

The Second Film-Philosophy Conference, July 16-18, University of Dundee Programme

| Session/ Time | Lecture Theatre 3 | 2F11 | 2F13 | 2F14 | 2F15 | 2F02 |
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| Thursday July 16 | | | | | | |
| 2- 2.30pm | Opening remarks | | | | | |
| 2.30- 4pm | <p>Rancière's Film Philosophy Chair: John McSweeney</p> <p>1. Battista Marker's Tomb: Rancière on Cinema's Historical Powers</p> <p>2. Moen Jacques Rancière, Emile Vuillermoz and the Symbolist Sentence- Image</p> <p>3. Burke Hearing Loss: Voice, Memory, Documentary</p> | <p>Ruiz as Cine Thinker: The Multiple Sides of an Anomalous Project Chair: Gabri Ródenas</p> <p>1.Dowd Re-Ruiz: Returns, Reverberations, Revenants, Remembrance</p> <p>2.Goddard 'From Chile to Klossowski': The Unknown Ruiz of the 1970s</p> <p>3.Rodriguez-Remedi Ruizian Ruptures of the Mainstream: Chilean Television and British Film Studies</p> | <p>Documentary Cinema Chair: xxx</p> <p>1.Eastwood and Rhodes Colliding the fictional and the actual in the Bosnian Valley of the Pyramids</p> <p>2.Fredriksson Documentary film beyond intention and re- presentation: Trinh T. Minh-ha and the aesthetics of materiality</p> <p>3.Dobrevá Shock and Awe: A dehumanising 9/11 documentary</p> | <p>Ethics & Film I Chair: Andrew McGettigan</p> <p>1.Chun Theology of Colour between Moral Law and Love: Reflections on Krzysztof Kieslowski's <i>Three Colours: Red</i></p> <p>2.Schmerheim Relocating the good life. Virtue ethics in virtual film worlds</p> | <p>Panel: From point of perception to point of cognition: audiovisual subjectivity in cinema Chair: xxx</p> <p>1.Chen The In-between Spaces in <i>Code Unknown</i></p> <p>2.Fleming Black hole becomings: The insomniac body inside a time crystal</p> <p>3.Pekerman The Spiritual Passage as Becoming-Imperceptible: <i>Takva</i> [a man's fear of god]</p> | <p>Film and Dance Chair: Birgit Leitner</p> <p>1.Kennedy Towards an aesthetics of emergence: the participatory and the chaos of the operatic</p> <p>2.Cantinho A Choreographic perspective on movement in Cinema</p> |
| 4.00- 4.30pm | Coffee | | | | | |
| 4.30- 6pm | Plenary Session Chair: David Sorfa Caroline Bainbridge tba | | | | | |

| Friday July 17 | Lecture Theatre 3 | 2F11 | 2F13 | 2F14 | 2F15 | 2F02 |
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| 9.30-11.00 | <p>Flesh and Embodiment Chair: John McSweeney</p> <p>1.Branco Film as embodied or disembodied experience? Overcoming Dualism: early abstract cinematographic experiences as 'pure sensation'</p> <p>2.Tuck Love, Death and Flesh: Ontological antinomies in Tuskamoto Shinya's <i>Vital</i></p> <p>3.Trigg The Return of the New Flesh: David Cronenberg and Body Memory</p> | <p>Ontology and the Moving Image Chair: Gabri Ródenas</p> <p>1.Sutherland Society, the Spectacle, and the Spectacular</p> <p>2.Price Being-With-Images</p> | <p>Badiou I: Badiou's cinema: Singularity, Impurity, Visitation Chair: John Mullarkey</p> <p>1.Ruda A Platonist goes to the movies. Cinema between being and appearances</p> <p>2.Volker Plus one. Cinema and the passage of the subtracted arts</p> | <p>The Nature of Film-Philosophy I Chair: xxx</p> <p>1.Colman What is film-philosophy?</p> <p>2.Fox Mamet's <i>Oleanna</i>, Wittgenstein, and Film as Philosophy</p> <p>3.Lafontaine Contemporary American Film Philosophy: Disciplining the study of film</p> | <p>Deleuzian Intersections Chair: Melinda Szaloky</p> <p>1.Duarte Marguerite Duras's cinema of dis-figuration.</p> <p>2.Ford Devastating temporality, 'becoming' and the post-human: Challenging Deleuze through Antonioni's <i>L'eclisse</i></p> | <p>Feminism and Film Chair: Barbara Muriel Kennedy</p> <p>1.Holland Beauvoir's Phenomenology and action movies: Feminist Thoughts on anxious Masculinity and Subjectivity in Films Starring Jean-Claude Van Damme</p> <p>2.Leitner Cixous, Lacan and the current question "how to get in touch with the feminist side of film writing?"</p> |
| 11.00-11.30 | Coffee | | | | | |
| 11.30-1pm | <p>Plenary Session Chair: Richard Stamp</p> <p>Martin McQuillan <i>tba</i></p> | | | | | |
| 1.00-2.00 | Lunch (provided) | | | | | |

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| Friday 2.00- 3.30 | <p>Badiou II Chair: Anthony Paul Smith</p> <p>1.Fairfax Parallels between the post-68 films of Jean-Luc Godard and the early philosophy of Alain Badiou</p> <p>2.Mullarkey Badiou's Inessential Cinema</p> <p>3.Thomas Lynch Thinking Cinema: Badiou, Greenaway, and Mullarkey</p> | <p>Haneke Chair: xxx</p> <p>1.McMehen Michael Haneke and the Meta-Antagonist</p> <p>2.Waldron Cracks in the Gaze: Re-evaluating Terror and its Origins in Michael Haneke's <i>Caché</i></p> <p>3.Schmetkamp Violence and the Responsibility of the Audience in Michael Haneke's Ethical Cinema</p> | <p>Film Aesthetics Chair: Michael Goddard</p> <p>1.Cashell Tractarian Montage and Double-Aspect Seeing: The Aesthetic and Epistemic Dimensions of Derek Jarman's <i>Wittgenstein</i></p> <p>2.Jutel The Exception of Cinema: Aesthetics and Cultural Policy</p> <p>3.Mowchun At the Drawing Board of the World: Reading the Filmmaking of Victor Erice's <i>Dream of Light</i></p> | <p>Film Presentations Chair: Craig Smith</p> <p>1. Callaghan Aesthetic translation, or how I tried to make a film about Plato's world of forms</p> <p>2. Wyllie Basket Case (short film)</p> | <p>Ethics and Film II Chair: Catherine Constable</p> <p>1.Tai A Long Journey to Self-Redemption in <i>The Memory Keeper's Daughter</i> and <i>Atonement</i></p> <p>2. Davies Value Theory and Science Fiction</p> <p>3. McClelland Depictions of Revenge in Current Popular Cinema</p> | <p>Film Realism Chair: Michael Tawa</p> <p>1.McMahon Realism, presence, contact: Jean-Luc Nancy on cinema</p> <p>2.Wittusen Realism and Narrating in Depth</p> |
| 3.30- 4.00 | Coffee | | | | | |
| 4.00- 6.00 | <p>Plenary session Chair: Mullarkey</p> <p>Alain Badiou 'What is a Platonist Movie?'</p> | | | | | |
| 7.30pm | Conference Dinner | | | | | |

| Sat July 18 | Lecture Theatre 3 | 2F11 | 2F13 | 2F14 | 2F15 | 2F02 |
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| 9.30-11.00 | <p>Badiou III Chair: Anthony Paul Smith</p> <p>1.McSweeney Aesthetics or Inaesthetics? Approaching the Political in Godard's <i>Notre Musique</i></p> <p>2. Adity Singh Godard's <i>La chinoise</i> and the apprenticeship of hopefulness (without hope)</p> <p>3.Poulaki The Badiouian subject trapped in <i>Gomorra</i>: Undecidability and choice in post-reflexive cinema</p> | <p>Philosophical Auteurs I Chair: Melinda Szaloky</p> <p>1. John Lynch <i>Hunger</i> – Passion of the Militant</p> <p>2.Coker Bela Tarr's film <i>Werckmeister Harmonies</i> and the problem of allegory</p> | <p>Subjectivity/Images Chair: Edward Branigan</p> <p>1.Rothermel Competitive Philosophical Approaches to Cinema Subjectivity</p> <p>2.Constable Images of Theorizing/Theorizing Images</p> <p>3. Nyíri Image and Word: Gombrich's Relevance to the Philosophy of Film</p> | <p>Animation/Colour Chair: Andrew McGettigan</p> <p>1. Watkins Glare and Erosion: Disorder in Narrative and the Uncertainty of the Image</p> <p>2.Stamp Animation in (and out of) philosophy and film studies</p> | <p>Psycho-Analysis I Chair: Barbara Muriel Kennedy</p> <p>1. Tyrer Out of the Past: Noir Temporality and Symbolic Structure</p> <p>2.Greg Singh Why should a Jungian film theorist learn to count to four?</p> <p>3. Lapsley Cinema and Parallax: Psychoanalytic Film Criticism after Zizek</p> | <p>Marker Chair: Michael Tawa</p> <p>1.Robinson <i>Camera Obscura: Thinking Darkness in Sans Soleil</i></p> <p>2.Swiboda Audio-Visual Memories: The Affective Mnemotechnics of Chris Marker's <i>La Jetée</i></p> |
| 11.00-11.30 | Coffee | | | | | |
| 11.30-1.00 | <p>Plenary session Chair: Mullarkey</p> <p>Edward Branigan 'Of Theory Talk'</p> | | | | | |
| 1.00-2.00 | Lunch (provided) | | | | | |

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| Sat July 18 | Lecture Theatre 3 | 2F11 | 2F13 | 2F14 | 2F15 | 2F02 |
| 2.00- 3.30 | Phenomenology/Film Experience Chair: XXX 1.D'Aloia The Other side of the film: Edith Stein's theory of empathy as a filmic experience theory 2.Depper <i>Le Mépris</i> and the Origin of the Filmwork: Godard contra Heidegger 3. Yacavone Cinematic Immersion and Aesthetic Experience | Philosophical Auteurs II Chair: Birgit Leitner 1. Ródenas Jim Jarmusch: From the American to the Worldwide Insomnia 2. White Nietzsche, Wagner, Riefenstahl, von Baky, Chaplin: Aesthetics, Politics, and Play in Postmodern Culture 3. Ozduzen Bergsonalizing <i>Persona</i> | Lynch Chair: Samantha Holland 1.Loren and Metelman The Aesthetics of Irritation: David Lynch, Michael Haneke and Lars von Trier 2.Mannarini Memory - Repetition - Return: temporal divergence in <i>Mulholland Drive</i> and <i>Lost Highway</i> 3.Mical Burning Dwelling: Between Tarkovsky's <i>Sacrifice</i> and Lynch's <i>Lost Highway</i> | The Nature of Film-Philosophy II Chair: Edward Branigan 1.McGettigan What no Art? Reflections on the Idea of Film as Philosophy 2. Kroustalis Film as Thought Experiment: A Happy-go-lucky Case? 3.Montgomery Film as Philosophy: Between Saying and Showing? | Space and Time Chair: Liz Watkins 1. Charalambous Cinema as index of motion: the open-image and perception in continuous spaces 2.Sentug <i>Before the Rain:</i> Exploration of philosophy of time in film 3.Tawa The time of the shot: Rhythm and gaze in Jean-Luc Godard's <i>Éloge de l'Amour</i> and Werner Herzog's <i>Fata Morgana</i> | Political Film Chair: Nancy Davies 1.Adams High Seriousness and Low Culture: Allan Bloom and Saul Bellow on Film 2.Rushton Imagining another world: cinematic suture and political philosophy |
| 3.30- 4.00 | Coffee | | | | | |

| Sat July 18 | Lecture Theatre 3 | 2F11 | 2F13 | 2F14 | 2F15 | 2F02 |
|-------------|--|--|--|---|--|------|
| 4.00-5.30 | <p>Film Critique/Critique of Film Chair: Nancy Davies</p> <p>1. Dias On (the dangers of) actively forgetting (the tradition of) film criticism</p> <p>2. Oxman Thinking Images: Jean Epstein's (Anti-) Philosophical Cinema</p> <p>3. Anthony Paul Smith Shooting the Animal: On Animal-Philosophy and Film-Philosophy</p> | <p>Psycho-Analysis II Chair: Liz Watkins</p> <p>1. Manuel-Martins Kurosawa's <i>dream</i> "Crows" as a philosophical-psychoanalytical interpretation of Van Gogh's last painting</p> <p>2. Lee The Real of a text: A psychoanalytic approach to film adaptation of literary texts</p> <p>3. Szaloky Dream Screen Redux: The Phallic Placenta as a Signifying Absence in Freudian Psychoanalysis and Psychoanalytic Film Theory</p> | <p>Imperceptibles (Silence, Flicker, Relationality) Chair: Richard Stamp</p> <p>1. Craig Smith Interface: The Move to Global Participation</p> <p>2. Foskett Imperceptible Cinema: Spacetime Quanta and Flicker Ontologies</p> <p>3. Martin-Jones Attraction-image: Early Silent Deleuze</p> | <p>Film Epistemology Chair: Samantha Holland</p> <p>1. Cox The Epistemological Lab: <i>Total Recall</i> and the refutation of skepticism</p> <p>2. Pärn From point of perception to point of cognition: audiovisual subjectivity in cinema</p> | <p>TBA Chair: John Mullarkey</p> <p>1. Onabolu Demons, Decepticons and Devils: Megatron, Aliens and Predators</p> <p>2. Sorfa The (W)hole of Film</p> | |
| 5.30-6pm | Closing Remarks | | | | | |