

idea of art has significantly changed under the influence of film. The above statement implies that there had not been any absolute necessity for film to become art. We might assert that the unavoidable identifying activity on the side of perception of a film (which is basically coming to terms with a look of the other, that is to say, a produced representation by the holder of a camera with film in it), gave way to such an approach to filmmaking that involved the aesthetics. As soon as the aesthetic aspects were identified as such, film could not help but be turned into a form of art. It appears that within only the last two decades theoreticians and critics have become aware about the real and far-reaching consequences of this fact. Film, was, from the point of its conception, a powerful element of so-called mass culture and it radically changed the whole field of art. It is not just a coincidence that especially traditionalist, essentialist and simply conservative critics and scholars complain about the situation and state of modern art, which is so much permeated with the images and impact of film, video and digital representations. Works of art are in this “cinema of reality” very well comparable to Deleuze’s concept of *image-mouvement*. They do not simply represent “static” ideas, but they also intervene within a wider reflexive activity, which mark contemporary societies. In the light of this, operating both contemporary art and the traditional art more clearly reveal their narratives and their context-related meanings, which we can compare to Bergson’s idea of a continuum.

This point brings us to another vast area of highly theoretical discussion, where a connection of film and language has been generated. It is understood that the concept of memory is closely related to language and *vice versa*. Still, the psychological evidence, upon which some recent feature movies⁴ built their narratives, clearly corroborate that correlations between memory and language are both complex and surprising. One can, for instance, become amnesiac, but still not forget language or one can become very much aphasic but still recognises his environment and people that he or she knows.

Film theorist and anthropologist Rachel O. Moore found out that the connection between film and language is a source of another mode of over-

4 Films, dealing with amnesia and related issues are sundry and they could be a nice theme for a thesis in film theory. Some recent such films as, for example, Nolan’s *Memento* (2000), Lynch’s *Mulholland Drive* (2001) and Gondry’s *Eternal Sunshine of the Spotless Mind* (2004), seem to bring some new accents to this theme. We can speculate that the digital technology and virtual reality are contributing their share to some restructuring of the memory and identity as concepts and in general.