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THE INVISIBLE CITY AS POSSIBLE WORLD

Keywords: invisible city; possible world; literature; painting; cinematography

Abstract: *The invisible cities represent the urban spaces built upon the individuals' memory and imagination. Placed in the field of arts, the invisible city becomes an act of creation rather than discovery, involving both the creator and the receiver. It is not reality that generates this city but imagination. As a polymorphic form, the invisible city does not exist in itself but needs to be revealed in the process of artistic creation and reception. Being defined as the artist's subjective and selective views upon an alternative space, the invisible city appears not only as an imaginary but also as an intentional state. The artist and the receptor are connected through the artistic representation of the invisible city. Italo Calvino's Invisible Cities, Piet Mondrian's Broadway Boogie Woogie and Wim Wender's Wings of Desire are only three examples of invisible cities becoming possible worlds on the basis of representational space theory. The study intends to apply the concept of possible world on the artistic representations of the invisible city as a mental product of literature, painting and cinematography in order to define it as a self-sufficient system of structures and relations, meant to create other possible worlds in the same artistic field or linking one art to another.*

The City as Imagined Space

Before starting, it is necessary to clearly state the difference between the city as a space of reality and the city as a space of imagination. Regarded as a large and permanent human settlement, the city was mainly defined as a high density urban cell. Considered a social fact, the city may also represent an abstraction which can become true in the economical, political and cultural practices. As any other space, the city represents a space that functions as a social product that contains not only materiality but also the concept and the experience of the city. It is determined by the actions taking place inside this space, actions which are interconnected all together in an urban texture but when placed in isolation, the space representing a city may remain an empty abstraction.

The city tends to reveal its particularity to the extent of a space that lies between the *mental space*, as defined by the philosophers and mathematicians, and the *physical space* related to the sensory activity and the perception of nature (Lefebvre 27). These extreme formal definitions develop the city as a junction between the space of inner experience and the space of physical and social nature.[1] Thus the city may be seen as both an ideal space, close to the logico-mathematical

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[1] Proceeding in a different way could result in the fragmentation of the space into its Hegelian stages: *the particular* which gathers the descriptions of social space, *the general*, which is defined by the logical and mathematical theories and *the singular*, which refers to the places belonging to the physical or sensorial reality (Lefebvre 15-16).

perspective, and as a real space one of the social practice. Obviously each of these two types of space presupposes the other. It is commonly known that the city is a living space; it does not exist only in itself but it is produced each moment. It continuously generates and re-generates itself. As a spatial production the city was analysed in a three dimensional perspective – as a *spatial practice*, as the *representation of space* and as *representational space.* Thus, according to Lefebvre, the city may be regarded as the spatial practice which gives its material dimension, producing and re-producing "the particular locations and spatial sets characteristic to each social formation" (33). It is also the representation of space which establishes the relations among the elements of producing the city in its definitions, descriptions and all discursive interpretations (34). The last perspective upon the city as a spatial production is the representational space which is given by the symbolisms which reveal not only many other aspects of city life, aspects that are hidden or coded, but also many artistic embodiments that could be defined "less as a code of space than as a code of representational space" (39). It is the representational space that needs images and symbols in order to be assumed and understood. It is also the space which is always changed and appropriated by imagination. Overlaying the physical and sensorial space, the representational space makes use of all its elements in a symbolic way, functioning as a coherent system of signs.

Regarded as a representational space, the city may also be considered the result of a spatial production generated by imagination. Being built upon the individuals' memory, experiences, subjectivity and imagination, this type of city differs from the city as a space of reality. When referring to the first type of city, it must be taken into consideration the fact that it is imagination which generates the city and not reality. Being a polymorphic form based on urban knots that simultaneously conduct and disjoint the imagined city is revealed not only in the process of artistic creation and representation but also in the process of aesthetic reception (Boeck 16). It is entitled to say that this process is rather an act of creation than discovery. What is common for both the artist, as the creator, and the receptor, as the receiver, is the image of a city. This image is important to be understood as a phenomenological fact which facilitates the connection between consciousness and unconsciousness on a metaphysical level. The image of such a city represents a space that does not belong to the material reality but to imagination. It is a space always under construction, defying the geometrical preciseness and the rules of perspective. Being built upon the artist's and receptor's subjectivity, experiences, memories and imagination, the city as an imagined space owns an inmost dimension[2] which imposes a certain limit from the geometrical space (Bachelard 77). The imagined space is impossible to be measured or to be reduced to geometric perspective but it may be lived and experienced. It is determined by the artist's and receptor's focus on their inner ability to imagine.[3]

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[2] This intimacy is not meant to be reduced to affectivity even if it implies it. Its ontological value is similar to a huge openness towards imagined space in general.

[3] From the psychological point of view, the capacity to imagine as a productive act represents an activity with a minor degree of liberty and has little in common with the free productive activities suggested by the Bergson's philosophy. In his book, *Matière et mémoire,* the

The imagined space of the city is designed is such a way that it may give the impression of stability (49). As any living space it transcends the geometric space implying the subjective experiences specific to such places. In this space, imagination, memory and perception change their functions among them. The image of an imagined space can be established on the basis of the cooperation between the real and the unreal and of the fusion of the contraries but not of the alternatives (88). It is a space governed by two distinct functions, the one belonging to what is real and the one sprung from what is unreal, and their intersection makes the imagined space become possible. The city developed this way is rendered by emotional states, revealing its descriptive and inspirational image.

As a finite product, the imagined city may appear in an artistic material form, but, at the same time, it reveals all the artist's subjective and selective views upon this alternative space. The imagined space of the city is in fact an intentional state which connects the artist's process of creation to the receiver's process of reception. Both processes are creative and metaphysical, sustaining each other.

The Invisible City as Inner-World-Space

The city as a real space appears as the main subject in many works of art, but there is also the city as an imaged space that remains hidden inside the works of art. It is the second type of city that concerns the following analysis. Most of the times the city is revealed in a work of art through content or composition, sometimes through likeliness to reality or a certain artistic technique. There are also times when the city comes through the vagaries of the creative process, unveiling itself as a representational space, full of symbols and nuances. The artistic creative process is held invisible in the image of an imagined city till the receiver re-creates it in the receptive process. Thus the continuous process of creation is drawing the creator and the receptor into the imagined space of the city suggested by the work of art. This imagined space is invisible and totally different in the mind of the artist and in the mind of the receptor.[4]

The encounter between the artist and the receptor entails the stage of creating an intermediary and potential space in which those involved in this creative process could be engaged in a meaningful dialogue of initiation. The intermediary space is given by the intersection of the artist's imagined space and the receptor's imagined space. According to Merleau-Ponty, this involves "not the positing of a context, but the opening of a dimension that can never again be closed, the establishment of a level in terms of which every other experience will henceforth be situated" (Merleau-Ponty 151). The elusive receptor is engaged in the creative process by the artist, each of them moving back and forth between their imagined spaces, between what is visible – the work of art – and what is invisible – the

philosopher refers to fantasy as a psychological activity of creating images which does not imply the artistic perspective (Bergson 198).

[4] John Berger thinks that in order to find the invisible it is only necessary to lift up something as small as a pebble because "when we know how to turn whatever happens, no matter what it is, into an object of desire, this desire pierces through time to find everything behind it." (Berger 11) In other words, the imagined space revealed as a representational space needs to be turned into an object of desire in order to be assumed by both the creator and the receptor.

creative process. Thus each of them brings the other to life, both manifesting in the intermediary space of the image itself. Once the intermediary space is captured inside the work of art it remains there available for the artist and for the receptor. Merleau-Ponty considers that this intermediary space contains an initiatory dimension because "the invisible of this world, that which inhabits the world, sustains it and renders it visible, its own and interior possibility of Being of this being"[5] (151-152).

In the creative process the inner could be actualized in an artistic external form making possible the creative process of reception. It may be recognized as a basis for the artist's and the receptor's internal perception. Being a creative process too, perception allows the individual subjectivity to encompass everything that is experienced. The exterior space is internalized, becoming part of the inner-world-space. Through the creative process of perceiving the outer space, all the elements that set this space are introduced into the interiority of the mind. The process of perception makes the exterior space an object of desire and this offers "a supreme reciprocity between the desiring individual and the object upon which his or her desire plays" (Bowie 14).

Placed in an artistic field, the inner-world-space uses the instruments that are specific for each artistic manifestation. It may be shaped and adapted to each artistic manner. The following analysis will include the textual inner-world-space, the pictorial inner-world-space and the cinematographic inner-world-space. All these inner-world-spaces are representing invisible cities involved in the process of creative perception. Thus the artist gives the material form of the outer spaces on the basis of his own perception and ability of artistic representation while the receptor transforms the representational space back into an object of desire in order to obtain his or her own inner-world-space. In figure 1 there was exemplified the manner in which the outer space is transposed into on object of desire by the artist who then changes it into an inner-world-space and in the end is representing it artistically, giving it a visible artistic form.
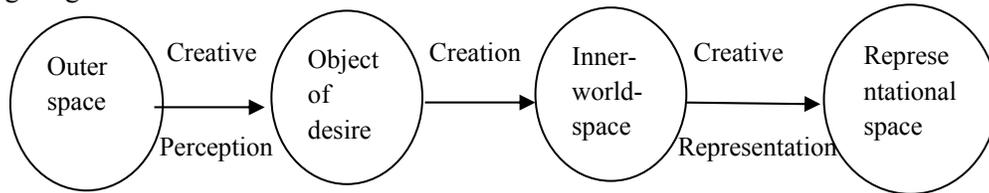

Fig. 1.

The receptor is also involved in a similar activity which involves him into a process of creative perception of transforming the visible art form into an object of desire which than becomes the reason for aesthetic reception that transposes the object of desire into an inner-world-space, as it may be noticed in figure 2.

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[5] The roles between the artist and the visible have been reversed and, following Merleau-Ponty in his theory, this explains why so many painters have said that "things look back at them" (Merleau-Ponty 167); or as Berger stated "the painter has to inhabit [the painting] and find shelter in it" (Berger 31).
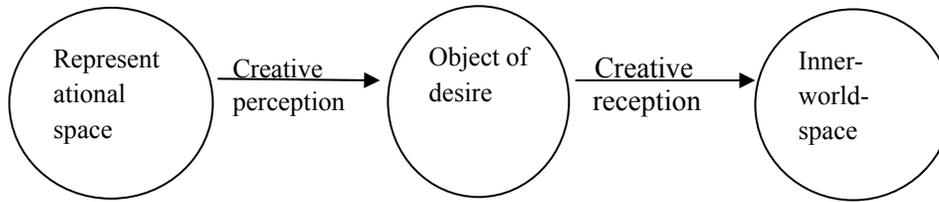
Cultural Representations of the City

Fig. 2.

As an outer space the invisible city generates the possibility of all these creative activities to interact so that the visible to become invisible, as an inner-world-space which is then transposed into a visible representational space given in an artistic material form only in order to become again invisible in the process of creative reception which transforms it into another inner-world-space. The invisible city is thus regarded only on the process of perception. It may be generated by a literary text, by a painting or by cinematographic images, but it functions in a similar way for all the artistic material forms in which it appears.

Textual Inner-World-City

For the textual representation of the inner-world-space it was taken for analysis Italo Calvino's *Invisible Cities*[6] manly because all the cities described are pure inventions and definitely not meant to be recognized. Bearing women's names, these cities as artistic representations are intended to generate a reflection. All the descriptions of the cities are brief prose poems meant to explore the imagination of the author, of the narrator, Marco Polo, of the listener, Kublai Khan and of the reader. Thus it may be said that this book not only behaves as an object of desire for the author and the reader but also for the narrator and the listener. The act of creative perception functions even inside the book together with the act of creative representation for Marco Polo and the act of creative reception for Kublai Khan. The dialogues between the two main characters were inserted into narration at every five to ten descriptions of the cities. Summing up a total of fifty-five descriptions which cover nine chapters the book consists of eleven thematic groups each of five descriptions. The main character, Marco Polo, moves back and forth among the thematic groups while moving also down the list[7] in the mathematical structure of the book. Although Marco Polo describes imagined cities that could not be related to real places, being pure inventions of his mind, they still seem as real as possible. The described cities share the brief accounts of the cities Marco Polo had visited in his

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[6] The book contains several descriptions of imagined cities and is framed by the conversation between the emperor Kublai Khan and the explorer Marco Polo.

[7] The list includes eleven thematic groups each containing five descriptions of cities ordered according to the principle of symmetry or duplication: section one includes ten accounts, section two, three, four, five, six, seven, eight include five accounts each and section nine includes ten accounts.

journey[8] through the Mongol Empire, but, as he stated, each time he describes a city, he is always referring to his native Venice: "'Every time I describe a city', remarks Polo to the inquisitive Kublai, 'I am saying something about Venice'" (Calvino 86). For the main character the cities visited represent the outer space which, during the process of creative perception, is changed into an object of desire that later is transposed into an inner-world-space, a space that receives all the features of the city of Venice. When describing them, Marco Polo is investing the invisible cities – the cities that he imagines – with all these features. The representational space is given by the description of the invisible cities as they appear to Marco Polo. The outer space is transformed two times: first into an object of desire and secondly into an inner-world-space bearing the characteristics of Venice. For the listener, Kublai Khan, this fact is of little importance since he has no concept of real Venice. For him, all the cities described seem invisible because he cannot relate them to anything from his own reality. Even more, he connects himself to the representational space that Marco Polo is generating through the process of creative representation which is rendered in the descriptions of the imagined cities but he perceives all those descriptions in a creative manner, transposing them into objects of desire according to his outer space reality. In the end, Kublai Khan is transferring the features of his inner-world-space to his objects of desire in the process of creative reception. Thus he is always adjusting the descriptions he is listening to his expectations. "'I speak and speak'; Marco says, 'but the listener retains only the words he is expecting. [...] it is not the voice that commands the story: it is the ear'." (135).

The only link between Marco Polo's inner-world-space and Kublai Khan's inner-world-space is through the descriptions of the invisible cities. Over the nine chapters, the narrator presents fifty-five cities. All of them are divided into eleven thematic groups of five descriptions each. The list of these groups includes: Cities and Memory, Cities and Desire, Cities and Signs, Thin Cities, Trading Cities, Cities and Eyes, Cities and Names, Cities and the Dead, Cities and the Sky, Continuous Cities and Hidden Cities. Being very similar to the descriptions of real places, the invisible cities bear the generic characteristics of any city. Take for instance the city of Clarice:

> Clarice, the glorious city, has a tormented history. Several times it decayed, then burgeoned again, always keeping the first Clarice as an unparalleled model of every splendour compared to which the city's present state can only cause more sighs at every fading of the stars. (97)

At the same time, each city contains at least one element, such as an object or a feature that makes the transposition from reality into imagination possible. In the case of the city of Fedora, it is an element in the form of an object: "In the centre of Fedora, that gray stone metropolis stands a metal building with a crystal globe in every room. Looking into each globe you see a blue city the model of a different Fedora". (31) For the city of Tekla, the city under permanent construction because of

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[8] According to the historical background of Marco Polo's life, a major source of inspiration for the descriptions of the cities belonging to Calvino's book was Polo's travel diary which depicted his journey across Asia and was written in the thirteenth century.

the fear of being destroyed after removing all the scaffoldings, it is the unusual blueprint that continuously changes the shape of the city.

> If, dissatisfied with the answer, someone puts his eye to a crack in a fence and he sees cranes pulling up other cranes, scaffoldings that embrace other scaffoldings, beams that prop up other beams. 'What meaning does your construction have?' he asks. 'What is the aim of a city under construction unless is a city? Where is the plan you are following, the blueprint?'
> 'We will show it to you as soon as the working day is over; we cannot interrupt our work now,' they answer. Work stops at sunset. Darkness falls over the building site. The sky is filled with stars. 'There is the blueprint', they say. (112)

There are other cities whose description is based on one particular characteristic that also defines the city. For the city of Irene it is the feature of changing while someone is approaching, revealing itself differently for the person who is just passing by and for the person who intends to remain.

> Irene is the city visible when you lean out from the edge of the plateau at the hour when the lights come on, and in the limpid air, the pink of the settlement can be discerned spread out in the distance below: where the windows are more concentrated, where it thins out in dimly lighted alleys, where it collects the shadows of gardens, where it raises towers with signal fires; and if the evening is misty, a hazy glow swells like a milky sponge at the foot of the galleys. […]
> If you saw it, standing in its midst, it would be a different city; Irene is a name for a city in the distance, and if you approach it, it changes. (109)

For the city of Beersheba it is the feature of dividing itself. The inhabitants of this city believe in the existence of another heavenly city bearing the same name where all the virtues and good feelings are floating. The heavenly Beersheba represents the model for the earthy city. At the same time the underground Beersheba contains all the infernal features that the earthy city is projecting. Thus, Beersheba has two mirror projections, a heavenly and an infernal one: "This belief is handed down in Beersheba: that suspended in the heavens it exists another Beersheba. . . . They also believe these inhabitants that another Beersheba exists underground" (100).

These invisible cities become representational spaces for both the narrator and the listener each one investing these spaces with specific characteristics generated by their own inner-world-spaces. The same processes may be also applied in the case of the author and reader. Each of them is investing the descriptions of these cities with different features that belong to their own inner-world-spaces. It may seem an everlasting process that moves backwards and forward in time and it is possible maybe because, according to Calvino, cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.

Pictorial Inner-World-City

In the case of painting, the same representational space allows the connection between the author and the receiver but on the visual level and not on the

textual one. It is the space which makes possible the juxtaposition of all the elements, which, because of its intuitive content, becomes the specific category of placing one element next to another, relating them and thus creating a spatial unity. The study concerning the pictorial inner-world-city is based on the function of the category space.

In classical painting, the category space is regarded as a planar space which is transformed according to the classical set of rules whose application permits the creation of the third dimension. Starting from a flat surface, the illusion of depth can be developed according to the laws of perspective. For the abstract painting, these things have changed. Space could be understood in terms of deep experience which involves the imagination not only of the artist but also of the receiver. According to Kandinsky, this property of experiencing anything, including the space, can be developed in two ways – externally and internally.

> Every phenomenon can be experienced in two ways. These two ways are not random, but bound up with the phenomena – they are derived from the nature of the phenomena, from two characteristics of the same: External/Internal. (Kandinsky 532)

These two sides, named by Kandinsky as *diese zwei Arten*, could be distinguished in any visual representation. They are not generated by the content of the phenomenon itself, but by the manner in which they appear. In other words, they are the two modes of appearing called *external* and *internal*. In order to define the external it is necessary to refer to the manner in which something that is considered as being external manifests itself. This way of manifestation is defined by two facts: one of being placed in the exterior and one of being positioned before the receiver's regard. In this theoretical context, exteriority is translated as manifestation and visibility. It is the exteriority[9] in which "everything and every content becomes visible, in other words, it becomes a phenomenon in terms of an external fact" (Henry 6). As opposed to the exterior, the interior[10] does not refer to some specific space that could be revealed inwardly but to the very fact of being revealed in this way. The most expressive way of revealing the interior is through affectivity regarded as "the impression that immediately imprints itself and in which feeling affects itself" (7). Kandinsky's equation for interiority is helpful for a better understanding:

Internal = Interiority = life = invisible = pathos

When referring to the abstract painting, being revealed cannot be considered a univocal concept but a concept containing two dimensions. The first dimension belongs to the visible, which consists of all the things that are given in the light of reality and lived and experienced as external phenomena, but the second dimension belongs to the invisible. In the second case, the interiority is experienced without the light of reality which has been replaced by imagination. Everything is put to distance

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[9] For the abstract painting, belonging to the world represents exteriority which, in this case, becomes equivalent to manifestation.

[10] The internal manner of manifestation represents a more radical way of being revealed than the exterior one.

by the receptors. Life is revealed through the pathos of the interior and immediate experience of itself which also makes it alive. Developed from the classical painting which needs the rules of perspective in order to represent reality, the abstract painting makes a new set of objectives which are not meant for representing the world as it is but to represent the invisible or what Kandinsky called the internal. The theories most commonly used stated that reality represented by the painting is not real in terms of the material reality[11] but rather imaginary. This fact leads to the emergence of a dislocation between the content and the means of painting.

> The content would undergo on ontological transfer from one region of existence to another, from the exterior to the interior, while the means will continue to display their being, where, in their sensible appearing, colours and forms are shown and perceived – in the visible, in the light of the world. (8)

Following Kandinsky's theory, in the case of abstract painting, in contrast with the classical painting, it is not only the content but also the means of expression of the invisible content that represent reality. These means of representing the invisible content, generated on the basis of imagination, should be regarded as 'internal' in their meaning and 'invisible' in their true reality (10). For Kandinsky the content is the interior transposed as the invisible experience of life, and the means of expressing the invisible content are represented by colours and forms which, in their true reality, are also invisible. In other words, colours and forms shape reality and the perception of it on the basis of imagination.

Colours and forms exist in the way in which they could be experienced and felt, by being reduced to the sensation of colours and forms. It is commonly known that every colour has four basic tones: hot light, hot dark, cold light and cold dark. More than that, each colour has a fundamental tonality and each tonality is hot and cold on its own. For the abstract painting, hot and cold also show a movement or a tendency. For example, the hot indicates a movement towards the receptor while the cold a movement away from the receptor. The tendency for the hot is towards the colour yellow but the tendency for the cold is towards the colour blue. In Kandinsky's theory for abstract painting, the first contrast is given by the colours yellow and blue and their antagonistic behaviour. In order to indicate movement there is also used the second contrast which is given by the colours white and black. The two main contrasts, the one between yellow and blue and the other between white and black, form the four basic tones. In the case of abstract painting, this contrast indicates a double tendency and a double movement either towards or away from the receptor. Thus, yellow increases the effect while being lightened while red exhibits energy and intensity to any colour that contains it. Understanding the effects of the colours and of their mixture is necessary in order to understand the invisible content, the interior of an abstract painting. Using these effects the artist shapes the space in an equivocal way, as Vuillard, Matisse or Bounard did, or in an explicit way, as Klee or Kandinsky did. Space in the abstract painting may seem a flat surface, but by abandoning the rules of perspective, the elements required for the

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[11] The material reality is the one of wood or canvas or any other material which displays the painting.

illusionary production of depth are replaced by the rules of imagination, and the space becomes imaginary and interior.

As an inner-world-space, the invisible city may be created and perceived in the form of the representational space whose interiority is rendered through colours and reduced shapes, as in the case of the painting in Fig. 3.

The major characteristic of Mondrian's paintings is the simplified elements meant to reflect what the artist considers to be the conceptual and spiritual content, the whole invisible space hidden inside the internal space. The shapes in most of Mondrian's paintings are

Fig. 3. Broadway Boogie-Woogie by Piet Mondrian.

reduced to lines and rectangles in order to suggest the delimitation between a surface that represents the exterior and a depth that stands for the interior. The same use of a simplified vocabulary of colours together with the asymmetrical balance of the lines and shapes could also be find in the painting *Broadway Boogie-Woogie*. It is considered an   iconic abstract work of art representing the exterior reality – a famous avenue in New York – reduced to its basic horizontal and vertical items. The lines, shapes and squares are given in the basic colours: yellow, red and blue. Each colour is used in the same nuance all the times. The background is white, the most neutral colour, in order not to influence the other colours. Yellow creates the impression of being closed while blue, mainly when it is placed near red, generates the illusion of moving away. All these colours are juxtaposed so that they can create the impression of a view from above which may appear static but, at the same time, it hides energy and movement. Small dots of blue, red and yellow are juxtaposed with larger squares of the same colours so that they are able to represent both the static and the dynamic forces. The lines of colour were interspersed with squares of solid colours for generating more energy. Everything that is interior is placed under the lines, the dots and the squares of colour. Being invisible, the internal space of the city could be re-created through imagination into an inner-world-space according to each receiver's capacity of reception. The real city of New-York was regarded only as a pretext for the artist in order to transpose it into his inner-world-space that then was represented into the painting in order to suggest the city's energy and the tempo of jazz music. The invisible is made visible but it needs imagination to represent, recognize and re-create it.
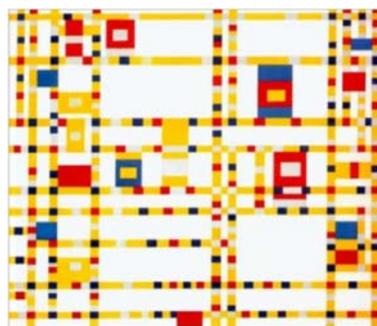
Cinematographic Inner-World-City

It is commonly known that a cinematographic work of art is meant to reveal all those things that are normally invisible. Technically, a film can disintegrate most of its elements in order to emphasize the relationships between these elements only by placing them in front of the audience's eyes. Any film should be regarded as a moving matter, made of images, and not as moving photographs. Film's materiality represents the fundamental existence of the image which is definitely more than a photograph. In other words, the image's existence displayed in a film is in fact

Fig. 4. Wings of Desire

cinematographic matter in movement.[12] Using Peirce's theory of signs, there could be established certain similarities between the cinematographic matter and the Being. According to Peirce's theoretical perspective there are three main categories of Being: Being in-itself or Firstness, Being in relation to something else or Secondness and Being in relation to something else from the perspective of a third or the Thirdness. Inspired by Peirce's categories, Sean Cubbit theorized the cinematographic image depicting three categories: the fundamental appearance of the image, the image in-itself – the *pixel*, the differentiated, organised and multiplied cinematographic matter, the images in relation to a second thing – the *cut* and the interpreted cinematographic matter, the images in relation to a second thing for a third intermediary thing (the interpreting mind) – the *vector* (Cubbit 98).

According to Cubbit's point of view, the first category represents the fundamental existence of the cinematographic image as a swelling matter of duration or as Peirce stated a duration without beginning, end or direction functioning on the basis of "the interpenetration of the physics of light" (Peirce 185).[13] This category of the image in-itself is made possible on the sensorial level. It is like perceiving a purple colour noticed "without any sense of the beginning or end of the experience"; this type of image is not "an object nor is it initially inherent to any recognizable object" (Eco 48-49).

Peirce's theory assesses the Being as an undifferentiated flow of quality and sensation (Firstness), which, when differentiated, is transformed into distinct objects and things (Secondness). In other words "the formless instant becomes an object" (Peirce 185-186). In the case of cinematographic matter it is the frame which centres the audience's attention on the actions, persons and objects on-screen and it also distinguishes among the actions, persons and objects from off-screen. The cinematographic frame is composing its actions in depth making possible the differentiation of actions, persons and objects in space, thus centring the audience's attention on them.

In Cubbit's theory, the interpreted cinematographic matter is called the vector which was defined on the analogy with the mathematical vector. In mathematics, a vector represents the line that moves through time and space. In the same way, the manner of interpreting the cinematographic matter is a vector-like process that was meant to link images in time and space. Considered a process of

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[12] The image's movement was developed in cinematographic theories based on Bergson's concept of duration.

[13] Being projected at a rate of twenty-four frames per second, the cinematographic images are perceived as a moving photograph, as a moving matter which copies reality, "as if the cinema and the actual world are one and the same" (Cubbit 17).

thinking, interpreting the cinematographic matter functions as a "self-referential map-making process" (Massumi 134). In the cinematographic art, the properties of the real images are changed, so that the objects, persons and actions they represent to fit the cinematographic matter. Being involved into a progressive becoming, the cinematographic images create a flowing process of linkage and re-linkage of images in the receiver's mind. Understanding the vector as a self-referencing line linking-image the receptor transposes the cinematographic images into objects subordinated to his or her identity.[14] (Sobchack 10)

When referring to the cinematographic inner-world-space, it is necessary to take into consideration all the three categories that define the cinematographic moving matter. Continuing the pictorial representation of space, film adds time as a needed element for cinematographic representation. The process of linking images in time creates movement but the cinematographic manner of artistic representation is more than that. It is not a mere process of connecting one image with another but also an artistic process of establishing different types of relations among images and also between the cinematographic matter and the receptor. Considering Wim Wender's film *Wings of Desire* as a good example, the processes of creative representation and creative reception are two artistic manners of interpreting the cinematographic matter. The film was meant to offer a view over a city, Berlin, from the sensorial experience. The two main characters, Damiel and Cassiel try to understand human life by listening to peoples' thoughts, but all they could do is to guess what feelings and sensations are. They are not able to experience the sensations of living, so they try to imagine all the mundane things, among which taste, smell, colours, pain, happiness, joy, sorrow, love. The author of the film transposed the outer space of Berlin into the cinematographic inner-world-space according to his own creative perception of the city. Using certain technical procedures, the artist transposed the inner-world-space into a cinematographic representation. One important procedure is the representation of the angels' point of view in monochrome or sepia and then the switch to colours in order to show the humans' points of view. Another procedure is the drifting camera which links the detached position of Damiel when he steps into time to the street-level tracking which is more dynamic. Besides these two cinematographic procedures, the angle of shooting differs from above to eye-level.

When approaching the city, the two angels have a panoramic perspective over Berlin which is changed into a lower one as they begin to listen to peoples' thoughts and try to understand them.

From the detached and exterior view over the invisible city of humans' thoughts, the angle diminishes itself till its frame includes the angels into the image. Even though the angels do not fully understand all the thoughts and feelings, they

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[14] A similar point of view was stated in Massumi's parables upon the virtual where a topological figure is defined as "the continuous transformation of one geometrical space into another; . . . and all of the geometrical figures one can create in this way are versions of the same topological figure" (Massumi 134). Transposed into cinematographic art, all the images may be interpreted as derivatives of the same original image, derivatives which are subordinated to the receptors' identity.

become part of the peoples' lives. They appear in the same frame with other persons, looking the same, being somehow physically identified with other people, but their nature remains hidden and invisible to the others. The receptor creatively perceives the images and links them to his or her inner-world-space sharing not only the position of people but also the position of angels.

The Invisible City as Possible World

The concept of *possible world* was first introduced by Leibniz's philosophy and then developed by the main representatives of the analytic school[15], among whom Kripke, Lewis, Plantinga and Rescher. Starting from Kripke's ideology, reality is a universe made of a plurality of distinct worlds. Each of these worlds has to be linked to the actual world, which represents the central item of the system. The relation established between the actual world and the possible worlds is based on accessibility (Kripke 83-85). According to this theory, every world that is governed by the principle of non-contradiction[16] and of the excluded middle is to be considered a possible world. In *The Nature of Necessity*, Plantinga also defines the possible world as a certain possible state of affairs[17] – one that is possible in the broadly logical sense (Plantinga 44). In the attempt of finding an answer for the question if all that exists, really exists in a necessary way, the theory of modal logic used the concept of possible world as a means of describing the epistemic accessibility. Following Kripke's idea which states that the identity of any element is built into the possible worlds, David Lewis sustains that all possible worlds together with all their elements are as real as the actual world.[18] Thus, any given world could be actualized from the points of view of its inhabitants. But for Lewis, this modal realism makes a distinction between *real* and *actual,* in the fact that all possible worlds may be real in the sense that they exist independently of whether being imagined or not.[19]

The invisible city as an inner-world-space is meant to contain all the possible worlds which it can generate, all the alternative possibilities, all the ways it could have been. Being mental constructs, in a similar way as the invisible city is, the possible worlds may exist and function as representational spaces in any artistic field. In other words, the possible worlds are spaces of artistic representation

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[15] At that time, the concept was used in order to deal with topics such as the truth conditions of counterfactual statements and of propositions that could be modified by the modal operators in formal semantics.

[16] The propositions that are true not only in the actual world but also in all the possible worlds represent necessary truths. More than that, a proposition is possible in the real world only if it is true in at least one possible world which is accessible from the actual world (Kripke 93-94).

[17] According to Plantinga's theory, not every possible state of affairs could become a possible word (Plantinga 44).

[18] The actuality of a given world resembles any indexical notion, such as *here, I, now*, and so on (Lewis 84-85).

[19] In fact, the modal realism is a fundamental attitude towards the relation between the actual world and the truth of the possible worlds. The criterion of truth is always based on the idea of possibility (90-91).

actualized in the process of creative representation, in the case of the artist, or creative reception, in the case of the receiver. Either they have a textual, a pictorial or a cinematographic form the possible worlds function independently from the central item that created them. This item could be a textual description of an imagined city or an abstract pictorial representation of a real city or even a cinematographic matter that moves in time and space. Given as an inner-world-space the invisible city functions as a whole system of structures and relations in accordance to the specific material of each art: text, painting and film. Transposed into an object of desire and then into an inner-world-space it becomes the basis of the artistic representational spaces. Each of these spaces may be regarded as possible worlds. In their turn, they become self-sufficient systems of structures and relations, similar to the inner-world-spaces that created and re-created them. They may also become central items by themselves and further generate other possible worlds in the same and in other artistic fields. This process never ends as long as imagination works.

Conclusion

The concept of possible world could be applied on the artistic representation of the invisible city. Thus the invisible is made visible but only as a mental product. The invisible city represents the common element for the artistic field of literature, painting and cinematography. It reveals itself in the process of creation but also in the process of reception. The examples from the article represent the manner in which the invisible city as a possible world can generate other possible worlds not only in the same artistic filed but also connecting these fields among them.

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Figures Resources:

Fig. 3: *Broadway Boogie-Woogie*. Web.

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Fig.4: *Wings of Desire*. Web.

https://www.google.ro/search?q=wings+of+desire+wim+wenders&tbm=isch&tbo=u &source=univ&sa=X&ved=0ahUKEwiBkcSJ24LQAhUmJsAKHXdnCkQQ iR4IlQE&biw=1366&bih=667#imgrc=Eg9M6Z8sb1SvnM%3A 30.10.2016