

## POLYPHONY

### IDENTITY

To research with the arts can be a quite material practice.

But what is digital matter?

(What is the matter of film anyway?)

The physicality of the celluloid which can be cut and scratched or the sensuous surface, the "haptic visuality"<sup>9</sup> eliciting visceral response?)

What I can feel is the sensuous radiating from digital matter. I can mold digital matter. I can research digital matter by forming it.

To experience what happens when the surface of the digital matter has been touched, scratched, damaged, ruptured, cut open.

Can digital matter scream?

What is the reciprocal connection between digital matter and physical action?

A possible answer from Catherine Malabou:

*"Plasticity refers to an equilibrium between the receiving and giving of form. It is understood as a sort of natural sculpting that forms our identity, an identity modeled by experience and that makes us subjects of a history, a singular, recognizable, identifiable history, with all its events, gaps, and future."<sup>10</sup>*

Szilvia Ruszev,  
Bournemouth University, UK



Fig. 9 © Szilvia Ruszev

9 Laura Marks, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, Durham and London: Duke University Press, 2000.

10 Catherine Malabou, *Ontology of the Accident: An Essay on Destructive Plasticity*, Cambridge: Polity, 2012, p. 3.