

To Each His Own Pace. A Conversation with Béla Tarr

edited by Daniela Angelucci and Bruno Roberti

In this conversation the Hungarian film director Béla Tarr drives the reader through his masterpieces starting from his current commitments about tutoring young directors and Site Specific Video-Art. On the one hand, even if a technological turn has occurred, a lot of young filmmakers are struggling against and “absence of spirit” and Tarr tells how he’s trying to help them in finding themselves and their own kind of creativity. On the other hand, Tarr insists on how Art nowadays concerns Human Rights and how his current aim is to explore all the chances offered by what the Germans call *Gesamtkunstwerk*.

The Time Crystals of Hikāyat in Kiarostami’s Cinema

Roberto Revello

This essay analyzes Iranian filmmaker Abbas Kiarostami’s poetics through the lens of *hikāyat*, a Persian spiritual-narrative device intertwining reality and fiction, earthly and celestial time. Drawing on Mazdean cosmology, Shi’ite gnosis, and Islamic mysticism, Kiarostami’s cinema becomes a site for questioning the status of the image, where time is fragmented and participatory, and the viewer becomes a co-creator. His films do not represent but enact experience, revealing effects of the real within the image.

The Shadow and the Kairos. Forms of Sacrifice in “Post-Historical” Japanese Cinema

Aurore Dupaquier

Starting from the fracture opened by Kojève’s reading of snobbery as a figure of post-historicity, three forms of sacrifice are traced to navigate emblematic strands of Japanese cinema from the postwar period to the present. The suspension of the face, the communal ritual, and the traversal of the sacrificed body open up an eccentric temporality, where fractures between modesty and violence, marginal history and embodied memory are reactivated.

Memories from the Future: Images of Time Exploded in Contemporary Cinema

Mattia Cinquegrani

The story of a character reliving an episode that has already occurred to him in a previous time, though marginal, represents a well-established narrative strategy in contemporary cinema. It reflects an attempt to transcend traditional causal sequencing, favouring instead an inextricable interweaving of past and future. This interpenetration appears to merge the principles of post-Newtonian physics with the cyclical or spiral-like repetition of events and practices typical of archaic cultures. By analysing selected sequences from films produced over the past decade and examining their recurring motifs and implications, this contribution explores the narrative and iconographic dimensions of this unconventional temporal structure.

The Disappearance of Time. 24/7 Media, *Crunch*, Content Indifferentiation

Federico Giordano

Digital capitalism aims to conquer time as a resource. Media industries turn users' time into value, driving them to compulsive and undifferentiated consumption of content. What these contents are is irrelevant: only the saturation of the audience attention matters. At the same time, digital capitalism subjects workers to unsustainable production rhythms (*crunch*) in order to produce the same content that they will have to enjoy in their free time. Possible forms of resistance within such a totalizing system are still emerging, and can be found in sleep, bodily limits, and union struggles.

Scene Photographs: Ephemeral Traces of the Cinematic Experience

Stella Scabelli

The essay investigates still photography as a theoretical object, with particular attention to its relationship with the temporal dimension. The analysis compares set stills with cinematic frames, highlights their paradoxical vocation in conveying temporality, and finally broadens the focus to their memorial and testimonial functions—both in the proper sense of still photography (“*fotografia di scena*”) and in the sense of behind-the-scenes shot (“*fotografia di set*”). The study thus explores the connections of the object with the film, the viewer's experience, and more broadly with the

cinematic sphere, consistently taking into account the material component of the image.

Temporal Coemergences, Layerings and Time Passages: Pierre Huyghe's *Variants and Liminal*

Cosetta Saba

This essay analyzes how Pierre Huyghe reconsiders the experience of image and time, experimenting with “non-human” modalities and self-generative processes in his projects, in particular *Variants* (2021-ongoing) and *Liminal* (2024-ongoing). Adopting the concepts of ecosystem, quasi-object and hyperobject, the text highlights how Huyghe's environmental creations bring technological, biological and human dimensions into dialogue. A temporal multiplicity emerges that ranges from environmental rhythms to computational dynamics, up to including long-lasting (geological) phenomena: time appears non-linear, stratified and subject to unpredictable interactions. The image, in this context, is not a fixed entity but an open and relational process, in continuous change. Elements such as artificial intelligence or specific cell lines connect with visitors and the physical space, delineating complex environments that deconstruct anthropocentric hierarchies.

The Time of Cinema in the Time of the Museum

Anna Calise

The essay explores the relationship between cinema and the museum through their temporal identities. It examines three dimensions of time: structural, tied to the ontology of both media; experiential, related to the duration of viewing and visiting; and generative, activating reflections on becoming and memory. After analyzing these in the context of the digital ecosystem, the essay investigates how film temporality is remediated in the museum, focusing on the case of ACMI in Melbourne.

***Inland Empire*: Time and Knowledge of One**

Marco Rovelli

Inland Empire can be read as a spiritual itinerary in the tradition of *Advaita Vedanta*. The film appears as a path that from the suffering associated to the illusion of the temporal succession of causes and effects, leads, through

the reconnection of multiplicity, to the knowledge of the One, that is, to the understanding that time is but the mode in which the One presents itself. This reading resonates with the concept of *image-time* of Gilles Deleuze, who operates a similar movement of reconnecting appearances by breaking the chain of causality and of understanding the co-presence of times apparently distinct.

Time in Time: *Lucanian Magic* by Di Gianni

Felice Cimatti

In the crisis of worldly temporal experience we suddenly glimpse the relativity of human times. In this crisis in chronological time, the same for all observers and all clocks, we suddenly see the radical and unbearable relativity of all human time. In what we believed to be a familiar time, the time of our world, we see another time, which in reality has nothing temporal about it. This time that is not a time is shown in the documentary *Lucanian Magic* (1958) by Luigi Di Gianni. Beyond its anthropological and documentary content in *Lucanian Magic* we actually see what is actually invisible, that is, we see the possibility of the collapse of human temporality.

The “Abstract” Dimension of Photographic Time: Mulas’ *Verifica- tion 3*

Virginia Gerlero

The essay introduces the concept of “photographic time” by analysing Ugo Mulas’ *Verifica 3. Il tempo fotografico*. A Jannis Kounellis, 1970, realized during the exhibition “Vitality of the Negative” in Rome (1969–1970). It is a contact sheet consisting of thirty-six almost identical frames. The only changes are the numbers running under each frame, which constitute “not a sequence of convenience, but a reality of language”. According to the photographer, time in photography “acquires an abstract dimension” through the repeated image: “On the same sheet, at the same instant, different times coexist, outside of any real ascertainment”.

City of Amber. The Deep and Plural Time

Maria Teresa Soldani

Between 1997 and 1999 Jem Cohen made the film/video *Amber City*, a portrait of the city of Pisa that is part of a body of works he made in Europe. The article explores the temporal dimension of the work, a layered and non-teleological dimension that defines an alternative cultural strategy with respect to the dominant political-economic and productive system (cf. Estremo, Giordano, Soldani 2024). Above all, the essay explores its media archaeological approach, in relation to the concepts of «deep time» (Zielinski 2006) and «poetics of obsolescence» (Elsaesser 2018).

Time, Memory, and Vision in Enter the Void by Noé

Federico Selvini

The term *near-death experience* refers to a wide range of phenomena reported by individuals during episodes of clinical death. Among its most striking features is a radically altered experience of time – no longer perceived as linear or sequential. *Enter the Void* explores this liminal state, in which time unfolds as a multidirectional space, navigable rather than progressive. By disrupting conventional perception, the film aligns with Todd McGowan's concept of *atemporal cinema*, offering a radical exploration of the relationship between subjectivity and temporal structure.

Indifference From Seasons: Another Year by Mike Leigh

Vincenzo Altobelli

The paper examines the concept of temporal indifference in Leigh's film, verifying its action both as a device narrative and as an existential dividend. Time determines the structure of the narrative, which is punctuated by the sequence of seasons as an order coerced from which neither the film nor the characters can escape.

The Tree of Life: Terrence Malick's Infinite Present

Stefano Oddi

By focusing on *The Tree of Life* (2011), this article aims to define the key features of Terrence Malick's time philosophy, highlighting its affinity

with Henri Bergson's theory of "pure duration" while also illustrating the director's attempt to transcend the French philosopher's views. Indeed, in *The Tree of Life*, Malick seems to embrace the paradoxical idea of an "infinite" present, intended as a mental structure capable of encompassing, besides the human dimensions of the present, past and future, the timeless realms of the individual dream and the collective unconscious.

Aesthetics and Memory Technologies: *Photographic Memory*

Nicolò Pioli

Photographic Memory (2011) by Ross McElwee is an autobiographical documentary that reflects on the generational relationship between the filmmaker and his son. The film can be understood as a reflection on the failure of the technical exteriorization of memory, which compels the self to undertake the effort of narrative construction. The article argues that the sense of photographic testimony is structured through a confrontation with the biography of the other, in a play of identity and difference that can be conceptualized through the concept of *transindividual* developed by Gilbert Simondon.

"It's like it's always right now". The Notion of Duration in Linklater's *Boyhood*

Simone Evangelista

The essay analyzes Richard Linklater's *Boyhood* (2014) through Bergson's notion of duration, understood as the psychological experience of time and the internal transformation that shapes identity. Shot over twelve years, the film incorporates duration into the very material of its images, making visible the action of time on the actors' bodies, and gradually integrating experiences, memories, and reflections drawn from the personal experiences of the actors and director into the narrative. Mason's growth, from child to adolescent, embodies the evolution of consciousness and the construction of identity as a continuous, fluid process, in which past and present interpenetrate.

Radiograph of a Family: Archive and Authentication of the Self
Gabriele Guerrieri

The essay analyzes *Radiograph of a Family* by Firouzeh Khosrovani, an autobiographical found footage film in which the interplay of the time of life, of the image and of the archive enables the authentication of the self. Intermedial montage emerges as an ethical device through which personal memory and collective history refract, redefining the relationship between image, identity, and testimony.

È Noite na América: When Day Melts into Night
Virginia Evi

This essay explores Ana Vaz's documentary *È Noite na América*, a 16mm experimental eco-horror that employs the *Day-for-Night* technique to evoke a liminal, spectral threshold. In this manipulated darkness, wild animals reclaim the streets of Brasília – modernist utopia and contemporary dystopia. Through expired film stock, the Brazilian director foregrounds ecological vulnerability while questioning cinematic modes of seeing. The *Day-for-Night* technique acts as a visual and political dispositif, revealing layered temporalities and bringing the animal gaze and the Earth's time back into focus.

The Chimera or the Imperishable
Roberto De Gaetano

There is something special that transfigures Alice Rohrwacher's cinema, making it pass from presumed instances of cinema of the real towards something else, which we can define as a novelistic form. What is this form? And what relationship does it establish with time? *The Chimera* shows us with unparalleled radicality and poetics what lies at the heart of Rohrwacher's inspiration, that is, imaginatively renewing the present and the experience we have of it, dissolving forms and stories of civilization and the ideologies that substantiate them. To do this, we must rearticulate the space-time in which our experience materializes.