself within a given structure of identity, but pre-exists identity, as Davis also notes. For Davis, using the theories of Gilles Deleuze and Felix Guattari, desiring-



desire bridged and cemented. As Gustav's obsession with Tadzio mounts, he is struck with images of his past, remembering the faces of his dead wife and daughter, whom he looks at with the same desire as Tadzio. He cannot attain this vision and thus must suspend himself within it. But rather than desire creating links externally, desire can also bridge spaces together, creating worlds. This is true whether it is connecting two atoms next to each other, two rooms, or two universes.

“The virtual past is analogous to our commonsensical understanding of space. Although we cannot see all the objects in the worlds when we are inside a windowless room, we still understand that they exist; their relation to us is thus virtual” (Herzog 125). As Herzog writes mainly on memory (the past), we must orientate her findings around desire (the future). If we aim to exit the room, we know what that which we expect to be outside the room, but we also know that there are a huge number of variables. The weather could be different from when we went inside, objects could have moved. Regardless, we know what we expect to be external, or distanced. Thus, our relation to another object is dictated by the sea of virtualities. We know what circumstances can occur, and this produces pleasurable sensations. We can see this very strongly in *Interiors*, as cinematic space functions solely a place of desire and pleasures. Following Elio and Oliver's first sexual encounter together, the two go for a swim. On their return to the house, they enter their conjoined room through two parallel but separate entrances. We see Elio from Oliver's side of the room, as Oliver follows his movement across the wall between them. Seeing his bed, still messy from their encounter, he begins to remember. He moves towards Elio's room and opens it, where Elio is of course standing. He calls him over to the door and performs fellatio on Elio before closing the door on him. In creating these two parallel consciousnesses, distance is created between the two characters as well as the audience.



The creation of new images by image-machines, thus affects the perception of material images both aural and visual. Sensorial libraries are widened and the perceptual centers of the human brain, or of the film stock or digital sensor, are altered. This effect on sensation does not have to be as extreme as in

of desire to profuse sensations, perceptual density, or expanding modes of “relation” (16).

Although Vertov and Steyerl are describing modes of images circulation, desiring-images

function in the same manner, creating a visual-bond, or aural

desirer and the desired is inherent in this. The distance becomes just as much a part of desire, but rather than spatially creating negative distance, a gap, the distance is connecting, as a bridge. One is placed in relation to an equal other. Desire acts as consciousness perceiving a virtual future free from prior preconceptions and coding of identity. To reiterate, “film[s] that formally link intensities of desire to profuse sensations, perceptual density, or expanding modes of “relation” signal [a] basis in novel production” (16). Since desiring-images originate as images of virtualities, there is no limit to desire, and it is in constant production. The power of desiring-images to create connections that expand relation, increase perceptual density and create sensations, stems from the origin of these images as virtual. In moments of desire, perception





identitarian fixtures” (Davis 20). As it is this sea of virtualities that forms the bridging-distance in desire, the experience of desire is experienced by all and in all, with different swirls of possibility changing the subject from afar. Queerness is not only for the queer. And that is the appeal in . We want to feel the distance between two characters and be a part of that distance as well, so that when the desire is actualized we become a part of that too. We are asking to be active subjects in desire. We want. We need. And in cinema, we find the tools for this. Cinema audiences, as a spatially and temporally connected group, create ideal situations for the queering of desire. Swarms of virtualities are actualized in larger groups, and potentially-far reaching visual bonds are strengthened like radiation waves, getting stronger the closer they are. In sharing the same cinematic experience, audiences experience changes communally, but to millions of different potentials. Cinema is a force for change in its diversification of human experience through merging different consciousnesses in collective audiences, which then shoot off once more into the sea of virtualities. Cinema acts as an accelerated of experience, creating an th number of experiences, an th number of desires.

In the modern world, people are faced with ceaseless waves of stimulation. It is truly a never-ending sea of virtualities. As I have said, cinema gives us the tools to navigate these waters. If desire is the journey to a destination, memory replaces the compass, desire the rays of light from a lighthouse cutting through fog

different associations, creating affects in the viewer (Pisters 74-75). As all things are made of

desire (Davis 14-15), montage can be repositioned as an orchestration -10 () 4 (ge)(( ) re (vi) -2 s) 9 (i) -2 (r) -7

faded home movies of Super 8 is a similar change in colour signalling queered desires. The world changes from black and white to Tw

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