The Film-Philosophy Conference 2011

Fourth Annual Conference of Film and Philosophy
Liverpool John Moores University, 6-8 July 2011
Art and Design Academy
Conference Organiser: Dr. David Sorfa, d.e.sorfa@ljmu.ac.uk

Summary Programme

**Wednesday 6 July**

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<tr>
<td>12:00 – 14:00</td>
<td>Registration and Lunch</td>
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<tr>
<td>14:00 – 15:00</td>
<td>Keynote: Lucy Bolton</td>
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<td>15:00 – 15:30</td>
<td>Break</td>
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<tr>
<td>15:30 – 17:00</td>
<td>Panels 1 - 3</td>
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<tr>
<td>17:15 – 18:15</td>
<td>Keynote: Havi Carel and Greg Tuck</td>
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<td>18:30 – 20:00</td>
<td>Reception</td>
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**Thursday 7 July**

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<td>9:30 – 11:00</td>
<td>Plenary Panel</td>
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<td>11:30 – 13:00</td>
<td>Panels 4 - 7</td>
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<td>13:00 – 14:00</td>
<td>Lunch</td>
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<tr>
<td>13:30 – 14:00</td>
<td>Screening: <em>The Alchemist</em></td>
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<td>14:00 – 15:30</td>
<td>Panels 8 - 11</td>
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<td>15:30 – 16:00</td>
<td>Break</td>
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<tr>
<td>16:00 – 17:30</td>
<td>Panels 12 - 15</td>
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<td>17:45 – 19:00</td>
<td>Keynote: Gregory Currie</td>
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<td>19:30 – 21:30</td>
<td>Screening: <em>Afterimages</em></td>
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<tr>
<td>9:30 – 11:00</td>
<td>Panels 16 - 19</td>
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<td>11:30 – 13:00</td>
<td>Panels 20 - 23</td>
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<td>13:00 – 14:00</td>
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<td>14:00 – 15:30</td>
<td>Panels 24 - 27</td>
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<td>Keynote: David Martin-Jones</td>
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<td>12:00 – 14:00</td>
<td>Registration (Art and Design Academy Foyer)</td>
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<tr>
<td>13:00 – 14:00</td>
<td>Lunch</td>
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<td>14:00</td>
<td>Conference Welcome: Judith Jones, Director of the Liverpool Screen School</td>
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<td>Johnson Foundation Auditorium (JFA)</td>
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<td>14:10 – 15:00</td>
<td>Keynote: Lucy Bolton (Queen Mary, University of London)</td>
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<td>JFA</td>
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<td></td>
<td>Giggling Girls and Cackling Crones: A Phenomenology of Women's Laughter</td>
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<td>15:00 – 15:30</td>
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<tr>
<td>15:30 – 17:00</td>
<td>Panel 1</td>
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<td>Location: Ann Walker Seminar Room</td>
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Against Adaptation: John Cheever on Film
*John David Adams* (University of Liverpool)

A Necessary Fiction: The Maltese Falcon =  ¬1
*Ben Tyrer* (King’s College London)

The Language of Desire: Film as a Methodological Tool for Understanding Social Worlds
*Cindy Lee Zether* (University of Canterbury, New Zealand)
15:30 – 17:00 Panel 2: Practical Film-Philosophy
Location: Roderick Walker Seminar Room

Visual Philosophy: Theoretical Thinking through Animated Film
Veronika Reichl (Oslo School of Architecture and Design, Norway)

Coniunctio, Separatio, Putrefactio: Alchemical Transformation and the Filmic Process
Richard Ashrowan (Edinburgh College of Art)

Applying Philosophy to Cinema: Spinoza and Maimonides
Igal Bursztyn (Tel Aviv University, Israel)

15:30 - 17:00 Panel 3: Extreme Bodies
Location: Lecture Room 1

From the Cinematic to the Medical: Exploring the Vicissitudes of the Gaze in A Serbian Film (Spasojevic, 2010)
Graham Matthews (University of Exeter)

Dead Sex / Living Sex
Jack Sargeant (Deakin University, Australia)

The Cinema as Scaffold: Re-inscribing the Tortured Body
Mark de Valk (Southampton Solent University)

17:15 – 18:15 Keynote: Havi Carel and Greg Tuck (University of the West of England)
Genre, Style and Stiftung: Letting the Right Ones In

18:30 – 20:00 Conference Reception

The reception will take place in the Art & Design Academy and will also celebrate the launch of New Takes in Film-Philosophy edited by Greg Tuck and Havi Carel. We are grateful to Palgrave-MacMillan for supporting this event.

Thursday 7 July 2011

9:30 – 11:00 Plenary Panel: Animals and/in Film
JFA

Autopsy ‘in Vivo’: Biopolitical Features RegardingWiseman’s Primate
André Dias (Universidade Nova de Lisboa, Portugal)

‘A righteous man regards the life of his beast’: Film, Faith and Fauna in Philip Groning’s Into Great Silence (2005)
Catherine Wheatley (University of East London / King’s College London)

Cinema: The Animals that Therefore We Are (On Temple Grandin's Thinking, in Pictures)
John Mullarkey (Kingston University, London)

11:00 – 11:30 Break

11:30 – 13:00 Panel 4: Closeness
Location: Archibald Bathgate Seminar Room

An Immense Clip: Film, Philosophy and the Proximate Violence of Becoming
María Thérèse O’Connor (Auckland University of Technology, New Zealand)

Friendship, Philosophy, and Film
Ben J Mulvey (Nova Southeastern University, USA)

Rewriting the Body, Reclaiming the Feminine: Catherine Breillat’s Romance (1999)
Sarah Forgacs (King’s College London)

11:30 – 13:00 Panel 5
Location: Ann Walker Seminar Room

The women’s movement in Joe Wright’s Pride and Prejudice (2005)
Lavinia Brydon (Queen Mary, University of London)

Inside/Outside: Space and Sexual Behaviour in Belle de Jour and La Pianiste
Jimmy Hay (Swansea University)

Varieties of Temporal Overlaps
Cato Wittusen (University of Stavanger, Norway)
11:30 – 13:00  Panel 6: Nearing the End
Location: Roderick Walker Seminar Room

The Snake Has A Face: Emmanuel Levinas, Mondo Cinema and the Death of the Non-Human Other
Aaron McMullan (King’s College London)

On Aging: Jean Amery and the Late Films of Jean-Luc Godard
Alan Frater Wright (University of Canterbury, New Zealand)

Being-Towards-Death: Heideggerian Ontology in Michael Haneke's Vergletscherungs-trilogie
Anjo-mari Goos (University of Pretoria, South Africa)

11:30 – 13:00  Panel 7: Badiou
Location: Lecture Room 1

Chanced Fidelity: Badiou, Kristeva and the Coens' No Country For Old Men
Benjamin Coy Hutchens (Rutgers University, USA)

Delimited Ink: The Implications of Alain Badiou’s Ethics for Film Criticism
Alex Lichtenfels (Queen Mary, University of London)

Speculative Realism and Cinematic Objects
Sam Ishit-Gonzales (The New School, USA)

Upside-Down Cinema: Strategies of Dissimulation of the Film-Body
Adriano D'Aloia (Universita Cattolica del Sacro Cuore, Italy)

13:00 – 14:00  Lunch
13:30 – 14:00  Screening: The Alchemist (Richard Ashrowan, 30 mins): Ann Walker Seminar Room

14:00 – 15:30  Panel 8: Post-Structuralism
Location: Archibald Bathgate Seminar Room

I’m Glad I’m Not Me: Subjective Dissolution and Post-Structuralist Ethics in the Films of Todd Haynes
Helen Darby (Manchester Metropolitan University)

Derrida on Film
Sarah Dillon (University of St Andrews)

The Dissolution of Authorship in Through the Olive Trees
Daniel Marcolino Claudino de Sousa (University of Sao Paulo, Brazil)

14:00 – 15:30  Panel 9: Stillness
Location: Ann Walker Seminar Room

Motion(less) Pictures: The Cinema of Stasis
Justin Remes (Wayne State University, USA)

(Con)text, the Returning Gaze, ‘an element that opposes drama’: Terence Malick and the Cutaway
Ian-Malcolm Rijsdijk (University of Cape Town, South Africa)

The Moving Still
Elise Jayne Coveny (Auckland University of Technology, New Zealand / Berlin University of Technology, Germany)

14:00 – 15:30  Panel 10: Adaptation
Location: Roderick Walker Seminar Room

Adaptation and Self-Undermining Postmodern Views of the World
George Douglas Raitt (Deakin University, Australia)

A Lens through the Looking Glass: Mirrors, Doppelgangers, and Meta-Cinema in Harry Potter and Triangle
Jonathan Olson (University of Liverpool)

Harry Potter and the Poetics of Adaptation
David Goldie (University of Provence, Aix-Marseilles I, France)

14:00 – 15:30  Panel 11: Identity, Film and Deleuze: Becoming-Other, Becoming-Digital, Becoming-Animal
Location: Lecture Room 1

David H. Fleming (University of Nottingham, Ningbo, China)

Of course there are werewolves and vampires: Personal Identity of a Werewolf
Serazer Pekerman (University of St Andrews)

‘Freud is dead, isn’t he?”: A Haptic Reading of Antichrist
Kathleen Elizabeth Scott (University of St Andrews)

15:30 – 16:00  Break
16:00 – 17:30  **Panel 12: Narratology**  
Location: Archibald Bathgate Seminar Room

Rhizomatic Narratology: Towards a Philosophy of the Global Digital Village  
*Gavin Wilson, Steve Nash* (York St John University)

Fictional Worlds in Film and Games  
*Chris Baleman* (Independent / International Hobo)

16:00 – 17:30  **Panel 13: Big Objects**  
Location: Ann Walker Seminar Room

Transmigration of the Soul in James Cameron’s *Avatar* (2009)  
*Pritpal Singh Sembi* (University of Wolverhampton)

A History of 3D Film Production in Japan: Technology, Commerce and Aesthetics  
*Jasper Sharp* (University of Sheffield)

16:00 – 17:30  **Panel 14: Deleuze**  
Location: Roderick Walker Seminar Room

Notes on Cinematographic Evolution  
*Felicity Colman* (Manchester Metropolitan University)

How Deleuze Thinks about Cinema  
*Dennis Rothermel* (California State University, Chico, USA)

The ‘Passage’ to the Time-Image: The Speaking Subject in Wong Kar-wai’s *Happy Together*  
*Tai-chiung Chang* (St John’s University, Taiwan, Republic of China)

16:00 – 17:30  **Panel 15: Emotion**  
Location: Lecture Room 1

Resonating Sonic Space: Ingmar Bergman’s *The Silence*  
*Tarja Laine* (University of Amsterdam, Netherlands)

*Stimmung*: Exploring the Aesthetics of Mood  
*Robert Sinnerbrink* (Macquarie University, Australia)

Cinema of Ecstasy  
*Lucia Rose Yandoli* (University of Cambridge)

17:45 – 18:45  **Keynote: Gregory Currie** (University of Nottingham)  
What Do Film Images Represent?

Friday 8 July 2011

9:30 – 11:00  Panel 16
Location: Archibald Bathgate Seminar Room

Philosophical Screenwriting and the Metaphysical Convergence of Verbal and Visual Thought
Sarah Simpson (Macquarie University, Australia)

9:30 – 11:00  Panel 17
Location: Ann Walker Seminar Room

Film-Philosophy-Chemistry: A Montage
Maurizio Sanzio Viano (Wellesley College, USA)

Creating Creatures: Dumont and the Metaphysics of Evil
Mark Laurence Jackson (Auckland University of Technology, New Zealand)

Cinematic without Film: The Pre- and Post-History of Henri Michaux’s Images du Monde Visionnaire
Jay Hetrick (University of Amsterdam, Netherlands)

9:30 – 11:00  Panel 18
Location: Roderick Walker Seminar Room

John Cassavetes’ Avant-Garde Sublime
Sarina Hope Masukor (Monash University, Australia)

How Does a Film Show Its Purpose? A Husserlian Perspective on Manipulation and Reflection in Contemporary Cinema
Christian Ferencz-Flatz (Romanian Society for Phenomenology)

Berlin Alexanderplatz: from Prison, to Arcade, to Madhouse
Daniel R White (Florida Atlantic University, USA)

9:30 – 11:00  Panel 19: Deleuze, Politics and the People to Come
Location: Lecture Room 1

The Multitude that is or the people to come?
William Brown (Roehampton University)

The Modern Political Cinema: Pre-Hodological Space as a Cinematic Ethics
Matthew Holtmeier (University of St Andrews)

Deleuze and Cinema, Deleuze and Politics
Richard Rushton (Lancaster University)

11:00 – 11:30  Break

11:30 – 13:00  Panel 20
Location: Archibald Bathgate Seminar Room

Thriving by Casualties: Risk and Redemption in Red Road
Carly Lane (University of Chicago, USA)

The Nothingness of The Nothing: Fantastic Escapism in The NeverEnding Story
Alex Sergeant (King’s College London)

‘Am I the only person left on Earth?: The Attraction of a Sovereign State
Erin K Stapleton (University of Melbourne, Australia)

11:30 – 13:00  Panel 21: Deleuze and Film
Location: Ann Walker Seminar Room

Signs without Name
Nadine Boljkovac (York University, Canada)

Inhuman Meditations: Naked Cinema and the Neo-Baroque in Cronenberg and Lynch
Charlie Blake (Liverpool Hope University)

What is an Apparatus of Capture?
Anne Bottomley (University of Kent), Nathan Moore (Birkbeck, University of London)
11:30 – 13:00  Panel 22: Documentary
Location: Roderick Walker Seminar Room

Pointing to the Truth: Documentary, Perception and the Act
Andrew Chesher (Chelsea College of Art and Design, University of the Arts London)

False Witnessing in Claude Lanzmann’s Shoah
Tom Martin (Rhodes University, South Africa)

‘To Look, to Think, to Debate’
Pedro Mantas, Rafael Cejud (Universidad de Cordoba, Spain)

11:30 – 13:00  Panel 23
Location: Lecture Room 1

Dissection of the Uterus: How Deleuze’s ‘Crystal Image’ can be Used to Identify a ‘Hidden’ Mise-en-Scene
Anne Carruthers (Newcastle University)

‘It’s Not Blood, It’s Red’: Colour as Category, Colour as Genre in Godard’s Pierrot Le Fou, Weekend and Passion
Colin Raymond Gardner (University of California, Santa Barbara, USA)

On Consummatory Experiences: “Thing-Power”, Film, Identity, and the Ellipsis of Consumption
Edward Slopek (Ryerson University, Canada)

13:00 – 14:00  Lunch

14:00 – 15:30  Panel 24
Location: Archibald Bathgate Seminar Room

His Life Flashed Before My Eyes: William James’s Philosophy of Consciousness and Frank Mouris’s Frank Film
Lilly Husband (King’s College London)

The Film Worlds in Hou Hsiao-Hsien's The Flight of the Red Balloon
Matthew Barrington (Kingston University, London)

Equipmental Transgression and Referential Contexts: A Heideggerean Phenomenology of Objects in Chaplin
Shaun Robert May (University of London)

14:00 – 15:30  Panel 25: Film-Phenomenology
Location: Ann Walker Seminar Room

Feminist Phenomenology and the Film-World of Agnes Varda
Kate Ince (University of Birmingham)

Farhad Sulliman Khoyratty (University of Mauritius)

Questions Concerning Film Encounter
Suzie Mei Gorodi (Auckland University of Technology, New Zealand)

14:00 – 15:30  Panel 26: Ricoeur
Location: Roderick Walker Seminar Room

Yugin Teo (University of Sussex)

Affectionate Heroism: Ricoeur's Perspectives and Movie Thought
Robert Watson (University of Tasmania, Australia)

14:00 – 15:30  Panel 27
Location: Lecture Room 1

Re-Thinking the Politics of Stardom: Isabelle Huppert in La Dame aux camellias (Bolognini, 1980) and the ‘Non-Place’ of French Theory
Lara Alexandra Cos (University of Exeter)

Masochism and Surrender in Catherine Breillat’s Tapage nocturne (1979)
Andree Lafontaine (Concordia University, Canada)

15:30 – 16:00  Break

16:00 – 17:00  Keynote: David Martin-Jones (University of St Andrews)

How Tasty are Deleuze’s Cinema Books?

17:00  End of Conference