

The Film-Philosophy Conference 2011

Fourth Annual Conference of Film and Philosophy

Liverpool John Moores University, 6-8 July 2011
Art and Design Academy

Conference Organiser: Dr. David Sorfa, d.e.sorfa@ljmu.ac.uk

Summary Programme

Wednesday 6 July

12:00 – 14:00	Registration and Lunch
14:00 – 15:00	Keynote: Lucy Bolton
15:00 – 15:30	Break
15:30 – 17:00	Panels 1 - 3
17:15 – 18:15	Keynote: Havi Carel and Greg Tuck
18:30 – 20:00	Reception

Thursday 7 July

9:30 – 11:00	Plenary Panel
11:00 – 11:30	Break
11:30 – 13:00	Panels 4 - 7
13:00 – 14:00	Lunch
13:30 – 14:00	Screening: <i>The Alchemist</i>
14:00 – 15:30	Panels 8 - 11
15:30 – 16:00	Break
16:00 – 17:30	Panels 12 - 15
17:45 – 19:00	Keynote: Gregory Currie
19:30 – 21:30	Screening: <i>Afterimages</i>

Friday 7 July

9:30 – 11:00	Panels 16 - 19
11:00 – 11:30	Break
11:30 – 13:00	Panels 20 - 23
13:00 – 14:00	Lunch
14:00 – 15:30	Panels 24 - 27
15:30 – 16:00	Break
16:00 – 17:00	Keynote: David Martin-Jones

Wednesday 6 July 2011

12:00 – 14:00	Registration (Art and Design Academy Foyer)
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13:00 – 14:00	Lunch
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14:00	Conference Welcome: Judith Jones, Director of the Liverpool Screen School Johnson Foundation Auditorium (JFA)
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14:10 – 15:00 JFA	Keynote: Lucy Bolton (Queen Mary, University of London) Giggling Girls and Cackling Crones: A Phenomenology of Women's Laughter
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15:00 – 15:30	Break
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15:30 – 17:00	Panel 1 Location: Ann Walker Seminar Room
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Against Adaptation: John Cheever on Film
John David Adams (University of Liverpool)

A Necessary Fiction: The Maltese Falcon = √-1
Ben Tyrer (King's College London)

The Language of Desire: Film as a Methodological Tool for Understanding Social Worlds
Cindy Lee Zeiher (University of Canterbury, New Zealand)

15:30 – 17:00	Panel 2: Practical Film-Philosophy Location: Roderick Walker Seminar Room
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Visual Philosophy: Theoretical Thinking through Animated Film
Veronika Reichl (Oslo School of Architecture and Design, Norway)

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

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

15:30 - 17:00	Panel 3: Extreme Bodies Location: Lecture Room 1
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From the Cinematic to the Medical: Exploring the Vicissitudes of the Gaze in *A Serbian Film* (Spasojevic, 2010)
Graham Matthews (University of Exeter)

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

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

17:15 – 18:15 JFA	Keynote: Havi Carel and Greg Tuck (University of the West of England) Genre, Style and <i>Stiftung</i> : Letting the Right Ones In
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18:30 – 20:00 **Conference Reception**

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

Thursday 7 July 2011

9:30 – 11:00 JFA	Plenary Panel: Animals and/in Film
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Autopsy ‘in Vivo’: Biopolitical Features Regarding Wiseman’s *Primate*
André Dias (Universidade Nova de Lisboa, Portugal)

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

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

11:00 – 11:30	Break
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11:30 – 13:00	Panel 4: Closeness Location: Archibald Bathgate Seminar Room
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An Immense Clip: Film, Philosophy and the Proximate Violence of Becoming
Maria Therese O'Connor (Auckland University of Technology, New Zealand)

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

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

11:30 – 13:00	Panel 5 Location: Ann Walker Seminar Room
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The women’s movement in Joe Wright’s *Pride and Prejudice* (2005)
Lavinia Brydon (Queen Mary, University of London)

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

Varieties of Temporal Overlaps
Cato Wittusen (University of Stavanger, Norway)

11:30 – 13:00	Panel 6: Nearing the End Location: Roderick Walker Seminar Room
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The Snake Has A Face: Emmanuel Levinas, Mondo Cinema and the Death of the Non-Human Other
Aaron McMullan (King's College London)

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

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

11:30 – 13:00	Panel 7: Badiou Location: Lecture Room 1
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Chanced Fidelity: Badiou, Kristeva and the Coens' *No Country For Old Men*
Benjamin Coy-Hutchens (Rutgers University, USA)

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

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

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

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

14:00 – 15:30	Panel 8: Post-Structuralism Location: Archibald Bathgate Seminar Room
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I'm Glad I'm Not Me: Subjective Dissolution and Post-Structuralist Ethics in the Films of Todd Haynes
Helen Darby (Manchester Metropolitan University)

Derrida on Film
Sarah Dillon (University of St Andrews)

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

14:00 – 15:30	Panel 9: Stillness Location: Ann Walker Seminar Room
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Motion(less) Pictures: The Cinema of Stasis
Justin Remes (Wayne State University, USA)

(Con)text, the Returning Gaze, 'an element that opposes drama': Terrence Malick and the Cutaway
Ian-Malcolm Rijdsijk (University of Cape Town, South Africa)

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

14:00 – 15:30	Panel 10: Adaptation Location: Roderick Walker Seminar Room
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Adaptation and Self-Undermining Postmodern Views of the World
George Douglas Raitt (Deakin University, Australia)

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

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

14:00 – 15:30	Panel 11: Identity, Film and Deleuze: Becoming-Other, Becoming-Digital, Becoming-Animal Location: Lecture Room 1
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The 'Method' Meets Animation: On Carbon Actors, Digital Performance and Transforming Identities in *Black Swan* (2010)
David H. Fleming (University of Nottingham, Ningbo, China)

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

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

15:30 – 16:00	Break
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16:00 – 17:30	Panel 12: Narratology Location: Archibald Bathgate Seminar Room
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Rhizomatic Narratology: Towards a Philosophy of the Global Digital Village
Gavin Wilson, Steve Nash (York St John University)

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

16:00 – 17:30	Panel 13: Big Objects Location: Ann Walker Seminar Room
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Transmigration of the Soul in James Cameron's *Avatar* (2009)
Pritpal Singh Sembi (University of Wolverhampton)

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

16:00 – 17:30	Panel 14: Deleuze Location: Roderick Walker Seminar Room
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Notes on Cinematographic Evolution
Felicity Colman (Manchester Metropolitan University)

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

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

16:00 – 17:30	Panel 15: Emotion Location: Lecture Room 1
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Resonating Sonic Space: Ingmar Bergman's *The Silence*
Tarja Laine (University of Amsterdam, Netherlands)

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

Cinema of Ecstasy
Lucia Rose Yandoli (University of Cambridge)

17:45 – 18:45 JFA	Keynote: Gregory Currie (University of Nottingham) What Do Film Images Represent?
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19:30 – 21:30 JFA	Screening: <i>Afterimages</i> (William Brown, UK, 2010): 92 mins
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Friday 8 July 2011

9:30 – 11:00	Panel 16 Location: Archibald Bathgate Seminar Room
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Philosophical-Screenwriting and the Metaphysical Convergence of Verbal and Visual Thought

Sarah Simpson (Macquarie University, Australia)

9:30 – 11:00	Panel 17 Location: Ann Walker Seminar Room
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Film-Philosophy-Chemistry: A Montage

Maurizio Sanzio Viano (Wellesley College, USA)

Creating Creatures: Dumont and the Metaphysics of Evil

Mark Laurence Jackson (Auckland University of Technology, New Zealand)

Cinematic without Film: The Pre- and Post-History of Henri Michaux's *Images du Monde Visionnaire*

Jay Hetrick (University of Amsterdam, Netherlands)

9:30 – 11:00	Panel 18 Location: Roderick Walker Seminar Room
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John Cassavetes' Avant-Garde Sublime

Sarinah Hope Masukor (Monash University, Australia)

How Does a Film Show Its Purpose? A Husserlian Perspective on Manipulation and Reflection in Contemporary Cinema

Christian Ferencz-Flatz (Romanian Society for Phenomenology)

Berlin Alexanderplatz: from Prison, to Arcade, to Madhouse

Daniel R White (Florida Atlantic University, USA)

9:30 – 11:00	Panel 19: Deleuze, Politics and the People to Come Location: Lecture Room 1
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The Multitude that is or the people to come?

William Brown (Roehampton University)

The Modern Political Cinema: Pre-Hodological Space as a Cinematic Ethics

Matthew Holtmeier (University of St Andrews)

Deleuze and Cinema, Deleuze and Politics

Richard Rushton (Lancaster University)

11:00 – 11:30	Break
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11:30 – 13:00	Panel 20 Location: Archibald Bathgate Seminar Room
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Thriving by Casualties: Risk and Redemption in *Red Road*

Carly Lane (University of Chicago, USA)

The Nothingness of The Nothing: Fantastic Escapism in *The NeverEnding Story*

Alex Sergeant (King's College London)

'Am I the only person left on Earth?': The Attraction of a Sovereign State

Erin K Stapleton (University of Melbourne, Australia)

11:30 – 13:00	Panel 21: Deleuze and Film Location: Ann Walker Seminar Room
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Signs without Name

Nadine Boljkovac (York University, Canada)

Inhuman Meditations: Naked Cinema and the Neo-Baroque in Cronenberg and Lynch

Charlie Blake (Liverpool Hope University)

What is an Apparatus of Capture?

Anne Bottomley (University of Kent), *Nathan Moore* (Birkbeck, University of London)

11:30 – 13:00	Panel 22: Documentary Location: Roderick Walker Seminar Room
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Pointing to the Truth: Documentary, Perception and the Act
Andrew Chesher (Chelsea College of Art and Design, University of the Arts London)

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

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

11:30 – 13:00	Panel 23 Location: Lecture Room 1
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Dissection of the Uterus: How Deleuze's 'Crystal Image' can be Used to Identify a 'Hidden' Mise-en-Scene
Anne Carruthers (Newcastle University)

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

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

13:00 – 14:00	Lunch
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14:00 – 15:30	Panel 24 Location: Archibald Bathgate Seminar Room
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His Life Flashed Before My Eyes: William James's Philosophy of Consciousness and Frank Mouris's *Frank Film*
Lilly Husbands (King's College London)

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

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

14:00 – 15:30	Panel 25: Film-Phenomenology Location: Ann Walker Seminar Room
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Feminist Phenomenology and the Film-World of Agnes Varda
Kate Ince (University of Birmingham)

The 'Fallen' Bollywood Courtesan: Temporality (Zeitlichkeit) in the Being-in-the-World of the Mauritian Muslim.
Farhad Sulliman Khoyratty (University of Mauritius)

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

14:00 – 15:30	Panel 26: Ricoeur Location: Roderick Walker Seminar Room
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Ricoeur, Testimony and Recognition: Narrating and Adapting *Atonement* (2007) and *Never Let Me Go* (2010)
Yugin Teo (University of Sussex)

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

14:00 – 15:30	Panel 27 Location: Lecture Room 1
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Re-Thinking the Politics of Stardom: Isabelle Huppert in *La Dame aux camellias* (Bolognini, 1980) and the 'Non-Place' of French Theory
Lara Alexandra Cox (University of Exeter)

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

15:30 – 16:00	Break
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16:00 – 17:00	Keynote: David Martin-Jones (University of St Andrews) How Tasty are Deleuze's <i>Cinema</i> Books?
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17:00 **End of Conference**