

From Voyeurism to Intimacy: Ethics and reflexivity as developed and reflected in the films of Krzysztof Kieślowski: *Decalogue 6, Decalogue 9, Red*

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This article deals with the reciprocal relationship between privacy and personal space, and voyeurism and intrusiveness, between the constant tension of guarding or relinquishing privacy, and the ability to create an intimate connection with another. The article examines how a dialectic interaction between invasion of the other's space, and intimacy and closeness between people, is an essential element in the definition and growth of an adult identity, as reflected in the cinema of Krzysztof Kieślowski. His examination of these issues, and the link he creates between them and the essence of the film medium, is brought out through his cinematic development in the films *Dekalog 6*, *Dekalog 9*, and *Red*. These films highlight and sharpen the ethical question raised by intrusive or invasive acts, personal or cinematic. Kieślowski's fascinating and unique choices aim at a cinematic representation of privacy and intimacy through a medium that is essentially intrusive, negates privacy, and eradicates it. The article examines Kieślowski's treatment of ethical issues against the background of legality. At the same time, the article examines the connection between voyeurism and invasiveness, and intimacy and the responsibility one bears for one's actions and one's life. It is a discussion of three reflexive films that explore the apparatus of cinema and deal with varied complex forms of visual and auditory voyeurism, tearing down its victims' walls of privacy and exposing them to intrusive stalking that threatens their very persona.