

**Intuitive filmmaking and the territorial unconscious
[abstract only]**

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INTUITIVE FILMMAKING AND THE TERRITORIAL UNCONSCIOUS

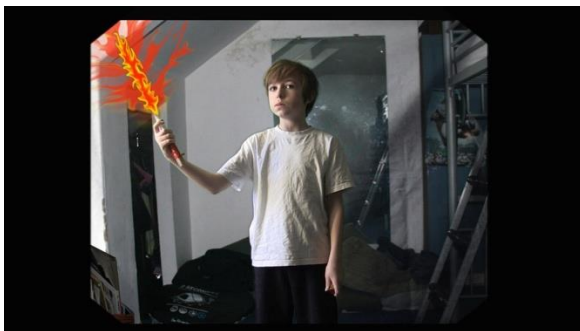
With reference to sequences from recent essay films, filmmaker Susannah Gent explores Deleuze's account of Bergson's 'method as intuition.' That we move from past to present, from recollection to perception is central to Bergson's understanding that perception and recollection interpenetrate as if by a process of osmosis.

Bergson, and Deleuze's complex and subtle accounts compliment Sigmund Freud's notion of 'breaching' and 'path breaking', expanded by Jacques Derrida, in which the trace, be it the memory trace or the implied neural configuration for which Freud's account acts as a metaphorical model, precede and inform perception.

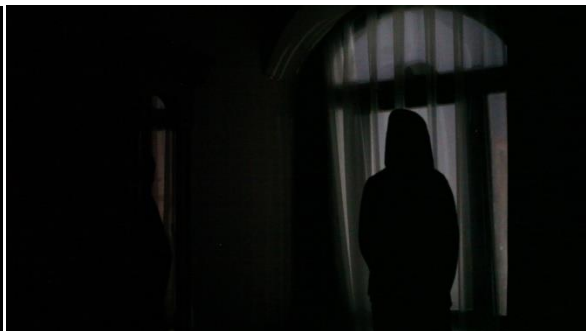
Intuition as method was Bergson's approach to establishing a precise discipline in philosophy, a kin to a science. The temporal relation of memory and perception is reviewed in the light of neuroscientist Antonio Damasio's somatic marker hypothesis in which gut reaction is described in neurological terms.

In this multidisciplinary approach that draws on psychoanalysis, neuroscience, and philosophy, Gent uses short sequences from her recent films to support her reflection upon the relation between affect, memory, and perception in her filmmaking.

Deleuze and Guattari consider the plane of composition in art to be one of three irreducible planes and consider how these planes join in the brain. They describe the work of art as a bloc of sensations and a compound of percepts and affects. Gent's endeavour aims to better understand her own position in the cultural field when engaged in intuitive filmmaking and consider what type of knowledge is gained by art practice.



Still from *Influence of Mars*



Still from *Psychotel*

Susannah Gent is a Senior Lecturer at Sheffield Hallam University where she teaches under- and post-graduate film production. Her Ph.D., 'The neuroscientific uncanny: a filmic investigation of twenty-first century hauntology', was completed with no correction in 2020.