

Daria IOAN

Laurie Anderson's *Heart of a Dog*. A Post-Cinematic Meditation on Affection

Abstract: In this article, I analyze Laurie Anderson's hybrid film *Heart of a Dog* by contrast with traditional ways of making cinema and confront it with recent post cinema theories. Referring to a state of *in-between* and changing perception in an afterlife dimension, Anderson uses a multitude of combined visual techniques in order to reveal to the spectator a ghostly presence. Assuming that these techniques are susceptible of imprinting post-cinematic effects to this film, my article is an attempt to identify their functions in the structure of the film.

Keywords: surveillance culture, hybrid, post-cinematic effects, transitory imagery, data collection, technology, perception.

In her late film *Heart of a Dog* (2015), the American artist Laurie Anderson explores, in a particular mixture of cinematic narrative methods, the territories that are situated beyond the borders of physical reality, where communication and perception unfold in peculiar manners. At the same time, these ones are related to unexpected frames of personal and collective experience, so that a rich network of references is set to add rhythm to the visual tension. The most part of the moving scenes were shot with a variety of digital cameras, I Phones, drone cameras and GoPro, revealing Anderson's engagement with new technology and the circulation of language's power of expression between different types of media. In this film, she collects different perception angles offered by a range of devices which inevitably became part of our understanding of reality.

Daria IOAN

Babeş-Bolyai University, Romania
Email: daria.ioan@ubbcluj.ro

EKPHRASIS, 2/2016
POST-CINEMA ATTRACTIONS
pp. 97-105