

Summary

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The intriguing, peculiar faces are some of the strongest visual accents in David Lynch's works. As part of his own experiment, the director transforms them, deforms or gives them grimaces that are inadequate for their film situations. Moving portraits woven into film images demonstrate Lynch's polemical attitude to the tradition of physiognomy, according to which human spirituality is present in the proportions of their faces and in their expressions. A closer look at Lynch's face-sign repository allows us to try to create their classification. In the article they are divided into three performance conventions, according to which Lynch shows physiognomies that are deformed, metamorphic and over-expressive. The analysis of the aforementioned faces in Lynch's works proves that his work cannot be interpreted solely in the convention of cinema. It abounds in numerous references to the broadly understood visual tradition – including physiognomic engravings, sculptural and painting studies of faces and concepts taken from art theory.