

expressing their vision to the actors and crew creating a gap that may either be filled through communication that becomes more sensed than literally expressed or through the intuition of the co creators of the filmic act. Yet, there is another reflection that can be applied to both sides of the screen surface: the disjuncture between the cinema as simultaneously representing experience through dynamic *presentation* (the always verb-driven and ongoing present tense (...)) but it also presents experience as *representation* (the post hoc fixity of already-perceived and now expressed images that stand as equivalent to noun forms). This is also the experience of the editor. In the editing room the shot footage has no connection to the reality of the events on set and becomes found footage for the editor who is a stranger to events that constituted what one can see on screen.

The same experience of disjuncture could take place between the spectator's lived body and the cinematic representation, an experience that for Sobchack turns to the *unheimlichkeit* concept. The *uncanny* is caused by the friction between the encouraged bodily knowledge while opening up the recognition of a peculiar kind of non-knowing. Out of these tensions come out "a series of gaps or discontinuities between knowing and feeling that sometimes sharpen into a sense of the uncanny". I ask myself if this feeling is not what creates the *spectatorial presence*, an engagement that brings us to look deeper for a meaning connecting us differently with the film, in the same way that Mulvey stated about earlier on that the tension between stillness and movement creates *existential presence*.

4. Conclusions

Being in a phase of methodological research I chose to turn the attention towards some phenomenological instances of cinematic presence in contact with the existential presence of the spectator, addressing in the same time some of the struggles faced as a filmmaker and film researcher.

The presence, or coming into being is a concept that preoccupies me for a long time now given mostly my vocational formation. The phenomenon of coming into being is a thing that happens on the film set after a lot of hours of work. The routine of the text rehearsals, technical rehearsals, the actor adjustment to the set, the role, the costumes while watched by a numerous crew and under the spotlight, most of the time determines a distance to the act of presence in the actor's play and interactions with the other actors, objects etc. The same happens to the film director who can get lost in trying to reproduce and put together the good bits and pieces of previous takes, maybe. But sometimes coming into being, the phenomena of presence happens and these are the moments that are used in final edit of the film. Of course, I am speaking now from the point of view of the realistic convention.

The starting point for the selection of the texts analysed in this article is the junction between „real” and „if real”. Even if not used in a discussion of how the films are made but as films are perceived for me it was the point of access into the meaning of the texts. There are lots of incongruities in the making of a film, but once projected on the screen it has its own life, comes into presence at the meeting with the spectator who is also drawn into an existential presence by this encounter, intra-activity, mutually constituting themselves into phenomena.

5. References

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