

# Film-Philosophy Conference 2012

King's College London  
Queen Mary, University of London  
Kingston University

September 12 - 14, 2012

## Day 1 – Queen Mary, University of London

**Wednesday 12 September 2012**

**Location:** The Fogg Lecture Theatre, Queen Mary, University of London Mile End Road London E1 4NS

**Directions:** QMUL Campus is 5 minutes walk from either Stepney Green tube station (District Line) or Mile End Station (Central Line). Turn down Bancroft Road and enter campus on your right in order to get to the Fogg Building. See map and directions here:

<http://www.qmul.ac.uk/about/howtofindus/mileend/>

### Schedule (Day 1):

1pm: Registration in the Foyer of the Fogg Building

2pm: Welcome and Announcements

### Plenary Session

Chair – John Mullarkey (Kingston University)

**Bernard Stiegler** (Goldsmiths): 'About an Organology of Dreams - After *An Organisation of Dreams*'

**Ken McMullen:** Thoughts on the Making of *An Organisation of Dreams*

4.30: Drinks and Canapés in the Senior Common Room, Queen's Building

6.00: Ends

## Days 2 and 3 - King's College London

**Location:** Strand Campus Strand London WC2R 2LS

**Directions:** KCL's Strand Campus is a 10 minute walk from Embankment, Charing Cross or Waterloo tube stations, or a 2 minute walk from Temple tube station. The main entrance is on The Strand, next to Somerset House.

For map and directions please see here:

<http://www.kcl.ac.uk/campuslife/campuses/directions/strand.aspx>

Once inside the main reception student helpers will guide you to the registration area and seminar rooms.

## Schedule - Day 2

**Thursday 13 September 2012**

9am onwards: Registration (for those who have not already registered) in room K1.28.

9.30-11am: Session A (parallel panels)

### 1. Stiegler and Film-Philosophy

- Patrick Crogan: Editing Experience: Stiegler and Film Theory/History.
- Ben Roberts: '*Drôle d'époque*': Bernard Stiegler and the hyperindustrial age'.
- Marcel Swiboda: Orthotheses in the Philosophy of Media History: Technics, Time and Audio-visual Embodiment

### 2. Hitchcock and Issues of Point of View

- James Zborowski: Hitchcock's Theory of Mind: *Dial M for Murder* as false belief test
- James MacDowell: Looking at the unseen: Ellipsis, occlusion, and our access to Hitchcock's worlds
- Lucy Fife Donaldson: Sensing Space: The Texture of Suppression and Revelation in *Vertigo*
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### 3. Bataille and Film: Sovereignty, Laughter, and the Gift of Death

- Erin K Stapleton: 'And your poetry will now be written in blood': Sovereignty as materialist rebellion in *Dead Man*
- Anthony Faramelli: *Fight Club*, Community and The Gift of Death
- Alice L. Rekab: The Sovereignty of Laughter in post civil war Sierra Leonean film

#### 4. Time and Temporality in Recent Hispanic Cinema

- Belén Vidal: Asynchrony and the cinephilic quotation: notes on the new essay film from Spain
- Tom Whittaker: Mundane rhythms in Whisky and Blue Eyelids
- Steven Marsh: 'Turns and Returns, *Envois/Renvois*: the Postal Effect in Recent Spanish Filmmaking

11-11.30am: Break

11.30 - 1pm: Session B (parallel panels)

#### 5. 'The Earth is evil': The Ethics, Depths, and Image of *Melancholia*

- Richard Rushton: A Cinema Against Ethics: *Melancholia*
- Scott T. Wilson: *Melancholia* and the cinema of depths
- Felicity Colman: Image-sacrifice

#### 6. Revisiting Christian Metz

- Dominique Chateau, Martin Lefebvre: Re-visiting the Connection between Phenomenology and Psychoanalysis in the work of Christian Metz.
- Annie van den Oever: The indoor viewing experience. Christian Metz's relevance for understanding television viewers as 'regressive' and absorbed in an 'emotional work-out'.
- Anna Backman Rogers: 'How many women have to die to make it interesting?' Re-Addressing Jane Campion's *In The Cut* through Metz and Mulvey

#### 7. Listening

- Philippa Lovatt: Sound, Intimacy and Ethics in Lynne Ramsay's *We've Got to Talk About Kevin*
- Moshe Shai Rachmuth: The Saying and the Sound: Chaplin's *The Great Dictator* and the Connection between Language and War in the Work of Emmanuel Levinas
- Carrie Giunta: A Question of Listening: Nancean Resonance, Return and Relation in Charlie Chaplin

#### 8. Thinking with Video

- Lilly Husbands: Grasping at the Intangible: A Phenomenology of Digital Abstraction in Bret Battey's *Sinus Aestum*
- Andy Weir: The 4th unspoken horror of *24 Hour Psycho*, or thinking Meillassoux's 'dia-chronic statement' film-philosophically
- Trine Riel: 'Why I am so Clever'; Myopic Philosophy (video-essay)
- Dean Kenning: Metallurgy of the Subject (15 min animation)

1-2pm: Lunch break

2-3.30pm: Session C (parallel panels)

#### 9. Man and Nature

- John Mullarkey: The Tragedy of the Object: Democracy of Vision and the Terrorism of Things in André Bazin's Nonhuman Cinema
- Elena Von Kassel: Man and Nature in Arne Sucksdorff's *The Great Adventure*
- Brenda Hollweg: Creaturely philosophy: Kathy High's video essayistic explorations of interspecies collaboration

#### 10. The Language of Film and Philosophy

- Niklas Forsberg: 'Film Came After Lightening': Stanley Cavell and Film as the Rediscovery of Philosophy
- Rebecca Longtin: Film as Phantasm: Nietzsche's Stoicism and the Belief in Cinema in *Dogville*
- Naveen Kanalu: Walter Benjamin's Poetics of Cinematic Experience: Materialist *Darstellung* as a philosophical language

#### 11. Abjection and Infection

- Graham John Matthews: Infection on Film: Biopolitics and the Imperative of Health
- Antônio M. da Silva: Because they are too dirty! Abjection and the Films of the Contemporary Brazilian and Portuguese Filmmakers Cláudio Assis and João Pedro Rodrigues
- Roberta Gregoli: Another Face of the Object: *A Super Fêmea*

#### 12. Temporality, Subjectivity, Objectivity

- Ruth McPhee: An Exploration of Temporality, Subjectivity and *Death in Moon*
- Norman Taylor: Cinematic time, the ecology of screens and the objective memory of technics in Pixar's *WALL-E*
- Ulrike Hanstein: Frozen in Time: Temporality and Affect in *Melancholia*
- Chrysanthi Nigianni: *La-bas*: the suspended image and the politics of anti-messianism

3.30-3.45pm: break

3.45-5.15pm: Session D (parallel panels)

### 13. Contemporary Ethics

- David Martin-Jones: Cinema of Liberation: Enrique Dussel, ethics, film-philosophy.
- Orna Dvora Raviv: Re-responsibility: A Levinasian Approach to *Waltz with Bashir*
- Robert Sinnerbrink: Beautiful Babel: Post-secularist ethics in the films of Alejandro González Iñárritu

### 14. Functions of Feeling

- Liz Watkins: Curiosity in *Morvern Callar*
- Jane Megan Stadler: Embodiment, Affect, and Aesthetics in *The Diving Bell and the Butterfly*
- Ian Patrick Murphy: Rhythms of the psyche: Feeling and form in *Beau travail*

### 15. The Continental Condition

- Ben Tyrer: *Dogtooth* and the Tyranny of the Paternal Metaphor
- Atanaska Georgieva Cholakova: Explication of Schopenhauer's ideas in Maderna's *Schopenhauer* and Campbell's *Green Lantern* – between the ethics and metaphysics
- Mark Laurence Jackson: Hitchcock and the Heterotopic

### 16. Systems and Categories

- Rea Wallden: Film Heterogeneity and Categorical Transgression: From Metz to Derrida
- Maria Poulaki: Systems philosophy and film
- Philipp Schmerheim: Between Scepticism and the Fantastic. Scepticist Thought Experiments in Contemporary Mainstream Cinema

5.15-5.30pm: break

5.30- 6.30pm: **Plenary Session**

Chair: Mark Betz (King's College London)

**Francesco Casetti** (Yale University): Philosophical Issues in Early Film Theory

18.30-20.00: Drinks in the Old Anatomy Museum

20.00: Ends

## Schedule - Day 3 (King's College London)

### Friday 14 September 2012

9am onwards: Registration (for those who have not already registered) in room K1.28.

9.30-10.30am: **Plenary session**

Chair: Jinhee Choi (King's College London)

**Damian Sutton** (Middlesex): The Diagrammatic and the 'real that is yet to come': Is a Philosophy of Production Studies Possible?

10.30-11am: break

11.30-12.30am: Session E (parallel panels)

### 17. Perspectives on Death

- Olga A Kyrilova: Thanatology in Film Studies
- Elena Woolley: 'Ding Dong The Witch is Dead': The Celebratory Death Scene
- Michele Aaron: Watching Others Die: *Dying at Grace*, Spectatorship and the Ethics of Being Moved
- David Heinemann: Possible Ends: Suicide and Grace in Jansenist Narrative Cinema

### 18. Phenomenological Bodies

- Kathleen Elizabeth Scott: Encountering the Other in *Dans ma peau*
- Tarja Laine: Sublime Sensation: *Black Swan*
- Katharina Lindner: Queer(ing) Film Phenomenology

### 19. Film-Philosophy-Theology

- John David Adams: A Philosophical Examination of Religion in Film
- Nara Marques Soares: Doubt
- Morgan Marie Adamson: Beyond the Theological Spectacle

### 20. Theoretical Interruptions

- Hsin-I Lin: Info-Subjectivity
- Gert Jan Harkema: The very early moving image and the sublime impact of time
- William Brown: What constitutes a cinematic event?

12.30-13.30: lunch break

13.30 - 15.00: Session F (parallel panels)

### 21. The Therapeutic Philosophy of Christopher Nolan

- Vincent M. Gain: 'Sometimes, truth isn't enough': Truth and Manipulation in The Dark Knight Legend
- Rupert Read: The Tale Parfit Tells: A Wittgensteinian use of film and literature to question analytic metaphysics of personal identity
- Emma Bell: Inception and Grief-Time: Feeling Film as Philosophy

### 22. Sensory Cinema

- Jenny Chamarette: *Sur mes lèvres*, deafness, embodiment: towards a film phenomenology of a differently ordered sensorium
- Liz Roberts: 4D cinema and 'immersive' spectatorship
- Jiaying Sim: (Ex)treme Cinema: Sensing the Incredible

### 23. Spectatorship

- Alexander Sergeant: Supercalifragilisticexpialidocious! Celebrating Being-in-the-World in *Mary Poppins*
- Adriano D'Aloia: The Gambling Image
- Jessica Doyle: Manifesting Nostalgia

### 24. Feminine Identities

- Sarah Forgacs: Queering the maternal in Francois Ozon's *Le Temps qui reste*
- Elisha Foust: Levinas's Ethics in the Feminine: How do you Solve a Problem Like Maria?
- Summer Renault-Steele: Gazing at Girls: Gender and Performance in Siegfried Kracauer's *Das Ornament der Masse*

3pm-3.15: break

3.15 - 4.45: Session G (parallel panels)

### 25. On Hitchcock

- Fiona Handyside: Rethinking Authorship: Re-reading Egoyan via Hitchcock
- Ramayana Lira de Sousa: Hitchcock's queer doubles
- Luiz-Felipe Guimarães Soares: What is a birdified nature?

### 26. European Auteurs

- Douglas Morrey: Authorship, Adaptation and the Decline of the French New Wave
- Eran Guter: Loving transformations in Wim Wenders' *Wings of Desire*
- Ashvin Immanuel Devasundaram: The Spider-Man Schism: Aporia and the Loss of 'God' in Ingmar Bergman's *Through a Glass Darkly*

### 27. Audio / Visual

- Daniel Yacavone: The Neglect of the Aesthetic in Film Theory's Phenomenological Turn
- Susana Viegas: An art of the past, present and future: archive in Susana de Sousa Dias's *48*
- Josie McDonough: Song as a conduit to sensation in cinema

### 28. Space(s) and Beyond

- Nina Gerlach: Cinematic Gardens as an Epistemological and Ethical Argument – 'Certain Gardens are described as retreats when they are really attacks.'
- Alex Pavey: Kevin Lynch, Henri Bergson and the Image of the Cinematic City
- Evy Varsamopoulou: Violence and the poetics of (un)heimlich space in *Let the Right One In*

4.45-5pm: break

5pm-6pm: **Plenary session**

Chair: Michele Pierson

**Libby Saxton** (Queen Mary, University of London): On Energy and Moving Images: Simone Weil and French Political Cinema

6pm: closing remarks

6.15: ends