

## **Seminar IRH-ICUB**

### **Consciousness and Cognition: An Interdisciplinary Approach**

<https://irhunibuc.wordpress.com/2016/04/05/new-seminar-consciousness-in-philosophy-and-neuroscience/>

**convenor Dr. Diana Stanciu**

<https://irhunibuc.wordpress.com/associated-members/>

**Date: Tuesday, 7 February 2017, 17h**

**Place: IRH-ICUB (1 D. Brandza Str.), conference room**

## **Prof. Mircea Deaca**

**CESI Doctoral School, Department of Letters**

**University of Bucharest**

**Prof. Mircea Valeriu Deaca** is a film critic and visual artist. He obtained his PhD in film and audio-visual studies at the University Paris III – Sorbonne nouvelle, The Institute of Cinema and Audio-visual Research (IRCAV), with a thesis on the carnival tradition and the films of Federico Fellini. The co-supervised thesis was prepared and defended in collaboration with the Department of Romanistics at the Heinrich Heine University in Dusseldorf. Prof. Deaca obtained scholarships from the French Government – *Association Francaise d'Action Artistique* and a Heinrich Hertz Grant from the Ministry of Research in Nordrhein Westfalen, Germany.

He teaches the Theory and Analysis of Film as well as History of Cinema. He has been writing articles and studies on film since 1983. He delivered numerous lectures at the universities of Bucharest, Cluj, Iași, Paris, Louvain, Bruxelles, Siegen, Luton and Manheim. He obtained his Habilitation in the field of cultural studies in 2015. He is a member of the Association of Film Critics in Romania, Association of Plastic Artists in France, *La Maison des Artistes* and *Cite internationale des arts*.

He is the author of: *The Carnival and the Films of Federico Fellini* (2009), *The Secondary Camera* (2011), *The Postfilmic Cinema* (2013), *The Film Anatomy* (2013) and *Investigations in the Cognitive Analysis of Film* (2015). He also coordinated the volume *Images* (2014) dedicated to the films of the director Cristian Mungiu.

### ***The Impact of Neuroscience on the Cognitive Approach in the Cinematographic Discourse***

I will briefly explain a few basic elements of the cognitive approach in film analysis and I will particularly discuss the method of a few film theorists such as David Bordwell, Noel Carroll, Edward Branigan, Torben Grodal and Murray Smith. I will also briefly present some ideas from my book *Investigations in the Cognitive Analysis of Film* (2015). Some of the constructive schemes in cinema can be understood as being formed by a complement-type unit and a profiling-centre unit while others are constructions in which a modifier is syntactically associated to a profiling centre. These are similar to the syntactic constructions formed by a verb and an adverbial, on the one hand, and by a noun and an adjective, on the other hand. These conceptual structures evoked by expressive structures are common to the verbal and visual discourse. My attempt here is to argue for the possibility to create a conceptual grammar of film.