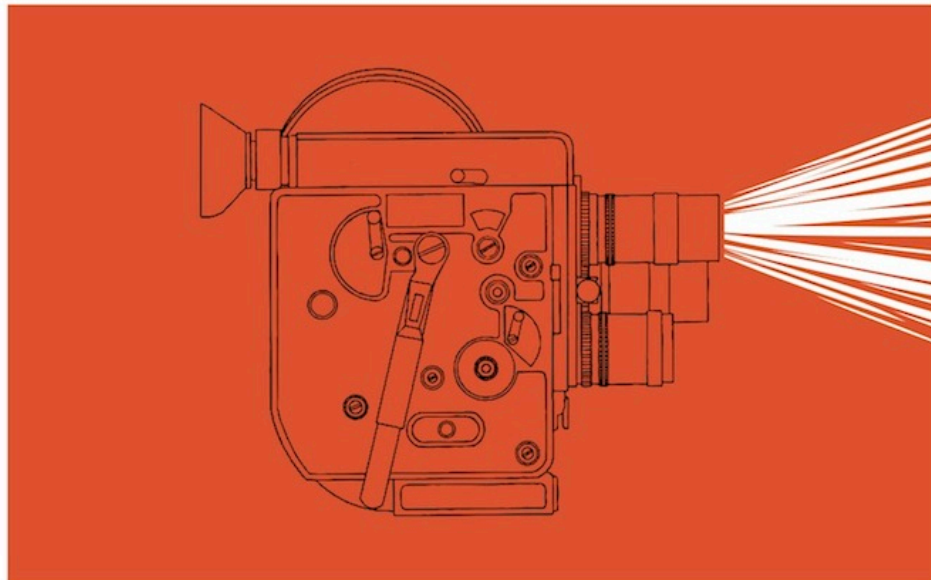


Film-Philosophy Conference 2011

Liverpool John Moores University

July 6, 2011 – July 8, 2011

PROGRAMME & ABSTRACTS



THE FILM-PHILOSOPHY CONFERENCE

6 - 8 JULY 2011

LIVERPOOL JOHN MOORES UNIVERSITY

FOURTH ANNUAL CONFERENCE OF FILM AND PHILOSOPHY



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 = $\sqrt{-1}$
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 Rothermel (California State University, Chico, USA)

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

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

John David Adams

Against Adaptation: John Cheever on Film

There is much to be said against adapting works of fiction for the big screen. For John Cheever, the two ‘techniques’ (of writing and filmmaking) as he calls them, are so radically different that there is inevitable conflict between them. Indeed, he suggests that ‘no good film comes from an adaptation of a good novel’. Of course, adaptations of good fiction *have* produced many acclaimed films, and yet the suspicious critic might suggest that there *are* a great many problematic issues that can arise if the filmmakers fail to *appreciate* the profound differences between the two forms of expression. Cheever clearly favours the written word, but films, both commercial and ‘serious’, by their very nature, have a tendency to place importance on powerful and seductive use of imagery, while lacking moral restraint and the disciplined *seriousness* or depth of good writing. But can anything comparable to the *spirit* of good fiction be expressed on film? To illustrate some of the issues that inevitably arise, I look at the adaptation of Cheever’s *The Swimmer*, and his thoughts on the finished film. I acknowledge the many problems that might be encountered in adapting such a work (and in *contemplating* differences between written fiction and film), but suggest, *along* with Cheever, that in the right hands, it is, or should be, possible to avoid the compromises that can arise from commercial demands or aesthetic insensitivity.

Richard Ashrowan

Coniunctio, Separatio, Putrefactio: Alchemical Transformation and the Filmic Process

This paper offers an artist’s perspective on three states of alchemical change and their role in the creation of *Alchemist* (2010), a moving image installation created by the author. *Alchemist* features actions by the internationally acclaimed performance artists Alastair MacLennan and Sandra Johnston, who were invited to collaborate in the project as ‘a freeform filmic response to the natural alchemy of landscape’. The paper will explore the applicability of alchemical theories of transformation, specifically of *coniunctio*, *separatio* and *putrefactio* to the filmed image substance, to its visible human performance ‘actions’ and to its spatial treatment as a multi-screen and mirrored installation. The production methods will be discussed and imagery from the film used to illustrate certain transformational methodologies found within the two thousand year literature of alchemical practice. The transformational relations between material substance and filmic substance will be highlighted, alongside issues of animism, anthropomorphism and transmutation arising within the filmed actions. The mirrored installation format will itself be discussed as an image transformational spatialisation. This paper offers a hypothesis that filmmaking might best be understood as a dynamic and fluid transformational activity, related to the often repetitive and multiplicitous material processes of alchemical practice, while being oppositional to semiotic or aesthetic readings of the filmmaking process.

Matthew Barrington

The Film Worlds in Hou Hsiao-Hsien's *The Flight of the Red Balloon*

In a 2008 paper Daniel Yacavone attempts to come up with a ‘theory of film worlds’ Yacavone (2008:83) discusses how his task involves “a needed re-evaluation of multi-faceted issues that are of concern to both contemporary film theorists and philosophers of film, including the relation between cinematic representation and expression, reflexivity, the nature of film style and authorship, and cinema’s relation to, and direct interaction with, other art forms.” In order to examine the efficiency of Yacavone's concept of the film world I will apply the critical framework he sets forth in his paper to *The Flight of the Red Balloon* by Taiwanese director Hou Hsiao-Hsien. The selection of Hou Hsiao Hsien's *The Flight of the*

Red Balloon is rendered meaningful as the film marks a flight away from the Eurocentric narrowness of his sphere of references (Truffaut, Godard, Van Sant, Von Trier). Yacavone's (2008:103) criteria for the differentiation of his theory from existing ones as he states "One significant difference between the proposed concept of film worlds and existing ones is that (self-)reflexivity or self-referentiality is seen to be a potentially central feature of both their objective being and their subjective experience." The diegesis of Hou's film includes a character who remakes Albert Lamorisse's *The Red Balloon* thus representing an act self-reflexivity and forging a link with Yacavone's concept. I will draw on the Yacavone's paper as well as Nelson Goodman's *Ways of Worldmaking* and Mikel Dufrenne's *The Phenomenology of Aesthetics* texts in *Towards a Theory of Film Worlds* order to expand the scope of my paper and explore how Yacavone critique's these texts to develop his own conceptual framework.

Chris Bateman

Fictional Worlds in Film and Games

The ontological similarity between the fictional world of a film and that of a digital game is reflected in the overlap of artistic techniques that can and are applied to the creation of either kind of artwork. While early digital games were closer in form to books, there is now an established culture of exchange between cinema and game development, with fictional worlds from one medium being regularly exported to the other. This connectivity occurs in part because the principles of fiction used in film have been uncritically adapted into the paradigm of digital games. Kendall Walton's prop theory offers an approach to understanding these interdependencies: props prescribe specific imaginings, via principles of implication which are culturally embedded, and which determine what is fictional (i.e. true in the fictional world the prop generates for an appreciator). While the digital game as a prop implies certain functional aspects impossible in film – for instance, the floating gun and arm prop in a first person shooter prescribes the player imagine their capacity to harm the fictional entities of its world – the representational principles remain common between the two media. For example, camera angles, music and sound effects imply the same fictional truths irrespective of the medium. When a film and a game present themselves as occupying the same fictional world, the appreciator faces choices as to which props are operative. It is natural for the player of a game to incorporate a co-branded film into the imaginative process which generates the fictional world of their game experience, yet unnatural for the film viewer to engage in the converse process. This reflects a greater cultural authority afforded to film which may be founded in the high degree of cultural respect the medium of cinema currently enjoys.

Charlie Blake

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

Gilles Deleuze's writings on cinema have often been accused of being oblique at best and irrelevant to the study and criticism of film at worst. What such comments tend to miss is that, unlike many theorists of cinema, Deleuze does not so much apply theory to film as open up the possibility of an abrasion between film and different forms of expression or discourse, whether literary, philosophical or scientific. Indeed, some of the most productive readings of film employing the work of Deleuze arise not so much from his two volumes on cinema as his more general critical and clinical writing. Accordingly, while referring to his film writing, this paper will be exploring the idea of the neo-baroque in relation to Deleuze's vision of evolutionary change via Bergson, Leibniz and Spinoza, and doing so by looking specifically at David Cronenberg's work in *Videodrome* and *Existenz* and particularly his adaptation of William Burroughs' *Naked Lunch*, and with reference to the inhuman meditations of David Lynch. The focus here, then, will be on notions of the inhuman, non-human and post-human,

expressed here as baroque or neo-baroque inventions playing around the cinematic elements of identity, time, image and movement in Cronenberg and Lynch.

Nadine Boljkovac

Signs without Name

A seemingly otherworldly, fleeting yet haunting series of visual, voice and sound assemblages constitute the opening moments of Chris Marker's 1982 *Sans Soleil*. At once specific and cryptic, the narration and images of time manifest doublings and paradoxes of life, creation and experience: death and survival, memory and forgetting, horror and beauty, fragility and indestructibility, joy and loss, layers that comprise familiar *and* indecipherable aspects of existence. Via its embrace of spiritual cosmic 'worlds' within our own, *Sans Soleil* evokes a melancholy whose disembodied wounds bespeak the loss of actual limits and survival of virtual remains. By such embodiment, *Sans Soleil* unearths the untranslatable and impermanent, a *between* that implies, as the narration suggests, 'the faculty of communion with things' so that, 'in their turn they should be like us: perishable and immortal'. This presentation will encounter that double process, coincidence or *between* of forces through *Sans Soleil*, a film that exists at the margins between all things past and future, visible and invisible. This presentation's exploration is, as insists *Sans Soleil*, 'not a search for contrasts' but a 'journey to the two extreme poles of survival' as it attempts to think beyond impasses of mimetic representation and authoritative history.

Anne Bottomley, Nathan Moore

What is an Apparatus of Capture?

The apparatus of capture presupposes a surplus of life itself. This fact constitutes an insurmountable tension: apparatuses both enslave and free us. What is important here is not simply the question of whether life is 'free' or 'enslaved', but rather that life is capable of being in either state. Life is, as Deleuze says, *current*, meaning that it is orientated towards its own becoming. This paper is concerned to consider such surplus, or currency, as a function of the apparatuses which both 'free' it and 'enslave' it. In so doing, it will give particular emphasis to the modulatory axiomatisations that apparatuses of capture currently orchestrate, to the extent that freedom and slavery become indistinguishable (at least for some). This will be shown through the use of three films, all produced on the cusp of the era of control: *Planet of the Apes* (1968), *Soylent Green* (1973), and *Logan's Run* (1976). Through these films, we will see how apparatuses of capture are folded back on themselves to continuously re-enslave what they necessarily set free (and *vice versa*). In so doing, we will make a link between Deleuze (and Guattari)'s work and biopolitics, maintaining that a concern for 'life itself' need not be inherently thanatopolitical.

Lucy Bolton

Giggling Girls and Cackling Crones: A Phenomenology of Women's Laughter

Women's laughter stands for many things in cinema. It can announce a girl as a silly giggler or a raucous rough diamond. A modest laugh can signify the embarrassment of a blushing virgin or knowing acquiescence in a successful seduction. It can also provoke responses from men: fury at a cackle of ridicule, or reassurance at evidence of the desired response to a joke. In many cases, it stands in for speech as a means of conveying meaning: in film, a woman's laugh says a lot about her. Laughter between women, however, can convey defiance, camaraderie and rebellion. Philosophers from Bergson to Žižek, and Cixous to Critchley, have discussed the physicality of laughter: its infectiousness and its irresistibility. This paper

will explore Marleen Gorris's 1982 film, *A Question of Silence*, in order to construct a phenomenological account of women's laughter as a cinematic means of expression when dialogue is inadequate or impossible. Drawing on Hélène Cixous's *Laugh of the Medusa*, the paper will argue that the depiction of women's laughter on-screen can be read as a feminist strategy to 'blaze a trail in the symbolic', and that appreciation of the phenomenology of that laughter sheds light on its efficacy.

William Brown

The Multitude that is or the people to come?

In trying to define a 'minor' cinema, Gilles Deleuze (2005) explains how a key component of this concept is that of a 'people to come.' The majority of Deleuzians who have worked with this concept (e.g. Marshall, 2008; Martin-Jones, 2004; Yau, 2001) have applied the idea of the 'minor' to specifically national contexts. While this work is extremely useful in helping us to think about the political potential of contemporary cinema, by relocating the 'minor' within national, and therefore *historical*, contexts, an unexplored tension emerges in this work between the national-historical and the supposed futurity of Deleuze's 'people to come.' In order to work through this tension, this paper will take recent philosophical texts relating to the concepts of the *common*, and, in particular, *multitude* (e.g. Agamben, 1993; 1998; Hardt & Negri, 2000; 2004; Virno, 2004) and posit that a framework of the multitude can help us to think around the concept of the *people to come* and to propose a new political potential in cinema relating to the multitude – which is not necessarily *to come*, but which, most urgently, *is*. Finally, the paper will ask what this multitudinous cinema might look like on an aesthetic level, and whether there are any existing examples of its kind.

Lavinia Brydon

The Women's Movement in Joe Wright's *Pride and Prejudice* (2005)

The outdoor movements of female characters in the contemporary film and television adaptations of Jane Austen's novels have been cause for much discussion. Prolonged, embellished and sometimes invented supplements to the action of the novels, these images of women traversing the countryside are met by audiences with disdain and delight in equal measure. They have also prompted insightful analysis by several film scholars; most notably Julianne Pidduck who believes them integral to the 'more dynamic feminine past' offered by 1990s Austen adaptations. Thus, taking my lead from Pidduck's article, this paper seeks to examine how Elizabeth Bennet's outdoor physical mobility in the most recent *Pride and Prejudice* is central to her presentation as an independent, strong-willed and open-minded heroine. Importantly, it will highlight the significance of outdoor space for these journeys by contrasting her expansive movements through the countryside with the constrained movements that occur in indoor spaces. Furthermore, this paper will discuss the phenomenological charge that underpins Elizabeth's country walks. Turning towards the work of Maurice Merleau-Ponty, it will explore how the movements not only grant Elizabeth access to the world but generate bodily sensations which are necessary for her to make sense of the world and her place within it.

Igal Bursztyn

Applying Philosophy to Cinema: Spinoza and Maimonides

The author of this paper has directed a number of films which had incorporated philosophers and their texts. *Everlasting Joy* (Igal Bursztyn, 1997, 90 min. with Ariel Zilber as Spinoza) reincarnated Baruch (Benedict) Spinoza in a working-class suburb of southern Tel Aviv. The

film re-tells the story of Spinoza's life and struggle for peace between Holland and France in context of Israel and 20th Century Middle East. Spinoza's dialogue in the film is based on quotations from his writings. *Guide for the Perplexed* (Igal Bursztyn, 2005, 48 min., documentary) is an account of Moses Maimonides journey in his own footsteps from Cordoba where he was born (1135) to Cairo where he died in 1204. The journey takes place in the 21st Century and Maimonides comments on the soundtrack on what he sees and experiences with words from his celebrated *Guide for the Perplexed* and other writings. Both films deliver an ironic comment on Middle Eastern fundamentalisms, ideologies and politics. This paper will deliver an account on how the films have applied and incorporated Spinoza's and Maimonides' thoughts and texts into the medium of cinema. It will be illustrated by two 3 minute clips from the films.

Havi Carel, Greg Tuck

Genre, Style and *Stiftung*: Letting the Right Ones In

In his late aesthetic theory Merleau-Ponty turned to Husserl's notion of *Stiftung* (Institution) to explain the relationship between an art object and the aesthetic tradition to which it belonged. The term allowed for a description of a dynamic and expansive mode of aesthetic specificity, one in which certain qualities enabled identity without recourse to a limiting notion of fixed essences. Indeed, *Stiftung* allowed for a more reversible relationship between artwork and tradition, such that no work ever completed the potential of a tradition. Artworks are not simply instances of a tradition but possess the capacity to manifest new and original inflections of that tradition. The *Stiftung* of an aesthetic tradition is more a *style of doing* than a mode of being. This paper will apply the notion of *Stiftung* to the understanding of cinematic Genre as an equally dynamic aesthetic mode. Genres are both recognisable and distinguishable from one another such that they confer levels of specificity to film, yet porous and malleable enough to allow novel forms to emerge. We shall look at how Tomas Alfredson's 2008 film *Let the Right One In/ Låt den rätte komma* both conforms to, yet expands, our understanding of the vampire movie as a generic form. Of equal importance will be a demonstration of how existing work on Genre from within film studies illuminates our philosophical understanding of both style and *Stiftung*. Genres are not simply different narrative modes but self reflexive manifestations of the inherent creative potential of instituted forms. The analysis of Genre has been largely overlooked in film-philosophy in favour of specific accounts of films and filmmakers or general accounts of a rather idealised notion of 'film'. We suggest that a philosophy of *cinema*, particularly as an institutional aesthetic practice made manifest by more mainstream and mass consumed forms, has the capacity to expand and inform the institutional limits of our own philosophical practice.

Anne Carruthers

Dissection of the Uterus: How Deleuze's 'Crystal Image' can be Used to Identify a 'Hidden' Mise-en-Scene

Cinematic analysis of pregnancy has been largely focussed on what it tells us about the subjectivity and objectification of the female in terms of embodiment and motherhood with analysis concentrated largely on the horror and science fiction genres (Creed, 1992; Clover, 1993). This paper shows how Gilles Deleuze's phenomenology of the 'crystal image' or 'time image', can be used to consider the uterus as a cinematic frame, a 'hidden' mise-en-scene, capable of generating virtual and real images to create a contemporary cinematic space. This virtual uterine space can then be used to express temporal flexibility within the narrativity of the film where analysis of pregnancy does not depend on discussions of female embodiment or gender. The paper will use two films *The Good Life/La buena vida* (Andres Wood, Chile, 2008) and *4 Months, 3 Weeks, 2 Days/4 luni, 3 saptamani si 2 zile* (Cristian Mungui, Romania, 2007) to consider: the interiority of the uterus, what we understand as a 'hidden' mise-en-

scene and how the uterine frame can continue to produce images in the 'hidden' mise-en-scene without the existence of a pregnancy. This creation of a cinematic space which is virtually flexible contemporises Deleuze's crystalline image so that deconstructing narrative and imagery around pregnancy, particularly in close textual analysis, can move beyond seeing pregnancy as either 'abject', 'monstrous' or solely related to the female form.

Tai-chiung Chang

The 'Passage' to the Time-Image: The Speaking Subject in Wong Kar-wai's *Happy Together*

In this paper, I will examine the heterogeneous sense of identity presented in Wong Kar-wai's *Happy Together* (1997), by putting into play Deleuze's film theory of "the passage to the time-image" and Kristeva's "speaking subject." Taking the protagonist Lai's exile "passage" from Hong Kong to Argentina as a signifying process of identity, this paper shows the Deleuzian dialectical modes shifting between the movement-image and the time-image in the film. Specifically, this paper examines Wong's unique sensory images, such as over-exposed shots, slow motion shots, and faltering shots, to show how these images communicate immediate perceptions influencing Lai's identity. This paper also examines, through the lens of a gay man, one of the peripheral identities for the dominant "system" of Hong Kong. Lai's self-exile before the 1997 handover is exactly like the Kristevan speaking subject, who is "committed to a practice of challenge, since the dominant forms of discourse have no room for it, and to go into voluntary exile." Thus, leaving the Symbolic System of HK, Lai roams Argentine ghettos, experiences the limit of self identity, and comes back to revise "the social code" of Hong Kong society. And we see Lai's escape as a heterogeneous identity process, which is the dialectical combinations of the repressed self and the dominant other, the modern and traditional, as well as the semiotic and the symbolic. Turning away from the transcendental elite's posture, that exercises justice through social or political practices, Wong, like the *Tel Quel* critics Sollers, Kristeva, and Barthes, seeks the identity process in terms of aesthetics and textual practices. With the heterogeneous speaking subject in the Symbolic System, the film shows Wong's self-challenging identity, motivated by the vision of happy Oneness at Hong Kong's political shift.

Andrew Chesher

Pointing to the truth: documentary, perception and the act

This paper attempts a rethink of the long take in film, and in particular, composition-in-depth. It will do this by examining how the understanding of what constitutes an 'act' differs between Merleau-Ponty's phenomenology and the speech act theory of J.L. Austin and its reprisal in the work of Shoshana Felman. The paper's starting point for this reconsideration of the long take in relation to philosophies of the act, will be Claude Lanzmann's film *Shoah* (1985). The long take is apt to emphasise the spatiotemporal continuum of existence. Rather than dividing reality up into symbols amenable to manipulation, a long take preserves the perceptual integrity of an event's unfolding. This observation formed the basis of the cinematic realism André Bazin argued for in the middle of the last century. Long takes play a large role in *Shoah*; in particular Lanzmann stages key interviews using techniques Bazin championed, such as 'composition-in-depth'. However, given that *Shoah* is a film—as Shoshana Felman has written—about the invisibility of the events it seeks testimony of, and in which 'no one encounters anyone else'—as Lanzmann says—perception of a continuous reality as the location of its subject matter is precisely what it undermines. In place of Bazin's 'ontology of the photograph', in this paper I will therefore seek a basis for Lanzmann's use of the long shot in relation to the acts in the film – those of witnessing and testifying that Felman explores in her 1991 article on the film – and to a conception of the act, which will be sought

in the relation between two philosophical approaches – the act conceived, firstly, in phenomenological terms in relation to the body, intentionality and perception, and secondly in terms of the performatives, ‘infelicities’ and dialogical relationships of speech act theory.

Felicity Colman

Notes on Cinematographic Evolution

This paper will explore some of the components of the concept of cinematographic evolution. This is a process, I argue, where screen media regulate forms of constructed reality and direct perception of those forms, creating affective sites. The first part of the paper will discuss Henri Bergson’s argument in his book *Creative Evolution* (1907), where he famously described how: ‘The mechanism of our ordinary knowledge is of a cinematographical kind.’ Gilles Deleuze in *Cinema 2: The Time-Image* (1985), argues that specific film forms demonstrate certain aspects of Bergson’s thesis. Deleuze argues for a cinematographic evolution of thought, through cinematographically generated creation of new ‘organic life’ forms which have made a new ‘regime of the image’ and continue to create, mutate and destroy ‘images of thought’. John Mullarkey in *Refractions of Reality* (2009) offers a more sceptical account of Deleuze’s cinematic Bergson. Mullarkey contends that Bergson’s view of the cinema was a way of thinking about the procedural nature of human mind’s ‘misunderstanding’ of reality. Developing the conceptual tools that philosophers including Deleuze, Mullarkey and Olkowski (and others) have drawn from Bergson’s cinematographic consciousness model, the second part of the paper will return to Bergson’s speculations. If the cinema is a model for human perceptual processes then how has cinematographic evolution of the past 100 years altered the terms of perceptual reality?

Eloise Jayne Coveny

The Moving Still

My research critically engages with temporality and existential philosophical questions consolidating the paradoxical nature of being and its uncanny disclosure through the still and moving photo-image mediums. As my approach is informed by a philosophical questioning, rather than say convened by psychoanalysis or other more dominant conventions of film theory (Marxism, feminism etc), my research frames itself as a phenomenological philosophical enquiry that is brought to the fields of film and photography via the uncanny. The uncanny has its legacy in psychoanalysis (which I draw on) and thereupon I develop further to a phenomenological encounter. There is something about the uncanny’s un-predetermined temporality that poses a crucial site for philosophically questioning our existence in relation to the moving still mediums. That is, through questioning of histories, time and mediums my research aims to reveal a more primordial repression, which I have named the philosophical uncanny caused by the knowledge of our own mortality, that herein structures our temporal existence and which phenomenologically manifests itself in the photographic and moving image mediums. My latest video installation project, *The Moving Still*, took the house as its “subject”. The house in this project becomes a dislocated existent, uprooted from its original intended locale and moved to a relocations yard. The project aimed to reveal notions of dislocation and enframing through questioning what is proper to a house and its history via filmic disclosure.

Lara Alexandra Cox

Re-Thinking the Politics of Stardom: Isabelle Huppert in *La Dame aux camélias* (Bolognini, 1980) and the ‘Non-Place’ of French Theory

Isabelle Huppert is an enigmatic star-figure who cannot clearly be categorised as ‘active’ or ‘passive’ in her films. She is known for her radically pared-down acting style, but her silence cannot be dismissed as passivity (as her masochistic Erika in *La Pianiste* indicates). Despite her ever-increasing rate of output in French cinema – she starred in three films in 2010 alone – research into this star has resisted an exploration of the politics of her ambivalent agency. Conventional approaches to stardom, attempting to assimilate her into a generic ‘French’ model, risk reducing Huppert’s mystique to a stereotype of French femininity which would falsely deny her any agency (illustrated by Ginette Vincendeau, 2006). It is necessary to establish a new methodology of reading Huppert’s stardom – in the increasingly international setting in which French cinema is received – that grants a political interrogation of her ambivalent agency. This paper compares Huppert to the decentred subject of post-1968 ‘French theory’, a ‘trans-nationalized’ phenomenon according to Alliez (2010), in order to identify the ‘French’ cultural specificities of her portrayal of a politics of subjectivity that deploys ambivalence and aporia. My case study is Huppert’s role as Anne-Françoise in *La Dame aux camélias*, who transforms herself from street prostitute, to courtesan, to the lover of Alexandre Dumas’s son, before her drawn-out death of tuberculosis. I align Anne-Françoise’s ambivalent agency to the idea of the internal ‘non-place’ that ruptures and refigures a process of spatial organisation, and that constitutes one of the markers of ‘French’ critical thinking (Bosteels [2003]). This analogy enables me to flesh out the politics of Huppert’s annihilated characterisation and to suggest a future pathway for resistant readings of French stardom in a globalised cinematic framework.

Gregory Currie

What Do Film Images Represent?

Some theorists have claimed that film is a highly subjective medium, good at representing inner mental states of characters. I disagree with some formulations of this view, but there is a way of taking it which is interesting and worth pursuing. If we think of the screen as a device, not merely for representing things and events but for creating perceptual (in particular, visual) states in a viewer, we can think of the cinematic medium as one which co-opts those very perceptual states. Having those perceptual states available to them, viewers are then able to attribute to characters mental states of the same kind. I show how this works as an explanation of the point of view shot. Having by this means avoided the assumption that the film image represents subjective states, I consider some other cinematic effects where what we see on screen does not seem to represent anything at all that belongs to the world of the film. These, I suggest, are cases where we are shown marks on the surface of the image, which may have an expressive rather than a representational purpose.

Adriano D'Aloia

Upside-Down Cinema: Strategies of Dissimulation of the Film-Body

The upside-down representation of the human body (especially the face) in cinema produces a crisis in the system of the viewer’s bodily orientation, which is instead constructed on the natural, gravitational axis. When the balance based on gravity is compromised, the perceptual and the cognitive frames to which the viewer unconsciously recurs collide with each other and generate a bias (Michelson 1969, Sobchack 2004). Cinema usually provides itself a “normalization” of the perceptual axis by means of a violation of the physical laws, e.g. showing in the canonic orientation the upside-down body of the character (e.g. Chaplin on the

airplane in his *The Great Dictator*, 1940) or providing a diegetic (e.g. the flight assistant walk on the wall in *2001: A Space Odyssey* by S. Kubrick 1968) or a psychological (e.g. Fred Astaire's dance on the ceiling in *Royal Wedding* by S. Donen 1951) justification. In other cases, cinema activates a comic (e.g. lawyer Archie in *A Fish called Wanda*, C. Crichton 1988) or a dramatic (e.g. Max Caddy in *Cape Fear*, M. Scorsese 1991) "perturbation" of the usual axis of perception. After having presented these cases, I will concentrate on the final duel between Batman and Joker in *The Dark Knight* (C. Nolan 2008). Thanks to precise stylistic solutions, i.e. speed of camera movement, shot size and angle, acting, figure-ground relation, the overturning movement appears to be performed by Joker, whereas it is not actually referable to any character. Rather, it is a *film-body gesture* that dissimulates its filmographic nature.

Helen Darby

I'm Glad I'm Not Me: Subjective Dissolution and Post-Structuralist Ethics in the Films of Todd Haynes

My paper reads a selection of films by Todd Haynes - *Superstar: The Karen Carpenter Story* (1987), *Velvet Goldmine* (1998) and *I'm Not There* (2007) - through the lens of Deleuzian theorising about the self as a networked singularity rather than an essential subject. I contribute to Deleuzian research directed towards schizoanalysis of cinema and debates regarding the possible relativistic nihilism of post-structuralist conceptions of subjectivity. The overall aim of the paper is to consider Haynes' films as artefacts that require the participatory audience to be involved in their making. A shared critical focus on the mutuality of meaning-generation, and thus the formation of the self, is identified in the work of Deleuze and Guattari. These conceptual frameworks are illustrated with reference to Haynes' films, and examined for evidence of how post-structuralist theory can also allow for ethics. My argument will proceed as follows: Section 1 examines Haynes' depiction of identity as a fractured and dispersed network of relationships rather than a unified whole. Section 2 discusses Deleuze and Guattari's concept of the schizo to further address how a post-structuralist identity can exist with an awareness of its own constructedness. Section 3 investigates how the schizo consciousness can be opened by the Event of viewing art that uses incommensurable extremes of meta-textual referentiality. My conclusion will propose that Todd Haynes' deconstructivist film-making is specifically schizoanalytical in that it opens instances wherein the non-essential non-subject can encounter the vertigo of falling away from representation. I contend that this experience, and the post-structuralist world view conveyed through it, is radically ethical because it resists the annihilation of possibility that is inherent to essentialism.

Mark de Valk

The Cinema as Scaffold: Re-inscribing the Tortured Body

This visual-essay examines how popular culture (the Cinema) has built a constituency for torture. Drawing from philosopher Michel Foucault's 'political technology of the body', this moving image-essay explores the tortured and disfigured (female) body by considering the cinema's co-option of the sovereign's political and military aims and goals. Arguably, an understanding of the 'spectacle of punishment' can be re-witnessed on the cinema-screen as a form of pre-Enlightenment public execution scaffold; that is, when punishment was meted out within the public square as a means to seek 'revenge upon the body for digressions against the state' and to affect fear and control over the populace. By exploring how the body translates to the political, the subjugation of the (female) body by the 'sovereign', and the reclamation of the 'disappeared body', I set out to critique the state's power over the individual and theorise on how to 're-inscribe' (Elizabeth Grosz) one's own corporeality to

negate abuse and control as wielded by military and power-elite factions. By considering the 'politicised body', this video-essay challenges Cinema's embodiment of the sovereign's power over the (female) body through its control of it, how it marks it, trains it, tortures it. By focusing on the Foucault's notion of the 'scaffold', where the (female) body is ritually laid bare to the force of the sovereign, the 'inscriptive' (Grosz) surface of the (female) body can be refigured or 're-mapped' to reclaim the power of the body from the sovereign.

André Dias

Autopsy 'in Vivo': Biopolitical Features Regarding Wiseman's *Primate*

Being such a powerful host for contemporary paradoxes, especially if neglecting so-called "ideology", cinema should be considered an expression of thought. In this context, no sententious voiceover can prove to be more insightful than film itself, nor can any freeze-frame, the most common clause of formal analysis, be expected to stop the image within its limits. Focusing on a sequence of Frederick Wiseman's *Primate* (1974) that consists of the preparation and practice of vivisection on a small primate, a gibbon, through the subsequent scientific procedures for recovering the information laying in the corpse, to its final reduction to microscope images of the brain, one discovers a first 'autopsy figure' that cinematographically define contemporary biopolitics: an account of the autopsy 'in vivo', i.e., the image of a procedure that paradoxically consists of the examination of a living being in order to determine the cause and manner of death, in the context of a wide-ranging capture of biological life by power. The gibbon's annihilation, his 'facies mortis', can, and perhaps should, terrorize us. But to overprotect our sensibility as viewers might turn out as a sophisticated form of censorship, forbidding any inquiry on violence itself. And the limitation of animal pain and suffering, however, doesn't compensate for a more general movement. Agamben's reading of Foucault's definition of biopolitics – "to make live and to let die" – suggests it now must be complemented by the expansion of mere survival, the enlarged death. The space between life and death has grown, and might turn into an immense experimental field, with its unquestionable benefits and dreadful invisibilities.

Sarah Dillon

Derrida on Film

This paper is derived from the postscript to a monograph on Jacques Derrida – *Dancing with Derrida* – which is about, amongst other things, dancing, women, infidelity and death. The book aims to think about how to continue to read and write following Derrida – his life, work and death – and aims to perform that continuance in a close critical engagement with, and extrapolation of, his thinking. It remains faithful to the spirit of Derrida's thought precisely by not being afraid to ethically betray him, whether that be by challenging his engagement with the question of 'woman', by championing the power of literature over philosophy, or by extending Derridean analysis into areas he only rarely ventured into himself, for instance, film studies. In the book, each theoretical chapter on Derrida is paired with a contemporary film study chapter examining the ramifications of his thinking for opening up the question of one specific form of infidelity – adultery – beyond the predictable moral or ethical response. In light of this structure, the final chapter, or postscript, which serves as the basis for this conference paper, will attempt to reflect directly on Derrida's relationship to film in order to renew and revitalise the analysis of this vital connection. This has hitherto received focused attention only in Brunette and Wills' *Screen/Play: Derrida and Film Theory* (1989), now over two decades old, although the publication of the screenplay and essays on the film *Derrida* in 2005 has reopened this area of study. The paper will be informed by, and engage with, the three films about Derrida – *Ghost Dance* (1983), *Derrida's Elsewhere* (2001) and *Derrida* (2002) – and Derrida's own thinking about technology in *Echographies of Television* (with Bernard Stiegler 2002).

Christian Ferencz-Flatz

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

In a notation from the 1920s, Husserl suggests an interpretation of images as “artifacts”. For Husserl, “artifacts” are apprehended as such by an apperception involving empathy, as: a) objects made *on purpose* the way they are, and not products of mere accident and b) objects *destined* for a certain *use*. Thus, every artifact – be it a tool, a sign or a work of art – “indicates”, generally or only to members of a certain tradition, both the activity by which it gained its current shape, as well as the purpose for which it was designed. The same obviously applies for images, which we immediately: *perceive as purposeful creations* (even if their purpose is not entirely manifest) and *see as objects destined for a pictorial apprehension*. By taking Husserl’s exposition as our starting point, we will question the various modes this “artifactual character” becomes patent in cinema perception. Thus, we will dwell on Michael Haneke’s opposition between “manipulation” (designating the manner in which mainstream cinema reaches its purpose by disguising it) and cinematic “reflection” (as a possibility of the filmmaker to unmask manipulation, by using it against its purpose). We will illustrate this opposition on two examples: Haneke’s own *Funny Games* (1997), with its attempt to unravel the un-reflected position towards violence in mainstream action-cinema and Andrei Ujica’s use of propaganda material – against its own purpose – in *The Autobiography of Nicolae Ceausescu* (2010).

David H. Fleming

The ‘Method’ Meets Animation: On Carbon Actors, Digital Performance and Transforming Identities in *Black Swan* (2010)

Engaging with different levels of the performance/performative register, I explore an unusual synthesis of ‘invisible’ method acting *and* animated effects upon the cinematic actor and performing body in Darren Aronofsky’s *Black Swan* (2010). Digital effects here allow performance to expressively transcend the limitations of the all too human, and intensify the performing body’s affective powers through a becoming-animal (diegetic) and becoming-digital (formal). I investigate how the CGI interface allows Aronofsky to elastically extend the human body’s expressive capabilities through a form of enhanced digital ‘corpo(photo-)real’ *flexion*. These features are explored as a digital-becoming that allow for an intensification of affective performative registers (human and cinematic) and see the digitalised performing-body become elevated to an intensive wave of artistic affect. I necessarily explore acting and performance at an extra-diegetic level, examining the role and function of Natalie Portman as an ideal ‘star’ and ‘type’ for her role. Employing method acting techniques, the real-life performer becomes the double of her fictional performing character. I further relate this doubling theme to the fictional character, and examine the nature of everyday gender performance and themes of obsession and possession linked to ceremonailised modes of performance. I finally interrogate the unique interface between filmed and digital modes (real bodies and virtual animation), exploring what the new technologies offer cinematic performance above and beyond traditional humanist modes of expression. Throughout I harness the theories of Deleuze and Guattari to help describe the digi-human performer’s body caught in a process of change becoming, and as surfacing as an affective body-without-organs

Sarah Forgacs

Rewriting the Body, Reclaiming the Feminine: Catherine Breillat's *Romance* (1999)

The films of Catherine Breillat have been discussed primarily in their relation to their depictions of explicit sex and their straddling of the boundaries between art and pornography. I wish to present a case for viewing her films, and I shall take *Romance* as a case study, in relation to feminist philosophy, more specifically the writings of Hélène Cixous and Luce Irigaray. I will argue that Cixous's prescription of an *écriture féminine* (writing in the feminine) and its call for women to 'write their bodies' can be seen at work in Breillat's film, through what I term a 'rewriting' of the female body. The narrative of a woman in search of her sexual identity and its use of numerous close-ups of female genitalia, counteract the associations of femininity with passivity and of female genitality with absence and nothingness due to woman's lack of the phallus. The film also exhibits a close relationship with language and the voice, due to the ventriloquised voiceover of the female protagonist, who can be regarded as a mouthpiece for Breillat's own views on sexuality and woman's relation to it and her dyslexia. This I view in relation to the view held by feminist philosophers such as Cixous and Irigaray, that due to its inherent phallogentrism, woman is exiled from language and is therefore denied any means of expression. By discussing *Romance* in relation to these feminist, philosophical writings, I hope to show how Breillat's film, and more widely her filmmaking practice as a whole, is more profoundly philosophical than its dismissal as art-house pornography would have us believe.

Colin Raymond Gardner

'It's Not Blood, It's Red': Colour as Category, Colour as Genre in Godard's *Pierrot Le Fou*, *Weekend* and *Passion*

"If Godard is a great colorist, it is because he uses colours as great, individuated genres in which the image is reflected." – Gilles Deleuze

Although the history of cinema has been filled with great colourists – Vincente Minnelli, Rouben Mamoulian and Nicholas Ray are obvious examples – few directors root the chromatic medium within the category of the body as analytically as Jean-Luc Godard. While it's common to see colour used symbolically (Hitchcock's *Marnie* typifies the trope "It's not red, it's blood") and as worldly bodily affect (Monica Vitti's pink-suffused room in Antonioni's *Red Desert*), Godard employs colour as a fluid showing and demonstration of categorization and genre rather than strict metaphor or metonymy. As Gilles Deleuze points out, for Godard it is no longer a question of how a film works or what it means, but rather, "How it's going" (*Comment ça va*). The key here is not so much montage (rational cuts) as the building block for the creation of a causal sequential narrative but rather a sequence of images formed by irrational cuts (interstices) and a corresponding false movement. If our sensory-motor schema is allowed to jam or break, a different type of image can appear: what Deleuze calls a pure optical-sound image (opsigns and sonsigns). Through a close reading of *Pierrot le fou*, *Weekend* and *Passion*, this paper will explore Godard's use of color as the vehicle for a nomadic ballade/ballad (trans. trip/ballad), categorized by a weakness of motor-linkages that are capable of releasing huge forces of disintegration. Color thus acts as a powerful form of deterritorialization and re-territorialiation, creating new conjunctions between and across genres, forming new categories in the interstices between series. Thus in Godard, color induces a heteroglossia of potential subjectivities, whereby the body is always its own other, always in search of the next series that will make it manifest as something incommensurable.

David Goldie

Harry Potter and the Poetics of Adaptation

The largest grossing film series ever, adaptations of children's fantasy stories, may not seem suited to philosophical discussion. However, the differing styles of the directors bringing *Harry Potter* to the screen, force the audience to consider their personal preferences. In so doing, they are tackling questions of poetics and thus entering into aesthetics. The problem of fidelity to the source text in literary adaptations has long occupied academics, critics and the film-going public. Discussion on the correct approach has often proved controversial with the perception of a hierarchy of value among the arts. Fidelity requires clarification. A comparison of the definitions and roles of art and the artist between Aristotle and Plato reveals some answers. Should art aim for a perfect reproduction of reality or is art too far removed from the original idea to be able to represent it? Which is more important: the object or the idea?

Suzie Mei Gorodi

Questions Concerning Film Encounter

This paper discusses an encounter with the *video* work *Blind Spot*, 2003, by American artist Gary Hill (which I, in a generic way, will call 'film'). One of the aims of the paper is to develop a deeper understanding of the notion of 'encounter' from the perspective of phenomenology. Provisionally, I consider 'encounter' as an occasion that constitutes its own particular character in time and, as such, I approach my reading of Hill's practice from a position of distance from his original installation setting. My encounter with *Blind Spot*, therefore, constitutes its own particular 'truth' to the time of my encounter. I build a questioning of 'encounter' reading philosopher Martin Heidegger's thinking around being-in-the-world in relation to his approach to the essence of technology, and consider how film encounter might open up an occasion for thinking about a time of 'seeing and revealing' relative to Heidegger's understanding of *poiesis*. In this way, this paper explores 'encounter' as a way of revealing, engaging the discursive fields of art, philosophy, and science.

Anjo-mari Gouws

Being-Towards-Death: Heideggerian Ontology in Michael Haneke's *Vergletscherungs-trilogie*

This paper proposes to investigate certain existential strains found in the work of Austrian director Michael Haneke, particularly within the scope of his *Vergletscherungs-trilogie*. As such the focus is on the existential philosophy of Martin Heidegger, specifically Heidegger's notion of Being as always being-towards-death. Michael Haneke has been lauded as "Austria's most esteemed and most controversial active filmmaker" (Frey 2003:1), a director whose work transgresses the boundaries of mainstream film in terms of both its form and content, as Haneke (quoted in Frey 2003:6) argues, "rap[ing] the spectator to independence". His first three films make up the *Vergletscherungs-trilogie* – *Der Siebente Kontinent/The Seventh Continent* (1989), *Benny's Video* (1992) and *71 Fragmente einer Chronologie des Zufalls/71 Fragments of a Chronology of Chance* (1994). All of Haneke's work feature a certain measure of existential themes (Ritzenhoff 2008:144), examining the alienation and isolation of the individual, the despair brought on by the monotony of modern society, and the seeming meaninglessness of man's existence. Whilst his later films branch out into wider themes these first three films offer the existential strains in undiluted form. This paper aims to show how much of Haneke's existential thought can be drawn back to Heidegger's concept of Being, and the various ways in which Being is constituted. Focusing particularly on the notion of Being as being-towards-death, two other constitutive elements are also included – being as always being-in-the-world and being as always being-with-others. The paper thus

investigates how Haneke's rendition of being-in-the-world and being-with-others inevitably, and fundamentally, means being-towards-death.

Jimmy Hay

Inside/Outside: Space and Sexual Behaviour in *Belle de Jour* and *La Pianiste*

Luis Buñuel's *Belle de Jour* (1967) and *La Pianiste* (2001) have both been written about extensively, with much academic and critical writing providing psychoanalytical readings of the two films and the sexual behaviour of their respective protagonists. While informed by these texts, this article will reconsider female sexuality in *Belle de Jour* and *La Pianiste* by approaching it as existing in direct relation to interior and exterior space. To do so this paper will utilise Gilles Deleuze's theories on masochism – notably his writings on the masochistic 'contract' and the masochist's fixation upon frozenness – in order to explore the relationship between space and sexually transgressive behaviour in *Belle de Jour* and *La Pianiste*, considering what role outside space, in contrast to inside space, plays in portraying the two protagonists' sexual activities as attempts to transcend claustrophobic physical and social boundaries. Moreover, by considering Henri Lefebvre's theory of social space being a constructed, produced entity, this article will reveal how *Belle de Jour* and *La Pianiste* subvert and challenge the class, social status and gender of certain spaces through sexual acts and behaviour. Ultimately, this article will explore the traversal and occupation of space as a way of transgressing social and gender boundaries.

Jay Hetrick

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

In 1963, the Belgian artist Henri Michaux made a 34-minute film entitled *Images du Monde Visionnaire*. By most accounts, including his own, this film — which formally owes as much to the abstract shorts of the late 20s as it does to the tradition of psychedelic cinema of the 60s — was a cinematic disaster. However, there are at least two ways in which we can redeem the significance of this minor film. First, we can use it to connect the Bergsonian aspirations of Jean Epstein's film theory — against Malcolm Turvey's largely dismissive 'revelationism' — with the sometimes-vague aspirations of psychedelic cinema. Second, and perhaps more importantly, it compels us to reconsider the concept of the 'cinematic' — a word whose overuse in the past decade belies its still vague, and largely uncritical, significance — and to attempt to give it a more theoretically robust, and more formally expansive, meaning: a cinematic, which is not simply *after*, but rather *without*, film. In this regard, I will analyze the pre- and post-history of this film. Michaux considered his drawings of the 50s 'cinematic' attempts 'to draw the flow of time,' which nonetheless fell short of the movement-images cinema itself was able to produce. This was the direct motivation for the creation of *Images du Monde Visionnaire*. However, I will maintain that the drawings are ultimately more 'cinematic' than the film. In terms of the film's post-history, in 2007 the Danish artist Joachim Koester produced a 10 minute photo-animation entitled *My Frontier is an Endless Wall of Points*, which consists of a fast-paced montage of selected photographs of Michaux's drawings. While neither simply film, nor photography, nor installation, nor conceptual art, I will show the ways in which Koester's work is also more 'cinematic' than Michaux's film.

Matthew Holtmeier

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

In *Cinema 2*, Deleuze makes a distinction between hodological and pre-hodological spaces in cinema, following the work of Gilbert Simondon and Kurt Lewin. These two categories

concern the potential direction of the plot at any given point – for example, the mainstream action film with a clear narrative arc presents a hodological space where potential paths are clearly delineated. While there is correlation between Deleuze’s categories of the *movement-image* and *hodological space* on the one hand, and the *time-image* and *pre-hodological space* on the other, the notion of pre-hodological space leads to a particular ethics that goes further than his discussion of the time-image. This ethics of the pre-hodological space concerns the state of choice for characters and viewers of a film, and has the potential to inspire a ‘belief in the world’. In this presentation, I locate pre-hodological spaces in several films across the world. From the US indies labeled Mumblecore to certain sixth generation filmmakers in China, pre-hodological spaces lay the grounds for a particular poetics and ethico-politics. Both Mumblecore film *Quiet City* by Aaron Katz and *Unknown Pleasures* by sixth generation Chinese filmmaker Jia Zhangke deal with the day to day lives and romances of 20-somethings in urban settings, and are driven by their exploratory seeming lack of narrative teleology that are hallmarks of the pre-hodological space in cinema. It is curious, however, that a film considered apolitical, as Mumblecore films are often charged, and a work of post-socialist realism would have so much in common, including a potential cinematic ethics. In explanation, I argue that each film is a useful case study of the ‘Modern Political Cinema’: a film with a non-oppositional politics aimed at representing, or generating, a new generation of people or a new discursive space.

Lilly Husbands

His Life Flashed Before My Eyes: William James’s Philosophy of Consciousness and Frank Mouris’s Frank Film

It is a common feature of avant-garde filmmaking to subvert conventional viewing practices and to suppress the normal perception of moving images. However, rarely in the history of avant-garde film have filmmakers combined extreme formal experimentation, collage animation and explicit autobiography to produce a work such as Frank Mouris’s nine-minute *Frank Film* (1973). Mouris uses single-frame editing and dual (and duelling) voiceover soundtracks to tell his life story through a deluge of competing audiovisual information. In this paper I refer to aspects of William James’s writing on memory and perception in my examination of the multitudinous experiences that *Frank Film* makes available to spectators, conducting a close reading of a kind of film that receives its due attention in neither animation nor avant-garde film scholarship. The combination of heightened perceptual awareness necessitated by the film’s extreme formal characteristics and Mouris’s use of easily recognisable mass-mediated imagery invites spectators to participate in their experience of the film in a particularly active and personalised way. I will argue that the film provides not only an examination of the workings of association and memory on the part of the artist but also challenges spectators to consciously engage with their own faculties of perception, memory and concentration, and thereby to experience in varying degrees what James calls the ‘narrowness of consciousness.’ I will also show how *Frank Film*’s exaggerated form can be seen to call attention to a greater paradox that exists in all studies of film spectatorship: the irresolvable tension between the experience of film’s flowing movement and the arrested, retrospective qualities of film analysis. This paper aims to shed light on an under-explored area of avant-garde film by using a philosopher largely neglected in studies of film.

Kate Ince

Feminist Phenomenology and the Film-World of Agnes Varda

Through a discussion of Agnès Varda’s career from 1954 to 2008 that focuses particularly on *La Pointe Courte* (1954), *L’Opéra-Mouffe* (1958) and *Les Plages d’Agnès/The Beaches of Agnes* (2008), this paper considers the varying views that have been taken of the role Varda’s femaleness plays in her film-making. It proposes that two aspects of Varda’s cinema – her

particularly perceptive engagement with a fixed set of geographical locations, and her visual and verbal emphasis on female embodiment – make a feminist existential-phenomenological approach to her films particularly fruitful. Drawing on some recent film- and feminist-theoretical texts that have employed the insights of Maurice Merleau-Ponty and Simone de Beauvoir (Vivian Sobchack, Toril Moi), it explores, in particular, the materialization of space characterizing Varda's blurring of fiction and documentary, and the dialectical relationship of people with their environment often observed in her cinema, suggesting that it is Merleau-Ponty's formulation of dialectics that can best elucidate the provisional, open, sensory, type of enworldedness Varda puts on the screen. It concludes that Varda's films enact a kind of (performance of) feminist phenomenology that confounds any clear distinctions between the political, the embodied and the (socio)cultural aspects of femininity that once served to mark out feminist critical engagement with women's cultural production.

Sam Ishii-Gonzales

Speculative Realism and Cinematic Objects

This paper will reconsider the problem of cinematic realism in the light of the emergent philosophical movement known as Speculative Realism or Object-Oriented Ontology (OOO). OOO is a realist philosophy that argues for the necessity of understanding the world in alternative ways to the human–world correlate that has dominated Western thought for centuries; a correlate that is also profoundly asymmetrical, since the human is always, inevitably, privileged in this pairing. The philosophers associated with this movement wish to stress the importance of affirming the world apart from human accessibility. OOO no longer presumes that the world exists only because there is a (human) subjectivity to apprehend it. It rejects the necessity of always relating phenomena back to (human) consciousness. By doing so, it challenges us to rethink the world of objects and things, and man's equal – but not superior or primary – relation to this world. This paper will consider the potential relevance of the claims made in OOO for a renewed attempt to propose both a cinematic realism and ontology. As we will see, OOO proposes an extension, and necessary modification, of earlier theories of cinematic realism, most of which relied too heavily on a phenomenological model and hence remained within the correlationism that OOO wishes to challenge or discard (and, in the process, these earlier works end up arguing for an idealist, rather than realist, position). Equally important, I will suggest, is what cinema offers to OOO. Cinema is a medium which has the capacity to affirm things-in-themselves without the presumption of a priori schemas of knowledge. In this sense, it has great potential as a source of exploration and inspiration for philosophers working in the area of speculative realism.

Mark Laurence Jackson

Creating Creatures: Dumont and the Metaphysics of Evil

Since the late 1990s Bruno Dumont has produced six feature films, approximately one every three years. His cinema has been highly praised and is recognized by Martine Beugnet, in *Cinema and Sensation*, as exemplary of a new cinema that radically challenges the understanding of cinematic affect: a cinema of sensibility rather than sense. Dumont was himself a philosopher, now turned filmmaker, though this is not the particular axis or focus for this paper. Rather, what is particularly challenging in his cinema is a fundamental concern with evil, a concern that does not moralize, that does not condemn, that does not even ask for an account of or economy of evil. I want to explore this cinema that shows the human essentially as a be-coming 'longing', a be-longing to being as that which comes not to a particular time or a particular language, to an articulation of its existence, but rather shows a coming to temporality, to the possibility of being-in 'time' and to an opening to 'language', to the *word* as the becoming it-self of the existent. In this I want to engage a reading of Schelling's *Treatise on the Essence of Human Freedom*, and a particularly Heideggerian

reading of this treatise as a “metaphysics of evil,” wherein, for Schelling, evil in its actuality, in its existing, is necessary for human freedom.

Farhad Sulliman Khoyratty

The ‘Fallen’ Bollywood Courtesan: Temporality (Zeitlichkeit) in the Being-in-the-World of the Mauritian Muslim

The bulk of Mauritian Muslims arrived in Mauritius as indentured labourers from Northern India over the 19th century, inheriting, in the 20th century, together with three other communities expressly mentioned in the Mauritian constitution, a multicultural state. Yet while Being-Mauritian Muslim can be understood in terms of events as recorded by officialdom, as “fallen” (Martin Heidegger) its temporality extends beyond, for instance into terms of the Being-toward-Death (*Sein-zum-Tode*) which tends to guide Being towards authenticity. In terms of audience size and number of films released, Bollywood is the world’s largest film industry (Geetha 2003, 30); in Mauritius, while interest in Bollywood stretches to Mauritians of various ethnic origins, with Mauritian Muslims, it remains the staple diet. According to Vijay Mishra, the ‘Muslim’ courtesan (2002) is one of the most recurrent motifs in Bollywood (Clip 1), persisting even for entire films like the remake of *Umrao Jaan* in 2007 (Clip 2). ‘This figure of the “Muslim courtesan” ... suggestively points to the once central and marginalised Muslim in Bollywood’ (Mishra 2006: 16). The historicity of Dasein is central to Heidegger’s *Being and Time*. Thus, Being is shaped by the world that contains it. How ready-to-hand is the relation Mauritian Muslim – Bollywood courtesan? The ritual persistence of the myth of the courtesan (as scapegoat) serves to confront the societal fear of oversexuality, ritually reining it in to cleanse the polis. Yet, she also provides phenomenological ‘tranquillity’ (Heidegger) to the watching Muslim audience reflecting the lost world of Muslim grandeur in the subcontinent. She satisfies other immediate (more ‘authentic’, according to the early Heidegger) ethical and social concerns, representing a mythopoeic hybridity that the Mauritian Muslim, first as migrant, then as member of a minority, adopted, as mediated by temporality.

Andree Lafontaine

Masochism and Surrender in Catherine Breillat’s *Tapage nocturne* (1979)

In this paper we will look at the work of French writer and director Catherine Breillat to see how female masochism operates and what functions it plays for female characters’ identities. For our analysis, we will be looking at various conceptions of masochism, more particularly, those of Gilles Deleuze, Gaylyn Studlar and Emmanuel Ghent. There has been, for years, a discomfort, within feminist film theory, with representations of women in degrading, humiliating, and submissive positions. For years, feminist film theorists contested these images on film as a sign of misogyny, and feminist film theory evolved in large part due to those battles. Laura Mulvey’s influential claim, that male spectators derive pleasure (cinematic and otherwise) from adopting a dominant position and a sadistic behaviour toward women on screen, was later on challenged by Gaylyn Studlar, who pointed out the primacy of the pleasure in submission over that of mastery. In her important book on the von Sternberg/Dietrich film cycle, Studlar affirmed the potentially subversive nature of a masochistic aesthetic in film. She, however - and along with many other theorists after her -- sees this subversion in the reversal of traditional gender roles (woman as passive, man as active). It is easy to praise the value of a work portraying women on top. When women end up on the bottom, however, the film is ideologically suspicious and accused of perpetuating stereotypes, if not of encouraging abuse against women.

Tarja Laine

Resonating Sonic Space: Ingmar Bergman's *The Silence*

In his *The Theory of Film*, Siegfried Kracauer wrote about the ‘resonance effect’ between the spectator and cinema that causes “a stir in deep bodily layers” through which “images begin to sound, and sounds are again images [...] bringing [the spectator] closer to poetic emotion” (Kracauer 1997, 158; 165; 175). These quotations suggest that not only is there a relation between sound and image, but also between ‘sound-images’ and emotions, a relation that is based on mutual resonance and permeability. This paper aims at exploring the ways in which sound in cinema can express and transmit emotion by conveying a sense of affective atmosphere, into which a listener can ‘tune in’ by opening up to this resonance. As I hope to be able to show, this ‘becoming resonance’ is how sound functions in the cinematic experience as well. Every sound can carry emotional information that is resonant in nature and to which our ears are attentive. Through resonance, through the oscillation of sound waves at certain frequencies that correspond to our ‘emotional frequencies,’ the emotional ‘atmosphere’ of every sound literally invites ‘tuning in’ to from the listener. This is possible because we are both ‘within’ and ‘outside’ ourselves corporeally, emotionally, and intellectually, always responding to the affective resonance of the world. Films, too, resonate affectivity, not only through sound, but also through their materiality as emotional events. In this paper I discuss Ingmar Bergman’s *The Silence* (1963), a film that embodies the functioning of resonance in particularly suggestive ways, since in the film resonance signifies something larger: namely, that others are indispensable as sounding boards for our own existence, as well as for our knowledge about ourselves.

Carly Lane

Thriving by Casualties: Risk and Redemption in *Red Road*

In this paper I stage an interpretive romance (after Stanley Cavell) between Andrea Arnold’s *Red Road* and Ralph Waldo Emerson’s “Experience.” Both film and essay develop the death of a child as introducing something I call the logic of loss: a deficit past draws on the present and cancels the future; the loss of the child threatens to run itself out in the loss of the world. I take the works to invite the question of how a present characterized by loss might yet be redeemed such that the future is felt as a surfeit. In my broadest formulation, I ask after the conditions of hope. Allowing the film (especially the film’s obsessive treatment of surfaces—as testaments to separation, but also as sites of intimacy) to illuminate otherwise mysterious transitions in the essay, I find that the possibility of redemption is bound up in the risk of receptivity, figured as the risk of pregnancy, as in a casual encounter, or even casualty suffered. I claim that through a redirection of agency in abandon, the logic of loss is overturned—not *by* one so much as *through* one. I conclude by asking if this is believable—and if not, perhaps faith-able, or, say, practice-able.

Alex Lichtenfels

Delimited Ink: The Implications of Alain Badiou’s Ethics for Film Criticism

This presentation uses Abbas Kiarostami’s *Taste of Cherry* (1995) to explore Alain Badiou’s notion of a ‘truth’ (*Ethics*, 2001) in the context of generic expectations of contemporary film criticism. If film criticism aims both to describe and evaluate an experience that its reader might have, and to convince the reader of the accuracy of this description and evaluation using an internally consistent rhetoric (i.e. a philosophy) that produces ‘knowledge’, I argue that doing film criticism creates a methodological problem for film-philosophy. Two popular methodological approaches are to analyse the experience of watching a film (c.f. Vivian Sobchack) and to analyse within a consistent context the data that constitutes the film text

(usually considered sound through speakers + light on a screen) (c.f. David Bordwell). In the former case, since fidelity to experience is paramount, criticism's first aim is likely fulfilled. In the latter case, since data and philosophy are usually within a consistent context for critic and reader, its second aim is likely fulfilled. In cases where one experiences something that is beyond one's knowledge, using either methodology will not produce generically good criticism because if experience exceeds knowledge one cannot accurately describe and evaluate it. I argue that this inexpressible excess corresponds to what Badiou calls a truth. One way of proceeding is to attempt through criticism to accede to Badiou's ethical maxim to convoke oneself to this truth, an attempt I argue that the film can ask for using the example of *Taste of Cherry*. The presentation explores the significance of 'convoking' for the film viewer/critic and the implications of critical acts merging with the viewing experience, which raises the possibility of criticism as a document of change in the self, and potentially diversifies film criticism's aims.

Pedro Mantas, Rafael Cejudo

'To Look, to Think, to Debate'

For the last three years, the areas of "Philosophy" and "Moral Philosophy" (Dpt. Social Sciences and Humanities, University of Cordoba – Spain) have designed a program to integrate film in some of our philosophy courses, its title is "Mirar, Pensar, Debatir" ("To look, to think, to debate"). We are developing our program in collaboration with the Filmoteca de Andalucía (The Film Institute of Andalusia) - whose institutional facilities, projection rooms and library are just beside our Faculty. We focus our attention on:

1. Integrating filmic narrative within the teaching of philosophical topics.
2. How to adapt, and occasionally to modify, the competences of our modules in order to integrate our teaching in a different context for the explanation and comprehension of philosophical subject matters.
3. How to facilitate the study and critical reevaluation of visual language by the students and in philosophical study.

Graham Matthews

From the Cinematic to the Medical: Exploring the Vicissitudes of the Gaze in *A Serbian Film* (Spasojevic, 2010)

A Serbian Film graphically depicts a series of medical and visual assaults on the body. As such, I argue in this paper that it is productive to align an ethics of the cinematic gaze with a theory of the 'medical gaze' as informed by Foucault's *The Birth of the Clinic*. The film follows Miloš, a semi-retired porn star as he is invited to make one last film which will provide him and his family with financial security. As the film develops, Miloš is repeatedly drugged and coerced into performing a series of increasingly obscene acts in front of the camera. Both the camera and the use of narcotics deny Miloš any form of agency. Consequently, I draw parallels between the ethics of the cinematic gaze as informed by Laura Mulvey's influential essay, 'Visual Pleasure and Narrative Cinema' and medical discourse which finds its epistemological grounding in detached clinical observation, yet ultimately fails to account for the individual's embodied subjectivity. Foucault argues against the commonly held belief that medicine has developed from the language of mythology to become a rational discourse of precision and intervention. Instead, he suggests that today's medical language employs a more meticulous gaze and a more measured verbal tread in order to extend, 'whole regions of description around the greyness of things and their shapes' (xii). In short, there continues to exist, a fundamental disjuncture between subjective symptoms and

the objective, rational body of knowledge employed by medical practitioners. In a similar way, Mulvey theorizes the cinematic gaze as a masculine objectification of the figure of the woman on screen. Through a critical engagement with *A Serbian Film's* depiction of narcotics and the film making process, I explore the notion that the viewer's scopophilic instinct harnessed by film bears a series of resemblances to the clinical observations of medical practice.

Tom Martin

False Witnessing in Claude Lanzmann's Shoah

Claude Lanzmann's documentary *Shoah* (1985) is one of film's most celebrated engagements with the Holocaust. While many other such engagements have involved, to a greater or lesser extent, a focus on the sheer scale of the tragedy (through, for example, the use of shocking historical film footage and statistics) and its status as a product of the ideology and policies of a brutal political and military regime, Lanzmann's film takes a very different approach. Its nine hours consists predominantly of interviews conducted by Lanzmann (through a translator) with individuals or small groups from whom he elicits testimony about their involvement (as potential victims, perpetrators, or bystanders) and experiences related to the mass killings of Jews, and how this affects them in the present. My interest in the current paper is with the (*prima facie*) false or evasive testimonies given by some of the perpetrators and bystanders. Having presented some examples of these, I will detail how the film either illuminates or draws into question both how such falsities and evasions are conducted by a subject and under what circumstances they are elicited. I end by discussing how Lanzmann's film can be seen to enrich and supplement Jean-Paul Sartre's account of "bad faith" and its role (as given by Sartre) in self-image, particularly in situations of oppression.

David Martin-Jones

How Tasty are Deleuze's Cinema Books?

Deleuze's *Cinema* books have been extremely influential in the development of Film-Philosophy. Yet there is a Eurocentric bias to Deleuze's conclusions (predominantly drawn by analysing European and U.S. cinemas), which is apparent when they are brought into contact with various world cinemas. Even so, to tease out the implications of the Eurocentric nature of Deleuze's conclusions regarding cinema requires careful consideration of what this term means. This paper addresses this challenge by drawing on the position taken by certain Latin American philosophers (who are not yet discussed in Anglo-American Film-Philosophy particularly frequently), such as Aníbal Quijano and Walter D. Mignolo, on the meaning of terms like Eurocentrism and Orientalism. Using examples from various countries such as Hong Kong and India, but with a particular focus on *Como Era Gostoso o Meu Francês/How Tasty Was My Little Frenchman* (Nelson Pereira dos Santos, Brazil, 1971), this paper explores how we might reconsider Deleuze's *Cinema* books in light of global developments in our understanding of Eurocentrism. Such a focused examination of the *Cinema* books may in turn have important ramifications for how we conceive of the Deleuzian philosophical project more broadly.

Sarinah Hope Masukor

John Cassavetes' Avant-Garde Sublime

In the opening shot of *The Killing of a Chinese Bookie* (John Cassavetes, 1976), a man gets out of a cab and walks toward a café. The camera swings around to follow him, catching the

light of the late afternoon sun. Lens flare streaks across the screen and across the man's face. Later, we will discover that this man is Cosmo Vitelli (Ben Gazzara), a struggling nightclub owner and the protagonist of this film, but now, what we notice is that his face has been obliterated by light. All we can see is a string of orange prisms and pale grey suit. Perhaps we think it's an accident, after all, isn't Cassavetes known for his 'accidental' camera style? But as the film goes on Cosmo is made invisible by too much light or too much darkness again and again. What is happening here is not an accident, but an expression of something vital yet inexpressible in conventional filmic terms. As Cosmo is pushed to the limits of debt, of love, of life, the film stock itself is pushed to its limits and the image goes beyond representation to present the unrepresentable. The question of how we present the unrepresentable is at the heart of Jean-François Lyotard's numerous writings on art. In *The Inhuman: Reflections on Time*, he argues that in a post-photographic world painting must 'present that there is something that is not presentable.'^[i] Painters must discard taste in favour of the aesthetics of the sublime. Lyotard was not a big fan of cinema — he wrote only one interesting but fairly unsympathetic article on the subject — but Cassavetes' innovative use of light, colour and space alludes to the ineffable as clearly as do the canvases of Lyotard's beloved Barnett Newman. This paper will explore Cassavetes' presentation of the unrepresentable through Lyotard's writings on art and the sublime.

Shaun Robert May

Equipmental Transgression and Referential Contexts: A Heideggerean Phenomenology of Objects in Chaplin

In this paper, I argue that Heideggerean phenomenology is an optimal paradigm for discussing the role objects play in the comedy of Charlie Chaplin. Moreover, I claim that the 'equipmental transgressions' of Chaplin's movies necessarily disclose the referential context of equipment outlined by Heidegger, and that this disclosure is part of the fabric of Chaplin's comedy. This claim is built on Heidegger's account of our primary mode of relating to objects, the ready-to-hand, in which an object - say, a pair of scissors - are not 'things' with isolable properties, but rather they form a 'referential totality' in which the scissors, the paper and the desk all relate to one another. In my view, we need to understand much of Chaplin's humour as revealing this tacit relationship. As Heidegger rightly observes, the object's failure often discloses this relationship, and Chaplin often utilises this in his comedy. However, in this paper I want to look at the deliberate transgression of this referential context as a theme in Chaplin's work. When the Tramp uses his knife as an ineffectual spoon for scooping beans in *The Immigrant*, or eats his own boot in *The Gold Rush*, his doing so discloses the referential totality in an amusing and novel way. I want to claim that this disclosure requires phenomenological analysis, and this paper will set out the foundations for doing just that - utilising film clips alongside Heideggerean phenomenology to shed light on this interesting and amusing phenomena.

Aaron McMullan

The Snake Has A Face: Emmanuel Levinas, Mondo Cinema and the Death of the Non-Human Other

The ethical philosophy of Emmanuel Levinas has traditionally been understood as inherently anthropocentric, the face-to-face encounter with the absolutely Other occurring beyond the realm of raw nature, and therefore, as Levinas himself has suggested, precluding the involvement of non-human animals. Via a Levinasian analysis of scenes of animal suffering and death as figure prominently in the Italian and North American mondo films of the 1960s and 70s, this paper seeks to challenge such a limited conception of the ethical encounter,

arguing that the shock of such footage engenders not only a breach of the constructed “world” as understood by the offscreen spectator, but also a momentary obliteration of the various themes woven about and masks imposed upon the onscreen animal other. The paper therefore builds upon and develops recent work pertaining to Levinasian ethics and non-human animals as undertaken by Barbara Jane Davy, John Llewelyn, and others, whilst simultaneously suggesting a new mode of theoretical engagement through which to approach a most contentious and problematic body of films.

John Mullarkey

Cinema: The Animals that Therefore We Are (On Temple Grandin's *Thinking, in Pictures*)

According to the animal scientist Temple Grandin, the success of her work in animal husbandry which has resulted in ameliorating the conditions many farm animals endure stems from the fact that she thinks like an animal, that is, she thinks in images. This is not her human way of thinking about images, but a way of thinking in pictures, a picture theory, that, she also claims, allows her to empathise with animals in a manner that might not be open to neurotypicals like the rest of “us”. In this paper, I’ll add a corollary to Grandin’s claim, namely that when we empathise with moving, animated, pictures (films), we do so as animals. The power of cinema is clearly immense, and many theories, psychological and philosophical, have been offered to explain its immersive effects on us: Freudian, Cavellian, Cognitivist, etc. But what if the answer was as simple as this: the power of the cinematic image is purely the power of the animal that we are when we think in images, or when images think in us? Like Pavlovian dogs responding to the dinner-bell, we salivate in front of the screen, to the image-stimuli agitating our senses, almost as though we are in the presence of their “referents”. Yet there are also more complex responses, which are neither thoughtless flesh nor disembodied reflections, but affective thoughts, seeing-thoughts, that are all the more potent because they are imagistic. These images are not any less the animal-thinking-in-us, however, nor are they either base or inhuman: they might simply be where our most powerful and animal thinking resides.

Ben J Mulvey

Friendship, Philosophy, and Film

My proposal is to examine philosophical conceptions of friendship as illustrated in various feature films. Well-known philosophers such as Aristotle and Kant, as well as a number of contemporary philosophers have addressed the issue of friendship in varying degrees of depth and breadth. For example, both Aristotle and Kant categorize the phenomenon of friendship into three basic types. But their categories do not exactly coincide. I am concerned with the obvious question, which is which categorization gets it right? Do either of them get it right? How well one can locate illustrations of Aristotle’s and Kant’s categories in film friendships can go a long way to settle the issue of the adequacy of their conceptions. The rich examples of friendship relations in films tend to overflow the boundaries of the conceptions offered by Aristotle and Kant (and others). I propose to examine philosophical conceptions of friendship using such films as *Thelma and Louise*, *Rain Man*, *The Defiant Ones*, *Midnight Cowboy*, and *The King’s Speech*. Both Aristotle and Kant emphasize the notion of sameness in friendship relations. That is, the friends appreciate in the other what is already in themselves. I will argue that neither Aristotle nor Kant get it quite right and that an adequate account of friendship must take account of the appreciation of differences between friends.

Maria Therese O'Connor

An Immense Clip: Film, Philosophy and the Proximate Violence of Becoming

Three conditions of becoming-image weave their way through this analysis in a consideration of violence as an ethical imperative with respect to the experimental sensate cinema of French filmmaker Philippe Grandrieux, in particular, his second feature *La Vie Nouvelle* (2002). The weave of *movement*, *rest* and *proximity* tighten, in suggesting violence as an ethical moment in our becoming-image. This paradoxical critique of an ethics of violence eventually finds an arresting moment in proximity of the image-experience through its ontological montage structure as that continuous passage of our existence as proximate beings. With a critique of telecommunication and networked information technologies as those delivery systems for pain at a distance, we locate in Grandrieux something arresting that testifies to the impossibility of being elsewhere. All image encounters today, given *their* excessive presence, testify without alibi, without elsewhere as reference point, to the perpetuation of us as being in a middle (*milieu*) of an “immense clip” without end or establishment. Becoming imperceptible in the becoming-image of our material sensate being incepts three moments of *imperceptibility*: Deleuze and Guattari’s *shadow-plane* as chaos that envelopes us all for future possible people and earth; Grandrieux’s mutant-style productive of perpetual *darkness*; and Maurice Blanchot’s riveting thought on the artwork as that testimony to a without exit of our being in what he describes as *le mourir* or the “other night.” Together they weave something akin to a poetics of darkness on the thought of image and image of thought.

Jonathan Olson

A Lens through the Looking Glass: Mirrors, Doppelgangers, and Meta-Cinema in Harry Potter and Triangle

The mirror has long been used in cinema to evoke the divided self, the alter ego, the doppelganger. *Harry Potter and the Prisoner of Azkaban* (2004), the third in the eight-film franchise and the only instalment directed by Alfonso Cuarón, and Christopher Smith’s *Triangle* (2009) both use mirrors to herald the arrival of a doppelganger, but they emphasize its reality by having the camera appear to pass through the mirror into the reflected world. Each film also uses a time loop as the device by which both protagonists become his and her own doppelgangers of their past selves. In *Azkaban* it is not until the third act that Harry appears as his doppelganger, but his emergence is anticipated by two visual motifs that appear in the first scene of the film, constructed as if a single shot. These two motifs refract into future scenes where they develop independently: one motif is the appearance of the camera passing through a plane of glass, first a window but later a mirror, and the other motif is the hidden Harry, first under a blanket but later under a cloak of invisibility which combines, in the film’s midmost scene, with a point-of-view shot to become a potent meta-cinematic trope. Now fully developed, these two motifs reunite in the third act when time travel enables Harry to become a hidden point of view that traverses the mirror. Christopher Smith uses similar visual embellishments to underline the plot of *Triangle*. At the turning point from the first to second act, the camera passes through a mirror and continues the scene on the other side of the mirror, where the protagonist re-witnesses a previous scene now horizontally reversed. With form thus reflecting material, the protagonist discovers she is trapped in a time loop and has become her own doppelganger.

Serazer Pekerman

***Of course there are werewolves and vampires*: Personal Identity of a Werewolf**

‘Man does not become wolf or vampire, as if he changed molar species; the vampire and the werewolf are becomings of man’ (Deleuze and Guattari: 1980, 303). The cinematic werewolves’ transformation is different from many other shape shifters, like vampires, who

have psychological continuity and execute their shift consciously. For werewolves, the shift from man to beast poses an intriguing question about identity. Indeed, it is hard to acknowledge the man and the beast as the same, since the wolf and man have completely different body forms, physical/psychological traits, and even experience different memories. In many cases they are not responsible for each other's actions. The key moment of the werewolf film clarifies the sameness and difference via the onscreen transition. These typically focus upon a loss of control, whilst establishing a spatiotemporal continuity that connects the man and the beast. The man and beast become both different and the same simultaneously, since the human becomes the beast. Despite not being able to control the shift, he eventually turns back to what he was. At the same time, this shift is a literal and intense visual example of a Deleuze and Guattarian becoming-animal even when the character is not an embodiment of the concept. In this paper I intend to question the concept of nomadic identity in Deleuze and Guattari using the fictional werewolf characters in various cinematic interpretations of the werewolf myth.

George Douglas Raitt

Adaptation and Self-Undermining Postmodern Views of the World

This paper examines the artistic construction of fictional and non-fictional characters and worlds and shows how adaptation changes non-fiction into fiction. This is illustrated with two films, *Adaptation* (Spike Jonze, 2002) and *American Splendor* (Shari Springer Berman and Robert Pulcini, 2003). These films are examples of self-reflexive intertextuality, in which the film chronicles the process of its own making and contains multiple portrayals of the characters and story world that inform reading/viewing. Postmodern irony is implicated in this process, which is shown to be self-undermining. The self-loathing of the characters Laroche, Orlean, Kaufman and Pekar is related to the self-loathing arising from Schopenhauer's view of the world, in which the will to life must be renounced to achieve equanimity. The dialogue that results from reading/viewing informed by differences and switching undermines the interpretation of critics that the non-fiction works and film adaptations reflect the postmodern world view, in which a person's self is created by the rush of phenomena, where persons do not change and nothing is resolved.

Veronika Reichl

Visual Philosophy: Theoretical Thinking through Animated Film

The theme of this presentation is the filmic visualisation of philosophical text passages. Based on artistic experiments, this project explores how animated film can refer to and comment on philosophical texts. Thereby I investigate in pictorial metaphors and the interrelation of spatial concepts and abstract linguistically coded content. The presentation rests upon a PhD-dissertation and subsequent research in the field of artistic research/semiotics (This research includes creating art works.) On the animated films: The artistic part of this project consists in a series of animated films. These experimental short film sequences (1 – 4 min) refer to passages of original philosophical text by authors like Georg Wilhelm Friedrich Hegel or Jean-Paul Sartre through different forms of analogy. The films employ mainly geometrical forms. They present visualisations and spoken texts (English) simultaneously, in order to create strong references between text and film.

Some related animated films can be watched at: http://veronikareichl.com/1/SK_F.html

On the theoretical content: The presentation focuses on the nature of analogies between theoretical texts and animated film, especially on metaphorical relations. What different kinds of analogy can be established? What kinds of pictorial metaphors are able to address theoretical content? How do these pictorial metaphors differ from linguistic metaphors? What

semiotic conditions must be fulfilled in order for them to be interpretable? What kinds of pictorial metaphors are experienced as charming or interesting, and why? To answer these questions I relate foremost to positions from linguistics and semiotics.

Justin Remes

Motion(less) Pictures: The Cinema of Stasis

Film theorists have offered wildly divergent frameworks for understanding the role of motion in cinema's ontology. For many, such as Rudolf Arnheim, motion is the *sine qua non* of cinema (Arnheim has claimed that "film is required by aesthetic law to use and interpret motion"). Others, however, have been more cautious in their formulations. For instance, Roland Barthes has asserted that while the movement of images is often seen as "cinema's sacred essence," in fact, motion is not as central to cinema's ontology as duration, an experiential "unfolding." (Barthes' theorization has many affinities with Henri Bergson's musings on the phenomenology of time in *Creative Evolution*.) A useful way of interrogating these theoretical divides can be found in what I call *the cinema of stasis*, a series of avant-garde films which challenge fundamental cinematic assumptions by offering little or no on-screen movement. Examples include Andy Warhol's *Empire* (1964), Chieko Shiomi's *Disappearing Music for Face* (1966), Hollis Frampton's *Lemon* (1969), and Larry Gottheim's *Fogline* (1970). While individual static films have been the subject of scholarly attention, the cinema of stasis as a modality has not yet been investigated in any detailed or systematic way. I want to explore several questions that are intrinsically posed by static films: Why take a medium uniquely positioned to create the illusion of movement and instead use it to create a quasi-photographic stasis? What are the aesthetic and affective valences of static films? And finally, what are the implications of these experiments for the ontology of film?

Ian-Malcolm Rijdsijk

(Con)text, the Returning Gaze, 'an element that opposes drama': Terrence Malick and the Cutaway

As the term suggests, the cutaway directs the viewer's attention away from the action to a related shot before returning to the action. This inserted shot (which implies a shot put into the narrative from the outside) can perform any number of functions: for example, it can contextualize the action in time and place (referring to a clock, a recognizable landmark, or a landscape); it can suggest a returning gaze or a reversal of point-of-view; or it can function in a meta-narrative sense, pointing the viewer towards a symbolic reading of the action. References to the cutaway are common in critical work on Terrence Malick's films, yet few writers seem to have analysed the different ways in which Malick uses the cutaway. I want to argue that the cutaway does more than "remind us that there is a world beyond the battlefield" in *The Thin Red Line*, for example, and that the frequent cuts to animals and natural phenomena in all of his films are part of a film grammar unique in contemporary filmmaking. I will draw on a number of theories, from practical guides to film editing, to work by Gilles Deleuze, Edward Branigan and in an attempt to understand an element of film editing that is hugely under-theorized. The paper will include analyses of specific scenes from Malick's first four films.

Dennis Rothermel

How Deleuze Thinks about Cinema

Commentary on Gilles Deleuze's two-volume treatise on cinema often misconstrues the text by fixing upon *what* Deleuze says about cinema without first comprehending *how* Deleuze thinks about cinema. Deleuze introduces the concept of the plane of immanence leading out of his discussion of the Bergsonian identity of image and movement. Deleuze will explain

this notion as a way of understanding philosophy in the subsequent text, *What Is Philosophy?* “Concepts pave, occupy, or populate the plane bit by bit, where the plane itself is the indivisible milieu in which concepts are distributed without breaking up its continuity or integrity.” Thus, what one expects of the plane of immanence as a way of understanding the plane of immanence of cinema, is a terrain populated by concepts that inter-connect in an increasingly detailed conceptual topography. The passage introducing what is in effect the plane of immanence of the plane of immanence of cinema registers ten significant steps, or, more properly, ten specifically identified locations or topographical details in the plane. Deleuze’s two-volume discourse on cinema continues filling out the plane. Deleuze leaves the Bergsonian instigation behind quickly. No one assertion captures the entire complex topography of the plane of immanence, or even as the discourse rests and explores particular areas within the terrain. The multitudinous and often inventive or willfully transposed terminology comprises signposts in the populated terrain and not a taxonomy. The important contribution lies in the *details* of how the plane of immanence is filled out, which registers extraordinary facility for insight into cinema that derive from a lifetime viewing films carefully and not a sudden special topic. Deleuze’s discussion of the naturalism of Luis Buñuel’s cinema shows how the plane of immanence pans out as a sequence of inter-connected but irreducible concepts.

Richard Rushton

Deleuze and Cinema, Deleuze and Politics

Many of the readings of Deleuze’s *Cinema* books have tried, in one way or another, to determine a politics of cinema that arises from those works. D. N. Rodowick, Patricia Pisters, David Martin-Jones, Ian Buchanan and others have gone down such paths, often in ways that try to fuse the *Cinema* books with Deleuze’s more overtly political works from the *Capitalism and Schizophrenia* project (from works co-written with Félix Guattari). In this paper, I go against such readings to instead claim that Deleuze’s *Cinema* books offer a turn away from the *Capitalism and Schizophrenia* writings. I claim that the *Cinema* books, rather than offering a politicization of cinema, instead offer an aestheticization of experience. The *Cinema* books are therefore, I claim, of a vastly different nature from works such as *Anti-Oedipus* and *A Thousand Plateaus*. In supporting these claims, I examine Darren Aronofsky’s recent film, *Black Swan* (2010).

Jack Sargeant

Dead Sex / Living Sex

This paper will explore Ian Kerkof (aka Aryan Kaganof) infamous short underground film *The Dead Man 2: Return of the Dead Man* (Netherlands, 1994), examining the depictions of lust, love and transgressive sexuality in relation to Georges Bataille’s notion of the heterogeneous. The paper will examine the ways in which both the visual and aural elements of the film explore the excesses associated with the pornographic imagination and the representation of the human body, and especially its more visceral functions, positioning the work within a continuum that draws upon the philosophies of the Marquis de Sade and Georges Bataille in relation to the power and presentation of the sexual taboo.

Kathleen Elizabeth Scott

'Freud is dead, isn't he?': A Haptic Reading of *Antichrist*

I will discuss possible feminist readings of Lars von Trier’s controversial 2009 film *Antichrist*, which has been accused by critics of offering a misogynistic depiction of its female protagonist as a sexually deviant and murderous force of nature, through the lens of haptic

film theory. My paper will illustrate the ways in which the style of the film reinforces its critique of psychoanalytic rationality and counteracts its seeming textual regressiveness, specifically, the film's problematic equation of women with untamed nature and the forces of evil. I am interested in exploring the affective politics of *Antichrist*; namely, whether or not the violent materiality of its images introduces a more complicated vision of human nature and relationships than a gendered binary of women as destructive nature/men as upholders of morality and civilization. If one views *Antichrist* with a haptic or phenomenological vision that allows affectivity to eclipse issues of identification and gender politics, the film can be viewed as a critical reassessment of film theory based on the Freudian doctrine of sexual difference.

Pritpal Singh Sembi

Transmigration of the Soul in James Cameron's *Avatar* (2009)

Avatar (2009) has largely been celebrated as a groundbreaking 3D spectacle and technologically advanced blockbuster. Some critics have appraised it in relation to leftist ideology, environmental allegory, anti-colonial narrative, racism, representation of disability, as generically Western, etc. This paper considers the film more specifically in relation to ideas around human identity, consciousness, the 'soul' and the mind & body connection. However, rather than apply philosophy to a deconstruction of the film, this paper *begins* with an examination of the popular text and then explores the 'classic' philosophical debates that emerge from this. Overall, this paper examines the implications of Jake Sully's permanent transmigration into his Avatar body and asks the fundamental question: Did Jake Sully *really* need to be reincarnated into his Avatar alter ego by the end of the film? Other questions to be explored include: How, in a phenomenological sense, is it possible for Jake to control the Avatar? Where is 'Jake' during the link process? Who or what is 'Jake'? What exactly transfers when 'Jake' controls the Avatar? How does the film conceptualise the relationship between body and mind? What gives a person their identity? Is reincarnation possible? Can 'Jake' ever truly be part of the indigenous Omatikaya people?

Alex Sergeant

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

There exists a prevailing prejudice that the fantasy film genre provides its audiences with simple-minded escapism, perhaps explaining why its scholarship remains so under developed. This simplistic reading of a popular style of filmmaking relies on the particularly problematic assumption that escapism is in some way simple. If fantasy is escapist, then what is it escaping from and where is it escaping to? My work attempts to answer these questions by theorising the positive and reassuring encounter with the magical embedded within the genre's identity. It posits that fantasy films set up an ontological crisis of world and self in order to sooth psychic tensions in the signification of reality and consciousness. This fantastic aesthetic, indebted to Tzvetan Todorov's work on fantastic literature (1973), suggests that fantasy's escapist delight relies on appeasing the antagonism with the Lacanian Other created at the mirror stage, whereby the self is forced to submit to the role of subject in an external order (1966). My analysis of *The NeverEnding Story* as an example of the 1980s fantasy film, typified by its 'high' fantasy of magical worlds and creatures, pays particular reference to the idea of "nothingness" in the works of Jean-Paul Sartre (1969). Sartre posits nothingness as a chief instrument in the self's comprehension of the external world and domination of the force of Other. The escapism within these films is therefore best seen as an aesthetic encounter with this notion of nothingness. By removing the fixities of reality, the fantasy film comforts its receptive audiences with an implicit celebration of the power of the self as definer of world. *The Neverending Story* serves as a vibrant case study for these issues because the narrative of the film itself seems to dramatise nothingness in the journey of its

dual protagonists of Bastian and Atreyu.

Jasper Sharp

A History of 3D Film Production in Japan: Technology, Commerce and Aesthetics

On 22 April 1953, mere weeks before the Japanese premieres of the initial cycle of releases in Hollywood's first 3D boom, *Bwana Devil*, *Man in the Dark* and *House of Wax*, Toho Studios released a double bill of Tajiri Shigeru's *Watashi wa nerawarete iru* and Murata Takeo's *Tobidashita nichiyôbi*, produced using the company's proprietary ToVision 'solid body image' (*rittai eizô*) system. Largely forgotten, these stereoscopic shorts had little bearing in Japan or elsewhere on this short-lived initial fad for 3D films. In 2010, the success of the foreign 3D productions *Avatar*, *Alice in Wonderland*, *Toy Story 3* and *Resident Evil: Afterlife* resulted in a record year for the Japanese industry, with revenues rising by 7.1% and admissions by 3%. The success of *Avatar* in particular, currently the country's top-grossing film of all time, drove the stagnating exhibition sector to invest heavily in upgrading to new 3D projection equipment, although its release came several months after that of Japan's first domestically-produced feature shot in HD Digital 3D, *The Shock Labyrinth*, directed by Shimizu Takashi. Still, while Fukasaku Kinji's *Battle Royale* (2000) was reissued in a 3D conversion overseen by the director's son Kenta, whose part-3D low-budget erotic thriller *The Perfect Education: Maid For You* had been released earlier in the year, and Toho's *UMIZARU 3: The Last Message*, the third instalment of Hasumi Eiichiro's series about a scuba-diving coastal rescue unit and the top-grossing live-action domestic production of 2010, similarly benefited from post-production to 3D, the number of full-3D domestic productions remains surprisingly small. This paper considers current patterns of 3D exhibition and production in Japan within the context of previous developments, specifically in relation to the conversion to widescreen formats such as CinemaScope in the 1950s.

Robert Sinnerbrink

Stimmung: Exploring the Aesthetics of Mood

Contemporary cognitivist theories of emotion, narrative, and genre tend to focus on character engagement, narrative content, and the cognitivist bases of film understanding. Noel Carroll argues, for example, that we can explain the puzzle of emotional convergence in film—that viewers typically respond in similar ways to particular movie scenes—by the “critical prefocusing” of narrative cues that elicit and direct cinematically appropriate affective and emotional responses. Carl Plantinga, who emphasizes more than Carroll the interplay of cognitive, emotional, and generic factors, also foregrounds the role of character, action, and narrative content in his analyses of our affective and emotional engagement with film. One could object, however, that such approaches overlook the broader aesthetic and cinematic setting of narrative drama. It is not just character action and narrative content that elicit emotion but the whole repertoire of cinematic-aesthetic devices (lighting, composition, montage, rhythm, tempo, colour, texture, gesture, performance, music, and sound). Films do not simply present characters in discrete emotional states in order to convey narrative information. Rather, their aesthetic effect depends on the sensuous-affective background or encompassing “mood” against which our complex flow of emotional responsiveness becomes manifest; the background against which we are able to recognise, align, and ally ourselves with particular characters within specific narrative scenarios. To explore different variations in the aesthetics of mood I shall consider selected scenes from three generically distinctive films, Almodovar's *All About My Mother* (1999), Wong Kar Wai's *In the Mood for Love* (2000), and Gus van Sant's *Elephant* (2003). My aim is to suggest the theoretical virtues of a phenomenologically richer perspective on the aesthetics of mood.

Edward Slopek

On Consummatory Experiences: “Thing-Power”, Film, Identity, and the Ellipsis of Consumption

The last decade in cultural studies and philosophy has seen what has been called a “thingly turn” (Connor 2010) and with it the emergence of “thing theory” (Brown 2001), an interdisciplinary endeavor asking “how things make people”. From within this theoretical standpoint, things arise when objects cease to work for us, when “their flow within the circuits of production and distribution, consumption and exhibition, has been arrested, however momentarily” (Brown 2001: 4). Made problematic in this way, objects reveal their recalcitrance or stubborn resistance, their “moment of vitality”, thus becoming things or matters of concern possessing “thing-power” (Bennett 2004). Exploring the possibilities of “thing-power”, Bennett has formulated a “thing-power materialism” that “seeks to promote acknowledgement, respect, and sometimes fear of the materiality of the thing and to articulate ways in which human being and thing overlap...when the us and the it slipslide into each other” (2004: 349). Using “thing theory”, we intend to rethink the social and cultural practices of filmic consumption. We will argue that in the slippage from object to thing, from the film as transparent presence to a present transparency, the consumer is inserted into an elliptical moment where the self is held in suspension, only to be affirmed or denied by the thing itself. Our conceptual focus will be specifically on the “consummatory experience” defined by John Dewey as the final phase of an interactional experience that begins with an immediate qualitative experience and results in “an experience” (Dewey 1934). Our empirical focus will be on what has been called the “seductive immaterialities” (Butler 2010) of actual and virtual screen spaces within filmic and video installations. We will concentrate on the consummatory experiences of “craft consumers”, namely the ostensibly active spectators engaged in a form of “consumption as ensemble activity”. Our goal will be to critically scrutinize the belief that these individuals who “consume principally out of a desire to engage in creative acts of self-expression... already have a stable sense of identity” (Campbell 2005: 24).

Daniel Marcolino Claudino de Sousa

The Dissolution of Authorship in *Through the Olive Trees*

This paper aims to build an aesthetic analysis of *Through the Olive Trees*, by Abbas Kiarostami. It investigates the effects of meta-language procedures in cinema, when a film “inside” another one breaks the linear sequence in order to produce a relational aesthetic communication with the spectators. This opens space for the perception of different levels of reality. This discussion is also related to the topic of the death or dissolution of the authorship, as it is understood in the works of Derrida, Foucault and Barthes. By extension, the ideas of end of narrative are also considered in the analysis. In this sense, it looks after the modern author, created, according to Adorno, since Cervante’s *Don Quixote*: the absolute author, who does not know the destiny of his/her characters. *Through the Olive Trees* points to a singular way of telling a story, in a way unique, but also in the stream of the experimentalism of the so-called New Iranian Cinema. In this way, Kiarostami as author appears (or disappears) in order to create a meaning effect. He subverts the classical standards of making a film and puzzles what could be reality and what is openly fictitious. Doing so, he keeps the narrative alive, in another way.

Erin K Stapleton

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

Films that depict the end of the world have always had enduring appeal. In this paper, I will

address why different apocalypse films make alienation so appealing. An audience identifies with the survivors of an apocalyptic film, not only as they are our filmic avatars, but because we all assume that we would be among the leftover living. The end of the world genre has as many incarnations as any potential apocalypse does; zombie films, natural disaster films, alien invasion films, disease epidemic films and biblical films, to name a few. Many also appear in combination, but all have sovereign survivors in common. The third volume of Georges Bataille's *The Accursed Share: An essay on General Economy* deals with his notion of Sovereignty. In it, he stresses that the nature of sovereignty lies in the experience of pleasure in the present without productive thought or planning for the future. The sovereign rejects work and productivity, and resides only in expenditure. I will argue that the attraction of alienation lies in the impulse toward sovereignty. I will primarily reference the 1985 film *The Quiet Earth*, a New Zealand production by director Geoff Murray. In the film, a man finds himself alive, and apparently alone in the world. There are no bodies, and there is no explanation for where everyone has gone. Slowly, as he accepts his situation, he begins to revel in the novelty of being able to live without societal boundaries, and play with sovereignty. In *The Quiet Earth*, as in Bataille's work, the consequence of pure sovereignty is madness.

Yugin Teo

Ricoeur, Testimony and Recognition: Narrating and Adapting *Atonement* (2007) and *Never Let Me Go* (2010)

Atonement (Joe Wright, 2007) and *Never Let Me Go* (Mark Romanek, 2010) depict narratives that are meditations on love, loss and the desire to atone for past transgressions, bearing testimony to the lives of the characters they depict. *Atonement* tells the story of Briony's attempt to narrate the lives of Robbie and Cecilia through a fictionalised account of their history. Briony's narrative becomes both an apology for her crime and a testimony of Robbie and Cecilia's love. *Never Let Me Go* is narrated retrospectively by Kathy, and focuses on the story of school friends Kathy, Ruth and Tommy and their foreshortened lives as clones in an alternate vision of England. The stories in both novels benefit from these recent adaptations to film with respect to the themes of testimony and atonement. An aspect of Paul Ricoeur's work on narrative, memory and recognition focuses on the temporal space between the past and the present in fictional narratives. This space is imbued with meaning through past events that are still in communication with the present. The paper will explore this aspect of Ricoeur's work where meaning is generated on two levels in both films. The first level relates to the characters as they seek to narrate the past and atone for their mistakes. Through the mediation of time and memory, the characters experience recognition of different versions of themselves and those from the past whom they come into contact with again. The second level relates to film audiences who are familiar with the novels. Through the utilisation of adapted screenplays and various cinematic techniques, audiences experience recognition of characters and plotlines that are at once familiar and strange as the characters journey toward their harrowing fates.

Ben Tyrer

A Necessary Fiction: *The Maltese Falcon* = $\sqrt{\quad} - 1$

"Mr Spade, I have a terrible, terrible confession to make: that story I told you yesterday was just a story."

The Maltese Falcon (1941) is concerned throughout with truth and lies; moreover, there is a willingness to treat certain lies *as if* they were true. Indeed, the Falcon statue itself is the film's proton-pseudos: it is a fake, an object that "does not exist" but nonetheless sets the narrative in motion. More than a lie, such a construction works as a *fiction*. This paper will

suggest that Lacan's much misunderstood references to the square root of minus one provide a useful way in which to approach the fictions that structure the narrative of *The Maltese Falcon*. In his commentary on the imaginary number in 'Subversion of the Subject', Lacan insists – in a comparison with the necessity in mathematics to introduce the fictional value i for the square root of minus one – upon the necessary fiction of signification for the functioning of the Symbolic order. Signification, imaginary number, Falcon: none of which "exist" but all of which "function". Each exercises an influence as a fiction, granting its respective field – language, mathematics, narrative – a certain consistency that would otherwise be lacking. Finally, through an examination of the film's use of the figure of the "fall guy", this paper will seek to draw Lacan's discussion of the imaginary number into a relation with his (brief) references to Jeremy Bentham's *Theory of Fictions*. I will explore the way in which *The Maltese Falcon* suggests a reconsideration (and expansion) of Lacan's engagement – particularly in *Seminar VII* – with Bentham, to highlight a necessary, imaginary dimension of structure that is common to the work of psychoanalyst, philosopher and film alike.

Maurizio Sanzio Viano

Film-Philosophy-Chemistry: A Montage

After long complaining about the neglect of their disciplinary angle from the mainstream, philosophers of chemistry are rejoicing because the last twenty years have seen the development of their discipline. Several anthologies and two journals have seen the light in the last decade alone. On my part, I have often wondered about the peculiar absence of chemistry from film theory. Indeed, considering chemistry's centrality in pre-digital photography and cinema, isn't its near absence in Film Studies odd? This paper aims to map the avenues that can be visualized once chemistry is restored in film and philosophy. It consists of three sections. Proof. Hypothetical Map. Illustrious example(s). I start with hard proof, documenting the colossal misreading and subsequent oblivion of a film. If our epistemological horizon had been alerted to the potential of chemistry, then *The Vanishing* would have been entered a pantheon of philosophical films. After opening our eyes to chemistry, I map the ways in which chemistry, philosophy, and film intersect. In the third section, I examine a long, (unpublished in his lifetime and not yet translated into English to the best of my knowledge) essay by Jean Epstein entitled "Alcohol et Cinema" in which the argument is made that cinema entails a regression to a pre-logical state similar to intoxication. By drawing a parallel with Eisenstein's near contemporary theorizing, and by identifying in both thinkers a chemical 'unconscious', I seal my initial hypothesis that the triangulation among philosophy chemistry and film studies makes for a productive montage.

Robert Watson

Affectionate Heroism: Ricoeur's Perspectives and Movie Thought

Paul Ricoeur's *Oneself as Another*, and *What Makes Us Think*, strongly argue that our individual lives are lived on the razor's edge of embodied first person *self*, in a shared world of third person embodied *others*. In this paper, Ricoeur's interwoven first and third person perspectives are tested in a cinematic engagement with Elizabeth von Arnim's classic treatise on affection and liberation: *The Enchanted April*. Von Arnim's 1922 novel has been realized twice as a feature motion picture – in 1935, and again in 1992. The most recent version is rewritten by Peter Barnes and directed by Mike Newell. Newell's version of Elizabeth von Arnim's *Enchanted April* remains one of the most complex accounts of affection on the cinema screen. It provides rich material for an investigation into the razor's edge between our first person consciousness, desires, beliefs and responsible agency – as *oneself* – and our interwoven third person perspective on social conventions, bodies, power, scientific observation, language, promises and trust. Between these two perspectives we engage with

life and cinema's dynamics of liberation and affection. A dual investigation is undertaken of von Arnim's affectionate liberator, Lotty Wilkins. Lotty is delineated using the concrete cinema language of Movie Thought (MT) which brackets time, space, persons, gesture, dialogue, action and devices. Interweaving Ricoeur's perspectives of first and third persons in the same human self, we trace Lotty's journey of liberation and affection as she shifts in time, place, social environments and the other categories of Movie Thought (MT). As Elizabeth von Arnim's "other" says of Continental contemplation: "All I wish to do is sit in the shade and remember better times and better men."

Catherine Wheatley

"A righteous man regards the life of his beast": Film, Faith and Fauna in Philip Groning's *Into Great Silence* (2005)

Throughout Western film history, animal protagonists have often been placed within a savior/redeemer plot structure in which they are sacrificed for the sake of others (Reinhartz, 2009). However, the deployment of animal imagery within Philip Groning's 2005 study of monastic life, *Into Great Silence* - in common with a number of other films coming out of Europe in recent years - is more subtle in nature. The proposed paper indeed contends that quite on the contrary to reflecting a unified symbolic system, these incorporation of animals within Groning's film are part of an Agamben mode of gesture; that is, a making visible without making known (Agamben, 2000). As such, gesture - with its emphasis on belief and vision before concrete knowledge, has an inherently ethical dimension to it, one that Groning connects with Christian ethics. Through a close analysis of the relationship between man and animal, ethics and aesthetics within *Into Great Silence*, this paper thus seeks to bring together Film-Philosophy with the emergent fields of Animals Studies and Film Theology, raising questions not only about continental philosophy's surprising turn to Pauline theology in recent years, but also the place of animal imagery within it.

Daniel R White

Berlin Alexanderplatz: from Prison, to Arcade, to Madhouse

In the novel (1929) and film (1931) *Berlin Alexanderplatz*, Franz Biberkopf emerges from prison into the streets of Weimar Berlin, only to end up in an asylum and a factory as parades "march past his window with flags and music and singing." Döblin's narrative, like Wiene's *Caligari*, is thus inevitably cast in the drama of fascism rising. Yet, as Peter Jelavich argues, the intermedial story is more complex. The fragmentation of individual "subjectivity" into a medley of voices from the cacophonous streets of the metropolis is unexpectedly *affirmed* as the idiom of a new post-bourgeois vernacular aesthetic in Döblin's text; however, in the film version a progressive "humanization" of Biberkopf occurs amidst the dehumanization wrought by fascist politics. Thus, like the traditional *Volk* culture championed by Nazism, the reassertion of subjectivity in Weimar cinema here serves, in Walter Benjamin's phrase, as an *aesthetitization of politics* presenting images of an idealized coherent individuality (cf. Nazi "familiality") to herald a reactionary and violent politics of nostalgia with disturbing contemporary reverberations. In the present essay I examine selections from Döblin's novel and Phil Jutzi's Film to consider how this nostalgia is constructed by the latter out of the urban textual ecology of the former. Thus I argue two key points: first, following Jelavich, that this novel-into-film story is ". . . a cautionary tale about how the fear of outspoken right-wing politicians can cause cultural production to be curbed and eventually eliminated as a critical counterforce to politics—all in the name of entertainment" (p. xiv); and second, that a posthuman ecology is imaginable whose communicative relationship with its urban environment opens the way toward film as the discourse, as in Banksy's *Exit Through the Gift Shop*, of a critically self-fashioning culture.

Gavin Wilson, Steve Nash

Rhizomatic Narratology: Towards a Philosophy of the Global Digital Village

This paper seeks to interrogate Deleuze and Guattari's notion of the rhizome as integral to a philosophy of narratology within post-digital film spectatorship. Tensions are created around received philosophical theory when innovative technology is taken up by an established exhibitiv form to create a new socio-aesthetic practice. The emergent phenomenon of using mobile phones as platforms for the making (and showing) of film for a post-digital society, creates new opportunities for filmmaker/audience engagement with meaning creation and understanding of shared experiences of certain filmic narrative and spectatorial realities. The defining terms we use throughout are *phone films* (to describe the film products themselves) and *cell cinema* (as a descriptor of the social phenomenon of exhibiting and sharing films at dedicated film festivals). The post-digital represents a breakdown of the authoritarian structures which guide traditional narrative practice. What Deleuze postulates in his theory of 'the worst' is not the breakdown of these barriers, but the reaction to the breakdown. If the barriers are transgressed then the reaction of the author is to impose boundaries with greater force. This amounts to an act of authorial violence against the reader or spectator. The individuated yet networked mode of engagement of post digital media circumvents authorial regulation, producing a visual regime that diverges from classic accounts of normative cinema spectatorships. In 'online events' and as language-unspecific components of international film festivals, post-digital cell cinema challenges existing forms of visual discourse. Its scope is both trans-national and inter-cultural, whilst aspects of narrative truthfulness are held in tension with aspirations for creative expression. Post-digital filmmaking is rhizomatic because its barriers are porous. Therefore, this paper explores the discursive activity, central to the engagement of digital filmmaker and spectator, which inhabits a space where truth and reality are scrutinised in terms of narratology and contemporary validity.

Cato Wittusen

Varieties of Temporal Overlaps

In my paper I will discuss various examples of temporal frequency in films; more specifically, I wish to focus on the use of temporal overlap between shots. Proto instances of this phenomenon can be found in early films, for example, in *A Trip to the Moon* (Méliès, 1902) and *Life of an American Fireman* (Porter, 1903), films that predate the development of the so-called continuity style. Tom Gunning argues that the early period of cinema is to be regarded as a "cinema of attraction," and suggests that the use of temporal overlap during this period be seen from an historical perspective. It is tempting to see them as merely primitive instances of editing and storytelling that occurred prior to the establishment of the classical style. In discussing *A Trip to the Moon*, Gunning says "seeing the spaceship land twice might simply double one's pleasure". Thus, from this point of view, the overlap should be considered successful. This narrative technique was refined and used in such film classics as *Citizen Kane* (1941), *Rashomon* (1950), and *Persona* (1966). We also find examples of this narrative device in more recent films. I will concentrate on examples from *Citizen Kane*, *Rashomon* and *Persona*. I am interested in the various ways that temporal overlaps between shots create meaning and involve the audience. The use of temporal frequency is carried out very differently in these three films; I will address these differences with an eye to narrative perspective, perceptual and mental subjectivity, reflexivity, etc. In my examination I will ask: to what extent is the aesthetic value or pleasure of the temporal overlaps in these films similar to the pleasure produced in the early films, such as the example mentioned above from *A Trip to the Moon*?

Alan Frazer Wright

On Aging: Jean Améry and the Late Films of Jean-Luc Godard

In recent years, the image of Jean-Luc Godard has come to convey his vision of cinema as an art bound up with the passage of time, memory and death. Godard has always appeared in his own films but, as he has aged, his reflections on the history of cinema have been directed more and more through the medium of his own body. The rhythm of his breathing, the grain of his voice, the sure or sketchy gestures of his hands, his shuffling gait, suffuse the later films, most notably *Histoire(s) du Cinéma* and *JLG/JLG*, with a mortal sadness. The basic posture of Godard's mournful attitude toward cinema is revealed in his depiction of childhood and old age. Godard adopts the role of the Lost Boy and the Last Man, forsaken emissaries from a forgotten time and place, as a means of reconciling the personal encounter with death with the final account with History. He appropriates the discourse of the Survivor in order to redeem the failure of cinema to keep its promise, to bear witness, above all else, to the trauma of the Holocaust. Godard's provocative stance gains a further meaning when placed in relation to the work of Jean Améry, writer, philosopher and Holocaust survivor. Améry's reflections on the experience of the Holocaust and the inexorable advance of old age emphasise the dialectical tension of revolt and resignation. The ravages of Time and the wreckage of History cannot be repaired through any act of forgiveness or appeal to reason. Only through the moral imperative to resist can remembrance and resentment endure in the face of a murderous mortality. In this paper, I will examine the films of Godard's late films in the light of Améry's example.

Lucia Rose Yandoli

Cinema of Ecstasy

Ecstasy is a state of being *beside* and *beyond* the self: of self-annihilation and of distanciation from the contingencies of existence. It implies a superabundance of meaning and affect, irrecoverable expenditure and the outpouring of spiritual and emotional excess from the body. As such, ecstatic cinema – cinema that is both formally and thematically ecstatic – raises questions of not only an ontological and metaphysical kind, but also probes issues of gender and the nature of cinema as a medium. In the ecstatic, supposedly fixed and inflexible binaries – immanence and transcendence, the everyday and the extraordinary, self and Other (in a Lacanian sense of 'radical alterity') – dissolve into meaningful paradoxes that bring about radical new knowledge and feelings of bliss both for the on-screen characters as well as for the viewing subject. This paper seeks to introduce the notion of 'ecstatic cinema' by focusing on the distinction between what Paul Schrader called a 'transcendental style in film' and 'cinema of ecstasy'. The latter is both a style and a content of post-war cinema and is still relevant to (mainly) independent cinema today. Rather than concentrating on a single director or national tradition, my project tries to pinpoint stylistic features and ecstatic potentialities in the medium of cinema as a whole. Clips: from Pier Paolo Pasolini's *Teorema* (1968) and Willard Maas's *Geographies of the Body* (1943).

Cindy Lee Zeiher

The Language of Desire: Film as a Methodological Tool for Understanding Social Worlds

The fields of film and sociology have much to offer each other apart from the literal visual meanings that can be extracted. Engagement with film stimulates the sociological imagination. My research conceptualises human desire as a social phenomenon which can be constructed and reproduced in and by the world of film. Just as Lacanian psychoanalysis brings subjective

desire into existence via language, so film has the potential to act as the catalyst for this. It is via the cinematic screen that our desires can be aroused, partially unveiled and confronted. The viewer is taught how to desire through experiencing and re-experiencing the many impressions of desire a film may offer. To better understand desire I am using the New Zealand film *Heavenly Creatures* (1994) as a reflexive tool with which to derive social knowledge. This film depicts an actual incident of matricide through tracking two of the protagonists' symbolic and violent struggle with their desire to resist the dominant conservative New Zealand cultural milieu which shaped the social, subjective and familial contexts of their lives. The film also offers multiple cinematic readings of how they arrive at their own desires, both individually and as young women struggling to relate to others. The intersection of film and sociology has facilitated participants in focus groups to generate discussions of desire as a concept contingent on complex social and ideological systems. This involves examining themes such as gender, commodification, memory cultivation and alienation. Particularly the maternal gaze is paramount as participants facilitate a critical exploration of multiple meanings of desire and how it is negotiated during the life trajectory.

Adams, John, 12
Ashrowan, Richard, 12

Barrington, 12
Bateman, 13
Blake, 13, 14
Bolton, 14
Brown, 15
Brydon, 15
Bursztyn, 15

Carel, 16
Carruthers, 16
Cejudo, 30
Chang, 17
Chesher, 17
Colman, 18
Coveny, 18
Cox, 19
Currie, 19

D'Aloia, 19
Darby, 20
de Valk, 20
Dias, 21

Ferencz-Flatz, 22
Fleming, 22
Forgacs, 23

Gardner, 23
Goldie, 24
Gorodi, 24
Gouws, 24

Hay, 25
Hetrick, 25
Holtmeier, 25
Husbands, 26

Ince, 26
Ishii-Gonzales, 27

Jackson, 27

Khoyratty, 28

Lafontaine, 28
Laine, 29
Lane, 29
Lichtenfels, 29

Mantas, 30
Martin, 31
Martin-Jones, 31
Masukor, 31
Matthews, 30
May, 32
McMullan, 32
Moore, 14
Mullarkey, 33
Mulvey, 33

Nash, 44

O'Connor, 34
Olson, 34

Pekerman, 34

Raitt, 35
Reichl, 35
Remes, 36
Rijsdijk, 36
Rothermel, 36
Rushton, 37

Sargeant, 37
Scott, 37
Sembi, 38
Sergeant, 38
Sharp, 39
Sinnerbrink, 39
Slopek, 40
Sousa, 40
Stapleton, 40

Teo, 41
Tuck, 16
Tyrer, 41

Viano, 42

Watson, 42
Wheatley, 43
White, 43
Wilson, 44
Wittusen, 44
Wright, 45

Yandoli, 45

Zeiher, 45