Film-Philosophy
Conference 2014: A World of Cinemas

University of Glasgow
July 2nd - 4th, 2014
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Welcome!

Welcome to the Seventh Annual Film-Philosophy Conference, hosted by Film and Television Studies at the University of Glasgow. This year our conference theme is A World of Cinemas.

Being a part of Film-Philosophy has been a standout highlight of the past decade. Having a chance to host this year’s conference has provided a wonderful opportunity to consider how the field might continue to develop. Amongst the many thriving aspects of film-philosophical work currently being undertaken, I decided to focus attention on the potential for diversity that exists in both a world of cinemas and a world of philosophies. As noted in the original Call for Papers:

“In recognition of the consolidation of film-philosophy as a vibrant and steadily growing interdisciplinary field, F-P2014 will focus attention on the global context in which film-philosophical enquiry takes place. This will begin the process of broadening the scope of our research to better encompass a world of cinemas (Hollywood, Bollywood, Nollywood et al.) and philosophies (Deleuze, Dussel, Spivak, Oruka, Soroush, Karatani et al.).”

This decision was prompted by various factors, including my own growing interest in Latin American philosophers like Enrique Dussel, a desire to learn more about others, and how we can engage their work with cinema. It was also motivated by the realisation that a great many stimulating papers at recent Film-Philosophy conferences were addressing a diverse range of cinemas, and were given by an increasing number of scholars from around the world. Indeed, conferences on Film and Philosophy have recently started to emerge around the world. All of this suggested a need to consider the relationship of our practice to “A World of Cinemas.”

With F-P2014, then, we aim to provide a space for reflection on what it means to consider film-philosophy in a global context. The call for papers produced a truly outstanding response to the theme, with film-philosophical papers and panels on cinemas crossing several continents, and speakers from around the world. I hope everyone has a really enjoyable conference!

After the conference, please do keep an eye on the Film-Philosophy listserver, website and Facebook page, for imminent new developments. In particular, we will aim to make available online audio recordings of the four keynote papers. Next year’s conference will take place at the University of Oxford, and there are plans for events at the University of Edinburgh and the University of Cambridge. We very much look forward to seeing everyone there and continuing the lively dialogue!

David Martin-Jones, Conference Director

F-P2014 would like to gratefully acknowledge the generous support of the Scots Philosophical Association, and of the School of Culture and Creative Arts at the University of Glasgow.
The 2014 Film-Philosophy Conference: The Team

The Film-Philosophy Conference 2014 Team

David Martin-Jones (University of Glasgow)
David Sorfa (University of Edinburgh)
Stefanie Van de Peer (University of Stirling)
Lucy Bolton (Queen Mary University of London)
Robert Sinnerbrink (Macquarie University, Sydney)
John Mullarkey (Kingston University, London)

Conference Assistants

Conor McKeown is a PhD candidate in the Department of Film and Television Studies. His research project is entitled *Coding the Natural: Determinant Factors of Media Ecology in Ecomedia and Cinema*. At F-P 2014, Conor is responsible for any technological issues. Do please get in touch with him if you experience any problems: c.mckeown.2@research.gla.ac.uk

Stuart J. Purcell is a PhD candidate in English Literature and Media Theory. His research utilises digital media theory to provide new insights into contemporary literary practice. At F-P 2014, Stuart assists with practical matters, from AV-equipment to pointing you in the right direction for the printing facilities. s.purcell.1@research.gla.ac.uk

Jiaying Sim is a PhD candidate in the Department of Film and Television Studies. Her research project is entitled *Countering Globalised Affect: Transnational Sensoria in Chinese Cinemas*. At F-P 2014, Jiaying looks after the day-to-day running of the conference. Please get in touch with her at j.sim.1@research.gla.ac.uk
Venues and Rooms

Conference Venue Address
Film and Television Studies
Gilmorehill Halls
University of Glasgow
9 University Avenue
G12 8QQ
Glasgow

The Conference will take place in six main rooms in Gilmorehill Halls, all located within the building for Film and Television Studies.

- The Theatre, for registration, coffees, lunches and receptions
- The Cinema, where the keynotes will take place
- Rooms 217A & 217B
- Rooms 408 and 409

The Entrance to the building is on level 3
The Theatre is located on level 5
The Cinema is located on level 3
Rooms 217 A&B are located on level 2
Rooms 408 and 409 are located on level 4

The building is wheelchair accessible from the street level on 9 University Avenue, via a ramp. All rooms can be reached by stairs or lifts at either end of the building.

All the rooms in Gilmorehill Halls are fitted with AV-equipment and laptops will be made available for presentations. If you wish to bring your own laptop, and if this is an Apple, please make sure to bring your own adaptor in order to avoid problems with the projection.

Information for Panel Chairs

Please keep presentations to 20 minutes. There are occasional panels with 4 speakers, which have been accommodated immediately prior to coffee and lunch breaks to allow speakers the full 20 minutes per paper, on the proviso that questions are likely to spill over into the breaks.

For time efficiency, we recommend saving questions for the end of the session. Audience members’ contributions to the discussion are invaluable for all panelists. Do stick to time to ensure there is ample opportunity for questions afterwards.

Technology problems cut into panel times. Please check your technology (DVDs, laptops, flash drives) in advance.

Please check that all visuals and audio are functional before your session begins.

Chairs should give their panelists signals for 2 minutes left, and “please wrap up” at the 20-minute mark.
## Programme

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<th>2 July 2014</th>
<th>Panel</th>
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<td>9.30-11.00</td>
<td>Registration + Coffee</td>
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<td>11.00-11.15</td>
<td>Welcome</td>
<td>David Martin-Jones (Cinema)</td>
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<td>11.15-11.30</td>
<td>Opening Address</td>
<td>Karen Lury (Cinema)</td>
<td>Opening Address by Professor Karen Lury, Dean of Research for the College of Arts</td>
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<td><strong>11.30-12.45</strong></td>
<td><strong>Keynote 1</strong></td>
<td><strong>Lúcia Nagib (Cinema)</strong> Chair: David Martin-Jones</td>
<td>Non-Cinema, or the Location of Politics in Film</td>
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<td>12.45-2.00</td>
<td>Lunch</td>
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<td>2.00-3.30</td>
<td>Panel A1</td>
<td>A World of Film-Philosophies (Cinema) Chair: David Martin-Jones</td>
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<td>- Islam, Consciousness and Early Cinema in Turkey (Canan Balan)</td>
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<td>- A Feminist Break with Shona Tradition in the Work of Rumbi Katedza? (Agnieszka Piotrowska)</td>
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<td>- Modern Transformation of Classical Aesthetics in Chinese Films in the New Century (Xuguang Chen and Linuo Zhao)</td>
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<td>Panel A2</td>
<td>Screen Politics and Perspective in Post-Cinematic Installations (217B) Chair: William Brown</td>
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<td>- The Postperspectival as Symbolic Form: Ryan Trecartin and Lizzie Fitch’s Political Aesthetics of Control Societies (Lisa Åkervall)</td>
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<td>- Politics of (the Circular) Form: Affect, Perspective and Judgment in Contemporary Cinematic Installations (Chris Tedjasukama)</td>
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<td>- Loose Connections: Post-Cinematic Reconfigurations in Omer Fast’s <em>Everything That Rises Must Converge</em> (Sven Seibel)</td>
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<td>Panel A3</td>
<td>Darkness (Part I) (408) Chair: Robert Sinnerbrink</td>
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<td>- Dark Light: Opening Scenes to Childhood Worlding (Maria Therese O’Connor)</td>
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<td>- A Film of Philosophy: How to Remake a Thought Cinematically (John Mullarkey)</td>
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<td>3.30-4.00</td>
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| 4.00-5.30 | Panel B1 | ‘Other’ Film Phenomenologies (Cinema)                                         | John Mullarkey | - Slow Sounds: Duration, Audition and the Intimacy of the Everyday (Philippa Lovatt)  
- Awkward Homosocial Love and Intimate Perception in Contemporary Bromantic Comedy (Greg Singh)  
- Queer Intercorporealities? Cinematic Orientations in Contemporary Lesbian Film (Katharina Lindner) |
|         | Panel B2 | Lost in Space (217A)                                                         | Hamish Ford  | - Rizhomatic space and delirium: *Sacro GRA* (by G. Rosi) in the light of the thought of Patricia Pisters (Daniela Angelucci)  
- Mimicry and Legendary Psychasthenia in Film (Ljubov Bugaeva)  
- The Memory of Earth: Polish Cinema as Archaeology (Matilda Mroz) |
|         | Panel B3 | Mumblecore, Cosmopolitanism and Bodies in the US Indie (217B)                 | David Sorfa  | - Uncomfortable Cosmopolitanism: Ethico-Political Tensions in Understanding American Indie as World Cinema (Eva Sancho Rodriguez)  
- Modern Love: Homosocial Desire in the Cinema (Christine Evans)  
- Artifice, Authenticity and Alterity in the Films of Todd Haynes: An Ethical and Temporal Adventure (Carolyn D’Cruz) |
- Film and/as Devotion: The Cinema of Bruno Dumont (Saige N. Walton) |
<p>| 5.30-5.45 | Break  |                                                                                 |              |                                                                                |
| 5.45-7.00 | Keynote 2 | Patricia Pisters (Cinema)                                                     | William Brown | Failing Better: Different Pasts, Dramatic Revelations and Aesthetics of Revolution in Contemporary Art and Film |
| 7.15-9.00 | Film Screening | <em>Love in the Post</em> (Joanna Callaghan) (Cinema)                               | John Mullarkey | Presentation and Q&amp;A with Director and Writers, Joanna Callaghan &amp; Martin McQuillan |</p>
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| 9.00-10.30 | Panel C1      | - Neoliberalism as Neofeminism: Worlds of Surface and Consumption from *Girls to The Bling Ring* (Anna Backman Rogers)  
- Towards or away from Nancy? *White Material* and Claire Denis’s film-philosophical trajectory (Kate Ince)  
- Chantal Akerman’s *Je tu il elle* and the Radical Politics of Possibility (Ros Murray)  
- Collectivity, Community, Being-in-common: Some Observations about Film-Philosophy and Difference with Self-Made (*Gillian Wearing, 2010*) (Jenny Chamarette) |
|            | Panel C2      | - Ozu, Deleuze, and The Visual Reserve of Events in their Appropriateness (Tyler Parks)  
- Dream(ing) Bodies in Satoshi Kon's *Paprika* (Anna Dosen)  
- Strange Sensations - Cinematic Affection and Subversion in the Films of Sion Sono (Nicolas Oxen) |
|            | Panel C3      | - Neurocinematic Approaches to Sonics, Ethics, and Affect (Jane Megan Stadler)  
- *Inland Empire* and the World: The Monad and the Nomad (Elena Del Rio) |
|            | Panel C4      | - Neurocinematics: Reading the Brain/Film through Film/Brain (Temenuga Trifonova)  
- The Screen and the Other: an Ethical Reading of the Neuro-image (Orna Dvora Raviv)  
- New Ontological Landscapes of Digital Screen Media (Dan Strutt) |
<p>| 10.30-11.00| Coffee        | (Theatre)           |</p>
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| 11.00-12.30 | Panel D1 | Immigration and Intercultural Exchange (Cinema) Chair: Katharina Lindner                 | • Textile-Images in Armenian Diasporic Cinema (Marie-Aude Baronian)  
• Cinematic Identification with the ‘Other’ Across Borders (Itandehui Jansen)  
• Post-Representationalism as a Political Strategy in Migrant Feminist Documentary (Gozde Nalboglu)  
• Error Screens: Dubbing and the Language Politics of Global Media (Tessa Rachel Dwyer) |
|         | Panel D2 | Darkness (Part II): Reimagining Worldhood in Recent Cinema (217A) Chair: Maria O’Connor   | • Createdness and Giftedness of the World in Terrence Malick’s Cinema (John Caruana)  
• Post-Secular Lux: Illuminating New Worlds in Recent Cinema with Nancy and Taylor (Mark Cauchi)  
• The Re-birth of Tragedy in Reygadas’ Post Tenebras Lux – A Reading under Nietzsche and Heidegger (Isabel Rocamora) |
|         | Panel D3 | Aesthetic Tendencies of New Chilean Cinema (217B) Chair: David Martin-Jones               | • The Face of Dictatorship in Contemporary Chilean Cinema (James Harvey-Davitt)  
• Memory and Aesthetics in Fernando Guzzoni’s Carne de perro [Dogflesh] (2012) (Sarah Wright)  
• Realism in Contemporary Chilean Cinema (Berenike Jung) |
|         | Panel D4 | The State Apparatus: Violence and Social Crisis (408) Chair: Lisa Coulthard               | • The Divine Violence of Katharina Blum (Ben Tyrer)  
• Does the Gangster Have to Die? (Charlotte Bence)  
• Rethinking Artaud: The Politics of the Cinema of Cruelty (Angelos Koutsourakis) |
|         | Panel D5 | Stillness, Trance and Transience (409) Chair: Daniel Yacavone                             | • Bikini Brain: Fleshing Out the Neuro-Image in Spring Breakers (Andrew Jarvis)  
• Placing Stillness: Cinematic Pause and Transnational Negotiations in Colossal Youth (Jacques De Villiers)  
• Destroying Film: The Digital Dematerialisation of the Cinematic Experience (Erin K Stapleton) |
<p>| 12.30-1.45 | Lunch   | (Theatre)                                                                                   |                                                                          |</p>
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<td>• Same Difference: Humanity as Allegory in the Multi-Narrative Film (Tiago De Luca)</td>
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<td>• Mythic Thinking in Werner Herzog’s New Grammar of Images (Andre Fischer)</td>
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<td>• The Myth of Scotland as Nowhere in Particular (John Marmysz)</td>
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<td>Rancière Without Borders (217A)</td>
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<td>• Mixed Feelings: Anglo-Indians and the Distribution of the Sensible in Indian Cinema (Glenn D'Cruz)</td>
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<td>• Consensus and Normativity in World Cinema (Thoughts on Rancière) (Richard Rushton)</td>
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<td>Film Screening (217B)</td>
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<td><strong>Duvidha</strong> (Mani Kaul, India, 1973) Film screening organised by Surbhi Goel (Panels F)</td>
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<td>Bodies, Minorities and Dictatorships: Brazilian Cinemas (408)</td>
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<td>• Disability, Sexuality and Abjection: The (Im)perfect Horny Body and Subjectivity in Contemporary Brazilian and Angolan Cinemas (Antonio Da Silva)</td>
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<td>• Disinterring Coffin Joe (José Mojica Marins): Notes on an Anomalous Minor Brazilian Paracinema (Michael N. Goddard)</td>
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<td>• Philosophy and Fiction - Tattoo of the Counter-Culture: Crossing the Brazilian Dictatorship (Marcus Pereira Novaes and Luciano Victor Barros Maluly)</td>
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<td>Panel E5</td>
<td>Modern Iranian Cinema: Camera Experiments (409)</td>
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<td>• Farhadi and Cavell: Thinking Cinema Between Tradition and Reception (Daniele Rugo)</td>
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<td>• Where is this place? Films of the Iranian Diaspora in the light of the Green Revolution 2009 (Alena Strohmaier)</td>
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| 3.45-5.15  | Relating to Reality, Relating to Fiction (Cinema) Chair: Andrew Klevan | • Negative Feelings as Emotional Enhancement in Cinema (Tarja Laine)  
• Good Life, Better Fiction; Krzysztof Kieslowski's *Blue* and Paul Ricoeur's Narrative Identity Theory (Marta Weychan)  
• Inscribing Immanence: Death, Dying and Deleuze (Steven Eastwood) |
|            | Panel F2                  | Chinese Screens, Chinese Aesthetics (217A) Chair: Philippa Lovatt                   |
|            |                           | • Landscape Painting, Confucian Thought and the Cinema of Jia Zhangke (Cecilia Mello)  
• Na-zha: A Resurrection Subject (Hsin-i Lin)  
• Beyond the Subtitle, When Vernacular Languages Meet Culture Shock Behind the Screen – Taking Translation of *Seven Days in Heaven* as Example (Yu Hsuan Chen) |
|            | Panel F3                  | Large and Small Spaces in Australian Cinema (217B) Chair: Felicity Colman          |
|            |                           | • The films of Ivan Sen: Visualising Disruptive Space (Jane Mills)  
• Neither Here Nor There: Identity, Memory and Any-Space-Whatevers in Ivan Sen’s *Mystery Road* (Kathleen Dooley) |
|            | Panel F4                  | Indian Philosophies, Indian Cinema (408) Chair: Alena Strohmaier                   |
|            |                           | • Intermedial Aesthetics as the New Language of Cinema – Special Reference to Mani Kaul and Kumar Shahani (Surbhi Goel)  
• Indian Theory of Perception and Cinema (Gopalan Mullik)  
• All the World’s a Ship: Binary Breaking, Connectedness and Choice in *Ship of Theseus* (Ashvin Immanuel Devasundaram) |
|            | Panel F5                  | Leviathan (409) Chair: William Brown                                              |
|            |                           | • Apocalyptic Ethnography: The Biopolitical Monster in *Leviathan* (2012) (Scott William Douglas Birdwise)  
• From Tribes to Trawlers: *Leviathan* (2012) and the Sensory/Aesthetic Turn in Ethnographic Film (Andy Moore) |
<p>| 5.15-5.30  | Break                     |                                                                                   |
| 5.30-6.45  | Keynote 3                | Laura U. Marks (Cinema) Chair: Stefanie Van de Peer                                |
|            |                           | A World of Flowing, Intensifying Images: Mulla Sadra Meets Cinema Studies          |
| 6.45-7.45  | Reception                | David Martin-Jones (Theatre)                                                      |
|            |                           | Thinking Cinema – Book Series Launch with Bloomsbury                              |
| 8.00       |                           | <strong>CONFERENCE MEAL</strong>                                                               |</p>
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<td>Panel G1</td>
<td>Future Thinking (Cinema) Chair: Canan Balan</td>
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<td>• Film-Philosophy? Why not Film Aesthetics? (Andrew Klevan)</td>
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<td>• John Dewey and the Expressive Object (Daniel Knipe)</td>
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<td>• John McDowell and the Future of Film Theory (Rick Costa)</td>
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<td>• Judgment and Film (John Ryder)</td>
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<td>Panel G2</td>
<td>Things We Thought We Knew About Movement (217A) Chair: Agnieszka Piotrowska</td>
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<td>• Benjamin Fondane’s <em>Pictures of the Mind</em>: Dada Cinema and Existential Philosophy (Ramona Fotiade)</td>
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<td>• Semiosis, Self, Camera, and Nature (Hing Tsang)</td>
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<td>• Cold Eyes: Body and Screen in the Age of World Picture (Mi Young Park)</td>
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<td>Panel G3</td>
<td>‘Other’ Cinematic Bodies (217B) Chair: Laura U. Marks</td>
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<td>• Under the Skin and the Affective Alien Body (Lucy Bolton)</td>
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<td>• Re-claiming the Belly Dancing Body in Abdellatif Kechiche’s <em>La Graine et le mulet</em> [Couscous] (2007) (Kaya Davies-Hayon)</td>
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<td>• Deleuzean Schizoanalysis and <em>Johnny Got His Gun</em> (1971) (Keith Hennesey Brown)</td>
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<td>Panel G4</td>
<td>Film Worlds (408) Chair: Matilda Mroz</td>
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<td>• Organized Matter: Writing the Metaphysics of Film Worlds (Felicity J Colman)</td>
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<td>• Broken Tools, Poor Images: Third Cinema’s Negative Ecology (Nikolaus Perneczky)</td>
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<td>• The Possibility of a World: Rhythmic Composition of Space in Cinema (Christine Jakobson)</td>
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<td>Panel G5</td>
<td>Film Screening (409) Chair: Robert Sinnerbrink</td>
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<td><em>Dark Light</em> (2013, NZ), Maria O’Connor. Film screening with an introduction by the filmmaker and a formal response by Robert Sinnerbrink</td>
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<td>11.00-11.30</td>
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| 11.30-1.00 | Panel H1 | Developing Deleuze (Cinema) Chair: Elena Del Rio                    | • The Way Deleuze Doesn't Remember the Eastern-European Cinema: Two Examples of Time-Image (Grazyna Swietochowska)  
• The Time-Image Cinema in Mobile Network Platform (Jiyoung Lee)  
• Bela Tarr's Cinema of Endurance: Cinematic Bodies, Haecceities and Spinozist Filmmaking (Tony Joseph Yanick)  
• The Curious Case of the (Non)Existence of Danish Minor Cinema (Atene Mendelyte) |
|        | Panel H2 | Documentary Difference (217A) Chair: Agnieszka Piotrowska          | • Gangster Film: Cinematic Ethics in The Act of Killing (Robert Sinnerbrink)  
• Peter Watkins' Untimely Provocations (Hamish Ford) |
|        | Panel H3 | Shadowing Images, Metadata and Surveillance in the Age of the World Picture (217B) Chair: Itandehui Jansen | • Withdrawing into Shadow Images in the Age of the Meme (Kriss Ravetto)  
• Shadow Technologies and the 'World Picture' (Jeffrey Geiger)  
• The World Picture as Self-Portrait (Kris Fallon) |
|        | Panel H4 | Stiegler's Film Philosophy: Globalization, Technicity and the Idiomatic (408) Chair: Michael Goddard | • Industrial Technicity and Global Cultural Transformation: Reposing the Question of the Future of World Cinema in Bernard Stiegler's Terms (Patrick Crogan)  
• An 'exemplary contemporary technical object': Thinking Cinema Between Stiegler and Hansen (Ben Roberts)  
• Diasporic Memory and Disorientation: Critical Dialogues between Bernard Stiegler and Black Atlantic Audiovisual Culture (Marcel Swiboda) |
| 1.00-2.15 | Lunch | (Theatre)                                                              |                                                                                  |
| 2.15-3.30 | Keynote 4 | William Brown (Cinema) Chair: David Sorfa                           | Non-Cinema: Digital, Ethics, Multitude                                           |
| 3.30-3.45 | Closing  | David Martin-Jones (Cinema)                                         |                                                                                  |
KEYNOTE SPEAKERS

Lúcia Nagib

Non-Cinema, or the Location of Politics in Film

Philosophy has repeatedly denied cinema in order to grant it artistic status. In his typical negative rhetoric, Adorno, for example, defined an ‘uncinematic’ element in Antonioni’s La Notte, equivalent to an emptiness of time ‘which constitutes its artistic character’. Similarly, Lyotard has defended an ‘acinema’, which rather than selecting and excluding movements through découpage, accepts what is ‘fortuitous, dirty, confused, unclear, poorly framed, overexposed’. In his Handbook of Inaesthetics, Badiou goes down the same line, by describing cinema as an ‘impure circulation’ that subtracts the image from itself whilst incorporating ‘arts that are wrested from their proper destination’. Resonating with Bazin and his defence of ‘impure cinema’, that is, of cinema’s interbreeding with other arts, Badiou seems to agree with him also in identifying the uncinematic as the location of the Real. In this talk, I will investigate the particular impurity of cinema that drives it beyond the specificities of the medium in order to turn it against itself and into the reality of life. Privileged examples will be drawn from various moments in film history and geography, ranging from Mizoguchi’s deconstruction of cinematic acting in his exploration of geidomono (or films about theatre actors) to the revelation of female beauty as a physical fault in Beto Brant’s Delicate Crime, culminating in the conjuring of death through the systematic demolition of film genres in Oppenheimer’s The Act of Killing. For Bazin, as well as Deleuze, the arrest of time that contradicts cinema’s nature as perpetual movement is moreover, and above all, the site of the ‘modern’. Though reviving and celebrating Bazin’s impure realism derived from extended time, I will, in conclusion, propose to replace an overused and innocuous idea of the ‘modern’ with the notion of a non-representational space from which politics can emerge.

Lúcia Nagib is Professor of Film and Director of the Centre for Film Aesthetics and Cultures at the University of Reading. Her research has focused, among other subjects, on polycentric approaches to world cinema, new waves and new cinemas, cinematic realism and intermediality. She is the author of numerous books, a.o. World Cinema and the Ethics of Realism (Continuum, 2011), Brazil on Screen: Cinema Novo, New Cinema, Utopia (I.B. Tauris, 2007), The Brazilian Film Revival: Interviews with 90 Filmmakers of the 90s (Editora 34, 2002). She is the editor of Impure Cinema: Intermedial and Intercultural Approaches to Film (with Anne Jerslev, 2013), Theorizing World Cinema (with Chris Perriam and Rajinder Dudrah, I.B. Tauris, 2011), Realism and the Audiovisual Media (with Cecilia Mello, Palgrave, 2009), The New Brazilian Cinema (I.B. Tauris, 2003) and others.

Time and Venue: Wednesday 2 July 2014, 11.30-12.45 am, Cinema

Patricia Pisters

Failing Better: Different Pasts, Dramatic Revelations and Aesthetics of Revolution in Contemporary Art and Film

Cinema and politics have a long history. Eisenstein’s revolution films of the 1920s and Gillo Pontecorvo’s The Battle of Algiers (1966) are still powerful images that speak to us today. The political power of images, however, is dynamically related to the past. This lecture will look at the ways in which contemporary artists and filmmakers reveal invisible dimensions of history and/in our collective audio-visual archive to revive and recreate new versions of the past that seem necessary for the future of ‘a people to come.’ Artists such as Sarah Pierce, John Akomfrah and Silvia Kolbowski, all in their own way, enter into a dynamic and ongoing relation with the past hidden in and haunting our collective memories. In Zanj Revolution (2013) filmmaker Tariq Teguia makes a journey from Algeria, to Lebanon, Palestine, Iraq and Greece to find inspiration not only in a past revolution, the ninth century revolution of the Zanj slaves in Iraq, but also in a rebellious and migratory cinematographic style. Produced in 2010 the film relates to the past in a dramatic and aesthetic way that captures and foreshadows the spirit of the Arab revolution. Politics and aesthetics as a never ending entangled story of ‘trying again, failing again, failing better.’

Patricia Pisters is Professor of Film Studies in the Department of Media Studies at the University of Amsterdam. She is one of the founding editors of Necsus: European Journal of Media Studies. She is programme director of the research group Neuraesthetics and Neurocultures and co-director (with Josef Fruchtli) of the research group Film and Philosophy at ASCA (Amsterdam School of Cultural Analysis). Publications include The Matrix of Visual Culture: Working with Deleuze in Film Theory (Stanford University Press, 2003) and Mind the Screen (ed. with Jaap Kooijman and Wanda Strauven, Amsterdam University Press, 2008). Her latest book is The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture (Stanford University Press, 2012). See also: www.patriciapisters.com

Time and Venue: Wednesday 2 July 2014, 5.45-7.00 pm, Cinema
The concept of the imaginal realm, developed in eastern Islamic philosophy, can enrich the imagination of cinema studies. It comes from a triadic ontology of sensible, imaginal, and intelligible realms that offers a fruitful alternative to dualistic thought and can even, with a few tweaks, convert to a monism of flow. Sharing roots with Western thought in the concept of the imaginative faculty, the Islamic imaginal realm is collective, infinite, expanding, and more real than matter. The imaginal realm is a radically pro-image concept, affirming the importance of poetry, art, and images in motion. As developed by the Persian philosopher Sadr al-Din Muhammad al-Shirāzī, known as Mullā Sadrā (1571-1649), the imaginal realm flows and intensifies, becoming more real as it connects with other images, in a process of philosophy we may fruitfully compare with Spinoza, Leibniz, and Whitehead. I will sketch the genealogy of the imaginal realm and compare it to contemporary Western concepts including the Lacanian Imaginary, the Deleuzian crystal-image, and the quasi-mystical understandings of image in Kracauer, Bazin, and Merleau-Ponty. For those of us who are diffident about drawing from religious philosophy, I will suggest how this transcendental concept can be made immanent. Finally, I will draw from contemporary Muslim thinkers, such as Mohammed Arkoun, who ground a visionary collective politics in the imaginal realm.

Laura U. Marks is the author of The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses (Duke, 2000), Touch: Sensuous Theory and Multisensory Media (Minnesota, 2002), Enfoldment and Infinity: An Islamic Genealogy of New Media Art (MIT, 2010), and many essays. Currently she is working on a book on experimental cinema in the Arab world (MIT, 2015). Other research focuses on philosophical approaches to information culture (enfolding-unfolding aesthetics), and the genealogy of Deleuze’s thought in classical Islamic philosophy. Dr. Marks curates programs of experimental media art for venues around the world. She teaches in the School for the Contemporary Arts at Simon Fraser University in Vancouver, Canada.

Time and Venue: Thursday 3 July 2014, 6.00-7.15 pm, Cinema

William Brown
Non-Cinema: Digital, Ethics, Multitude

If high-end digital special effects are helping to bring about a ‘supercinema’ (Brown 2013), then what are we to make of filmmaking at the other end of the digital spectrum? That is, what are we to make of work by those who embrace low-end digital cameras, including non-dedicated recording devices such as mobile phones, in order to create films? In this paper, I should like to propose that we might characterize such works as ‘non-cinema.’ This is not a case simply of the space of cinema, whereby filmmaking migrates out of the theatre and into television, on to the internet and/or into the art gallery (among other spaces). It is also a case of filmmakers embracing non-cinematic formats and forms in order to challenge the aesthetic and political norms of mainstream filmmaking. What is more, as I shall show in this paper, it is also often a case of using these forms to show to us aspects of society and the world that are normally overlooked by the mainstream institution of cinema. Historical examples of ‘imperfect’ and other cinemas abound (see, for example, Espinosa 1979). However, in this paper I shall engage directly with contemporary filmmakers who engage with digital technology in order directly and explicitly to challenge cinema. These include Wu Wenguang’s exhortation to Fuck Cinema (China, 2006), Filipino director Khavn de la Cruz’s statement that every work he makes ‘is not a film’, and Jafar Panahi’s equally ‘non-cinema’ masterpiece, This is Not a Film (with Mojtaba Mirtahmasb, Iran, 2011). I shall argue that these examples of ‘non-cinema’ constitute an ethical cinema of the multitude – and that it is perhaps in the ‘non-cinematic’ that we might identify a cinema to come.

William Brown is the author of Supercinema: Film-Philosophy for the Digital Age (2013) and, with Dina Iordanova and Leshu Torchin, of Moving People, Moving Images: Cinema and Trafficking in the New Europe (2010). He is the editor, with David Martin-Jones, of Deleuze and Film (2012), and, with Jenna P-S Ng, of a special issue of animation: an interdisciplinary journal on Avatar (2012). He has published various essays in edited collections and journals. He also makes very low budget films, including En Attendant Godard (2009), Afterimages (2010), Common Ground (2012), China: A User’s Manual (Films) (2012) and Ur: The End of Civilization in 90 Tableaux (2014). He is working on a monograph provisionally entitled Global Digital Cinema: Non-cinema and the Multitude, forthcoming with Berghahn.

Time and Venue: Friday 4 July 2014, 2.15-3.30 pm, Cinema
Film Screenings

*Love in the Post (Joanna Callaghan, UK, 2014)*

Screening + Presentation and Q&A with Director and Writers, Joanna Callaghan & Martin McQuillan

*Love in the Post* is inspired by the book *The Post Card* by Jacques Derrida. Like the book, the film plays with fact and fiction, weaving together the stories of a professor of literature and a film director, alongside insights from critics and philosophers.

Theo Marks works in a university department that is soon to be closed. His wife Sophie, enigmatic and distant is in analysis. Filmmaker Joanna struggles to complete a film about *The Post Card*. These people are set on a collision course prompted by a series of letters that will change their lives. The film features a never before seen interview with Derrida, alongside contributions from Geoff Bennington, J. Hillis Miller, Sam Weber, Catherine Malabou and Ellen Burt.

Directed by Joanna Callaghan, Written by Joanna Callaghan and Martin McQuillan. Produced by Heraclitus Pictures.

**Screening: 2 July 2014, 7.15-9.00pm, Cinema**

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*Duvidha (In Two Minds, Mani Kaul, India, 1973)*

The film revisits a popular folktale of Rajasthan through the Kangra and Basholi Miniature paintings. It uses the stream of consciousness of the female protagonist and a non-linear, often contradictory narrative scheme that disrupts the story, while creating an experience, an affect, a form. The mythological folktale suddenly becomes an understanding and also a political voicing of rights to one’s body, sexuality and re-productivity through freeze frame editing.

Surbhi Goel will introduce the film, and lead the discussion after the screening.

**Screening: 3 July 2014, 2.15-3.45 pm, Room 217B**

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*Dark Light (Maria O'Connor, New Zealand, 2013)*

*Dark Light* is an essay-film performing multi-lingual audio (with English subtitles) composed from seven ‘fictive’ voices inspired by a legacy of philosophical thinkers — each who has radically considered an ethical threshold between nature and human (as) animal. Best described as an expanded rhapsodic tone poem, this essay-film affirms an open and dreamlike spatio-temporal condition for its viewer, between a strange and fascinating alchemy that resides across image and acoustic forms. Concerned with memory, it refuses closure and mastery by association, performing ethical otherness as aesthetics, precisely to correspond its themes to formalities and encounters of experimental moving image.

Robert Sinnerbrink will offer a formal response to the film as a way to generate discussion after its screening.

**Screening: 4 July 2014, 9.30-11 am, Room 409**
Book Series Launch

Thinking Cinema, Bloomsbury

Series Editors: David Martin-Jones (University of Glasgow), Sarah Cooper (King’s College, University of London)

The Bloomsbury Thinking Cinema series publishes original, innovative monographs that explore encounters between film, philosophy, and theory. The series aims to promote research at the intersection of film and philosophical or theoretical ideas.

The first two volumes are out now, hot off the press in summer 2014:

David Deamer, *Deleuze, Japanese Cinema and the Atom Bomb: The Spectre of Impossibility*
Steve Choe, *Afterlives: Allegories of Early Film and Mortality in Early Weimar Germany*.

For full details, please see the Thinking Cinema website http://www.bloomsbury.com/uk/series/thinking-cinema

Wine Reception: Thursday 3 July 2014, 6.45-7.45pm, Theatre

Please join us for the reception in the Theatre in Gilmorehill Halls, on level 5.
Presenters and Abstracts

Lisa Åkervall, Free University Berlin, Germany
The Postperspectival as Symbolic Form: Ryan Trecartin and Lizzie Fitch’s Political Aesthetics of Control Societies
My paper examines how the post-cinematic installation *Not yet titled* (2013) by Ryan Trecartin and Lizzie Fitch displays a political aesthetics of neoliberal control societies. I account for such an aesthetics through recourse to genealogies of the political and visual forms. Modern disciplinary societies’ passion for self-control and autonomy found an expression in the rise of linear perspective as its symbolic form (Panofsky). Control societies participate in a mutation of political and visual ideals. No longer are visual cultures defined by the singular frame of linear perspective, instead they display multiple perspectives and windows. The images within these screens, in turn, feature exaggerated expressions of aberrant and excessive self-presentation. We could say that neoliberal control societies find their symbolic form in the postperspectival (Friedberg).
This development finds vivid expression in *Not yet titled*, which is characterized by an experimentation with postperspectival dynamics and forms of expression. Multiple screens are situated throughout the installation space, yet every screen itself is fractured into new screens, frames or windows. Protagonists stare into the camera and perform their hyperactivity and excess. Not yet titled both affectively expresses and critically comments upon how digital technologies participate in the manufacture of contemporary subjectivities. As such, it sketches out a political aesthetics of the postperspectival characteristic of neoliberal societies of control.

Daniela Angelucci, Roma Tre University, Rome, Italy
Rizhomatic space and delirium: *Sacro GRA* (G. Rosi) in the light of the thought of Patricia Pisters
My paper starts from the analysis of the Italian film *Sacro Gra* by Gianfranco Rosi, the first documentary that won the main award at Venice Film Festival in 2013. The film describes humanity and life that bloom along the highway surrounding the city of Rome. I want to emphasize two main aspects: 1) the narrative model is replaced with a description that does not have a beginning or an end, is always in the middle, between things. This rhizomatic space, with its circuits and its infinite connections, seems a perfect representation of the deleuzian sentence: “The brain is the screen”, and 2) the form of delirium which affects one of the main characters of the film (that one of the botanist) is at the same time form of resistance and becoming-other, and confirms the thesis expressed by Patricia Pisters in her book *The neuro-image* (2012).

Canan Balan, Istanbul Şehir University, Turkey
Islam, Consciousness and Early Cinema in Turkey
Devout Muslims have long been considered to be against the idea of moving images. In Turkey, cinema has always been regarded as a pastime for the secular segment of the society. However, it appears that a religious leader of the turn of the twentieth century had extensively used cinema as a metaphor in his teachings and linked some of his mystical experiences to the cinema. His name was Said Nursi (1877-1960) and he was once a Kurdish political leader as well as the inspirational founder of a worldwide transnational Islamic movement (known today as the Gülen movement).
The parallels between cinema and mysticism in his teachings are established through the perception of time. In his visions sometimes he (fore)saw his own death, sometimes the future death of others and sometimes he saw the dead looking completely alive in the then-present. He claims that in the plane of material existence this can only be experienced in cinema. For him, cinema may show us “the past of an already past” and it may also wipe out temporal as well as spatial differences. Also, according to him in human mind the relationship between the signifier and the signified works in a similar fashion to cinema. The meaning of a word appears as a visual form in mind as soon as the word is heard by the listener and a new word replaces the previous one as in transition shots.
Nursi’s writings cover mostly the 1920s and the 1930s, a period in which Hugo Munsterberg developed analogies between cinema and human mind. This paper will contextualize Said Nursi’s teachings in the silent film period and investigate the possibilities of a film theory inspired by Islamic mysticism.

Marie-Aude Baronian, University of Amsterdam, Netherlands
Textile-Images in Armenian Diasporic Cinema
In line with Hamid Naficy’s “accented cinema” and Laura Marks’ “intercultural cinema”, Armenian diasporic cinema is characterized by the repetitive desire to visually recall a lost ancestral Origin by means of the filmic articulation of collective anchors or clichés (in the double sense of the word) of the homeland. It is also a cinema that constantly contemplates the meaning of the image itself within a culture that inherited, among other things, a lack of imagery pertaining to its violent history. This obsession with images is however not only representative of a displaced people whose lineage largely dates back to a genocidal history; as I shall show, it is also deeply rooted in a long-standing tradition of textiles.
In this paper, I argue for the relevance of the specificity of Armenian textile and tapestries for our understanding of (contemporary) Armenian cinema.
I will discuss in particular the work of Sergei Paradjanov, Atom Egoyan and Canadian-Armenian experimental filmmaker Gariné Torossian, whose work was first included by Marks in her seminal book *The Skin of the Film* (2000). I thereby wish to disclose a reflection beyond the Armenian case on what I call the “textile-image”: a filmic image that both aesthetically and ontologically resembles textile and vice-versa.
Charlotte Bence, University of London, UK
Does the gangster have to die?
From Scarface (Dir. Howard Hawks, 1932) to Scarface (Dir. Brian De Palma, 1983) to Goodfellas (Martin Scorsese, 1990), the violence of the gangster protagonist is largely punished. The state, on the other hand, as represented by the police and law enforcement agencies uses violence legitimately against these characters. To this end, the gangster protagonist either dies, or suffers a societal death at the hands of the state.
However, recent films like A Prophet, (Dir. Jacques Audiard, 2009) and the Mesrine films (Dir. Jean-Francois Richet, 2008), produce gangsters who are liberated through their life of crime, or profess to be revolutionaries -- only stealing from big banks or escaping from corrupt prisons. Audiard’s protagonist doesn’t die, and is emancipated in the end. Mesrine dies, but through his execution by multiple police imubes state violence with criminal tendencies.
These films encourage a re-examination of the gangster genre through the cinematic depiction of philosophical functions of violence.
This paper will consider the possibilities of an interrogation into the function of violence through philosophy, which sees many functions of violence in the gangster genre. Using Frantz Fanon’s revolutionary violence, the subjective and objective violence of Slavoj Zizek and the monopoly of state violence as articulated by Max Weber, the paper will analyse how the films, Prophet and Mesrine, allow us to rethink the function of violence through the cinematic representation of violence.
The gangster who lives, or dies criminalizing the state, necessitates a reconsideration of the function of violence in the gangster genre.

Scott William Douglas Birdwise, York University, UK
Apocalyptic Ethnography: The Biopolitical Monster in Leviathan (2012)
It has become commonplace for critics writing about Leviathan (Castaing-Taylor and Paravel, 2012), the Harvard Sensory Ethnography Lab’s breakthrough feature, to describe two aspects of the film: its “immersive,” “immediate,” and “embodied” aesthetic and its “apocalyptic” or “monstrous” vision of the death and labour involved in industrial fishing. This conjunction of the “immersive” and the “apocalyptic” in the popular reception of the film suggests that Leviathan emerges at a point of historical transition in several areas of filmic representation and the world-historical expansion and strain of human intervention in the natural world. Leviathan can be seen as symptomatically expressive on the levels of both form and content, or signs and affects, of global change. Leviathan’s “signs and wonders” mark what might be the end of one thing and the beginning of another world.
This paper takes up the eschatological and creative dimensions of Leviathan in order to draw out some of the political affects and sensory implications the protean figure of the monstrous Leviathan generates and provokes in our present context. I draw on the film’s reference to the Book of Job in its epigraph to stir up the political problem of “measure” as Negri defines it in The Labor of Job, as a question of labour and its expropiation by the monstrous power of indifferent global capitalism. In order to dialectically unpack its concatenation of the nightmarish and the intimate, the apocalyptic and the sublimely immersive, the creative biopolitical dimensions of the film are unwound by thinking through its immersive and affective power with Negri’s positive conception of the monster as an ontologically creative figure of the multitude in “The Political Monster.” Working through the skein of associations this monster suggests, the immersive properties of Leviathan are at once concretized and abstracted (or expanded) through the documentary question of magnitude: how the infinitesimal can lead to the infinite, the quotient to the cosmic, and back again in terms of political resonance in a globally networked world of communication and labour.

Lucy Bolton, Queen Mary, University of London, UK
Under the Skin and the Affective Alien Body
This paper will explore the ways in which Under the Skin conveys the experiences of the alien body through creating a viewing experience that is mediated by the emotional, moral and corporeal alien eye.
In Michel Faber’s novel Under the Skin, the reader follows the thoughts and reactions of alien protagonist Isserley as she picks up hitchhikers and despatches them for extra-terrestrial purposes. In Jonathan Glazer’s film of the same name, loosely based on Faber’s novel, the writer and director has to use cinema’s ability to affect our senses and bodies in order to convey the experiences and impressions of his earthly looking alien, played by Scarlett Johansson. As the alien moves through the streets of Glasgow in her white van, or through the forests and the beaches on foot, it is the film’s depiction of sounds and sights that enables the viewer to encounter her chillingly appraising perspective.
Johansson as Laura casts her eyes over a bustling ant in the same way as she takes in the image of a baby facing death (and who she could easily rescue): that is with observational information gathering. The film’s colour palette and sound design ensure this film’s landscapes and soundscapes are not human-centric. Sounds seem to be of equivalent volume and detail, speech does not dominate, and people are seen as inhabitants of the urban and rural environment, singular but not noteworthy. This is a film that evokes meaning sensorially and conveys perspective through affecting sounds and images. If Laura Marks identified The Skin of the Film, then Glazer uses film’s abilities to entice, repulse, horrify and engage at a corporeal level to well and truly get under it.
Keith Hennessy Brown, University of Edinburgh, UK
Deleuzean Schizoanalysis and Johnny Got His Gun (1971)
Gilles Deleuze's Cinema books are replete with references and allusions to his wider work. Encouraged by this, Ian Buchanan (2008) has argued for a schizoanalysis of cinema. He predicated upon the understanding that in order to engage with cinema as a whole it is also necessary to engage with Deleuze's work as a whole. In this paper I test the use-value of Buchanan's proposition with specific reference to Dalton Trumbo's 1971 film adaptation of his 1939 anti-war novel Johnny Got His Gun. The film tells the story of a First World War soldier who miraculously survives despite the loss of his limbs and ability to see, hear and speak. Even more miraculously Johnny is aware of his state, contrary to the understandings of the physicians at the military hospital where he is kept safely away from the world. Johnny desperately tries to communicate his desire to be dead or kept alive for public exhibition. Given this narrative, it is unsurprising that Johnny proves an amenable text for many of concepts given in the Cinema books, including the time-image seer with limited capacity for action, the establishment of crystalline-image circuits of the actual and the virtual, the brain or mind as a screen, and the importance of the haptic. However, when we turn to wider more schizoanalytic concepts, particularly around the body as body without organs and as a machinic assemblage, Johnny is inherently more problematic and provocative on account of its more literal presentation of these images.

Ljubov Bugaeva, St. Petersburg State University, Russia
Mimicry and Legendary Psychasthenia in Film
In “Cinema 1” Deleuze singles out Italian neo-realism as opposite to the realism of place and spatial coordinates. According to Deleuze, a simple sensory-motor formula does not work in the cinema of behavior; what does works are the internal factors. Analyzing the environment in Andrei Tarkovsky's, Christoher Boe’s, and Roman Polanski's films leads to the similar conclusion that the interaction with the milieu is an interaction with the subject’s inner physical and mental spaces. The film creates the possibility of correlating body and consciousness not just in their continuity (John Dewey) but also in the context, which is of a dual and even of a triple nature: the environment per se, the metaphorical space of the inner biological self and the projection of a mental state. Roger Caillois in his “Mimicry and Legendary Psychasthenia” states that among various distinctions used in the categorization of the surrounding world and things the most clear-cut distinction is the one between the organism and its surroundings. However, the striking examples of similarity can be found in the organic world and in film when one faces the adaptation of form to form and of form to its surroundings. The case of depersonalization by assimilation to space is given the name of “legendary psychasthenia”. The organism is not anymore the center of the coordinate system but one of its numerous points. While in Caillois’ examples mimicry, accompanied by a decline in the feeling of personality and life, goes in one direction only — in the direction of the assimilation of the organism with the surroundings, in film one may deal with mimicry as well as with the reversed case of mimicry: the organism does not imitate the milieu but the milieu imitates the organism, moreover, it imitates the inside physical and mental state of the organism.

John Caruana, Ryerson University, Canada
Createdness and Giftedness of the World in Terrence Malick’s Cinema
From his earliest academic writing to his most current films, Terrence Malick has shown himself to be preoccupied with the concept of world. In his introduction to Heidegger’s The Essence of Reasons, Malick finds a common thread uniting Heidegger’s understanding of world with Wittgenstein’s forms of life (Lebensform) and Kierkegaard’s spheres of existence. Using these three philosophers, along with Stanley Cavell who introduced the concept of world to the soon-to-be filmmaker, I will examine how it informs Malick’s cinema. Paying particular attention to The Tree of Life and To the Wonder, we will see that Malick’s interest in the idea of worldhood has both philosophical and theological import. Malick’s rendering of a world, I maintain, brings to the fore the related features of createdness and giftedness. A created world implies dependence. Our being for Malick does not come from us. The world is marked by dependence, between creator and creature, as well as the interdependence of creatures. Createdness also informs Malick’s lifelong preoccupation with finitude. The emphasis on the contingency of the world underscores its utter fragility. His films are meant to express the urgency of attending to the exigencies of the world. Finally, like his philosophical mentors before him, Malick is attuned to the giftedness of the world. It is given over to us gratuitously, which in turn prompts us to respond. Malick’s aesthetic corpus, I maintain, is best understood as an expression of gratitude for the world.

Mark Cauchi, York University, UK
Post-secular Lux: Illuminating New Worlds in Recent Cinema with Nancy and Taylor
Light has long been a metaphor in both religious and secular discourses, associated both with what transcends the world and with human reason and the phenomena of the world. Despite this dual heritage, film, itself comprised of light, has been regarded by most major theorists as a quintessentially modern and secular artform, focused primarily on illuminating dimensions of this world. But, as I hope to show in my essay, a number of recent films by Lars von Trier, Jia Zhangke, Apichatpong Weerathakul, and— to connect to my co-panelists— Terrence Malick and Carlos Reygadas have been questioning precisely what we mean by a “world” and its illumination, and therein have been rejecting the modern, secularist conception of the world and opening a vista onto another one.
To help contextualize and to conceive this other notion of world I shall make use of the recently-developed concept of the post-secular and thus speak of a post-secular world. The post-secular is a social and cultural condition that, on the one hand, having come after the condition of secularity and having thus been marked by it, is not a strictly religious condition; but because, on the other hand, it is not itself within the condition of secularity
is also not definitively non-religious. Drawing on the work of Jean-Luc Nancy and Charles Taylor, I shall argue that a post-secular world is not a space of total illumination, transparency, full presence, immanence and unity, as is the case in secularist conceptions, but is riddled with background (Taylor) and interstitial voids (Nancy). Such a conception of world opens it to dialogue with religious discourses and ways of being, as we see in the aesthetic and narrative devices of the filmmakers I shall discuss.

Jenny Chamarette, Queen Mary, University of London, UK
Collectivity, community, being-in-common: some observations about film-philosophy and difference with Self-Made (Gillian Wearing, 2010)
The notion of cinematic worlds brings about an implicit consideration of the ways in which such worlds are peopled, or otherwise collectively inhabited. This paper considers then, the ways in which film-philosophy, as a formative ‘cinematic world’, is inhabited both by filmic texts and philosophical concepts that have established a kind of collective identity. While the richness and diversity of film-philosophical thought has evolved substantially since it emerged in the 1990s, this paper acts as a gentle reminder of the attendant risks of disciplinary establishment, in that such tendencies often silence the voices of difference. While gender serves as the principal concern in my paper, this issue is certainly not limited to sexual difference.

Drawing on female French philosophers of the image, Michelle LeDoeuff and Marie-José Mondzain, and film theorists such as Rosalind Galt and Catherine Constable, my paper makes a case for the place of difference and dissent, over and above the demands of collective enterprise and academic community, in the intellectual labour of film. To do so, I turn to Self-Made (2010), the documentary-fiction-performance hybrid film by Turner Prize-winning artist Gillian Wearing, interrogating the grounds of collective difference and self-difference presented through the film’s exposure of performance, artistic endeavour, and lives lived otherwise.

Xuguang Chen, Linuo Zhao, Peking University, China
Modern Transformation of Classical Aesthetics in Chinese Films in the New Century
Although cinema aesthetics mainly developed in Europe and America, Chinese filmmakers have been constantly exploring the ideal combination of Chinese classical aesthetics and Chinese cinema, which led to the emergence of movies with Chinese classical conceptions, such as The River Flows To The East and Spring In a Small Town in 1940s, Border Town in 1980s, and Postmen In The Mountains in 1990s. The rise of the Kongfu genre also partially came from this endeavour. However, with increasing popularity of Hollywood movies and commercialized Hong Kong movies in the Chinese market in the 1990’s, films with a classical sentiment were gradually marginalized. It is not until Ang Lee released the successful Crouching Tiger, Hidden Dragon in 2000 that the classical aesthetics became actively expressed in the Chinese cinema. For example, expression of ancient Chinese philosophy and classical Chinese aesthetics, are all featured in Hero(2002), House of Flying Daggers(2004), and The Grandmaster(2013).

This paper views “Yixiang”, “Qiyun”, and “Jing” as three essential conceptions in Chinese classical aesthetics, which refer to image, style, and philosophical orientation, respectively. The three conceptions are assessed according to “similarity in spirit”, “vividness” and “detachment” in classical aesthetics, while Chinese cinema, under this aesthetic influence, has developed some new features in the context of globalization. Accompanied with these features, Chinese movies in the new century embody the classical rhythm and dynamics, convey contemporary atmosphere, and take on characteristics of postmodernism and globalism, which are expressed as cultural trans-regionalism and mobility, and collage of visual signals.

According to the three conceptions, this paper will examine Chinese movies in the new century, and take The Grandmaster, Hero, and Detective D as major examples. It will discuss the change, modern transformation and new trend of the classical aesthetics in Chinese movies in the context of globalization.

Felicity J Colman, Manchester Metropolitan University, UK
Organized matter: writing the metaphysics of film worlds
Film images produce film worlds, as they are, were, and could be. In the conceptualization of the experience of these film worlds and their created film images, film theory and philosophies of film frequently frame their arguments in the terms of a metaphysical enquiry; questioning whether what exists lies beyond our experience, or positing that objects of experience constitute and even transform reality. As global media networks rapidly and intensively increase the circulation of digitized life-images, and the technologies of film shift the traditional disciplinary understanding of that image, necessarily, the reception, theory and diagrammatization of film worlds has also changed. The terms of analysis of the images of film worlds seek to articulate positions on the status of the film image, variously: as affective, canonic, ideological, indexical, imaginative, immaterial, experiential, locational, national, neurological, perceptual, political, as readymade, as sensorially constituted, and so on. These various positions are articulated in relation to the theorist or philosopher as a spectator, participant, or producer in and of the film world, by which they position themselves and or the film world as a constituted, dynamic, incomplete, mediating, or incomprehensible “reality.” Analyses concerning the reality as produced by film worlds range according to the modes of applied methodology used; from the anxiety concerning the technologically driven changes in image production that occurred between analogue and digital in the 1990s (eg Rodowick 2007 describes these in terms of the ‘virtual life’ of film), to the recognizable lines of post-Platonic analytic investigations (Carroll 1988; Currie 1995) or post-Bergsonian (Munsterberg 1970; Pisters 2012) or post-Frankfurt (Hansen 2012) reflections on film worlds. This paper will examine some differences and divisions in methods and systems of approaches of the metaphysical diagrammatization of the film experience, and compare film philosophy’s various positions on the constitution of and assumptions about the reality of film worlds.
Rick Costa, Carnegie Mellon University, USA
John McDowell and the Future of Film Theory
A rapprochement between Continental and analytic philosophy in film theory is evidently in the offing. Given the degradations the field suffered during the era of Continental-philosophy-influenced Grand Theory, well documented by Noel Carroll, David Bordwell and others, care should be taken as to how this reconciliation unfolds. The philosophy of John McDowell can be used to examine the shape this integration should take. For example, one form would be an appeal to the notion of preconceptual content, imported from certain varieties of Continental phenomenology. McDowell's debate with Hubert Dreyfus over the possibility of preconceptual content sheds light on this approach. As McDowell shows, an appeal to preconceptual content represents a lapse into the Myth of the Given and thus a loss of the concept of intentionality. McDowell's writings show that a more promising path to reconciliation is the Hegelian-Gadamerian notion of Bildung. I will examine the vicissitudes of this debate, using as illustrations surveillance films such as The Conversation, The Lives of Others, and the Hong Kong films Eye in the Sky and Overheard.

Lisa Coulthard, Chelsea Birks, University of British Columbia, Canada
The Force of Intimacy: Facial Close-Ups and the Nancean Image in Bruno Dumont
Facial close-ups dominate Bruno Dumont’s films: characters stare silently at landscapes, at each other, into space, and the camera maintains a tight focus on these faces as shots lengthen into long takes. Without dialogue or voice-over, these silent contemplations of faces are frequently commented on by those examining Dumont’s oeuvre, as is the unusual, unconventional nature of the faces depicted. Known for using non-actors and not traditionally beautiful mains (with a few exceptions, such as Juliette Binoche in the recent Camille Claudel 1915, whose facial close-ups one critic notes are the equivalent of a “facial theater” in themselves), Dumont’s cinematic faces are usually tied to landscape, country and place. Relating these faces to the regionality of Dumont’s cinema, critics stress these close-ups as documents of local geography, indicators of the lives of peasants and regular folk.

More than an index of region or even of subjectivity, we contend that facial close-ups in Dumont open onto the infinity of what is not there and cannot be shown. Turning to Jean-Luc Nancy’s ontology of the image as conceived in The Ground of the Image, we will analyze facial close-ups in Dumont as analogues for Nancy’s portraits and death masks, images of the image that touch, force, and draw, but never reveal or represent. As Nancy comments, the intimate force of the image “is not ‘represented’ by the image, but the image is it ... it draws it and withdraws it” (Nancy 5) We argue that the filmed face in Dumont’s cinema can be fruitfully thought in terms of portraiture, as an exemplar of the image that “extracts something, an intimacy, a force” (4). This force does not reveal a subjective, psychological interiority -- the face does not open onto the soul -- but rather becomes the force of the image itself.

Patrick Crogan, University of the West of England, Bristol, UK
Industrial Technicity and Global Cultural Transformation: Reposing the Question of the Future of World Cinema in Bernard Stiegler’s Terms.
This paper will examine from a fresh perspective recent efforts (eg. Nagib, Martin-Jones, Mille) to (re)think the transnational and transcultural aspects of film beyond static conceptions of ethnic or national cinema cultures or established binary oppositions like Hollywood and non-Hollywood. Stiegler’s account of the technicity of industrial cultural production will be mobilized to address what I argue is an underexplored theme in considerations of cinema’s global diversity. Questions of the cultural and individual specificity of industrially produced objects and their role in the future of cultural identity are tied up with the technicity of cinema as an industrial form. With reference to Achipatpong Weerasethakul’s Syndromes and a Century (2006) and Gaspar Noé’s Seul contre tous [I Stand Alone] (1998) I will examine this theme of the industrial technicity of cinema. The particular, the singular and idiomatic character of film must each be understood as arising from and composed with the ‘global’ industrial technics of cinema, and as part of the globalizing tendency born with industrial technology more generally. I will consider how these films have something to say about the possibilities of cinema’s negotiation of what Stiegler characterizes as the disorienting and disindividuating tendencies of contemporary hyperindustrial technicity and towards the prospect of what I propose to call, tentatively, a post-territorial idiom.

Carolyn D’Cruz, La Trobe University, Australia
Artifice, Authenticity and Alterity in the Films of Todd Haynes: An Ethical and Temporal Adventure
If we follow Plato’s directive that philosophers’ passion is to seek the truth, then cinematic recourse to artifice – the clever use of tricks to deceive – would appear an unlikely ally for philosophical reflection. But as Nietzsche reminds us, truth is inextricably bound with lies, and we must often rely on deception for survival. Exploring the cohabitation between truth and deception in politics, this paper follows the ‘fake’ and techniques of artifice to cultivate the self in two films by Todd Haynes. In I’m Not There, the Fake is a 10-year-old African American boy, who is continually on the run lest the force of law come down on him. As he travels with his guitar, others constantly demand that he present his ‘authentic’ self and sing songs about his own time. In Velvet Goldmine, the glam-rock artists’ rebellion against gender norms and sexual constraints can be read as ‘authentic’ in the Sartrean sense of remaining true to their own character. Yet, art and artifice provide these characters with the means for challenging the status quo and (per)forming their identities. The fake and artists in both films belong to a tradition where the ‘aesthetics of self’ becomes one way of cultivating a politics of freedom. It is the cultivation of an ‘aesthetics of self’ that will help us work through the opposition between the authentic and counterfeit in order to recognize that political self-fashioning (cf. Michel
Foucault) is itself dependent on reckoning with one’s relations to others (cf. Emmanuel Levinas) in a time that is experienced as dislocated (cf. Jacques Derrida). Accordingly, Haynes’ films enable a re-thinking of emancipatory politics working at the intersection of aesthetics, ethics and temporality.

Glenn D’Cruz, Deakin University, Australia
Mixed Feelings: Anglo-Indians and the Distribution of the Sensible in Indian Cinema
Hollywood, and various regional cinemas in India typically represent Mixed-Race Anglo-Indians as a degenerate community marked by lax morals, alcoholism, and indolence. These stereotypical tropes typically generate indignant protests from members of this miniscule Indian community, and debates about the representation of Anglo-Indians focus on the injustices propagated by such stereotypes. This paper rethinks Anglo-Indian representation in cinema by drawing on Jacques Rancière’s concept of ‘the distribution of the sensible,’ which provides a cartography for understanding how one’s various identity assignations structure sensory experience. In other words those who are marginalized have ways of seeing and hearing from those occupy normative or dominant subject positions, and these differences are best approached in terms of neo-Kantian aesthetic judgment. It also argues, with Rancière, that ‘inequality’ is built into the distribution of the sensible. Drawing on a number of Indian and Hollywood films — including Aparna Sen’s 36 Chowringhee Lane (1981) Anjali Dutt’s Bada Din (1998) Ismail Merchant’s Cotton Mary (2000), Bow Barracks Forever (2004) and Harry McClure’s Going Away (2015) — the paper contends that Rancière’s ‘distribution of the sensible’ allows us to think through a politics that is connected to ‘aesthetic judgement’ as well as a politics of differentiation that informs our understanding of the function of minoritarian characters in narrative cinema.

Antonio Marcio da Silva, University of Kent, UK
Disability, Sexuality and Abjection: The (Im)perfect Horny Body and Subjectivity in Contemporary Brazilian and Angolan Cinemas
In recent years there has been much discussion about disability and sexuality in the media, and the relationship between disability, sexuality and subjectivity has made its way into a number of films. Films such as The Sessions (2012, USA) and Rust and Bone (2012, France) have shown how disability impacts on someone’s sexual identity in a given society and interferes with the person’s subjectivity. As a consequence, the disabled sexualised body is pushed to the social margins and nullified in most cases, and is therefore treated as abject. This has also occurred in the cinematic production of the Portuguese-speaking world. To illustrate this cinematic production’s depiction of disability and sexuality, this presentation will discuss the Brazilian film Delicate Crime (2005), which has a disabled female character in the leading role, and the Angolan film The Hero (2004), which has a disabled male as the main character. By using Julia Kristeva’s discussion of abjection to refer to all that is kept outside society’s established boundaries, which at the same time represents a threat to it, this presentation argues that, in these two films, the disabled bodies fight for a place in the sexual social order that society refuses them. The latter victimises them in different ways and seems to deny their subjectivity, therefore pushing them to an abject position. Moreover, it will look at the extent to which the gender of the disabled characters impact on their sexual identities. Hence, the presentation aims to show that philosophical discourses around subjectivity do constitute an important tool for understanding such films despite not being central to most analyses of the cinematic production of the countries discussed herein.

Kaya Davies-Hayon, University of Manchester, UK
Re-claiming the Belly Dancing Body in Abdellatif Kechiche’s La Graine et le mulet (2007)
During the French colonial era, belly dancers were defined in terms of their somatic alterity and their bodies were constructed as sites of degradation, lasciviousness, exoticisation and eroticisation. Though belly dancers remain key signifiers of Eastern exoticism in both Eastern and Western societies today, a number of feminist critics and practitioners have (re)claimed the belly dancing body as a space of agency and empowerment (Keft-Kennedy 2005; Moe 2008). This paper argues that Abdellatif Kechiche’s third feature-length film, La Graine et le mulet (2007), contributes to such debates through its (controversial) final sequence in which the assertive central heroine, Rym (Hafsaia Herzi), takes to the stage to perform a sensual belly dance for the increasingly impatient crowd. Against much of the existing criticism of this scene, this paper argues that Rym’s belly dance does not oppress or objectify her, but enacts a sort of resistance to the dominant (white) (male) gaze, as well as traditional understandings of belly dancers and their bodies. Reading the film alongside theories of the haptic (Marks 2000) and ‘kinesthetic empathy’ (Reason and Reynolds 2012), this paper illustrates how Kechiche draws the spectator into an empathic kinesthetic relationship with his heroine that undermines the distance necessary for visual objectification and opens up new, more ethical ways of representing the belly dancing body. By using such embodied filming techniques, Kechiche institutes a new mode of looking that resists de-subjectification and refuses to contain his heroine as the (self-)objectified ‘other’ of a (neo-)colonial gaze. This paper concludes that La Graine et le mulet counters dominant orientalist images of Maghrebi femininity and reinvents the belly dancing body as a symbol of (female) power, agency, beauty and exertion.

Tiago de Luca, University of Liverpool, UK
Same Difference: Humanity as Allegory in the Multi-Narrative Film
From D.W. Griffith’s transhistorical tale of ‘humanity’s failings’ in Intolerance (1916) through the humanism of Roberto Rossellini’s Paisà(1946) to Robert Altman’s Short Cuts (1993), interlinked, sprawling and multiple parallel storylines have pervaded world cinema history in an effort to cast a macroscopic eye on humanity as such. Undeniably, however, films in which manifold characters are loosely, accidentally and/or only-theoretically
related have become especially pronounced over the last two decades – a phenomenon that, at least in part, seems to respond to and reflect an increasingly globalized and interconnected world. Thus in films as disparate as Babel (Alejandro González Iñárritu, 2006), The Edge of Heaven (Faith Akin, 2007) and 360° (Fernando Meirelles, 2011), the world appears as a place where physical distances dissolve and cross-cultural (mis)enencounters proliferate. Less totalising in their geographical scope, but equally ambitious in their allegorical reach, other recent films have put together mosaic narratives of intersected human suffering on national and regional levels, examples being Inârritu’s own Amores Perros (2000), Magnolia (Paul Thomas Anderson, 1999), and, more recently, A Touch of Sin (Jia Zhangke, 2015), to cite but a few.

By drawing on the thinking of Alain Badiou, this paper will explore the ways in which the multi-stranded narrative structure of this trio of films allows them to stage philosophical debates between individualist and universalist ethics. Stemming from entirely different places and cinematic traditions, they nonetheless arrive at similar aesthetic and narrative strategies in their universalising impetus to express humanity beyond identity politics and to find, in Badiou’s words, ‘a generic [human] identity, identity of no-identity; the identity which is beyond all identities’.

Jacques de Villiers, University of Cape Town, South Africa

Placing Stillness: Cinematic Pause and Transnational Negotiations in Colossal Youth

In different ways, philosophers and film theorists like Deleuze, Mulvey and Doane have demonstrated how paradoxical representations of time have haunted cinema from its inception. Central to this paradox is the trope of what one might call the ‘still(ed) image’ or ‘cinematic pause’ – characterised by a fixed frame held for a noticeably long duration, together with reduced or absent onscreen movement, often functioning to deliberately hinder a sense of narrative momentum. While this kind of image has frequently functioned in an ancillary capacity, certain directors have held fast to the trope and made it a central feature of their aesthetic. As such, it is often a distinguishing mark of so-called art cinema – evident in the work of Ozu, Warhol, the Straubs, Jarmusch, amongst numerous others. This paper explores the form and function this still(ed) image takes in the contemporary, transnational era of globalisation, focusing on representations of African diaspora. What role can the still(ed) image play in exploring cultural hybridity and transnational displacement – key factors that shape diasporic experiences and identity? What is the time and place of stillness in narrating experiences for which ‘time’ and ‘place’ are such fraught terms, marked as they are by an inherent paradoxical tension between the frustrated motionlessness of being stranded and the (often unwanted) mobility brought by travel and displacement? Where characters are frequently given over to thinking about a time and place other than the ones they currently occupy, fracturing the continuity of both time and space via memory as lack. Reading the still(ed) image through a range of theoretical and philosophical concepts – predominantly Deleuze’s writings on the time-image and Lefebvre’s concept of rhythmanalysis – I use Colossal Youth (2006) as a case study, exploring the film’s negotiation between the still(ed) image, movement and memory to shape an understanding of diasporic experience.

Elena Del Rio, University of Alberta, Canada

Inland Empire and the World: The Monad and the Nomad

Lynch’s Inland Empire (2006) presents a productive synthesis of feminist ethics and affective depersonalization. This paper considers the becomings-pain undergone by Laura Dern/the film’s female protagonist (her becomings with a series of women related, like herself, to an aggressive male partner) as an affective paradigm of mutability and dynamism extending beyond the individual human ego and its narcissistic concerns, and possessing an immanent capacity to turn itself into joy. I read this process of affective mutability via Deleuze’s interpretation of Leibniz’s concept of the fold. As a monad, Dern envelops and is enveloped by a multiplicity of states/experiences/worlds that traverse different times and geographies, this multiplicity developing the oneness of the World through a series of continuous mutations.

But the monad in Lynch’s universe is at the same time a nomad. That is, not only does Dern live in an absolute interiority of time, but she is also paradoxically launched into an adventure of extreme and dangerous exteriority that unfolds her vulnerabilities to the limit of her endurance. The rule of prolongation/continuity that allows Dern to extend herself from singularity to singularity (from woman to woman) not only composes a world of continuous singularities (expressions of female pain), but also transforms this movement into an activity that has ethical/political consequences. Rather than giving rise to reactive feelings of guilt, fear, or punishment more typical of the Hollywood model, the film’s vertiginous and expansive distributions of pain put in place an active process whereby the enhancement of pain is concurrent with its exhaustion. My analysis of Inland Empire thus points to a productive alliance between a kind of nomadic, incorporeal femininity and a Spinozist/Nietzschean/Deleuzian ethics in their shared concern with sustaining vital powers and affirming collective processes.

Ashvin Immanuel Devasundaram, Heriot-Watt University, Edinburgh, UK

All the World’s a Ship: Binary Breaking, Connectedness and Choice in the film Ship of Theseus

Ship of Theseus (2012) could be viewed as a watershed film in the emergence of new independent Indian cinema. It inaugurates a philosophical, self-reflexive and discursive filmic field, fracturing normative idioms of Indian filmmaking. The film’s foundational rhetorical bulwark is Plutarch’s Ship of Theseus paradox, relating to whether an object retains its authenticity, if its individual components are incrementally substituted with new ones. At a primordial level, Ship of Theseus emulates its eponymous paradox, enacting a splintering of consolidated narrative into a trinity of story strands. This paper argues that the film’s metaphorical ship could be imagined as the human impulse towards metaphysical ‘wholeness’ or a transcendental signified, and the film’s narrative could be
interpreted as a dismantling of this metaphysical unity or logos. Anand Gandhi’s authorial intent posits the film’s three sub-narratives as commensurable with the Hindu triumvirate of ideals- Satyam, Shivam, Sundaram- truth, ethics and aesthetics. This paper demonstrates Gandhi’s deployment of philosophical binary oppositions, continguously destabilising them through strategies of synecdoche and deconstruction of dualisms such as Eastern and Western philosophy, reason and nihilism, presence and absence, existence and essence, sublime and corporeal, imminence and immanence. Therefore, I argue that in problematising a Manichean dialectic or Gestalt focus on the ‘whole’, by an elision of the ‘part in the whole’, the illusory, specious nature of unity is revealed in the film. The notion of ‘absolute truth’ is destabilised through this play of binary oppositions that are broken down, exposing a fragmented world. I suggest that the film’s denouement undergirds such imbrications rather than dialectics. The film ultimately aims to concatenate postmodern human ‘connectedness’ with Sartrean connotations of choice. The telos of this paper is to determine whether the film ruptures its own philosophical logos in an attempt to decipher ‘where the human body ends and its environment begins...

Kathleen Dooley, Flinders University, South Australia
Neither Here Nor There: Identity, Memory and Any-Space-Whatevers in Ivan Sen’s Mystery Road
Indigenous Australian writer/director Ivan Sen’s recent thriller Mystery Road (2013) uses the conventions of the Western and the police procedural film to examine complex social and political issues in a small outback Australian town. The story follows detective Jay Swan, an indigenous cop returned to his remote hometown from the city, who is caught between worlds: an outsider to both his colleagues, and town locals. Jay is called upon to investigate the murder of a teenage girl, however; his efforts soon uncover a complex web of crime. In this paper I will explore the specifics of Sen’s latest work with reference to Gilles Deleuze’s concept of the Any-Space-Whatever. The isolated and dangerous post-colonial setting featured in Mystery Road includes fictional sites such as ‘Massacre Creek’ and ‘Slaughter Hill’, which echo sites of actual massacres of Australian Aboriginal people. Meanwhile, more densely inhabited spaces in the town centre and on its fringes are framed as sites of desolation and despair, where past and present truths lie covered in dust and dirt. I will argue that Mystery Road’s locations, be they deserted but inhabited, or disused waste grounds, exemplify Deleuze’s writings on spaces that we no longer know how to describe or react to. I will also describe how in these locations function as sites of transgression, both past and present.

Tessa Rachel Dwyer, The University of Melbourne, Australia
Error Screens: Dubbing and the Language Politics of Global Media
This paper considers the language politics of global screens, examining the key role played by translation in delimiting the availability and accessibility of cultural products in global or transnational contexts. Specifically, I argue that the errors and excesses of interlingual screen translation are central rather than peripheral to screen culture, and that the risks of linguistic and cultural mutation that attend subtitling and dubbing, for instance, keep global media circulating, evolving and ‘living on. This focus on screens viewed in translation makes audible foreign-language media and audiences, bolstering efforts to internationalise and diversify screen studies discourse. It draws attention to the grounded pragmatics of the intercultural, examining how, why and when screen media travels, and in which languages. Moreover, the importance of translation within screen culture is only set to increase in response to global shifts towards language diversity and multilingualism. As screen media develops in conjunction with new technologies, trends indicate that it is becoming increasingly multilingual as Chinese, Spanish and Arabic increasingly challenge the traditional dominance of English as a global lingua franca. This reconsideration of language, screen media and the interlingual ‘improper’ is aided by Deleuzian notions of the actual and the virtual which I consider in relation to Derrida’s engagement with translation and/as deconstruction.

Anna Dosen, Singidunum University, Belgrade, Serbia
Dream(ing) Bodies in Satoshi Kon’s Paprika
Opposed to well-rooted Cartesian dualism found in Western philosophies, Eastern theories provide different approaches to mind-body relation. By overcoming this ‘commonsensical’ divide, Japanese scholar Yasuo Yuasa proposes the perspective which unifies different systems of thought – idealism and materialism. Developing his body theory based on various disciplines, from both Western and Eastern philosophies and medicines, Yuasa suggests the notion of dual-layered (“bright” and “dark”) consciousness. He differentiates cogito as reflective “bright” consciousness and the knowledge of spontaneous body acts as „dark”. In accordance with Yuasa’s theory of the body this paper explores Satoshi Kon’s anime Paprika (2006), dealing with a team of scientific researchers who developed a machine capable of penetrating dreams in order to heal their patients’ psychological damages. Erasing the boundaries of reality and dreams, awake and asleep, Kon reveals a space generated by merging of individual and collective hidden desires and anxieties. The idea of this paper is to investigate the bodily metamorphosis of Paprika’s characters set in different layers of fantasy and imagined worlds of dreams, cinema and chaotic reality. Yuasa’s account of being able to „act as a self without being a self, to be guided by creative intuition” finds its cinematic extension in Kon’s Paprika.

Steven Eastwood, University of East London, UK
Inscribing Immanence: Death, Dying and Deleuze
Factual films of the event of the natural or ‘good’ death are rare. In the default response perhaps concerned with appropriateness and respectful distance what is repressed and what possibility is denied? What kinds of moving images have yet to be assembled in the context of that which lies beyond signification?
Filming death has taboo status in terms of what society can and cannot sanction. The instant of death is understood as the end of both sentience and of semiotics, a zone of ethical complexity in terms of the filmmaker-subject relationship. There are clear guidelines regarding this instant for doctors, priests, lawyers, but less so for artists and filmmakers, the protocols for encounter differ significantly for each.

The paper discusses the developmental phase of a project that brings together film, palliative care and philosophy, working with individuals experiencing and witnessing death and dying in an attempt to engender a space where the phenomenon (and phenomena) of the end of life can be given images. How might the agency of film, filmmaker and subject visually confront this event and represent it so that the outcome is perceived as morally justifiable in its gaze at what is normatively regarded as forbidden?

I will reference Deleuze’s cinema semiology along with his last work, Immanence: a life, in which Deleuze speaks to the ontological essence of “a life”, as it is lost and regained, as it becomes, momentarily, outside of the strictures of identity and society. The paper will also draw upon Sobchack’s seminal essay on the ethics of filming death and dying, via Stanley Cavell’s moral perfectionism. Finally, the paper focuses on how film, as both a linguistic and a non-linguistic medium, might make utterances in terms of the unspokenness and not-yet-thoughtness of death. If we cannot know, experience, perceive or record death, then perhaps we can instead utter our inability to do so. The project has a strictly no metaphor rule.

Christine Evans, The University of British Columbia, Canada

Modern Love: Homosocial Desire in the Cinema

What does it mean to be ‘post-sex’ and how can this state, era, or cultural anxiety be filmically represented in a way that is not politically quietious? Standard conceptions of the post-sexual subject index either personal frigidity or disinterested, traumatic cessation, hegemonic oppression, or exhaustion brought on by the excessive bombardment of cultural hypersexualization or the malaise of impersonal virtual communications. Yet while this focus on ‘post-human’ sexuality often involves speculations that we are entering a new era in which humanity will either triumphantly or torturously abandon the inertia of material bodies, this paper argues that we need not look to such extremes when discussing the play of presence and absence in representations of sex and sexuality.

Noah Baumbach’s 2012 film Frances Ha focuses on the quotidian misadventures of its titular character as she seeks professional, platonic, romantic, and sexual fulfillment. Crucially, however, the film eschews any direct depiction of sexual coupling or even romance - a formal cue which is eventually taken up by the film’s narrative elision of Frances’ romantic and sexual pursuits. Instead, the film’s energies are almost entirely devoted to Frances’ increasingly hopeless attempts to keep alive her close friendship with her former roommate Sophie. The film’s proper topic is the postmodern anxiety brought on by a mistrust of the sexual relationship; unable to ‘fix’ social bonds and guarantee intimacy and meaning, the sexual relationship is here eschewed and ‘replaced’ with the ostensibly safe and homosocial love.

This position hardly seems a viable solution to the vagaries of the sexual relationship, especially since it devalues homosocial intimacy (and any queer potential it may carry) as a therapeutic temporary retreat from heterosexual activity. Frances Ha - and particularly the film’s conclusion - has come under considerable criticism in this regard. However, this paper utilizes the centrality of homosocial intimacy in Frances Ha to make a larger comment on the filmic representation of homosocial and friendship-based desire and love. Homosocial desire clearly has a traumatic dimension that can be somewhat sublimated by a direct representation of any sexuality; this paper considers the adaptations of Notes on a Scandal (Richard Eyre 2006) and The Talented Mr. Ripley (Anthony Minghella 1999), in which heterosexual or sexually ambiguous characters are explicitly coded as queer in order to mitigate the trauma of homosocial intimacy - a ‘love without payoff’ that seeks something somehow horrifying. Invoking Søren Kierkegaard’s Works of Love and recent queer interventions into psychoanalytic scholarship, the paper argues that the focus on homosocial desire in Frances Ha (at the expense of represented heterosexual sex) exposes the ‘encoded’ nature of all desire, its inherent refusal for satisfaction, and the ephemerality of its object-cause. What happens when sex is not the logical endpoint of a loving transaction? Does it impel the anxiety of a ‘post-sexual’ condition, or does it reveal a radical state of ‘love without payoff’, where the subject experiences the full horror of conflating love’s directness and desire’s circularity?

Kris Fallon, University of California, Davis, USA

The World Picture as Self-Portrait

Within the Heideggerian schema, indeed grounding the entire project of phenomenology, rests the essential interface or interplay between the perception of subjects and the sensible, phenomenal world around them. It is of course only in the modern age that it becomes possible to break the relationship into clear boundedness of subject/object (in Heidegger’s words “Certainly the modern age has...introduced subjectivism and individualism. But it remains just as certain that no age before this one has produced a comparable objectivism.”) For Heidegger it is the role of science as research or ongoing activity and the push toward quantification and optimization that enables humans as subjects to engage in the “setting before” the self of the world that forms “the world picture”. Here the world is grasppable, knowable and ultimately open to manipulation. How might we conceive, then, of the emergence of tools and behaviors that allow the individual to quantify and analyze the self in the same manner that modern science regards the world. The subject’s object of study becomes the subject itself. While the impulse to “know thyself” is nothing new, self-tracking regimes like the Quantified Self movement differ fundamentally from prior approaches in that they attempt to understand the self through quantitative, data driven methods. Through the use of step-counters, calorie trackers and other monitoring devices, individual behaviors are quantified and visualized for the individual in an aesthetic form that captures both the literal and figurative registers of Heidegger’s ‘world picture.’ Positioned as tools empowering individuals to take control of their health and well being, they simultaneously extend the sense of mastery enabled to the subject while eroding the fixed
boundaries between the subject and object-ified world as picture that Heidegger describes. This paper will place these new technologies within Heidegger’s framework to consider whether they represent a final implosion of the contradictory logic of the modern worldview or are instead its logical outcome.

Andre Fischer, Stanford University, USA

Mythic thinking in Werner Herzog's new grammar of images

Friedrich Nietzsche claimed that “without myth every culture loses its healthy creative natural power: it is only a horizon encompassed with myths which rounds off to unity a social movement.” The aesthetic justification of the world that was at stake in Nietzsche’s Birth of Tragedy was not realized within the 19th century framework of opera and remained an unfinished project for its 20th and 21st century heir to tackle: cinema. Mythic thinking as approached by Schelling, Cassirer, or Blumenberg, means thinking in images. For that matter film and myth represent two ends of philosophy that enable the continuation of philosophy by other means. The very demands of Nietzsche can be found at the centre of the works of Werner Herzog. His diagnosis of a civilization suffering from a lack of images adequate to our experience of the world is not only strikingly similar to Nietzsche’s, but moreover Herzog’s work aims at no less than providing the cure for the diagnosed sickness with a “new grammar of images”. In this paper, I analyze how Herzog creates cinematic images that transcend representation and hint at realities beyond ordinary perception. I argue that Herzog defamiliarizes perceptions we take for real, and shows us the abyss that lies behind them. The ‘deeper truth’ that Herzog aims to express is horrifying and appealing like Nietzsche’s Dionysian moment. To that end, I analyze “Land of silence and darkness” (1971), “The great ecstasy of the woodcarver Steiner” (1974), and “How much wood would a woodchuck chuck” (1976). How do these images make us see things differently, and how do they fulfill, if at all, Nietzsche’s demand for a mythic relation to the world? Finally, I will investigate the relevance of cinematic imagination for mythopoiesis under modern conditions, as well as the tension between language and image that arises from Herzog’s paradoxical project to develop “a new grammar of images.”

Hamish Ford, University of Newcastle, Australia

Peter Watkins’ Untimely Provocations

For over four decades Peter Watkins created highly unique, reflexive ‘pseudo-documentaries’ interrogating either past or very possible near-future events. In these films a living, palimpsestic history – taking in the particular work’s ‘setting’, production, and diverse reception – forces the viewer into active participation with an often obsessive charting of specific and ongoing socio-political, moral, and cultural crisis crossing national and global contexts as intimately connected to revolutionary potential. This paper essays the precise nature of Watkins’ radical vision through largely concentrating on his last completed film, La commune (Paris, 1871), informed by and further developing a collaborative book project that charts cinema’s diverse presentation of revolutionary temporality and spatial reappropriation utilising philosophers of modernism and revolution such as Henri Lefebvre, Fredric Jameson, and Alain Badiou.

From his 1965 BBC production The War Game, long banned in the UK, to the extensive battles in bringing La commune – a nearly 6-hour French-funded film about the Paris Commune – to audiences, Watkins has had a both controversial and marginalised, sporadic and somewhat forcibly international career. If his work’s ever more ‘untimely’ provocations typically contradict the preferred national mythology influencing a particular project’s funding-production context while also becoming increasingly out of step with more general Western cultural and socio-political trends, figures and events within the films are themselves starkly at odds with the broader prevailing currents of their given world. Yet this cinema relentlessly insists on the messy and in-process nature of historical reality in the most immediate, and hopeful, sense. Resulting from Watkins’ distinct formal methods marked by a singular reflexivity, with the filmmaker’s own subjectivity and ethico-political position palpably felt behind the camera, this is crucially further enabled by on-screen participants debating the contested topic at hand in its vital (though often disavowed) connection to present-day life. Rendered in such a way, history becomes a radical, forcibly collaborative event on both sides of the screen.

Ramona Fotiade, University of Glasgow, UK

Benjamin Fondane’s Pictures of the Mind: Dada Cinema and Existential Philosophy

Benjamin Fondane (1896-1944) was one of the earliest theoreticians and practitioners of avant-garde cinema in France. His affiliation with the Dada movement (which originated in his home-country, Romania, and gained world-wide recognition through performative art events in Berlin and then Paris) led him to embrace the subversive philosophical stance of Lev Shostov (1866-1938), best known for his critique of speculative reason and his apology of chance and individual freedom. As an essayist, playwright and poet who engaged in avant-garde experimentation with photography and film (first as an independent artist, scriptwriter, and then as a director), Fondane developed a conception of cinema which highlighted the role of montage, of rhythm, shot transitions and trick shots (double exposures, superimpositions, dissolves) in allowing the visual language of film to overcome the constrains of verbal, logical syntax. This paper will explore Fondane’s poetics of cinema through an analysis of his ciné-poems, scenarios, articles, and his directorial debut with a feature-length film shot in Argentina, entitled Tararira (1936). Fondane’s interactions with better-known contemporary avant-garde artists such as Antonin Artaud, Bunuel and Man Ray will also be considered, along with his account of Bergon’s philosophy and its impact on cinema, which in many ways can be said to anticipate Deleuze’s line of argumentation in Cinema 2: The Time-Movement.
Jeffrey Geiger, University of Essex, UK
Shadow Technologies and the ‘World Picture’
In 1972, NASA released perhaps its most famous image, the so-called ‘Blue Marble’ photo taken by Apollo 17 from 28,000 feet above earth, a view that has, remarkably, never been replicated since. The earth imaged from space perhaps best encapsulates what Heidegger called Weltbild, or world picture (in “The Age of the World Picture”). The modern Weltbild, for Heidegger, suggests a will to sum up or image the world, but also in a sense to master it. Here Heidegger argues for the distinctiveness of the modern world picture, where what is has become mediated through the human subject. He noted, “‘We get the picture’ concerning something does not mean only that what is, is set before us, is represented to us, in general, but that what is stands before us—in all that belongs to it and all that stands together in it—as a system. ... World picture, when understood essentially, does not mean a picture of the world but the world conceived and grasped as a picture. What is ... only is in being to the extent that it is set up by man, who represents and sets forth.” In the digital age, the globe as ‘single sphere’ is often represented in terms of individual perception and ease of access to the whole—global stewardship equals access to information networks, fetishized in marketing campaigns and apps promising to grasp the world in the palm of the hand. But Heidegger’s modern world picture is defined not just by the universally visible, but by the invisible, what he calls the “shadow of the modern world that extends itself out into a space withdrawn from representations.” For every world we master as a system, there are still those dark or shadow worlds, networks, and technologies redacted from these presumptions of global vision. With Heidegger in mind, this paper looks at the (post)modern world picture and its technologies of universal sighting—aerial surveillance, GPS, Google Earth—against the dark or shadow technologies of satellite reconnaissance and so-called ‘drone vision’, considering the work of activist video and digital filmmakers and artists such as Josh Begley, James Bridle, Omer Fast, and Trevor Paglen, work that has in a sense been both expanding and complicating our modern world picture.

Michael N Goddard, University of Salford, UK
Disinterring Coffin Joe (José Mojica Marins): Notes on an Anomalous Minor Brazilian Paracinema
This paper will engage with the unjustly neglected figure of the Brazilian filmmaker José Marins, better known through his cinematic alter ego of Ze de Caixao or Coffin Joe. Working in the same time period as the flowering of the much more widely celebrated movement of Cinema Novo, Marins’ cinema constitutes a minor paracinema that can be seen as in a critical relationship with ‘official’ Latin American ‘third cinemas’ as Dolores Tierney, one of the few academics to substantially engage with Marins’ work, has argued. The self avowed ‘strange world’ of Coffin Joe’, is not only an example of a disavowed cult or paracinema, largely ignored for taking place at the wrong place and in the wrong time, even if its recent greater visibility is very much the result of an integration into the circuits of global cult cinema distribution. It is itself a minor cinema in the full Deleuzian sense of the term that, as Tierney also argues, in many ways does a better job of embodying the ideal of an ‘imperfect cinema’ than the more officially minor works of Cinema Novo and other third cinema movements. Furthermore it is a directly philosophical cinema, containing speculations on the nature of life, death, good, evil, individuality, collectivity, chance and fate. While both the cinema and the philosophies it contains may seem ‘underdeveloped’ or even amateur, this paper will argue this is precisely what makes Marin’s work that of a film philosophy, possibly more adequate to its postcolonial context than more celebrated examples of political cinema. Using examples from several of Marins’ films, this paper will argue for a re-evaluation of Marins’ work as a unique example of a minor film-philosophical cinematic practice.

Surbhi Goel, Panjab University (Chandigarh), India
Intermedial aesthetics as the new language of cinema - Special reference to Mani Kaul and Kumar Shahani
Indian art and aesthetics has a rich and interlinked history with philosophy, which found currency in both – epistemology and as well as way of life (lifestyle, habits, rituals). One of the major aspects of Indian Cinema ( as propagated by the early proponents, like Phalke) has been rooted in this accumulated culture of perspective-less miniature paintings, micro tonal musicality, which permeated all aspects of life – be it food, clothes, social protocols, or even stories. The over arching aesthetics has been inseparable from the overarching philosophy – human body and mind being only a vessel for consciousness, knowledge, hyper imagination to unfold an ongoing play of life. Although, there is no specific Indian theory of film, most of it has derived from the western canonical writings, I am going to attempt a study of placing Classical Sanskrit texts and aesthetic theories (of Bharat Muni, Coomaraswamy, Abhinavagupta) next to films of Mani Kaul and Kumar Shahani, who have been, admittedly, influenced by Deleuze, Heidegger as much as by the classical Sanskrit poetics and classical music. Space, time, figure, movement, static, exponential time-frame, interiority, emotions and sensations, sonic image – all of these form the essential vocabulary of Kaul’s and Shahani’s films. Instead of specific films, I propose to extracts shots and sequences from their entire repertoire to effect this study.

James Harvey-Davitt, Anglia Ruskin University, UK
The Face of Dictatorship in Contemporary Chilean Cinema
It has taken some time for Chilean filmmakers to broach the traumatic legacy of the Pinochet era. At a time when substantial reform greater than ever before is being promised, the previously oppressed national cinema has become a burgeoning centre of production, and the topic of dictatorship sits at the heart of its artists’ preoccupations. While the legacy of dictatorship is undoubtedly central to contemporary Chilean narratives, it is
less clear what (if anything) bridges new Chilean cinema’s visual techniques. Is there an aesthetic tendency to be found in new Chilean cinema?

Venturing the possibility of such a thing, this presentation contemplates just one device of apparent interest to these filmmakers. Looking at recent films by Pablo Larraín, Sebastien Leilo, Matias Bize, I will discuss their similar and diverging uses of facial close-up. I take forth Béla Balázs’s thoughts on the close-up as illustrative of a ‘strange new dimension’, and consider the implications of this effect as an aesthetic reaction to social turmoil. Drawing furthermore upon the writing of Jacques Rancière on politics and aesthetics, I claim this repeated cinematic interest in the face invites consideration for its political implications: responding to state mechanisms of power and recent trauma through a peculiar form of vision, inviting a peculiar form of reception.

Kate Ince, University of Birmingham, UK
Towards or away from Nancy? White Material and Claire Denis’s film-philosophical trajectory

One of the most compelling in contemporary cinema, Claire Denis’s film-world combines foreignness, racial and sexual difference, and violence in powerfully sensory imagery and open, ambivalent narratives. In White Material, released in March 2010, many of the motifs and themes of the dialogue between Denis and philosopher Jean-Luc Nancy that lasted throughout the 2000s – community, intrusion, embodiment, violence – continue to figure, but in a manner (I shall suggest) that questions the deconstructive emphasis given to Denis’s work by the dialogue with Nancy. For along with tension and inoperative community, White Material features a remarkable act of violence (Maria Vial’s brutal murder of her father-in-law Henri) in which a polarization of difference(s) takes place and the world of the film threatens to re-order itself along the lines of logocentric concepts such as ‘home’, ‘property’ and ‘belonging’. To address this striking moment, this paper will offer a reading of the spatial and gendered narrative of White Material and of how Denis’s film may be seen as a collaboration with Isabelle Huppert as well as the half-Senegalese French novelist and dramatist Marie NDiaye. Does Denis’s return to an African setting for the first time since Beau Travail (1999) mark a shift to a set of concerns that moves beyond the association of her film-making with Nancy?

Christine Jakobson, University of Oxford, UK
‘The Absence of Presence’: The Possibility of a World in Cinema

Presence is understood as being and its taxonomical opposite of absence defined in terms of non-being. Whereas absence is that, which can be doubted, due to its ambivalent nature, presence takes not only on the notion of existence, that which is knowable or certain, but even becomes the very evidence of existence. Presence appears to be a necessity, whereas absences must be made perceivable, in order to be recognized as such, pointing towards a circularity and dialectic between these two different, yet interrelated onto-epistemological states.Yet the presence of a world cannot be independently understood from space either. A filmic world does in fact not begin as a blank slate, but with elements cumulatively contributing towards the possibility of a complete world. Wittgenstein outlines the beliefs human beings hold that are regarded as certain, calling it a Weltbild, they form together the necessary framework upon which all understanding of the world depends. Film theorists reflect too often the credulous confusion that filmic space is phenomenologically identical to space itself. But the dynamic of a film world should be rather situated in the aesthetic nature of the medium’s expression, in which the spatial unity of a world is not solely rendered visually, but comes into being through the temporal dialectic between on-screen and off-screen space. This rhythm is not transient, but a reciprocity between seen and unseen that continuously confirms the coherence of the world of which the frame is a fragment. Thus the frame forms and then fragments, solidifies and then separates. Off-screen space is innate to the medium, as a construction and simultaneous entanglement with the world, constantly present and at any moment available, defined by its dialectical relationship between concealing and unveiling, limiting and increasing the space of a film’s world.

Itandehui Jansen, Leiden University, Netherlands
Cinematic Identification with the “Other” across borders

Through an analysis of the films La Jaula de Oro (Diego Quemada Diez 2013) and The Girl (David Riker 2012) I will examine how narrative structure, focalization and cinematic identification can create affect towards characters who are generally conceived as distant “Other”. Both films are set in a context of migration. In La Jaula de Oro a group of youngsters ventures from Guatemala through Mexico towards the United States. In The Girl a young woman from Texas tries to smuggle Mexican migrants across the US border for money. In both films the indigenous characters are constructed and presented as different, alien and ultimately other to the protagonist. In both films the audience is made to identify with a more socially accepted main character who in the beginning of both films display open contempt towards the indigenous characters. Through the narrative structure of the films, the protagonists develop an affective relation towards their indigenous companions, thus inviting the audience to reconsider their original standpoint towards the other. The narrative structure of the films moves away from the center towards the margins, thus allowing for a nomadic movement of becoming.

Andrew Jarvis, University of the West of Scotland, UK
Bikini Brain: Fleshting Out the Neuro-Image in Spring Breakers

This paper considers how Spring Breakers (Korine, 2012) simultaneously creates a recognisable world that invites a critique (and, in some cases, censorious judgement) of its representations of gender, race and youth, and a film-world that enforces the suspension of such judgment in favour of a reflexive delirium. The delirious world of Spring Breakers is here examined as a distinct form of twenty first century exotica, ‘a ruined world of enchantment laid waste in fevered imagination.’ (Toop, 1999:151).
In his discussion of film and politics, Deleuze (1989:219) argues that political cinema is ‘no longer a result of a becoming conscious, but consists of putting everything into a trance...a state of aberration.’ Spring Breaker’s trance is examined in relation to the film’s temporal rhythms of impersonal, repetitious voice-over, music used as narration and ‘liquid’ narrative that flows like music. I argue that the film blends its trance-archive of visual and sonic ‘good-times’ and documentary framings into a you-tube neorealism, which is pushed into a state of aberration via the creation of a ‘candy’ mise en scène (in Korine’s formulation, ‘like we were lighting it with Skittles or we were using Starburst Fruit Chews’).

This en-tranced, techno-primitivism is contrasted with Cao exotica’s ‘paradox of an imperial paradise...a Golden Age recreated through the hybrid colours of a cocktail glass, illusory and remote zones of pleasure and peace dreamed after the bomb.’ (Toop, 1999:151). Spring Breakers is considered as a ‘ruined world of enchantment’ in an imperialism of global consumer-capital, a new dirty-golden age captured in the colour of Starburst Fruit Chews, with its own ‘illusory and remote zones of pleasure and peace’ dreamed after the ‘bomb’ of neo-liberalism.

Finally, Spring Breakers is considered as one example of the neuro-image (Pisters, 2012) in its creation of a ‘mental landscape’, in which the contours of a new world are touched and mapped as a techno-magical cosmology by a cinematic brain-in-the-bikini.

Berenike Jung, University of Warwick, UK  
Realism in Contemporary Chilean Cinema  
In this presentation I argue that contemporary Chilean fiction films offer fascinating openings for the current debate on the indexical nature of cinema. Films such as Fernando Guzzoni’s Carne de Perro, Alejandro Jodorowsky’s La danza de la Realidad and the films of Pablo Larraín’s directorship trilogy, Tony Manero, Post Mortem, and NO both create and subvert a heightened sense of realist indexicality on the profilmic level. This embodied realism is expressed by the materiality of the transporter medium, original footage, location and objects, as well as within the bodies of the actors. I will discuss how such stylistic means simultaneously raise and complicate the dimension of authentication.

Like the sailor’s gait in C. S. Peirce’s famous example, the actors’ bodies signify an indexical trace and a physical connection, as when, for instance, historical players are portraying themselves. Yet any facile recognition of transparency or truth in these connections is subverted, by drawing attention to the diverse temporal and performative effects of remanufacture and repetition. My analysis will demonstrate how these films encourage the audience to question their senses, their concepts of time, memory and reality and epistemological systems. The large-scale reverberations instigated by these interventions reflect back on the way in which reality and truth claims are conceptualized within the indexicality debate.

Andrew Klevan, University of Oxford, UK  
Film-Philosophy? Why not Film Aesthetics?  
The branch of philosophy that deals with the philosophy of art is called Aesthetics (demarkacating it from other areas such as Ethics, Epistemology, Mind and so on). Given that film is an art like painting, music, poetry – typical arts studied in the field of aesthetics – then why is the branch of film studies associated with philosophy not given the title of Film Aesthetics? Fun though the provocation may be, I am not seriously suggesting a renaming of a much-loved brand but, in this paper, I do want to ponder what might be at stake in the different titles and ask, as a genuine invitation to discussion, why the term ‘aesthetics’ never took hold in Film Studies even during the philosophical turn. This is not simply a question of nomenclature because aesthetics, certainly in its Anglo-American form, as a field of enquiry and a knowledge base, is perhaps not sufficiently acknowledged within the mainstream of film-philosophy. The word ‘aesthetic’ is used in different ways, specifically and in a catch-all manner, and I want to outline some of its traditional meanings, and the ordinary and professional ways it is currently deployed. I will also highlight the linked notions of the aesthetic experience and the aesthetic property (and its relationship to the non-aesthetic property). I hope, at the very least, the paper will be an aid to conceptual clarification, and perhaps, more ambitiously, will open up alternative strands of enquiry that may enrich Film-Philosophy.

Daniel Knap, University of the West of England, UK  
John Dewey and the Expressive Object  
I propose to discuss certain aspects of John Dewey’s mature work on aesthetics, Art as Experience (1934). Monroe Beardsley has described this text as one of the most important contributions to aesthetics, and although Dewey’s work has been utilised in areas of psychology (Benson, 1993), romanticism (Kompridis, 2006) and aesthetics (Shusterman, 2000, 2009; Nakamura, 2009), he has to my knowledge never been read in the context of film theory. I intend to introduce this work in three stages. Firstly, I will outline a central element of Dewey’s philosophy which, in broad terms, lies in his reluctance to separate the organic creature from its environment. Secondly, I will draw upon Dewey’s notion of the ‘expressive object’ in order to argue that it is an interesting way to think about film, which Dewey himself never did. Finally, I will show how Dewey develops the idea of the expressive object and, in doing so, pre-empts several recent debates concerning the relationship between film and philosophy. This is most evident in his reluctance to reduce art to either philosophical thought or conceptual form. Against a monopolisation of art through rationalist philosophy whose task is always to offer an adequate explanation of the artwork and thereby reduce its significance, Dewey centralises the experience of art which then becomes a source, and indeed a test, for any philosophical system. In thinking through the relationship between film and philosophy Dewey’s largely forgotten work offers both an interesting perspective in its own right and an important historical antecedent to the sort of questions currently being raised.
Angelos Koutsiourakis, University of New South Wales, Australia
Rethinking Artaud: The Politics of the Cinema of Cruelty

Antonin Artaud’s concept of a ‘theatre of cruelty’ and his scarce writings on cinema have profoundly influenced film scholarship, especially in view of the large number of contemporary European films which employ images of extreme violence and utilize an aesthetics of visual unpleasure. But is the politics of the Artaudian aesthetic to be reduced to the reproduction of gore images of revolting violence? This question provides the starting point for this paper which explores the political implications of Artaudian cinema. The focus of this paper is twofold: the first part goes back to Artaud’s film writings and investigates the politics of the cinema of cruelty, while the second one explores the politics of cruelty using as case studies Jonas Mekas’s The Brig (1964), and Costas Zapas’ The Rebellion of Red Maria (2011).

The central thrust of the paper is that the Artaudian politics does not necessarily hinge on the simulation of horrific and revolting images which aim at producing fixed affective responses, but on the employment of cruelty as a means of articulating what Michael Haneke calls ‘unbequeme Wahrheiten’ (uncomfortable truths) that point to broader social crises.

Tarja Laine, University of Amsterdam, Netherlands
Negative feelings as emotional enhancement in cinema

In everyday life, negative feelings such as shame, horror and disgust, are emotions one rather wants to discard than to cherish. Just think of the way in which people aspire at ‘improving’ their emotional makeup by means of Prozac and other mood enhancers in order to get rid of their undesirable emotions. In cinema things are different. We regularly seek out negative experiences by watching emotionally unpleasant films such as Repulsion (Polanski, 1966), Salò (Pasolini, 1978), or Funny Games (Haneke, 1997). It would be much too easy to suggest that such experiences are moments of passive, masochistic spectatorship. True, we feel overwhelmed when we experience negative feelings in the cinematic experience. But this is less proof of the spectator’s masochistic passivity, than an indicator of cinema’s material agency. It is this agency that forcefully encounters the spectators, challenging them to think, often with and through their ethical consciousness. This paper argues that negative feeling in cinema often results in emotional enhancement, because it provides intensified engagement with and attention to affective, bodily, sensory, and sexual experiences, with important ethical dispensations. In the discussion special attention will be paid to Ulrich Seidl’s Paradise-Trilogy: Love, Faith, and Hope (2012–2013).

Jiyoung Lee, University of Oxford, UK
The Time-Image Cinema in Mobile Network Platform

The territory of cinema is defined and deterritorialized by various elements that are connected with cinema in specific technological, institutional context. This paper aims to examine how the boundaries of cinema is transformed through deterritorialization entering into new technological environment, and which tendencies and value this new cinema has. For this, Deleuze’s discussions on the tendencies of future cinema, mentioning W. Benjamin’s claim, and Deleuzian arguments on electronic images will be the departure point of this study. According to Deleuze, electronic image can be considered as new feature of time-image, which was not appeared concretely yet at the time of his writing, and the time-image can be conceived as ‘will to art’. Moreover, he adds that the man-machine assemblage varies with the intention of posing the question of the future, then what can man-mobile network machine assemblage that is already beyond the simple electronic image asks questions about the future of cinema and answers for us. To give shape to Deleuze’s suggestive predictions on the electronic image, firstly, I will consider specific features of ‘time-image’ as ‘will to art’ through the comparative study with Benjamin’s essay, “The Work of Art in the Age of Mechanical Reproduction”, and secondly, based on the previous analysis, how traditional cinema is being deterritorialized on the mobile network platform. In so doing, the major art form in the age of mobile network platform modes of production can be on-line moving image as deterritorialized (or expanded) cinema, and the tendency and value that drive this new art form can be ‘time-image’ as ‘will to power’: the will to art in the age of mobile network platform is ‘shared value’, which is being shifted from ‘exhibition value’ of film and photo, based on the on-line access.

Hsin-I Lin, Tainan National University of the Arts, Taiwan
Na-zha: A Resurrection Subject

This study draws from the Chinese myth of Na-zha, who committed suicide and “returned” his flesh and bones to his parents as repayment for the debt of his birth. With the subject of post-suicide resurrection as the main concept, three types of artistic qualitative notions, “Exile - Flesh Carving”, “Misplace - Eviscerate”, and “Counterpunt - Resurrection” are manipulated and placed together to form a not yet identified Taiwanese art subjectivity - “A Resurrection Subject”. The first part takes the “Exiled Subject” within Chen Chieh-jen’s work, Happiness Building (2012), and distinguishes the possibility of “subjectivity without a subject”. Chen’s Happiness Building establishes a movie scene as an open space. Through the work process of the collective collaboration within this scene, a temporary community of mutual recognition and assistance is formed. In fact, this is an example of an artistic object being placed within a system of art. Art subjectivity encounters the “otherness” in an exiled form, shaping the self-consciousness into an atomized collection of empty subjects through particular existing objects. Following this, Kao Chung-Li’s work, Cinema Otherness of Cinema (2011), reveals imagery in which objects generate an objective character due to being misplaced. This serves as a discussion on how artistic subjects might deny the danger of being captured by concepts when attempting to flee and come into self-existence. Finally, Kao Jun-ho’s work, The Ruin Image Crystal Project: 10 Scenes (2013), directly points to the subjectivity of objects, while analyzing and resetting the context of the
featured images. It guides viewers towards gazing at the Other as they become the forceful point of an object. At this particular point, a counterpoint directly points to production, digesting parallel object surface qualities and undergoing a resurrection to be reborn as the subjectivity of Taiwanese art.

Katharina Lindner, University of Stirling, UK
Queer Intercorporealiities? Cinematic Orientations in Contemporary Lesbian Film
This paper will draw on feminist and queer phenomenological approaches (i.e., Ahmed, 2006; Al-Saji, 2010; Heinämäa, 2003; Sedgwick 2003; Young, 2004) in order to account for queer embodiments and orientations in and of queer film. With reference to a number of recent queer/lesbian films, including The Gymnast (Ned Farr, US 2006), She Monkeys (Lisa Aschan, Sweden, 2006), Water Lilies (Céline Sciamma, France, 2007), Cracks (Jordan Scott, UK, 2009), I will argue that a ‘sense’ of queerness is articulated via the corporeal encounters and sensuous relations between bodies on screen. Feminist and queer critiques of and contributions to phenomenology and debates around embodiment and affect allow us to account for the ways in which different kinds of bodies and different modes of embodiment (of time, space, motility and modalities of expression and perception) ‘matter’.

I will use these insights to begin to re-think how and where we might ‘locate’ queerness in relation to cinema and the cinematic encounter. I will do so in an attempt to move beyond discussions around the representation of marginalised identities (i.e., around gay/lesbian characters or gay/lesbian issues, themes, topics and story lines) and towards a focus on how queerness might be embodied by certain films and how this might shape the encounters that are on offer. This also constitutes useful move away from queer as discursive, performative and fluid, and towards an understanding of the embodied, phenomenological and ‘lived’ dimensions of queerness.

Philippa Lovatt, University of Stirling, UK
Slow Sounds: Duration, Audition and the Intimacy of the Everyday
This paper will investigate the relationship between film sound, duration and phenomenology in contemporary examples of Slow Cinema. This kind of ‘contemplative’ filmmaking often privileges environmental sound over dialogue, encouraging, and at times insisting upon, an embodied, phenomenological engagement with the materiality of the scene by dismantling our reliance on the verbal or the linguistic to ground our understanding of the narrative. Films by directors such as Apichatpong Weerasethakul, Tsai Ming-liang, Lisandro Alonso, and Naomi Kawase scrutinise the mundanity of the everyday while creating an immersive experience for the spectator through long takes and a sound design that produces a dense auditory field. Shifts in pitch and timbre draw in the spectator more deeply, immersing us into the diegetic world of the film that is at times populated by the heavy drone of insect life, the violent sway of leaves in the trees or the reverberation of traffic noise. At other times, however, the films grant a sense of intimacy through very localised sounds that appear too near or strangely audible considering their origin within the visual field. Often recalling the use of sound in structural materialist films, and in earlier examples of Slow Cinema (such as in the films of Michelangelo Antonioni and Chantal Akerman), in these films, ambient sound becomes noise; detached from signification, the auditory dimension loses ‘meaning’ and becomes ‘feeling’, experienced on and through the body of the spectator, at the same time as they are experienced by characters onscreen. Drawing on the work of the work of acoustemologist, Steven Feld, and phenomenologists, Maurice Merleau-Ponty and Don Ihde, this paper will question what kinds of knowledge or understanding this embodied experience of sound in the cinema might produce.

John Marmysz, College of Marin, USA
The Myth of Scotland as Nowhere in Particular
In a number of recent films, Scotland has served as the setting for dramas that could have taken place anywhere. This has occurred in two related ways: First, there are films such as Doomsday (2008), Perfect Sense (2011), and Under the Skin (2013). These films involve storylines that, while they do take place in Scotland, do not require the country as a setting. Second, there are films such as Prometheus (2012), The Dark Knight Rises (2012), Cloud Atlas (2012), and World War Z (2013). These films, while being filmed (at least partly) in Scotland, have plots that do not involve Scotland. Scottish locations, in this second group of movies, act as stand-ins for locations in other cities, or even other worlds. This phenomenon, in which the uniqueness of Scottish locations is deemphasized so that they may act as mere backdrops for the primary action in films, is a relatively new one. It is in sharp contrast to another, more traditional tendency in movie making in which Scottish locations are foregrounded to dramatize myths and stereotypes uniquely Scottish; such as Kailyard, Tartantry or Clydesideism. In this paper I pursue an analysis, drawing on the work of Martin Heidegger and Jean-Paul Sartre, that characterizes this trend as part of a new Scottish myth in the making: the myth of Scotland as nowhere in particular.

The myth of Scotland as nowhere in particular takes the countryside and cities of Scotland as raw material for the telling of stories having transcultural interest. In this, Scotland becomes a space or clearing with no particular defining characteristics of its own to distract from the dramas themselves. This allows for the unfolding of narratives that, while they use Scotland as a setting, have little if anything to do with Scotland, and thus appeal to anyone, anywhere.

Cecilia Mello, Federal University of São Paulo, Brazil
Landscape Painting, Confucian Thought and the Cinema of Jia Zhangke
The proposed paper offers a reflection on Chinese director Jia Zhangke’s oeuvre – with a special emphasis on his films Still Life (2006) and A Touch of Sin (2013) – from the point of view of its intermedial relationship with the tradition of landscape painting.
Jia Zhang-ke is considered the greatest representative of the “sixth generation” of Chinese cinema, also known as the “urban generation” for its focus on the everyday life and the ever-changing cityscapes of contemporary China. As I will suggest, his work springs from the articulation of an original aesthetics, which responds to a new historical and social conjuncture. On one hand, a bazinian belief in cinema’s natural inclination towards realism transforms Jia’s camera in a source of power. On the other hand, his cinema’s articulation of reality shares aesthetic resources with other Chinese artistic traditions, and therein seems to lie the political force of his cinema. The relationship of Jia’s cinema with landscape painting is manifold. In the Chinese language the expression ‘Mountain – Water’ means, by way of a synecdoche, ‘landscape’. Landscape painting is thus known as ‘Mountain-Water painting’, bringing together two poles of Nature, which in their turn correspond, according to the Confucian tradition, to the two poles of human sensibility, the heart (mountain) and the spirit (water). By observing his characters against the ‘immortal’ landscapes of the Three Gorges, the Yellow Earth of his native Shanxi and the newly formed cities of China’s southeast region, Jia thus follows on a long tradition of investigating the nature of man’s relationship with landscape and society, a question which lies at the heart of Chinese philosophical thought, whose ethical and political discussions have largely overshadowed any metaphysical speculation.

Atene Mendelye, Lund University, Sweden

The Curious Case of the (Non)Existence of Danish Minor Cinema

I am going to speak about Danish cinema and Dogme 95’s practices in particular in relation to the now often used notion of minor cinema. My main argument stems from my slight disagreement with Mette Hjort’s quite well-known and otherwise brilliant book Small Nation, Global Cinema – The New Danish Cinema (2005) which, I would suggest, presents an immediate theoretical problem which revolves around a rather simplistic understanding and use of Gilles Deleuze and Felix Guattari’s concept of minor literature. As I will try to explain, the derivative concept of minor cinema understood in a more strictly Deleuzian/Guattarian sense would reconfigure Dogme’s relation to the concept and would result in a different understanding of what is minor-cinematic about Danish cinema. If we apply this Deleuzian/Guattarian concept to Danish cinema there seems not to be one, i.e., there is no specifically Danish minor cinema (that is not to say that there is no Danish cinema, of course); however, Dogme 95 does qualify as a minor cinema, only not in a particularly Danish sense but in a general avant-garde context.

Jane Mills, University of New South Wales, Australia

The films of Ivan Sen: Visualising disruptive space

Through the conceptual and ethical lens of rooted cosmopolitanism (Appiah, 2006), the films of Australian Indigenous filmmaker Ivan Sen such as Beneath Clouds (2005), Toomelah (2011) and Mystery Road(2013) amount to a philosophical proposition and affirmation of the values of intercultural dialogue between peoples who do not always see the world in the same ways as each other. A descendant of the Gamilaroi and Bigambal peoples of northwestern New South Wales and southern Queensland and also of Hungarian, German and Croatian descent, Sen adds to this multi-nation mix by claiming Michael Mann and Lars von Trier as cinematic models. Operating ‘at the intersection of two or more cultural regimes of knowledge’ (Marks, 2000), his films speak to Indigenous/settler, local/national and international/global cinematic relations. I argue that Sen’s films negotiate such binarisms to visualise a disruptive, postcolonial landscape ‘where non-Western cultures erupt into Western metropolises and repressed cultural memories return to destabilize national histories’ (Marks, 2000). Analysing Sen’s visualisation of the land and landscape of Indigenous peoples whose sense of belonging to a nation is otherwise ignored or denied, I ask if Indigenous filmmakers can be understood as sojourners in their own nations.

Andy Moore, University of Leeds, UK

From Tribes to Trawlers: Leviathan (2012) and the Sensory/Aesthetic Turn in Ethnographic Film

Leviathan (2012, Lucien Castaing-Taylor & Verena Paravel) is an extraordinarily visceral feature length non-fiction film produced by the Harvard Sensory Ethnography Lab (SEL) that drops the viewer right into the heart of life on board a commercial fishing vessel. According to a statement on their website the aim of the SEL is to ‘support innovative combinations of aesthetics and ethnography, with original nonfiction media practices that explore the bodily praxis and affective fabric of human existence.’ With Leviathan the filmmakers have successfully created an immersive aesthetic-sensuous work that conveys a very strong sense of the material, physical nature of the environment it depicts. This paper offers a brief history of the use of film in anthropology, tracing the developments and debates in this unique discipline that have led to this interest in exploring and representing the ‘affective fabric of human existence’ through a visual medium, before moving on to a close analysis of the film itself through the lens of recent work by writers such as Vivian Sobchack, Laura Marks and Jennifer Barker. The work of Laura Marks in particular, and her theory of ‘haptic visuality’, provides the theoretical underpinning for an analysis of Leviathan that emphasises the tactile, multisensory properties of the film and the implications this has for the film’s status as a work of ethnographic inquiry.

Matilda Mroz, University of Greenwich, London, UK

The Memory of Earth: Polish Cinema as Archaeology

This paper draws on the archaeological model of cultural memory developed by Laura Marks (2000), in which cinema is posited as a privileged medium through which to search through the layers of ‘rubble’, the erasures and silences, created by cultural dislocations and ruptures. The paper considers how cinema can enact Deleuze’s argument that, in order to ‘grasp’ an event ‘we must not show it...but plunge into it, go through all the geological layers that are its internal history’ (1989, 254). The ‘event’ under discussion in this paper is the act of killing, as alluded to, though not shown, in one fiction film, Jan Jakub Kolski’s Burial of APotato (1990), and one
In one interview, François Laruelle mentions that his first university thesis on philosophy was inspired by Michelangelo Antonioni’s La Notte (1961). That the equalizing dark night (as opposed to the enlightening of philosophy) has subsequently been such a theme in his work is a choice morsel for any film-philosopher. Now, in my previous work, Refractions of Reality (2010), I began to adopt Laruelle’s non-philosophical posture by showing how to understand theories of film as material parts of the Real of film (that is, as immanent to it). Each theory, qua part, was related to film merologically rather than transcendentally, epistemic terms of right (absolutism) or wrong (traditional relativism). Moreover, I also argued that the holy grail for film-philosophy must be for a form of cinematic thought that was irreducible to extant, written, forms of philosophy. Nonetheless, the exegetical form of that text still, perhaps, resembled the written Laruellean form too closely such that it might have been taken as an application of his ‘theory’ in a transcendent manner. To develop a non-philosophical approach directly from the structure of film itself (albeit still communicated by text, for now), would be a further step towards a more autonomous film-philosophy that moves even further away from simply resembling (written) philosophy. In this paper, I outline one means by which a film of philosophy might be constructed, paying special attention to the role of a particular film form can generate seemingly arbitrary constraints that nonetheless remake philosophical concepts according to a cinematic structure. To do this, I will not use Antonioni’s La Notte but Lars von Trier and Jørgen Leth’s De fem bensptend (The Five Obstructions, 2003) on account of its own cinematic meditations on the question of creative constraint and the limits of remaking.

Gopalan Mullik, University of East Anglia, UK
Classical Indian Theories of Perception and Cinema
Perception is a mode of immediate knowledge which grasps ‘reality’ intuitively as opposed to mediated knowledge, like inference, which understands ‘reality’ intellectually. In the Indian context, theory of perception, as given by the realist Nyāya School, has generally been accepted as the standard Indian theory of perception. Its uniqueness lies in its structural formula of perception – qualifier-qualified-relationship - that lends itself to an analytical assessment which, despite perception’s intuitive nature, can be communicated to all. This process involves a perceptual element being qualified by another (may be from memory as well) through a relationship in which all three factors play important roles in constructing a meaning for the perceiver. Essentially it is a seen as process in which the intentionality of the perceiver plays a key role. This process primarily consists of the following two modes of perception: a mode of appearance (‘what do we see?’) where an unidentified sense particular is qualified as an ‘object’ on the basis of a ‘universal’ from the perceiver’s mind, and a mode of presentation(‘how do we see?’) where an object appears qualified by another object through a spatial and temporal relationship established perceptually, both resulting in a conventional meaning for the perceivers concerned. The second mode is particularly important for cinema. Thus, it can be easily applied in explaining a Kuleshov Experiment: when the ‘neutral face’ of a person is qualified by a ‘bowl of soup’ on the basis of a spatio-temporal relationship established visually, it is likely to generate the conventional meaning ‘He is hungry’. The distinct advantage this formula has over other theories of perception is that it incorporates film-making elements, such as camera angles, audio perspectives, lighting, colour, etc., within its fold in the form of relationships they help construct between audiences and elements within a scene. Through an analytical analysis of factors that constitute the formula, one can easily evaluate the significant role that filmmaking elements play in constructing meanings and affects of a scene. Significantly, Nyāya process of perception works on the basis of perceiver’s bodily knowledge which has a striking similarity with Maurice Merleau-Ponty’s theory of existential phenomenology. With the help of relevant film examples, this paper hopes to explore these unexplored regions of Indian theory of perception in the context of cinema.

Ros Murray, Queen Mary, University of London, UK
Chantal Akerman’s Je tu il elle and the Radical Politics of Possibility
Simone de Beauvoir’s feminist existentialism has been criticised for its perceived biological determinism and ambivalent portrayal of lesbian sexuality. This paper re-addresses the relationship between Beauvoir’s thought and queer theory and argues for a post-Beauvoirian queer existentialism through an analysis of Chantal Akerman’s Je tu il elle (1975). It explores how Je tu il elle corresponds to a feminist politics of possibility emerging from Beauvoir’s assertion in The Second Sex that woman should be understood as transcendence rather than immanence. Akerman’s films present us with worlds structured according to cyclical temporalities where the act of filming reveals the possibilities that underpin the existence of the film and where these possibilities only become apparent in the process through which they come into being, resisting resolution. This emphasis on process can be seen as a queer and feminist act. Akerman’s refusal to be labelled as a ‘feminist’ or ‘lesbian’ film-maker can be considered as a resistance to the notion that ‘woman’ can be represented in any other way than
through her potential to transcend fixity. The paper argues that *Je tu il elle* amalgamates, through its very resistance to the terms under which feminist or lesbian identities might be defined as essence, a queer politics of refusal with a Beauvoirian feminist perspective.

**Gozde Naiboglu, University of Manchester, UK**

**Post-representationalism as a Political Strategy in Migrant Feminist Documentary**

Understood in the broadest sense, representationalism refers to the theory that the world can be represented as it is. For the world to be representable, it is necessary to presume that its components are representable as such, and thus have somewhat stable identities. In this paper, I will explore migrant feminist documentary filmmaking in Germany through a radically post-representational vision of politics and aesthetics. To generate this entails a philosophical engagement with film through a redefinition of the empirical, going beyond representational schemes and normative narratives of national history.

Emancipatory artistic engagement has traditionally been linked to the aim of becoming a subject – subject/object dichotomy is an integral part of the structural logic of representationalism and emancipatory filmmaking practices. The paper will seek to overcome the dualism of the affective and cognitive/perceptual as well as subject/object, and put emphasis on the virtual and nontangible as the zones where new affects, thoughts and experiences are produced most forcefully. The core aim is to move beyond identity politics towards a re-mapping of the aesthetic content and meaning, and resist paradigms of national documentary cinema as an institutional model that remains reliant on a molar historiography, in favour of a creative engagement that places priority on the affective, abstract and virtual. I will focus on Aysun Bademsoy’s documentary Ehre (Honour, 2011) that centers on the phenomenon of honour crime in Germany by filming a group of strictly male members of specific social communities and state authorities. Arguing that the absence of women is foregrounded as a critique of representation which Deleuze describes as ‘the indignity of speaking for others’, I’ll look into how Bademsoy moves beyond identity, class politics and representation towards a micropolitical cartography of patriarchy in organisations and processes that regulate, legislate and control violence in its potential (virtual) and actual forms in Germany.

**Marcus Pereira Novaes, University of Campinas, and Luciano Victor Barros Maluly, University of Sao Paulo, Brazil**

**Philosophy and Fiction - Tattoo of the counter-culture crossing the Brazilian dictatorship**

The movie *Tatuagem* (Brasil, 2013) directed by Hilton Lacerda recreates the environment and the presentations of the theater group Vivencial from Pernambuco (1974 - 1983) an exponent of the counter-culture movement in Olinda city in the middle of the Brazilian military dictatorship. Presenting a strong homoerotic poetry, the film recreates this theatrical universe when potentializing the transgressive power of the experimentations done by this group in the margins of morality. *Tatuagem* uses some characteristics that featured this popular theater allied with a strong influence of the Cinema Novo and the Marginal Cinema to approach political, philosophical and moral questions, exalting the humor and the mockery as ways of resistance.

This work seeks to explore the concepts of fabulation and the potency of the false in its connections with the Arts to think the force of this movie with its experimental characteristics (sound, image, performance...) in touching ethics, political, and social problems of the past and update them to think the Brazilian contemporary society. It is possible to point out that *Tatuagem* is inserted in a movement of recovery of the vanguard experience in the Brazilian culture allowing to demonstrate the Arts and the Communication are means constituted by constant fights of freedoms (of expression, of media, of sexuality...).

**Maria Therese O’Connor, Auckland University of Technology, New Zealand**

**Dark Light: Opening Scenes to Childhood Worlding**

For performance here is an alternative to saying you either imitate or you are, what is real is the becoming itself, not the fixed terms through which the becoming passes. Alan Read “Redeemed Night.”

Four independent scenes —(three filmic, one literary)— open with childhood worlding that in their differences unconceal a philosophical tracing: a dark light. Dark light is our conceptual frame sourced through the philosophical-poetics of Maurice Blanchot (désœuvrement/unworkability), Friedrich Nietzsche (daybreak) and Walter Benjamin (redeemed night) and finds correspondence for our discussion in the four opening scenes of childhood worlding structuring this presentation: Chris Marker’s *Suns Soleil* (1983), Philippe Grandrieux’s *Sombre* (1999); Carlos Reygadas’ *Post Tenebras Lux* (2012) and Alan Read’s essay on childhood worlding, *Redeemed Night* (2008).

Childhood worlding as philosophically traced in its temporal-spatial eye or limit to beginnings, finds our correspondence to an understanding of how things, appearances, light and language have their essential temporality in a poetics of the ‘night’, of a radical and concealing withdrawal: dark light. These considerations present the conundrum of film, performance, or spectacle in its essence, precisely as the radical withdrawal of visibility in the (ethical) performativity of the spectacle as such. How, then would the time of filmic performance be considered? What refuses to work here is precisely the work’s completeness, and hence we see an opening to a future anterior peculiar to such unworkability—what it would have been. In this sense, filmic performance would be that temporalizing nomination of such an ethico-poetics, an essential relation of self to others — always succeeding in its failure to complete. This dark temporalizing presented here in each example, offers something specific to worlding as such and, significantly as a lived activity acutely presented or present in the child’s situated encounter within the films (and writing). The paper attempts a corresponding affinity and affirmation of child-worlding to Blanchot’s radical openness toward the other as the essence of the work of art as désœuvrement — a drawing out openness that goes by way of poetic—as darkness, uncertainty and proximity.
Nicolas Oxen, Bauhaus University, Weimar, Germany
Strange Sensations: Cinematic Affection and Subversion in the Films of Sion Sono

Japan seems to be a weird place - at least if one takes a look through the camera of Sion Sono. Acclaimed at international film festivals, Japans new “enfant terrible” is constantly shocking, but also fascinating both critics and audience. The affective radicality of Sono’s high colored cinematic work is often related to a dark and ironic look on Japanese society.

His films are framing the body and its cultural and aesthetic extremes, taking up body concepts of “ero guro” (imaginary of the erotic grotesque) and “butoh” (Japanese avant-garde dance) addressing societies’ problems. To name only a few of his films, Suicide club (2002) is dealing with mass suicide in Japan, "Strange Circus" (2005) is a burlesque nightmare about child abuse and bodily schizophrenia. "Guilty of Romance" (2011) takes up the topic of transgressive sexuality between freedom and repression.

My paper tries not to understand, but to investigate about Sion Sono’s affective strategies. I argue that aesthetic sense is produced through affection, which transgresses and subverts cultural codes and political norms. In that way Sono’s cinematic work also challenges classical concepts of “meaning” and questions theoretical concepts of narrative understanding and character identification. In order to find a new approach to Sion Sono’s subversive cinema, my paper ranges from film theories of bodily affection (Deleuze, Sobchack, Nancy) to intercultural philosophies of the body (Waldenfels, Yamaguchi). The key question of film’s aesthetic mediality is how cinematic sense occurs through the spectators sensibility. The affective relation between the “cinematic body” (Shaviro) and the spectator’s body becomes the medial turning point in cultural sense-making and opens a new perspective on cinema’s weird and sometimes bewildering sensationalism.

Mi Young Park, Southern Illinois University Carbondale, USA
Cold Eyes: Body and Screen in the Age of World Picture

Life in Seoul, where almost 70% of mobile consumers own smartphones, has become more cinematic. With easy accessibility to free Wi-Fi, the temporal and spatial experiences are more often articulated with the networked mobile screen than with the real environment. In other words, in the light of Martin Heidegger’s understanding of technology, the presence of new screen asks our body to be the standing-reserve of more information as the picture of the world.

In Cold Eyes, a 2013 Korean remake of 2007 Hong Kong crime thriller Eye in the Sky, the existence of human beings in the police surveillance team and the robbery ring police has been transformed into the live responsive screens for information per se to win the game. Through a comparative study of these two films, again based on Heidegger’s argument that the characteristic of the modern age is “the conquest of the world as picture”, I will explore how the cinematic experience of life, namely the reduction of life to picture as the representable, has become enhanced along with the presence of new media technology, which is a localized and globalized experience in contemporary life. On top of that, I will also investigate how osmosis between cinema and lived experience occurs in relation of the spectator to a variety of screen images on screen through two films.

Tyler Parks, University of Edinburgh, UK
Ozu, Deleuze, and The Visual Reserve of Events in their Appropriateness

In considering the work of Yasujiro Ozu, Kristin Thompson – in an essay on Late Spring – and David Bordwell – in his monograph on Ozu – are critical of commentators that contend that the unique set of formal techniques that characterize the director’s work are in some way correlates of principles of Zen Buddhism. They argue persuasively that Ozu’s stylistic techniques are meant neither to consolidate the meaning of narrative events nor to, in the director’s post-war films, express an opposition between traditional Japanese life, permeated with Zen, and the Westernization of the nation following its defeat, a transformation that Ozu is seen by many, both within Japan and beyond, to be deriding. To the contrary, they see in Ozu’s stylistics the expression of a personal, modernist artistic program, a practice of filmmaking that produces a singular form of parametric narration.

After outlining these earlier points of contention with regard to Ozu’s post-war films, this paper will interpret and evaluate Gilles Deleuze’s assertion, in Cinema 2: The Time-Image, of a link between Ozu’s still lifes, archetypal time-images for Deleuze, and the Zen master Dōgen’s formulation of time as “the visual reserve of events in their appropriateness”. Deleuze again refers to Dōgen in the second chapter of What Is Philosophy?, in making the assertion that the plane of immanence is the absolute horizon of events, and this passage, as well as Deleuze’s earlier engagement with Zen in The Logic of Sense, will be taken into account here. The question of the validity and value of invoking Zen to explain aspects of Ozu’s style will then be readressed, as will Deleuze’s use of an Eastern philosopher and filmmaker to put forward ideas imperative to his projects with relation to film and philosophy respectively.

Nikolaus Perneczky, Free University Berlin, Germany
Broken Tools, Poor Images: Third Cinema’s Negative Ecology

In 1969 “Third Cinema” was proffered as an umbrella term for the radical cinemas that had emerged in the preceding years of anticolonial resistance and postcolonial nation building. This umbrella term harks back to that of the “Third World”, originally defined not in terms of place or provenance but ex negativo: as that which resists assimilation to the hallmark dualisms of postwar geopolitics. Within Third Cinema’s vast sphere of influence manifestes abound that counter this founding negativity with a number of positive instructions towards a political aesthetics. Yet the most radical idea attributable to Third Cinema lies elsewhere, namely in the pervasive sense that the scope of political aesthetics ought to be broadened more generally, such that it would include not just the moving image in and of itself but also the material (i.e. technological as well as biological) and
psychosocial conditions of its production, distribution, and presentation. Third Cinema knew back then what eco-critical film studies are trying to make us understand today: that invested in every image is a whole ecology, of the many spheres crossed by the processes of film(ing) and cinema; and that as a consequence the narrow strait of political culture must be systematically widened and indeed de-framed into a political ecology of the various worlds, real and imagined, that cinema inhabits and/or touches upon. My second point: Third Cinema involves whole worlds, but it does so in ways that are very much at odds with how both ecological thought and political aesthetics are usually conceived, at least in the Global North. Third Cinema is characterised by states of heteronomy and material lack, which encroach upon the (parallel) Enlightenment tenets of political self-determination and aesthetic autonomy. Its ecological concerns do not enter the frame by authorial fiat. Rather, the frame is quite literally breached by the practical exigencies of the postcolonial environment, which inflicts itself as unmitigated negativity upon the whole syntagm of filmic and cinematic practices—from the sourcing of tools and materials to the experience of attending a screening. I will approach these themes by way of exemplary films from the early years of sub-Saharan cinema.

Agnieszka Piotrowska, University of Bedfordshire, UK
A Feminist Break with Shona Tradition in the work of Rumbi Katedza?
Rumbi Katedza is a new generation Zimbabwean filmmaker. Her work uses documentary and fiction to tell stories of contemporary Zimbabwe, drawing from the tradition on the one hand and positioning herself squarely against it on the other. Drawing from the philosophy of Levinas, Judith Butler and a post colonial thinker Ranjana Khanna as well as Shona traditions and philosophy of ‘ubuntu-ubuntu’ (of being one with the world) this paper will interrogate this tension in Katedza work in which a Western notion of advancement is in conflict with the Shona traditions of oneness. Can they ever been reconciled? I will look at Katedza’s two films: one, which sees traditional philosophy of the land as a nourishing and healing resource, and the other one rejecting its patriarchal heritage. Katedza’s documentary The Tree and the Axe (2006) deals with the trauma, which ensued after the violence following the 2008 elections in Zimbabwe. Katedza in this openly political film, which criticises the ruling party ZANU PF, offers haunting interviews with the victims of the post election violence. The filmmaker in a beautifully crafted piece of work features also an organisation called The Tree of Life that attempts to heal victims of trauma, torture and other crime through drawing from traditional Shona ethics and beliefs in spiritual resources of nature, in which the oneness of the world is emphasised as a source of a healing. Katedza’s latest fiction film is a long way from the Tree and the Axedocumentary. Since its premiere at the 2012 New York Festival, the film entitled Playing Warriors has been called the Zimbabwean Sex and the City and was screened in many American cities as well as at the festivals in Europe.

Kriss Ravetto, University of California, Davis, USA
Withdrawing into Shadow Images in the Age of the Meme
For Martin Heidegger the Weltbild (or the world picture) produced a set of relations to images. On the one hand, the Weltbild meant to ‘grasp the world as a picture’—‘to get the picture.’ But on the other hand it was a collective act of installing oneself in the picture. I am interested in how social media, particularly the circulation of the meme that is anonymous, returns to the fundamental ambiguity of the subject that Heidegger articulates as both ‘an anonymous “I” confined to its own preferences and freed into its own arbitrary choosing or as the “we” of society.’ The acts of grasping or installing reorient the position of the human as a seeing subject with a worldview (Weltanschauung), which in turn establishes a subject-object relation to the world as picture. Yet, every relation is already an act of representing, an act of mastery of that world that is pictured. I would like to think about how the anonymous meme reconfigures identity, collectivity, privacy and property, thereby challenging such moves toward mastery. The meme does not offer us what the avatar, the pseudonym or metadata do. That is, they do not give us an identity, even one that is imaginary. The avatar is still a figure that signifies individual political choice, much like what Heidegger describes as the anonymous ‘I.’ Instead, the meme, like the mask that it appropriates, is generally associated with covering or hiding identity. The meme takes the place of the ‘I’ but conveys a simplified and obvious collective identity that is easy to recognize and identify. I will focus on how the meme of the Guy Fawkes mask used by Anonymous mark both the withdrawal of the collective and the individual relation to the Weltbild at the same time it points out that the ease of identifying the face or mask, is necessary to anonymity.

Orna Dvora Raviv, Tel Aviv University, Israel
The Screen and the Other: an ethical reading of the neuro-image.
In this presentation I intend to explore the ethical implications of Patricia Pisters’ concept of the “neuro-image”. In her book The Neuro-Image, A Deleuzian Film-Philosophy of Digital Screen Culture, Pisters suggests that the dominance of screens and the digital image in twenty-first-century culture shapes a new kind of image, one that she terms ‘neuro-image’ to express the link she finds between this new kind of image and contemporary neurological science. Pisters claims that in many ways the neuro-image not only reflects our new understanding of the brain’s activities, maladies and realities but helps to shape them (and vice-versa: much of our digital culture is affected by neurological knowledge). One important aspect of this relation between the brain and the new image should be understood in relation to its affective power. In the neuro-image “the neural bases of our emotions and feelings can be addressed more precisely and directly, allowing images to operate on the neural level, playing out the tensions between emotions and feelings.”[1] I intend to explore the ethical aspects of the neuro-image by turning to Emmanuel Levinas. I would like to show that against readings (such as Jean Baudrillard’s) that criticize digital culture, the neuro-image has a potential to open cinema viewers to ethical relation with the other. I will
relate the affective power of the neuro-image to Levinas's analysis of affectivity as an ethical dimension of experience that has the potential to open us to otherness.


Ben Roberts, The University of Bradford, UK

An ‘exemplary contemporary technical object’: thinking cinema between Stiegler and Hansen

This paper looks at the arguments of Mark Hansen about cinematic temporality in Stiegler. It is through cinema as exemplary ‘industrial temporal object’ that Stiegler demonstrates the technical constitution of time in Technics and Time. Turning Husserl’s account on its head, Stiegler argues that primary retention is in fact derivative from forms of tertiary memory such as cinema. In “Realtime Synthesis” and the Différance of the Body’ (2012) Hansen on the one hand sets out to defend Stiegler from ‘certain (Derridian) detractors’, arguing that his work can forge a path from cultural to technocultural studies. On the other hand, he argues that Stiegler gives the technical synthesis too large a role in the construction of temporality. This is something that Hansen wants to correct by rooting it in embodiment. According to Hansen, Stiegler does not understand that retention is not just a (discrete) intentional act of consciousness but also the ‘bodily production of the continuous’ and therefore that we have to think the technocultural on the basis of embodiment and not vice versa. Cinematographic consciousness has to be rethought in terms of the ‘body differential’. (In this sense the argument here is similar to Hansen’s earlier critique of Deleuze’s cinema as ‘disembodying’ the centre of indetermination in Bergson). Modified in this way, Stiegler’s work opens up a new way of thinking the ‘transnational media system’. In this paper I examine critically Hansen’s account and argue that he simplifies the nature of the difference between Stiegler and Derrida.

I go on to argue that his appeal to embodiment as an apparently more primordial source of continuous temporality is in fact a retrogressive step and not, as Hansen presents it, an advance on Stiegler’s account.

Isabel Rocamora, University of Edinburgh, UK

The Re-birth of Tragedy in Reygadas’ Post Tenebras Lux – A Reading under Nietzsche and Heidegger

In its willingly obscure telling, Post Tenebras Lux (2012) upsets our structures of hope in order to reveal the state of decadence of our globalized world. Reygadas’ own tragic conception, I suggest, retrieves the figure of the choric Satyr while conversely proposing a contemporary version of what Aristotle dismissed as ‘the untragic’: an episodic story devoid of mimesis, unity, drama, discovery and cathartic pleasure. Rather than the ‘marvellous dream- appearance’ of the Greek epic, it offers a disenchanted nightmare, one where Being is relentlessly emptied out, severing all connection with its self, others and the world.

In a close analysis of Post Tenebras Lux’s aesthetics, this paper will draw on the distinction between Nietzsche and Heidegger’s concepts of ‘semblance’ (Schein), and reference the latter’s interdependent definitions of ‘Dasein’, ‘Being-in-the-world’ and the ‘care-structure’. Reygadas’ strategy, I will suggest, is not one of finding ‘salace’ in a temporary justification of the world through the ‘aesthetic phenomenon’ – as the first thinker proposes. Rather, in Heideggerian terms, it is to dismantle the phenomenon itself (the world of the film), stripping it of all possibility of ‘showing itself’ as coherent whole, through exposing the naked ‘appearance’ of ‘things’ in their absence of Being.

Despite its Biblical title, Post Tenebras Lux inhabits a post-Christian world of failed epiphanies. Nonetheless, if the filmic ‘episode’ reveals a void of darkness, its enigmatic ‘prologue’ and ‘exode’ introduce a luminous presence, the Satyr: the original, Dionysian, pre-Apollonian, pre-symbolic force of nature. I will therefore conclude, alongside Nietzsche’s re-evaluated doctrine of ‘pessimism of strength’, that the emptying of the filmic phenomenon and its Being is here a necessary ‘suffering’ towards the possibility of an ‘invigorated’ re-birth of ourselves, our culture and the world we live in.

Anna Backman Rogers, Stockholm University, Sweden

Neoliberalism as Neofeminism: Worlds of Surface and Consumption from Girls to The Bling Ring

Following McRobbie (2000, 2008) and Radner (2011), this paper sets forth that contemporary ‘post-feminist’ (Tasker and Negra 2007) visual culture functions insidiously through its recuperation and distortion of feminism in order to promote neoliberal values (as neofeminism). In turn, neofeminism precipitates a state in which the human subject can no longer function as an ‘affective agent’ (Rizzo 2012; del Rio 2012).

Taking my cue from Lauren Berlant’s thesis in ‘Cruel Optimism’ (2011) that we often seek to sustain relations to objects and ideologies that prevent our flourishing, I will suggest that the neofeminist paradigm is precisely such a ‘cruel optimism’; by way of example, Lena Dunham’s Girls (2012-) and Sofia Coppola’s The Bling Ring (2013) will be read as representations of what happens in the space and culture within which cruel optimism operates as ‘an attachment to a significantly problematic object’ (Berlant 2011: 24).

Both Dunham and Coppola examine the pernicious effect of neofeminist values on the young (female) body by probing shallow visual cultures that sell false notions of selfhood through the appropriation of objects and systems of thought; that both Dunham and Coppola have been accused of having a preoccupation with surfaces and superficiality is therefore unsurprising, but their engagement with a visual regime of clichés (in the Deleuzian sense) is far more complex than current analysis of their work has acknowledged – for what is made clear is that in becoming-surface, one dies internally.
Daniele Rugo, Brunel University, UK
Farhadi and Cavell: Thinking Cinema between tradition and reception
The paper focuses on the work of Iranian director Asghar Farhadi in relation to Stanley Cavell’s film-philosophy. The analysis develops out of a critical assessment of a series of thematic parallels between the two bodies of work: the centrality of marriage and divorce, the sustained engagement with verbal exchanges and the investigation of moral and epistemological positions.

The argument aims on the one hand to test whether Cavell’s understanding of film as a moving image of scepticism – filtration of the development of Western philosophy and literature – could inspire the reception of works which, at least in principle, do not share in this tradition; on the other hand the goal is to assess those elements in Farhadi’s films that depict the concerns and aspirations of the Iranian middle class.

The paper asks therefore a series of twofold questions: how relevant can Cavell’s method – negotiated between a historically determined theoretical identity and the imaginative appropriation of objects of criticism - be for the understanding of non-Western films? How much does Farhadi’s work communicate itself beyond the specificity of Iranian society and therefore as an instance of post-national cinema? Can Cavell, through the philosophical questions he provokes from Hollywood comedies and melodramas, show how Farhadi participates in a conversation with his culture, without simply adhering to it? Can Farhadi’s films point to a productive contradiction in Cavell’s film-philosophy?

Through a close analysis of the camera’s motivations in Farhadi’s films and a reading of Cavell’s understanding of sources and of genre as medium, the paper intends to open a space between thinking cinema as the affirmation of inheritance and thinking cinema as acknowledgement of responsibility. What can be done in the gap that opens up between knowledge of a tradition and acknowledgement of an object of criticism?

Richard Rushton, Lancaster University, UK
Consensus and Normativity in World Cinema (Thoughts on Rancière)
Advocating and defending a conception of world cinema is predicated, for the most part, on a rejection of the dominant cinematic modes associated with Hollywood, especially the modes of transparent voyeurism, linear storytelling and representational mimesis long considered aspects of the Hollywood style. This opposition between the ‘rest of the world’ and Hollywood has led to a normalization of discourses on world cinema such that any technique or method found in world cinema must, if it is to be advocated, oppose or subvert the Hollywood system in some way. (Such critiques can, of course, occur within Hollywood too, but only if such products also offer a critique of Hollywood system.) From this perspective, good cinema is unequivocally a critical cinema, and a critical cinema is possible only if opposed to the Hollywood system. This argument has become so dominant, in fact, that it can be considered a form of academic normativity for contemporary film scholarship. What such arguments in defence of world cinema amount to, therefore, is an ongoing consensus, which has its beginnings in the 1960s (with notions of ‘counter cinema’ and ‘third cinema’), if not earlier, about what is at stake for the future of cinema as such, a future that can be conceived only in terms of an opposition to Hollywood.

These arguments, I contend, are predicated on a far too simplistic reduction of elements of the Hollywood style, on the one hand, and an over-inflated sense of the difference attributable to world cinema, on the other. What is needed is a far more engaged discussion on the relationship between Hollywood and its others and I propose to offer suggestions as to how this can be achieved with reference to the writings of Jacques Rancière. In doing so, I refer to Pablo Larraín’s No (2012), and Haifaa Al-Mansour’s Wadjda (2012).

John Ryder, American University of Ras Al Khaimah, UAE
Judgment and Film
There are general questions about what art may contribute to philosophy and what philosophy may contribute to art, and we may narrow those questions so that they deal with philosophy and film specifically. This paper will explore several dimensions of this general theme. First, I will suggest that a specific theory of judgment drawn from the Columbia Naturalist tradition provides a valuable conceptual context for addressing the questions; second, a case will be made to support the idea that though art in general and film in particular may have philosophical dimensions, and that though philosophy may have aesthetic dimensions, we cannot expect art, including film, to be philosophy anymore than we can expect philosophy to be art; third, and in light of the first two, it becomes important to understand the nature and extent of the philosophical dimension of art and film and of the aesthetic dimension of philosophy. In brief, a case will be made in support of the view that for the most part philosophy is a form of assertive judgment that may also function exhibitively, and that art and film on the whole are forms of exhibitive judgment that may also have an assertive dimension. This distinction allows us to understand the limits each has with respect to the other while at the same time that each can to some degree have characteristics of the other. This point can be particularly helpful with respect to art forms that have a narrative character, which is to say to literature, film, and related works of art, because narrative expressions can more easily than the plastic or musical arts, though misleadingly, give the impression they are making an argument. Film does not argue, at least not in any literal sense; it portrays. In its portrayals, however, it may exhibit matters of philosophic interest and even importance, and it may make a case, even a sustained and complex case, for an idea.

Eva Sancho Rodriguez, University of Amsterdam, Netherlands
Uncomfortable Cosmopolitanism: Ethico-Political Tensions in Understanding American Indie as World Cinema
This paper explores, through a case study of recent American Indie film, the necessity of a transnational perspective on cinematic aesthetics, but will also explore some of its potential hazards: connecting innovative
work on 'Cosmopolitan' aesthetics, particularly Lúcia Nagib's World Cinema and the Ethics of Realism to critique of Cosmopolitanism in political philosophy (Brennan, Calhoun).

Energetic debate, even controversy, has surrounded the critical reception of an important movement in post-2000 American Independent cinema, sometimes still called by its initial label: mumblecore. As one side championed mumblecore as the new American Indie’s that mattered (SXSW festival, new players in criticism such as Indiewire), another side contested or reoriented the claim (established critics such as Film Comment, The New York Times). This latter group has revealed important problems in the creation of the mumblecore hype, problems that can be denounced as Eurocentric, such as the initial exclusion of key filmmaker So Yong Kim and the foregrounding of exclusively Western cinematic traditions in the critical reception of mumblecore (e.g. Cassavetes, Italian Neo-Realism, Nouvelle Vague).

The opposition between Eurocentric and Cosmopolitan perspectives on cinematic aesthetics plays an unacknowledged part in this 'controversy'. This paper will explore the most interesting tensions through an analysis of two key filmmakers (and partners): So Yong Kim and Bradley Rust Gray. By exploring their work and their cinematic invocations, such as Hou Hsiao-Hsien and Kore-eda Hirokazu, this paper will argue that American Indie’s, whether explicitly labelled mumblecore or not, are perfectly suitable to be understood as a contemporary Cosmopolitan cinema. In addition, work that explores Cosmopolitan aesthetics has renewed the focus on ethics of production and politics of reception (e.g. Nagib or A.O. Scott). Nevertheless, this paper will also investigate how recent critiques of transnationalism and Cosmopolitanism as liberal concepts problematize their very use in cinematic aesthetics, and ask if there is a way around it.

Sven Seibel, Heinrich Heine University of Düsseldorf, Germany

Loose Connections: Post-Cinematic Reconfigurations in Omer Fast’s Everything That Rises Must Converge

Over the last two decades, the tidal exchange of moving images between cinema, gallery and museum has similarly (and inevitably) been accompanied by an intensified theoretical interest across disciplines. Thereby the loosening of the configuration of screen, spectator, and film has been widely commented. Beyond the frequently emphasized epistemological break only a few attempts have been made so far to explore, how these new cinematic forms and loose connections are accompanied by new political strategies.

To theorize the interaction of political aesthetics and post-cinematic conditions, my paper analyses two works by Omer Fast. Fast’s filmic reenactments and quasi-documentary forms have been extensively described in the past. In addition I will describe the aspects of multiperspectivity and synchronicity in Fast’s works 5000 Feet Is The Best (2011) and Everything That Rises Must Converge (2013) as part of an aesthetic strategy that mediates and reflects the impalpable circulations of images and representation via networked screens: e.g. by linking stories of heterotopic places in hotel rooms and casinos in Las Vegas to drone attacks in Pakistan, or drawing loose connections between pornography, migration and technology, both installations, as I will argue, are concerned with a political aesthetic of "affective mapping" (Shaviro 2011).

Greg Singh, University of Stirling, UK

Awkward Homosocial Love and Intimate Perception in Contemporary Bromantic Comedy

In their expression of perception (a dream that is shared) and their perception of expression (living the dream), romantic encounters in cinema offer for the viewer a view of that most palpable and yet elusive of cinematic themes: love. Love is a kind of feeling expressed in and expressible through cinema, that (at the risk of sounding trite and sentimental) seems to reach out and touch us, just as hearts in the audience crave it. It has, historically-speaking, therefore been at the forefront of cinematic expression, in the driving theme of even the most heartless big budget action movies, and in the stylistic rendering of these love stories. Such intersubjective feelings can be found in bromantic comedy – popular cinema narratives structured after the vogue for the romantic comedy, with the crucial difference that the intimacy communicated between characters is focused on the fratriarchal bond, rather than a romantic denouement. Although there is a rather 'knowing' observation that Frat Pack movies and other examples of cinematic bromance show us a clear homoerotic charge, what seems to be missing is a tacit acknowledgement that such intimate connections are every bit as imbued with a sense of romance as are heteronormative connections between characters who see their opposite numbers as potential sexual partners. Exploring in particular the Frat Pack movies I Love You, Man (Hamburg, US, 2009) and This is 40 (Apatow, US, 2012) this paper follows Linnell Secomb's view that 'love of knowledge develops from erotic experience' (2007:19). That is to say that the contemporary bromantic comedy shows (for us) that the convivial mutuality of fratriarchal love and Sapphic carnal communion are not wholly opposed; on the contrary, they are intimately interrelated.

Robert Sinnerbrink, Macquarie University, Australia

Gangster Film: Cinematic Ethics in The Act of Killing

My presentation is part of a project on 'cinematic ethics': the idea of film as a medium of ethical experience, one with the power to evoke varieties of ethical experience leading to critical reflection through emotional engagement and aesthetic involvement. Although film can be used for moral pedagogy (or for political propaganda), it also has the power to challenge our moral assumptions, dogmatic beliefs, or ideological convictions. It can problematise social, cultural, and political situations in ways that force viewers to see their world—or multiple worlds—in more psychologically nuanced, socially complex, and ethically confronting ways. It can reveal obscured, forgotten, or ignored elements of a world or the ethical complexities of a social, political, or historical situation.

This ethical capacity of cinema is particularly evident in the documentary or non-fiction film, one of the most innovative areas of contemporary global cinema. Recent documentary film theory has highlighted the importance of ethics, subjectivity, reflexivity, fictional narrative, and aesthetic technique in contemporary non-fictional film.
(Cooper 2005, Renov 2004, Saxton 2008, Winston 2000). All of these elements are featured, but also questioned, in one of the most confronting and original non-fiction films in recent years, Joshua Oppenheimer’s *The Act of Killing* (2012). An extraordinary fusion of reflexive ‘perpetrator documentary,’ historico-political reckoning, stylised fictional re-enactment, and surreal essay film, *The Act of Killing* confronts the ongoing social and historical legacy of Indonesia’s state-sanctioned death squads, who killed over a million dissident Communists and ethnic Chinese following the military coup of 1965. Focusing on some of the perpetrators themselves, who are filmed making their own bizarre movie version of their crimes, *The Act of Killing’s* provocative exploration of the traumatic intersection of politics, history, cinema, and violence makes it a uniquely challenging and thought-provoking case study in cinematic ethics.

**Erin K Stapleton, Kingston University, UK**

**Destroying Film: The Digital Dematerialisation of the Cinematic Experience**

In *The Death of Cinema*, Paolo Cherchi Usai argues that film stock, far from being a stable recording of life in movement is, in fact, a vulnerable, permeable material, and that the act of watching a film is the act of destroying it. A position which resonates with Georges Bataille’s writing on consumptive economies, Usai argues that the film archive is shaped by destruction and waste.

The consumptive process of watching a film degrades each reel as it is projected, sacrificing the material to produce the silver-screen as a sacred experiential site. However, when we view, use or share a copy of a film that has been recorded digitally, the object of the film is not affected by this use. Theoretically, and unlike any analogue recording, the film could be replayed an infinite number of times in the digital format and remain unchanged. In transitioning to digital formats, the cinema exceeds this economy of consumption, displacing the destruction of the film as a condition of its appearance.

The displacement of filmic destruction implies a digital dematerialisation of the cinema itself. In reference to the work of Georges Bataille and Paolo Cherchi Usai, this paper will ask, if film operates around an economy of destruction, and the mode of destruction has been displaced by digitisation, where does this destructive process now lie?

**Jane Megan Stadler, The University of Queensland, Australia**

**Neurocinematic Approaches to Sonics, Ethics, and Affect**

Audience members reportedly convulsed with sobs during the gruelling survival thriller *The Grey* (Canahan, 2012) and fled screenings of the lucrative surveillance horror film, *Paranormal Activity* (Peli, 2007) and the nauseatingly visceral rape-revenge feature, *Irreversible* (Noé, 2002). Filmmakers have begun experimenting with sonic techniques that catalyse these deep-seated physiological reactions, and for researchers working at the interface of moral philosophy, neuroscience, and cinema studies, such responses provide raw data for understanding the ethical, neurological, and bodily reactions underpinning affective responses to film sound. With a focus on the use of sub-audible registers of sound (subsonics or infrasound), this paper considers how recent empirical findings and ethical considerations intervene in the established literature on affect in film-philosophy research. The use of sonic registers at or below the human threshold of conscious perception is believed to carry a powerful affective charge and opens up new avenues for the analysis of embodiment, spectatorship, and technology. This research examines how sound is felt as a physical vibration that can evoke a pervasive mood and trouble emotional reactions to film. Emotion itself has ethical salience as philosophers including Ronald de Sousa and Martha Nussbaum have argued; yet the ethical implications of attempts by filmmakers to use science and new media technologies for the purposes of manipulating the responses of audience members have yet to be explored. Working at the intersection of philosophical analysis and empirical findings, this study reflects on the ethical and aesthetic issues raised by the deployment of infrasound and neuroscientific research for audience manipulation.

**Alena Strohmaier, Philipps-University Marburg, Germany**

"Where is this place?" - Films of the Iranian Diaspora in the light of the Green Revolution 2009

The so-called ‘Arab Spring’ has inspired the young population of the MENA to make new, creative, even revolutionary use of social networking sites such as Facebook and Youtube, to a large extent to express freedom of speech and to affect the growth of the revolutionary spirit. This power of new media has inspired filmmakers to use science and new media technologies for the purposes of manipulating the responses of audience members including Ronald De Sousa and Martha Nussbaum have argued; yet the ethical implications of attempts by filmmakers to use science and new media technologies for the purposes of manipulating the responses of audience members have yet to be explored. Working at the intersection of philosophical analysis and empirical findings, this study reflects on the ethical and aesthetic issues raised by the deployment of infrasound and neuroscientific research for audience manipulation.

**David Dusas Fleurs du Mal (2010) and Maral Pourkazemis The Iranian Internet (2012) are only two examples of the combination of a stylistical and aesthetical mix shifting between globalization, multiculturalism and transnationalism, leading to a new “Iranian Cosmopolitanism”**.

In this paper, the creative use of and with media will be treated as an attitude pervasive among young, dissident people working in the digital arts and redefining frameworks and limitations. In a region where censorship has historically directed production, it is especially interesting to look on how and for what purpose visual media strategies are being developed. Those new creative visual media strategies have not received much scholarly attention yet. In this paper, I will discuss their function, their effects, and their meaning.
Dan Strutt, Goldsmiths College, University of London, UK
New Ontological Landscapes of Digital Screen Media
In an almost supra-global digital-technological moment, there seems to have been a subtle shift in the intellectual horizons of public consciousness from the real landscapes of geography, history and culture, and even from the 20th Century preoccupation with the mental landscapes of memory and perception, towards purely ontological landscapes of holographic dimensions and quantum possibility beyond perceivable reality. I posit that the current dominant digital technology of visual representation reflects and then decisively alters thought about metaphysical notions in vital ways that go beyond mere influence, and tends towards creating a new 'unthinkable' limit to thought.

The 21st century tangent within image culture shows a shift in the relationship between materiality and affectivity within a dominant regime of digital screen media (entailing D3D, HD, HFR) towards a thematic preoccupation with affections of the immaterial. This manifests in images of disembodied (and re-embodied) consciousness from Tron to The Matrix, Enter the Void, Avatar and Source Code. The thematic and affective preoccupation within these films is, however, not simply to do with the scope of the psyche and neuroscience, but is rather to do with potential corporeal experience of immanent realms of Being secreted within the folds of our perceivable reality.

In dialogue with Pisters' 'neuro-image', Deleuze's 'electronic-image', and Bernard Stiegler’s 'technical grammatisation' I describe a potentially new existential paradigm in which our philosophical and scientific ontological landscapes have shifted in synergy with the affective influence of our contemporary digital visual culture towards the virtual – but not the Deleuzian virtual of the imaginary, memory and dreams, rather a virtuality of quantum flux and ontological holography synthesised in the computer, the mind, or somewhere in-between. The relative (im)materiality of digital image forms no longer simply represents the material world, but potentially synthesises a new world in flux, in an ontologically real (rather than only phenomenologically real) sense.

Marcel Swiboda, University of Leeds, UK
Diasporic Memory and Disorientation: Critical Dialogues between Bernard Stiegler and Black Atlantic Audiovisual Culture

With a mind to exploring some of the contemporary issues in need of address regarding the film-philosophy nexus in a globalising context, this paper will take as its case-based focus the diasporic films of the Ghanaian-born British filmmaker and artist John Akomfrah, including his early collaborative experiments as part of the Black Audio Film Collective - notably Handsworth Songs (1987) and also his more recent solo outings including The Nine Muses (2010) and The Stuart Hall Project (2013). These cases will be considered in terms of their multivalent critical mobilisations and examinations of archive, memory and myth, by way of the work of the French philosopher, media theorist and activist Bernard Stiegler, in an attempt to ascertain the presence of some of his key concepts specific regard to Black Atlantic diasporic film. The primary aim will be to unfold some of the critical implications of the concepts of 'mythogram', 'orthogram' and 'disorientation' (Bernard Stiegler, Techniques and Time 2: Disorientation, 2009) as conceptual vehicles for exploring the extent to which contemporary Western philosophical discourse can enter into productive critical dialogue with the phenomenological and epistemic complexities and specificities pertaining to Black Atlantic cultural diaspora post-World War 2, sounded here through the filmic and televisual representations in the work of Akomfrah/the Black Audio Film Collective.

Grazyna Swietochowska, University of Gdansk, Poland
The way Deleuze doesn’t remember the Eastern-European cinema: two examples of Time-Image

The first contact with Deleuze’s lecture on cinema can arouse a suspicion that the author unintentionally repeats the criticized structure of taproot. When he analyses the logic of cinema (an evolution from the Movement-Image to the Time-Image) he concentrates on the cannon of art cinema, the most representative for Western-European and American audiovisual material (David Martin-Jones writes as well on the risk of imposing already Eurocentric conclusions, D. Martin-Jones, Deleuze and World of Cinemas,2) at the same time entering the idea of binary machine, which needs a strong basis that founds its existence in unity. Deleuze’s interlocutors from „Cahiers du cinéma”, Pascal Bonitzer and Jean Narboni, have named accurately the same mechanism: „It implies value judgments about the auteurs you deal with, and so about those you hardly notice, or don’t mention.” (G. Deleuze, Negotiations, 49). When Deleuze writes on a predominance, dynamics and the way the sensory-motor schemes are organised (the way the character perceives, experiences, responds and frees the chain of the perception- images, the affection-images and the action-images) and on the next mode of cinema when in part of it time is out of joint (G. Deleuze, Time-Image, 41), at the same time he comments on the films that are not presented in his work at all. It is almost the whole Eastern-European cinema (although at the same time Deleuze brings a burlesque, an animated film or non art cinema as horror films to his taxonomy of cinema). For example, the only Polish director in this matrix of Time-Image cinema is Krzysztof Zanussi and the proximity of Deleuzian term ‘crystal image’ to the title of Zanussi’s screen debut The Structure of crystal is probably not a coincidence.
The Czech and Slovak cinema that is not mentioned in Deleuze'sCinema seems to realize the long-lasting destination of this cinema connected with the cultural suburb. In this way we are still in Jozef Kroutvor's cliché of the small humanism of this part of Europe which doesn’t have its own history. I would like to take a theme of the Czechoslovak cinema (a historical construct of Czech and Slovak cinema called the Czechoslovak New Wave) with the purpose of renegotiating this stereotype through two ‘Czechoslovak modernist films’ – Diamonds of the Night dir. Jan Nemec (1964) and 322 dir. Dusan Hanak (1969), taking the Deleuzian categories: crystalline
narration, body as a time-image, images constituting any-space-whatever, deconnected or emptied spaces separated, simultaneous co-existence of not just past and present, but also that of multiple/infinite ‘possible’ futures.

Chris Tedjasukmana, Free University Berlin, Germany
Politics of (the Circular) Form: Affect, Perspective and Judgment in Contemporary Cinematic Installations
In recent cinematic installations such as TJ Wilcox’ In the Air (2013) and Caetano Dias’ O mundo de Janiele (2007) the viewers experience images on cylindrical screens, round forms, and circular movements. Alongside their evident aesthetic appeal these works also contain specific epistemic and political implications. Since Boulée’s model of a “temple of reason” in post-revolutionary France, circular forms and dome architectures function as symbols for the political body of popular sovereignty. Furthermore, they represent the dialectical relation between totality and infinity, unity and multiplicity, which Leibniz extensively discusses in his Monadology and which in turn Adorno has introduced into modern aesthetic theory. By contrasting Wilcox’ and Dias’ installations and their epistemic and political implications with other media apparatuses and dispositifs such as cylindrical shadow plays, Buckminster Fuller’s geodetic domes, and contemporary digital full domes, this paper investigates how these works both specifically immerse the viewers affectively and ask for multi-perspectival processes of judgments. In reference to Kant and Arendt, the paper outlines a political aesthetic of the circular, on which cinematic installations address political issues.

Temenuga Trifonova, York University, UK
Neurocinematics: Reading the Brain/Film through Film/Brain
My paper traces neurocinematics to its origins in the rise of ‘the new sciences of mind’ at the fin de siècle. Advocates of neurocinematics believe the turn to neuroscience will help film theory transcend ideological, linguistic and psychoanalytic models. In positing a looping effect[i] between the brain and the screen, however, neurocinematics shows itself to be just an extension of apparatus theory, though one rooted in neuroscience rather than in SLAB theory. I consider 1) Gallese and Guerra’s theory of “mirroring neurons” and “embodied simulation” as alternatives to the traditional concept of ‘identification’; 2) Pister’s notion of the “direct brain screen” (vs the “classical protective screen”) and “the neuro-image,” and her claim that neuroscientific research has discredited Münsterberg’s classical insight aligning attention with conscious perception; 3) Jonah Lehrer’s argument that dreaming and movie-watching share similar neurophysiological underpinnings; 4) the implications of neurocinematics’ looping effect as manifested in Gallant’s reconstruction techniques (reconstructing films the viewer has not seen).

[i] 1) Viewers are presented with a series of raw images which form the “base line” of viewer response against which more complicated responses can be measured; 2) their response to the different types of images is recorded through fMRI; 3) based on the reading of their variable brain responses and the variable degree of inter-subjective correlation across viewers, conclusions are drawn about the type of effect different film styles and camera movements have on viewers and the different degree of emotional and cognitive engagement they produce in them; 4) the film industry ‘supplies’ the types of film guaranteed to produce the desired, i.e. most economically profitable, effect on audiences and discourages or marginalizes the types of films (images) with the potential of creating new brain circuits.

Hing Tsang, University Campus Suffolk, UK
Semiosis, self, camera, and nature
This paper coincides with the centenary of the death of Charles Sanders Peirce and a revival of interest in his work in the humanities, social sciences, and film studies. Nevertheless, as has has been pointed out by various theorists (Gaines 2007, Malitsky 2011, Ehrat 2004, Winston and Tsang 2009) the appropriation of Peirce’s work has been extremely partial, focussing almost exclusively on such notions as indexicality or the Deleuzian « affect image » and the so called « time image ». This paper is an attempt to hint at the richness of Peircean sign theory, uncumbered by Saussurean precepts and later readings.

I shall argue that Peircan semeiotic is easily misunderstood if our engagement is limited to a notion of (photographic) indexicality which would otherwise reduce sign theory to some form of correspondence theory. Instead, Peircan semeiotic is a keystone to his philosophy. It is also linked to his overall phenomenology and his (photographic) indexicality which would otherwise reduce sign theory to some form of correspondence theory. My analysis of a notably sensual sequence with strong cosmological overtones from Man with a Movie Camera (1929) will take in equal measures from both Peircan sign theory and more recent work from the anthropologist Daniel E. Valentine - both of which emphasise the importance of sensory engagement and an openness to alterity within the lifeworld.

Ben Tyrer, King’s College London, UK
The Divine Violence of Katharina Blum
This paper will address Volker Schlöndorff and Margarethe von Trotta’s The Lost Honour of Katharina Blum (1975) together with Walter Benjamin’s “Critique of Violence” – and its interpretation by Slavoj Žižek in Violence – in order to explore the concepts of mythic and divine violence within the film. First, I will explore
the “law-preserving” and “law-making” powers of the state exerted by both the police and, more importantly, the press in the film as forms of mythic violence, which suggest a rapport between Benjamin’s text and Althusser’s well-known concepts of repressive and ideological state apparatus. I will furthermore attempt to approach this question at the level of genre: in the melodramatic excesses of Schlöndorff and Trotta’s film, I will suggest – via Thomas Elsaesser’s genealogy of melodrama in “Tales of Sound and Fury” – that it is possible to discern the functioning of mythic violence as the sudden reversals of fortune and egregious suffering that are fundamental to the genre. I will then ask whether, through Katharina’s acts of resistance and final, murderous outburst, the film could open up a potential space for divine violence. If – as Benjamin and Žižek suggest – it cannot be objectively defined, then from Katharina Blum at least point to the possibility for divine violence as, in Žižek’s terms, the counter violence to the excess of state power? By offering us, as spectators, a moment where we sympathise with – if not actively urge – the murder of Katharina’s tormentor, the tabloid hack and agent of institutional oppression, Werner Töges, might the film place us in a position (as we could speculate did Katharina) to “wrestle with [the commandment “Thou shalt not kill”] in solitude and (...) to take upon [ourselves] the responsibility of ignoring it?”

Saige N Walton, The University of South Australia, UK
Film and/as Devotion: The Cinema of Bruno Dumont
Drawing on experimental filmmaker Nathaniel Dorsky’s book on cinema and devotion, Maurice Merleau-Ponty’s writings on nature, Simone Weil and film-philosophical work on the topics of belief and contemplation, this paper will explore how cinema might foster experiences of a secular sacred. Concentrating on contemporary French filmmaker Bruno Dumont – including his recent film, Camille Claudel 1915 (2013) - I argue that Dumont’s cinema derives much of its affective force from eccentric and elemental configurations of film, body and world. From repeated and rhythmic shots of vast landscapes and open skies that dwarf the human figure to a foregrounding of dense, multi-layered sounds or an emphasis on props, objects and mise-en-scène as well as faces, Dumont’s materialist aesthetic privileges embodied relations with the world as well as the sensory audio-visual worlds that are conjured by cinema itself. Furthermore, in his intertwining of the worldly with the spiritual and the everyday with the elemental, Dumont’s films alternate between negative affects and almost transcendental states of feeling. In working towards an embodied appreciation of film and/as devotion, this paper will propose that Dumont’s cinema encourages a contemplative, affective and often ethical encounter with cinematic being-in-the-world, horizontalising animate and inanimate matter and destabilizing subject and object relations.

Marta Weychan, University of Aberdeen, UK
Good life, better fiction; Krzysztof Kieślowski’s Blue and Paul Ricoeur’s narrative identity theory
Krzysztof Kieślowski, a director, once confessed that he had moved from making documentaries to feature films because he had been frightened of real tears. “The closer I wanted to get to an individual, the more the subject which interested me shut themselves off.” (Kieślowski on Kieślowski, ed. Danusia Stok, 1995, p. 86) This paper will investigate the relation between life and fiction in Kieślowski’s Blueand philosophy of Paul Ricoeur, who appreciated fiction for thought experiments it offers. On the one hand, Kieślowski films traumatic events causing a crisis of personal identity, and ways of regaining it, offering an extreme case of one’s life. On the other hand, Ricoeur claims that a good life means a good story (“a good life is worth recounting”), and gives us a model of narrative identity, which is best captured when in crisis (and not in real life, but in fiction), where its elements can be exposed as if “in laboratory.” In Oneself as Another Paul Ricoeur claims that fiction “proves to consist in a vast laboratory for thought experiments in which the resources of variations encompassed by narrative identity are put to the test of narration.” (Paul Ricoeur, Oneself as Another, 1994, p.148) The question I ask is why both film director and philosopher find fictional situations better than real life. That is to say, why is a mere observation of life insufficient, requiring support from creative imagination? I will use Ricoeur’s model of narrative identity to show how Julie, the protagonist of Blue, represents a case of lost identity, which would be difficult to portray in a documentary. I will then argue that Kieślowski, as an artist, and Ricoeur, as philosopher, deal with the realm fiction, which allows them to “examine life.” They both demonstrate that “works of fiction are not less real but more real than the things they represent.” My aim will be to show how film and philosophy arrive at similar conclusions by use of their own means. That is, on the side of film, we have an example of ‘particular’ story, and on the side of philosophy, a theoretical structure. They can be productively correlated and put into dialogue through the use of bridging them narrative with shared symbols and cultural signs.
By placing Kieślowski and Ricoeur alongside one another in this way, I will examine how both film and philosophy tackle the question of understanding a person through fiction. I will conclude that both Kieślowski and Ricoeur make us reconsider the relationship between life and fiction by showing what can be learnt about life from fiction and vice versa.

Sarah Wright, Royal Holloway, University of London, UK
Memory and Aesthetics in Fernando Guzzoni’s Carne de perro [Dogflesh] (2012)
Chilean cinema is currently undergoing a renaissance and ushering in a new generation of filmmakers aided by new funding strategies. Despite attempts by some to move on from the political past, these are still, to some extent, ‘Pinochet’s kids’. This paper will begin by considering some of the aesthetic strategies adopted by this new generation as they attempt to manage Chile’s past, or move on from it. It will then turn to a consideration of Fernando Guzzoni’s 2012 debut feature, Carne de perro [Dogflesh] which focuses on the day-to-day of an ex-
torturer turned taxi-driver, who is haunted by his past. The paper will focus on breath in the film, both as a formal technique and as a powerful symbol both for the corrosive effects of the past and a way to negotiate the future.

Tony Joseph Yanick, University of Glasgow, UK
Bela Tarr’s Cinema of Endurance: Cinematic Bodies, Haecceities and Spinozist Film-Making
This presentation explores an encounter with Bela Tarr’s aesthetic as Spinozist film-making that is grounded in an extended theory of the body that develops through Gilles Deleuze’s particular reading of Baruch Spinoza. I trace the logic of the body through the concepts of center of indetermination (from the Cinema books) and haecceity in order to reveal it to be the underlying conditions for a consideration of the cinematic body. Study of these cinematic bodies can be thought of from the Deleuze-Spinozist perspective as the beginnings of an ethology of the image: no longer just an image—it’s a body state—a limit of speed and slowness.

Movement is the essential element of any Bela Tarr film; how the camera moves through space and how it gives life and expression to all material things within its frame. The question we wish to explore then is how does the camera reveal things or experiences by moving? The moving camera’s contemplative flow of shots within shots (instead of cuts) and its ever-changing image produce a tension that affectively charges the image. The choreographic elements of the cinematography disclose the relational and enactive qualities of corporeality, moving us to ask what can bodies become in the film? We look towards this anti-montage and its destabilizing effects to analyze the expressive aspects of the image; this is to say, an aesthetic treatment of Tarr’s films need an understanding of the bodies formed in the process, their relations through movement and rest and the affects it expresses in its movement.

Consideration of these Spinozist concepts in the analysis of the aesthetic of the image presents a stance towards an understanding of how images disclose novel aspects of experience, challenge traditional ways of seeing, and thus opening us to new ways of thinking-with-film.

Yu Hsuan Chen, I-Shou University, Kaohsiung City, Taiwan
Beyond the subtitle, when vernacular languages meet culture shock behind the screen-Taking translation of Seven Days in Heaven (父後七日) as Example
Taiwanese films are categorized as non-canonic ones, based on linguistic and cultural references. With the flourishing of Cape No.7, released in 2008, Taiwanese film has reached international audience, and the subtitle between multi-linguistic Taiwanese and English has become particularly important. The translation of subtitle attempts inevitably to bridge the cultural and linguistic gaps. In Taiwan, the multilingualism can no longer be ignored. The code-mixing, colloquialism, idioms, cultural-related puns and pop-songs pose the challenge to audiovisual translators, along with certain restrictions which operate in subtitling.

This paper, taking Seven Days in Heaven (父後七日) as a case study, will examine the effects of the English subtitle on Taiwanese film, and discuss the translation difficulties associated with culture related untranslatability. Subtitle translation is a triggering problem due to the time and space. (Díaz, 2007; Egoyan & Balfour, 2004; Gambier, 1997; Gottlieb, 1992; Yang, 2008) In order to grasp the insight of this type of audiovisual translation, the data of the specifically-designed questionnaire, completed by 210 students from I-Shou University in Taiwan, will be analyzed, and particular translation strategies will be provided, with the support of translation theories. This paper emphasizes on how English subtitle could cater the need of the minority language-Taiwanese. Seeing from this angle, translation theories and views, such as domestification and foreignization, equivalence, interlinguistic translation, semiotics, polysystem, and descriptive translation, will be further explored, when searching for the solutions to subtitle translation with the cultural bound topics. According to Venuti’s (1995) translation theory, it is essential to make a decision of applying domesticification or foreignization to help the audience comprehend the movie. Is subtitle translation the continuing life of the movie as Benjamin(1923) proposed? Besides, which strategy can fulfill the communicative function? And to which level? The issues of rewriting, invisibility of the subtitlers and the continuing life of the source text will be discussed to support our strategic process, designed on purpose for catching the spirit of subtitle translation and fulfilling its semantic and cultural functions.
Conference Meal

The conference meal will take place on the evening of 3 July at 8pm, in The Bothy, a restaurant located on Ruthven Lane, just off Byres Road, in the West End of Glasgow.

This venue is approximately 10 minutes walk from the conference venue.

Tables have been booked with seating for 50 people. These seats have been allocated on a first come, first served basis, via the online booking system.

The cost of the meal is: £25.95 (plus a booking fee of £2.21). This covers three courses, but the costs of all further drinks (alcoholic and non-alcoholic, including tea and coffee) will need to be covered by delegates.

The menu can be found here: http://www.bothyglasgow.co.uk/menus (“Large Party £25.95 Set Menu”, which pops up as “Menu 2”).

We have chosen this restaurant for three reasons:

1) The cost of the meal, and the range of traditional hale-and-hearty “Scottish” dishes available, makes this, we hope, something of an inclusive and reasonably affordable option.

2) It provides a location close enough to Byres Road for continued networking between delegates, including those who prefer to dine elsewhere. There are a range of other eateries in the vicinity, including TacoMazama (budget Mexican), Soba (“Pan Asian” cuisine), Ashoka (Indian), Hanoi Bicycle Shop (Vietnamese, ideal for group dining), high end institution Ubiquitous Chip, along with a variety of Italian, America, Chinese and other restaurants. Also try Stravaigin and Curler’s Rest, two gastro-pubs close to the conference venue.

3) The Bothy is close to a range of other social venues. There are several large pubs, such as The Hillhead Bookclub on nearby Vinicombe Street (perfect for after-dinner drinks), as well as coffee shops (such as Little Italy, Avenue G and Tinderbox) and the delightful Ashton Lane, which hosts several bars, restaurants.

We look forward to seeing you there!
Photocopying and Printing Facilities

Delegates can gain access to printing/copying and computing facilities in the following ways.

The Students’ Representative Council (SRC) has the cheapest printing and photocopying service in the West End of Glasgow, and can be used by anyone attending the conference. Take your conference badge with you when you go and pay them a visit.

SRC operates with a card system, which you can top up yourself, at the top up machine. You can buy a pre-programmed card at a cost of £2, £10 or £20. You can print off or photocopy one A4 black & white sheet for as little as 3p per copy. Pay with cash or credit cards.

**Photocopying**
- £10 cards: 250 Units = 4p per copy
- £20 cards: 666 Units = 3p per copy

Cards are available at Reception Desk (£1 deposit)

**Photocopy Card Charge Rates**
- A4 Black = 1 Copy = 1 unit / A4 Colour = 1 Copy = 10 units
- A3 Black = 1 Copy = 2 units / A3 Colour = 1 Copy = 20 units

**Top-up Machine**
Initial cards can be purchased from £2, thereafter cards can be topped up by as little as 5p. See top up rates below:

**Top-up Card Rates**
- £0.05 – £9.99 = 1 unit = 5p
- £10 – £19.99 = 1 unit = 4p
- £20 or more = 1 unit = 3p

**Location**
The SRC service desk is in the John McIntyre Building on University Avenue, beside the Main Gate:
location A22 on the campus map: [http://www.gla.ac.uk/media/media_1887_en.pdf](http://www.gla.ac.uk/media/media_1887_en.pdf)

The SRC website for printing facilities is here: [http://www.src.gla.ac.uk/services/copying/](http://www.src.gla.ac.uk/services/copying/)

**Internet**
WiFi is available throughout Gilmorehill Halls. Access to the Internet will be through eduroam or guest logins.

![eduroam](image)
eduroam is the secure, world-wide roaming access service developed for the international research and education community. Gilmorehill Halls is equipped with eduroam wifi. To use this service, devices must first be configured using an institution-specific authentication process. Please consult the IT Services at your own institution for assistance with this. Once device(s) have been calibrated at the user’s home institution this should provide seamless access to eduroam at Glasgow.

University of Glasgow guest login details have been sent to your email accounts on 19/06 and starts with the word ‘scope’.

**Twitter and Facebook**

F-P2014 has its own Facebook page: [https://www.facebook.com/events/406937786101739/?fref=ts](https://www.facebook.com/events/406937786101739/?fref=ts) and a Twitter page: [https://twitter.com/filmphiljournal](https://twitter.com/filmphiljournal)

To tweet about F-P2014, please use our hashtag: **#F-P2014**
Things to See and Do in Glasgow

Museums

In the University

The Hunterian Museum & The Hunterian Gallery
http://www.gla.ac.uk/hunterian/about/

Founded in 1807, The Hunterian is Scotland’s oldest public museum and home to one of the largest collections outside the National Museums. The Hunterian is one of the leading university museums in the UK and its collections have been recognised as a Collection of National Significance.

The Charles Rennie Mackintosh House
http://www.gla.ac.uk/hunterian/collections/permanentdisplays/themackintoshhouse/#d.en.199546

The Hunterian Art Gallery houses one of the most important collections of the work of Scottish architect, designer and artist, Charles Rennie Mackintosh (1868-1928) and his artist-wife, Margaret Macdonald Mackintosh (1864-1933). The Mackintosh House is a meticulous reassemblage of the principal interiors from the Mackintoshes’ Glasgow home. The couple lived at 78 Southpark Avenue (originally 6 Florentine Terrace) from 1906 to 1914.

Close to the University

Kelvingrove Art Gallery and Museum
http://www.museumsgalleriesscotland.org.uk/

Kelvingrove’s internationally significant collections are displayed in 22 state-of-the-art galleries. They include paintings and sculptures, silver and ceramics, European armour, clothing and furniture. Dali-lovers should not miss out on the stunning St John of the Cross.

Centre of Town

Charles Rennie Macintosh: The Lighthouse

Tucked away down an alleyway off Buchanan Street, The Lighthouse was central to Glasgow becoming UK City of Architecture and Design in 1999, transforming Mackintosh’s Glasgow Herald building into a modern Centre for Architecture, Design & the City. Don’t miss the helical staircase which offers those fit enough to climb it a stunning view over the whole city.

Gallery of Modern Art (GoMA): Royal Exchange Square

Housed in an 18th-century neo-classical building in the heart of Glasgow, GoMA offers a cutting-edge programme of temporary exhibitions, featuring work by local, national and international artists.

Coffees

Artisan Roast (Gibson Street): Organic local food served in a setting with church pews and wooden arches

Avenue G (Byres Road): Delicious coffee and locally-sourced food

Tchai-Ovna (Otago Lane): Popular with students, and providing over 80 kinds of tea, shishas and vegetarian food

Cinemas

GFT: Glasgow Film Theatre
http://www.glasgowfilm.org/theatre

From art house cinema to late night cult screenings and from classics back on the big screen to independent documentaries, there’s something for everyone at GFT

CCA: Centre for Contemporary Art
http://www.cca-glasgow.com/programme

Glasgow’s hub for creative activity. Experimental curating is at the heart of their mission.

Cineworld
http://www.cineworld.co.uk/

The tallest cinema in the world. Popular and Hollywood programming in the heart of Glasgow, on Renfrew Street, just off Sauchiehall (the main shopping area).

The Grosvenor
http://www.grosvenorcafe.co.uk/

Look out for unusual nights and events in the only fully-licensed theatre in the West End. Enjoy the comfy seats!
Transport Information

How to get to Gilmorehill Halls
Below are instructions on how to get to the City Centre from airport, train stations etc. To get to Gilmorehill Halls from the City Centre, you could take a taxi, the bus or the Subway. If you take the Subway from Buchanan Street, get on the inner circle and get off at Kelvinbridge.

From Kelvinbridge: go up the escalators, turn left over the bridge, take the second left (via two vintage clothing shops, the College of Piping and a guitar shop) and walk left up the hill, Otago Street. Turn right onto Gibson Street, and turn left onto Kelvin Way, which turns into University Avenue. Gilmorehill Halls is on your left, in a converted church.

Airport
There are three main airports that service Glasgow: Prestwick Airport, Glasgow International Airport and Edinburgh International Airport.

From Prestwick Airport
Take the train just outside the airport to Glasgow Central Station

From Glasgow International Airport
The nearest rail station to the airport is Paisley Gilmour Street, which is just one mile from the terminal and easily reached by taxi or bus (service 757). There are direct rail services to Glasgow Central.
The Glasgow Shuttle Bus is operated by First. This is probably the easiest way to travel to and from the airport.

From Edinburgh Airport
There is a direct bus link between the airport and Glasgow city centre. Citylinkair is operated by Scottish Citylink, and has journey times of just one hour. The first service leaves Glasgow's Buchanan Bus Station at 0400hrs and the last departing Edinburgh Airport at 2230hrs, with services operating every 30 minutes during peak times.

Taxi
Glasgow taxis: 0141 447 0017
Hampden Cabs: 0141 332 5050

Train
Glasgow has two main train stations: Central and Queen Street. If you need to transfer between Glasgow's two main railway stations, allow at least 30 minutes to make your connection. You can do this:
- On foot. It's just a 15-minute walk between Central and Queen Street and the route is well signposted.
- By bus. This may be a better option if you are carrying heavy luggage or have difficulty with walking. ScotRail provides a frequent shuttle bus link between the 2 stations, and use of this bus is FREE to holders of valid train tickets.
From the train stations, find your way to the Subway station called Buchanan Street, and take the Inner Circle to Kelvinbridge.

Buses
Routes 4 and 4A run through the main campus from the city centre.
Other routes serve Dumbarton Road, Great Western Road and Byres Road.

Subway
The main station for the University is Hillhead. Kelvinbridge station is more convenient for Gilmorehill Halls. More information on travel by subway and ticketing options:
http://www.spt.co.uk/subway/ Tickets are £1.60 for a single ticket and £3.00 for a return ticket

Car parking
There is limited car parking available at the campus with 2 bigger areas dedicated to car parking at Lilybank Gardens and University Avenue / Maths Building and two underground car parks in the BHF Cardiovascular Research Centre and the Wolfson Medical School.
Getting Around: Maps of Glasgow

Gilmorehill Halls: Film and Television Studies, 9 University Avenue
# Alphabetic List of Participants

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Thanks for attending Film-Philosophy 2014! We hope you had a wonderful time in Glasgow.