REVIEW

to vignette oval, to a tiny element in the corner of the projection. It is difficult to discern exactly how large the "work" is, as Orlovski so carefully plays with scale and motion across the two walls of the installation. The project is as much about foreground/background relationships as it is about what is within and outside the frame. In bringing his drawings and paintings to life, and in essence exploring a new form—animated drawing—Orlovski offers so much more than what can happen within the borders of a piece of paper or canvas. In his static work, formal ideas like foreground/background relationships, the use of texture, or the various ways a line can be drawn are depicted at a fixed point in time. Within his animations, the process of making is revealed, as well as the nuances of why a line looks a certain way or a form occupies a specific position, the camera’s point of view, and the speed of the tracking; all of these work in concert to explore Orlovski’s entanglement with the forces of nature and their effects on an imagined landscape.

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its tensions between subject and object, monochromacity and color shifts, and temporal fluidity and fixity.

It is thus perhaps unsurprising that Brinkema’s book is itself so formally tasteful. Alternating chapters establish a rhythm between curated philosophical debates and close readings of specific films, expounding each of her formally revelatory analyses by way of aesthetic history. The book is organized such that Brinkema’s own virtuoso formal interpretations appear only after she elaborates a philosophical context. The effect is powerful, owing as much to the originality of her historical juxtapositions as to her formal command. The Forms of the Affects presents theoretical histories of tears, illumination, vomiting, shark attacks, and joy to motivate attentiveness to form as the rightful subject of aesthetics. Her chapters on the undialectical potentiality of cinema to express the “peculiar pain” of grief stand out as an especially stunning example of the masterful theoretical grounding of her radical formalism. From light and darkness as symbols of grief and melancholia in the work of St. Augustine and Sigmund Freud, Brinkema launches an argument that the inchoate “intensity” of grief is structured and can be formally located. She critiques contemporary memory studies for the convenient preservation of productivity inside of loss. This romance has been applied to transformative politics; in a bold corrective, Brinkema rejects the notion that “erasing the painfulness of pain [re-theorizes it]” (69). (Despite this implied commitment to the authenticity or irreducibility of negativity, the book notably avoids portraying trauma as the privileged wellspring of thinking about affect.) The subsequent chapter capitalizes on the history of grief as a formal question of light in a subtle reading of Roland Barthes’s Camera Lucida: Reflections on Photography (1981) and a brilliant reassessment of Michael Haneke’s film Funny Games (1997), in which “reading grief as a matter of form, composition, and structure requires leaving behind narrative thematic and critical treatments that claim mourning for meaning” (99).

Brinkema’s selection of works that have already attracted significant academic attention is part of the polemical wager of The Forms of the Affects, and one that casts the originality of her theoretical alternatives in high relief.

Preserving the multiplicity of affective potential offered by form and yet tethering her philosophy to a faith in legibility culminates in a distinctly Deleuzian quest for liberated signifying practices for film theory. Overall, Brinkema presents an overdeterminacy of icons that leaves form as the only true raw material of analysis, and yet also as the most powerful cause for symbolic recourse. Reading for form entails for Brinkema a radically disembodied theory of the “ectoffect” (that is, formal affect: affect from without/outside), one that enlivens speculation about the interpenetrations of form and corporeality. While Brinkema’s “unzeitgemässe” (untimely) move away from the embodied spectator is bound to provoke generative disagreement, her first book restores affect as a theoretical site of limitless possibility rather than the term of interpretive foreclosure it has largely become. The Forms of the Affects is a tantalizingly ambitious contribution to affect theory that may even prove sui generis as affective film studies turns over a new leaf of close reading.

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The Cinema Makers: Public Life and the Exhibition of Difference in South-Eastern and Central Europe since the 1960s
By Anna Schober/Intellect/2013/140 pp./$35.50 (sb)

Filming practices are an emergent focus of film studies research. Anna Schober’s The Cinema Makers adds to this trend, covering geographical gaps and pointing out relations rarely highlighted in works in this field. Schober focuses her analysis on the formation of alternative exhibition circuits in both ex-Yugoslavia and Germany/Austria. As information on this topic is scarce in academic works, she aptly uses interviews with some of the main actors of these movements, together with theoretical approaches on uses of urban space and the construction of the public sphere.

The book highlights the parallel actions taken in both state-socialist and capitalist nations, especially from the 1960s, shaping the circulation—and consumption—of arthouse, critical, and non-conformist films. Perhaps strikingly, similarities among cinephilic movements related to Yugoslavia’s Crni Talas (Black Wave) and “expanded cinema” in Western Europe are more common than their differences.

Most interesting in Schober’s work is the approach to arthouse filmgoing movements and the passage of its actors (both those responsible for the selection of films screened and “mere” spectators) into key personalities of filmmaking. Her main examples, Dusan Makavejev and Rainer Werner Fassbinder, not only have their trajectories traced, but their works analyzed, building bridges between filmmakers—as-spectators and what they would later deliver to their own audiences, with different political goals—and in diverse political scenarios.

The cinephilic movements of the 1960s are also put into perspective when compared to the alternative exhibition circuits in both regions in the 1990s and 2000s—the analysis that closes the book. The Cinema Makers is, undoubtedly, an interesting work to understand arthouse cinema in terms of production and consumption in fortress Europe and, more importantly, on its mostly unexplored margins.

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