

CONFRONTING REALITIES - FIRST STEPS

WORKING ON CINEMATIC AUTOSOCIOBIOGRAPHIES

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Abstract

This paper provides a case study of the artistic research project *Confronting Realities – First Steps. Working on Cinematic Autosociobiographies* conducted at the Film Academy Vienna/ mdw – University of Music and Performing Arts Vienna, Austria as well as a reflection on the relationship between its research approaches, theory and criticism.

Drawing from literary autosociobiographies of Ernaux (*Les Années*, 2008) and Éribon (*Retour à Reims*, 2009), the aim was to explore, describe and produce cinematic autosociobiographies - autobiographies in regard to and contextualized within the frame of social class and larger historical developments.

Over the course of 10 months a multi-level project was designed and conducted to explore the format of *cinematic autosociobiographies* within the course "Research Project II" of MA and BA Students for Directing, Script Writing as well as Film and Media Studies. A group of 8 external performers from various backgrounds joined the project.

The project was designed on four levels:

Level (1) of Autosociobiographical Exploration that created three exploration groups with varying composition – 14 artist researchers/ film and acting students from Europe, refugee artists from Iran and Syria - to explore, make accessible and contextualize one's sociobiography.

Level (2) of Cinematic Forms and Techniques intended to develop narratives, cinematic techniques and formats of cinematic autosociobiographies - 2 short films were produced in that context that show the diversity of cinematic form and content on the levels of visuals, framing, audio, editing as well as in the narrative and the narrative development.

Level (3) of Interdisciplinary and Theoretical Contextualization intended to build a strong interconnection between artistic, theoretical and interdisciplinary research about social class, cinematic forms and collaborative strategies of film production.

Level (4) of Reflection and Evaluation intended to create a reflective framework, especially focusing on the collaborative aspect of filmmaking, ethical aspects of working with autosociobiographies and of researching/ creating in an intimate way in an academic environment.

Cinematic autosociobiographies have shown to provide unique artistic research approaches and tools to convey collective movements, to find relations between different realities as well as creating ways of making them accessible. Further research is still needed and planned.

Keywords: cinematic autosociobiographies, collaborative filmmaking, social class, artistic research, film school, diversity.

Introduction

This paper provides a case study of the artistic research project *Confronting Realities - First Steps. Working on Cinematic Autosociobiographies*, its implementation into formalized film school environment and curriculum, namely at the Film Academy Vienna (Institute for Film and Television at the mdw - University of Music and Performing Arts Vienna¹), as well as a reflection on the relationship between the conducted artistic research, its different approaches, theory and also criticism.

For this matter the paper is twofold in its approach: on the one hand, it will describe and reflect on criticizing the process of conducting and implementing the artistic research project at the film school; on the other hand, it will be discussing the artistic research, its knowledge creation on a cinematic as well as on a theoretical level and its implications for further research.

The form of the paper wants to trace the form and the complexity of our artistic research and is an attempt to evoke a sensual, spatially and physically anchored expression in order to make the project and the ideas behind it accessible to the reader.

Outset

All of these images will disappear.
No.
Some will remain.

the young woman with the long black hair throws her hair straight back, ties it into a bun on her head. She's

tall. As she sits, she leans forward as if she already wants to reach further,

his legs are crossed, he smiles a perfect smile; with a slight movement of his head he skillfully moves his hair out of his face,

she holds her breath, it gets stuck somewhere between diaphragm and larynx, her shoulders pull up, what she wants to say is stuck in her,

he laughs out loud, louder than all the others in this room, his energy pulsating, it is in his upper body, in his hips, everything radiates forward, invites others to do the same,

she pulls her wide trousers - which are tighter at the top of her hips and in the latest fashion go up to the navel - up with skillful movement.

I write. Even though I want to talk about images. The act of writing seems to be in the way of the movement, of this moment that has passed. They are already fading, these images. I'm looking over my notes. I look at the photos of the days we have spent together. I take the books of Annie Ernaux and Didier Éribon, I read the first sentences.

„J'ai devant moi deux images.“²
(Éribon, 2013, p.15)

„Toutes les images vont disparaître.“³
(Ernaux, 2017, p.9)

We have tried to capture them: these images, our images. Our bodies, our conversations, our thoughts, our lives in these images. Film captures the imprint of time in the world.

1 The research project was fully funded by the *AR Pilot – mdw-Call for Artistic Research Projects* at mdw – University of Music and Performing Arts Vienna.

2 *"I have two images before me."* Translation into English by the authors of this paper.

3 *"All images are going to disappear."* Translation into English by the authors of this paper.

As I write these lines, more and more images appear before my eyes. I interweave them with the photos, with the films, with the memories of the conversations, with what I have read, with what I have reread, with all the questions and all the uncertainties about where we are going, what we are investigating, but above all about the form of the paper at hand. How is it possible to write down what did not happen in written form but somewhere else? To press it into a form that crunches as it is being created?

"If I didn't define myself for myself, I would be crunched into other people's fantasies for me and eaten alive."

(Lorde, 1984, p.42)

Introduction

Annie Ernaux and Didier Éribon have forged a form of literary autobiography, impersonally personal and therefore collective for their time, place and class. While writing *Retour à Reims* (Éribon, 2009), *La société comme verdict. Classes, identités, trajectoires* (Éribon, 2013), *Les Années* (Ernaux, 2008), *La Place* (Ernaux, 1983), *Mémoire de fille* (Ernaux, 2016), they have shared and re-visited their lives, looked back at these lives and at the people they were, embedded in social and historical movements. The German literary scholar Carlos Spoerhase (2017) describes this form of writing as "literary auto-sociobiography". The French sociologist Chantal Jaquet sees in autosociobiographies the "endeavour to consider an individual's life or destiny as a social product in relation to his or her milieu, not as an emergence of a self that is cut off from all exterior determination" (Jaquet, 2018, p.15). There are more literary examples that succeed Ernaux and Éribon: *Hillbilly Elegy* by J.D. Vance (Vance, 2016), *En finir avec Eddy Bellegueule* by Édouard Louis (Louis, 2014), *Histoire de la violence* (Louis, 2016) as well as *Qui a tué mon père?* (Louis, 2018) and also *Ein Mann seiner Klasse* by Christian Baron (Baron, 2020). Louis calls his writing

"confrontational literature" – Mesut Bayraktar (2020) sees in it "the juxtaposition of those who do not agree. [...] [T]he carrying out of a conflict between opinions, points of view, facts, persons, social spaces, classes in the written word." Bayraktar makes it clear: "The speechless who are in the crosshairs of violence, oppression and exploitation must be addressed: the oppressed classes, locally and globally. [...] Confrontational literature is a language, not an end in itself."⁴ (Bayraktar, 2020).

Confronting Realities - Confrontational realities

The words of that title caption our present artistic research. Our research project began in the fall of 2018 and ran for a year until October 2019. The project was conducted by a team of film scholars, artistic researchers and filmmakers: Barbara Wolfram, artistic researcher and PhD-student at Film Academy Vienna with an additional background in psychology and expertise as theatre director; PhD-student and artistic researcher at Film Academy Vienna Christina Wintersteiger; Elena Meilicke, film scholar and film critic and currently a post-doc researcher at the University of Arts Berlin; filmmaker and producer Nina Kusturica and Prof. Claudia Walkensteiner-Preschl, professor for Film and Media Studies at Film Academy Vienna. Three artistic research groups were formed which consisted of film art and acting students as well as performers from outside the faculty, who were asked to collaboratively explore their individual sociobiographies and the way their social class, privileges and marginalization inscribed themselves into their selves, their bodies and ways of being, and to map out possible cinematic autosociobiographic narratives and autosociobiographic cinematic forms during a film laboratory. The title was born from the attempt to find words for our questions, for what has emerged in us while reading the texts of Ernaux and Éribon. Starting with the discussion of hybrid forms of film, our reflections began to concentrate on the depicted realities in film and thus on the thereby created realities. The realities of the people

⁴ Translation into English by the authors of this paper.

who make films, who think, write, shoot, edit, set the music to the films. Unlike most literary works, film is a fundamentally collaborative process. Different realities meet and create a final product which in turn allows, even evokes, a variety of interpretations in its reception. Therefore, our question was: How can the translation of the form of a literary autosociobiography - an "auto-socioanalysis" (Bourdieu, 2004) - into a cinematic form succeed?

How does one succeed in grasping, depicting and ultimately communicating the newly emerging lines of conflict and tensions of hegemonic processes and the associated processes of social ascent and descent, as well as the psychological and psycho-physical imprints and changes in the individual that are associated with them? What kind of space for the "speechless" (Bayraktar, 2020) does a public film school have, considering its own logic of evaluation and performance? Whose languages are spoken?

In times of a worldwide shift to the right marked by a rise in nationalism and populism (cf. Manow, 2018), the question of social classes and its cultural, economic and political changes, including their established (im-)possibilities have once again become topical. The ever-increasing national and global inequality (cf. Piketty, 2013 & 2020), which divides nations and even continents, especially at the breaking lines of the global North and South, polarizes and fuels conflicts.⁵ In *The Society of Singularities* (Reckwitz, 2017), German sociologist Andreas Reckwitz focuses on an updated understanding of class in the global North and its western, Eurocentric societies. Reckwitz assumes a revolution in the Western understanding of class (Reckwitz, 2017) by adopting a 3 plus 1 model of social classes. In his theory, Reckwitz defines and describes a new middle class ("creative middle class"), an old middle class threatened by social decline, a

precarious lower class and a distanced upper class no longer connected to the other classes on several levels of life. The quantitative research on wealth and capital distribution in the 21st century by Piketty (2013) confirms this theory regarding the distribution of capital and its exponential, explosive increase in capital assets in the top percentile (top 1%). The accumulation of assets and the associated "cumulative advantages" (Hasl et al., 2019) hardly allow these layers to be permeable. Reckwitz describes the so-called new middle class in particular in detail based on differences in lifestyle (type of living, food and leisure activities) and sees them as an offer of identity for a newly emerging social stratum of "creative", flexible and often precariously living people.

The above described literary autosociobiographies are capable of tracing the subjective situatedness of one's own being in relation to one's own social class and its position in the class structure on an artistic level. It can thus communicate, incorporate and capture the effects that the social class origin has on individuals and their life courses beyond the possibilities of non-artistic academic research. A cinematic autosociobiography has the possibility to add the aspect of external perception to this subjectively perceived situatedness. Here, tensions between different subjective perspectives become palpable. These tensions make it possible to communicate boundaries of social classes that allow confrontation within the same medium - here we are thinking again about the confrontational literature of Louis (Bayraktar, 2020). Furthermore, the metaphorical nature of artistic meanings allows a communication with the viewer on denotative and connotative levels via the transfer that happens while watching autosociobiographies. The viewer engages with the cinematic autosociobiographies in a way that creates an encounter with their own personal memories and responses, therefore allowing a symbolic transformation from a single work into

5 To name some further research on that topic: *La France périphérique: Comment on a sacrifié les classes populaires* by Christophe Guilluy, 2014; *The Road to Somewhere: The Populist Revolt and The Future of Politics* by David Goodhart, 2017; *Bobos in Paradise. The New Upper Class and How They Got There* by David Brooks, 2000; *Our Kids. The American Dream in Crisis* by Robert D. Putnam, 2015 or *Strangers in their Own Land* by Arlie R. Hochschild, 2016.

a collective personalized memory. Reception also allows us to reflect on the medium itself and its relation to class discourses (high culture, popular culture, etc.). Bayraktar speaks here of "morning air" in writing, which views high culture from below: "So they see who carries the culture and on whom it is laden."⁶ (Bayraktar, 2020).

*"From the films, we learn the gestures of culture, we learn how to throw back the hair to give the impression of independence, how to grip tightly around the whiskey glass to mark virility, we learn from close-ups how to use the gestures of the eyebrows, etc."*⁷

(Koch, 2010, p.146)

In connection to these thoughts and perspectives⁸, we set out to pose, explore and challenge the following questions in our artistic research project *Confronting Realities - First Steps*:

- i. What films and cinematic forms do already exist that are describing an (auto)sociobiography – an (auto)biography in the context of social class, time and place, circling around the question: How do people become who they are - being affected by the time, place and body they are born into?
- ii. What is a suitable methodological approach to translate the exploration of literary autosociobiography into a way of exploration for the cinematic form and its narratives?
- iii. Drawing from literary autosociobiographies, how do we translate the literary form of literary autosociobiography into a cinematic form and language?
- iv. What could be a way to implement this artistic research method in a film school environment?
- v. How best to create understanding, support and acceptance for a relatively open-ended research project in a

formalized and outcome-oriented academic and artistic environment?

- vi. On the artistic research level, we asked which cinematic forms and techniques as well as content can be found and used for grappling with questions of social origins, class relations and class antagonisms, specifically in the light of the collaborative aspect of filmmaking?
- vii. What possibilities do we have in also including BA and MA students who have not yet been working as artistic researchers into the artistic research process and vice versa learn from their perspectives and artistic skills in developing and creating short films?
- viii. What possibilities do we have for creating an intersectionally diverse artistic research environment?
- ix. As we are working on the personal topic of autosociobiographies, how do we ensure the necessary ethical standards in terms of privacy, voluntariness and power over the participants' personal life experiences as well as stories?
- x. How do we as project leaders and as part of not only an academic structure, but also the so-called "Hochkultur", position ourselves and how can we raise our students' awareness for perspectives, systemic privileges and inflections within the artistic as well as academic world(s)?
- xii. How can we incorporate the audience's reactions, thoughts, interpretations and criticisms as well as their reflections on their own autosociobiographies into the research cycle?

The multitude of questions and the wealth of possible directions to be explored led to the recognition that *Confronting Realities - First Steps* will be a first step in a larger and more comprehensive process. The research project described here was

6 Translation into English by the authors of this paper.

7 Translation into English by the authors of this paper.

8 Further interesting perspectives can be derived by integrating the aspect of digitalization, network societies and the curated lifestyle into the class model, especially the discussions around the "homo emotionalis" and their three primary longings: enthusiasm, impatience and convenience. Cf. also *The Shock of Reality* by Lobo 2019. For perspectives on the connection of love, capitalism and social class see also sociologist Eva Illouz (Illouz 2011).

intended to prepare the ground in terms of content, but also in order to gather initial findings and research results at our institute and to enter into a discourse with the scientific community.

On the level of the artistic research *Confronting Realities - First Steps*, in developing cinematic autosociobiographies, assigned itself the task of crafting an artistic tool, that makes it possible to explore and to make visible the effects of the political, social, cultural and economic upheavals on the individual as described above. Film, in its immediacy and multi-dimensional as well as collaborative form, seems to be very well suited for exploring these shifts as well as including a plurality of perspectives and diversity.

Centre _ Heart

Methodology

Over the course of ten months, we designed and conducted a multi-level project to explore the format of *cinematic autosociobiographies* as an extracurricular artistic research project for MA and BA Directing and Writing Students joint with the course "Research Project II" for BA Students in Film & Media Studies at the Film Academy Vienna, mdw – University of Music and Performing Arts Vienna.

Via an open call at the institute, we selected two MA students (Directing, Writing) and one BA Student (Directing) to be part of the research project, three BA students (Film & Media Studies) were assigned to accompany the project on a more scientific oriented level. Our open call indicated that the students should be open to experimental forms and collaborative practices as well as interested in the concept and literature the research was based on. A group of eight external performers with various backgrounds joined the project, all of whom were chosen from within the professional spheres of the project team.

The project was designed on four levels:

Level (1) of Autosociobiographical Exploration created three exploration/ research groups with varying composition (4-4-3). We included eleven film and acting students from Europe, artists, actors/ actresses and performers from Iran and Syria to probe, explore and search, to make accessible and to contextualize one's biography in a sociological perspective. The different social and geographical backgrounds as well as a 50:50 gender quota were established to allow an intersectional perspective on autosociobiographies and their specific discriminations and marginalization as well as privileges (cf. Winkler & Degele, 2009). The students as well as the external performers were in their mid- to late-twenties with one performer being in his mid-thirties. We conducted a two-days-workshop for exploring one's own and each other's sociobiographies. The first day of the workshop focused on the film-historical backgrounds for our research and was arranged and carried out by renowned filmmakers Nina Kusturica and Valeska Grisebach, both alumnae of Film Academy Vienna, who are known for working with hybrid film settings, often including non-professional actors and actresses in their oeuvre and developing storylines that echo their performers' realities. Via the joint screening and discussion of films which can be considered as (auto)biographical filmmaking and tackle issues such as social backgrounds or identity politics, students and performers were invited to develop a first awareness for possible autosociobiographical perspectives, narratives as well as the often hybrid forms of biographical filmmaking. Drawing on the example of films such as *Alleine Tanzen* (Pilavci, 2013), *Selbstkritik eines bürgerlichen Hundes* (Radlmaier, 2017), *Time Indefinite* (McElwee, 1993), *La geste ordinaire* (Coton, 2011) and the workshop supervisors' own filmic works, such as *Western* (Grisebach, 2017, which premiered at the Cannes Film Festival) and *Ciao Chérie* (Kusturica, 2017), we discussed hybrid forms, the balance as well as tension between documentary and fiction, collaborative strategies and their respective filmic perspectives - especially in regards to biographical storytelling and techniques (fictionalization, retelling, alienation, gaze, authorship(s), etc.) that can help cinematic autosociobiographies to take shape.

The second day was designed to kick off the practical artistic work by offering the participants the opportunity to discover and test different methods and levels of exploring autosociobiographies, to make them accessible to themselves and to take first steps towards the translation of autosociobiographical narratives into film. These methods included bodywork (cf. Chekhov, 2014), biographical questionnaires, improvisation, encounters, written work and a self-developed questionnaire that was designed by Barbara Wolfram, who also conducted the second workshop day.

Exploring autosociobiographies in their multidimensionality, the biographical body work was designed to explore the way our bodies carry liminal experiences and inscriptions of social class, history and time. Polanyi (1979, as cited in Richtmeyer et al., 2014) is talking about the way the body and its gestures and rituals display a "practical implicit knowledge inscribed in the body" (Polanyi, 1979, as cited in Richtmeyer et al., 2014, p. 9). He assumes a "tacit knowledge", an experience-bound, non-verbalizable knowledge in that connection.

*"There are people that are overwhelmed by the presence of others, by the way they speak, the way they cross their legs, light a cigarette."*⁹

(Ernaux, 2018, p. 9)

The first goal was to get in touch with one's own body, to enhance the awareness on inscribed and "inherited" movements, gestures, ways of walking, sitting, standing and positioning oneself in a room. Layer by layer, different body parts (*toes, feet, legs, hips, belly, arms, fingers, spine, neck, back, chest, breasts, head - eyes, mouth, jaw, nose, hair, forehead, ears*) and the five senses (*looking, hearing, smelling, tasting, touching*) in relation to time (*actual present inside/ outside of my body; the room/time/ place that surrounds one; the world that is right now around that room; the time/ place that one has just come from and one will go to; the place that is deep down or very far away*)

were explored first singularly and then in their relation to each other. The second step was to confront the participants with the perception of another body to be able to be more clearly aware of one's own limits and inscriptions. The third goal was to incorporate all of the above into the group and the groups' place and layers of time (*Past, Present, Future*).

Autosociobiography is present and manifests itself in our body as well as our perception/ creation of the self and the autobiography we perceive as our "own", the perception/ description of our past, present and outlook in the future.

*The bodies that have wandered, the bodies that have carried, the bodies that still carry, the bodies that are here and somewhere else, the bodies that are loud inside and quiet outside, the bodies that hurt, the bodies that shine, the bodies that want and can, the bodies that can but do not want, the bodies that are called able, the bodies that are called disabled, the bodies that are stuck in themselves, in their time, in their place. The bodies that have a passport from the right here or a passport from the wrong there or no passport at all. The bodies that have been ruled by other bodies and the bodies that are only ruled by themselves, the bodies that hang in the gaps, in a no-man's-land, unable to move forward or backward. La place de mon corps est la place de moi dans la monde.*¹⁰

The goal of the self-developed questionnaire was to explore the unconscious dimension of one's own situatedness and had been used in previous biographical documentarian theatrical works by Wolfram. It was intended to lead into a more artistic expression and to serve as a first step in translating the autosociobiographical exploration into an artistic language and expression.

9 Translation into English by the authors of this paper.

10 "My body's place in the world, is my place in the world." Translation into English by the authors of this paper.

The most important thing about these questions is that there is no right or wrong. I really mean it. If a straight line, a song, a body movement is the answer, then that's it. Period.

If you choose a question because you specifically do not want to answer it, then do it. Find an expression why you don't want to answer it. The only thing I really want you to do - try it. Play with the questions. Think around corners. Keep thinking around corners. Take your time answering the questions. Answer clearly and do not answer clearly at all. Answer the questions, then answer them again on another day. Do not force answers. They are coming. Sometimes you have to carry them around with you for a bit. Take the questions as an invitation to get to know yourself, to explore yourself, to enjoy your mind, your memories, your knowledge, your body, your being.

*That is all.*¹¹

1. blanks Blanks
2. Up Down
6. _____
7. What does a cup mean to you?
8. What can I do with a cup?
9. The places here, and the places there, and the places I don't even know.
14. I will never go there (again)
15. When did you first become aware of social class? How did you become aware of it?
16. Over there, that's the leader
18. From where are you looking at yourself? Who's looking at you?
20. all the others
22. Knife Fork Spoon knife fork spoon
24. Your face, your hands, your arms, your legs, your upper body, your hair, your

eyes, your nose, your mouth, your fingernails, your toenails, your heels, your wrists.

25. I (don't) like you because

30. What question is missing here?

The biographical questionnaire set out to explore the more explicit dimension and understanding of one's own social class, privileges/ marginalization/ discriminations, (im)possibilities and focused on the verbalized expression of one's understanding and experience of social class. It focused on the dimension of the subjective feeling and description of social class, success, failure, social origin, biographical narration and development as well as description of future, power, value and capital; description of awareness of power, value and capital; ideal composition of human society as well as an open segment to what questions are missing. The questionnaire was adapted from Arzouni's findings in her report "Fact Check. Classism in Organizations" (Arzouni, 2018)¹².

The goal of the two days' introductory workshop was on the one hand to develop a theoretically based and embedded sensibility for the format as well as the surrounding discourse. On the other hand, our purpose was to establish trust between the project leaders and the students/ performers as well as within each of the exploration/ research groups (as mentioned above) and to create groups that would allow and facilitate collaborative ways of working. Furthermore, over the course of these two days, we wanted to provide them with methods and first guided experiences with autosociobiographical explorations as well as narratives.

Level (2) of Cinematic Forms and Techniques intended to develop and to create narratives and cinematic techniques of cinematic autosociobiographies as well as translating them into cinematic forms. We considered the cinematic levels of

11 Excerpt from the used questionnaire that originally contained 30 questions and is presented here in a slightly shortened version, though the position of the questions shows the original order.

12 cf. Arzouni, Salma (2018). "Faktencheck. Klassismus in Organisationen." as part of the project "Vielfaltscheck"/ "Diversity Check" funded by Robert Bosch Stiftung.

visuals/ camera, cadrage, framing, light, use of colour, editing and montage, sound, sound editing, music, usage of archive materials, photos, other forms of media (such as social media/ Instagram) as well as perspectives.

Two exploration groups created one short movie each (length 12' & 6") that show a first take on the diversity of cinematic autosociobiographies' form and content as well as reflections on collaborative narrative developments.

A one-week film laboratory was conducted to accommodate the practical work on and with film. This laboratory took place three months after the introductory workshop. During this time period, the groups were asked to develop a short film concept, drawing on the autosociobiographical exploration within their group while applying collaborative working/writing strategies. At the same time the groups had the possibility to include outside set-members if needed (camera, sound, editing). As the students all possessed considerable experience in filmmaking, they mainly used the connections and work-friendships they had already formed while studying. During the film laboratory, the groups could use all the available equipment from the institute as well as a fully equipped film studio at our campus for at least two days for their shootings.

One exploration group was unable to finish the project due to organizational issues at the level of engaging additional team members for the project and of coordinating the work/ studying schedules of the group members. These organizational questions proved essential to the success of a practical artistic project within the frame of a formalized film education system. For our further and ongoing research project, this is certainly an area that calls for closer attention - to establish a strong production based support structure that is able to provide support if needed.

The film laboratory and the preparation phase were supported by Kusturica and Wolfram, who acted as supervising mentors and offered advice and guidance. In all cases the director of the project, film students of the Film Academy Vienna, served as communicator of the group to the project team. Nevertheless, the different members of each group reported the development of the narratives and the overall concept to have been a shared and collaborative process. The following descriptions focus on the two projects realized during the film laboratory.

Films

- First Cinematic Autosociobiographies

One concept (Project Team: Enzo Brumm, Tamim Fattal, Johannes Hösch [DoP], Bruno Kratochvil, Jana Lipnik, Negin Rezaie), titled *Dreamers. Deformed figures of our Past*, aimed to produce an essayistic film that tells the fragmented story of three young actors and actresses from different countries, who share their stories of rootlessness and exile:¹³

We want to show images of everyday life and let them intertwine with the different stories, find intersections, show differences in the way the three protagonists try to achieve their life's dream. Their biographies have inscribed themselves into their daily routines, into their bodies. One protagonist, Negin, left her homeland, Iran, to escape judgment and the judging gaze, violence and captivity, Tamim left Syria to avoid joining the army and thus the war, and when Enzo left Hamburg to study acting in Vienna, his parents no longer lived in the German city. These are three very different realities that we sketch here, but they also tell us something about our society. The three human beings tell us stories about arriving, freedom of movement, their reasons for leaving, and about the gaze of people in their past and here, in Vienna, which are fixed on and in them. What unites our protagonists is that they are dreamers - just like me

13 The following description is taken from the concept of *Dreamers. Deformed figures of our Past*. Translation into English by the authors of this paper.

as a filmmaker. And through the selection and montage of the story, my autobiography is also reflected in the themes I choose. A dreamlike narrative form serves as a framework for an approach to these three characters. Thus, at the end of this film there can be no (dis)solution, no clarity, no catharsis, but an invitation, an impulse and also a recognition in the moments of loneliness.

This concept was written by MA film student Bruno Kratochvil and was the result of an intensive phase of biographical interviews, that created a sort of "safe artistic space" and intimate working atmosphere among the group, where everyone was encouraged and enabled to tell their story.

I cannot authentically recount what happened to the two when they fled. What I can do is give them room for their stories. I am looking for images that can reflect a feeling or impressions from back then - these can be easily found in the lives of others. Because what unites us is loneliness, love, grief and last but not least our dreams and hopes.

Director, Writer¹⁴

From a passive position, where others can look at us and attribute things to us, we came into a position of activity, of creation.

Performer, Writer¹⁵

A multitude of scenes were shot in an extended film laboratory and also taken from the protagonists Instagram stories to capture their own perspective in their daily routines - in the homes, work and workout places of the protagonists. The visuals (Fig. 1 – Fig. 5) that are included in this paper show the three protagonists – Negin, Tamim and Enzo in exemplary shots. In Figure 1 Rezaie re-created her part in the performance *undercurrents* by Sarah Vanhee, during Wiener Festwochen 2019. The core element in this performance was the

human scream, the right to scream and the possibilities to look underneath the layers of society while screaming and/ or listening to others' screaming. The gesture of her arm, lifted up in power and with the will to transform her surroundings, was deeply important and moving to Rezaie. The second visual (Fig. 2) contrasts that image with her being at home in her and her husband's garden in the countryside, outside of Vienna. Again, the hand and arm gesture is central to the image, covering almost the whole image. The emotion is in stark contrast to Figure 1, projecting freedom and relaxation. Both images work with the protagonist being central and the background, like a canvas, carrying the sociobiographical context. Figure 3 depicts Fattal during his daily fitness routine which is an essential part of his life and helped him structure his days while waiting for his asylum notice to be positive. Similar to the action of structuring his days, the handles of the red reek structure the film image, showing how he moved figuratively and literal into the Austrian/ Viennese society by becoming a permanent member of the Theater in der Josefstadt – Ensemble, one of the biggest theatres in Vienna. Figure 4 and 5 show Brumm, a German student and international Top-Model, who is studying acting at Max-Reinhardt Seminar in Vienna, also at mdw – University of Music and Performing Arts Vienna. Contrasting with the visuals of Rezaie, Brumm is not seen from the front, his face, so central to his career as Model, remains invisible. His body is structuring the film image, especially his back is prominent in Figure 4, while he is listening to one of the Rap tracks he started to produce while being in Vienna. The background in the image is white, either carrying the loss of his roots in his home town Hamburg or the openness and the multi-possibilities his current career and dreams manifest. In Figure 5, Brumm's body is again central, in this case the movement of his body, re-creating a fashion shooting. The water drops seem to form a fog around him and his movement, at the same time covering and carrying him in his multifacetedness.

¹⁴ Translation into English by the authors of this paper.

¹⁵ Translation into English by the authors of this paper.

The scenes have been cut into a teaser/ short film (6'). Due to the achieved level of intimacy and shared creative energy the group decided to further develop *Dreamers* into a short film of greater length. The project is currently in post-production.

The group defined the process of coming up with a concept and exploring their own perspectives and stories as very fruitful and also challenging - with one of the main questions being: Who am I to tell *your* story? For this group, the question of authorship and the responsibility for whose stories are being told, and how, and by whom, and which stories remain invisible or highly filtered, seemed to be at the core of the reflection process after the film laboratory.

Film I. *Dreamers. Deformed figures of our Past.*¹⁶



Fig. 1 Still *Dreamers. Deformed figures of our Past* (2019) [Film]



Fig. 2 Still *Dreamers. Deformed figures of our Past* (2019) [Film]

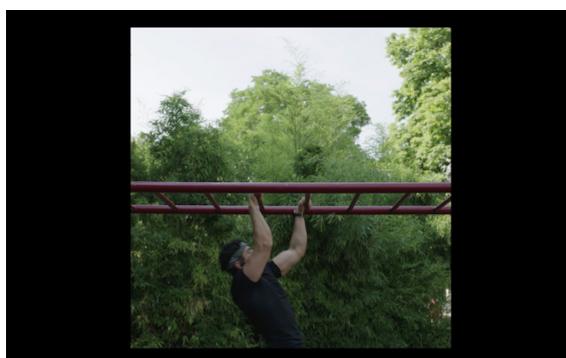


Fig. 3 Still *Dreamers. Deformed figures of our Past* (2019) [Film]

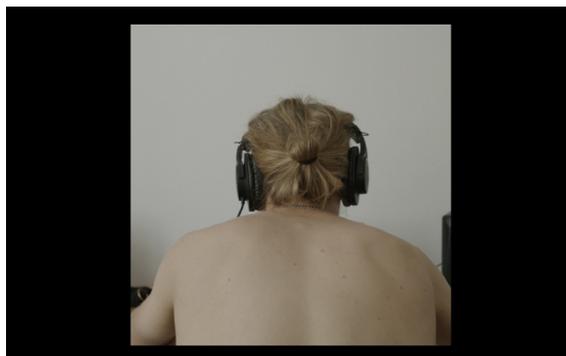


Fig. 4 Still *Dreamers. Deformed figures of our Past* (2019) [Film]



Fig. 5 Still *Dreamers. Deformed figures of our Past* (2019) [Film]

¹⁶ All stills are taken from the teaser to *Dreamers. Deformed figures of our Past* (2019).

The second group (Project Team: Saad Al Ghefari, Nicolas Pindeus, Matteo Sanders, Raphaela Schmid, Susanne Siebel, Maren Streich), took a different approach with their concept *CUPS. Cinematic Autosociobiographies*. What they proposed, was an exploration of the concept autosociobiography itself, based on the self-developed questionnaire they were given during the introductory workshop. Their intention was to create an informational video, that could run on YouTube, to explain the overall concept of cinematic autosociobiographies while at the same time also being a cinematic autosociobiography.

Building upon a reflection process in their group, they decided to focus on an experimental cluster of thoughts and connotations, brought forth in each of them by the following questions:

What does a cup mean to you? What can I do with a cup? When was I aware of social class for the first time? And how did I become aware of it?

We found that there was something very interesting in such a basic everyday-use article like a cup. But at the same time, we felt that such a small materialistic item would already tell a lot about social classes and give us the opportunity to talk about something everybody knows - to tackle a complex matter like autosociobiographies through a fun item everyone can relate to.

Director, Writer¹⁷

In collaboratively developing a script and formal aesthetic, the group wanted to contextualize a specific item - represented by Grandma's old cup, an old plastic cup from a concert, a cup mainly used for painting, a tiny, unhandy cup and many more - each filled with individual memories and stories and in that way linked to a collective memory. We all know how to use a cup, we all possess or have possessed a cup in our

lives. Still, different kinds of cups trigger different meanings, settings, places, times, social remembrances.

The film sets out to break down the aforementioned complexity of the subject in an ironic and direct way - via the use of a philosophical introduction and citations - and to contrast it with the treatise on a simple but meaningful object.

In doing so, the group's short film (12') turned into a commentary on the ideological complexity of social class and autosociobiography, which, at the same time, is a concept that is a deeply ingrained part of our everyday lives.

The visuals (Fig. 6 – Fig. 11). that are included in this paper illustrate the different parts and development of the short movie – starting with a theoretical foundation and contextualization; followed by the linking of concept – cups – performers' sociobiographies; closing with their own situatedness in the film studio, their group and time of meeting.

Central to their concept was the incorporation of cups in their different shapes and forms not only on content level, but also on formal level, being reflected mainly in the camera work and editing. As already mentioned above, this project especially tried to use a lighter, in some parts even comical tone, to make audiences feel invited to go on their own reflective journey.

Figure 6 depicts the theoretical set-off for the project – on the sound level a reading by Annie Ernaux from *Les Années* is heard, on the visual level, different cups are put on the table, introducing the basic concepts of the short movie while linking it to the theoretical basis. Figure 7 shows one of the performers, the actor and comedian Saad Al Ghefari, while he shares exemplary sociobiographical memories of his life in Damascus, Syria and Vienna, Austria along with his cups, that for him represent these moments in his life. He is shown in a total shot (Fig. 6) and a close-up (Fig. 7), his cups lined up in

17 Quote from the concept of *CUPS. Working on Cinematic Autosociobiographies*. Translation into English by the authors of this paper.

front of him, mirroring the shots from the introductory theory part of the movie. Al Ghefari is mainly focusing on the social structure that he experienced in Syria and Austria, juxtaposing his experiences and critically reflecting them in a capitalistic framework. Al Ghefari is speaking in Arabic and English, switching from his mother-tongue to the language he now mostly uses to communicate in Austria. Some memories are in Arabic, others in English. The movie image is frontal, the camera is stable, using a pre-built set-up that was available to the group in the film studio of the Film Academy Vienna. They did not build an extra set, but rather tried to adapt to their surroundings and were therefore also being able to reflect on them. Figure 9 and 10 show Maren Streich, an actress living in Vienna, who also studied at Max Reinhardt Seminar at mdw – University of Music and Performing Arts Vienna, recounting her sociobiographical memories with her cups that she chose to bring to the shoot. Streich focuses on explicit biographical memories and reflects on the nature and brand of cups to underline their situatedness in her sociobiography and what different shapes, usages and brands could mean in that sense. Figure 10 is already showing the transition to the third part of the movie, where the group showed themselves, revealing their identity, place and time, to reflect on the position from which they are speaking. Figure 11 is the closing shot, making its way back to the opening shot, depicting Espresso cups that are filled with Champagne. It is a close-up, focusing on the cups, only the director Matteo Sanders' hand and arm are visible, leaving the viewer with the invitation to re-think the concept of social groups and the possibility to break certain pre-set assumptions on who belongs and who does not.

Film II. CUPS. Working on Cinematic Autosociobiographies.¹⁸

"... with eternal enmity sworn another great story emerged in fragments, ..."



Fig. 6 Still *CUPS. Working on Cinematic Autosociobiographies* (2019). [Film]

"This Cup reminds me of capitalism."



Fig. 7 Still *CUPS. Working on Cinematic Autosociobiographies* (2019). [Film]

¹⁸ All stills are taken from *CUPS. Working on Cinematic Autosociobiographies* (2019).

"Because it's big and ugly and it's functional."



Fig. 8 Still CUPS. Working on Cinematic Autosociobiographies (2019). [Film]

"It even says Villeroy & Boch. It's real porcelain, from Germany."



Fig. 9 Still CUPS. Working on Cinematic Autosociobiographies (2019). [Film]



Fig. 10 Still CUPS. Working on Cinematic Autosociobiographies (2019). [Film]

Level (3) of Interdisciplinary and Theoretical Contextualization wished to build a strong foundation and interconnection between theoretical and interdisciplinary as well as artistic research about social class, cinematic forms and collaborative strategies of film production. As such, this level was intended to be a red thread through the entire project. The project team ensured the ongoing theoretical contextualization by supervising mentoring and feedback loops during the introductory workshop, the concept development, the film laboratory and the closing workshop, which dealt with the reception and discussion of the produced films. By introducing the participants to the theory and discourses surrounding the topic from the beginning and by familiarizing them with the accompanying literature and film-historical examples, we hoped that they would develop a higher degree of (self-)reflexivity and attention to perspectives. Through many conversations with the project participants as well as mirrored in the cinematic work, we are confident to believe we have achieved this goal. Since we also integrated three BA film & media students to accompany the project scientifically, we were able to gain and also offer an additional layer of feedback and insight to the three research groups, that we, as project leaders, artistic researchers and teachers, could not offer, due to our previous involvement in the project development and our status as authority figures, who are not embedded in the same hierarchical structures as the student participants.

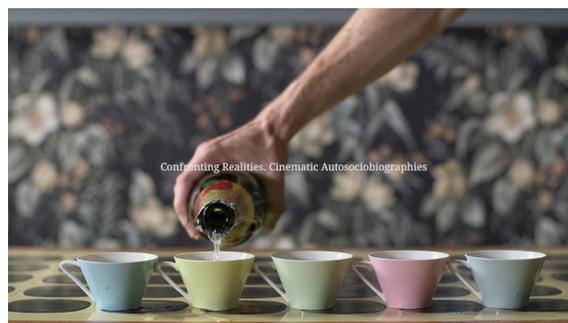


Fig. 11 Still CUPS. Working on Cinematic Autosociobiographies (2019). [Film]

The feedback/final discussion focused on the following points:

- i) Possibilities of applying and transferring the newly learned artistic research methods in their own artistic works¹⁹ (theory of autosociobiographies as well as hybrid forms of filmmaking, watching and discussing film examples with filmmakers, peers and performers, in-depth talk with the alumnae filmmakers Nina Kusturica and Valeska Grisebach).
- ii) Possibilities of applying and transferring the newly learned artistic methods (body work, questionnaires, collaborative script development) to their own artistic works, especially narrative developments and working with actors/ actresses/ non-professionals.
- iii) The importance and relevance of including theoretical as well as artistic research discourse in their artistic education.
- iv) The importance of having projects where the aim is exploring (and potentially failing) with a much higher degree of freedom than they are used to in their normal curricula as well as working on projects that don't necessarily have to "perform" at the festival circuit.
- v) The importance of working on societally relevant topics and to assume responsibility in their artistic creation.

Level (4) of Reflection and Evaluation intended to build a reflective framework around the project, especially focusing on the collaborative aspect of filmmaking, ethical aspects of working with autosociobiographies and of researching/ creating in an intimate way in an academic environment.

A concluding one-day workshop was set up for that matter. Additionally, anonymous reflection sheets were handed out after the introductory workshop. During the whole process the project team was regularly checking in with the groups. Topics like trust, organization (available equipment, rehearsal and work schedules, connecting different project

members, etc.), artistic questions, but also fear of failure as well as doubts were brought up in these phone calls, mails and personal meetings. Especially the group that was unable to finalize their project demanded some extra attention and care. Several one-on-one talks were conducted as well as a discussion of the process and its difficulties. Communication as well as organization seemed at the core of this projects' difficulties. As already mentioned above, this was an important learning experience, which made clear that different artists require individually different degrees of freedom and support. To be able to recognize potential obstacles early on to respond in time, is of great importance. Keeping the specific problems of this group in mind, possible solutions could include setting up a pool of possible team members (camera, sound, editing) beforehand, which are willing to participate, as well as taking a sort of "producer"-role as artist researchers to focus on providing stability and time management while allowing the group to focus on their artistic and autosociobiographical explorations.

During the concluding workshop, which took place three months after the film laboratory to allow enough time for post-production, the participants were asked to share their films as well as their process, methods and results with the other groups. Up to this point, all three groups had been working separately. In reflecting on their work and the way they had developed the concepts, a discussion about collaborative work, class struggles and privileges, intimacy, responsibility and politics arose. An additional important aspect was the level of reception - how is the film received, read, discussed? Which issues appear to be prominent to the others? How are the different forms of gazes and perspectives altering the individual perception of my/your/our autosociobiography? Is this still my sociobiography? Is it even a sociobiography?

We are hoping to get more insight and possibly even answers to these questions in the next steps of the project process

¹⁹ All the film & media students also study an artistic subject at the institute.

where we aim to expand the audience for our artistic research. It will be exciting to include this additional level of reflection and interpretation into our work and to witness, in turn, the effects of this circular process on our artistic research.

There were certain recurring issues that were voiced during that reflection, most of them are connected to the question of who gets to make a film or tell a story. Thoughts on the chances, positions and limitations of social class affiliations were reflected as well as the limiting or enabling structures of a film school or a formal acting education.

"You don't get the feeling they're performing. It's like you've really dropped a shell."²⁰

Artistic research team member

"Our history is inscribed in our bodies. Deformations of the body can be a tool to actively create."

Performer

"What is so interesting about the concept is that the audience connects these different stories while watching, relates to them in a very personal, unique way. By afterwards talking to each other about the subjective experience we are able to reflect and learn about how others decode and read the story."

Artistic research team member

"How can we become militant and send our autosociobiographies out into the world as a mission? How do we reach an audience with the terms we negotiate? Because we can still negotiate as beautifully and elaborately as we want, and with all emotion and sincerity, if it doesn't reach society, we will one day be banned again."

Student

By learning to sharpen their view of class structures that inscribe themselves in biographies, bodies and everyday life as well as by questioning the perspectives of narrator/narratee, the participating students/ performers/ artist researchers were eager to adopt their findings and experiences to their future artistic practices.

Transition

- Discussion

Cinematic autosociobiographies are a multilayered, multidimensional field for artistic research. It not only touches many adjunct research fields such as sociology, psychology, philosophy as well as political science, it also challenges diverse interdisciplinary topics such as hybrid cinematic formats, narrative development, working with actors/ actresses along with non-professional performers and collaborative filmmaking.

Referring to the literary autosociobiographies we have discussed in this paper, an important question was (and still is): To what extent can the moving image incorporate and live up to the notion of collective memory by showing a subjective autobiography as had been accomplished by authors such as Ernaux or Éribon? In what way can the moving image carry a collective account of a certain time and place and is able to revoke that notion via denotative and connotative processes activated by the metaphorical nature of artistic meanings? What kind of circle of interpretation is set in motion by that process and how are we as artistic researchers able to trace and use these newly emerging individual responses by the viewers? Additionally, and in contrast to literary autosociobiographies, cinematic autosociobiographies raise questions concerning authorship as well as ethical questions of who is allowed to tell whose story and in what fashion, as film is rarely an artistic product made by only one person, but usually a group endeavor that involves many different sociobiographies and ways of working.

²⁰ All translations into English by the authors of this paper.

Furthermore, cinematic works as well as film & media studies discuss and are much more aware of the spectator and its gaze as well as the way the film is watched than literary studies discuss the reader and the place and way of reading. Is the film seen in a cinema with its darkness and audience or watched at home on a laptop or TV screen or even a mobile phone screen? Or is it watched on an online media platform embedded in fast consumerism but targeted at a large, global audience? This raises the question: which collective memory is being evoked – a national, a global one? How can the issues and questions brought up by autosociobiographical images and stories be embodied in the audience - which parts are being reflected, absorbed or even rejected?

The images cinematic autosociobiographies can evoke are not only images and representations of sentimental memories, these images drive to resolve, re-evaluate and re-contextualize as well as connect different memories to fan out the diversity of the world we live in and make visible the often somewhat limited view our life might give us. Notions of identity, belonging, alterity as well as self-narrated biography and self-perception are pivotal to cinematic autosociobiographies.

Derived from the textual images of Ernaux and Éribon, but also Ernaux's contemporaries such as Hervé Guibert, Marguerite Duras, Susan Sontag or Roland Barthes, cinematic autosociobiographies set out not only to incarnate the images these literary authors describe, to illustrate their written memories, but to carve out their own language and to seize the unique possibilities and qualities only the medium film possesses. Following the same line of argument, Sontag describes the distinct qualities of photographs, in her essay *On Photography*, as a form of "grammar" as well as an ethics of "seeing" (Sontag, 1977, as cited in Dougherty, 2011, p. 4). Sontag calls them "miniatures of reality" (ibid.) that are no subjective interpretations of reality unlike written or narrated stories about the past. Sontag points to the deficiency of language in its ability to remember.

Roland Barthes (1980) in his seminal work *La Chambre Claire* adds to her statement that the photograph has the power to attest that what I see on the photo has really existed (Dougherty, 2011). On this account, an interjection is necessary – a photo is always a consciously pointed detail, a cut-out of something bigger. A photo is always framed, there always exists an inside and an outside of the frame. And also, time-wise, a *before*, *during* and *after* the photograph. The camera face, the camera pose, the camera smile - we are well aware of the power of a photograph while it is taken. Especially now, and especially in a time where the mobile phone camera plus diverse filters and inbuilt modifications and possibilities of alteration are omnipresent. Today, in 2020, the photograph has already lost its position as a witness of something that really existed, that "a bien été" as Barthes states (Barthes, 1980, as cited in Dougherty, 2011, p. 151).

Similarly, the role of film as trusted chronicler of realities, is being contested. A way to revive its power as societal and even revolutionary agent might be to focus on its possibility to depict and spread different views of the world and, indeed, autosociobiographies. Also, the literary work possesses a certain elusiveness that the actual film image, the used and contextualized footage, the specifically mounted film sequence, the song that plays not in the memory of the reader but that is audible while watching, loses. Film in contrast offers a concrete visual representation of a memory. It includes a process of very concrete decision making between hundreds of different possibilities to create the "final" and definitive image. Film battles with the grey corners of memory, its mechanism of altering, bending or even eliminating certain moments in life. Film as medium demands decisions. Much less than a book, a film is watched in a linear and continuous fashion. As mentioned in the beginning, film captures the imprint of time in the world. Films demand a certain attention and advances without stopping, without re-reading a passage, without pausing and looking around in the room, without turning or even jumping some pages. Life as well advances without

pauses, without detour, without turning or jumping some pages. It is in exactly these qualities that cinematic autosociobiographies can find and develop their unique language, their particular power in representing a collective memory by contrasting and carving out what is fundamentally distinct to it. Film is - at the same time - the photograph and the literary iteration. It is definite and elusive at the same time without instantly revealing its elusiveness and conscious alteration or even manipulation.

We understand these as the main possibilities that are to be found in cinematic autosociobiographies but are well aware of their limitations and their preliminary character. For the time being, the exploration and research around cinematic autosociobiographies has just started. Therefore, what we could achieve in *Confronting Realities - First Steps* was a first cartography, a first mapping out of what artistic and scientific areas are touched by cinematic autosociobiographies and what modes of working might exist to explore that topic in more depth.

Conclusion

The main results are divided on the level of theory/ criticism and on the level of implementing and conducting artistic research at a film school.

On the level of theory/ criticism, our preliminary research on cinematic autosociobiographies showed the following findings:

- i. Cinematic autosociobiographies (CAs) possess definite as well as elusive traits. Therefore, CAs are likely to be more ambiguous and open than literary autosociobiographies (LAs).
- ii. CAs offer a multitude of perspectives and authorships within the same medium, specifically including the "outside gaze" of the "You/ the Other". Therefore, CAs are inherently confronting.
- iii. As CAs carry a multitude of authorships the mode of working with these stories must be clear throughout all steps of production (collective authorship(s), basic democratic processes, transparent processes, right to veto, etc.)
- iv. CAs reflect the position of its medium in context to its own situatedness and place in the cultural class system (High Culture, Popular Culture, etc.) within the same medium.
- v. CAs might have more possibilities to be manipulative than LAs.
- vi. CAs have a profoundly different mode of consummation than LA. CAs seem inalterable while being consumed, they are more bound to the time and place of watching than LAs.
- vii. CAs might possess a more diverse field of interpretations in the reception process due to its multidimensionality and its mode of consummation. These interpretations by the recipient will, in most cases, be some sort of autosociobiographical reflection in itself, as a result of and reaction to the confrontation with other autosociobiographies and the metaphorical meaning of art. With film being an embodied medium, these reactions might be intellectual, emotional, physical, sensual, etc. or even a mixture of all of them.
- viii. CAs demand a collaborative exchange and maybe even exploration of one's own autosociobiography as the production of the medium film is collaborative in contrast to a LA.
- ix. The mode of creating CAs is inherently different from the creation of LAs and demands an additional process of creating trust and intimacy between the crew members before being able to create/ shoot. This demands a specific set of skills of working collaboratively with and within a group setting.
- x. At the core of many CAs lay strong emotions of shame, pride, fear, trauma. The right environment must be created and sustained throughout the whole process and

especially also after finishing the creation of the cinematic product.

- xi. Definite differentiations to other filmic formats (new media etc.) are not clear at this point.
- xii. Different spoken languages within one person seem to carry various/ differentiating autosociobiographies due to the different time, place and age that the language was acquired and the varying socializations the person has experienced. Different levels of language proficiency are also adhering to different perceptions of expressing and possibilities of communicating an autosociobiography.
- xiii. Many questions are still open and call for further research.

On the level of implementing artistic research at a film school, following points proved to be essential:

- i. Providing a production-oriented framework for the film shootings, including the respective departments as early in the process as possible.
- ii. Finding a clear, well planned structure that allows implementation in the students' tight curriculum.
- iii. Stressing the advantages artistic research carries for the students' vocational training such as innovation and newly acquired methods for narrative development & structure as well as cinematic forms and establishing a firm bond between theory and practical training in film schools by highlighting and discussing the fruitful reciprocal exchange of ideas and perspectives.
- iv. The importance, especially for young filmmakers, to allow projects that approve and maybe even encourage "failure".
- v. The positivity of including "outside" researchers and artists to diversify perspectives and offer diverse representations.

- vi. Not avoiding, but fostering discussions about the film school environment to be able to see and challenge the privileges in the institution itself and to offer the students, who will, as media producers, be able to make an impact and use their voices to address societal issues, a possibility to reflect on their own position as well as the importance of questioning perspectives.

Cinematic autosociobiography has already proved in its first steps, and hopefully will continue to prove by way of further research, to be an artistic research field very worthwhile exploring and developing. We understand it to be uniquely able to provide research and artistic approaches and to craft tools to convey collective, even generational movements, to explain and find relations between different realities that could not be revealed in other forms of art or research as well as finding ways to hold on to them and making them widely accessible.

*"The book to be written would be her contribution to the revolt. From this project she hasn't moved away, but now she's more concerned with keeping the light that falls on now invisible faces, on tablecloths with missing food, a light that was already present in the stories of her childhood at the Sunday family dinners, and that since then has affected everything, a light that has laid down on what she has experienced, a former light."*²¹

(Ernaux, 2017, p.254)

*"To save something from the time in which you will never be again."*²²

(Ernaux, 2017, p.255)

21 Translation into English by the authors of this paper.

22 Translation into English by the authors of this paper.

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Translations into English and French are the authors' own.

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