INTERNATIONAL CONFERENCE

Lisbon'14

PHILOSOPHY

Thinking Reality and Time through Film

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Thinking Reality and Time through Film

Proceedings of the International Lisbon Conference on Philosophy and Film:

PROGRAMME OVERVIEWS
ABSTRACTS
CV’S
CONTACTS

Edited by
Susana Viegas
Thinking Reality and Time through Film
Proceedings of the International Lisbon Conference on Philosophy and Film

- 6-10 May of 2014

Conference Directors
Christine Reeh
José Manuel Martins
Pedro Calafate

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Held at the Faculty of Letters of the University of Lisbon, National Library, Portuguese Film Museum and the Goethe-Institut Lissabon.

Organized by the Centro de Filosofia da Universidade de Lisboa in collaboration with C.R.I.M. Productions, and the Goethe Institut Lissabon.
Sponsored by Fundação para a Ciência e a Tecnologia.
CONTENTS

WELCOME TO LISBON FOR THINKING! .................................................. 13

THINKING REALITY AND TIME THROUGH FILM .................................. 14

PROGRAMME OVERVIEW .................................................................. 15

FILM SCREENINGS ........................................................................... 17

PLENARY SESSIONS [OVERVIEW LIST] .............................................. 21

PLENARY SESSION # 1 BEING-IN-FILM ............................................ 23

A Multimodal Theory of Film Experience, by Colin McGinn ................. 23

Cinematographic Narrative and Personal Identity, by Carlos João Correia 24

On the rise of solaristic philosophy, by Christine Reeh .......................... 25

PLENARY SESSION # 2 OTHER SPACES ............................................ 26

The Limit of the Frame, by Angela Schanelec .................................... 26

Reality as uncertainty, by Ulla von Brandenburg .............................. 27

PLENARY SESSION # 3 FROM PLATO’S CAVE TO FUTURE GAMES .... 28

In reality: the ultimate cinematic quest, by José Manuel Martins .......... 28

Where’s the rewind button on the BETAMIX of life? Cruelty as transgression and virtualization in Michael Haneke’s Funny Games, by Mirjam Schaub 29

The Future is Now: Temporality of the Neuro-Image, by Patricia Pisters 30

..............................................................................................................
PLENARY SESSION # 4. PHILOSOPHIES OF FILM

Movie-Made Philosophy: On the Possibility of Doing Philosophy by Means of the Moving Image, by Noël Carroll

Aesthetic-Philosophical Realism: How Intuition Matters for Ontology and Cinema, by Josef Früchtl

PLENARY SESSION # 5. PHILOSOPHY IN MEDIAL FORM

A trialogue between Peter Sloterdijk, Andrei Ujica and Peter Weibel - with screenings of works by the authors

PLENARY SESSION # 6. THE CINEMA OF VÍCTOR ERICE

Green leaves, green sorrows, by Maria Filomena Molder

PLENARY SESSION # 7. FILM AND THE ANGEL OF HISTORY

Microscope of Time, by Susana de Sousa Dias

Mask, by Christoph Korn and Cristina Beckert

PARALLEL THEMATIC SESSIONS

Group 1 - Film and Time: Filmmakers of the Time-Image

Group 2 - Ontology of the Moving Image

Group 3 - Spectatorship and Cinephilia

Group 4 - Limits of Film: Infinity, Death, Nothing and Reality

Group 5 - Accessing the Real through Film

Group 6 - Effects of Reality: Realism and Film

Group 1 - Film and Time: Filmmakers of the Time-Image

A Moving Stillness – Temporal Negotiation in Dominique Cabrera’s First Person Documentaries, by Julia Dobson

Still Time and Moving Reality – Differences in Time Between Photography and Film, by Katri Lassila

Filming the Present in the Future Tense: Revealing the Open Spaces of “Reality” through Profondeur de Champ in Jean Renoir’s Pre-War Realism, by Barry Nevin

Film, thinking, philosophy, by Carlos Melo Ferreira

Re-conceiving the Chronotope: Bakhtin and Shakespeare-inflected Films, by Keith Harrison

This is the End? Time and Matter in Bill Morrison’s Decasia, by Bernd Herzogenrath
Time, Figure and Reality of Early Animation Before 1930, by Xiaoxian Ye

Perception of the real-time narrative, Alaina Schempp

Perceiving Simultaneity in Succession: The Representation of Time in Parallel Editing, by Teresa Pedro

In Reality, We Are Not at Home: Immemorial Time in Cinemas of Migration, by Suzanne Barnard

Colliding temporalities in Henri-François Imbert’s film “No pasarán, album souvenir”, by Veronika Schweigl

An Ark for Images, a Run for Memory, by Marcelo Felix and Isabel Machado

Perception of the real-time narrative, Alaina Schempp

Silver Screening – the diffusion of worlding and film through aging and time, by Lena Eckert and Silke Martin

The Integrity of Gesture in Steve McQueen’s Films, by Susana Viegas

Cinematic Time and Power: the role of attention economy in control societies, by Claudio Celis

Webcam Film Making – Algorithmic Cinematic Chronotopes, by Paula Albuquerque

Lyric Time and Lee Chang-dong’s Poetry (2010), by Steve Choe

Thinking technology in time: process-time and product-time in technological anime, by Alba G. Torrents and Andreu Ballús

From the Neuro-Image to the Image of Time in Contemporary Cinema, by Fabio Tonion

The Angel’s Third Wing: Duration in Theo Angelopoulos’ The Dust of Time, by Evy Varsamopoulou

“A sextet for overlapping soloists” – Temporality in Cloud Atlas, by Sonia Front

Survivors, Memories and the Time-Image in Hungarian Documentaries, by Zsolt Györi

Touching the past: Watching film as a history- and memory-making experience, by Victoria Grace Walden

The ritornelllos of listening and the cinematographic song, by Rodrigo Fonseca e Rodrigues

The Regenerative Cinematic Surface: Contractions, Expansions and Migrations in “The Aleph” and “Sans Soleil”, by Miguel Duarte

A decisive frame; any frame: the representation of time through old and new media, by Nuno Aníbal Figueiredo

The experience of time and temporality on Lo Sguardo di Michelangelo, by Carlos Vara Sánchez

‘Contemplative Cinema’ and the Paradox of Cinematic Presence, by Gawan Fagard
Odysseus – Lumière – Deleuze: ‘Several Times in Their Impure State’, by Ulrich Meurer and Maria Oikonomou

The Eternal Present of Cinema, by Enrico Terrone

Tuning our timing: Time distortions in cinema and emotions, by Dina Mendonça

Tragedy’s 24 hours and the movies’ fast pace, by Joana de Mello

Group 2 - Ontology of the Moving Image

Cinema and the Myth of Icarus: the World and its Image in André Bazin, by Blandine Joret

A World We Have Forgotten How to Love: Bazanian Ethics and Cinematic Ontology, by Katherine Rennebohm

Bazin, Style, and Digitization: Ontology, Epistemology, and the New Myth of Total Cinema, by Leighton Grist

Thinking repetition through film, by Katharina Wloszczynska

Image as Experience, by Ronald Rose-Antoinette

The Image of Temporality, by Maria-Teresa Teixeira

Vision of absence and time’s discontinuity in Bazin’s thought, by Michele Bertolini

A Reinterpretation of Bazin’s Ontology: Where Indexicality and Transparency Fall Short, by Mario Slugan

American Avant-Garde Film As Philosophy: A Poetics Beyond the Medium, by Rebecca A. Sheehan

A Double Withdrawal: On Distance, Absence and Dark Matter in Paulo Lisboa’s Image-Making, by Marko Stamenkovic

Acessing modern Self through film, by Carla Milani Damião-Wall

Filmic Images and Reality: Peircian Indexicality and the Technological In-between, by James Verdon

Time for the Ethical? Emmanuel Levinas, José Luis Guerín and Documentary Film, by Rhiannon Harries

Experiencing reality through the optical printer, by Amanda Egbe

The motion image as the locum tenens of the film - an ontological enquiry on the absence of the natural rules, by Bogdan Nita

Stanley Cavell and Ukiyo-e: rediscovering reality through the cinema, by Veronica Cibotaru

Essay as film: Julio Bressane’s “Brás Cubas”, by Patrick Pessoa
Body as Corporeal Room-for-play: Rethinking Chinese Martial-arts Film through Benjamin’s Theory of Mimesis and Film, by Qianfan Zhao

Little Red Riding Hood: Sacrifice in Folk Tales and Cinema: a case study, by Emanuele Antonelli

Pina 3D and the Sensible Power of Movies, by Vladimir Vieira

Dislocation and cinema, by Wissam Mouawad

“Don’t Turn the Projector Off!” The Ontology of Cinematic Endings, by Shai Biderman

F for Fake: At odds with a set of moral opinions, by Ana Falcato

Accessing the Feminine in Blue Jasmine, by Nicole A. Hall

Conflict of Aesthetic/Aesthetics of Conflict: Testimony as History in Ari Folman’s Waltz with Bashir and Rithy Panh’s The Missing Picture, by Aparna Shukla

Ontological Properties of the Moving Image: Modifying the Fourth or adding a Sixth Condition, by Lenhardt Stevens

“Film Thinks!” What about Dreams? A Reading of Daniel Frampton’s Filmosophy, by Thorsten Botz-Bornstein

Images of film, images of soul - between mundus imaginalis and fantasy, by Giovanni Sorge

Assessing the Role of Lived Temporality in Classical Realist Film Theory, by Glen W. Norton

“More of the reality”. Visual thought and exceedence of the cinema, by Daniela Angelucci

Knowledge regimes and cinema - reality between waiting and expectation, by Renato Silva Guimarães

From Reality to Representation: the «case» of Maria Adelaide Coelho, by Virginia Baptista

On Film Analysis and Representation: Krzysztof Kieślowski’s Amateur (Amator, 1979), by Atenea Isabel González

“Holy Motors” (Leos Carax, 2012) and the reflection on film in the digital era, by Nataliya Kolisnyk

Truth and fake in flagrante delicto: an encounter between Wiseman and Gus Van Sant, by Ana Barroso

Group 3 - Spectatorship and Cinephilia

Escaping the Proscenium: Digital Communication and the Phenomenological Challenge to the Cinematic “Dispositif”, by Dario Llinares

Varda’s Jacquot de Nantes as Demy’s Dying Body Without Organs, by Frédéric Brayard
The Blue Flower in the Land of Technology. Film, Time, and Politics in Walter Benjamin, by Hyun Kang Kim

Film as Special Effects, Fake, and Trick, by Dimitri Liebsch

The Real Effect of the Audience. Watching a Film Together as Joint Action, by Julian Hanich

Cinematic Experience and Transformation, by Lisa Åkervall

The Cinematic Ethical Burden: Accessing Evil through its representation by means of subject-character identification, by José Castela Forte

Films and Deception, by Neri Marsili

The camera on a chair: the hyperbolic structure of viewing, by Bruno Béu de Carvalho

The Filmic Century/Centuries of the Mind – Tracing the Beginnings of the Subjective Cinema, by Atene Mendelyte

The Decline of Hollywood Narratives. How the Internet is Shaping the Creation and Appreciation of Film, by Laura T. Di Summa-Knoop

The structure of film perception and experience, by Marko Rojnić

Group 4 - Limits of Film: Infinity, Death, Nothing and Reality

Love and Death in Michael Haneke’s Amour, by Thomas E. Wartenberg

Persistence, temporality and the end of vision in Bela Tarr’s The Turin Horse (2011), by Isabel Rocamora

And in the morning all will have vanished: death, geworfenheit and nothingness in Michael Haneke’s later œuvre, by Anjo-Marí Gouws

Death and disfiguration: video allegories from the Arab Spring, by Peter Snowdon

Inscribing Immanence: Death, Dying and Deleuze, by Steven Eastwood

Narrative Is Not In Us; It Is We Who Move In Narrative, by Steffen Hven

From below the world, untouched by human hands, by Oleg Lebedev

Romantic Affinities? Cavell on Opera, Film, and the Task of Expression, by João Pedro Cachopo

Character transformation and expression of infinity and death in Andrey Tarkovsky’s Sacrifice (1986), by Marja-Riitta Koivumäki

Figures du deuil. Roland Barthes et Krzysztof Kieslowski, by Agnieszka Kaczmarek

Belief in the world? Approaching Suicide and Suicidality through Film, by Ann-Kristin Hohlfeld
<table>
<thead>
<tr>
<th>Title</th>
<th>Authors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Framing in <em>In the Fog</em>: The Unseen as an Analogue for the Unforeseeable</td>
<td>Marshall Deutelbaum</td>
</tr>
<tr>
<td><em>Be Careful What You Wish For</em>: Idealism and Nihilism in Ridley Scott’s <em>Prometheus</em></td>
<td>Daniel Conway</td>
</tr>
<tr>
<td>Living and dying within cinema. Reflections on Víctor Erice’s film</td>
<td>Hedwig Marzolf and Pedro Muntas España</td>
</tr>
<tr>
<td>“Living Life: Dying Death”: Presence and Absence in Richard Linklater’s <em>Before Sunrise</em></td>
<td>Michael Morgan</td>
</tr>
<tr>
<td>I’ll Believe It, When I Perceive It: The Cinephile’s Love</td>
<td>Zorianna Zurba</td>
</tr>
<tr>
<td>Death and the Meanwhile: Levinas and Freud Go to the Movies</td>
<td>Ben Tyrer</td>
</tr>
<tr>
<td>“Phantasmatics”: Sovereignty and the image of death in Derrida’s Death Penalty Seminars</td>
<td>Gwynne Fulton</td>
</tr>
<tr>
<td>The Phantasmatic Reality. A Phenomenological Study of the Cinematic Imagination</td>
<td>Przemysław Bursztynka</td>
</tr>
<tr>
<td>On the spectral force of Film: Experiencing Anxiety in Lars von Trier’s <em>Melancholia</em></td>
<td>Begonya Saetz Tajafuerce and Roger Mas Soler</td>
</tr>
<tr>
<td>The Past Inside the Present: <em>Neighboring Sounds</em></td>
<td>Tyler Parks</td>
</tr>
<tr>
<td>Revelations incarnate: the pre-existing film</td>
<td>Raija Talvio</td>
</tr>
<tr>
<td>When Worlds Collide: The Live-Animated Film</td>
<td>Daniel Knipe</td>
</tr>
<tr>
<td>Innocence, self-reflexivity, realism and Cavell’s thesis</td>
<td>Peter Hajnal</td>
</tr>
<tr>
<td>Filming (and Dancing with) the Social</td>
<td>Thomas Telios</td>
</tr>
<tr>
<td>La tâche des images-pensées au cinéma</td>
<td>Hudson Moura</td>
</tr>
<tr>
<td>Measuring Earth and Life: the Metaphysical Filmworld of Terrence Malick</td>
<td>Nuria Sánchez Madrid</td>
</tr>
<tr>
<td>Finite Movement and Film</td>
<td>Evgenia Mylonaki</td>
</tr>
<tr>
<td>Mediality, techno-teleology and the ‘politics of pure means’: Benjamin re-thinking the filmic «chock» on the wake of Kant</td>
<td>Mauricio Gonzalez</td>
</tr>
<tr>
<td>Writing the moment of death. Rhythm, caesura and temporal experience in The Girl and Death–screenplay</td>
<td>Riikka Pelo</td>
</tr>
<tr>
<td>Group 5 - <em>Accessing the Real through Film</em></td>
<td></td>
</tr>
<tr>
<td>After the <em>time-image</em>, the Real of desire</td>
<td>Jacopo Bodini</td>
</tr>
<tr>
<td>What Does a Film Want?: conviction, voyeurism and desire in the film-mind</td>
<td>Tomas Weber</td>
</tr>
</tbody>
</table>
The Ontology of the Real in Film, by Wolfram Bergande

Iconic Consciousness and Perceptual Phantasy. A Husserlian Contribution to Film Image, by Claudio Rozzoni

Film as an Impossible Perspective on Reality, Mark Perlman

Ambiguous gaze in found footage cinema: An intertextual discussion on abjection and reality, by Tania Romero

Ki-duk’s Arirang: Fragments of Fictional Autobiography, by Roberto Lai

Race, Interpretation and Historical Accuracy, by Tanya Rodriguez

‘It’s not Gone with the Wind but there’s probably a moral in there somewhere…’ film, truth and teaching epistemology with Banksy, by Jennifer Stokes

The Discontinuity of Continuity in Omer Fast’s war themed films 5000 Feet Is the Best (2011) and Continuity (2012), by Maria Walsh

The problem of reception and interpretation on film: the case of Lisbon Story from Wim Wenders, by Edgar Vite Tiscareño

“Echoes of the Desert” A landscape of visual memory, by Ivan Flores Arancibia and Luis Guerra

Eugène Green’s signs: a brief look at Toutes les nuits, by Pedro Faissol

The Body Knows: Time and Space through Multisensory Experience of Cinema, by Joseph G. Kickasola

The “burden of the real” in Eastern European and Scandinavian genre films: dancing bodies, endoscopy and knitwear, Andrea Virginás

Film noir flash-back: the symptom of an epistemological crisis, by Linda Huszár

Confronting the real through the virtual: “Reatualistic Cinema”, by Matthias De Groof

Consciousness-image: toward an optical technology of Self, by Giuseppe Gatti

Cinema as “Pheno-Prosthesis”: Accessing the Real through Filmic Perception, by Anne Dymek

Knowledge through Film: Philosophy and the Process of Learning to Perceive Differently, by Peter Remmers

Ecstasy of truth – the emancipating fabrication, by Agata Kowalewska

The “Painterly” Aesthetics of Robert Bresson and Pedro Costa, by Raymond Watkins

“Free indirect subjectile”: Affinities between Pasolini and Derrida, by Toni Hildebrandt

From the Ontology of the Real to the Virtuality of the Hyperreal, by László Tarnay

Omnitemporal Horizons in Science Fiction, by Elsa Rodrigues
Magical Narrative, or, The Antinomic Images of the Historical Real in Lucio Fulci’s Zombi 2, by Tamas Nagypal

Photographic Realism in Cinema of Turkey: A Review of Nuri Bilge Ceylan’s Films, by Ála Sivas

The Gaze for the Real: Dziga Vertov’s “Kino-Eye”, by Tatjana Sheplyakova

The Realization and Manifestation of the Auteur Theory in the Films of Satyajit Ray, by Amita Valmiki

Group 6 - Effects of Reality: Realism and Film

The Realism Toolkit of the New Wave Romanian cinema, by Doru Pop

New Romanian Cinema and the Rise of Self-Referential Realism, by Claudio Turcu

Film as a voice of history and present. How a hermeneutics of film could enrich a philosophy of film, by Ringo Rösener

The Ultimate Artifice for the Perfect Architectural Dream, by João Ó

Genericity and obstruction: different strategies to create a cinematographic reality, by Natacha Pfeiffer

Film-Making Techniques and Philosophical Viewpoints of Reality, by Ran Lahav

Temporal Dimension of Nonrepresentational Realism in Early Films by Sarunas Bartas, by Lukas Brašiškis

On the Value of the “Shock Ending”, by Kristin Hrehor

The unknown sense in Michael Haneke’s Caché, by Eugenia Mircea

The Fictionality of Films, by Manuel García-Carpintero

Zarina Bhimji’s Yellow Patch as a process of fictionalization in between the aesthetics and the political, by Catarina Rodrigues

Unexpected findings and documentaries, by Vítor Moura

Performers Playing Themselves: Invitations to a Star System, by Matthew Crippen

Le gestus de Brecht chez Godard, d’après Deleuze, by Rodrigo Guéron

Oikos and Polis: Household Politics in Greek Contemporary Film, by Evgenia Giannouri

E. Goffman, P. Klossowski e S. Zizec: Dogville from Lars Von Trier or Rethinking the Value of Human Condition, by Paulo Alexandre e Castro

LIST OF SPEAKERS/KEYNOTES
Dear All,

The International Lisbon Conference on Philosophy and Film “Thinking Reality and Time through Film” is the largest and most important event of its kind ever organized in Portugal. The Conference brings together philosophers, filmmakers and media artists from all over the world; some of them are highly acclaimed on an international level.

During the last two decades film has increasingly been considered a medium of philosophical reflection from an epistemological and ontological perspective. But what does it mean to understand film as a form of philosophizing? Do we have access to specific and reliable knowledge on reality and the withdrawing real through the aesthetics of moving images? Film claims continuity with the world in image and sound, yet how can we characterize its intriguing reliance on reality and time? Furthermore: what does this say about our own being-in-the-world? During the next days we invite you to think about these thrilling questions and many others, in a friendly and relaxed atmosphere, here in Lisbon.

The Faculty of Letters of the Lisbon University together with the local Goethe Institute is delighted to host this major event, which celebrates the encounter between philosophy and film, between thinking, watching and filming: we aim to create an active dialogue between the two areas, crossing theory and practice, philosophers and filmmakers. The screening of films in the Portuguese Cinematheque and the local Goethe Institute will complement a large number of parallel and plenary sessions at the National Library and the Faculty of Letters.

We sincerely hope that you can use this opportunity to get to know a wonderful town with a long and invulgar cultural history; we wish you to make new friends and meet interesting people; yet we are sure that you will hear the most inspiring papers and panels, and that we will share together an outstanding reflection and discussion.

In continuation of the Conference, we intend to publish two volumes, containing the keynote conferences and a selection of the finest speeches among the participants, converted into the form of essays. For that purpose we are currently in touch with several reputed international publishing houses. We also have in mind to create an online archive to encourage participants who want to publish their essays there. Furthermore, the general contact list will hopefully catalyze your future follow up of contacts and posterior exchange of papers and ideas.

Sincerely yours,

The Conference Directors
Christine Reeh, José Manuel Martins, and Pedro Calafate
During the last two decades film has been increasingly recognized as a medium of philosophical reflection, in an ontological and epistemological perspective. But what does it mean to understand film as philosophizing? Can we access specific, reliable knowledge of the world and our relation to it through the aesthetic form of moving images? Considering film’s claim of continuity with the world - what is the essence of film and what is exactly its connection with reality?

Usually time and space are considered the essential constituents of film – yet they are as well our ontic and ontological condition to understand reality. In this context classical film theory and its philosophical development (Kracauer, Benjamin, Bazin, Cavell, and Deleuze) are reassessed with transcendental and speculative questions. Benjamin, for example, has pointed out how through the invention of film reality has lost its status of uniqueness and authenticity.

What are the consequences of the implicit assertion to face the world as a contingent possibility out of many? And what about the ‘Myth of total cinema’ evoked by Bazin – the perfect artistic creation of a virtual world that conflates with reality? Space-time is the way, how we structure the world and orient ourselves in it. Different philosophers have been dealing with the aporia of time and approached its apparent negativity in distinct ways. For all of them the question about time implies a question about space and being, or, in other words, requires a reflection on the relation of motion and matter. Film also evokes the phantasmagorical presence of something, which is absent, an immaterial after-death reality. In this sense, Barthes defined the photographed moment as an anticipation of the instant of the death of the objects and subjects depicted. The film negative is assembled out of 24 static frames per second—applied to Barthes’ theory that would be 24 instances of death. The immediate succession of the next frame creates than an apparent continuity. We can therefore only indirectly assist a stepping-beyond of natural time into death, at each frame. The disclosure of death in film is obscured by moving the images, creating an illusion of life. Bergson understood the illusionary mechanism of film as a paradox metaphor for the usual relation of mind and reality: that which is moving is made graspable through its opposite. For Heidegger the continuity of time is bound by the nexus of life (Lebenszusammenhang) given by Dasein. Connecting life and film, Deleuze raised the question of the world literally to be film, similar to Pasolini who claimed life as cinema in nature. Is being-in-the-world a being-in-film?

Another line of enquiry could be designated as the fascination with the reality effect, opening up a threefold domain: the ‘hypeperreal’ vertigo pursued by technical constructions of the filmic realm and of spectatorship, such as 3D movies, digital camera and computer-generated images; the Lacanian distinction between reality and the Real, instrumental in Žižek’s theorizing of film; the paradoxical technical construction of a kind of image corresponding to a seeming natural perception in some ‘realistic’ cinema such as the works of the Portuguese filmmakers João Canijo or Pedro Costa, among others.

Christine Reeh
José Manuel Martins
PROGRAMME OVERVIEW

### Arrival Day
**Monday 05.05.14**
- **Welcome Speech**
  - Claudia Hofm Robbe
  - Pedro Cidate
- **Panel Session 1**
  - **Being-in-Film**
    - Colin McInnes: A Multimodal Theory of Film Experience
    - Carlos João Correia: Cinematical Narrative and Personal Identity
- **Parallel Session 1**
  - **Documentary 1st Person**
  - **Andre Bazin and the Ontology of Image I**
  - **Time and Image**
  - **Being-in-Film, Mithology and Death**
  - **The Return of the Real: Hermeneutics of History and the Present**

### Day 1
**Tuesday 06.05.14**
- **Welcome Speech**
- **Panel Session 2**
  - **2a. Present and Deep Focus**
  - **2b. Andre Bazin and the Ontology of Image II**
  - **2c. Perception and Perspective**
- **Parallel Session 2**
  - **3a. Documentary 1st Person**
  - **3b. Time and Image**
  - **3c. Being-in-Film, Mythology and Death**
  - **3d. The Return of the Real: Hermeneutics of History and the Present**

### Day 2
**Wednesday 07.05.14**
- **Panel Session 3**
  - **4a. Material Planes II**
  - **4b. At Large Papers II**
  - **4c. Reality of the Presence of Absence**
  - **4d. Continuity Metaphor**
  - **4e. Reality, Biography, History, and Memory**
  - **4f. The Return of the Real: Hermeneutics of History and the Present**
  - **4g. Epistemology and Narration in Film**

**Panelists:**
- Ulla von Brandenburg: Short Films
- Christian Korn: Face
- Andrea Ulica: Out of the Present
- Michael Hanske: Funny Games
- Jose Manuel Martins: From Plato's Cave to Future Games
- Mirjam Schaub: What's the round button on the BEMINI of life? Cruelty as a tragic lesson and virtualization in Michael Hanske's Funny Games
- Patrícia Pinto: The Future is Now: Temporality of the Screen-Image

**Screenings:**
- Out of the Present
- Funny Games
INTERNATIONAL CONFERENCE
ON PHILOSOPHY AND FILM
Thinking Reality and Time through Film

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### DAY 3 Thursday 08.05.14

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Session 3</th>
<th>Session 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>9am</td>
<td>Amphitheater</td>
<td>BN</td>
<td>BN</td>
<td>PLENARY #4</td>
</tr>
<tr>
<td>10am</td>
<td>BN</td>
<td>Auditorium</td>
<td>BN</td>
<td>PHILOSOPHIES OF FILM</td>
</tr>
<tr>
<td>11am</td>
<td>BN</td>
<td>Classroom</td>
<td>BN</td>
<td>Neil Carroll: Movie Metaphysics</td>
</tr>
<tr>
<td>12pm</td>
<td>BN</td>
<td>Small Room</td>
<td>BN</td>
<td>-</td>
</tr>
<tr>
<td>1pm</td>
<td>FLUL</td>
<td>Amphitheater</td>
<td>FLUL</td>
<td>On the Possibility of Doing Philosophy by Means of the Moving Image</td>
</tr>
<tr>
<td>2pm</td>
<td>FLUL</td>
<td>Room 3.13</td>
<td>FLUL</td>
<td>Josef Fritzl: Aesthetics-Philosophical Relevance</td>
</tr>
<tr>
<td>3pm</td>
<td>GOETHE INSTITUT</td>
<td>CINEMATHECA PORTUGUESA</td>
<td>CINEMATHECA PORTUGUESA</td>
<td>-</td>
</tr>
</tbody>
</table>

### DAY 4 Friday 09.05.14

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Session 3</th>
<th>Session 4</th>
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16
FILM SCREENINGS
The following films of some of our keynote speakers are being screened:
Short films by **Ulla von Brandenburg:**

**SHADOWPLAY**
2012, b&w film, sound, 7 minutes

Borrowing from traditions of commedia dell’arte, burlesque performance, and 19th-century Parisian shadow plays, Ulla von Brandenburg continues in this film her exploration of the language of theater, examining the strategy of artifice and the fascinating power of fiction. *Shadowplay* addresses thereby the doubling inherent in acting and the tension between directed performance, identification with the role, and the performer’s own identity. A woman and two men meet in a theatre dressing room; they put on their costumes and their makeup, get into character and start dueling.

**MIRRORSONG** [original title: *Spiegellied*]
2012, b&w film, sound, 7 min

Mirrors play a crucial role in this movie, giving a kind of metaphysical atmosphere showing a stage on the stage, from which we look at the characters silent doubles. Two male characters are putting make-up in front of a mirror as they could do in a theater dressing room, then they enter a room where they play cards, later a woman joins them. Their split makes reference to the split of the movie itself: *Spiegellied* is built up around two mirror-inverted projections. Indeed, the film had been shot twice, in the second time the gesture of the actors and the objects had been exactly reversed in the scene.

**CHORAL PLAY** [original title: *Chorspiel*]
2010, b&w film, sound, 10 min. 35 sec.

In this Ibsenesque family drama, a grandfather, grandmother, mother and daughter move like pieces on a chessboard in front of a drawn backdrop that shows an open field near a forest, reminiscent of the settings of Lars von Trier’s film *Dogville* [2003] and *Manderlay* [2005]. The interactions among these figures are characterized by ritualized gestures, such as the loosening of a tangle of yarn they pass between them. Rather than speaking, they lip-synch to the singing of an offstage choir, which gives them an irritatingly alienated presence, or, considered psychoanalytically, allows them to speak their many selves. This language merely hints at its meaning, but it essentially consists of the protagonists’ efforts to negotiate their fraught relationships along philosophical considerations of life and transience.

**THE STREET** [original title: *Die Straße*]
2013, b&w film, sound, 11 min. 20 sec.

The film *Die Straße* shows a man entering an unfamiliar village community where he is confronted with the rituals and conventions governing the villagers’ social interaction. In a single, uncut tracking shot, the camera, like a third person, follows the actors’ performances, staged by von Brandenburg in an ephemeral Potemkin village made of white canvases in the open air. “He enters another world and tries to understand the various goings-on that strike him as foreign. It’s as if he were time-traveling, although it’s not quite clear what sort of temporal context he has landed in, and there is no real development in the sequence of events.” [Ulla von Brandenburg, interview with Nina Møntmann]. The stylised film set, the mysterious rituals that govern the performers’ interactions, and their alternating singing lends the film a particular poetry.
A film work by **Christoph Korn**:

*FACE* [original title: *Gesicht*]
2013, digital video, b/w, 12 hours German with English subtitles

The film work “Face” is based on the NS propaganda film Terezin: A Documentary Film of the Jewish Resettlement. The film, made by the Nazis from August until September 1944 in the style of a documentary, was meant to present the apparent good standard of life in the ghetto Terezin and, thus, veil the policy of annihilation of the NS regime. What can be seen are the prisoners in Terezin as they sew, in the concert hall, at the pool in the evening sun, during a talk of a professor in the community library, etc. A 23-minute fragment is all that remains of the propaganda film.

Guided by the desire to place temporal gaps and holes in the apparent homogenous narrative structure of the propaganda film, Christoph Korn decelerated the film many times over. The 12 hour film he created this way forms the basis for a conversation that Antoine Beuger and Christoph Korn had along the film on June 3, 2012. This conversation accompanies the film as its soundtrack.

The conversation is borne by a peaceful, tentative, often silent sense of approaching and receding. In the course of the conversation, a type of reading gains both duration and power, a type that becomes condensed in the concept of the “Face” [Emmanuel Lévinas]. “Face” in the sense of the philosopher Lévinas is “…the other, who reveals him or herself through the face.”

A documentary by **Andrei Ujica**:

*OUT OF THE PRESENT*
35 mm, 1996, 92 min.

*Out of the Present* starts in May 1991, as Sergei Krikalev blasts off into space from the Soviet Union, and boards the USSR’s crowning achievement – the MIR Space Station. But as Krikalev orbits the planet Earth, his country collapses and ceases to exist. He is unable to return as scheduled. When he ultimately does come back to Earth, his world has been transformed. Brilliant and sharply analytical, with extraordinary footage shot in video and in 35mm film in space and on earth below, *Out of the Present* is an amazing journey into an uncertain future.

Films by **Angela Schanelec**:

*AFTERNOON* [original title: *Nachmittag*]
2007, 95 min., 35 mm, video screening

After a long absence, the actor Irene visits her lakeside house where her brother Alex and her son Konstantin live. It is a hot summer. Konstantin’s girlfriend Agnes is also there, spending the summer break at her family’s house next door. Konstantin and Agnes grew up together. Agnes is now at university; Konstantin writes and hasn’t left his home by the lake. But when they see each other again, things are no longer the same, and every doubt is mercilessly exposed. Into this confusion enters Irene. Mother and son’s common past repeats itself as a futile struggle for recognition, fought with irony and aggression. The relationship is over, but the loss is unbearable. Irene summons her lover for consolation. Konstantin goes to pieces. But his girlfriend takes a liking this lover; he eases her heart. He liberates her a little, and she begins to forget Konstantin.

Based on Chekhov’s *The Seagull*. 
ORLY
2010, 83 min., 35 mm, video screening

The sober, public space of the high spacious departure hall of the crowded airport at Paris Orly determines this multi-character drama built on four loosely interwoven stories of travellers. Schanelec focuses several situations of inesperate meetings and sudden intimacy. The presented people in transit are just waiting for their departure while they ponder their relationships with friends and loved ones.

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The video recording of an Opera by Peter Sloterdijk (Libretto):

BABYLON
Music by Jörg Widmann
Opera in seven pictures, Video recording of the world premiere on 27. October 2012 at the Bavarian State Opera Munich, conducted by Kent Nagano, staging by Carlus Pedrissa – La Fura dels Baus, approx. 180 min.

The mighty city of Babylon becomes the setting for a transformation of civilisation at the moment when two cultures collide: Whilst the Babylonians are still practicing human sacrifice, the Jews, who have settled here in exile, have already abolished it. The opera follows this conflict through the love of the exiled Tammu for the Babylonian Inanna, a priestess in the Temple of Free Love. The love between Tammu and Inanna has its origins in one of the most legendary mythological couples of Babylonian Antiquity, who had already inspired Mozart’s Magic Flute librettist Schikaneder: that between the hero Tammuzi and Inanna, goddess of love and war.

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A digital video by Peter Weibel:

CHANTS OF THE PLURIVERSE [original title: Gesänge des Pluriversums]
1986–1988, digital video, 100 min.

Chants of the Pluriverse is a video sculpture made of the immaterial, electronic medium. As such, it does not articulate the classical conception of space with its constant quantities, but the relativistic electronic space-time. It deals with the techno-transformation that the world went through in the 1980ies using a variety of than new electronic and digital techniques of image creation. With variable scaling of now independent objects within the image the entire code of space became available and thus several modal parallel worlds in the “real” world emerge. The work engages, at a very early stage, with the transformation of the image itself in the electronic, digital age. It is a metaphysical poem of the electronic space-time of media culture and of the third revolution in communication, the digitalization.

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A documentary by Susana de Sousa Dias:

48
Portugal
2009, digital video, b/w, 93 min. Portuguese with English subtitles

What can a portrait photograph reveal about a political system? What can a picture taken 35 years ago tell us about our contemporary society?

Based on photographs taken on the arrest of political prisoners during the Portuguese dictatorship (1926-1974), 48 aims to convey the mechanisms by which a dictatorial regime seeks to self-perpetuate.

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INTERNATIONAL CONFERENCE
ON PHILOSOPHY AND FILM
Thinking Reality and Time through Film

Overview List

PLENARY SESSION #1
BEING-IN-FILM

06.05.2014
Tuesday
1.45 - 5.30pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #2
OTHER SPACES

07.05.2014
Wednesday
10.45 - 1pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #3
FROM PLATO’S CAVE TO FUTURE GAMES

07.05.2014
Wednesday
2 - 5.30pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #4
PHILOSOPHIES OF FILM

08.05.2014
Thursday
10.45 - 1pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #5
PHILOSOPHY IN MEDIAL FORM

09.05.2014
Friday
2 - 5pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #6
THE CINEMA OF VÍCTOR ERICE

10.05.2014
Saturday
1.45 - 3.20pm

BIBLIOTECA NACIONAL
Amphitheatre

PLENARY SESSION #7
FILM AND THE ANGEL OF HISTORY

10.05.2014
Saturday
3.40 - 6pm

BIBLIOTECA NACIONAL
Amphitheatre
PLENARY SESSION # 1
BEING-IN-FILM

A MULTIMODAL THEORY OF FILM EXPERIENCE
 Colin McGinn
 [Professor at Nowhere University]

Film synthesizes a variety of experiential modalities: vision, speech, music, imagination, moral perception, and dreaming. When watching a film the mind is doing many things simultaneously: seeing the images on the screen, imagining the scenes that are depicted, empathizing with the characters and evaluating them, interpreting speech, responding to music, and entering into the dream-world of the film. The brain accordingly is working at full capacity and is multiply activated. The viewer may be seated passively but his or her brain is anything but passive. This is consciousness at its most heightened and saturated. Despite the variety of its modes, however, the mind is unified and focused, not confused and fragmented—each mode contributes to the whole experience. Thus the mind’s power of synthesis is brought to bear—a power it also possesses in other domains. What makes film viewing unique is the combination of the high processing demands placed on the mind-brain and the ease with which we enter into this highly complex experience. We achieve a state of relaxed harmony while juggling an array of formidable perceptual and cognitive challenges.

CV: I have been a professor at University College London, Oxford University, Rutgers University, and the University of Miami. I am now a freelance philosopher. I have written over twenty books on a variety of subjects, including two novels, as well as many articles and reviews. My interests include: philosophy of mind, metaphysics, epistemology, meta-philosophy, philosophy of science, ethics, aesthetics, Wittgenstein, literature, sport, and film. I am currently working on three books: a philosophy of language text, a book about the hand and human evolution, and a defense of innate ideas.
Narrative is often considered to be one of the most important philosophical categories to solve dilemmas, which are associated to problems of personal identity. An example to consider is the work of MacIntyre (After Virtue) and Ricoeur (Soi-même comme un autre). However, we usually give preference to literary narrative, neglecting the potential of cinematographic narrative towards the referred problem.

CV: Carlos João Correia is Associate Professor at the Department of Philosophy, Faculdade de Letras, University of Lisbon. PhD in Philosophy (Contemporary Philosophy) from the University of Lisbon (in 1993), obtained with Distinction and Honour. Master degree in Philosophy (Metaphysics and Anthropology) from the Faculdade de Letras of the University of Lisbon (in 1985) with the final classification of Very Good by unanimity. Among his most recent books are: Sentimento de Si e Identidade Pessoal (2012); A Religião e o Sentido da Vida: Paradigmas Culturais (2011); O Budismo e a Natureza da Mente [together with Matthieu Ricard and Paulo Borges] (2005).
Film’s implicit transcendence of materiality inquires into the nature of reality and a withdrawing real. The proposed ontology of film is committed to such an epistemological perspective, yet assumes the reliance on intuitive cognition and cinematographic fiction: it is based on the ontological appropriation of the movie “Solaris” by Andrei Tarkovsky, regarded as symptomatic for the medium’s self-reflexivity. The solaristic philosophy is thus founded on a set of insights emerging from a sustained analysis of the movie. The endeavor aims to develop a philosophical setting called the solaristic system. Its implicit epistemic key notions characterize the cinematographic image and coin our relation with reality.

In this lecture I will briefly present five essential solaristic principles, denoted as follows: ontological anxiety; the presence of absence; the speculative real; the total enchantment of death; the real image as event. These groundings are mostly inspired in the thought of Martin Heidegger, but also relate to speculative realism, Bergson’s theory of knowledge, Deleuze’s philosophy of film and Hegel’s reflection on essence. The Heideggerian being-in-the-world becomes thereby being-in-film, which finally turns into being-on-Solaris. This notion is reminiscent of Deleuze’s world as film, which designs man as a spectator and believer, who interacts on Solaris with his own projections. The movie’s main characters function in our analysis not only as dramatis personae, but as conceptual personae; their inner and outer conflicts process the inherent concepts and catalyze their meaning.

CV: Born in Frankfurt/Main in 1974, Christine Reeh is since 1996 based in Lisbon, currently as well in Karlsruhe. After graduation at the Lisbon Filmschool ESTC [2001] Christine has founded her own film production company C.R.I.M. in Lisbon and has been working as an awarded film director and producer. In parallel she took a M.A. in Aesthetics/Philosophy of Arts from the Faculty of Letters of the University of Lisbon [2007]. Christine Reeh is since 2012 a researcher at the CFUL - Centro de Filosofia of the University of Lisbon, as well as a PhD candidate at the Faculty of Letters, co-oriented by the Institute of Philosophy of the University of Bonn. She is currently holding a fellowship of the Portuguese FCT for her PhD dissertation project “The Solaristic System”. She prepares for the CFUL an International Conference on Philosophy and Film “Thinking Reality and Time through Film” to be held in Lisbon, May 2014. www.christinereeh.de
Angela Schanelec is one of the most particular voices of contemporary German cinema, protagonizing the so-called "Berlin school". Her participation at the Conference is divided into two parts. The first one consists in screening of the films Nachmittag [Afternoon] (2001) and Orly (2010), the second part is held as a public-involving artist talk, together with Ulla von Brandenburg.

Schanelec’s cinematic work is based on space, which she understands as a catalyzer for situations. Her fictive characters are usually integrated in contexts, which are already there. She thus explores the actuality and everydayness of places, like under a magnifying glass, trying to get close to things and people by slow watching. The main focus often is on persons in particular moments of inbetweeness, when they reflect on their lives and loves. Places and figures are thereby set in constant interplay. The actual spatial flowing determines time, rhythm and action of the shots. These films do not capture reality in its whole, yet from within each image an inner truth is revealed like a limit: as if the pictures would inquire into their own, manifest impotence to grasp the human real, oscillating always between the frame’s in and off, keeping observing distance and simultaneously evolving intimate proximity with the characters.

CV: Angela Schanelec was born in 1962 in Western Germany. She studied acting in Hamburg and was until 1991 an actress at several major theatres such as the Schaubühne in Berlin. Soon disappointed with the world of theatre, she left the stage and returned to study at the film academy in Berlin - the DFFB. Since her diploma in 1995, Schanelec wrote and directed five feature films, shown at prestigious film festivals such as Cannes, Venice and Berlin. Since 2012 she is a professor for film at Hochschule für bildende Künste Hamburg. She runs her own production company Nachmittagfilm in Berlin. Among her productions are: Plätze in Städten [Places in Cities] (2001), Marseille (2004), Nachmittag [Afternoon] (2007), Orly (2010).
PLENARY SESSION # 2
OTHER SPACES
(Combined with Screenings at the Goethe-Institut)

REALITY AS UNCERTAINTY
Ulla von Brandenburg

Ulla von Brandenburg works in a diverse range of media to create complex, multi-layered narratives that investigate the thresholds that exist between reality and artifice. “Ulla von Brandenburg’s references to the theatre repeatedly lead us back to the fundamental questions of our existence and society: Who are we? What roles do we play? What position are we given through our roles? In her work, too, it is impossible to leave the theater of life without questioning one’s existence. In her film-based allegories and installations she allows the scenography and setting of the performance metaphorically to come to light. She gives us a view behind the scenes without compromising the allure of her own game.” [René Zechlin, Director of the Kunstverein Hannover]

Ulla von Brandenburg’s short films often are musical plays and all held in black and white. They evoke a certain nostalgia, alienation and timeless quality, still enhanced by the anachronic diction of the songs and the ritualized action of the characters. Concerned with the ‘borders of different consciousness such as past and present, alive and dead, real and illusionary’, von Brandenburg works are uncertainly positioned at the point at which reality ends and the illusion of life, emotions and events begins.

Integrated in the Conference Programme we will screen at the Goethe-Institut her most recent films Shadowplay [2012], Spiegellied [Mirror Song] (2012), Chorspiel [Choral play], (2010) and Die Strasse [The Street] (2013). The second part of Ulla von Brandenburg’s participation is at the plenary discussion panel. The artist talk previews a reflection on her work, together with Angela Schanelec.

IN REALITY: THE ULTIMATE CINEMATIC QUEST

José Manuel Martins
(University of Évora)

Movies like *eXistenZ* or *Inception* consist of elaborate filmic constructions patiently engendering a sort of metaphysical Mexican standoff by way of their denouement: the final black screen of an ultimate undecidability about reality. Such inscrutableness, however, is not just the final outcome of a contingent plot, but the necessary result of a cinematic demonstration: once the very loss of the criterion for telling apart reality and VR is itself unacknowledged from the outset, there is no way to retrieve the criterion, a task for which the very lost criterion would be needed. That same black screen as the empty sign of ontological undecidibility is emblematically also the (abyssal) ground upon which each projected image is taking shape ‘without criterion’ from its very... *inception*, the secret shadow over them all, and so, in a sort of mock-Hegelian philosophical circle, instead of progressing alongside a phenomenological path towards Absolute Knowledge through the dialectical examination of the object, of knowledge and of the very criterion of that examination (thereby overcoming their ‘standoff’), the abovementioned films perform a backward movement until they find they cannot end because they have not begun.

The Baudrillardian ‘hyperreal’ is not an image more real than reality (the simulacrum is not a simple reversal of original and copy, of ‘the map and the empire’, illustrated by Matrix’s improvement of the real world): the simulacrum has overcome the level of representation, and ‘more real than reality’ designates the impossibility of distinguishing between reality and simulation. It corresponds to a new definition of what ‘reality’ means.

The classical philosophical struggle for ‘real reality’ - from Plato’s Cave through to Descartes’s fighting with the Malin Génie and on to Kant’s Copernican revolution and Hegel’s self-revising development of all the possible figures of the ‘in itself for us’ correlation of consciousness - no longer applies in a world where ‘la vida es [can now, through technology, be] sueño’, four centuries after Calderón, that is to say, where the interposing, or rather introjected device of technology makes it finally impossible to tell apart life and dream.

Walter Benjamin called it the era of reproducibility, Marshall Mc Luhan and David Cronenberg went one step further while rejecting the sense of any non-mediated ‘reality’ and of any pre-technological ‘human nature’.

Of what sort of technological and existential unease, or obscure metaphysical mutation in the course of history, is this cinematic vertigo the subtle and ambivalent symptom?

And in what specific cinematic way does it deeply confront us with a similar sort of remote problem, hardly concerning ‘them’ or seeming to resemble to their ‘real’ condition, that Plato’s myth of the Cave presents to his readers, as reluctant to recognize ‘themselves’ in that fable as we feel relieved after the closing credits reassure us that ‘it’s just a movie’?

**CV:** José Manuel Martins is an Assistant Professor of Philosophy at the University of Évora, and a researcher at the Centro de Filosofia de Lisboa. He lectures on general and applied Aesthetics for philosophy, visual arts, architecture and cultural studies.
WHERE’S THE REWIND BUTTON ON THE BETAMIX OF LIFE?
CRUELTY AS TRANSGRESSION AND VIRTUALIZATION
IN MICHAEL HANEKE’S FUNNY GAMES
Mirjam Schaub
(Hochschule für Angewandte Wissenschaften, Hamburg)

Cruelty is an unbearable attack on the psychic and physical integrity of a living being. The Latin terms crudelis (cruel) and crudus (raw, undigested, indigestible) are derivatives of cuor, which denotes bleeding flesh at the moment the skin is removed. The extreme degree of coercion, and its excess of violence remain to be explained. Whereas violence or sheer brutality reveals its affective structure, cruel acts involve their victims in ‘epistemic’ discourses that aim at the acknowledgment of certain truths about mankind, such as the logic of desire and hope. Cruelty is characterized by a pervert pedagogy that tortures its object by creating the impression that violence is rightfully inflicted upon it. My talk assumes that with its fixation on causes rather than effects, neither the traditional philosophical discourse of evil nor the sociological debate on violence offers an explanation why cruelty remains though ostracized an ubiquitous and cultural adaptive practice. I want to reconstruct cruelty as a powerful scheme of behavior and reflection bound together by the notion of transgression and virtualization. The latter becomes obvious in Michael Haneke’s counter-use of tradition stage techniques (such as the Brechtian estrangement effect) in his scandalous movie Funny Games (Austria 1997). Instead of enabling us to distance from the (poorly) seen and (massively) heard, we, the spectators, become hostages and witnesses alike. Our powerlessness is thus only deepened. Whereas many praise the film’s fundamental critique of modern media use, I will argue that the “forced emotional interaction” with the gruesome reveals regular traits of our conditio humana, shot through with claims to legitimacy and truth. All ingredients of this drama are already to be found in Plato’s cave.

CV: Prof. Dr. Mirjam Schaub (b. 1970) graduated (1994) from the German School of Journalism (in Munich) and has been working as an art and film critic ever since. Parallel (1989–1995) she studied philosophy, psychology, political science and screenwriting in Muenster, Munich (LMU), Paris (Sorbonne II), Los Angeles (UCLA) and Berlin (FU). From the latter, she received her M.A. (on spatialisation of time in Kant and Bergson) (1995), followed by her Ph.D. (2001) on Gilles Deleuze’s cinema, time and event logic. She then became a coordinator of a Graduate School (“Staging the body”) and conducted research at the Maison des Sciences de l’Homme (MSH) in Paris. In 2005 she published a monograph on philosophy and film, followed by an art-book in English on Janet Cardiff’s audio- and video walks. After becoming an assistant professor at the Free University in 2004, she accomplished her habilitation thesis on the intimacy of examples used in philosophy and aesthetics (2010), just before arriving at the Institute for Advanced Studies (IASH) of Edinburgh University, where she was a Visiting Research Fellow funded by the Alexander-von-Humboldt-Foundation for 18 months. From 10/2010 till 3/2012 she became Visiting Professor at FU Berlin and later at TU Dresden. In April 2012 she received a call for a permanent professorship for “Aesthetics and Cultural Philosophy” at HAW Hamburg (University of Applied Sciences), where she now works. She became Head of the Department Design and Vice-Dean of the Faculty Design-Media-Information in March 2013.
PLENARY SESSION # 3
FROM PLATO’S CAVE TO FUTURE GAMES
(Combined with Screenings at the Goethe-Institut)

THE FUTURE IS NOW: TEMPORALITY OF THE NEURO-IMAGE
Patricia Pisters
(University of Amsterdam)

This lecture will investigate the temporal ontology of contemporary film as part of digital screen culture. I will suggest that after the ‘movement-image’ and the ‘time-image’ – terms developed by Gilles Deleuze – we are now surrounded by a third kind of image which I propose to call ‘the neuro-image.’ Drawing on the three passive syntheses of time developed by Deleuze in *Difference and Repetition*, I will suggest that the neuro-image ‘speaks from the future’.

CV: Patricia Pisters is Professor of film studies at the department of Media Studies of the University of Amsterdam. She is one of the founding editors of Necsus: European Journal of Media Studies. She is programme director of the research group Neuraesthetics and Neuocultures and co-director (with Josef Frucht) of the research group Film and Philosophy at ASCA (Amsterdam School of Cultural Analysis). Publications include *The Matrix of Visual Culture: Working with Deleuze in Film Theory* (Stanford University Press, 2003) and *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford University Press, 2012). See also: www.patriciapisters.com
PLENARY SESSION # 4
PHILOSOPHIES OF FILM

MOovie-Made PHIlosophy:
ON THE POSSIBlITY OF DOING PHIlosophy
BY MEANS OF THE MOVING IMAGE

Noël CArroll
[City University of New York]

In this talk, I will attempt to defend the possibility of doing philosophy by means of the moving image. I will try to refute the skeptical arguments of Murray Smith, Paisley Livingston, Bruce Russell and Debora Knight while also presenting examples, such as Godard’s The Married Woman, in order to support my position.

Theorizing film is deeply connected to ontology. In our times Gilles Deleuze and Stanley Cavell offer prominent examples for this. Deleuze connects his ontology with a non-reductive materialism, based on the molecular biology of the brain. Following Spinoza and Bergson, he also connects it epistemologically to intuition (“sympathy”, “intellectual love of God”) as a non-discursive and metaphysical knowledge. But as I want to argue, Deleuze’s concept of intuition oscillates between an aesthetic and mystic understanding. More than a concept it is a gesture that should be unfolded in a consequent aesthetic and cinematic way. But before doing this, I want to investigate the so-called speculative turn in continental materialism and realism as an alternative to Deleuze and Bergson. Here, again, it is striking that Quentin Meillassoux’ ontology, based on mathematics, has to refer to intuition, in the sense of intellectual intuition, as well. And in Graham Harman we find some vague remarks on love. For drawing a consequence concerning cinema, Bergon’s, and in the background Schelling’s, concept of intuitive knowledge remains helpful. Since such an intuition can be communicated only indirectly via (aesthetic) images, film can be seen as the most adequate medium for this. It is an art of gesture that returns narrative and movement to images, and in that way delivers an objectivization of intuition.

CV: I started my academic studies at the University of Frankfurt/M. in 1975/76. After having passed my Master of Arts Exam ("with distinction") in 1981. I went to Paris for one year, being supported by a PhD scholarship of the „Studienstiftung des deutschen Volkes“ for three years. Back in Frankfurt/M. I wrote my dissertation on the concept of mimesis in the philosophy of Theodor W. Adorno (published under the title: Mimesis – Konstellation eines Zentralbegriffs bei Adorno, Würzburg: Königshausen & Neumann 1986). Prof. Brigitte Scheer and Prof. Jürgen Habermas were the supervisors of the dissertation ("magna cum laude"). After my PhD graduation I received a research-scholarship of the Alexander von Humboldt-Foundation and worked together with Prof. Remo Bodei at the University of Pisa in Italy from 1987 to 1989. Since that time I have also been working as a contributor to several German newspapers ("Die ZEIT", „Frankfurter Allgemeine Zeitung“, „Süddeutsche Zeitung“, „Frankfurter Rundschau“ etc). After my return from Italy I got employed as assistant of Prof. Scheer at the Philosophical Department of the University of Frankfurt/M., financed by the Deutsche Forschungsgemeinschaft. The research project had the title: „Aesthetics and Morality“. From this work arose my book Ästhetische Erfahrung und moralisches Urteil [Aesthetic Experience and Moral Judgement] (Frankfurt/M.: Suhrkamp 1996) which was the fundamental work for my Habilitation in February 1995. Immediately after my Habilitation I got invited by the Philosophical Department of the University of Münster to give an application lecture for a professorship (C 3, equivalent to Associate Professor) in philosophy with the main emphasis on ‘Philosophical Aesthetics and Theory of Culture‘. Since summer 1996 I have been teaching at that university. In 1997 I was Director of the Philosophical Institute at that university. From July 2002 to September 2005 I was president of the Deutsche Gesellschaft für Ästhetik (German Society of Aesthetics), a scientific society to which I am officially linked since its foundation in 1993. In the year 2003 I was elected as chairman of the committee for art and culture at the University of Münster. In 2004 I took over the function of the co-editor of the “Zeitschrift für
Ästhetik und Allgemeine Kunstwissenschaft” (Meiner Verlag, Hamburg). I have been belonging to the scientific board of this periodical since 2001. In February 2005 I was appointed as Professor of *Filosofie van kunst en cultuur* (Philosophy of Art and Culture) at the Faculty of Humanities of the University of Amsterdam. Since September 2007 I am Chair of the Department of Philosophy *(voorzitter van de afdeling wijsbegeerte)* at the University of Amsterdam.

INTERNATIONAL CONFERENCE
ON PHILOSOPHY AND FILM
Thinking Reality and Time through Film

PLENARY SESSION # 5
PHILOSOPHY IN MEDIAL FORM
[Combined with Screenings at the Cinemateca]

A TRIALOGUE BETWEEN
Peter Sloterdijk, Andrei Ujica and Peter Weibel
with screenings of works by the authors

Besides being personal friends Peter Sloterdijk, Andrei Ujica and Peter Weibel have in common to be artist-thinkers and thus have explored the capacities of different media to give shape to philosophical concepts. This unique event of their public encounter will be divided into two parts. The first part consists of screenings of the film “Out of the Present” by Andrei Ujica, the digital video “Chants of the Pluriverse” by Peter Weibel and the video recording of the Opera “Babylon” by Peter Sloterdijk (Libretto).

All three works can be understood as a form of cinepoetics that allows to “put philosophy into work” by means of language, dramaturgy and film. In the second part of the event Peter Sloterdijk, Andrei Ujica and Peter Weibel will enter a public talk about the logic and the chances of such a “philosophy in medial form” and will thereby give insights into their artistic and theoretical approaches.


CV: Andrei Ujica - Born 1951 in Timisoara, Romania. Studied literature in Timisoara, Bucharest, and Heidelberg. Publications at various intervals since 1968 include prose, poetry, and essays. He has been living in West Germany since 1981. In 1990, after having made a detour into theory, he decided to make films. Two years later, the filmic essay “Videograms of a Revolution”, created in collaboration with Harun Farocki, commenced a tripartite cinematic reflection on the end of communism, which was continued by the cosmic reality poem “Out of the Present” (1995), and completed by the montage epic “The Autobiography of Nicolae Ceausescu” (2010). This trilogy can be considered as a proposal for a new, eminently syntactic cinema.

CV: Peter Weibel - Born in Odessa in 1944. Peter Weibel studied literature, medicine, logic, philosophy, and film in Paris and Vienna. He became a central...
figure in European media art on account of his various activities as artist, media theorist, curator, and as a nomad between art and science. Since 1984, he has been a professor at the University of Applied Arts Vienna. From 1984 to 1989, he was head of the digital arts laboratory at the Media Department of New York University in Buffalo, and in 1989 he founded the Institute of New Media at the Städelschule in Frankfurt on the Main, which he directed until 1995. Between 1986 and 1995, he was in charge of the Ars Electronica in Linz as artistic director, and from 1993 to 1999 he commissioned the Austrian pavilions at the Venice Biennale. He was artistic director of the Seville Biennial [BIACS3], in 2008 and of the 4th Moscow Biennale of Contemporary Art, in 2011. From 1993 to 2011 he was chief curator of the Neue Galerie Graz, and since 1999, Peter Weibel is Chairman and CEO of the ZKM | Center for Art and Media Karlsruhe.
Victor Erice’s last films are brief ones, particular forms of miniature. Miniature is not a fragment, but a reduction, an alteration in scale, an ornament holding within itself a perfection of its own. In the case of his most recent film, *Vidros partidos* (*Broken Glasses*) of 2012, this wholeness is stricken down by an experimental gesture, which we observe not just through the titles of the different parts, through the voice of the assistant and the sound of the *claquette*, but also through the commonplaces of the documentary genre to which this film apparently belongs. For instance, the date in which those who are being filmed were filmed, the chair where those women and those men sit, former workers of the Fábrica de Fiação Rio Vizela, established in 1845 and which closed its doors in 2002. It is all about tests concerning lives that underwent an ordeal and who accepted the vertigo of repeating words that once were theirs, but which are beyond them now, and thus transfigure themselves into emissaries, shamans, judges who do not deliver a sentence. In all of them, there is a donation bigger than life. We received it, unprepared, realizing that life is always bigger than us. Two exceptions, though, to these apparition-characters. The first: an actor, coming from the backstage of a local theatre, by whose means the somewhat naïve, grotesque and yet wise scenic technique interrupts the pulsation of the preceding shots (despite the fact that nothing had apparently changed). The second and last one: the musical offering of the accordionist, whose father - who was unable to study, unlike his son -, a worker in that factory, found in the accordion a liberating consolation. And at the core of the words and the music, prior to them, and in front of which everyone takes its time, a photography of the Fábrica’s cantine (early decades of the XXth Century). Here are the first impressions of an ongoing enquiry.

CV: Maria Filomena Molder is Full Professor of the Faculdade de Ciências Sociais e Humanas at the Universidade Nova de Lisboa (UNL). Member of the *Conseil Scientifique du Collège International de Philosophie*, Paris (2003-2006 and 2006/2009). Member of the *Groupe International de Recherches sur Nietzsche* (GIRN). Visiting Professor EHESS, Paris, January and May 2011. Since 1978, she has been writing about aesthetical problems, in their quality as knowledge and language problems, for several philosophical and literary Revues as *Filosofia e Epistemologia, Prelo, Análise, Revista Ler, Sub-Rosa, A Phala, Internationale Zeitschrift für Philosophie, Philosophica, Revista Belém, Dedalus, Rue Descartes, Chroniques de Philosophie, Revue Europe, Cadernos Nietzsche*. Since 1980, she has been participating in numerous Congresses and Meetings both in Portugal and abroad. Since 1984 she has been writing for catalogues and other publications on art and artists, both Portuguese and foreigner, among which Rui Chafes, Helena Almeida, Ana Vieira, Julião Sarmento, José Pedro Croft, Bernard Plossu, Juan Muñoz, Antony Gormley, Louise Bourgeois, Francisco Tropa, Amadeo de Souza-Cardoso. PhD in 1992 on *Goethe’s Morphological Thought.*

PLENARY SESSION # 7
FILM AND THE ANGEL OF HISTORY

MICROSCOPE OF TIME
Susana de Sousa Dias

The Conference will screen at the Cinemateca the film “48” directed by Susana de Sousa Dias, who will give a plenary talk about the concept of slow motion or “extremo ralenti”. The “extremo ralenti” will be analyzed in its aesthetic and epistemological intrinsic values. The base for the montage of “48” lies in the cinetic ambiguity of its images and in its narrative modalities. We intend to expose, from these images’ cinetic ambiguity, how the image-word articulation promotes not only the pensiveness of spectators during the film screening, but also the “pensiveness of the image” (Rancière). Particular attention will be given to montage of “time depth”, to the specific treatment of the testimonies’ temporality, and to the spatio-temporal conception of the film.

Susana de Sousa Dias creates a living requiem from recently excavated photographs of Portuguese political prisoners taken by the Political Police (PIDE) during the Salazar dictatorship of 1926-1974. The hypnotizing sequence of faces – upon the remarkably sharp moments of their capture – flows eerily through an absorbing narrative arrangement, guided by the voices of the surviving prisoners and the very present ambient space around them. The subtle zooms, slow fades and heavy pauses isolate and vibrate the historical and emotional charge of the routine identification photos. Explaining their expressions at the moment of being photographed – often the result of complicated emotional states disguised by the “minimal gestures” of a repressed Portugal – lead to unexpected, poetic, horrific tales of the physical and psychological torture the survivors endured while in prison and the ubiquitous, insidious atmosphere of subjugation and surveillance while “free.”
INTERNATIONAL CONFERENCE
ON PHILOSOPHY AND FILM
Thinking Reality and Time through Film

PLENARY SESSION # 7
FILM AND THE ANGEL OF HISTORY

MASK
Christoph Korn and Cristina Beckert

Christoph Korn’s work moves along the interface between audio and media art. To put it into practice, he has used various means of artistic expression: web-based work, film, installations, conceptual art, radioplay and composition. Essentially common among his works is his interest in minority or weak features. In the last few years, his artistic works have been based increasingly on strategies of masking, deleting or removing. Occasionally, he has used long durations to give his ideas form.

Korn’s participation at the Conference is twofold. First we will screen two 55 min. extracts of his 12hour film work Gesicht [face], which is based on the radical slowdown of a 23 min. fragment of a Nazi Propoganda film on the Concentration Camp Theresienstadt. In a second part, Christoph Korn will explain how the film Face came about. Using a ten-minute passage from the film, he will also present several examples of the discussion he had with the composer Antoine Beurger while they watched the film. The talk will be followed by a conversation on the film Gesicht with a speech prepared by Cristina Beckert, a Portuguese specialist on Emmanuelle Lévinas, [the concept of the face].

CV: Christoph Korn was born in 1965 in Western Germany, in Frankfurt/Main and lives in Düsseldorf. After Highschool in the 1980’s, he was involved in political contexts and worked with street children in Rio de Janeiro and Sao Paolo in the context of a liberation theological project in 1988 and 1989. 1992 - 1998 Korn studied Political Science, Philosophy and Pedagogics in Frankfurt/Main at the Johann Wolfgang von Goethe University. He is Lecturer & guest lecturer at several universities. He has received international awards and stipends in the areas of composition and media art such at the Phonurgia Nova Award [France], Prix Ars Electronica [Austria], the Stipend of the German Study Centre in Venice (Italy) and a year-long scholarship from “Stiftung Kunstfonds, Bonn” [Art Foundation, Bonn]. Since the beginning of the 90s he is a freelance audio and media artist. His works were exhibited and performed at numerous international festivals of contemporary music and media art like: WienModern/Vienna, Ars Electronica/Linz, FILE HIPERSÔNICA/ Sao Paulo, Podewil Festival x-tract SCULPTURE MUSICALE/Berlin, Taktlos Festival/ Bern, Philharmonie/Cologne, Museum of Modern Art Serralves/Porto, Angelica Festival/Bologna, Centre Pompidou/Paris, Transmediale/Berlin, Whitchapel art galery/London, MMK Sraßbourg, Kunsthalle Düsseldorf, Realisations for intermedium Center for Art and Media ZKM/Karlsruhe or german radio stations like HR, WDR, SFB, DLR, SDR, SWR, art radio ORF. www.christophkorn.de

CV: Cristina Beckert is Associated Professor at the University of Lisbon where she lectures Ethics, Contemporary Philosophy and several graduate seminars on Bioethics and Environmental Ethics. She is a member of the Philosophy Department Direction and is also President of the Scientific Council of Nursing PHD of the University of Lisbon. She is the author of the following books: Ética [CFUL, 2012], Subjectividad e diácono en pensamento de E. Levinas [CFUL, 2010], Un Pensar para o Outro: Reflexões sobre o Pensamento de Emmanuel Lévinas [CFUL, 2008]. She has also organized collective books such as: Ética: Teoria e Prática [with Manuel João Pires, Sara Fernandes and Teresa Antunes] [CFUL, 2012], Hannah
Arendt, Luz e Sombra, [with Maria Luisa Ribeiro Ferreira and Margarida Amaral], [CFUL, 2007], Lévinas entre nós [CFUL, 2006], among others.
PARALLEL THEMATIC SESSIONS
**Group 1**  
**FILM AND TIME: FILMMAKERS OF THE TIME-IMAGE**  
Coordinated by **Susana Viegas**

This group aims at analysing some philosophical questions concerning how film represents time. The relationship between time, movement and duration is understood in a wide range of points of view: as a concrete experience of ageing, or as a collective and individual memory; as an experience of different modalities of time, more obvious in the opposition between still images and moving images; and as a concrete experience of filmic techniques such as the spatial deep focus, the long take, continuity and parallel editing, or even the filmic material as such.

**Group 2**  
**ONTOLOGY OF THE MOVING IMAGE**  
Coordinated by **Maria Teresa Teixeira**

The cinematographic image has a metaphysical aspect. It results either from the depiction of the passage time or from the tentative enclosure of time in the recorded images. This can lead to different forms of realism. However, these different forms of realism will never correspond to the duplication of an existing objective reality. They will come into being in accordance with their very nature. And time will be the locus of their unveiling.

**Group 3**  
**SPECTATORSHIP AND CINEPHILIA**  
Coordinated by **Claudio Rozzoni**

This section aims to delve deeply into the relationship between Spectator and Film, paying particular attention to the most recent questions this ‘dialogue’ has given rise to. More specifically, starting with the issue of the change of the `spectator’s eye` in connection with the change of ‘cinematic bodies’ and bringing this very issue into relation with a discussion about the ‘ethical effects’ in viewer’s mind, we want to analyze the way in which nowadays these problems touch upon the question of the truth of cinema and the “trust” we are allowed to put in it.

**Group 4**  
**LIMITS OF FILM: INFINITY, DEATH, NOTHING AND REALITY**  
Coordinated by **Christine Reeh**

The speculative approach on film’s most paradoxical feature, which we may resume as “negative materiality” centers on the reflection of film’s death-driven nature: its ability to resurrect that which has already passed means to give presence to the absent. The hypnotic occupation of the spectator’s mind and perception implies a switch of reality. Furthermore, each movie implies its own death – cut by cut. What is then the void inbetween the frames? From Bazin’s *myth of total cinema* to the impossible Heideggerian experience of Dasein’s “being-as-a-whole” – film presupposes a transcendence of matter, of finitude and of natural time and inquires the nature of reality. Yet can we access that which is not through film?
Group 5
ACCESSING THE REAL THROUGH FILM
Coordinated by Toni Hildebrandt

The discussion of the Real in film refers as much to Slavoj Zizek’s speculative materialism, relying on Lacan, as it reassesses the discussion on the aesthetic approach to the absolute or to truth. Zizek underlines that for Lacan the Real is that which withdraws from symbolic representation and evokes, similar to Heidegger’s Nothing, a void, which is active. Film as the “continuity of life” as filmmaker Pasolini claims, refers not to a symbolic domain, but to the one of action; yet film’s transcendence of materiality based on light, movement and image inquires into the Hegelian reflection of essence; furthermore Husserl’s inquiry into the relation between image and the real, Bergson’s coincidence of image and matter, Willfrid Sellars’ ‘manifest image as real’ evoke a relation between the real and epistemic truth; simultaneously there is a kind of ‘subjective absolute’ manifest in film: by its implicit factuality of time, film inquires into an objectified subjectivity.

Group 6
EFFECTS OF REALITY: REALISM AND FILM
Coordinated by José Manuel Martins

If filmic realism cannot be confounded with indexical registration nor with strict and naive documentation of reality, remaining instead ontologically within the sphere of the cinematic constructions and resulting as a technical effect, what differentiates it then from other cinematic constructions and how does it relate to reality proper? Does film’s mediating perspective construct reality at the same time as well? This sevenfold thematic group explores filmic space and time, filmic hermeneutics and filmic performance as both the lens and the model to ‘really’ address and rethink recent and present history, and ‘actual’ time, space, events, reality.
INTERNATIONAL CONFERENCE
ON PHILOSOPHY AND FILM
Thinking Reality and Time through Film

FILM AND TIME: FILMMAKERS OF THE TIME-IMAGE

(Group 1)
A MOVING STILLNESS – TEMPORAL NEGOTIATION
IN DOMINIQUE CABRERA’S FIRST PERSON DOCUMENTARIES

Julia Dobson
(University of Sheffield, UK)

This paper will examine the complex negotiations between temporal fixities and the ontology of the image that are central to the first-person documentary work of Dominique Cabrera, focusing specifically on her two most recent films the short Ranger les photos (2011) and Grandir (2013). Documentary film is traversed by complex tracings – whilst its form is dominated historically by a photographic genealogy (insisting on the indexical and visible evidence) it is inflected with complex interventions in temporality through its drive to reconstruct unheard narratives. Drawing on analysis of the relationship between the still image and the filmic image from Bazin, Deleuze and Mulvey, discussion will centre on Cabrera’s strategic re-framings of the still image (notably family photographs) to both assert her own creative agency as filmmaker and to create complex therapeutic reconfigurations of the relationship between fixed images from the past and the durationality of the filmic image.

In Grandir (2013), Cabrera films her family over a period of a decade yet goes beyond the presentation of serial chronological milestones and losses, to constitute a striking intervention in the possible filmic representation of duration, deferral and relationality. Cabrera’s strategies include the disruptive presence of her self-reflexive voice-over, the manipulated coincidences of image-making practices across time and her ultimate technical experimentation with a time-lapse camera. I will argue that these structural, aesthetic and technical strategies negotiate across the central paradox of the co-presence of stillness and movement – continuity and discontinuity – to build an ‘aesthetics of delay’. Cabrera’s chosen dénouement via the operation of the time-lapse camera recalls Deleuze’s concept of capturing ‘any instant whatsoever’, asserting the durationality of the time-image. The paper will argue that it is this quest for the visual articulation of change which enables Cabrera’s films to overcome discourses of mourning, history and loss to represent filmed AND filmer as becoming-subjects.

CV: Julia Dobson is Reader in French Film and Performance at the University of Sheffield. She has published extensively on French film including work on first-person documentary, articles on Jacques Audiard and a recent monograph Negotiating the Auteur: Cabrera, Lvovsky, Masson and Vernoux (Manchester University Press 2012). She is a member of the Editorial Board of Studies in French Cinema and is also a renowned scholar on the theatre of Hélène Cixous.
STILL TIME AND MOVING REALITY
– DIFFERENCES IN TIME BETWEEN PHOTOGRAPHY AND FILM

Katri Lassila
(Aalto University, Helsinki, Finland)

Photography and film are related not only by their history and technics but also share a more philosophical connection. Despite of their evident similarity, film and photography were experienced quite differently already early on in their history, the most important source of divergence being their relation to time. The need to record and document - to preserve in memory - the surrounding reality and human experience of it can be projected as at least one of fundamental human tendencies to orientate towards such forms of culture as art and history. It can also quite easily be seen as the predominant urge leading to development of both photography and film from arcane forms of camera lucida. However, the difference in forms which this preservation of a memory takes respectively in photography and film is intriguing.

Critic and writer André Bazin and philosopher Gilles Deleuze have both written extensively about the question. Susan Sontag has treated the subject of time in relation to death in photograph, as has Christian Metz. Raymond Bellour describes a film as presence, as a vanishing image which precisely through its transience becomes accessible and tangible to our memory, whereas a photograph is absence, a still or permanent image, remains unchanged and unreachable.

In my presentation I will take a closer look at, how these different views of the differences in modes or modalities of time the photographic and cinematic arts convey, converge or diverge and also present my own efforts in trying to arrive at some kind of a practical synthesis. The components of my synthesis are not only dialectics of previous studies or treatises on the subject, but also my personal experiences from extensive work as a photographic artist.

CV: Katri Lassila (born in 1979) is a photographic and film artist writing her doctoral thesis for the Aalto University, The School of the Film and Scenographic Arts, about the poetic perspectives of landscape in film and photography. She graduated from the Photography Department of Aalto University in 2008 and has had over 20 individual exhibits in Finland since 1999. Her photographic work consists of straight black and white photography with a strong emphasis in highly trained darkroom technics. The recent years she has started to work also with moving images. Lassila’s recurring themes are landscape, time and water.
This paper analyses the articulation of the transformative capacity of space through profondeur de champ (deep staging/deep focus) in the films of Jean Renoir. Building on Gilles Deleuze’s conception of time, this paper discusses the philosopher’s interpretation of the future as harbinger of the genuinely new, locating it within the temporal aspect of space theorised by human geographer Doreen Massey.

Massey conceives of space as a realm of “loose ends and missing links” where the unfolding of multitudes of simultaneous events implies “extension and configuration” and demands the cohesive glue of politics. For Massey, this coevalness implies that space is “absolutely not stasis” and rather “a discrete multiplicity” whose very elements are themselves “imbued with temporality”.

Discussing Renoir as a director of the image-temps, Deleuze states that Renoir had an acute awareness of the relationship between liberty and “the impulse towards the future, an opening of the future”. Deleuze also states that profondeur de champ “always contains […] a depth [un fond] through which something can escape: the fissure”. Although he fails to address the articulation of this future through mise-en-scène, Deleuze’s detection of a “point of escape” in the flow of time that characterises Renoir’s work and his corresponding detection of a “flaw” within deeply-staged images together imply that the possibility for the creation of a new future is conveyed through Renoir’s organisation of space. As Massey surmises, “for time to be open, space must be open too”.

In a brief survey of selected Renoir films, I shall subsequently illustrate the role of profondeur de champ in the depiction of the possibility for the establishment and dissolution of social configurations in the open space of societies ranging from personal residences (Boudu sauvé des eaux, 1932) to enterprises (Le Crime de Monsieur Lange, 1935) and, in the case of French colonialism, entire countries (Le Bled, 1929).

I shall finally relate my findings to broader realist film theory, specifically André Bazin’s assertion that Renoir’s world-view, through its use of depth and off-screen space, is fundamentally incomplete. Through a blend of socio-political and film theory, this paper determines that Renoir’s delimited, deeply-composed images of open space are, rather, complete in their very incompleteness and accurately reflective of the true consistency of space. In doing so, this paper ultimately aims to revise the semantic potential of profondeur de champ and to provide a new interpretation of the relationship between space and time in classical pre-war cinematographic realism.

CV: Barry Nevin obtained a B.A. in French and English from the National University of Ireland Galway in 2010 and subsequently taught English at the Université de Bretagne-Sud, Lorient, for one year. He is currently beginning the third year of his Ph.D. in French Studies at NUI, Galway. His thesis explores the relationship between mise-en-scène and the transformative capacity of socio-political space in the films of Jean Renoir. His research is funded by the College of Arts in NUI Galway, the Swiss Embassy in Ireland in association with the l’Association des Études Françaises et Francophones d’Irlande, and by the Irish Research Council.
Since the beginning, as a public show, film was thought for the viewers, this happened increasingly as it became a film industry.

When film language was created, until 1915, the filmmakers’ great concern was to center the viewer so a place could be made for him inside the film’s space (Burch, 1990). But when, during the twenties of the twentieth century, the Russian filmmakers accomplished the great inventions on film montage, those inventions were in the sense of emotion and thinking. (Eisenstein, 1949, 1976-78; Deleuze, 1983, 1985).

After the arrival of sound film, Gilles Deleuze wrote about the “reasoning-image” in Ernst Lubitsch and “relation-image” in Alfred Hitchcock (Deleuze, 1983). But when writing on thinking and film, the same author mentions the deep focus as an element that, in Jean Renoir and Orson Welles film’s, thinks – and deep focus begun with film, the so called “primitive deep focus”.

After this brief reference (Deleuze, 1985), the author writes about a theorematical structure, initiated and developed by Pier Paolo Pasolini, and about a serial structure in Jean-Luc Godard’s films that in both cases originated thinking. If Pasolini’s case is linked with the long shot and the deep focus, Godard’s one is linked with images and words, present in his film’s division in chapters on writing and in the characters speech as it is said, what was developed by Godard himself as well as by Jean-Marie Straub/Danièle Huillet, Marguerite Duras, among others. And in all those cases in film word thinks, even and perhaps mainly when inside an audiovisual montage that, by itself, thinks.

Beyond this, but including it, each film and each relevant filmmaker thinks with its own use of film language and narrative, and this is the main point. In fact, each great filmmaker, for being so considered, created and creates his own world that also has a philosophical dimension. In such a way that we can speak about a philosophical production of film, a media and an art whose device thinks by itself.

By all this means film thinks reality and thinks us, it’s viewers, in an original way: by montage, by words, by the treatment of space and time, by the audiovisual montage, by the narrative, as we will demonstrate with the case study of Portuguese filmmaker Pedro Costa, using for that mainly the Gilles Deleuze arguments and considering Jacques Rancière’s views on his films (Rancière 2008, 2011).

Philosophically, Bakhtin’s pragmatic premise is that aesthetic activity does not create a reality: however realistic and truthful, the represented world can never be chronotopically identical with the historical time-space in which people actually live. All a work of art can achieve is a simulated chronotope where the temporal and the spatial fuse into one concrete whole that has tangential and ideological links to the artist’s extra-aesthetic situatedness.

For Bakhtin, a second un-Romantic premise is that all creativity is derivative: the aesthetics of the time-space represented in a novel or a film can never be wholly new, given the unavoidable dialogic engagement with past utterances. At one extreme, a filmmaker may respond with piety to a play-text by Shakespeare, for example, and seek to replicate on-screen the simulated, half-speculative time-space of the Globe Theatre in Elizabethan London, a Platonic chronotope, but it is not possible. In contrast to the monologism of fidelity aims seeking to reproduce faithfully in a different medium a past representation, most film directors – notably indie and non-Anglophone – re-conceive that idealized Shakespearean time-space through an act of overt dialogism, and relocate their imagined chronotope elsewhere.

With a Bakhtinian focus on two movies, Tim Blake Nelson’s O and Kurosawa’s Throne of Blood, some of the multiple implications – aesthetic, ideological, and epistemological – of chronotopically re-siting Shakespeare’s preexisting texts will be set out.

CV: Keith Harrison has a Ph.D from McGill University (Dean’s Honours List) for work on Malcolm Lowry’s fictive and philosophical exploration of the past. His two dozen critical articles are on writers such as Gabriel García Márquez, Leonard Cohen, Michael Ondaatje, and Ian McEwan, and on topics such as documentary film, comic books, and narrative theory. He has written five novels, including Eyemouth, Furry Creek, and Elliot & Me, along with a collection of stories and a travel book. Harrison’s writings have been short-listed for Books in Canada First Novel Award, The Hugh MacLennan Fiction Prize, and The Ethel Wilson Fiction Prize, and have received the Okanagan Short Story Award and the BC2000 Book Prize. His literary papers are held in Special Collections, The Simon Fraser University Library. He is currently writing a book on Mikhail Bakhtin and cinematic adaptations of Shakespeare’s plays.
This talk will focus on the nexus of film, time, and materiality. I will begin by introducing film’s constitutive move as the attempt to represent time in film which was already being discussed at the birth of the medium. Taking my cue from Bazin’s influential article on “Ontology of the Photographic Image,” I will shift my focus to the materiality of film: time leaves much more direct traces on film than any representation of time in film could ever achieve. Taking Bill Morrison’s film Decasia (2002) as example, I will direct a more ‘materialist’ approach to the filmic material.

Material Culture is based on the premise that the materiality of objects are an integrative part and parcel of culture, that the material dimension is as fundamentally important in the understanding of a culture as language or social relations – but Material Culture mainly focuses on the materiality of everyday objects and their representation in the media [literature, film, arts, etc.]. Thus, a further and important step would be to re-direct such an analysis to the materiality of the media itself, to put the probing finger not only at the thing in representation, but the thing of representation. The medium ‘film’ seems to me most fitting to test such an interface of Material Culture and Media Studies, since film has entertained a most complex relation to time from its early beginnings onward: film promised to [re]present temporal dynamics – and the temporality of things – directly, unmediated, a paradox that gives rise to the different ‘strategies’ of what Deleuze calls the movement-image and the time-image respectively. Such a representation, however, is not only an effect of a perceptive illusion, but also of the repression of the very materiality of film itself.

If such an interest in the ‘possibilities’ of the celluloid had already driven much of the 60s ‘avant-garde’ [Brakhage, Jacobs, etc.], Decasia in addition does not only focus on film’s ‘thingness,’ but also its own, particular ‘temporality.’ Put together from found footage and archive material in various states of ‘dying,’ this film reveals the ‘collaboration’ of time and matter as in itself ‘creative,’ and ultimately produces a category that that I will call the matter-image and that, I argue, neither Deleuze’s movement-image, nor his time-image completely grasp: here, time and matter produce their own filmic image.

CV: Bernd Herzogenrath is professor of American literature and culture at Goethe University of Frankfurt/Main, Germany. He is the author of a.o. An American Body/Politic: A Deleuzian Approach and editor of a.o. The Films of Tod Browning, Deleuze|Guattari & Ecology, The Films of Edgar G. Ulmer, The Farthest Place: The Music of John Luther Adams, and Time and History in Deleuze and Serres. At the moment, he is planning a project, cinapses: thinking|film that brings together scholars from film studies, philosophy, and the neurosciences [members include António Damásio, Alva Noë, and Patricia Pisters].
In Marey and Muybridge’s early cinematography, motions and figures of animals or human beings describe time as equidistant frames of images. This epistemological dispositif of time and movement at the turn of 20th century triggers Henri Bergson’s criticism and later Gilles Deleuze’s refutation of Bergson in judging cinematic time - the time inscribed in material and the time perceived by spectators. Cinema is able to “inscribe movement through time” to differentiate with photography - the trace of the past, “my own death” (Doane, 2002; Barthes, 1980). A figure in film is not as that captured in the classical painting, sculpture or still photograph in a certain instant, but the continuities of movement-images as a section describes a figure. This fundamental nature of celluloid film also applies to early animation since time lapses between frames, illusion of duration or Deleuzian surreal duration may occur on animation as time-based medium. Early animation practices have varied as a form of “antirealism” and “antiplot” (Émile Cohl’s Fantasmagorie [1908]), animism of still objects (Ladislaw Starewicz’s stop motion animation), movement in multi-layers of an image (Lotte Reiniger’s silhouette animation), or represent time and movement in figuration and motion (Fleisher brothers’ Out of the Inkwell series) (Cavalier, 2011). This paper will try to probe the time and movement of early animation from the pre-cinematic age to the time when Disney Studio was set up in 1930s, questioning what forms of time flow the production of animation can inscribe in its material and how the inscribed time create the time duration in viewing practice, to call an attention on the impact of technology on the the perception of reality in animation and to rethink the “dissolution of reality” in animated images perceived from the apparatus (Schivelbusch, 1986).

CV: Xiaoxian Ye is a second-year doctoral student of Film Studies in the International Program “Performance and Media Studies” of Johannes Gutenberg-Universität Mainz in Germany. She receives her Master degree of Cinema Studies in Stockholm University in Sweden. Her research interests are film theory and philosophy, intermediality, animation, silent cinema, temporality and materiality of cinema in digital age, Russian Avant-Garde and East Asian cinema.
Real-time narrative cinema attempts to replicate the amount of time as close or equal to a spectator’s actual experience of time. In other words, one minute of fiction film time is relatively equal to one minute of “real” time. By tracking the formal qualities of such a phenomenon in film, this paper seeks to describe both the nature of realtime films and the effect such films have on our perception of time. Although realtime films such as Rope (dir. Alfred Hitchcock, 1948), High Noon (dir. Fred Zinnemann, 1952), 12 Angry Men (dir. Sidney Lumet, 1957), Cléo de 5 à 7 (dir. Agnès Varda, 1962), Timecode (dir. Mike Figgis, 2000), Tape (dir. Richard Linklater, 2001), Russian Ark (dir. Alexander Sokurov, 2002), and 16 Blocks (dir. Richard Donner, 2006) cross the borders of genre, era, financing, culture, and nation, they each share a common thread: that of an attempt to create the illusion that the events on screen are happening in real-time. These films illustrate an attempt to delimit the boundaries of film, which due to its historical medium specificity of being captured and projected on celluloid is necessarily married to past time and physically incapable of “liveness.” In this paper, I will highlight how sound (sound editing, sound effects, music, and dialogue), match-cut editing, and continuity editing play integral roles in achieving the illusion of real-time. In addition, I discuss how dramatic tension, specifically life or death scenarios, aid the real-time plot device. Theoretically, I attempt to disambiguate the conflation between the expression of time through the metaphor of movement; in other words, although we lack a language to verbalize time as anything but moving, it is change and a relationship with memory that lets us know we are experiencing time as a continuum and not necessarily movement, as in a mechanical slideshow of still images. To give examples, I will show two short clips from Rope and 16 Blocks that demonstrate the strengths and constraints of the realtime effect.

CV: Alaina Piro Schempp obtained her Bachelor’s Degree (honors) from the University of Michigan in 2006 where she majored in Film & Video Studies, English Language & Literature, and Screenwriting. In 2012, she received her Research Master’s Degree (cum laude) from the Universiteit van Amsterdam. Her thesis, entitled, “Fiction in Real-time: Aesthetics, Perception, and Cognition of Real-Time Narrative Cinema” was supervised by Dr. Tarja Laine and involved a corpus of over 28 real-time films. She is currently a PhD student under the supervision of Prof. Murray Smith and Dr. Margrethe Bruun Vaage at the University of Kent. Her research focuses on the perception and cognition of time in cinema and the effect duration and timing have on emotion. She has published an article in the online journal Adventures in Multimodality, entitled, “Relevant Blends and Pleasure in Narrative Cinema” which focuses on pragmatics, conceptual blending, and relevance theory.
My paper addresses the question of how time is represented through the film technique of parallel editing. My claim is that the analysis of parallel editing offers new insights into the question of how temporal representation in cinema draws on the structure of our perception of time, particularly in the context of the two following problems: in what way film is a temporal art and how film conveys temporal meaning.

I argue that parallel editing is a very interesting case of the cinematic representation of time for two reasons. The first reason has to do with the discussion of what constitutes a temporal art. Since Lessing’s *Laokoon*, aesthetic debates on the notion of a temporal art have considered the extent to which different art forms represent time or unfold in temporal succession. So it is by no means surprising that several film theorists distinguish moving images from still images by their capacity for representing temporal properties (like succession) through the temporal properties of the images. In this sense, philosophers such as Currie claim that film is a temporal art in a very special way. Since parallel editing involves alternating several scenes that occur simultaneously in different locations, it conveys the temporal meaning of simultaneity through succession and thus presents a case that meets the criteria discussed in the debate about the temporal arts.

Secondly, the temporal meaning (simultaneity of events) conveyed by parallel editing is the opposite of the temporal relations of the representational medium (successive filmic images). In order to account for this, film theory offers two main explanations. The first, which goes back to the filmic semiotics of Metz, is that parallel editing is a filmic convention, whose meaning is somehow “learned”. The second explanation is that of authors such as Bordwell, who develops a narrative theory that draws on cognitive psychology. Although Bordwell does recognize the existence of some cinematic conventions, these, according to him, are grasped by the film spectator with the help of schemata acquired through everyday perceptual activity. In order to shed light on the problem of the extent to which parallel editing represents time through convention, we need to analyse how this technique is concretely related to the schemata of our perception of time.

**CV:** Teresa Pedro was awarded a PhD in Philosophy by the University Paris IV-Sorbonne in 2009 for her thesis entitled *Critique and Science: A Study on the Transformation of Criticism in the Early Writings of F. W. J. Schelling*. She has been a postdoctoral research associate at the Institut for Philosophy of Language at the New University of Lisbon and at the Innovationszentrum Wissensforschung at the Berlin University of Technology since 2011. Her research focuses on classical German philosophy, on the philosophy of film and on the perception of time. She has published several articles and book chapters on these topics.
IN REALITY, WE ARE NOT AT HOME: IMMEMORIAL TIME IN CINEMAS OF MIGRATION

Suzanne Barnard
(Duquesne University)

Matters of expression are superseded by a material of capture... a material charged with harnessing forces of a different order... unthinkable, invisible, nonsonorous forces... (Deleuze and Guattari, Mille Plateaux, 342 – 343).

In Cinema 2: The Time-Image, Deleuze addresses cinema’s capacity to create an inhuman time, a temporality beyond realities of lived experience and human history. He recognized the possibilities of a “camera consciousness” to realize a non-phenomenological and ahistorical image of time in certain post-war films that effected a ‘hollowing out’ or rendering indiscernible of the image – a process that also functioned to loosen the connection between memory and being at the heart of the sensory-motor link. While clearly at odds with mainstream documentary cinema’s temporal orientations, a similar preoccupation with mobilizing an ‘outside’ of time in the image can be found in the work of a handful of contemporary filmmakers concerned with memory, identity, and migration. I will look at two recent films that dismantle accepted notions of cinema’s relation to memory and time: The Nine Muses [2010] by John Akomfrah and Let Each One Go Where He May [2009] by Ben Russell. Both films set themselves up as attempts to memorialize historical narratives of migrancy and/or migrational journeying – in Akomfrah’s case, the migration of persons of African and Caribbean heritage to Britain in the 1950s and ‘60s, and, in Russell’s case, a journey undertaken by two Saramaccaner Maroon brothers from Surinam retracing the path of their ancestors’ escape from Dutch slavemasters.

The two films are structurally quite distinct: Akomfrah draws significantly from archival footage interspersed with shots of a lone, anonymous figure in a series of desolate, wintry landscapes, whereas Russell ‘re-creates’ the brothers’ ancestors’ journey via a series of 13 uninterrupted ten-minute takes (ten shot with a Steadicam, three with a stationary tripod). As each film unfolds, however, the initial, shared “memorializing” conceit begins to unravel and, with it, conventional documentary renderings of historical time, memory, and identity. The urgency associated with the need to memorialize minoritarian histories remains, but the intricate and sustained attention each filmmaker gives to the medium’s relation to the historical reality it is engaged with results in a significantly transformed notion of memory’s relation with time. As Akomfrah suggests in relation to the archive, this involves the real labor of mobilizing the past’s virtuality: “You have to create the criteria for the demands you are going to make of these images because they are inherently ambiguous... [O]nce you get into the archive, once you take off the map, you realize that they are just a series of images... and there is a kind of terror of the random that immediately seizes you as you are confronted with this fact... that there are thousands and thousands of shots... with no necessary correspondence” [BFI Interview, www.bfi.org.uk/archive-collections/archive-projects/artist-archive/three-case-studies/john-akomfrah-nine-muses]. I will examine various specific ways (through sound, image, rhythm, montage) that each film materializes this indiscernability of the image and its corresponding temporal aporia. Albeit through different cinematic means in each film, memory is liberated from the task of ‘binding the past’ as a means of safeguarding the ‘truth’ of the present and, rather, emerges as a setting into motion in the present the destabilizing forces of unactualized pasts... or, as a ‘loosing’ of the past in service of vitalizing the present.

CV: Suzanne Barnard is Associate Professor of Psychology at Duquesne University, a filmmaker, and a licensed clinical psychologist. She is coeditor, with Bruce Fink, of Reading Seminar XX: Lacan’s Major Work on Love, Knowledge, and Feminine Sexuality, and has authored numerous articles and book chapters on Deleuzean, Lacanian, French feminist, and postructuralist approaches to the body, technology, gender and sexuality. She has also written extensively on film theory and criticism, and has screened her films in...
Europe, Canada, and the U.S. Her film work has been supported by the Heinz Foundation, Binaural Media, the Women and Girls Foundation, and Duquesne University. Her current film projects include two short films, the first produced while artist-in-residence at Binaural Media in Beira Alta, Portugal, and the second co-produced and co-directed with the Portuguese artist, educator, and filmmaker Sofia Borges in the Quinta da Vitoria neighborhood of Lisbon.
This paper focuses on Henri-François Imbert’s essay film “No pasarán, album souvenir” (2003). By combining documentary and archival material—such as postcards and newspaper articles—with present-day film material, photographs and interview passages “No pasarán, album souvenir” deals with the relatively unknown and often overlooked historical event of the “Retirada” and links it with the current situation of refugees in France. The aim of this paper is to take a closer look on the different time economies incorporated in the above mentioned various materials and to analyses the heterogeneous temporalities that collide in this film. Moreover the paper analyses how “No pasarán, album souvenir” oscillates between spatio-temporalities and explores the ways in which Imbert’s method of filmmaking functions as a transport mechanism through which memory resurfaces in the present. Since the postcard is a crucial element in “No pasarán, album souvenir” I will focus in particular on this medium and discuss on the one hand its perception as “slice of time”, and on the other hand the blurring time economies emerging when the postcard is used in Imbert’s film. Furthermore I will concentrate on the question, how Imbert’s use of postcards in “No pasarán, album souvenir” creates a simultaneity of heterogeneous temporalities that overlap each other, so that the past and the future collides in the present. Considering amongst others the theories of Walter Benjamin, Georges Didi-Huberman and Gilles Deleuze, this paper analyses how Imbert’s film negotiates and reflects the historical event of the Retirada in the present.

**CV:** Veronika Schweigl is a PhD student in Film and Media Studies at the University of Vienna, Austria, with a research focus on essay film. She published an article in the 57 Swiss Film Annual Book Cinema entitled “Durchlässige Grenzen—Interaktionsformen zwischen Film und Zuschauer im Essayfilm” (Schüren, 2012) and more recently, an article in “Alphaville: Journal of Film and Screen Media 5” entitled “Memories of a Buried Past, Indications of a Disregarded Present: Interstices Between Past and Present in Henri-François Imbert’s No pasarán, album souvenir” [Summer 2013].
AN ARK FOR IMAGES, A RUN FOR MEMORY

Marcelo Felix and Isabel Machado
Universidade de Lisboa · Instituto Politécnico de Lisboa

Between 2008 and 2011, we produced and directed the essay film Eden’s Ark, whose factual starting point was the world’s largest seed bank, recently inaugurated in the Arctic. The lights that signal the bunker-like building’s location, combined with its remoteness, seem to encapsulate a number of paradoxes associated with the mission of preserving. To preserve is to keep memory alive, or at least available. It means to freeze reality - or to freeze time. To preserve is to resist oblivion and mortality.

In our film we ask these questions about cinema as well, noticing the way all protected things share the status quo of endangered species. Just like botanists regularly discover new species, film archivers and historians keep unearthing films previously thought lost - or rediscovering forgotten films. Such discoveries are themselves frequently on the verge of disappearance while everyday other species and films join the numbers of the threatened. In Eden’s Ark we wander through that area of temporal suspension between a past to keep and an uncertain future.

Time is central to what we find. A measurable, physical part of cinema (each minute shot in 35mm at 24 frames per second equals 27.36 meters or 89.76 feet of film), artistically modeled by it (as argued by Yuri Lotman), its ravage is symbolized by Dreyer’s film La Passion de Jeanne d’Arc (1928), twice lost to the flames, a reborn film immortalized by the iconic face of its leading actress. However, each successful preservation reminds us of the very impossibility of keeping pace with our memory. Still we keep on. Secretly searching, perhaps, for the dream of an intact and eternal world where memory and future are interwoven. Maybe we no longer have the time to think of proper answers. Time should stop for a while.

Eden’s Ark trailer: http://www.youtube.com/watch?v=mlXTF0m9KOI

CV: Marcelo Felix, director, writer and editor of film and television documentary and fiction features. Eden’s Ark (2011) was his first feature-length film, following several experimental short works. His new film, Paul, is presently in production. He lives and works in Lisbon.

CV: Isabel Machado, producer of films and artistic projects since 2002. She has a degree in Communication Design from the Lisbon University and studied Visual Arts at Maumaus School of Photography. She is now developing her PhD on Arts (Performing and Moving Image Arts) at the University of Lisbon.
SILVER SCREENING – THE DIFFUSION OF WORLDING AND FILM THROUGH AGE[ING] AND TIME
Lena Eckert and Silke Martin
(Bauhaus-Universität Weimar)

Recently a growing number of films featuring older people are produced. Cinema is not just attractive to older people, but older people are attractive to cinema. Film is very specific in its expressions about life, ageing and memory. Moreover, film is a mode of performative agency and a pattern of thinking. Film composes and influences our handling of and being-in-the-world as well as the scripting and designing of life. By analyzing filmic strategies through age(ing) and time we want to approach the diffusion of worlding and film. This space can be: love, sexuality, housing, music, cooking, dying, body, friendship or labor. Film scripts performatively how we age, how we live, how we organize and experience our memories. In an ageist society older bodies are considered unwatchable. How do filmic strategies cope with embodied identities in ageing and how do they engage for example with age-related bodily constraints? Which narratives are taken up and which are silenced in filmic engagement with age? We consider age to be an interdependent and contingent category just as gender, race and class. By approaching filmic material through the lens of age(ing) we seek to interrogate film as performative and agency-producing in respect to past, present and future.

CV: Lena Eckert, Dr. phil., assistant professor at the media faculty at Bauhaus-University Weimar. Lena studied Gender Studies and Modern German Literature at Humboldt University Berlin and Essex University. She pursued her doctoral studies at Leeds University and Utrecht University and received her Doctoral Degree for Intervening in Intersexualization: The Clinic and the Colony (2010). Current research interests: gender, age and film, sexuality, embodiment, education, atmosphere and aesthetics. Publications (Selection): Intersexualization and queer-anarchist futures, in: Queer Futures Ashgate, 2013; with Maja Linke “Abdrücke, Cut-outs”, in: Feministische Studien 2012/2.

THE INTEGRITY OF GESTURE IN STEVE MCQUEEN’S FILMS

Susana Viegas
(Universidade Nova de Lisboa)

The British fine artist and filmmaker Steve McQueen has directed, in 2001, his first feature film, *Hunger*, on Bobby Sands’s hunger strike, followed by *Shame* (2011), on sexual addiction, and by *12 Years a Slave* (2013), on freedom and slavery. Through these three movies, I will analyse the contemporary cinematographic version of the classical artistic creation of gesture in art, as presented in painting. In this approach, I will follow the character’s body point of view: by what means, in these movies, the character creates and expresses its own gestures? Thus, my presentation will have two different moments:

1) The cinematographic art will be seen as the liberator of gesture, as opposed to some of the spatial arts, such as painting. I intend to work on the idea that if an organism is a whole and not the sum of its parts, then the cinematic *durée* will allows us to better understand the creation of gesture, through a temporal point of view instead of a spacial one. In its materiality, gesture is, first of all, a temporal movement and, as matter-in-movement, it flows with no discrete beginning or ending moment.

2) The gesture will also be seen as belonging to the body where it takes place, that is to say, that gesture will not be understood as an autonomous artificial prosthesis, and instead belonging to a singularity that intensively expresses itself through it. Being pure flow, and a singularity, the gesture modulates and it is modulated by time.

In this sense, to have a cinematic body means to master it, to change it, to suffer (with) it. In McQueen’s characters, the gesture belongs to them in its most extreme experience: there can be suffering through lack (hunger, freedom), or through excess (sex, slavery). In this kind of sensorial and violent movies, to master the gesture is, in one sense, a way to becoming martyr and to renew martyrdom itself, thus connecting cinema with the classic artistic idea of the intensity of the body’s gesture in art. How, between martyrdom and human animal suffering, is the everyday body experienced as ceremonial? Cinema reveals itself as the poignant contemporary version of the classical representation of body: both the cinematographic image and gesture are never in the present.

CV: Susana Viegas received her Ph.D. in Philosophy from Universidade Nova de Lisboa (New University of Lisbon). She has been awarded a Doctoral Fellowship by the Foundation for Science and Technology (2007-2011) and was member of the Philosophy of Language Institute’s project *Film & Philosophy: Mapping an encounter*. She is the co-founder and co-editor of *Cinema: Journal of Philosophy and the Moving Image* (cjpmi.ifl.pt) and *Aniki: Portuguese Journal of the Moving Image* (aim.org.pt/aniki). Her main research interests are Gilles Deleuze, Philosophy of Film, Aesthetics, Contemporary Philosophy, and Portuguese Cinema. Some of her last publications include: Susana Viegas, “O que nos faz pensar? Heidegger, Deleuze e a filosofia do cinema”, in *Revista Exagium*, n° 11, 2013, pp. 82-97. In 2013, she will start a postdoctoral project with Professor James Williams (University of Dundee) on “Rethinking the Moving Image and Time in Gilles Deleuze’s Philosophy”.

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CINEMATIC TIME AND POWER:
THE ROLE OF ATTENTION ECONOMY IN CONTROL SOCIETIES

Claudio Celis
(Cardiff University, UK)

My presentation focuses on the relationship between power and cinematic time. In particular, I examine the socio-political consequences of cinematic time in the context of what has been called the attention economy. I begin by examining Stiegler’s concept of cinematic time and the political consequences that this author draws out from the analysis of globally synchronized temporal objects. For Stiegler, the mass consumption of the same temporal objects at a planetary level creates a “normalization of consciousness” and a “loss of individuation”. My presentation argues that Stiegler’s political conclusions do not fully correspond to an age of digital images. This is so mainly because of his focus on the processes of normalization, processes that are characteristic of disciplinary societies but that fall short for the analysis of what Deleuze called control societies.

Using Stiegler’s concept of cinematic time, but contrary to his socio-political interpretations, I suggest an analysis of the way in which digital images transform our temporal experience, shifting from a chronological, linear concept of time [disciplinary time] to a flexible, “empty form of time” [control time]. To examine this, my presentation takes as a case study the concept of attention economy. In short, by attention economy we can understand a power mechanism that turns the act of “watching” into a labour process that adds value to images. Furthermore, the attention economy offers a flexible mode of turning from the disciplinary consumption of mass products to the control of individualized users consuming personalized content. To achieve so, the attention economy does not attempt to normalize viewers, but to analyse their “watching” patterns in order to predict future behaviour. The temporal experience that the attention economy brings forth is no longer the linear time of the assembly line, but the flexible time of the internet.

CV: Claudio Celis is a third year PhD student in Critical Theory at Cardiff University, UK. He holds a Master’s degree in Political Philosophy, a Master’s degree in Film Theory, and a Bachelor’s degree in Art Theory from Universidad de Chile. His current research focuses on the relationship between images, temporality, and power in the age of control societies, in particular through the analysis of what has been called the attention economy.
The proposed paper is based upon the fourth chapter of my ongoing PhD Dissertation and focuses on the politics of Webcam Filmmaking - as publicly-accessible surveillance footage is appropriated by artists. The reading of this paper will be accompanied by artwork produced during my practice as experimental filmmaker.

The paper starts by providing a brief account of Jonathan Beller’s views on the Cinematic Mode of Production, mainly on the attention economy theory, so as to relate the realm of constant “visuality” to the contemporary reality of the Webcams. It will mainly focus on how screens instruct about the social and dictate/regulate consumption by transforming perception into the highest fiduciary human potential: people’s labour value is constantly extracted, even out of working hours entertaining themselves by watching movies or surfing the Internet, i.e. looking for Realtime Webcam imagery of urban streets.

Next, it will move on to analyse the commonsensical notion of Realtime attributed to the Webcams’ live transmission, which seems to falsely substantiate the claim that these truthfully depict “urban reality”. This conceptualization will be deconstructed in order to undermine the “documental value” of their imagery and otherwise build an exposition of the artificial construction of “Realtime” as very close to that of “Cinematic Time”.

As a follow up, the text will examine the potential for Webcams to generate Cinematic Chronotopes that would stand in for the so-called reality being captured in Realtime. In the same spirit, it will then define the contours of Webcams as emerging Cinematic Apparatus by comparing it to Jean-Louis Baudry’s “Cinematographic Apparatus”. The paper will conclude by presenting examples of how Webcams can be reclaimed as medium/prime matter by artists who subvert their one-way communication circuitry by taking conscious steps towards first-person production of urban reality representation. This will be achieved by observing how, by bending the circuitry, artists are able to break through the unilateralism of Webcams. And, furthermore, how they are no longer alone, as another emerging political strength of deconstructing the dispositif-based power of surveillance arises when the burgeoning use of the imagery as a bilateral means of communication is taken up by common people in the streets.

CV: Presently a PhD Candidate in Artistic Research [ASCA - University of Amsterdam]. Holding a BFA in Audiovisual Art [Gerrit Rietveld Academy] and an MFA in Video and Film [Sandberg Institute]. Currently Tutor of ART and RESEARCH Honours Programme [Gerrit Rietveld Academy and University of Amsterdam]. Artwork has been shown at i.e. Netherlands Media Art Institute, Boijmans van Beuningen Museum, Venice Biennale Rietveld Arsenale, São Paulo Art Museum, Beijing Today Art Museum, Calouste Gulbenkian Foundation, DeFKA Campis Assen.
LYRIC TIME AND LEE CHANG-DONG’S *POETRY* [2010]

Steve Choe

[University of Iowa, USA]

This paper shows how the elusive problem of time may be thought through, and alongside, the phenomenology of film. While drawing from the work of Siegfried Kracauer, Gilles Deleuze, Martin Heidegger, and Bernard Stiegler, it discusses the 2010 film, *Poetry*, by the South Korean director Lee Chang-dong. The paper briefly contextualizes this work (awarded the Best Screenplay Award at Cannes) within Lee’s oeuvre as well as within the context of contemporary, post-IMF Korea. *Poetry*’s main protagonist is an old woman named Mi-ja (played by a well-known actress that appeared in many South Korean melodramas from the 1960s) with terminal cancer. She takes care of her grandchild, a disaffected teenager who was participated in the heinous gang-rape of a female classmate. Mi-ja takes a poetry class and is assigned to write one poem by the end of the term.

Concluding the film, the lyrical poem she composes is a memorial to the raped and murdered girl. Mi-ja’s words transfigure the young girl’s tragic death into a reflection upon time, the phenomenology of things, and the realization of her own being-toward-death. Through this, the poem enables ontological and ethical reflection, gathering the mortality of all worldly entities, including the characters in *Poetry*, the film medium itself, and the living spectator as co-present, moving, and finite bodies. Lee’s film disturbs the fantasy of immortality imputed by the transcendental viewer, and compels self-reflection upon the ethics of seeing in the cinema. Death, understood in its existential sense, thus provides the conceptual vocabulary for theorizing time and thinking the fragile reality of all things. As the possibility of the impossibility of life comes to the fore in this manner, the essence of the apple Mi-ja pursues throughout the film emerges through her poetry as well.

The cinema becomes a prosthetic medium for thinking *Dasein* and film as co-present, time-based mediums. Moving beyond traditional ways of thinking ontology and time, which are wedded to metaphysical questions that foreclose the possibility of a response, cinema shows us how to think the historicity of the ontological question, as integral to the time lived by the questioner. For this reason, *Poetry* shows us that film remains the most important medium for thinking ontology because in it lived time is exteriorized and made integral to its essence.

**CV:** Steve Choe is an assistant professor of Cinema and Comparative Literature at the University of Iowa, USA. He has published essays on German and Korean cinemas, and has a book on Weimar film forthcoming called *Afterlives: Allegories of Film and Mortality in Early Weimar Germany*. 
Japanese animation stands in a particularly complex relationship with technology; being a technological medium itself, its thematic content tends also to concern technological issues, such as the artificial extension of human capacities and the effects of technology on individual and collective identity. Authors such as Thomas Lamarre and Vanina Papalini have stressed the complementarity between these two dimensions, noting that anime involves not only thinking in technology, but also thinking through technology. Following this line of thought, we believe that Japanese animation forms (and many other forms of cinematography) should be considered as thinking devices in a strong sense, as they extend the cognitive capacities of viewers, affording them new kinds of collective reflection.

We focus specifically on one of this 'ways of thinking' made possible by technologically themed anime: a particular style of reflection on the nature of time. We contend that the close relationship between technical form and technological content in anime - exemplified, for instance in the dialogue between the techniques of limited animation and full animation in the history of science fiction anime - has contributed to the emergence of a sui generis style of depictions of temporality in technological anime. Amongst other characteristic features, these depictions tend to highlight the difference between two fundamental aspects of temporality: the time of production or process-time, and the time-as-result or product-time. We illustrate this with a brief analysis of the treatments of temporality in Neon Genesis Evangelion, Akira and Ghost in the Shell, where we try to show, on the one hand, how these treatments are connected to technical aspects of animation, and on the other, how the depictions of temporality presented relate to philosophical distinctions such as that between duration and spatialised time in the philosophy of Henri Bergson and that between process and chronology in Gilbert Simondon’s works.

CV: Alba G. Torrents is a PhD candidate in Contemporary Philosophy at the Universitat Autònoma de Barcelona (UAB) and in Communication Studies at the Universidad Nacional de Córdoba (UNC). Her research focuses in the representation of technology and its relations with identity in Japanese animation.

CV: Andreu Ballús is a sociologist and a PhD candidate in Contemporary Philosophy at the Universitat Autònoma de Barcelona (UAB). His research deals with the relations between the biological, cultural and technological vehicles of cognition.
FROM THE NEURO-IMAGE TO THE IMAGE OF TIME IN CONTEMPORARY CINEMA

Fabio Tonion
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Patricia Pisters uses the concept of “neuro-image” to describe a multiple process affecting the nature of contemporary cinema, not only characterized by the continuous overlapping relationships between reality, the functional dimension, and shams, but by the omnipresence of media screens as well. Movie screens, monitors, TVs, cell phone displays, all fill, reflect, and multiply the cinematographic image, defining a pluralistic level of the same: fractionalized and continuously re-launched in a dizzying game of *mise en abîme*, it becomes the emblem of a schizophrenic and splintered society, hurtling toward a pluralization of reality.

The destruction/multiplication of places is a corollary to the creation of a sort of amalgamating non-place, in which a plurality of spaces can potentially coexist.

But the multiplication of spaces and the subject’s resulting loss of control over these spaces combines with the destruction of the concept of temporality: time multiplies itself, it re-shapes itself in unusual forms, it shatters and becomes possibilities characterized both by the subject’s experience of existence, and by the film in itself and the perception of it.

Contemporary cinema has often investigated the temporal dimension intrinsic to the filmic means, conscious that the category of time and its perception represents one of the peculiar traits of being in a subject’s world, in a historic moment in which the technology of images in motion – reproduced, projected, and transmitted – not only leads to a multiplication of spaces but also to a multiplication of times.

This paper – following a line of thought that begins with Bergson (*Matter and Memory*), continues with Husserl (*On the Phenomenology of the Consciousness of Internal Time*), and flows into the theory of time proposed by Deleuze (*The Time-Image*) – investigates a possibility intrinsic to film, with particular attention to more recent productions (and with the case studies of *Memento* and *Inception* by Christopher Nolan), that of becoming a means able to represent a simultaneous multiplicity of Temporalities (and, in final analysis, of Reality), able to explicitly render the complexity of what is Real, contemporaneously tied to a plurality of planes that are both phenomenological (the horizontal plane of Reality) and abstract (the memorial horizon and that of dreams), intimately if not purposefully created with the mental activity of a double subject: the one who acts on the screen, and the one who sees/activates the cinematographic projection.

**CV:** Fabio Pezzetti Tonion received his Ph.D. in Artistic, Musical and Performing Arts Disciplines – specializing in Scandinavian studies and the Performing Arts – in 2010 from the University of Torino. His primary areas of research are the representation of temporality in film and stylistic issues of modern and contemporary cinema. Since 2005, he collaborates with the Museo Nazionale del Cinema di Torino.
THE ANGEL’S THIRD WING:
DURATION IN THEO ANGELOPOULOS’ THE DUST OF TIME

Evy Varsamopoulou
(University of Cyprus)

The Dust of Time, Theo Angelopoulos’ second film in the unfinished trilogy begun by The Weeping Meadow, is arguably his most personal take on the directorial task and the ideal purpose of cinema; both explicitly framed within the socio-political continuum of diasporic identities constantly being produced by the ideological and economic forces in post WWII Europe. This paper will bring together the aesthetics of the long shot, the long take, the metaphoric, metonymic and symbolic use of images in the painstakingly constructed painterly tableaux, for which his films are famous, in order to show how, in this final film, Angelopoulos’ thought on how cinema can achieve the representation of the complexity of the human experience of time as ‘duration’. This Bergsonian concept is given a political and ethical dimension through the demands placed on the viewer to both apprehend duration in the cinematic medium (through the blurring of past and present, long shots) and to comprehend its greater cognitive significance (especially by raising objects to the level of metaphor and symbol). The Dust of Time is a metacinematic statement on the human experience of the non-linearity of time and its irreversible finality in old age and death, yet redeems the melancholic lyricism accentuated by the script, score and colours by the insistence on the role of beauty and the experience of duration through the long take, both of which are an experience in the present that prolongs the sense of the fullness of time (past, present and future). The long take preserves the role of narration, in which fragments of personal history and History are gathered together in a flow that fights against dissolution, despair and meaninglessness. Finally, the paper will address the centrality of the image of the angel reaching for its third wing and the lines of the poem by Angelopoulos - attributed in the film to Anna Akhmatova- that ‘the only utopia is the third wing’, as a defining alignment with a committed politics of cinematic aesthetics.

CV: Evy Varsamopoulou is Associate Professor in the Department of English Studies at the University of Cyprus, Nicosia, Cyprus. Her areas of specialisation are Comparative Studies (especially film, literature and philosophy), Romanticism and Aesthetics. Evy has presented papers on Krzysztof Kieslowski’s La double vie de Véronique, Guillermo del Toro’s El laberinto del fauno and Tomas Alfredson’s Låt den rätte komma in, and has taught literature, philosophy and film at Anglia Ruskin University and the University of Cyprus. Her publications include a monograph, The Poetics of the Künstlerinroman and the Aesthetics of the Sublime (Ashgate, 2002), and more recently, ‘The Fate of the Humanities, the Fate of the University’, The European Legacy, 18:1, 2013, ‘Adventures in Addiction: Thomas de Quincey’s Confessions of an Opium Eater’, La questione romantica, 3:1, 2011 (pub.2013).
Together with Quentin Tarantino’s first films *Reservoir Dogs* (1992) and *Pulp Fiction* (1994) a new trend emerged in film narratives, manipulating chronometric time in a way different from time-image. The films explore fuzzy temporality, featuring inexact temporal sequencing, which makes it impossible for the events to be arranged in a chronological order. To do that this new trend utilizes labyrinthine polyphonic plots, time loops, achronology, repetition, ellipsis, backward narration and/or parallel time-lines with equal or unequal ontological status. The type of narratives has been named “atemporal” [McGowan], “alternative plots” [Berg, Walters], “puzzle films” [Buckland] or “modular narratives” [Cameron]. Tom Tykwer’s and Andy and Lana Wachowski’s *Cloud Atlas* (2012) belongs to that trend. The paper proposes to explore time and temporality in *Cloud Atlas* through the lens of Nietzsche’s notion of eternal recurrence, and particularly Gilles Deleuze’s interpretation of it. In his reading, what returns is not the same but the difference itself, in other words, events do not return in exactly the same arrangement but patterns of events do. The overlappings, foreshadowings, coincidences and remembrances in the six stories that the film consists of make it possible to read it as a manifestation of eternal return, and their characters as embodiments of the same consciousness, which is underlined by the same actors playing in all the stories. The paper will attempt to answer the questions: what notion of identity does the narrative framework suggest? How does the story illustrate the risks involved in linear and cyclical approaches to temporality? Does the whole amount to more than the sum of its parts?

**CV:** Sonia Front is Assistant Professor at the Institute of English Cultures and Literatures, University of Silesia, Poland, where she teaches contemporary British literatures in English. She publishes on postmodernist British literature and contemporary film. Currently she is working on her habilitation project and, in the meantime, explores the subject of temporality in film.
The transition from the movement-image to the time-image in Gilles Deleuze's film-philosophy is in symptomatic relationship with the collapse of an aesthetic, epistemological and moral regime signified by the Second World War. The dysfunctions of Western thought and its key signifiers (subjectivity, Truth, representation) were later laid bare by decolonization and – according to my thesis – continue to be re-manifested whenever our perceptive, affective capabilities and abilities to act fail us, leaving our sensory-motoric anchoring in the world disillusioned. The time-image renders our membership in history problematic, and forces spectators to critically revisit the values and narratives that have served as reliable orientation points in the past. History no longer provides systems of making sense of the world, neither does it mediate empowering moral visions, in fact, remembering leads only to uncanny and traumatic encounters. The memory-politics of the time-image resists, what Peter Canning calls, “sensory-moral reason” by inventing the narrative of the survivor.

My paper discusses how Hungarian cinema from the 1970s to the final days of state socialism, and particularly in the documentary films of Sándor Sára and the Gyulyás brothers, used the power of memory to uncover regions of the historical past overcoded according to the ideology of the day. I argue that these auteur filmmakers adopted the talking-head documentary format to makes heard the voice of the survivor. Their testimonies, however did not simply uncover narratives – silenced by state-induced amnesia – to enrich our historical understanding of the past, but to constitute upon these other voices an ethical vision that would resist the (then contemporary) present and break its sensory-moral chains. I propose that the power of the time-image in these films allowed the community (if only as an unrealized possibility) to share the victims trauma and in the symbolic process of ‘becoming victims’ rediscover both its responsibility towards Hungary’s scapegoated Others and its ethical capacity to build ‘another Hungary’.

CV: Zsolt Győri (b.1974) finished his academic studies at the University of Debrecen majoring in English and Philosophy. He received a doctoral degree in 2007; his PhD thesis offers a Deleuzean reading of the films of Stanley Kubrick. He has been researching various aspects of Deleuze’s film philosophy, including auteur of the movement image, the narratological dimension of the Deleuzean taxonomy of images, the relationship between psychoanalysis and film philosophy and the politics of the time-image. At the moment he is an assistant professor at University of Debrecen where he teaches film history, film theory and British history. He has guest-lectured at various universities in Hungary and Transylvania. He has published in Hungarian and international journals and collections of essays, and gave papers at films studies conferences.
Film phenomenologist Vivian Sobchack once noted:

"New twentieth century technologies of representation and narration... have increasingly collapsed the temporal distance between present, past, and future that structured our previously conceived notion of the temporal dimensions of what we call history (as the latter is differentiated from experience). That is, event and its representation, immediacy and its mediation, have moved increasingly towards simultaneity.” (Sobchack, 1996:4-5)

Sobchack implies that modern technology has the capability to collapse the temporal dimensions of history. Film, television and other digital mediums can diminish the sense of a narrative where the past is behind us, the present is what is being experienced and the future something yet to come. The individual frames of photograph or film can bring to our attention the significance of the experienced *event* and raise questions about the notion of history as *story*. Of course, narrative films in the Hollywood tradition, often encourage us to immerse in mythical stories and thus our attention is drawn away from the single frames, shots and sequences which signify the event of the film experience. But what about films which draw our attention to their materiality and to the process of memory-making?

In this paper I will explore a number of films which tackle remembrance of the Holocaust and, using a phenomenological framework, investigate how such works allow us to have an embodied experience with different temporal dimensions. How do these film experiences allow us to engage in history-making and memory-making as we confront a traumatic past? How might we understand our ability to have a relationship with the Holocaust through watching such films, without suggesting that we might somehow relive the past or get a sense of ‘how it really was, back then’.

Representational analyses of Holocaust films are often highly critical of film’s failure to represent the past accurately, truthfully or faithfully. If we move away from thinking of ‘realism’ as something portrayed on screen to a ‘phenomenological realism’ - the subjective experience of a moment, how might we begin to make sense of the spectator’s relationship with this traumatic past which many people have struggled to make sense of cognitively? - This event which has often been described as ‘incomprehensible’.

**CV**: Victoria Grace Walden is a PhD candidate at Queen Marys, University of London. She also teaches Film and Television, Communication and Culture, and supervises Extended Project Qualifications at Strode’s Sixth Form College, Egham. She is an author and co-editor on the interdisciplinary academic blog www.wordpress.embodimentblog.com
THE RITORNELLOS OF LISTENING
AND THE CINEMATOGRAPHIC SONG

Rodrigo Fonseca e Rodrigues
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The ways of use of the song under conditions of cinematographic expression can provide an experimental disposition not only to the listening, but for the thought of the Time as a privileged material of the art. Therefore, it is necessary to problematize the assemblages that filmmakers accomplish between ritorneiros from dramaturgical and visual fiction and of the own word sung. In the life situations recreated at the movie, the song is a specific resource that not always require explicit pretexts for walking for the screenplay, to appear or interrupted, to insert in plans, actions, dialogues, to act as a thematic element, expressive or dramatic core, to determine the pace of a formal film or even contracting or dilating the time which is narrated and to create a “bubble of freedom” that loose off any concatenation functions. A song can, finally, to quit multiple persistence in the rhythmic texture of a film: their ritorneiros. In the history of the western musical culture, the ritorneiro is a resource that creates mnemonic retentions and consequent expectations for listening.

Reimagined by Deleuze and Guattari (1997) supported in their readings of Friedrich Nietzsche and Henri Bergson, this concept assumes a philosophical understanding, when differing in three modes of Time: the “first ritorneiro”, as the transience modulatory of a force unexpressed, but through which the real continually expressed and it is recreated; the “second ritorneiros”, created by the culture as devices to try to tame the chance and becoming, codifying the “first ritorneiros” under controllable repetitions; and the “third ritorneiros” that reinvent themselves through the art, have taken us away from the usual ritorneiros and restore “virgin” sensations of the world. It seems that the art lives from these games to do and undo ritorneiros, to let the living experience a bit durations of the memories and to drag it outside of these previsible retentions. As empiric corpus for our speculations, we approach the film Once (Ireland, 2006), written and directed by John Carney, in which the affective and creative process of song composition by the protagonists moves the listening, the visual and own cinematographic diegesis. The work of the filmmaker explores the song in the film as an expressive device that it causes us, once supported in the philosophical concept of the ritorneiro, to rethink the heterogeneous rhythms of the Time as a vital potency in the creation of the audiovisual expressions.

CV: PhD in Communication and Semiotics (PUC-SP, 2007), Master in Social Communication (UFMG, 2002) and graduated in History (UFMG, 1999); teaches Film and Video, Communication, Art and Aesthetics and Image Analysis at the FUMEC University (Belo Horizonte, Brazil). Is the author of the book Electronic music: the texture of the machine (Annablume, 2005).
This paper introduces a comparative study relating the famous long sentence of *The Aleph*, by Jorge Luis Borges, and the documentary film *Sans Soleil*, by Chris Marker. The processes used by both artists can be studied in parallel in order to consider the construction of a complex surface in which heterogeneous fragments belonging to dissimilar times and spaces are articulated, combined and juxtaposed, exceeding the aesthetic purity of a fixed and immobile whole. The cinematic surface therefore constitutes a sort of *skin* possessing its own rules of transformation and regeneration, allowing new relations to raise the surface and consequently attracting our gaze to unnoticed conflicts, dynamics and original intersections between up and down, ideal and material, present and past. Our argument is that the capacity of this surface, or screen, to constantly dismantle and reassemble disparate sets of images and conceptual directions should be understood according to the concepts of “plane of immanence” and “ideal game”, prominently developed by Gilles Deleuze in his *Logique du Sens* (1969). These concepts connect to a constellation of other terms, like event, paradox, becoming, and, notably, Chronos and Aïon, through which Deleuze conceives a tension between the transitory present that *passes* and the expansion of a past that *remains*. Our approach is that all such terms and, very specially, this coexistence between a time simultaneously contracted and expanded in vast circuits, emerges as a key point to develop an in-depth comprehension of Deleuze’s time-image, namely in those moments regarding Deleuze’s interpretation of the two diagrams presented by Henri Bergson in *Matière et Mémoire* (1896), finding in the works of Borges and Marker two valuable examples of analysis. As in Deleuze’s theory of planes and becomings, in both Borges’ and Marker’s oeuvres the paradoxical space, profuse in migrations and geographical drifts, is also affected by a paradoxical time which is neither linear nor chronological, but *infinitive*, unreservedly multiple, and conveying the possibility to reinterpret facts and history. Ultimately, the cinematic perception of space and time encompasses a nomadic knowledge traversed by the impurity of images, implicating the reverberation of *singular* events throughout a virtually unlimited multitude of planes and *universes*, in which “each thing” is “infinite things” (Borges), in which a “memory of a precise color in the street bounces back on another country, another distance, another music, endlessly” (Marker).

**CV**: Miguel Mesquita Duarte - Born in 1979. Master degree in Cultural Studies at Faculty of Fine Arts, Oporto University. PhD candidate in History of Contemporary Art at Faculty of Social Sciences and Humanities (UNL). Research Grant Holder for Foundation for Science and Technology (FCT).
A DECISIVE FRAME; ANY FRAME:
THE REPRESENTATION OF TIME THROUGH OLD AND NEW MEDIA

Nuno Aníbal Figueiredo
(IADE – Instituto de Artes, Design e Empresa – Universitário)

Through a study of the history of representation, and specifically, the representation of time and its recreation through the medium of imagery (moving or not), we hope to focus on the concept of “pregnant moment” (“perfect instant”) or significant moment. This as opposed to “any moment”, or that of time as the imminently perceptual, through the various stages of the technological visual arts that emerged in the nineteenth century (notably photography and film) and the current state of affairs of image manipulation by genres and media of all shapes and forms.

The synthesis that today’s imagery produces is birthed from the inherent conflict in the (primitive) idea of separating the continuity of the image-movement into its composite moments, resorting on the elimination of the various fragments (actual film frames or otherwise) which make up any and all movies, disassembling them to basic and staged material. Most current film production displays this artifice to exhaustion and not by chance through that which is considered the most artful of all such processes: the synthesis of the frame by means of techniques of drawing and animation. There is in all such cases an entertaining aspect to the effort, in intervening in the material itself, at the point where virtuality peaks and technique takes precedence.

At the heart of this conceptual clash, regardless of medium, is the specific problem of representation, not because of the issue of greater or lesser degree of simulation achieved, but simply as a result of direct questioning of the perceived space-time, at which point the representation is displayed in its purest form, that is to say, autonomous of any assumption of significance or subtext or, alternately, or it may aspire to an ideal synthesis. This (apparent and in principle absolute) contradiction is nothing new, but it will inevitably arise whenever we witness the emergence of new technological avatars that determine and dictate new perspectives and approaches.

CV: Nuno Figueiredo has been University lecturer since 2000, teaching Semiotics at the IADE – Instituto de Arte, Design e Empresa. He holds a degree in Communication Sciences from the Universidade Autónoma of Lisbon, he is currently completing a PhD in Contemporary Art – Film Studies from the Colégio das Artes of the Universidade de Coimbra. Since 2002 he has been director of the Número – Arte e Cultura association, where he manages and coordinates the programs for events: Número Festival (international multimedia arts festival); Festival Português (an annual and itinerant event promoting Portuguese art and culture abroad) and Interferências (a public art biennial); as well as a number of other exhibits and film cycles. He has programmed showings of over 200 Portuguese films across Europe and has written for Número Magazine and the A Capital daily newspaper as a film critic. He is also editor and co-author of the books Portugal: Um Retrato Cinematográfico and Videoarte e Filme de Arte e Ensaio em Portugal.
Films, among others artistic manifestations such as theater or video art, have the main characteristic of being “arts of time”. Each cinematographic work has a specific temporal pattern, determined during recording and editing. Therefore, the audiovisual data we are looking at when watching a film casts a concrete temporality over our perception. We contemplate what the director wants us to contemplate and for the time he wants us to do it. As a consequence, the viewer’s present is overlapped by the one portrayed in the film during its length. What is more, this present -the place where “being and consciousness are at one”1- engages the bodies of those who are looking at the screen. Our cognitive system cannot help but try to fill the gaps of the narrative, reconstruct the chronology and empathize with what the film depicts. And, since watching a cinematographic work is an individual process, the missing parts are provided by our experiences, our thinking and our memories. This turns us into something that Deleuze, borrowing the term from Spinoza, would call a “spiritual automaton”. But this is not a one-way process. As much as we establish a dialogue with the film, this speaks back to us. By thinking about it, we end thinking about ourselves. And so we are changed; because we have felt, thought or remembered.

This paper proposes that one the main causes of this effect are the temporal means of a film. Ellipsis, slow time and extremely long fixed shots are examples of usual filmic techniques that we do not possibly experiment in quotidian life. According to this idea, we aim to study the consequences of these unnatural uses of temporality on our inner experience of time and their effect on thinking and emotional processes. We will be discussing it with and against some philosophers for whom temporality and consciousness are deeply intertwined, such as the previously quoted Maurice Merleau-Ponty and Gilles Deleuze. In order to do so, we will take the examples from the short film “Michelangelo Eye to Eye” (Lo Sguardo di Michelangelo) directed by Michelangelo Antonioni in 1995. This choice is due to certain reasons: its brief duration –fifteen minutes-, which allows a deep analysis; the absence of dialogue, enhancing the attention to the temporal motifs; and, above all, the will to study the powerful presence of Antonioni’s last work; and the possible reasons that make it able to convey deep experiences as not many films can do.

CV: Carlos Vara Sanchez. BSc Universidad de Oviedo, MSc Universidad Santiago de Compostela, MA Universitat Pompeu Fabra. Following outstanding undergraduate studies in Biology, Carlos was awarded a prestigious “La Caixa” fellowship to begin his MSc in Neuroscience. Switching domain entirely, he went on to complete an MA in Comparative Studies of Literature, Art and Thought, at the Universitat Pompeu Fabra with an investigation on Jean-Luc Nancy’s aesthetic thinking. In the same university he is currently completing a doctoral thesis that combines his artistic and scientific passions. He is studying the video installations of Bill Viola as a way contrasting the philosophical and neuroscientific approaches to the foundations of aesthetic perception. He has participated in international congresses such as IV Jornadas Alois Maria Haas (Barcelona, 2011) or VI Congreso Internacional de Jóvenes Investigadores en Filosofía (Madrid, 2013). His main interests are aesthetics, contemporary philosophy, temporality and other superior cognitive processes.

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Throughout the course of Western philosophy, the concept of contemplation has been forwarded to describe an inner state of visual attention (or attendance) to the world, freed from any fatal experience of time (Aristotle, Schopenhauer). Usually adopted by Christian theology as a model for sacred visuality related to static images such as altar pieces and devotional pictures (David Morgan), contemplation therewith seems to contradict the very nature of cinema as a medium relying on a mechanical evolvement of time. As Walter Benjamin argued, cinema resists firmly to contemplative experience (“Versenkung”) due to its shock-effect (“Choc-Wirkung”), disrupting the continuum of reality both in time and in space.

However, filmmakers such as Andrei Tarkovsky, Bela Tarr, Lav Diaz and Pedro Costa as well as video artists such as David Claerbout and Nathaniel Dorsky have claimed the concept of contemplation as an essential part of the cinematic experience. In their films, the gaze of the spectator is confronted with a “suspension of time” (Robert Bird) in which the absoluteness of mechanic/cinematic time is substituted by an experience of timeless: all intentional attention to the moving image is defused by a timeless experience of “pure cinematic space” (Lav Diaz) or “cinematic atmosphere” (Andrei Tarkovsky). Not only in cinema, but also in video art this experience of “suspended time” has been increasingly explored in moving image production over the last decades, and has challenged film scholars to consider the philosophical concept of visual contemplation. Seemingly contradicting instances of classical film theory, which has stressed the fatal nature of cinematic time as a mechanized process of irrevocable snapshots of time past (Bazin, Barthes), as well as a dialectical montage of images (Eisenstein, Adorno), the phenomenon of visual contemplation instead might suggest a remarkable “return of religion” (Derrida) within the medium of film. In this contribution I wish to assess the paradoxical nature of the contemplative image in today’s visual culture, as it both seems to refer to sacred traditions of visual devotion as well as it incarnates a ‘profanized’ version of it. Rather than simply reading the contemplative image as an anachronistic or nostalgic attitude attempting to revitalize spiritual traditions, it might act as an instance of “pure presence” (Nancy) within a deconstructed concept of faith and revelation.

CV: Gawan Fagard (Belgium, 1985) studied Art History, Archaeology and Philosophy at the Vrije Universiteit Brussel and the Freie Universität Berlin. After working for several institutions of contemporary art (Hamburger Bahnhof Berlin, Musée des Arts Contemporains du Grand-Hornu, Manifesta9 Genk, WIELS Brussels) and as an independent writer and critic, he started a PhD in Art History at the Vrije Universiteit Brussel in 2010. In 2011 he was a research fellow at the University of California at Berkeley. He is currently a member of the International Doctoral Program ‘MIMESIS’ at the Ludwig-Maximilians Universität Munich where he continues working on his dissertation entitled “The Sacred Image in Film and Video Art.”
ODYSSEUS – LUMIÈRE – DELEUZE: ‘SEVERAL TIMES IN THEIR IMPURE STATE’
Ulrich Meurer and Maria Oikonomou
(University of Vienna, Austria)

At the very outset of *L’image-temps*, Gilles Deleuze describes purely optical situations as originator or basic paradigm of “a cinema of the seer and no longer of the agent.” And as the film confines itself to seeing, its sensory-motor schemata are replaced by “a little time in its pure state.”

Theo Angelopoulos’ fifty-seven seconds long contribution to the omnibus film *Lumière et compagnie* (1995) realizes this specific, non-narrative coupling of glance and time in a particularly radical manner: by reducing all action to the protagonist’s uncertain but insisting gaze – Odysseus who, after regaining consciousness on unknown shores and struggling to his feet, stares into the camera lens – the film not only produces a direct image of time but rather the image of a *diversification of several times*. As it confronts the form of a photograph, the single shot conveys *immediate duration*, that which endures through the succession of changing states [i.e., the ‘micro-movements’ on the immobilized face of Odysseus]. Beyond that, the image incorporates pastness and *historical time* by citing the formal and medial features of the Lumière cinematograph. Eventually, it attaches itself to the achronological mode of *mythical time* by invoking the uncanny presence of a prehistoric and even pre-logic age.

From this starting point, the paper delineates how the film’s combination and simultaneous diversification of temporalities is generated by, and proceeds along, the represented gaze (meeting as well as reflecting that of the spectator). Moreover, it tries to show that, far from reconciling the various times, the figure’s gaze and the film’s overall optical constellation imply a highly conflictual relation between *durée*, history, and myth. Nonetheless, Angelopoulos’ image proves to be a layering or assemblage of times which is able to synthesize yet another, albeit ‘metastable,’ notion of temporality – apparently, the image’s philosophical potential consists not so much in its connection with reality as in the invention of a concept ...
How do moviegoers experience narrative time? In *Image and Mind* (1995) Currie calls “Claim of Presentness” (CoP) the thesis whereby fictional events are experienced as unfolding in the present. He shows that CoP derives from the hypothesis that spectators imagine seeing fictional events. Yet such hypothesis forces spectators to imagine being in the fictional world, thereby entailing absurd imagining. Therefore Currie argues that CoP does not hold.

Still, this conclusion seems too strong. Although the spectator does not experience events as taking place in her present, neither does she in her past, let alone in her future. Rather, she experience depicted events as taking place in another present. I thus argue that CoP can be rephrased by characterizing narrative cinema as an art capable of inducing a distinctive experience of a twofold present. Cinematic images and sounds give us the impression that the depicted scene is now unfolding, while cinematic framing detaches this very scene from our egocentric space thereby giving us the impression that events unfold in a present that is not our present.

I exemplify my point by considering the sequence of Nanni Moretti’s *Palombella rossa* in which characters watch *Doctor Zhivago* on TV ([http://www.youtube.com/watch?v=fzWp74TD8U](http://www.youtube.com/watch?v=fzWp74TD8U)). When Zhivago forces his way off the tram to run after Lara, *Palombella rossa* characters react as if those events are now taking place. They cheer Zhivago by shouting “Turn around!”, “Knock!”, “Run!” Nevertheless they do not try to move in order to help Zhivago. The possibility of their presence within fictional space is not at all part of their experience. Zhivago’s present is not their present.

Finally, I relate my account of cinematic time to the “Edenic” account of time proposed by Chalmers in *Perception and the Fall from Eden* (2006). According to Chalmers, our experience of time, as unfolding from past through present towards future, is just a phenomenal content whose cause is the real substance of time, namely the four-dimensional manifold described by General Relativity. If all of this is right, then cinema provides us with a distinctive perceptual experience that gets closer than our ordinary experience to the true nature of time. By giving us the impression of a twofold present instead of a unique one, cinema enables us to glimpse a temporal substance within which, in principle, all instants can be treated as present.

**CV:** I am a PhD student in Philosophy at the University of Turin, working on the ontology of cinema under Maurizio Ferraris’ supervision. In 2013 I have been visiting at McGill University, working with David Davies and Trevor Ponech. I am member of the Laboratory for Ontology in Turin, and editor of “Segnocinema” and “Rivista di estetica”. Before starting my PhD course, I taught “Film History and Criticism” at the University of Eastern Piedmont. I authored books about science fiction cinema (*Nell’occhio, nel cielo*, 2008) and screenwriting (*Il sistema sceneggiatura*, 2009). My last book ([2012](#)) is about the philosophy of TV series, while a new book about film philosophy will come out in January 2014. I published papers both in philosophy and film studies journals. Among them: “Connecting Worlds. Mimesis in Narrative Cinema” in *Mimesis: Metaphysics, Cognition, Pragmatics* ([2012](#)) edited by Currie, Kotatko, and Pokorny.
This paper is an analysis of the use of time distortions in cinema and its impact on emotion showing how our sense of timing can be tuned by the experience of cinema. The first part gives an overall description of how the concept of time matters for theories of emotions and what should we understand by time distortions. In this description it will become visible that time is a crucial category for the definition of emotion, and also an important category for understanding the effects of emotion: time is sometimes necessary for the fulfilment of some emotional states (for example, grief requires time), time is sometimes also required to test the true character of certain emotional states (for example, differentiate lust from love). In addition, there also seems to be a qualitative modification made by time on certain emotional states (for example, revenge is best served cold).

The second part explores how time distortions on cinema increase our emotional experience illustrating the different types of time distortion offered by the cinema. Looking at specific examples of how The Chronicles of Narnia (2005, 2008, 2010), Back to the Future (1985), Groundhog Day (1993), The Ugly Duckling and me (2006) The Curious Case of Benjamin Button (2008), the paper explores how films provide an increase experience for our emotional world. The exploration of the examples provides the ground to introduce the issue of timing as a specific characteristic of films (Feagin 1999). The last part of the paper verifies how the analysis undergone helps to clarify the way fiction plays a crucial role in the education of emotion because by placing emotions because by placing emotions within a different modality of time cinema enables us to tune our experience of timing by giving time to emotions, showing how emotions distort time and letting us experience feeling about our own feelings.

CV: Dina Mendonça, Ph.D. Currently a member of the research team of Instituto de Filosofia da Nova at Universidade Nova de Lisboa, working on a Situationist Approach to Emotions, which is a novel and groundbreaking account that takes emotions as dynamic and active situational occurrences (Mendonça 2012), and explores and identifies further complexities of our emotional world (Mendonça 2013). In addition to her research work in philosophy of emotion she promotes and creates original material for application of philosophy to all schooling stages, and as an aid in the creative processes (www.mendoncaemotion.com).
TRAGEDY’S 24 HOURS
AND THE MOVIES’ FAST PACE

Joana de Mello
[Universidade Nova de Lisboa]

As a researcher focused in the analogy between Greek tragedy and twentieth century American film I am hereby proposing a study on time management in commercial visual fiction that is especially designed to induce the feelings of thrilling fear and close empathy in the viewer, in other words, catharsis. I argue that the production of such effect depends much on the long dropped rule of the tragic 24 hours. Some authors have already made it clear that French theorists and playwrights of the eighteenth century wrongly established the 24 hours as a rule of thumb. Aristotle himself never mentioned such precept, and although he does say that tragedy should last «a complete solar revolution», he is actually making a figurative comparison with epic.

Nevertheless I strongly suggest that, even though the 24 hour rule is not to be seen as a rule, there is a crucial notion of deadline throughout most tragedies, mirrored in current filmmaking. Although the story of Oedipus unfolds over a long period, he is in a hurry to find the guilty man before the plague completely destroys the city; Medea asks Creon for just a day to solve her problems; Agamemnon struggles to sail to Troy before his army loses patience; Aphrodite announces that she will have her revenge on Hippolytus before the day ends; etc. Rather than abiding to some formal rule, these examples suggest a sophisticated mechanism to hold the viewer’s attention in greater suspense and anxiety. As in current commercial fiction, where most heroes have only 48, 24 or just a few hours to find and diffuse a bomb, save the world or just themselves, so Greek tragedy is all about choices made under pressure – the pressure of time. As in American scripted film, Greek tragedy was not just about the end of the line: it was also about a deadline. This pressure is essential not only to reveal character but to produce catharsis, clinging to Aristotle’s definition of fear, and well managed by the tragic poets who, like their Hollywood equivalents, know that the smaller the dose, the greater the effect. I will therefore argue a connection between condensation of action and time and dramatic punch.

CV: Maria Joana Paiva Nunes de Mello, holds a Ph.D in Literary Science form the Universidade Nova de Lisboa since 2011. Her doctoral thesis «Desígnio Inteligente – Actualização da Poética de Aristóteles como Teoria do Método e Funcionalidade Específicos de uma Arte Audiovisual de larga difusão», [sponsored by the Fundação para a Ciência e Tecnologia and advised by Professor Abel Barros Baptista, UNL, FCSH], establishes an in-depth connection between Greek tragedy and American film, pointing out the structure of Greek tragedy as described by Aristotle as an everlasting prototype for commercial audiovisual fiction. Her current postdoctoral research at the IELT [Instituto de Estudos de Literatura Tradicional] focuses on oracular speeches in Greek tragedy and its aesthetic equivalence in cinematography.
ONTOLOGY OF THE MOVING IMAGE

[Group 2]
In my paper, I intend to elucidate the ontological implications of André Bazin’s integral realism: “a recreation of the world in its own image.” The connection that he draws between world and image is in harmony with his mythical project for cinema, which argues that an imaginative myth of “total cinema” preceded its actual invention and thus moves beyond technological determinism. Moreover, in this explanation of realism he draws a direct link between the theological concept of the “imago dei” and the “natural image” of cinema. Following this suggestion, I place the photographic image within the tradition of acheiropoieta, images that are not made by hand (e.g. Veronica’s veil, the image of Edessa and the shroud of Turin, of which Bazin includes a photograph in the opening essay of *Qu’est-ce que le cinéma?*). When he writes “perspective is the original sin of Western painting,” Bazin then sees the photographic image not only as a fulfillment of the “resemblance complex” in visual art, but also in a sense as its reckoning. I will expand upon the notion of perspective in Bazin’s ontology-thesis, specifically in his references to Pascal, and his writings on the painterly frame versus the cinema screen. In so doing, I argue that, while Narcissus has been named the inventor of painting (cf. Damisch), Bazin considers the myth of Icarus to prefigure the invention of cinema. Moreover, the fact that his most elaborate explication of the figure of Icarus occurs in his work on exploration cinema (especially Cousteau’s *Le monde de silence*) is not coincidental. As I will argue, his view of cinema as an art of the real, i.e. his ontology-thesis, indeed solidifies in his straightforward admiration for the post-war “grand film de voyage,” a genre in which Bazin saw the return of a documentary authenticity of photographic cinema.

CV: Blandine Joret is a PhD fellow at the Amsterdam School for Cultural Analysis, writing her dissertation on the film criticism of André Bazin that argues for the relevance of his myth of total cinema for contemporary cinema studies. She previously studied communications at the Catholic University of Leuven [2008], obtained a cum laude MA degree in film studies at the University of Amsterdam [2009] and was a visiting scholar at Yale University (spring 2013). Blandine’s research interests include cinema and space (i.e. framing, perspective, nature and technology), film criticism and film theory.
In light of the rise of new media, the cinematic dispositif has become just one moving image experience among many. The cinematic ‘black box’ is now always understood in opposition to other, more ‘interactive’ surfaces. Cinema studies itself has taken a spatial turn, devoting scholarly attention to the more ‘interactive’ and ‘haptic’ elements of cinematic experience. All too often, much of this discourse on cinema and new media invokes and perpetuates an unquestioned binary between active and passive spectatorship: the former associated with physical motion, ‘being in the world’ and connection; the latter tied to notions of withdrawal, isolation and retreat from the world. While new media is seen to offer worlds with which we engage, cinema, with its historical ties to the theatrical space, offers, in this discourse, only disengagement from a world.

Addressing aspects of this spatial turn, Thomas Elsaesser, in “The New Film History as Media Archaeology,” proposes a program for cinematic study starting from an expanded concept of ‘diegesis’. This framework would study the forms of ‘world-making’ arising from particular historical configurations of space, time, form, address and subject in order to map different paradigms of the moving image. While Elsaesser’s intelligent proposal could easily be subsumed into the binary approach mentioned above, a re-examination of classical film theory offers another approach.

Taking a close re-reading of André Bazin’s writings on cinema as its centerpiece, this paper outlines a program of thought that values cinema not for its ability to offer other worlds, but for its ability to draw us back to this world of human existence. While Bazin’s work is often used in the service of arguments about truth and indexicality in the cinematic image, this paper will situate these elements of Bazin’s writing in light of the ethical potential he attributes to the cinematic image. Bazin’s claims about the ontology of cinema and his aesthetic prescriptions for different realisms value, above all, the medium’s ability to draw our attention to this world, a world we have lost. This paper will lay out the different, intertwined elements of Bazin’s cinematic ethics and ontology, and draw some initial conclusions about how such a conception of cinema, in conjunction with Elsaesser’s ‘diegetic’ model, may offer potentially new ways of mapping the cinema/new media relation, while remaining mindful of an unquestioned active/passive binary.

CV: Kate Rennebohm is a third year PhD student in Harvard University’s Film and Visual Studies program, having completed her Masters degree in Cinema Studies at Concordia University and her BA at University of Alberta. In addition to her Master’s thesis, “Approaching the Other as Other: A Study of the Ethical Nature of Chantal Akerman’s Films,” her publications include a book review for the Canadian Journal of Film Studies, articles in the film journals Offscreen and Synoptique, and a contribution to an edited collection on Joss Whedon’s Dollhouse. In addition to presenting regularly at the Film Studies Association of Canada’s annual conference, Kate has presented papers at the Powers of the False Symposium (Institut Français/Ciné Lumière, London) and the Film & Philosophy: “How Films Think” Conference (University of Florida, Gainesville). She has a standing position with the Telluride Film Festival as a production manager, and is serving this year as a member-at-large for the Film Studies Association of Canada.
BAZIN, STYLE, AND DIGITIZATION: 
ONTOGONY, EPISTEMOLOGY, AND THE NEW MYTH OF TOTAL CINEMA

Leighton Grist
(University of Winchester, UK)

Likening the photographic image to ‘a fingerprint’, and the photographic process to ‘the molding of death masks’, André Bazin offered comparisons that have been foundational to the conception of cinema as being, in ontological terms, strongly indexical. It is, however, also a conception that is indivisible from the employment of photochemical image capture that has dominated cinema for most of its history, wherein, to adduce Charles Sanders Peirce, the image stands as a ‘quasi-predicate’, of which light rays themselves are the ‘quasi-subject’. As a conception of cinema it has, accordingly, become increasingly challenged, and even abrogated, by the exponential replacement of photochemical by digital image capture, and the attendant replacement of the indexical trace by the algorithmic code. That noted, much of Bazin’s writing is concerned less with matters of ontology than, as he propounds an embrace of the phenomenological as part of a larger proselytizing on behalf of a modernist filmic epistemology, with matters of style. Declaring that ‘Some measure of reality must always be sacrificed in the effort of achieving it’, he as well affirms a pragmatic aesthetic within which a loss of reality regarding one filmic element is compensated by a gain regarding another. This might in turn be recalibrated, in a crossing of the stylistic and the ontological, apropos of digital imaging, which, beyond its own technologically specific significations that mark its seizure of the actual, has a variously realized potential to mitigate the loss of cinema’s indexical link with a pro-filmic reality, not least with respect to the articulation of space and time. Against this, as digitization is arguably the complement-cum-culmination of the epistemologies of postmodernity and postmodernism, so, in its very a-referentiality and manipulability, it contains the obverse potential utterly to negate the pro-filmic. The proselytizers of digital cinema have, correspondingly, effectively proposed a new myth of total cinema, albeit one whose connotations are near diametrically opposed to those of the analogous myth that Bazin previously invoked.

Making reference to a number of filmic examples, the paper will unpack the above issues – issues that are implicitly and ultimately political.

CV: Leighton Grist is Reader in Film Studies at the University of Winchester, UK, where he leads the MA Film Studies programme. He has published extensively on film, including output on film theory, classical and post-classical Hollywood, genre, authorship, and the intersection of film, ideology, and politics. He has written two books on the work of Martin Scorsese, the most recent of which is The Films of Martin Scorsese, 1978-99: Authorship and Context II (Palgrave Macmillan, 2013).
“Cinema is true. A story is a lie.” (Epstein 1988/242) Recalling Jean Epstein’s famous quotation with regard to the cinematographic phenomenon of the remake, we may wonder what effects we can expect, when the same ‘lie’ is told twice? The, in the majority of cases, popular cultural and commercial practice of pictorial and narrative repetition, that to date is lacking adequate theoretical consideration (Quaresima 2002), confronts us with essentially secondary images in a double sense: first, as products of the automatic registration process of perceptual reality being an inherent capacity of the cinematographic camera (Bazin 1960), second, as heirs of the images of another film, the premake (Oltmann 2008). Oscillating between these two conditions of its existence, the twofold derivative remake-image invites us, as I want to claim, to retrace its very own train of thought, and thus calls for a profound reflection from a media philosophical viewpoint.

The tension within the re-made image in a mechanically reproducible medium, which in the ‘analogue’ mode of re-enacting fails to be a true reproduction, links the practice of re-making to the paradoxical structure underlying the phenomenon of repetition as such (Deleuze 2007) and accounts for its epistemological potential. Following its fundamental interest of understanding the operations media perform, media philosophy investigates practices of making perceptible material and immaterial reality, including themselves, in and through the processes of their performance (Engell 2011). It is in this sense of a performative reflexivity that I conceive the practice of re-making as a medial practice (Mersch 2010). Consequently I will present my arguments in close dialogue with the moving images themselves.

Considering the fact that the specific mode of repetition addressed here is an act of reproducing (in contrast to a mere re-reading), it can be argued that this act has inscribed its ineffaceable traces into the deep structure of the re-made images endowing them with a reflexive quality. These hence expose themselves to us as a palimpsest-like coexistence of the physically present image and its absent (but constantly invoked) prefiguration – as a coexistence of a past and a present, which is thereby revealed to be one of its many possible futures. In this chiastic movement between the layers of time, into which it involves our memory, the re-make practice acts out philosophically relevant figures of thought (e.g. Bergson; Deleuze 1991) and thus can be fruitfully studied in relation to them.

**CV:** Katharina Wloszczynska is a PhD candidate in Media Philosophy at Bauhaus University Weimar (Germany). Her dissertation project entitled “Wiederverfilmung – Wiederholung – Wissen” (Remake – Repetition – Knowledge) explores the mediality of re-making practices in film, the arts, and other spheres of cultural production. Katharina studied Film and Media, Psychology and Intercultural Communication in Jena (Germany) and Cracow (Jagiellonian University, Poland), holding a scholarship of the Studienstiftung des deutschen Volkes (German National Academic Foundation), and earned a MA in Media Studies from Friedrich-Schiller University Jena in 2011. From 2011 to 2013 she was lecturer in Film Studies (Jena) and research assistant (Jena and Weimar), currently she is doctoral fellow at the Deutsches Forum für Kunstgeschichte in Paris.
The trajectory of this paper is influenced by the "event" Weerasethakul, giving full attention to the ways in which it "prehends" or grasps a "more-than-human" ecology, an experience that can under no circumstances be reduced to perceiving [finished] subjects and perceived [also finished and external] objects, and by no means organized into categories such as "real" and "unreal". For Apichatpong Weerasethakul's all-world cannot be described as the container of a human subject making sense of experience alone; it is a plane sustaining a variety of enduring societies finding their way to creep into a ever-moving present: ghosts, anterior lives, survivors of a not-so-distant future, species of a "now" too vague and indeterminate to be thought and experimented as a immobile point of reference (instant). It is an experience that requires us to believe in its materiality. It is less important to see than to believe--therefore to feel--all that proliferates in the image and cannot necessarily be explained or ordered using a categorial (both anthropological and chronological) method. If, as I argue, Weerasethakul's mode of perception is an all-world not yet pre-occupied and predetermined by a specific set of relations it is mostly due to his account of experience as not yet finished and credited with some functions, of experience as emergent, still "pure" and immanent to its movements.

One way to illustrate my argument is to pay more patience to the acoustic environments framed by Tropical Malady (2004) and Uncle Boonmee (2010), and think how they compose a plane, if not a partition, in excess of a "reasonable", "humanized" world. Within the soundscapes recorded or captured by the filmmaker, the human mouth is a subsidiary organ concomitant to other no-less subsidiary elements coloring the real (experience) in their own way. What we learn from Weerasethakul's ecological perception is that first there is a participatory movement of individuation, an operation of trans-apparition, a proto-orchestra that composes a field of experience, and as partial results of that continuing process we may have individuated forms and desiring technologies, either subjectified or objectified, this or that. But a movement of trans-apparition never stops. The challenge of Weerasethakul's work is to be as close as possible to this relational movement. Tropical Malady's terrestrial habitat features a variety of sonorous creatures [textures] whose acoustic behaviors occur in respect to one another, shedding light on a landscape hostile to any criteria of intelligibility (transparency).

What can we learn from an ecology of such complexity--where animality is far from being the only way or mode of signaling one's presence? Especially since these perceived ecologies seem to vibrate not only thanks to the living, but in virtue of a more-than-normal [human life] activity, of a number of non-evident spectralities, modes of presence which are no less felt than thought. It seems, for that reason, inconceivable to engage in a natural history or taxonomy of Weerasethakul's work without fully embracing the molecular attitudes that are not specific to a discipline such as biology, or any so-called life sciences, requiring instead a more inclusive (but not generalizing) principle of concern and attention, calling forth a process of thought less obsessed or haunted by what can constitute a sign of life.

Weerasethakul arrives at a speculative gesture that defines collective, trans-individual composition as more germane to existence than any single, individual mode of expression. Therefore, can we say that the "thinking-feeling" of Weerasethakul implements a new [attentive] type of imagery, one that reorients the question of presence away from a closed, realized [without immediate potential] conception of time? To think the image as experience is to think art as a process that is not just about "our" human relations.

CV: Ronald Rose-Antoinette holds a Master in Film Studies and is now completing his PhD thesis in Philosophy [Image as Experience] between Université Paris VIII and Concordia University. Besides coordinating the online journal Inflexions [inflexions.org], Ronald is a participant of the laboratory for
thought in motion, Senselab [senselab.ca], founded by Pr. Erin Manning and based in Montreal, where he lives. Nietzsche, Deleuze and Glissant are among his most respected movement philosophers.
Bergson’s philosophy is founded on the study of change, movement and duration. Time is depicted as duration (la durée). It is a qualitative reality, which is hard to seize. When it is seized, it no longer maintains its temporal character; it becomes spatialised time. When time is measured, it is replaced by space. And space, as we understand it, is a homogeneous medium. Consciousness, Bergson contends, is heterogeneous, i.e. it cannot be seized as if it were composed of different elements. States of consciousness interpenetrate as they carry the past into the present. Duration is indivisible and whole. Whenever we try to take it into parts, we draw spatial representations of time. Change and movement are also qualitative. We can perceive differences of states and different becomings. But when we truly perceive change and movement we grasp them in their wholeness and indivisibility. On the other hand, when we try to measure movement, we spatialise it and represent it as the contiguous points that make up a line. Juxtaposition replaces wholeness and indivisibility.

In a famous passage towards the end of Creative Evolution, Bergson makes use of the cinematographic image to describe the way we usually represent movement. Like the images of the cinematograph, our representation of movement is a collection of snapshots, i.e. a collection of immobile and juxtaposed images. As the cinematographic unrolls, it brings about an illusory movement that in effect is composed of many contiguous immobile images. Our knowledge of things is mostly exterior to them. We generally do not try to seize their inner becoming. So we end up taking snapshots of reality and making it up artificially with these bits and pieces. Our knowledge of things is directed towards action and action is discontinuous. In action, isolated and clear-cut pieces replace becoming and the continuous, heterogeneous flow of reality.

Bergson has been criticised by many for his cinematographic analogy. Cinema could hardly be taken as an artistic means of expression because it would be unable to capture duration in its pure form. If the camera is only capable of making successive snapshots of reality, then we will have no depiction of temporality, only still photographs that picture frozen, immobile moments.

However, Bergson’s recourse to the cinematograph should be seen solely as an analogy that wants to stress the similitude between our intellect and the mechanical aspect of cinema. Its mechanics offer a very good representation of our intellectual knowledge of the external world. Our knowledge, like the camera recording, is a collection of juxtaposed images, nothing else. This does not mean that cinematography cannot represent true duration. To illustrate how cinema can contribute significantly to the understanding and depiction of duration, we will draw on Bergson’s favourite metaphor: music.
VISION OF ABSENCE AND TIME’S DISCONTINUITY IN BAZIN’S THOUGHT
Michele Bertolini
(Università degli Studi di Milano/Academia di Belle Arti di Bergamo)

André Bazin’s ontology of film asserts film’s claim of continuity with the world; through moving pictures we can increase our knowledge of the world, i.e. his spatial and temporality texture and density. But “realism” in Bazin’s thought deals not only with plenty and presence of reality, but also with absence and emptiness, discontinuity and nothing. The polarity presence/absence lies at the core of Bazin’s reflection on the photographic and moving image, from *Ontologie de l’image photographique* (1945) to his last notes on documentary (Bazin writes between 1956 and 1958 on documentaries by Chris Marker, Alain Resnais, Jean Rouch). Influenced by the reading of *L’imaginaire* by Sartre and the essays on art by Malraux, André Bazin underlines the relation between photographic, moving images and archaic images [death-mask, *moulages* or plaster cast]: mark of real, the image [both magical and technological image] evokes the presence of something which is absent, dead or invisible. Reinforcing his connection with reality by the imprint of time, film, as “momie du changement”, reflects the human desire to duplicate the world in its own image. Nevertheless, Bazin’s “Myth of total Cinema”, like a cast, holds emptiness at his center and provokes a gaze’s displacement of the spectator beyond the visible. The reality attained by a film is what is not visible in its images; film as mirror of time carries out an experience of discontinuity and wait, a time ellipsis, for example in some documentaries analyzed by Bazin (*Paris 1900* by Nicole Vedrès, *André Gide* by Marc Allègre, *Kon-Tiki* by Thor Heyerdahl).

The proposal focuses on Bazin’s polarities: presence and absence, automatism and creativity (developed by Stanley Cavell), memory and oblivion, mythical and critical attitude, documentary and fiction. A close analysis of Bazin’s remarks on documentary form (and Bazin’s attention for a new horizontal or lateral editing in Chris Marker’s reportage) and some fiction movies (like Bresson’s *Le journal d’un curé de campagne* or Rossellini’s *Viaggio in Italia*) allows to show the temporal relation between plenty and empty, continuity and discontinuity.

**CV:** Michele Bertolini completed his Ph.D. (Philosophy) on Konrad Fiedler and the form/property problem at EHESS (École des Hautes Études en Sciences Sociales) - Paris and University of Milan in 2006. He teaches Aesthetics and Art Criticism at the Academy of Fine Arts in Bergamo. His research is on the links between the verbal and the visual, on the aesthetics and ontology of moving images, on the aesthetics of spectator in the Eighteenth Century (particularly on Diderot). As well as numerous articles on cinema [Lang, Bresson, Welles, Tourneur, Tarkovsky], he is the author of *L’estetica di Bergson. Immagine, forma e ritmo nel Novecento francese* [Mimesis, 2002]. He has edited the Italian translation of André Bazin, *Jean Renoir* [Mimesis, 2012], *La rappresentazione e gli affetti. Studi sulla ricezione dello spettacolo cinematografico* [Mimesis, 2009], *Deleuze e il cinema francese* [Mimesis, 2002]; he has co-edited *Entrare nell’opera: i Salons di Diderot* [Le Monnier, 2012], *Paradosi settecenteschi. La figura dell’attore nel secolo dei Lumi* [Led, 2010].
A REINTERPRETATION OF BAZIN’S ONTOLOGY:
WHERE INDEXICALITY AND TRANSPARENCY FALL SHORT

Mario Slugan
(University of Chicago, USA)

It is often claimed, on the basis of André Bazin (1967), that substantially different ontologies characterize photographs and digital images. In this paper I argue that, contrary to common wisdom, none of the images film viewers eventually end up seeing, regardless of the screen type and whether they are photographically or digitally derived, have any of the relations to the object depicted Bazin was speaking of. I first demonstrate the inadequacies of the two dominant manners in which Bazin’s ideas have been construed – Peter Wollen’s (1969) appropriation of C.S. Peirce’s ideas on indexicality and Walton Kendall’s (1984, 1997) transparency thesis. In the case of indexicality and in contrast to the latest criticism of standard reading of Bazin put forward by Daniel Morgan (2006), I argue, that it is not only that indexicality explains too little but that it covers too much as well. Because indexicality is in essence a transitive relation, paintings of real objects are no less indices of these objects than photographs of them are. Kendall has avoided this pitfall by claiming that the key distinction between (traditional) photographs and paintings is a specific brand of counterfactual dependence. Although both photographs and paintings would have been different if the object depicted were different, unlike paintings, photographs would have remained the same regardless of the beliefs the image’s producer had about the object depicted. However, transparency thesis neglects the special brand of identity Bazin invokes. I propose that if we are to be as true to Bazin as possible we need to say something like the following: the photograph is partaking in the object by sharing its light, the image in the photograph really is the light emitted by that object that was automatically captured on the recording medium. In other words, this light is no different than the light we see when looking at the object (identity). This, however, entails that, much like a mold of a death-mask is not a mold of a dead man’s face but that of the death-mask, a positive print of a negative does not partake in the light of the object photographed but only in that of the negative. Put differently, even Bazin failed to see that it is only the negative that has ontological properties he imputes to all photographs (which have not been tampered with).

CV: Mario Slugan is a PhD candidate in film studies. He works on historical, narratological and philosophical questions surrounding the existence of narrator in literary and film fiction. He has presented at numerous conferences and has published in Croatian Film Chronicle, Film and Philosophy, Postgraduate Journal of Aesthetics and Studies in Eastern European Cinema. His criticism of Žižek’s approach to film is to appear in Slavic Review and another paper of his in a volume on fiction to be published by De Gruyter. His other interests include the connection between film and philosophy, theories of montage and film criticism.
In this paper, I argue that the philosophizing nature of American avant-garde filmmaking has been misunderstood in the field of film-philosophy. I will show that characterizations of the avant-garde’s philosophizing has for too long been reduced by scholars like Malcolm Turvey and Nöel Carroll to self-reflexive claims about the medium, a description that overlooks what the American avant-garde might contribute to the field of film-philosophy. I am specifically interested in showing how the American avant-garde advances what David N. Rodowick called for in the field of studies; a “twinned project of epistemological and ethical investigation,” exemplified for Rodowick by the work of Gilles Deleuze and Stanley Cavell. The American avant-garde’s films traffic in similar approaches as Deleuze and Cavell, locating in the medium of the film experience both the contingency and possibility for re-evaluation that Deleuze found in the interstital in Cinema 2: The Time-Image and the expression of skepticism and its resolution that Stanley Cavell outlined in The World Viewed. The American avant-garde’s approach to locating within the medium similar philosophical claims as Deleuze and Cavell, and, I will argue, what amounts to an ethics of thought, makes it all the more surprising that their films are so largely overlooked in the writings of both philosophers.

I will argue that the American avant-garde’s philosophizing goes beyond claims about the medium by drawing upon the influence of Ludwig Wittgenstein’s Philosophical Investigations on Stan Brakhage’s films. Here, I will examine the function of contingency and the renewed encounter with the everyday in the work of both Stan Brakhage, a lyrical filmmaker, and Ernie Gehr, a structural filmmaker who was influenced by Brakhage and whose film, Serene Velocity (1972) has been the object of much misinterpretation by film philosophers. In this way, I hope to show how the American avant-garde advances philosophical claims through the medium that go beyond the medium to provoke an ethics of re-evaluation at the heart of the ancient task of theoria.

CV: Rebecca A. Sheehan is Assistant Professor of Radio-TV-Film at California State University, Fullerton. Previously, she was College Fellow in Visual and Environmental Studies at Harvard University. She has work published or forthcoming on topics in American avant-garde film and philosophy, sculpture and film, epistolary film modes and the contemporary biopic. She is currently working on two book manuscripts: Film as Philosophy: American Avant-Garde Film and the Ethics of the Inbetween and Cinema’s Laocoön: Film, Sculpture and the Virtual.
The paper contributes to current philosophical debates around cinema, visual perception and image-making by providing a critical analysis of the ontology of cinematic matter. I will discuss contemporary philosophical perspectives on materiality of light, atoms and light-projections, creating a dialogue between theories of optics, theories of pictures and practices of cinematographic projections. The work of a contemporary Portuguese artist Paulo Lisboa takes center stage in my discussion, in particular his series of projections entitled Plateau (2010). I will examine the medieval Arab theories of vision that have shaped his and our current understanding (or misunderstanding) of pictures and moving images at large: first, how the ancient knowledge reflects our ideas of cinema with regard to visuality and the gaze; second, how it involves a peculiar relationship to the world beyond the experience of cinema; finally, how the cinematic nature of being brings ‘back to the future’ what has been eclipsed by the hegemonic knowledge on theories of vision. Drawing on recent scholarship that critically revises the Western pictorial heritage, the aim of the paper is to situate the 11th century epistemic paradigm offered by the mathematician Ibn al-Haytham – “a deviser and conductor of experiments who invented the camera obscura” (Belting 2011, 91) – into the present time. This is in order to analyze some current inquiries into the essence of visual thinking or ‘dark matter’ – the cinematic property par excellence according to Lisboa. The paper thus represents a preliminary attempt at providing the basis for any further study of Lisboa’s idiosyncratic practice. Moreover, it aims at challenging our ideas not only around the nature of cinematic experience but also around its epistemology. Hence while recalling the ‘darker side’ of cinematic modernity (upon its categories of distance, absence and ‘scopic regimes’), the paper might offer some unexpectedly relevant and provocative insights into the ways we do not yet relate to ‘cinema’ and the ‘cinematic’ through so-called dark matters.

**CV:** Marko Stamenkovic (1977) was born and raised in the south of Serbia. He is a PhD Researcher at the Department of Philosophy and Moral Sciences of the University of Ghent, Belgium. His doctoral thesis, undertaken since September 2011 at the Center for Ethics and Value Inquiry, is supervised by Prof. Dr. Tom Claes and bears the title “Suicide Cultures. Theories and Practices of Radical Withdrawal – A Transnational Cultural and Media Paradigm (2001–2011)”. http://ugent.academia.edu/MarkoStamenkovic
My proposal is to present and discuss the understanding of modern Self according to Josef Früchtl in his work *The Impertinent Self. The heroic history of modernity,* in which he uses film as a medium of reflection. If we agree that film compels us to rethink our understanding of the Self, the world, time, motion and reality, and that this has been the main emphasis in the ontological and epistemological approach to film philosophy, we could consider that this medium is able to engender understanding of the Self in the world in conceptual, historical and political terms.

This seems to be the theoretical enterprise of Früchtl’s regard of the topic of modern subjectivity, whose speculative basis of justification refers to the Hegelian idea of an ambivalent subjectivity, an idea which Adorno renamed “Declined Self”, which is marked by the paradoxical character of the impossibility of subjectivity to be reconstituted as a whole. I intend to show that, in the use of film as an object of analysis and philosophical justification, Früchtl is able to remove, through his arguments, three layers of modernity, reaching a deeper one that indicates a prospecting investigative and epistemological subjectivity in the dense and fertile soil of modernity.

It is in this sense that he composes the character of the modern hero, marked by ambiguity, expressed in three associations: 1. A Self-justified dimension in Hegel’s philosophy related to the western film genre; 2. A dimension of the self-contradiction of “I” in German Romanticism related to gangster films; 3. A dimension related to the hybridization of the Self in Nietzsche’s and in postmodern theories associated with the genre of science fiction film. The ambiguous character of the Sci-Fi hero is marked, at the same time, by pride and by disability. In this context, I propose, finally, to present the philosophical presuppositions of each dimension and their relationship with the genres of film, giving particular attention to how Früchtl constructed modernity and Self in the conjunction of Philosophy and Film.

**CV:** I studied Philosophy at the Catholic University [PUC] of São Paulo and at Unicamp (PhD) in São Paulo, having been a fellow of DAAD during my doctorate at the Free University of Berlin. I have published the book *On the decline of “sincerity”: Philosophy and autobiography from Jean-Jacques Rousseau to Walter Benjamin* (2006), and several other articles. I lectured in Philosophy at different Universities in São Paulo, and I am currently a professor at the Federal University of Goiás, where I am responsible for the discipline of Aesthetics in the Graduation and Post-Graduation degrees. I am a member of the Brazilian Association of Aesthetics, and I have organized conferences and publications in the field of Aesthetics in recent years. I organized the Research Group *Kinosophia* on Film Philosophy and in February 2014, I will begin a Post-Doctorate at the University of Amsterdam under the supervision of Josef Früchtl.
FILMIC IMAGES AND REALITY: PEIRCIAN INDEXICALITY AND THE TECHNOLOGICAL IN-BETWEEN

James Verdon
(Swinburne University of Technology, Australia)

This paper considers the material relationships between technologies of the moving image and the reality the resultant images represent. It focuses on successive transitions between technologies that manifest moving images. Drawing on the application of 19th century American philosopher CS Peirce’s tripartite notion of Icon, Index, and Symbol to photography, this paper argues that iterative imaging technologies modulate the manner in which moving images represent reality and determine how they are traced back to that referent. Peirce’s taxonomy is one of mediation and more specifically, identification through relational signs. Within a metonymic framework it attempts to systematically describe the relationship between signs and their referents. This model is compelling and able to clearly articulate the relationship between moving images and reality. Historically however, it has been leveraged without due consideration for the technological specificity of moving images.

Rather than subscribing to the canonical divergence between analog and digital technologies, this paper argues that current moving image theories do not sufficiently acknowledge the granularity of technology when describing indexical relationships between reality and moving images. Despite their shared use of analog technologies, film’s technique of fixing a full frame of movement to a momentarily static strip of light sensitive celluloid or Mylar for example, is profoundly different from analog video’s parsing of the frame to its constituent parts and then recording this signal to continuously moving tape or broadcasting the resulting images. These are particularities of technique and technology; not easily ranked in terms of verisimilitude.

This paper proposes a transposition of a Peircian indexical severance from the widely accepted location at the nexus of analog and digital moving images, to the threshold between mechanical and electronic moving images. This argument is premised on a fundamental attribute shared by Peircian indexicality and analog moving images—continuity in opposition to discretisation. The paper teases out previously unacknowledged nuances between the operations of mechanical, analog electronic and digital media technologies using Peirce’s taxonomy. It argues that the widely accepted grand division between electronic analog and digital technologies is one best viewed as nominal when articulating indexical relationships between moving images and reality. The paper concludes that mechanical moving images are the only form of automated moving images capable of sustaining Peircian indexical relationships with reality and this classification is wholly dependent upon specific imaging technologies.

CV: Dr. James Verdon is Senior Lecturer at Swinburne University’s School of Film and Television in Melbourne, Australia and an Executive Member of the Australian Screen Production Education and Research Association (ASPERA). His current research investigates interactions between the materiality of moving images and screen technologies. His teaching within the film school at Swinburne encompasses Digital Post-Production and VFX, Experimental Screen Production, and Media Archaeology. Verdon’s recent productions include projections for the national theatrical tour of Voicing Emily: the Life and Art of Emily Dickinson and artwork for the exhibition Seeing to a Distance: Single Channel Video Work from Australia.
If documentary film distinguishes itself from fiction by its “truth claim”, arousing in the spectator what Bill Nichols calls an “epistophilia”, it also finds itself uniquely positioned to put in question the frames of knowledge it offers, as well as the subjectivity on which knowing is based.

Drawing on a comparatively neglected aspect of the work of Emmanuel Levinas, who has emerged in other ways as an important thinker in film-philosophy, I explore how the creation of an intersubjective filmic temporality enables a documentary encounter in which the Otherness of the filmic subject is preserved, opening up an ethical potential – an accommodation of ungraspable alterity and forms of unknowing – that other kinds of documentary temporality may foreclose.

José Luis Guerín’s *Innisfree* (1990) offers a particularly striking iteration of such a temporality. Revisiting the locations of John Ford’s *The Quiet Man* (1952) in rural Ireland, Guerín’s fragmentary narrative – an unusual mixture of oral history, performance and archival sound and image – moves back and forth between past and present to stage a double encounter between spectator and filmic subject on the one hand and, on the other, between the two films. Questioning the totalising chronological time of both history and conventional narrative, time emerges here in the relationship between humans as well as in the dialogue between *Innisfree* and its filmic Other *The Quiet Man*.

By highlighting the temporal inflection of this fragile ethical relation between spectator and subject, as well as the filmic object’s relation to both its past and future, I not only argue for the centrality of time in Levinas’ ethics, but also explore its implications for broader issues of temporality circulating around documentary. In particular, I wish to foreground the connection between alterity and futurity that proceeds from Levinas’ account of subjectivity in order to rethink the link between documentary and pastness or memory, an association that has tended to overshadow documentary’s relationship to the future and its consequent potential intersection with the political. In the case of *Innisfree*, an ostensibly exploration of the past seeks both to uncover an alternative view of Irish history and to emphasise the uncertain future of a marginalised rural community in the late Twentieth Century.

The documentary also mediates on its own temporal and historical status; as it excavates the afterlife of *The Quiet Man*, the present of the film endlessly directs itself towards both its past and future, drawing out the commingling of temporalities, virtual and actual, that every film carries with it.

**CV:** Rhiannon Harries is a PhD candidate in the Department of French, University of Cambridge, UK. Her research focuses on documentary film, temporality and ethics, with particular reference to the work of Emmanuel Levinas and contemporary European filmmakers including Raymond Depardon, José Luis Guerín and Gideon Koppel. She holds an MPhil in European Literature and Visual culture and a BA Hons in French and Spanish, both awarded by the Faculty of Modern and Medieval Languages, University of Cambridge. Prior to returning to postgraduate research she worked as a journalist for the Independent on Sunday, London.
EXPERIENCING REALITY THROUGH THE OPTICAL PRINTER

Amanda Egbe
(Plymouth University, UK)

This paper utilises a media archaeological approach to interrogate the history of the optical printer and the process of duplication in film practice. In particular it is concerned with the optical printer’s use in relation to the production of film in both dominant and avant-garde cinema, and as an apparatus within the archival process. The optical printer can be viewed as a philosophical apparatus implicating itself as central to questions of our desires to reproduce and document our experience in the world. Specifically it suggests that the optical printer understood as a tool of artistic practice and as an archival apparatus, raises issues of the immaterial and material expressions of moving image technologies (such as creativity and imagination) in relation to the understanding of film within an archival framework.

Proceeding upon a media archaeological approach that builds upon: early cinema, notions of the dispositif and discourse networks, this paper suggests that the optical printer, in this sense can be seen not merely as a benign tool, but as is argued in this paper, a necessary constituent in a dynamic network that co-constitutes our experience of film through the filmmaker, the film material, and the observer. This experience is however limited by its context, referring to both Friedrich Kittler’s notion of ‘Mother’s mouth’ and Jonathan Crary’s ‘observer’ the framework set out in this paper suggests that by examining the optical printer as part of a material ‘discourse network’ we can begin to position it within the wider discursive environment of late-nineteenth century technologies and optical devices. This paper will look at how the optical printer develops through the history of film, by considering that history of its use in the paper print collection, special effects, and in the London Filmmaker’s Co-op, that is as a mass-produced instrument and a bespoke machine, revealing a history that traces the reification of experience over matter.

CV: Amanda Egbe is an artist, filmmaker and PhD candidate at Transtechnology Research, Plymouth University. She is a graduate of the University of Westminster where she completed a BA (Hons) in Contemporary Media Practice. She holds a Masters in Digital Media: Technology and Cultural Form from Goldsmiths College, University of London. She has worked on collaborative film projects like deptford.tv, and archiving the work of the Tesla Research Interest group at the Computer Science Department at University College. She has been a member of the film collective Exploding Cinema.
THE MOTION IMAGE AS THE LOCUM TENENS OF THE FILM
- AN ONTOLOGICAL ENQUIRY ON THE ABSENCE OF THE NATURAL RULES

Bogdan Nita
(University of Bucharest)

An ontological enquiry on the motion image requires a clarification of the multiple instances that such an image has. Albeit, an understanding of its instances means a clarification of the role that the motion image plays in the new visual art. For this reason, in this paper I propose to show in which circumstances we can talk about the photographic image as a *locum tenens* of the reality that photography and film bears: the motion image as a *locum tenens* shows a reality that can function only through its multiple instances.

The photographic image leads to an ideal world in the likeness of the real, whereas the motion image is enhanced by movement. The ideality of the new cinematic works is feasible only through the absence of the artist and it is this absence which makes the transposition of reality from the object to its reproduction possible. The motion image is not an *Ersatz* as Bazin understands it, but a *Leben* of the reality. For this reason the image is a self-reflection; the object is confused with the image itself. The image is the *locum tenens* of reality, a place where time and space does not respect anymore the normal rules. Therefore, the motion image is an *ontic model* of the cinema in general which receives objectivity in time.

**CV:** Bogdan Nita, University of Bucharest (PhD candidate): 1<sup>st</sup> September 2010 – present: PhD Student – Faculty of Philosophy, University of Bucharest. Thesis: “The ontology of the work of art” – Director of the thesis: Prof. Dr. Vasile Morar. 1<sup>st</sup> September 2011 – June 2013: Postgraduate program – Department of Philosophy, University of Luxembourg. Starting from September 2012: research assistant at the same department.
The aim of this study is to investigate the interesting relationship between Stanley Cavell’s thoughts on the relationship of cinema to reality, and the Japanese art term “Ukiyo-e”, which literally means “image of the floating world (ukiyo)”.

Stanley Cavell questions himself in his work *The World viewed* about what happens to reality when it is projected onto a screen. According to Cavell, unlike pure sound cinema, which is primarily visual, cannot copy reality and does not share with reality its sensory information. In this sense, cinema is deeply unreal. Its images are not even shadows, which are already marks of tridimensional objects. Its images are mere “ghosts”. And still, cinema reveals to us in a “magic way” the world in its highest reality. It enables us “to contemplate the world without being viewed”. Cavell shows us how cinema paradoxically enables us to rediscover reality by its estrangement from reality.

On this point we can distinguish a parallelism with the Japanese notion Ukiyo-e, which has come to mainly designate Japanese stamps. Its original sense of image of the floating world is very revealing since it has this double, paradoxical meaning of unreality and at the same time of the possibility of seeing “life as it happens in front of our eyes” as it was described by Hayashi at the Universal Exposition in 1878. It is the intention of this study to explore the richness of the meaning of this notion, from its Buddhist origins to its new meaning in Asai Ryoi’s work *The tale of the floating world*.

The final objective is to better understand, with the help of this notion that is apparently so removed from the world of the cinema and from western culture, in which cinema first appeared, Cavell’s idea of rediscovering reality through cinema.

**CV:** Veronica Cibotaru, Université Paris-Sorbonne/Bergische Universität Wuppertal - Ph.D student (third year) working on the notion of meaning in the philosophy of Kant and Husserl (supervisors: Laszlo Tengelyi and Alexander Schnell), but sharing also an interest for philosophy of cinema and esthetics.
ESSAY AS FILM:
JULIO BRESSANE’S “BRÁS CUBAS”

Patrick Pessoa
(Universidade Federal Fluminense, Niterói/RJ, Brazil)

In my presentation, I aim to show why the movie “Brás Cubas” (1985), by Julio Bressane, can be interpreted as one of the best philosophical essays on the greatest brasilian novel of the XIXth century: “Memórias póstumas de Brás Cubas” (1881), by Machado de Assis. To accomplish this proposal, at first I will examine the very notion of “essay” as presented by Theodor Adorno in his famous “Essay as form”. After that, I will argue that the notion of a “luciferine transcriation”, developed by the brasilian poet and translator Haroldo de Campos, is the clue to understand not only Bressane’s movie, but also to establish how a film such as “Brás Cubas” can be legitimately read as a philosophical essay. Finally, I will briefly analyze some aspects of the film “Brás Cubas” to show why Bressane made a huge contribution to the understanding of the subversive modernity of Machado de Assis.

CV: Patrick Pessoa has a PhD in Philosophy at Universidade Federal do Rio de Janeiro (UFRJ) and is Adjunct Professor of Philosophy at Universidade Federal Fluminense (UFF). Pessoa has recently published a book on Film and Philosophy, called “The history of philosophy in 40 movies” (2013). In 2008 he also published a book about “The philosophy of art of Machado de Assis”. Amongst his other publications there are several papers and book chapters on the relations between philosophy and literature, theater and film.
This paper tries to put the Chinese Martial arts film into a perspective based on Walter Benjamin’s conception of mimesis and his analysis of modern reproducing media. Martial-arts film has its root in Peking Opera and explores the latter’s tradition to express scenario by conventionalized gestures and body movements, which could mimetically create a corporeal room on the stage and crystallize certain canons of traditional rites in reference to “good form” or “decorum” of human existence. In this sense the reconfiguration of human body in Kungfu Cinema implies a binary effort to retrieve aura of body-cosmos harmony through a certain kind of performance legitimation on one side, and to distance cultivated human body from the natural historical trauma on the other side. Kungfu Cinema seems to try to utilize the human body per se as a room-for-play under/with camera and engage with the alien body-agenda imposed by modern technology. It might be considered as a significant example for Benjamin’s notion of film’s function as training human beings to deal with the penetrating reproducing apparatus and endowing the mass with a new physis, although it is also liable to evolve a mythical cunning and thus to slide over the possibility of real innervation of the collective.

In this contribution I will attempt to interpret Little Red Riding Hood most famous variants in the light shed by its recent film adaptations. With reference to René Girard’s theory of sacrifice and finding in Vladimir Propp’s and Alan Dundes’ contributions a further support, I will argue that the last adaptation, the 2011 Catherine Hardwicke’s blockbuster, despite its low artistic merits offers the chance to see in Perrault’s Little Red Riding Hood the late result of a diachronical evolution in four steps: a bourgeois moralistic tale sterilizing the narration of an initiation rite, sprung out of a human sacrifice, misrecognizing repetition of a collective lynching. Thanks to the interpretation I will put forward, beyond a Bildungsmärchen focusing on an individualistic moral, we will see the story told by a community to itself, the misrecognizing narration of the events through which a community saved itself from itself, by expelling a part of itself. Resting on a detailed analysis of the movie plot, I will find at the very heart of the famous tale a full-fledged scapegoating of an anonymous villager accused and persecuted as werewolf.

The movie will be interpreted less as an artistic product than as one last version of an ancient tale told by an anonymous raconteur. Yet, I will focus on the special chances the filmic medium offers in order for the story-teller to play on two different levels of representation: the director offers a cathartic and entertaining plot, faithful to the renown essential elements of the tale, but also hints at the endogenous origin of the violence and of representation itself. Resting on the sacrificial theme, often recalled throughout the movie, she covers it with psychoanalytical inspiration and Hollywood diverting clichés, and at the same time she gives way to its revelation and deconstruction. Bringing to life the tale, the movie gives a visual matter to the unheard voice of reality.

CV: Emanuele Antonelli has received his PhD in Philosophical and Social Sciences at the Università di Roma II “Tor Vergata” in 2012. Since his master thesis, he has been devoting his research and publication to aesthetics, philosophical hermeneutics and to the diverse legacies of deconstruction and mimetic theory. He is the author of La creatività degli eventi. René Girard e Jacques Derrida (Torino 2011) and of La mimesi e la traccia. Contributi per un’ontologia dell’attualità (Milano 2013). He currently is a post-doc research fellow at the Università degli Studi di Torino.
PINA 3D AND THE SENSIBLE POWER OF MOVIES
Vladimir Vieira
(Universidade Federal Fluminense, Niterói/RJ, Brazil)

In my presentation, I aim to examine the sensible power of movie images based on an analysis of *Pina 3D* (2011), Wim Wenders’ documentary feature on choreographer Pina Bausch. At first I suggest that the question about the ontological status of images in films is a central issue of Wender’s work that goes back to his 1982 Golden Palm in the Cannes Film Festival with *The State of Things*. From this initial statement, I argue that movie images defy traditional philosophical discussions of representation, such as were common in the early Modern period: on the one hand, they are arbitrarily created, like those produced by our imagination; on the other hand, they resemble the more powerful, involuntary sensory data that we ordinarily regard as copies of things that exist in the world outside our minds. In Humean terms, we could say that movie images mix qualities both of *ideas of imagination* and of *impressions of the senses*. Finally, I propose that the use of 3D technology in *Pina* may be understood as an attack on the representational paradigm in cinema, since it points out to the assertion that movies retain their aesthetic force not from the fact that they may be taken as copies of “real” things, but rather from the sensible power of the images themselves.

**CV:** Vladimir Vieira has a PhD in Philosophy at Universidade Federal do Rio de Janeiro (UFRJ) and is Adjunct Professor of Philosophy at Universidade Federal Fluminense (UFF). Vieira has published several paper and book chapters on aesthetics and philosophy of art, with emphasis on the Modern tradition and XIXth century German aesthetics. He has also translated Friedrich Schiller’s texts on the sublime to Brazilian Portuguese, and is currently working on translations of works by Schiller and Francis Hutcheson.
Siegfried Kracauer identifies two main tendencies of cinema: the "realistic tendency" in which the images depict the world in its material reality, and the "formative tendency" which gives absolute priority to an artistic reverie that is fully detached from the surrounding world. For Kracauer, these tendencies are derived from two contradictory postures of man who either has an immersive relation with the world (in a somewhat heideggerian manner) or, when the immersion is impossible, withdraws into his own self. This binary ethical cleavage (ethos as being-in-the-world) can be questioned through Benoît Goetz’s concept of "dislocation": derived from Heidegger’s philosophy of the Dasein, and studying the troubled relation between man and a world that has become hardly habitable, the concept of dislocation suggests an intermediate ethical posture which falls between immersion and detachment, presence in and absence from the world. Following Stanley Cavell’s film theory (presence as absence, or absence as presence), this concept paves the way for the conception of a third tendency that we call the "dislocative tendency" of cinema. This tendency, in which the entre-deux appears as the primary condition of the filmic image, also shows the entre-deux as the primary experience of the being-in-the-world. Through the works of Wim Wenders, Theo Angelopoulos and Jean Cocteau, we would like to question, the narrative, aesthetic and "ontological" issues that this entre-deux mobilizes.

"DON'T TURN THE PROJECTOR OFF!"
THE ONTOLOGY OF CINEMATIC ENDINGS

Shai Biderman
(Tel Aviv University)

The field of narrative studies in motion pictures often adopts the view of narrative developed in literary studies. This view assumes the Aristotelian model (developed in Poetics), which characterizes the functionality of narrative in terms of a collaboration between the raw material of a story (the fabula) and the way it unfolds and is organized (the Syuzhet). Here, the fusion between the fabula and the Syuzhet is epitomized in the assumption that a narrative, being a unified chain of meaningful and sequential events, has a beginning, a middle, and an end, where each functions according to its distinctive role in the overall construction.

In this tri-partite structure, the end stands for a strong sense of closure, finality and completeness. The end is designed to capture “the almost palpable sensation that the story has finished-up at exactly the right spot,” and that “nothing that needed to be told has been left untold.” Following the logic of questions and answers by which most narratives progress (what Carroll calls an “erotetic logic”), the end stands for the possibility (and actuality) of answers, an, as per the spectators, for the hope for resolution, satisfaction and redemption. As Bordwell summarizes, a ‘classical’ ending marks “the crowning of the structure, the logical conclusion of the string of events,” and, accordingly, “the final effect of the initial cause.”

In my presentation I argue that, though influential, this model predetermines the roles of the narrative’s end in a narrow and restrictive way. While most films adhere to this notion of an end to create what Perkins calls “a rhetoric of ending,” some recent films have managed to flesh out the crippling nature of this model, by prioritizing the philosophical role of the cinematic end over its role as merely a narratological device. Films like Tony Gilroy’s Michael Clayton (2007) and Christopher Nolan’s Inception (2010), while following the footsteps of classic masterpieces such as Fellini’s And the Ship Sails on (1983) and Bergman’s Persona (1966), have relinquished the traditional role of the cinematic end, and instead used the end to mark the categorical distinction which separates the allegorical diegetic world of the film from the “real world” of the spectator. In doing so, these films proclaim an end which is no longer a conclusive statement about the contextual narrative, but a bold metaphysical statement about the nature (and “end”) of the medium itself. As such, the end in these films serves a higher (and more complex) purpose, as it engages with (and redefines) the most basic elements of the cinematic reality. It marks its boundaries, reminds the spectators that “it’s only a film”, and reassures the metaphysical dispositions which initiated the film (as a homogeneous and comprehensible reality) to begin with. This, in my mind, is a turning point in the discussion of narrative studies and cinematic realism, and should be further explored.

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1 The quote is taken from Woody Allen’s The Purple Rose of Cairo (1985). In this film, a character (trapped in a film within a film), while fearing an attempt to turn off the projector, cries: “No! Don’t turn the projector off… It gets black and we disappear… you don’t understand what it’s like to disappear. To be nothing. To be annihilated. Don’t turn the projector off!”
5 Ibid. p. 207.
CV: Shai Biderman [PhD, Philosophy; Boston University, 2012] teaches film and philosophy at Tel Aviv University and at Bet-Berl College, Israel. He is the co-editor of The Philosophy of David Lynch (UPK, 2011), and has published articles and book chapters in philosophy of film, film analysis, and film-philosophy, in journals such as Film and Philosophy and Cinema: journal of philosophy and the moving image [forthcoming], and in edited volumes such as The Philosophy of the Western (UPK, 2010), The Philosophy of Science Fiction Film (UPK, 2008), Lost and Philosophy [Blackwell, 2008] and Movies and the Meaning of Life, Philosophers Take on Hollywood (Open Court, 2005).
F FOR FAKE:  
AT ODDS WITH A SET OF MORAL OPINIONS  
Ana Falcato  
(Mainz Universität/Universidade Nova de Lisboa)

In *On Film* Stephen Mulhall developed a polemic approach to the intrinsic philosophical nature of Film. By establishing negative bridges between his view on film as a philosophical medium *in itself* and what he calls “philosophy in its essentially parasitic mode” – which according to him denotes the kind of work carried out by Philosophy of Film as an academic discipline –, he made a philosophical point against mainstream work on Film and Philosophy. Mulhall’s main claim has it that we should analyze specific films as instances of self-critical philosophical reflection on the conditions of their own possibility *qua* films.

In this presentation I will follow the concreteness of Mulhall’s methodological study of particular films and focus my analysis on Orson Welles’ *F for Fake* – a film about “trickery, fraud, lies” and the art of delusion within the artistic milieu –, while exploring both the philosophical potential of its subject and the more cinematic, formal development of it in the film at stake.

*F for Fake* easily invokes an outcropping of ethically and aesthetically charged notions – like imitation, forgery, false representation –, and that already produces a formal (cinematic) link between making aesthetic sense of things and making moral sense of them. Now, an elaboration on concrete topics explored by this movie can bring about an alternative way of thinking of moral disagreement in philosophy, namely by suggesting that we stop conceiving of moral disagreement on the model of opposing opinions supported by general, normative ethical principles and instead look at that form of disagreement as a conflict among different world-views. In the end of a careful reflection on the conditions of possibility of forgery in art, it is expected we abandon a long-standing model in the History of Philosophy (dating back to Plato’s dialogues) to think of moral disagreement as a clash of moral opinions, assessable against a firm background of moral principles or laws – listed up and thoughtfully reminded by a wise moderator which happens to call himself a philosopher. Within the scope of my analysis falls an attempt to get a grip on very important moral concepts for the sought “good human life” – by no means a “big opinion” on which a final moral verdict should be issued, but a multidimensional ethically charged course of action that can sometimes be better depicted in a film than worked upon in a philosophical treatise.

CV: Ana Falcato was born in 1983, studied in Évora, Lisbon and Mainz. She got her Ph.D. from the New University of Lisbon in 2011, with a thesis titled Contextualism in Contemporary Philosophy of Language. She has been a researcher at the Institute of Philosophy of Language since 2006, holding several fellowships from the Portuguese Foundation for Science and Technology since having finished her first-degree. She was awarded a DAAD fellowship in 2005, for studying at Johannes Gutenberg-Universität Mainz, and a Humboldt Research Fellowship for Post-doctoral Researchers in 2013. Current line of research: the transmission of ethical thought in literary texts and the importance of Film as a philosophical medium. Ana Falcato has published several papers in European and Brazilian journals for Philosophy and a book titled *O Contextualismo na Filosofia da Linguagem Contemporânea* (Porto, Colibri, 2013).
ACCESSING THE FEMININE IN BLUE JASMINE

Nicole A. Hall
[University of Edinburgh]

The paper I wish to present provides an analysis of Allen’s most recent protagonist, Jasmine [Cate Blanchett], and contrasts it with the theoretical upshot of feminine character construction that is the result of Stanley Cavell’s genre-defining criteria, evident in Pursuit of Happiness and Contesting Tears. My aim is to seriously address a psychologically deep and complex female character of which we see so little in mainstream cinema.

Blue Jasmine [Woody Allen, USA, 2013] does not neatly fit into Cavell’s Remarriage Comedies or Melodrama of the Unknown Woman genres, which have as criteria the threat of the end of marriage by way of divorce or the obvious presence, or lack thereof, of a father or mother figure. Therefore, rather than attempting to define a cinematic genre as Cavell does, my aim is to understand how Allen accesses the feminine by using Cavell’s genre defining criteria and by reconstructing the historical narrative that precedes the demise of Jasmine’s identity, whose alcoholism, denial, tragedy and thoroughgoing fall from grace cause feelings of scorn tempered by tenderness.

For Jasmine would feel guilt on a scale felt by Lady Macbeth in relation to her denial of her husband’s rogue financial activities, his suicide and the lack of compassion she has for her rough-and-ready step-sister, were she not fuelled by the anaesthetic qualities of vodka martinis. Here, her resemblance to Blanche Dubois in Tennessee Williams’ A Streetcar Named Desire [Elia Kazan, USA, 1947] flourishes through her desire not only to quash the emotions related to recent events in her life, but those related to her distant past and, ultimately, being rejected by her immediate and biological families.

Where Blue Jasmine resembles the genre of the Melodrama of the Unknown Woman, is in Jasmine’s ultimate abandonment. She does not, however, transcend her existence, which would otherwise lead to a form of the American Dream. Where it resembles the Remarriage Comedies is in her dysfunctional marriage, the end of which leads to her own destruction.

CV: Nicole A. Hall recently submitted her PhD, Aesthetic Perception, Nature and Experience, in philosophy at the University of Edinburgh. Her viva will take place on December 5th 2013. Her PhD is on the idea that aesthetics is rooted primarily in perception, perceptual discernment and its disjunctive relationship with knowledge. The rich, perceptual features of, and aesthetic concepts related to, human made aesthetic objects are contrasted with natural aesthetic objects. Alongside her interest in aesthetics, the theory and philosophy of art, the philosophy of mind and perception, lie lively interests in film and feminism. She has a Masters by Research degree in Art History (University of Edinburgh, 2006), a Taught Masters degree in Philosophy (University of Durham, 2004), a Post-Baccalaureate degree in Curatorial Practice (San Francisco Art Institute, 2004), and a Bachelors degree in Combined Arts (Modern Languages, French and German; Philosophy, Politics) [University of Durham, 2001].
Both Ari Folman’s *Waltz with Bashir* (2008) and Rithy Panh’s *The Missing Picture* (2013) have received much critical acclaim as works that have successfully brought recognition to the trauma of genocidal violence. Interestingly, these are also works that have overturned the traditional notions of documentary filmmaking. By emphasising subjectivity instead of objective representation of facts, and the artificiality of the image instead of its reality, both films have pushed the logic of a realistic representation to its limits. By documenting the traumatic history of the Sabra and Shantila massacre and the Cambodian genocide, both *Waltz with Bashir* and *The Missing Picture* respectively, establish the dialectics of telling one’s story, especially when it stands in conflict with official history. By placing the filmmaker as an animated subject in the frame, both filmmakers compel one to consider the representational modalities of an “animated autobiographical documentary,” and in doing so, creates a site of collision that is, at once, explicitly subjective, but also representative of a historical reality. Through this reading of the two films, ‘collision’ emerges in a twofold manner. First, by placing the animated self within the frames of representation, the filmmaker becomes the site of collision between the processes of representation and the reality that is being represented. Second, in the larger context, the autobiographical documentary nature of the film sets up the collision between the representation of objective truth and a subjective experience. However, I argue that, by framing his own subjective experience and emotional investment, the filmmaker is able to tell history as a personal experience.

The films’ self-reflexive potential allows them to go beyond the mere retelling of facts and objective truth of historical events. Instead, it gives rise to conditions for representing historical realities which are, in turn, predicated on the subjectivity of the frame. As animated autobiographical documentaries, these films create a new site of historical truth and documenting history, one that is no longer institutionalised, but individual and subjective.

**CV:** Aparna Shukla is a doctoral candidate in the department of English Language and Literature with a concentration in Literary and Critical Theory at the National University of Singapore. Her research areas include Trauma and Memory Studies, Visual Rhetoric, and Feminist Film Theory. More specifically, her doctoral dissertation examines the way theories in trauma and memory have reconfigured our reading of individual and collective histories, and suggest the ethical implications of a culture “after Auschwitz.” She is also a Teaching Assistant at the department, and tutors for the undergraduate modules “Introduction to Film Studies,” “Introduction to Film Art,” and “History of Film.” She is the recipient of NUS Graduate Research Scholarship.
ONTological Properties of the Moving Image:
Modifying the Fourth Or Adding a Sixth Condition

Lenhardt Stevens
(University of Edinburgh, UK)

Philosophy of film as advocated by Carroll consists of “piecemeal” research looking to pose questions that do not require a top down theoretical approach to cinema. To get off the ground under this standard, we must be able to refer to phenomena that qualify as film under our philosophical scrutiny. In 1996, Noël Carrol articulated five necessary conditions for something to be considered a moving image, a term used deliberately in its denotation. My presentation will consist of four sections:

Section (1) will be a description of the five jointly necessary conditions for something to be considered a moving image, with special emphasis on the detached display requirement. The detached display reaffirms the non-identical relationship between the photograph/image and its object, giving us good ground to move away from visual aids, i.e. telescopes and glasses, as being equal to cameras. Additionally, Carroll’s concern about flip books will be allayed.

Section (2) will affirm why it is useful to have such a definition, how it gives us the foundation to evaluate moving images outside the framework of medium-essentialism or other technologically insistent criterium. Teleological conceptions of films role as a medium become possible, perhaps usefully, within these traditions, but they must be rejected for their historic-centricity.

Section (3) will assess some of the criticisms offered by academics of the conditions, consider their arguments, and conclude that they are not substantial enough for us to abandon the conditions. Their vagueness tells me that the conditions are condemning not just of medium essentialism, but anyone who wants to make the case for sweeping theoretical claims in which films are equivalent to psychological occurrences outside the reception of a moving image.

The final section (4) will propose an additional condition necessary for something to fall under the category of moving image, and that is that it be non-interactive. I would like to press the issue that neither video games nor other interactive entertainment should not fall under the category of moving images because their evaluative criteria is, I claim, under different standards. Advocating for interactive media to be considered artistic is one thing, to say that it delivers an experience comparable to non-interactive media is another. More readily, Condition IV, if better developed, may be able to take care of this problem.

"FILM THINKS!" WHAT ABOUT DREAMS? 
A READING OF DANIEL FRAMPTON’S FILMOSOPHY

Thorsten Botz-Bornstein  
(Gulf University for Science and Technology, Kuwait)

Daniel Frampton inaugurates a new way of perceiving the reality of film by insisting that film does not narrate or show things, characters or actions; it thinks them. When watching a film we observe a thinking process. Frampton attempts to grasp this cinematic thinking process with the help of newly coined concepts such as ‘film-thinking’ and ‘filmind’ and assigns to ‘filmosophy’ the task of ‘conceptualizing all film as an organic intelligence.’ Everything that Frampton points out about film being an autonomous cognitive realm can also be said about dream. Just like films, dreams represent an autonomous reality that functions independently of our imaginative and narrative inputs.

Frampton dismisses the possibility that dream can fulfill the function of a filmind. The filmind is the reality as it is experienced by the film in the same way in which the dream reality is the reality experienced by the dreamer. The dream reality is not the reproduction of some ‘exterior’ reality, but it is its own world with its own intentions and its own creativity. Like Frampton’s filmind, the dream is not of the world but it is a world. We encounter such non-essentializing accounts of dreams much more in far-Eastern than in Western definitions of dreams. Zen philosophy and practice in particular develops a scheme that attempts to grasp a non-objectified reality reminiscent of Frampton’s filmind.

CV: Thorsten Botz-Bornstein was born in Germany, studied philosophy in Paris, and received his Ph.D. from Oxford University. As a postdoctoral researcher based in Finland he undertook extensive research on Russian formalism and semiotics in Russia and the Baltic countries. Since 1999 he is an Associate Researcher at the EHESS of Paris from which he received his ‘habilitation.’ He has also been researching in Japan, in particular on the Kyoto School, and worked for the Center of Cognition of Hangzhou University (China) as well as at Tuskegee University in Alabama. He is now Assistant Professor of philosophy at Gulf University for Science and Technology in Kuwait. Publications: Place and Dream: Japan and the Virtual (Rodopi, 2004); Films and Dreams: Tarkovsky, Sokurov, Bergman, Kubrik, Wong Kar-wai (Lexington Books 2007); Vasily Sesemann: Experience, Formalism and the Question of Being (Rodopi 2006); Aesthetics and Politics of Space in Russia and Japan (Lexington Books 2009); The Cool-Kawaii: Afro-Japanese Aesthetics and New World Modernity (Lexington 2010); The Philosophy of Viagra: Bioethical Responses to the Viagraification of the Modern World (Rodopi, 2011); La Chine contre l’Amérique: Culture sans civilisation contre civilisation sans culture? (Paris: L’Harmattan 2012); Virtual Reality: The Last Human Narrative? (Forthcoming, Rodopi 2013). Website: http://botzbornstein.webs.com.
In a critical study of J.P. Sartre’s essay *L’Imaginaire* (1940), J. Kristeva points out that the cinematographic image, since it integrates movement, has helped to reduce the consciousness of nullification that Sartre gives to the image. According to Sartre, the imagery is an object that differs from the real object. Although the imagery is not devoid of relations with the real, in its operation it involves the nullification of the world. The imagery is not a perception but a “perpetual elsewhere”. On the contrary, Kristeva insists that the media imaginary is going to become not only the reality of consciousness, but the only objective reality.

E. Morin (*Le cinéma, ou l’homme imaginaire*, 1956) and others go even further, stating that the cinema is a complex mechanism able to reactivating, in new forms, structures and dynamics located in the depth of the psyche. The images are not only the intermediate between the real and the imaginary, but also the radical, constituent act of real and the imagery. The imagery is so separated but at the same time embedded into reality, related and complementary to it.

Drawing upon H. Corbin’s distinction between fantasy and *imaginatio vera*, the paper advocates the idea that the cinema encompasses a dimension able to relate both, without being reducible to either of them. Others than, e.g. photography and video games, the cinema has a narrative vocation: using images, music, action, it is able to present stories which put different levels and dimensions of reality in connection. Using the same language of the unconscious and dreams, the cinema can reconnect with structures of the psyche retrieving its mythological background (cf. the invariants of the hero myth in different cultures according to Campbell). In this way it does not substitute reality, but enrich it, thus remaining an important tool in promoting the integration of the profound levels of the psyche.

**CV:** Giovanni Sorge, Ph.D. (University of Zurich). After having studied in Venice (Department of History of Religions, Faculty of Literature and Philosophy), he worked as assistant to the Director of the Italian Institute of Culture in Switzerland. He received his doctoral degree writing a dissertation (forthcoming) based on extended archival researches on Jung and the International Medical Society for Psychotherapy (1933-1940), at the Research Center for Social and Economic History of the University of Zurich (http://www.fsw.uzh.ch/personenaz/sorge.html). He works as editor of Jung’s unpublished sources with the Philemon foundation, teaches at the Jung Institute in Zurich, and serves as scientific advisor of the Eranos Foundation. He is translator from German and English into Italian, and freelancer for Italian and Swiss magazines for publications on art, costume, cinema, and psychology.
ASSESSING THE ROLE OF LIVED TEMPORALITY
IN CLASSICAL REALIST FILM THEORY

Glen W. Norton
(Wilfrid Laurier University, Canada)

This paper explores the extent to which the phenomenological notion of experiential or “lived” temporality shapes the realist theories of André Bazin, Siegfried Kracauer and Stanley Cavell. I argue that the “realism” of these thinkers in fact stems from a phenomenological approach to cinematic ontology. Each describes a cinematic Lebenswelt (lifeworld) where a character’s sense of temporality is delineated within a coextensive inner and outer existence. Bazin’s “ambiguous moment”, Kracauer’s “small moment” and Cavell’s “perfectionist moment” speak not just of cinema’s depiction of the external “realist” comportment of a character but the embodiment of an individual whose moments are ethically contingent upon and grounded in the lifeworld of the film.

Bazin’s notion of ambiguity outlines a certain tension between the necessity of a film’s narrative drive and its interruption by the aleatory, the random, the fortuitous. Those moments which interest him most, such as the “little maid” scene in Umberto D, reveal human freedom and potentiality beyond what is dictated by overarching expository needs. Similarly, the significance of Kracauer’s small moment renders any distinction between the internal and the external untenable. Our moments are measured not in the rational physical world but precisely in our multiple, unstructured, fragmented experience of it. The small moment therefore reveals ethical ramifications often obfuscated by Kracauer’s insistence upon a cinematic redemption of physical reality alone. Cavell’s perfectionist moment delineates the threshold between the totality of the whole person one is now, at this moment, and one’s intrinsic temporal existence as that self always to come, that self which one ought to be. The profundity of the perfectionist moment therefore lies in revealing that one’s true choice of self is never singular, never “once and for all time”. For Cavell, cinema is uniquely able to reveal that the choice of self must be continually made in the moment as it is lived.

Phenomenology disputes the notion that inner life is fundamentally separate from the material world and that a character’s experiential temporality is therefore inaccessible to cinematic representation. Recast within the purview of phenomenology in general and lived temporality in particular, it becomes clear that Bazin, Kracauer and Cavell’s realism not only includes but indeed depends upon the depiction of the ethical ramifications and obligations constituting the lived moments of those inhabiting the cinematic lifeworld.

CV: Glen W. Norton earned his PhD in Social and Political Thought at York University, Toronto, Canada. His research interests focus on the phenomenological study of the interdependency of cinematic expression and cinematic experience. He has published in numerous journals, including Studies in French Cinema, Post Script, Senses of Cinema, Film-Philosophy and Cinema Scope. He is currently working on a manuscript charting the evolution of lived moments in Italian Neorealism and the French New Wave.
During the twenties, respectively in France and in Germany, Jean Epstein and Béla Balázs put at the centre of their reflections on cinema the same idea: that of primacy of visual thinking, able to show processes freed from the laws of rational logic. The concepts of photogénie (Epstein) and physiognomy (Balázs) represent a chance to show on the screen an “exceedance” in respect of the reality of ordinary life, dominated by verbal thought. From this statement, I intend to propose a kind of two “genealogical lines”: one connects Epstein to the acinéma of Jean-François Lyotard, the other leads from Balázs to the sens obtus of Roland Barthes. The two “theoretical couples” (Epstein-Lyotard and Balázs-Barthes) are close in providing evidence of an elusive dimension, which appears strongly in the cinema, that is a dimension indescribable to the usual logic. However, their theories are different in the ways of showing this dimension.

CV: Daniela Angelucci (b. May 26, 1973) is senior lecturer of aesthetics at University of Roma Tre. She studies aesthetics and the philosophy of art, particularly the philosophy of film. She earned master’s degree in philosophy [University of Roma Tre, 1998]. She earned her PhD at University of Palermo in 2002. Main publications: L’oggetto poetico, Quodlibet, Macerata, 2004; Estetica e cinema (ed.), Il Mulino, Bologna, 2009; Deleuze e i concetti del cinema, Quodlibet, Macerata, 2012 (English transl. Deleuze and the concepts of cinema, University of Edinburgh Press, Edinburgh, in press 2014); Filosofia del cinema, Carocci, Roma, 2013.
Cinematographic technique (from the text to projection, from the sound recording to editing) integrates complex semiotico-discursive constructions. Eisenstein’s project of filming *Das Kapital*, where the formal space dedicated to Joyce and to his sclastico-catechetical style, is a perfect illustration of the epistemological limits of filmic art, of its truthfulness, realism and representations. The creative process of Eisenstein, « we ask questions and we give the answers »\(^\text{10}\) shows that all the relations between the real and the cinema can’t be measured without an understanding of the concept of l’*attente*, the cognitive process of waiting and expectation. Thinking through film is opening up to the epistemic perspective of a philosophy.

The exemple of Jean Rouch that heavily influenced the New Waves filmmakers all over the world (from Jean-Luc Godard to Glauber Rocha) demonstrated the capacity of film to interrogate the knowledge regimes. Roberto Rossellini in *Fragments d’une autobiographie* said: “I’m not a film director”. The Rossellinian « pure act », associating authenticity and realism, reveals the tension between knowledge and illusion (Sicard, 1995). This communication tries to analyze the epistemological break provoked by cinema. We suppose that the study of these different expressions and the *praxis* of cinema go far beyond the simple reduction of cinema as audiovisual expression. It participates in the creation of a new form of knowledge in continuity with the world.


The aim of this communication is to reflect on the reality and representation through the film «Solo de Violino» directed by Monique Rutler (1990), about the Maria Adelaide Coelho da Cunha’s case.

In the film the reality articulates itself with the representation of the daily life of a high bourgeois married woman. Adelaide da Cunha used to go to the theatre, to the opera and to have great recital evenings at home, a palace in the neighbourhood of S. Vicente, in Lisbon.

However, the improbable happened: this woman fell in love with a younger servant, the chauffeur, Manuel Claro, and they escaped from Lisbon.

All along the film, the essence of private life’s normality, according to the epoch, was clearly pointed out by three well-known and specialized doctors in the psychiatric area: Júlio de Matos, Egas Moniz and Sobral Cid: Adelaide Cunha is not a healthy woman, she suffers from an inherited degenerative illness revealed itself when she reached the menopause and she was declared unable to administer her assets.

Notwithstanding the internment against her wish in the mental Hospital «Conde Ferreira», the reality articulates itself with representation because she sometimes recites some verses addressed to her husband as she used to do during evening meetings at home.

So, our purpose is to discuss a historical context in a period in which the male point of view was predominant, during the democratic I Republic, in Portugal. Furthermore, that was the time when almost all doctors were men. On the other hand this woman was wealthy, intelligent and was admired for her culture.

Isn’t the main question of the film the deconstruction by Adelaide Coelho of that time, the private and the public space which could endanger all the society? In this assertion the images are Monique Rutler’s perception about the «case» of Adelaide Cunha. She was the woman who was born in the family’s founder of the newspaper «Diário de Notícias» and finished projecting herself from real life to newspapers, just like her husband, with the purpose of defending themselves- the main actor and actress of the reality.

CV: Virginia do Rosário Baptista teaches History at a secondary school in Lisbon and she is a member of Centro de Estudos de História Contemporânea do ISCTE-IUL (University Institute of Lisbon). She graduated in História in Faculdade de Letras da Universidade de Lisboa in 1988. Her master’s degree in ISCTE, As Mulheres no Mercado de Trabalho em Portugal- Representações e Quotidianos (1890-1940) [Women in the Portuguese Labour Market- Representations and Daily Life 1890-1940], was published in 1999 by the Comissão para a Igualdade e os Direitos das Mulheres [Commission to the Equality and Rights of Women]. She recently took her PhD with a thesis on Proteção e Direitos das Mulheres Trabalhadoras em Portugal – As origens do Estado Providência (1880-1943), [Protection and Rights of Working Women in Portugal – The Origins of the Welfare State 1880/1943], in ISCTE-IUL.
ON FILM ANALYSIS AND REPRESENTATION:
KRZYSZTOF KIEŚŁOWSKI’S AMATEUR (AMATOR, 1979)

Atenea Isabel González
(Universitat Autònoma de Barcelona)

The supremacy of the visual in the cinema, constantly understood as an analogous or true “copy” of reality, of real objects, especially in relation to other space arts, which can also be linked with the notion of the camera seen as the “eye” (Dziga Vertov), is closely linked as well with the patterns of the narrative model of dominant cinema. “Partly because of the work of «realistic» Hollywood films, which inculcate a certain pre-determined reality in the spectator, the work is seen as natural rather than constructed, and therefore beyond the reach of political change” (Peter Brunette).

According to Jacques Derrida, in spoken as well as in written language, no element can function as a sign without being necessarily linked to another element which is not completely present, since each one of them, phoneme or grapheme, is constituted by a trace of other phonemes and graphemes in the system. This relation, for Derrida, constitutes the text itself, which is only the transformation of yet another text: ‘There are only, everywhere, differences and traces of traces’; a condition present in any type or writing (écriture). On the other hand, for Robert Stam, in his reading of Bakhtin, “art does not represent reality in its changing forms; rather, it exhibits the changing forms of representation […] artistic discourse, for Bakhtin, constitutes a refraction of a refraction –that is, a mediated version of an already textualized socioideological world”. This inevitably takes into account notions such as the dichotomies image/referent, signifier/signified; it becomes diaphanous, it brings into play and questions notions of representation and, therefore, notions of the opposed “reality”/“fiction,” inside/outside the frame.

This approach stems from a focus on a reevaluation of the notion of “representation” in Krzysztof Kieślowski’s film Amateur (Amator, 1979), together with some ideas related to the gaze and technology and its impact on the textual analysis of films. Thus, it becomes possible to address an exploration of cinematographic language as a creator of subjectivities, since the films questions, among other things, the masquerade, the boundaries, and the portrayal of representation.

CV: Atenea Isabel González holds a B.A. in Latin American Language and Literatures (Universidad Autónoma de Baja California, México) and a M.A.s in Comparative Literature: Literary and Cultural Studies (Universitat Autònoma de Barcelona, Spain). She is currently a PhD Candidate in Literary Theory and Comparative Literature at Universitat Autònoma de Barcelona and writing her dissertation on the work of Ingmar Bergman in relation to Deconstruction, textual analysis and Sergei Eisenstein’s theory of montage. Her research interests include Film Studies, Deconstruction, Intertextuality, Comparative Literature and Cultural Studies. She is member of the Editorial Board of 452° Fahrenheit. Journal of Literary Theory and Comparative Literature (www.452f.com).
“HOLY MOTORS” (LEOS CARAX, 2012)
AND THE REFLECTION ON FILM IN THE DIGITAL ERA

Nataliya Kolisnyk
(Ludwig-Maximilians-Universität München, Germany)

After waking up one morning in a hotel room, a man called “The Sleeper” opens a secret door. He steps in an old movie theater, crowded with people watching a movie. This is the beginning of “Holy Motors”, the latest film of Leos Carax that has come out in 2012. The Sleeper is played by the director himself.

“Holy Motors” draws a bow from the chronophotography of Étienne-Jules Marey, already shown between the credit lines, where the cinema history has his origins, to the motion capture performance of the main character. This film is essentially a journey through the film history. It reflects the metamorphosis of cinema, the transition from analog film technology to digital cinema.

As Gilles Deleuze wrote to Serge Daney in the early 80’s, the film image should set up his own specific relationship with video and with electronic and digital images in order to develop a new form of resistance. Exemplifying “Holy Motors” as a movie produced with RED Epic HD camera, I would like to enquire the status of the cinematographic imaging in the 21st century, which is different from the time-image à la Deleuze. What influence has digitalisation on the imagery, on the image perception and how does it changes the reasoning about film (history) – these questions should be in the focus of my presentation. That the digitalisation creates a new type of image is indisputable. To ask would be rather how to define and to understand it.

Our text intends to discuss the films *Highschool* (1968) and *Elephant* (2003) as works that are both struggling with the concepts of the potencies of the fake (Deleuze) and of the real (Bazin) or, to put it differently, to argue how the risk of the real is also the risk of the image: the same indeterminacies and uncontrollable situations to create an irreducible event (Leibniz). Wiseman’s camera is eager to shoot everything that happens and not what is previously written in a script engaging the viewer with his film-making process and confronting him to what he/she watching. The strength of his film is in the unexpectedness created in the encounter between the camera, the ones who are filmed and the one who films them. Inspired by this way of shooting, Van Sant puts Cavell’s claim of cinema as a unique experience a bit forward: film has the capacity to remove an image from its referent point in reality. However this doesn’t mean they follow different paths concerning what cinema is: in fact their works trigger the same notion of reality as both an inspiration and a problem. If cinema’s redemptive power (Kracauer) still exists, it may well derive from its ability to confront the real anew, but it can’t dismiss the film’s own world as such.

Being their cinema one of the body, it always assumes an interdisciplinary turn: while performing in front of the camera, the body is mostly responsible for the affective tonality (Deleuze) of the film as it enables the non-textual possibilities to produce narrative. To conclude we also focus on violence and how the viewer can experience it and reflect upon the moral significance of the events as portrayed in real circumstances.

**CV:** Ana Barroso is a PhD candidate in film studies at the University of Lisbon. She has participated in national and international conferences on art and film and has also published articles in national and international magazines/books. Also working in experimental video with works screened in several countries (Portugal, Brazil, France, Holland, Serbia, Colombia, England, the USA, Bosnia-Herzegovina, Spain, Sweden, Austria, Slovenia). The video *Confessional Acts* was awarded as the Best Experimental Avant-garde Short film at the International Independent New York Film and Video Festival, 2009. The video “Continuum” was awarded the 3rd prize at the Digital Big Screen Festival, Slovenia, 2013.
SPECTATORSHIP AND CINEPHILIA

(Group 3)
Popular film criticism and fandom, along with academic film studies, have become philosophically preoccupied with analysis of film as text over and above interrogations of the spatial configuration of cinema. This is arguably a result of historical and cultural embedding of a dominant environmental architecture, which defines cinema through a set dynamic between projector, screen and viewer. A prerequisite hegemony of space is created which proscribes a specific practice of spectatorship and is reliant on situating the body in a very disciplined manner. Central to disciplining is the literal and symbolic denial of the body in the spectatorial process: the still, silent, concentrated and fundamental cerebral act of viewing is facilitated through the creation of what Foucault\(^1\), Bellour\(^2\) and Deleuze\(^3\) have defined as the ‘cinematic dispositif’. This ‘dispositif’ – the unique experience that is cinema - is asserted, as a Cartesian framework in which the process of spectatorship is imbued as cognitive, with the body, as far as is possible, removed from the experiential equation. The history of film however is replete with, often overlooked, variations and experimentations in cinema’s spatial parameters and audience practice. In the main these challenges have failed to impact on the hegemony of the conventional configuration of cinema and the accepted viewing practice therein. Yet, in the context of the transformative effects of ‘digital culture’\(^4\) there are now increasingly visible examples of production, exhibition and consumption practices that are dissenting against accepted norms of film spectatorship. Furthermore, many of these new permutations deliberately reposition or redefine the body’s relationship to the screen often deploying elements of digital media that deliberately seek to alter the ‘dispositif’. Such examples open up pertinent and difficult questions regarding the phenomenological mechanics of spectatorship not to mention the arguments about the ethics of cultural practice\(^5\). In this article I will highlight and discuss various examples of new spectatorship practices – including modes of distribution\(^6\), social media interactivity\(^7\), notions of immersion\(^8\), new filmmaking practices\(^9\), trans-media\(^10\), film criticism and scholarship\(^11\) - theorising how digital technology is precipitating phenomenological shift where the body is actively incorporated and centralised as fundamental to spectatorship processes. Furthermore, this creates a paradox in which the application of new technologies, which are often seen as pushing towards a virtual reality, are, in this context, reaffirming the body as the central conduit of experience.

**CV:** Dr. Dario Linares is a Senior Lecturer in Film at Falmouth University. He is the author of *The Astronaut: Cultural Mythology and Idealised Masculinity* and is co-editor of the recently published *Journal of European Popular Culture: special edition on Austerity Culture*. He is leader of a research project entitled *Interactive Spectatorships* which investigates the effects of digital technologies on film spectatorship. Popular film criticism and fandom, along with academic film studies, have become philosophically preoccupied with analysis of film as text over and above interrogations of the spatial configuration of cinema. This is arguably a result of historical and cultural embedding of a dominant environmental architecture, which defines cinema through a set dynamic between projector, screen and viewer. A prerequisite hegemony of space is created which proscribes a specific practice of spectatorship and is reliant on situating the body in a very disciplined manner. Central to disciplining is the literal and symbolic denial of the body in the spectatorial process: the still, silent, concentrated and fundamental cerebral act of viewing is facilitated through the creation of what Foucault\(^1\), Bellour\(^2\) and Deleuze\(^3\) have defined as the ‘cinematic dispositif’. This ‘dispositif’ – the unique experience that is cinema - is asserted, as a Cartesian framework in which the process of spectatorship is imbued as cognitive, with the body, as far as is possible, removed from the experiential equation. The history of film however is replete with, often overlooked, variations and experimentations in cinema’s spatial parameters and audience practice. In the main these challenges have failed to impact on the hegemony of the conventional configuration of cinema and the accepted viewing practice therein. Yet, in the context of the transformative effects of ‘digital culture’\(^4\) there are now increasingly visible examples of production, exhibition and consumption practices that are dissenting against accepted norms of film spectatorship. Furthermore, many of these new permutations deliberately reposition or redefine the body’s relationship to the screen often deploying elements of digital media that deliberately seek to alter the ‘dispositif’. Such examples open up pertinent and difficult questions regarding the phenomenological mechanics of spectatorship not to mention the arguments about the ethics of cultural practice\(^5\). In this article I will highlight and discuss various examples of new spectatorship practices – including modes of distribution\(^6\), social media interactivity\(^7\), notions of immersion\(^8\), new filmmaking practices\(^9\), trans-media\(^10\), film criticism and scholarship\(^11\) - theorising how digital technology is precipitating phenomenological shift where the body is actively incorporated and centralised as fundamental to spectatorship processes. Furthermore, this creates a paradox in which the application of new technologies, which are often seen as pushing towards a virtual reality, are, in this context, reaffirming the body as the central conduit of experience.

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\(^6\)http://www.artsjournal.com/artfulmanager/main/measuring-only.php

\(^7\)www.interactivespectatorships.org; www.sfx.co.uk/2013/02/04/tweets-of-the-week-126/ ;


\(^9\)https://popcorn.webmaker.org


\(^11\)http://blogs.independent.co.uk/2013/01/25/is-social-media-beginning-to-undermine-film-criticism/
culture on audience reception and identity and is the course convener of the MA in Film and TV at Falmouth University. He has forthcoming articles to be published in 2014 on *Time Travel in the Films of Woody Allen* and *Masculinity in Contemporary British Prison Cinema*. 
VARDA’S *JACQUOT DE NANTES* AS DEMY’S DYING BODY WITHOUT ORGANS
Frédéric Brayard
(Al Akhawayn University in Ifrane, Morocco)

Discussing how movies can help us to understand the reality of our bodies has become central to film studies and, in recent years, scholars such as Brian Massumi, Elena Del Río, Anna Powell and Jennifer Barker have been studying movies as bodies, using the Deleuzian concept of ‘body without organs’ (BwO), in order to analyse how movies can both affect and be affected. Nevertheless, the understanding of a movie as a way to make ‘oneself’ a BwO, and how this could feed our understanding of possible relationships between movies and reality has been less explored. The focus of this analysis is Agnès Varda’s *Jacquot de Nantes*, a 1991 movie about her husband, director Jacques Demy, in the last few weeks of his life before he died of an AIDS infection.

I would like to discuss this movie as a BwO through the analysis of three main aspects: Deterritorialisation of film organs (credits, choice of colour/black and white, genre…) that negotiate new borders between film and reality. Emergence of a ‘subjectless’ subjectivity: the ‘Jacquot de Nantes subject’ is multiple, being constructed from various real and virtual positions, persons or objects, and its construction works as a connection of flows that affects and supersedes other subjectivities. Powers of affection: the movie, seen as the lived and shared experience of Demy’s last weeks of life, binds together the actual and the virtual, the past and present, and also multiplies Demy’s bodies and distributes affects and flows of energy.

*Jacquot de Nantes* works, therefore, as an assemblage that regulates matter and energy flows, and exists for its own sake as the shared experience of what a dying body can do. Its exploration of Demy’s ‘becoming dying’ as a collective, molecular *puissance* offers an original way of unbalancing the usual representational relationship between film and reality. *Jacquot de Nantes* is a film that does not (only) re-present an external reality (Demy himself, his childhood, his decaying body, Varda, their relationship…) but is a present that produces the reality of everybody or everything who, being involved in its making, functions as part of Demy’s dying BwO.

**CV:** I am a Lecturer in French at Al Akhawayn University in Ifrane, Morocco. My research interests focus on French cinema and, more specifically, the work of Agnès Varda. I am currently working on a PhD, focusing on ‘Agnès’ body in Varda’s movies’ in which I discuss the specificity and impact of Varda’s physical presence in her movies. My other main fields of interest are cinematic embodied experience, haptic visuality and affective performative bodies in films. I have also been working on how paracinematic objects, such as DVD sets, create new bodies, either of work or at work.
Benjamin’s film philosophy constitutes a complex, enigmatic construct, whose scope isn’t exhaustively examined yet. It comprises not only an aesthetic but also an ontological and a political dimension. It is only fully comprehensible in its whole complexity by thorough examination of the last two dimensions. My presentation will reason that Benjamin establishes an ontology of monism of man (and his technology) and nature on the one hand and a new political philosophy on the other hand as conveyed by his epoch-making artwork essay. When he refers to technology as “second nature”, he acts on the assumption of inseparability of nature and technology. Consequently, in his viewpoint technology isn’t an antipode of nature but rather its subdomain.

1. My presentation emanates from the standpoint that Benjamin’s concept of technology constitutes the very basis for his thoughts on politics. However, this has to be perceived as an aspect of technology that reaches far beyond the mere technological dimension as it has to be considered as a power for creation of new conditions. Benjamin might have thought of technology as synthesis of consciousness and unconsciousness.

2. Moreover, the relationship between technology and political subject will be discussed, as Benjamin’s concept of technology suggests a concept of new collective subject. According to Benjamin, a unity of nature and technology could be realized in a “collective body”. Benjamin abolishes thereby not only the boundary between spirit and matter but also the distinction between man and machine.

3. My presentation broaches furthermore the issue of the relationship between film image, subject, and time, because the genesis of a new collective finally takes place by virtue of violence of moment. Therefore I’ll try to explain this context by means of analysis of Benjamin’s dialectical image in comparison to Deleuze’ time-image.

4. As a last point I will discuss a comparison between Benjamin and Deleuze/Guattari. Benjamin’s concept of technology and apparatus is interestingly analog to Deleuze/Guattari’s concept of machine. I’ll attempt to link both and depict their monistic approach. Further analogies between both could be found in the construction of a new political subject by cinema and the genesis of film images by intervention of time. I will pursue these topics and strive to depict them closely.

As any other art, film is – in Stanley Cavell’s words – “food for thought.” Film can pick up philosophical questions and insofar teach us about space, time and reality. Yet, in which way is film inherently philosophical? I firstly want to argue against the thesis that there is an ontological complicity between film as such and reality. Secondly, I want to argue for the thesis that – if there is a philosophical project of film as such – it is a kind of aesthetics.

In respect to the first point, it should be emphasized that automatic reproduction of the world through film is a myth. With a few exceptions film is not pure photography but a multimodal montage, in which the audible has a huge influence on what we see. Therefore, film in general is not a copy of the filmed world but an emergent entity. Moreover, despite all phenomenological claims (prominently by Vivian Sobchack), it even holds for the cinématheque that film generally is sensually experienced differently from the world: the sense of smell and feel are not directly included; and the way in which the sense of balance and kinaesthesia are involved does not supply us with “egocentric information.” (Noël Carroll)

If film as such does not tell us anything directly about the world what does it tell us? This is usually unobserved because we confuse (established) filmic conventions with reality. A first heuristic means that helps against this deafness and blindness is the self-reflexive film. For example, already Buster Keaton’s SHERLOCK JR. (1924) shows how edition undermines spatiotemporal homogeneity. And Michel Gondry’s BE KIND REWIND (2008) portrays props and mise-en-scène as a constitutive fake. A second heuristic means can be seen in technically obsolete films. For example, Ray Harryhausen’s animation of dinosaurs were state of the art in the 1960s and today can be seen as camp; the first handcranked films were pure realism, but stutter in our current eyes due to their low frame rate. If we follow this heuristics, it becomes apparent that we cannot find the essence of film in the continuation of reality but in successful special effects, fakes, and tricks. The philosophical project of film as such is not ontological but – in a Nietzschean sense – aesthetic.

CV: Dr. Dimitri Liebsch studied philosophy, history, and German literature, receiving his Ph.D. in philosophy at Ruhr-University Bochum (1999). He has been a lecturer and assistant professor in philosophy and social sciences in Germany (Bochum and Münster University) as well as at Oglethorpe University in Atlanta, USA. He has received a number of research grants and prizes: doctoral scholarship of Nordrhein-Westfalen (1997/1998), the Preis an Studierende der Ruhr-Universität Bochum (2000) and a scholarship for the Fulbright Summer Institute on "Visual Culture and History in America" (2003). His publications include his monograph Die Geburt der ästhetischen Bildung aus dem Körper der antiken Plastik (2001), his edited volumes Philosophie des Films. Grundlagen texte (ed., 2005), Visual Culture Revisited. German and American Perspectives on Visual Culture(s) (co-ed., 2006), Visualisierung und Erkenntnis. Bilderverstehen und Bilderverwenden in Natur- und Geisteswissenschaften (co-ed., 2012), Auf dem Sprung zum bewegten Bild (co-ed., forthcoming) as well as articles on aesthetics, the pictorial turn, Rudolf Arnheim, September 11, and film philosophy. His research interests are aesthetics, theory of media, social theory, visual studies, philosophy of film, philosophy of humanities.
THE REAL EFFECT OF THE AUDIENCE.
WATCHING A FILM TOGETHER AS JOINT ACTION

Julian Hanich
(University of Groningen)

In this talk I want to focus on the effect the other co-present viewers can have on our film experience in the real here and now of the movie theater. More specifically, I will suggest that collectively watching a film in silent attention should be considered as a kind of joint action. When silently watching a film in a cinema the viewers are not merely engaged in individual actions – watching a film with others often implies a shared activity based on a collective intention in which the viewers jointly attend to a single object: the film. Drawing on recent debates about collective intentionality and shared feelings in analytic philosophy and phenomenology, I will show that this import of social philosophy can have important ramifications for film theory and history. Proponents of diverse film theoretical approaches like cultural studies, cognitive film theory, film phenomenology or reception aesthetics consider the viewer actively involved with the film: he or she decodes and interprets the film, consciously builds hypotheses and draws inferences, fills blanks and omissions, visually imagines what is suggested but not shown etc. But if you as spectator and I as spectator and all the others in the audience as spectators are all active, sitting in the same movie theatre watching the same film in a silent, attentive way, it seems reasonable to argue that in some important sense you, I and the others act jointly. My argument will serve as a step toward a more comprehensive theory and phenomenology of collective spectatorship at the movies, an aspect highly undervalued in the history of film theory. By underlining the significant effect the co-present audience can have on our film experience in the reality of the cinematic here and now, my film-philosophical arguments could add an audience-studies perspective to the conference theme of reality and time.

CV: Julian Hanich (*1975) is Assistant Professor of Film Studies at the University of Groningen. From 2009 to 2012 he held a position as a postdoctoral research fellow at the interdisciplinary research center ‘Languages of Emotion’ at the Freie Universität Berlin. His first monograph on the phenomenology of fear at the movies – entitled Cinematic Emotion in Horror Films and Thrillers. The Aesthetic Paradox of Pleasurable Fear – came out with Routledge in 2010 (paperback version: 2012). He also co-edited a volume on the problem of imagination in film, which appeared under the title Auslassen, Andeuten, Auffüllen. Der Film und die Imagination des Zuschauers [Paderborn: Fink, 2012; with Hans Jürgen Wulff]. His articles have been published in Film-Philosophy, Jump Cut, New Review of Film and Television Studies, Montage/AV, Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft and Amerikastudien/American Studies.
This paper proposes a novel theory of cinematic spectatorship that valorizes the role of passivity and incapacity in cinematic experience by taking into account its complicated relationship to time and movement and foregrounding its transformative potential.

In a first step I situate my intervention through a critical evaluation and rejoinder to the theoretical paradigms (psychoanalytic-semiotic, phenomenological, cognitive and neuroscientific) that have dominated film theory since the 1970s. I argue that these approaches share a shortsighted conception of cinematic spectatorship that identifies aesthetic and political subjectivity with an active and controlling subject and ignores cinematic experience’s gordian relationship to temporality and mobility. Through a critical and comparative analysis of the film theoretical writings of Gilles Deleuze and Stanley Cavell, I elicit an alternative conception of cinematic spectatorship that affirms passivity and incapacity as enabling conditions of cinematic experience. Here I focus on two defining automatisms of cinema: The *automatism of movement* (Deleuze) and the automatism of projection, of being screened from the world (Cavell), which could also be called the *automatism of time*. This reframing of theories of the cinematic image facilitates a recognition of how the spectator’s sense of temporality and mobility is challenged and transformed by confrontations with cinematic experiences of time and movement.

In a second step I demonstrate how cinematic experience - by communicating experiences of incapacity - triggers processes of becoming-other in cinematic spectators. I argue for a differential transformation of the faculties in cinema, according to which spectators’ faculties of seeing, hearing, feeling and reasoning are transformed as each reaches its respective limits. By shifting attention towards this experience of passivity, incapacity and transformation, my analysis of cinematic experience and its relation to time and movement provides the basis for rethinking spectatorship and agency - not only in cinema, but also in post-cinematic media, where the fantasies of a controlling subject-agent are especially pronounced.

THE CINEMATIC ETHICAL BURDEN: ACCESSING EVIL THROUGH ITS (RE)PRESENTATION BY MEANS OF SUBJECT-CHARACTER IDENTIFICATION

José Castela Forte
(Undergraduate Candidate 2014/2015)

Read Hannah Arendt’s *Eichmann in Jerusalem* and chances are you’ll end up empathizing with the *quasi*-mechanical process the Nazis submitted the Jewish people to. The same with Tolstoy’s depiction of Pozdnyshev’s story in *Kreutzer’s Sonata*. Although these pieces of writing are quite different in content and overall form (a trial testimony on historical events vs an autobiography narrative), both possess an element that brings them together and exerts the same influence over the reader: their first-person perspective. One can almost feel themselves in Pozdnyshev’s skin, seeing, from behind their own eyes, his witnessing his family’s moral corruption, very nearly feeling overtaken by his own ethical decay and, yet, the only recognizable similarity between the average reader and either the Russian character or Eichmann is that their words are as much in the former’s mind (post-reading) as they were in the speaker’s (pre-testimony). Apply that possibility of character-subject identification to the film industry, where sound, image and argument bombard your brain and perception, setting much more restrictions to your mental faculties’ ability to digress from what you’re intended to absorb and reproduce internally and you’re *vis-à-vis* with manifold possible agent/identity issues.

What I aim at reflecting upon is how inarguable depictions of evil (namely in von Trier’s *Antichrist*) could affect the viewer-agent insofar as they were adapted to first person films such as *Le Scaphandre et le Papillon* and Sokurov’s *Russian Ark* and, furthermore, regarding the existence (or not) of any psychological differences in the development and unfolding of the self between exposure to man-performed displays of evil and actual anthropological evil in real situations, asserting what role, were those exposures to be akin to each other, this addition to the paradigm could play in pursuing the goal of a more definite, universally applicable ethical criterion. This would, ultimately, bring the binomial reality/cinema to the center of the discussion by helping define whether film should ethically and in terms of behavior-potentiation be considered a manipulatable extension of reality for portraying, for instance, evil *in-itself*, or, rather, if the universal concepts to it inherent are merely presented to the viewer as a byproduct of the film-maker’s own conception/experience of evil and, thus, no more than subjective, biased, representations.

**CV**: José Nuno Alves Castela Cardoso Forte (18 years old). 2012 - Participated and attained a Gold Medal in the first National Philosophy Olympiad; Participated in the International Philosophy Olympiad in Norway; Published essay in the Philosophy and Psychology magazine *Fragmente*, on Philosophy of Religion; Presented an essay on Escola Secundária Dr. Ginestal Machado’s II Philosophy Colloquium, on Philosophy of Religion, later published on the respective book; 2013 -Participated and attained a Silver Medal in the National Philosophy Olympiad; Participated in the International Philosophy Olympiad in Denmark, attaining an Honourable Mention (8th place); Presented an essay on Escola Secundária Dr. Ginestal Machado’s III Philosophy Colloquium, on Ethics (Confucius’s Golden Rule, its parallel to Kantian Categorical Imperatives and the hypothesis of an universally-applicable ethical criterion); Guest speaker in the first “The Art of Educating” meeting; Applied (pending interview proposal) to Psychological and Behavioural Sciences at Cambridge as well as Medicine at Edinburgh, Glasgow, St. Andrews and Aberdeen.
Films and Deception

Neri Marsili
(University of Sheffield, UK)

Watching films is a common activity, and often a stimulating one. Even if most films are fictional, in some respects they are a reliable source of knowledge. By watching a film, one can learn about the life of ancient leaders, about Chinese culture, or about the flora of the Amazonian forest. In some cases, however, instead of learning something (either about the fictional or the real world) the spectator is actually deceived.

Philosophical debates about films often avoid the question of how films transmit knowledge, and rarely consider the question of how films can be deceiving. This paper aims to remedy this lack of discussion, outlining a theory of how spectators can be deceived, and of what they can be deceived about.

In the first part, I will put forward a tentative taxonomy of what kinds of beliefs spectators form about films. This will typically include beliefs about the fictional world, beliefs about the real world, and beliefs about the real world that are only accessible through the film (performance of the actors, etc.).

In the second part, I will discuss how films induce beliefs. I will argue that believing a film implies recognising a set of communicative intentions, and that spectators rely on shared conventions (like genre conventions) to identify these communicative intentions. The philosophical literature on the convention of fiction (Searle 1975, Currie 1985, Carroll 1997) and the semiotic literature on the fictional pact (e.g. Eco 1979) will serve as theoretical background to understand the role of conventions in inviting spectators to believe something.

In the last part of the paper, I will distinguish between two kinds of deception: intentional deception and unintended deception (cfr. Mahon 2006). Two important kinds of intentional deception will be considered: deception about what is true the fictional world (as in Fight Club) and about what is true in the real world (as in Nanook of the North). I will focus on the second one, showing that the model outlined in the first two parts of my paper offers a fertile ground to study the role of deception in films: what kind of beliefs it induces, and how.

CV: I am a PhD student in Philosophy at the University of Sheffield, under the supervision of Jennifer Saul and Paul Faulkner. My areas of interest are philosophy of language, epistemology and aesthetics. I obtained my MA in History of Philosophy and BA in Philosophy at the University of Torino. For both my degrees I obtained a cum laude honour and I was awarded the Optima Prize (a recognition of merit by the Industrial Union of Turin). During my MA, I was visiting student at the University of Paris Sorbonne - Paris IV. My first publication in English language, “Lying as a scalar phenomenon: insincerity along the certainty-uncertainty continuum”, is forthcoming in the edited volume Certainty-uncertainty – and the attitudinal space in between, John Benjamins Publishing. For more information about my research, see my profile on academia.edu.
THE CAMERA ON A CHAIR:
THE HYPERBOLIC STRUCTURE OF VIEWING
Bruno Béu de Carvalho
(Centre of Philosophy of the University of Lisbon)

The technological developments of the last decade (from 3D or 30fps to tablets and mobile phones), not only may give rise to new questions about the film/video distinction, as they can also provide a new latitude to problems such as those about the essence of film, or the essence of film if analyzed through the question about the essence of the viewing experience. Among several possible perspectives from which this problem may call for attentive inquiring and analysis, we intend to approach it from a phenomenological one, and do it with two initial orientations: first, assuming the anthropomorphic nature of the camera (proved even in those cases were that form suffers a dynamics of cancellation); second, assuming as essential to the viewing experience, and thereby to the attempt of defining film, what we propose under the designation of hyperbolic relation. By such we reflect on the biunivocal dynamics of characterization between film, filmable and filmee (the viewer to whom the film is addressed as able of experiencing it), considering the various rulings and diverts of the function of (un)reality while being scaled and resized, in conjunction with the ratios set by the big screen and the viewing distance to it, as that takes place in the space of a traditional movie theater. After the description and exploration of this hypothesis, we then intend to combine those conclusions with an analysis of the narrative nature of film, proposing this as a variable quality, determined by the variations of that hyperbole. We will go through these questions mostly in dialogue with the works of Gregory Currie and Edward Branigan, but also Noel Carroll and Spencer Shaw; passing through some films of Carl Theodore Dryer and Andrei Tarkovsky.

CV: Bruno Béu de Carvalho received his PhD in Philosophy in 2012, with a thesis on the 20th century Portuguese novelist and philosopher, Vergílio Ferreira. He has presented several communications and is the author of articles in the areas of philosophy and literature (mainly of the Portuguese 19th and 20th centuries), aesthetics, philosophy of language, modern Neoplatonism, and philosophy of religion.
The aim of this talk is to explore North American avant-garde film-making practices of Maya Deren, James Broughton, Kenneth Anger, Stan Brakhage and others in relation to the aesthetics of mind by reading the films as mental spaces. American avant-garde films are often given as the filmic examples of surrealism, American transcendentalism or poetic lyricism (e.g. the interpretations of Dickran Tashjian, P. Adams Sitney, David Bordwell) or as the attempts at a new audiovisual sight defying established masculinist scopic paradigms (Barbara Hammer’s reading of Deren’s films). However, not much attention has been given to the films as immanent wholes in the process of being perceived by the spectator and their world-making abilities. This new approach would position the American avant-garde differently in relation to the contemporary film-making practices.

The filmic mentalscapes as subjective mind spaces are what film scholar Thomas Elsaesser observes to be quite a recent phenomenon, namely the “mental worlds morphing into or taking shape as observable material realities [...] where the diegesis – the spatio-temporal ‘world’ of a film – turns out to be a figment of the protagonist’s imagination, no longer obeys the laws of nature, or is explicitly created so as to deceive or mislead the spectator.” What Elsaesser observes to be the case in contemporary art and mainstream cinema (such films as David Fincher’s Fight Club (1999), Richard Kelly’s Donnie Darko (2001) or Darren Aronofsky’s The Fountain (2006)) is not, I would argue, entirely new. American avant-garde films are similar mental worlds, albeit in a less direct sense, i.e. their universes and their respective virtual dimensions present images of the mind and of reality as mental experience. Sitney already hinted at the possibility that this could be precisely the most significant aspect of the movement as a whole: “The ultimate aspiration of [Gregory – A. M.] Markopoulos’s form has been the mimesis of the human mind. In different degrees and different ways this might be the aim of the American avant-garde film-maker in general.” My task then is to characterise these spaces as idiosyncratic modes of mental existence and to show how mental aesthetics permeates their respective operative logics.

CV: Atene Mendelyte is a Ph.D. candidate in film studies at the Centre for Languages and Literature, Lund University, Sweden. Prior to that, she studied at the University of Amsterdam and was affiliated to the Netherlands Institute for Cultural Analysis. She is currently working with American avant-garde films in relation to Deleuzian film-philosophy, mental- and neuroaesthetics. Previously, she worked with Samuel Beckett’s television plays as well as his theatrical notebooks, concentrating on either film-philosophical or intermedial aspects of his works.

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In November 2012 A.O. Scott and Manohla Dargis, two of the most prominent New York Times film critics, published a joint review of a number of recent films, which included *Cloud Atlas* and *The Master*, entitled “When Do we ‘Get It’?” The aim of the article was to question the “box office” success of films that, unlike most examples of popular filmmaking, lack a recognizable narrative structure. Despite often reaching the status of cult films, these films defy the causal narrative structure that has long been regarded, to adopt Noël Carroll’s expression, as one of the features behind the “power of movies.” This phenomenon has recently been acknowledged by narrative theorists and film scholars who have begun to classify these films as “puzzle narratives,” “mind game films,” etc. These analyses focus on the narrative innovations presented by such films, and yet, they often fall short of explaining the popular success, and the apparent ease with which the audience is embracing them. My solution takes a different direction that stems from an analysis of the cognitive mechanisms behind the understanding of both causal and complex (or puzzle) narratives. The success of these films depends, I will argue, on the decline of the cognitive causal mechanism of narrative, and on the rise of new cognitive forms of understanding and appraisal that are largely based on digital and interactive features of communication, among which, and primarily, Internet networks.

It is widely assumed that the historical evolution of film cannot be detached from economic, technological, historical, and social changes. My paper introduces a new factor: changes in the narrative construction of film are caused by cognitive changes in the audience’s neuropsychology and behavior, and should thus be explained.

**CV:** Laura Di Summa-Knoop is a Lecturer in philosophy at SUNY Oneonta, NY. She received her Ph.D from CUNY, The Graduate Center in 2013 under the guidance of Professor Noël Carroll with a thesis on autobiographical narratives in film and literature. Her research interests include narrative theory, philosophy of film, everyday aesthetics, and issues related to the cognitive analysis of art. Her work has been presented at a number of national and international conferences. She is currently working on a book on literary memoir. She has been the managing editor of the Philosophical Forum since 2010.
THE STRUCTURE OF FILM PERCEPTION AND EXPERIENCE

Marko Rojnić
[University of Kent, UK]

Although perceiving a film relies upon our standard perceptual mechanisms used to manage in reality, our total reaction to film is not completely reducible to them, because perceiving a film is in many ways different and distinct from perceiving reality. We recognize film as a special phenomenon because our standard reactions are formed under nonstandard conditions: all experiences are derived from a framed rectangle filled with patterns of light, and the world perceived in a film is completely decontextualized. In other words, we cannot extend our concrete experience of dealing and coping with reality on the perception of film scenes and viewpoints that film offers, because perception of a film scenes and viewpoints that film offers is different from and inconsistent with the context of the real life in which we are, mainly, in continuous touch with our environment. Therefore, because we’re not prepared for what to expect in a film, film scenes have to be made in such a way that we as film viewers can establish sufficient context and compensate their decontextualization. Thus, film perception is a different kind of perception, an epistemologically reduced perception, an anchored/nested perception (because when watching a film, we’re watching a scene in a scene, a scene within a scene). By discussing factors of difference between film and reality, which specify film scene as a scene of special status, I’ll suggest that factors of difference are not only factors of limitations, but factors of new possibilities, because they open the opportunity for experiences elaborated in a way which we in reality do not necessarily experience, or at least not when we want to. In other words, I’ll argue that they provide us with an answer on the status of film – what kind of being is film, what kind of mode of existence is film – that is, serve us to transfer film into another existential category; into a category of communicational artifacts made with special purposes. Drawing on these purposes, I’ll conclude with a sketch of experiencing a film as an epistemological and communicational event.

Note: This paper is part of a work-in-progress larger project and at this stage is a preparatory speculation on the subject. Although it’s “only” a proposal, I anyway wish to express my immense gratitude to distinguished film scholar, Professor Hrvoje Turković, and declare that these ideas, many initially his own, were inspired by his remarkable writings and developed in numerous discussions I had privilege, honor and pleasure to lead with him. Of course, all potential simplifications, inconsistencies and ambiguities are exclusively mine, not his.

CV: Marko Rojnić has an MA in Psychology from the University of Rijeka, an MSc in Cognitive Psychology from the University of Ljubljana, and is currently doing an MA in Film Studies at the University of Kent.
LIMITS OF FILM: INFINITY, DEATH, NOTHING AND REALITY

(Group 4)
LOVE AND DEATH
IN MICHAEL HANEKE’S AMOUR
Thomas E. Wartenberg
(Mount Holyoke College)

One of the most famous themes in Martin Heidegger’s *magnum opus*, *Being and Time*, is that of death. According to Heidegger, human beings’ failure to confront the fact of their own finitude—a characteristic established by the necessity of our own ceasing to exist—results in the fundamental moral failing he sees rampant in modernity, i.e. inauthenticity. Only through a forthright confrontation with the fact of one’s own mortality can a human being achieved authenticity, albeit incompletely and episodically.

In developing his existential analysis of death, Heidegger claims, among other things, that one has to face one’s own death alone, for no one can else can accompany one along this individualizing journey. It is this claim that I want to use Michael Haneke’s brilliantly chilling 2012 film *Amour* to challenge. For *Amour* presents the story of an elderly husband’s decision to accompany his wife on her lonely and inevitable journey to her own death. My presentation will focus on *Amour*’s presentation of what I call *dying-with*, the existential path that its male lead choses to embark upon in order to afford his wife a death with dignity.

In presenting this interpretation of the film, I will focus on a number of key issues:
1) Does *Amour* justify its title as a film about love?
2) How does the film establish the centrality of affording a death with dignity as the duty of a spouse?
3) How justified is my claim that the film should be viewed as a counterexample to Heidegger’s claim that death is unique one’s own, so that no one can accompany one on this unique path?

In developing my interpretation of the film’s perspective on death, I will pay attention to some of the unique aspects of Haneke’s technique in this film. In particular, I will ask how his reliance on a stationery camera and extremely long takes helps establish the claims the film makes. In so doing, I will place this film in the realist tradition championed by Bazin.

**CV:** Thomas E. Wartenberg is Professor of Philosophy at Mount Holyoke College. His main areas of focus are aesthetics, the philosophy of film, and philosophy for children. He has published two monographs on the philosophy of film and edited or co-edited four anthologies as well as written numerous articles in this area. Among his publications are Thinking on Screen: Film as Philosophy, *Unlikely Couples: Movie Romance and Social Criticism*, and *Fight Club*. He is also active in philosophy for children, having published two books: *Big Ideas for Little Kids: Teaching Philosophy Through Children’s Literature*, and *A Sneetch is a Sneetch and Other Philosophical Discoveries: Finding Wisdom in Children’s Literature*. His website, [teachingchildrenphilosophy.org](http://teachingchildrenphilosophy.org), was awarded the 2011 APA/PDC Prize for Excellence and Innovations in Philosophy Programs. He received the 2013 Merritt Prize for his contributions to the philosophy of education.
The cinematic aesthetics of *The Turin Horse* raise challenges which, in close relationship to its apocalyptic premise, become philosophical. As Tarr had intended, this is a film ‘about the end of the world’ and, I will argue, one that in its double movement of creation–annihilation, offers at once a primordial experience of ‘Being’ and one of ‘nothingness’.

The above statement begs the following question: by what means can the filmic medium, an act of creation *par excellence*, phenomenally deliver a void? In a close analysis of *The Turin Horse*’s use of the sequence shot and its reiterative sound design, this paper will reference Nietzsche’s doctrine of ‘eternal recurrence’, and draw on Heidegger and Bergson’s concepts of ‘sight’, ‘temporality’, ‘spatiality’ and ‘duration’, in order to argue that Tarr’s existential strategy is one of visual and aural persistence. This persistence has two functions which are placed in opposition to each other: on the one hand, the film induces a feeling of saturation through accumulation: of a ‘long exposure’ – to use a photographic term – to the humans on screen, the matter and texture of their world and the basic tasks they perform; on the other hand, the narrative unfolds in a process of erosion, maintained by the relentless layering of sameness in both what we see and what we hear. This double movement of sedimentation and erasure, I suggest, concludes with ‘the world of the film’ effectively cancelling itself out, thereby resulting in zero, in nothing.

It would therefore follow that the project of this film is to deny itself. Yet, although Tarr’s telling shuns any form of transformation, ultimately, the film preserves its right to exist as a ‘post-ontological experience’ in the viewer’s memory; a viewer who has now returned from the ‘Being-in-the-world-of-the-film’ back to an everyday ‘Being-in-the-world’.

**CV:** Isabel Rocamora is an artist filmmaker and lecturer. Internationally awarded, her films have recently been exhibited at the National Museum of Photography, Copenhagen; CCC Palazzo Strozzi, Florence; Herzliya Museum of Contemporary Art, Israel; the Museum of Modern Art, Bologna; and the Rubin Centre for Visual Art, Texas. She has been selected for key international surveys of artist film such as Video(s)torias at Artium Museum of Modern Art, Vitoria; and Moving Image Itineraries, Loop-Screen (Barcelona/Los Angeles). Her latest work *Body of War* is currently showing at the Austrian Cultural Forum, NYC. Isabel has taught cinema and moving image at the Barcelona International Film School (ECIB); the Instituto Europeo di Design; and in the Middle East and Europe under the British Council. Isabel is currently pursuing AHRC-funded PhD research towards theorizing ‘A Cinema of Being’. Her enquiry focuses on ‘ontological’ contemporary narrative film as an interdependent philosophical and aesthetic experience.
AND IN THE MORNING ALL WILL HAVE VANISHED:
DEATH, GEWORFENHEID AND NOTHINGNESS
IN MICHAEL HANEKE’S LATER OEUVRÉ

Anjo-Mari Gouws
(University of Toronto)

Michael Haneke’s oeuvre is characterised by a somewhat obsessive interest in death and dying, as Serge Goriely (2010:123)26 contends, "in all the films of the Austrian director, death will strike without mercy and always win". From family suicides to random public (and private) shootings to incidents of torture of the self and other, man’s position as being thrown [geworfen] into a world marked by violence and cruelty has become the director’s calling card. Yet the existential underpinning of these tropes is often overlooked, and this paper thus frames Haneke’s handling of death, geworfenheid and nothingness within the larger context of existential ontology. Drawing specifically from the work of Martin Heidegger, the paper looks at Haneke’s later oeuvre, including the films Funny Games, La Pianiste, Cache and Amour, and brings them in conversation with Heidegger’s notion of being as always being-towards-death. I argue that the way in which Haneke’s cinematic texts become a narrativising and thematising of the nothing casts light on the interplay between time and being, as Heidegger [1962 [1927]:289]26 explains, “Death is a way to be, which Dasein takes over as soon as it is. ‘As soon as man comes to life, he is at once old enough to die’”. The fact that Haneke’s later films deal with being-towards-death in the always already mediatised landscape of late capitalist postmodernity co-opts the cinematic apparatus and the position of the spectator in his infinite loop of death and nothingness.

CV: Originally hailing from South Africa, Anjo-Mari Gouws is currently pursuing her PhD in Cinema Studies at the University of Toronto. She has a background in Visual Culture Studies and in Philosophy, and has combined these two fields in an interdisciplinary research focus on the work of Austrian director Michael Haneke. She has taught widely on film and art history, combining her interest in existentialist philosophy, hermeneutics and feminist philosophy with film history and contemporary film theory, as well as art history and contemporary art discourse.

Representations of death have become almost a commonplace in the YouTube videos from the Arab uprisings, in particular since the descent of the Syrian revolution into a brutal civil war. These short films can take myriad forms - from the traumatically violent death of the cameraman who is shot while filming, to the serene wake of the martyr laid out in his white shroud. In between these two extremes lie any number of emotional and/or ironic variations on these and other figures.

This paper asks how people [not filmmakers, but ordinary people] use video to mediate, and meditate upon, that which cannot be experienced. While surveying a number of emergent tropes, it focuses in particular on one Libyan video which seems to go beyond the representational strategies developed elsewhere to contain death, proposing instead a vision of mortality anticipated as the disfiguration of the image itself. I propose that we might read this video as an explicit allegory for processes of blindness and interruption which are elsewhere present, but left implicit.

In making this claim, my goal is less to extract from these videos a general theory about the nature of the relation between the audiovisual image and death, as it is to make these specific videos theoretically readable each on their own terms.

In conclusion, I suggest that the deaths thus figured/disfigured are presented not simply for their own sake, but as the condition of possibility for a greater interruption - that enacted by the revolution itself. What these videos gesture towards, then, is not only the death of the individual subject, but also the hoped-for emergence of new forms of subjectivity - forms that may be equal to the demands of the revolutionary present.

CV: Peter Snowdon is a filmmaker and researcher. He holds a Master in Transmedia from Sint Lukas Hogeschool, Brussels (2010), and is currently an LSM research fellow at MAD Faculty [PXL/UHasselt], where he is preparing a practice-based PhD in documentary film practice. His feature-length montage film The Uprising [Rien à voir production [BE]/Third Film [UK]], based on online videos from the Arab revolutions, had its world premiere in October 2013 at the Ji.hlava International Documentary Film Festival, where it won the Opus Bonum award for Best International Documentary.
Why are there so few images of the event of the natural or ‘good’ death? Our default response is perhaps concerned with appropriateness, sensitivity, respectful distance. But in that default what is repressed and what possibility is denied? What kinds of moving images have yet to be assembled in the context of that which lies beyond signification?

Filming death has taboo status in terms of what society can and cannot sanction. The instant of death is understood as the end of sentience and of signification, a zone of ethical complexity in terms of the filmmaker-subject relationship. There are clear guidelines regarding this instant for doctors, for priests and for lawyers, but less so for artists and filmmakers – the protocols for encounter differ significantly for each. The exploratory practices of artists have wildly different methodology to that of the social scientist or medical practitioner. The paper discusses the developmental phase of a project that brings together film, palliative care and philosophy, working with individuals experiencing and witnessing death and dying. This is an inquiry into cultural, ethical and aesthetic attitudes towards the interval of terminal illness and the instant of death itself. It is also an attempt to engender a space where the phenomenon of dying and death can be given images. What agency does film (and filmmaking) have as a tool for creating images of the end of life and the instant of death? How might filmmaker and subject visually confront this event and represent it so that the outcome is perceived as morally justifiable in its gaze at what is normatively regarded as forbidden?

The paper will introduce the ethical, methodological and aesthetic issues raised by the project and its processes, looking at the contested notion of the ‘good death’ and the taboo practice of recording the instant of death. In doing so I will reference Deleuze’s cinema semiology, [not an image of a body but a body as image, free to express forces, expressive and affective rather than representational] along with Deleuze’s last work, *Immanence: a life*. I will also draw upon Vivian Sobchack’s seminal essay on the ethics of filming death and dying *Inscribing Ethical Space: ten propositions on death, representation and documentary* [from where the term ‘inscription’ is adopted], invoking Stanley Cavell’s moral perfectionism. Finally, the paper focuses on how film, as both a linguistic and a non-linguistic or phenomenological medium, might make utterances in terms of the unspokenness of lived experience, or in this case, that of death.

**CV:** Steven Eastwood is a filmmaker and artist who works with fiction and documentary. His first feature *Buried Land* was officially selected for Tribeca, Moscow, Sarajevo, Mumbai film festivals 2010. Group and solo exhibitions include Jerwood Gallery, London; QUT Gallery, Brisbane, Globe Gallery, Newcastle; KK projects Gallery, New Orleans. He formed the production company Paradogs in 1997 and his documentary *Those Who Are Jesus* (2001) was nominated for a Grierson Award at BAFTA. Eastwood is currently programme Leader for MA and BA Film at the University of East London. He has convened a number of symposia including Powers of the False and Interval 1 & 2. He co-founded the arts laboratory event OMSK in the 1990s. Eastwood has published numerous book chapters and articles. He gained a theory-practice PhD through UCL, The Slade in 2007. He lives and works in London.
Narrative is not in us; it is we who move in narrative
Steffen Hven
(Bauhaus-Universität Weimar, Germany)

With its persistent techno beat, its dynamic title character with her flamingly red-dyed hair, its kinesthetic appeal, its abundance of visual modalities, its temporal complexity, Run Lola Run (Lola rennt 1998, Tykwer) can be regarded a representative of the transformations in spectatorial address witnessed in contemporary ‘puzzle-films’ (cf. Buckland 2009), ‘neuro-images’ (cf. Pisters 2012) or ‘complex narratives’ (cf. Simons 2010).

In Cinema 2 (2005 [1985]) Gilles Deleuze famously proclaimed that the Bergsonian conception of memory had found its expression in modernist cinema, and encapsulated this in the dictum: “Memory is not in us, it is we who move in a Being-memory, a world-memory [Deleuze 2005 [1985], 95].” In this paper it is argued that contemporary cinema does something similar; however, this time with an emphasis on narration. No longer offering ‘illusions of reality’ but rather ‘realities of illusion’ (cf. Pisters 2012), it is argued that with contemporary ‘complex’ cinema narrative is not in us, but it is we who move in a Being-narrative, a world-narrative. Such a conception of ‘complex narratives’ open up for a productive encounter between the often polarised positions of Deleuzian film-philosophy and cognitive film science.

Yet, it prompts a departure away from the computational ‘classical sandwich’ conception of cognition (cf. Hurley 1998), which governs the cognitive-formalist assumption that the spectator’s comprehension of the narrative is “theoretically separable from his or her emotional responses [Bordwell 1985, 30].” In order to promote a more embodied conception of spectatorship a reconstruction of the concept of the fabula is proposed. In short, rather than regarding the fabula as a coherent, linear and causally ordered representation of the narrative, it shall be understood as a dynamic and active tool, which spectators utilise to navigate narrative environments. It is thus assumed that narratives are best understood as complex systems; i.e. that a narrative cannot be properly understood as merely the sum of its parts or ‘modules’ once these have been broken down and temporally reorganised according to a causal-linear logic of the fabula.

As a means of comprehending the dynamical interplay between the cinematic material, and our cognitive and affective engagement with this, the paper follows John Protevi’s (2010) proposal to combine Deleuzian philosophy, embodied cognitive (neuro)science, and dynamical system theory. The hope is that this amalgamation may support an enhanced understanding of how ‘complex narratives’ such as Run Lola Run prompt an embodied and enactive cinematic experience.

CV: Steffen Hven is PhD candidate at Bauhaus-University in Weimar, Germany, where he is currently completing his dissertation titled Multidimensional Temporality in ‘Complex Narratives’. He holds a M.A. in Dramaturgy and Film Studies from Aarhus University, Denmark. Besides contemporary ‘complex’ cinema his main research interests include Deleuzian film-philosophy, cognitive film science, embodied cognition, neuro-philosophy, and dynamical system theory. He has presented papers at the Alphaville Inaugural Conference held in Cork, Ireland and The XIV. International Film and Media Studies Conference in Cluj-Napoca, Romania.
Cavell defines film as the world being present to us while we are absent to it. This very disempowered and distant position of the spectator grounds the possibility for the recorded images to be viewed at distance, anonymously, free appearances made of light and darkness moving on the screen. The aim of this paper is to show how this passivity on behalf of the viewer paradoxically supports the idea that cinema is intrinsically a realist art: it is because projected images of the past are so ungraspable, so close to mere ghastly shadows, that film is able to return to us and to extend our first fascination with the objects by delivering events in their undramatic happening and by letting things appear according to their own weight. But this revelation of an intact world to the viewer also supposes an understated and reserved relation of the filmmaker as to what is being filmed. The obsessive engagement of Bazin towards realism and the meditative study of Kracauer of the redemption of material reality can only be explained through this claim that cinematic gesture does more than violently capturing appearances (as the idea of embalming and mummification of the first, and the stress on physical basis in film of the second tend to suggest): it also delivers life imprisoned in recorded images in freeing them from any imposed meaning whatsoever. It is because it plunges us into passivity that the projection of such images makes able the world to be viewed as unseen, that is to say as it is before culture, society or human consciousness. This litany of the real has nothing of a mystic or naive conception, but takes seriously the idea that to clichés which domesticate and frame the real through the imposition of abstract significance, we have to oppose realism which does not contradict aesthetic refinement, but only refuses to master and to totalize the world, hence allowing to things and events to reveal their own meaning. As it emerges, and to put it in Kantian terms, (1) free appearances made of real, (2) the benevolent opening-up of the filmmaker to what comes to him, and (3) the disinterested judgment of the spectator have to go together and presuppose each other. Against realism of content or of style, genuine realism, as advocated by Cavell, Kracauer or Bazin is hence the revelation of something of our equivocal presence to the world, a world irreducible to its indexical capturing.

CV: Oleg Lebedev is a teaching assistant in philosophy at the Université Catholique de Louvain (Belgium). His research interests focused so far on cinematographic realism (especially among French theoreticians and critics influenced by Bazin, such as Daney or Comolli), and on the conceptualization of the link of politics and aesthetics proposed by Jacques Rancière. His current research pertains to the theory of subjectivity and individuation in the philosophy of Deleuze.
In "Opera and the Lease of Voice," as in a smaller essay entitled "Opera in (and as) Film," Cavell makes a challenging argument about the historical link between opera and film. For him, they represent two historically juxtaposed attempts to solve the same problem, that of a "cultural trauma having to do with a crisis of expression, a sense that language as such, reason as such, can no longer be assured of its relation to a world apart from me or to the reality of the passions within me". And he adds: "Nothing less than such a trauma could meet the sense of language as requiring as it were a rescue by music". Just as opera – to which Cavell is referring in this passage –, cinema would be a way of coming to terms with such a "traumatic crisis of expression". And yet, film provides a different – more optimistic – response, on account of which cinema may be seen as both an inheritor and a competitor of opera.

Cavell’s take on the agonistic affinity between film and opera (with music at its core) turns out to be relevant to understand film’s arguable expressive power (its capacity, as he might put it, to grasp the human being’s experience of the world) in at least two different senses: (1) as it sheds light on the main assumption of silent film (think of DeMille’s Carmen or Lang’s Die Nibelungen), that the movement of images is as compellingly expressive as the movement of music, and (2) as it suggests the importance of the use of music (be it operatic or not) in sound cinema. The second line of thought interests me further, in that it leads to a couple of philosophical questions I aim to discuss in a critical manner.

Is the affirmation of this affinity between opera and cinema a way of postulating – as Adorno put it, changing Nietzsche’s dictum – the "birth [not of tragedy anymore, but] of film from the spirit of music"? Are there consequences to be drawn from such an assumption in terms of time being more crucial than space to characterize the human experience? What kind of music is required to meet such an expressive demand? Is Romantic music, by virtue of its pervasive influence over the listener, to take the lead? I shall discuss these questions against the backdrop of a critical analysis of the use of music in Malick’s The Tree of Life (2011) and To the Wonder (2012). Two reasons justify the option: Malick’s use of a great deal of Romantic music in these films, and Cavell’s admitted admiration for his former student and friend’s oeuvre.

CV: João Pedro Cachopo studied Musicology and Philosophy in Lisbon (Universidade Nova de Lisboa), Paris (Université Paris 8) and Berlin (Universität Potsdam and Humboldt-Universität zu Berlin). He received a PhD in Contemporary Philosophy from the Universidade Nova de Lisboa in 2011 with a dissertation on Adorno’s aesthetics, recently published under the title Verdade e Enigma: Ensaio sobre o pensamento estético de Adorno (Lisboa: Vendaval, 2013). His research interests include the fields of contemporary philosophy (aesthetics and politics), musicology, and literature. He currently develops a post-doctoral project aimed at discussing the interplay of different arts and media both aesthetically and politically. In this context, he co-organized the international conference “Opera and Cinema: The Politics of an Encounter” (2012), edited an issue of Textos & Pretextos on “Literature and Opera” (Spring 2013), and co-organizes the seminary “Aesthetics and Politics Across the Arts”. He translated into Portuguese works by Bernard Aspe, Georges Didi-Huberman and Jacques Rancière.

CHARACTER TRANSFORMATION AND EXPRESSION
OF INFINITY AND DEATH IN ANDREY TARKOVSKY’S SACRIFICE (1986)
Marja-Riitta Koivumäki
(Aalto University)

This paper discusses the underlying narrative principles that give rise to the thematic understanding of infinity and death in Andrey Tarkovsky’s film Sacrifice (1986).

Tarkovsky’s films are largely studied and researched, but mainly from autobiographical perspective. My attempt is to look at the film itself and the way it has been composed, and try to understand how the Tarkovskian orchestration of cinematic elements convey the ideas of infinity and death. I will present an analysis of the character’s transformational arc and the way infinity and death are expressed and discussed through the main character Alexander’s inner journey. I will also point out how special directorial choices, such as camera movements or character movements and misé-én-scene, are used to support the expression of these themes.

I will argue that the meaningful essence of this film is in the notions of infinity and death expressed through the main character’s inner journey, which then have to be understood against reality, even outside of the film’s fictitious world, in order to make the story meaningful to the viewer.

CV: M.-R. Koivumäki is a Senior Lecturer in Screenwriting at Aalto University, School of Art and Design, Department of Film, TV and Production Design, Helsinki, Finland. She has studied at the Moscow film school and has been working as a screenwriter, script editor and screenwriting tutor also in the UK and Denmark. In 2009-2012 she was a member of a screenwriting research team, ‘Aristotle in Change’, funded by the Academy of Finland. Recent publications: ‘The aesthetic independence of the screenplay’, Journal of Screenwriting, Vol 2:1, 2010, pp. 24-40, ‘Poetic dramaturgy in Andrey Tarkovsky’s Ivan’s Childhood (1962): conflict and contrast, two types of narrative principles’, Journal of Screenwriting, Vol 3, Issue 1, 2011, pp. ‘Poetic dramaturgy in Andrey Tarkovsky’s Nostalgia (1983): A character without a goal?’, Journal of Screenwriting Vol 5.1, 2014, [has already been published: http://www.intellectbooks.co.uk/journals/view-issue,id=2516/].
La mort et l’agonie sont une question qui est depuis longtemps abordée dans les sciences humaines et dans la philosophie. Karl Jaspers considère l’acte de mourir comme une expérience des limites. Le monde humain n’est pas seulement un espace des grands, des valeureux et des éternels, il appartient aussi à ceux dont l’existence passe et se retrouve au seuil final qu’il faut traverser. Le caractère limitrophe de cette expérience inspire les cinéastes qui cherchent à apprivoiser ce phénomène irréductible et saisir son secret. En créant des images illusoires de la mort rendent plus proche sa réalité.

L’objectif de cette intervention sera la confrontation de l’image du deuil qui accompagne l’expérience de la mort dans Bleu, Kieslowski et dans le Journal de deuil de Roland Barthes. Dans la représentation visuelle et linguistique il est question du monde intime du désespoir après la perte des personnes aimées. Cette expérience est vécue comme un exclusion. Dans les deux œuvres on retrouve les mêmes attitudes, la même sensibilité et mélancolie.

Il s’agira dans mon texte de confronter l’expérience du deuil représentée par Barthes et par Kieslowski pour montrer comment les deux créateurs se confrontent avec la mort et le deuil à travers les paroles et les images.

CV: Agnieszka Kaczmarek - Cultural anthropologist; I work at Adam Mickiewicz University in Poznań (Institute of Cultural Studies); In 2006 – Ph.D. Dissertation: The Self and Community in Charles Taylor’s conception; I write dissertation /habilitacja/ about dying and death in contemporary culture. In my analysis of changing attitude towards death I would like to adopt an interdisciplinary approach – it will be done from the viewpoint of cultural studies and ethnology; Published: Nowoczesna autentyczność. Charles Taylor wobec dylematów współczesności (2011); co-editor the books: Kultura wobec czasu (Culture vs. time), Wobec śmierci (About Death) and a lots of articles e.g. Between the Narrative of Secularization and the Narrative of Authenticity, in. Charles Taylor’s Vision of Modernity. Reconstructions and Interpretations, Cambridge Scholars Publishing, Newcastle 2009; Beyond the unbearable lightness…, Mater Dei Institute of Education A College Dublin City University 2011; Śmierć intelektualistki: Susan Sontag [The death of an intellectual: Susan Sontag], in: “Zeszyty Naukowe Centrum im. Edyty Stein”, 2012.
BELIEF IN THE WORLD?
APPROACHING SUICIDE AND SUICIDALITY THROUGH FILM
Ann-Kristin Hohlfeld
(Leuphana University Lüneburg)

Despite the significant number of films depicting suicide and the suicidal, the phenomenon of suicide is rarely addressed within film studies and philosophy. Nevertheless, as a medium of epistemological inquiry, film may contribute a multilayered perspective to a discourse presently dominated by psychopathological paradigms. As the paper argues, Gilles Deleuze’s and Stanley Cavell’s concepts of a broken relation to the world and their emphasis on the necessity of belief or acknowledgment correspond strongly with the way certain films frame the suicidal experience.

In which ways do these films then approach the suicidal experience? And how can a philosophical perspective on these films lead to an alternate perspective on suicide and suicidality?

While Deleuze states that “the link between man and the world is broken” (Cinema II, 171) Cavell explores the impact of scepticism within our common experience. Thus, both Cavell and Deleuze address the problem of a problematic relationship towards reality, which may be described as a form of affective scepticism – a concept which highly resonates with the depiction of the suicidal experience in Umberto D by Vittorio de Sicas and Harold and Maude by Hal Ashby. This paper explores the way the two very different films present suicidality on formal, narrative and perceptive levels by focusing on the theme of an unknowable or overwhelming outside. The confrontation with this outside may lead to a problematic relationship towards the world while at the same time become the formative force of an alternate way of connecting to the world.

Mainly through their open endings, both films point towards the possibility of creating a new link to the world without establishing a closed totality or negating the chaotic forces of life. Borrowing from Deleuze and Cavell, this restored bond is characterized as an ethos of faith in the world and the possibilities of engagement in its reality. These films thus demonstrate a perspective on suicidality, which, without negating or dissolving its disquieting aspects, makes visible its inherent possibility of initiating thought and creating links to the world through affective belief or acknowledgement.

CV: Ann-Kristin Hohlfeld M.A. studied Applied Cultural Science (Angewandte Kulturwissenschaften) at Leuphana University Lüneburg, with a thesis on Gilles Deleuze and Stanley Cavell. In addition to her positions as film curator and projectionist, she has participated in projects at Kunstraum Lüneburg and IBA Hamburg focussing on Actor Network Theory and visual anthropology. Her research interests include ethics in contemporary film and digital emulations of analogue photography.
FRAMING IN IN THE FOG: THE UNSEEN AS AN ANALOGUE FOR THE UNFORESEEABLE

Marshall Deutelbaum
(Purdue University)

“Every film is constructed as a representation of thought”29 Sergei Loznitsa

Despite a running time of more than two hours, In the Fog (written and directed by Sergei Loznitza, 2012) consists of only 76 shots. Rather than merely energize off-screen space as the source of unforeseen action as one might expect in a film shot in long takes with moving camera, framing in In the Fog occasionally renders narration overt by masking the space and characters that viewers would normally expect to see during conversations. Framing at these moments destroys the kind of realism traditionally associated with this style of filmmaking, forcing viewers sensitive to the protocols of framing to wonder about what they cannot see happening—as well as why the expected views are denied them.

Functioning as an analogue for the way that characters in the film confidently, but mistakenly, foresee the consequences of their actions, these strikingly transgressive reversals in the logic of framing offer viewers a cautionary, ethical lesson in speculating about what they cannot see. In other words, the uncertainty of what viewers cannot see is analogous to the future consequences that the film’s characters fail to understand they cannot foresee accurately.

CV: Marshall Deutelbaum is Professor Emeritus of English at Purdue University. He is co-editor with Leland Poague of A Hitchcock Reader, 2nd Ed. (2009). His recent publications include “The Purposeful Awkwardness of Continuity Editing in L’èclipse,” issue 18 (2012) of Cinemascope.it, and “A Closer Look at Hong Sangsoo’s Hahaha” in Asian Cinema 23.2 (2012): 157-166. He is currently editing an issue of New Review of Film and Television Studies devoted to Hong Sangsoo that is scheduled for publication in 2014.

BE CAREFUL WHAT YOU WISH FOR...
IDEALISM AND NIHILISM IN RIDLEY SCOTT’S PROMETHEUS

Daniel Conway
[Texas A&M University, USA]

My aim in this presentation is to develop a sympathetic account of the interpretation of scientific exploration that informs Ridley Scott’s *Prometheus* [2012]. Widely panned by critics for its supposedly disjointed narrative, *Prometheus* tells the story of a scientific expedition in search of the otherworldly origins of human life on Earth. Led by an idealistic archaeologist [Dr. Elizabeth Shaw] and funded by a shadowy corporate patriarch [Peter Weyland], a team of scientists travels to a distant planet that Shaw’s calculations have identified as the likely home of the beings (viz., the “Engineers”) who may have been responsible for seeding life on Earth.

On my interpretation, *Prometheus* yields a sophisticated cautionary tale about the multiple, competing interests that motivate contemporary scientific research, while offering a surprisingly appreciative profile of the kind of scientists—“true believers”—who are caught in the mesh of these competing interests. In support of this interpretation, I wish to defend two major claims: 1) The idealism of Elizabeth Shaw, abetted by the vanity of Peter Weyland, subjects the mission to the calamities that seal its predictable failure; and 2) This very same idealism is identified [and thoughtfully depicted] as the only reliable index of human ingenuity. If humankind is to survive its late modern incarnation, it will do so on the strength of its residual idealism. In short, *Prometheus* explores the prospects of a wayward species that is obliged to rely for its survival on the very idealism that has carried it to the brink of extinction.

Building on Stephen Mulhall’s influential interpretation of the *Alien* franchise, I situate the main narrative of *Prometheus* against the backdrop of an essentially amoral, Nietzschean cosmos. Against such a backdrop, Ridley Scott paints an unsentimental—but surprisingly nuanced—portrait of human frailty. Contrary to their long-term interests, late modern human beings continue to draw motivation from their allegiance to ideals that their reason urges them, in vain, to renounce. In pursuit of such ideals, we late moderns invariably will suffer heartbreak, disappointment, and homelessness. At the same time, however, the scientific enterprise offers us our best means of surviving in a godless cosmos. According to Ridley Scott, that is, we must be careful what we wish for, but not too careful. Indeed, we also must be careful to wish for something, lest the scientific enterprise disappear beneath the tangle of extra-scientific interests it ineluctably serves.

CV: Daniel Conway received his BA in Philosophy and Economics from Tulane University, and his PhD in Philosophy from the University of California, San Diego. He has held faculty appointments at Stanford University, Harvard University, The Pennsylvania State University, and Texas A&M University, where he is Professor of Philosophy and Humanities. He has lectured and published widely on topics pertaining to 19th Century Philosophy, Social and Political Philosophy, Philosophy and Literature, and Philosophy of Religion. He is the author of three books, the editor [or co-editor] of another thirteen volumes, and the author of more than 100 articles, essays, and entries in scholarly journals, edited volumes, dictionaries, and encyclopedias. His research has been supported by grants from the NEH, the Oregon Humanities Center, the DAAD, the National Humanities Center, the Mellon Foundation, the Humanities Institute at Penn State University, and the Glasscock Center for Humanities Research at Texas A&M University.
Paradoxically, the cinema – despite how significant is the power of illusion – doesn’t make us less platonic than we might expect: ‘it is film’, people use to say when alluding to something which is untruthful and might not deeply affect to us. Although – as known after Nietzsche – the Platonism itself can be conceived as an escape from reality – a sort of a ‘film escape’, in a sense. What if film could be more real than reality? This is the proposition held by Víctor Erice’s film *El espíritu de la colmena* (*The Spirit of the Beehive*, 1973) through the eyes of a child – a proposal on which he is even more explicit in *La Morte Rouge* (2006). It is film that can teaches us on what death and life is about – if death is around adults’ life all the time, they live as if it didn’t exist. But without the experience of death, can we really be alive? Taking Jacques Rancière’s work as a preliminary reference, in our paper we analyze and discuss Erice’s proposal and foundations.

**CV:** Hedwig Marzolf (Universidad de Córdoba/Universidad Loyola Andalucía, España): Hedwig Marzolf, born 1976 in Strasbourg (France), studied philosophy at the Université Marc Bloch (Strasbourg) and at the Université Paris IV. She completed her PhD in philosophy at the Université Paris IV under the direction of Prof. Alain Renaut. She is presently assistant professor at the Universidad Loyola Andalucia and assistant honorary professor at the Universidad de Cordoba.

**CV:** Pedro Mantas España (Universidad de Córdoba, España): Pedro Mantas, born 1960 in Córdoba (Spain), studied philosophy at the Universidad de Comillas (Madrid) and the Universidad Autónoma de Madrid. He made his PhD research at “The Warburg Institute” (University of London) under the direction of Prof. Charles Burnett and obtained his PhD in 1994 at the Universidad Autónoma de Madrid. He is Senior Lecturer at the Department of Social Sciences and Humanities (area of Philosophy) of the Universidad de Córdoba.
"LIVING LIFE; DYING DEATH": PRESENCE AND ABSENCE IN RICHARD LINKLATER'S BEFORE SUNRISE

Michael Morgan
(European Film College, Denmark)

In this paper I will discuss how time and space are used across narrative, performance and image to address how themes of life and death are explored through states of presence and absence in the film. In an early scene, Celine and Jesse as the two main characters, enter a record store booth alone and listen to Cat Bloom's 'Come Here'. I will discuss how the characters are presented in an almost "placeless" location that might exist in any city in the world. I will study the actors' gestures and expressions in their intuitive responses to each other's advances or retreats, relating this to acting techniques of behaving "in the moment". I will then further examine the presence of the two characters through the cinematography, consisting of a static handheld continuous shot framing them against a wall, further isolating them from time passing outside without any reference to the past or future, as though they are living in the present. I will then contrast the earlier scene with the final montage sequence following Celine and Jesse's inevitable parting, as empty locations are revisited from previous scenes to the non-diegetic music of Bach's Andante from "Sonata for Viola da gamba no. 1 in G". I will discuss how the physical absence of the characters in these locations alludes to death, while punctuating the end of their romantic encounter in the same time and place. I will consider how the performance of vehicles moving, trees blowing and people walking in empty environments serves as a reminder that time is passing. I will also explore how the succession of static long shots reflect earlier scenes that once featured the characters framed in medium and close shots, to emphasize their absence as the spectator searches for evidence that they were ever there. I will continue by evaluating this sophisticated construct of narrative, performance and image to create presence and absence, using time and space to define "living life" and "dying death", the core themes of the film. I will then conclude by suggesting that any presence or absence created through these cinematic elements, is ultimately that of the characters to the spectator.

CV: Michael is an Acting and Directing Teacher at the European Film College in Denmark. He recently presented at the "Rethinking Intermediality in the Digital Age" ISIS Conference in Romania and "Performance Philosophy: Staging a New Field" Performance Philosophy Conference in the UK. He is also an active member of the "Crossing Contexts: Interventions through Artistic Research" Circle in the Nordic Summer University and has given presentations and workshops in Iceland and Norway. Michael graduated with an MA Actor Training from the Royal Central School of Speech and Drama, and a BA (Hons) Film Production from the University of Westminster. He has ongoing artistic research in performance aesthetics and narrative cinema.
The cinema, for André Bazin, “more than any other art is particularly bound up with love” (2009 [1967-1971], p. 72). The love that Bazin speaks of is a sensuous encounter with the world. The sensuous love of the world as represented through the moving image is a simplification of what it means to be a cinephile. Historically, the cinephile has referred to an elite knowledge and practice of viewing, typically understood as “French” and emerging in the 1960’s (MacCabe, 1999). Too cinephilia is associated with a mastering of knowledge about film and filmmaking, and a question of cinematic taste (Sontag, 1996). Recent texts have reconsidered cinephilia and cinematic practices in light of the shift from watching video to digital, and from viewing in the cinema to viewing at home (Toles, 2010, de Valck, 2005, Rosenbaum, 2010). I seek to revise the understanding of the cinephile by re-emphasizing the sensuous love the cinephile experiences through the aesthetic experience of the cinema. To the understanding of the cinephile, I will offer a small caveat, that our experience of reality too informs our cinephilia by reinforcing an element of surprise.

As Robert Sinnerbrink (2012) suggests, the film-philosopher is a self-conscious cinephile, and as such, this paper works as a kind of doubling: a cinephile writing on the cinephile. Where Sinnerbrink emphasizes the element of belief in the work of Bazin, I will focus on the perceptual conviction: that what we perceive, we believe. My inquiry into the perceptual experience of the cinephile is supported by the phenomenological work of Vivian Sobchack and Laura U. Marks, and the romantic film-philosophy of Sinnerbrink. However, where Marks emphasizes the materiality of the medium, for me, the question of the cinephile’s experience is related to the perceptual attunement to the moving image on the screen.

In order to take up this argument, I will allude to four cinephiles from the cinema of Woody Allen: Allen Felix in Play it Again, Sam, Cecilia in The Purple Rose of Cairo, Mickey in Hannah and Her Sisters, and Alvy in Annie Hall. Mickey celebrates the news of not being diagnosed with a terminal illness through a life-affirming visit to the cinema where he can imagine, along with the cinematic image, overcoming his temporal contingency; Cecilia escapes to the cinema to live in a dream world that is just like hers, only better; Allan is a cinephile and critic who tries to master a knowledge of the cinema, and uses this knowledge to develop an imaginary friend, Humphrey Bogart, to help him live his life; and, Alvy is a cynical comedian who uses his cinephilia to master the uncertainties of the world. Their experience of the cinema is informed by reality, and their reality informs their experience of the cinema. With reference to these characters, I will argue that the love of the cinema, prereflective, affective, experience of the cinema, supports the psychological need for the cinema (Bazin), and that what the cinephile learns in their experience of viewing is not only an renewed belief in the world, but an openness to an element of surprise.

CV: Zorianna Zurba: PhD Candidate in Communication and Culture in the joint program between Ryerson and York Universities. Present Communication and Culture, Doctor of Philosophy, Ryerson and York. 2009 Teaching English to Speakers of Other Languages [TESOL], Certificate, University of Toronto. 2008 Popular Culture, Masters of Arts, Brock University. 2004 Communication Studies and German Studies, Bachelor of Arts, Wilfrid Laurier University. Fall 2011-2013 Sessional Instructor, The Essay and The Argument, The Ontario College of Art and Design University: Instructed two sections of 20 students in essay writing, grammar, critical reading, critical thinking, critical listening, and MLA using student-centered strategy-based instruction. Fall 2007-2013 Tutor, Writing Centre, Ryerson University: Prepared and facilitated workshops and in-class presentations for writing skills and citation styles. Supported cross-disciplinary writing skills through one-on-one tutoring.
In his essay, ‘Reality and its Shadow’, Emmanuel Levinas describes every artwork as “a statue – a stoppage of time”. It exists in an interval – the meantime or l’entre-temps – that is not so much the absence of time, but a “quasi-eternal duration” that does not, in Levinas’ terms, approach the Other. For Levinas, this means that aesthetics must be excluded from his ethical philosophy but, for an approach to film, it does suggest interesting possibilities for the conceptualisation of cinematic time. Levinas’ analysis certainly evokes, for instance, André Bazin’s famous characterisation of the cinema as “change mummified” and this paper will begin by exploring Levinas’ recourse to the statue of Laocoön and His Sons, forever caught in a “tragic,” timeless striving from stasis towards motion and the ways in which this image – the “shadow of reality” – could be used to understand the particular temporality of the cinematograph. Moreover, I will endeavour to relate the horror that Levinas finds in the “nightmare” of the statue (and, by extension, the cinema) – as an image of fixity and mobility – to Freud’s notion of the uncanny, or the dread feeling that the dead will return to haunt the world. I will argue that, the status of the moving image as a series of instants suggests, in this context, that film, like the interval, occupies an unsettling place between life and death. This will bring my investigation into contact with Laura Mulvey’s recent work, her theorisation of the cinema as “death twenty-four times a second”, and the potential to relate this idea of cinematic time to the Freudian death drive through the phenomenon of the freeze frame: where cinema’s pulsive force becomes fixed in a timeless loop.

CV: Dr Ben Tyrer is a lecturer in Film Studies at King’s College London. He is currently preparing a monograph, titled Out of the Past: Lacan and Film Noir, that explores a relation between the structures of Lacanian psychoanalysis and the historiography of film noir in order to examine questions of genre, ontology and narrative, with the aim of reinvigorating the field of Lacanian Film Studies. His research interests include film theory and film-philosophy, Left Bank filmmakers, and art and cinema.
"PHANTASMATICS": SOVEREIGNTY AND THE IMAGE OF DEATH IN DERRIDA’S DEATH PENALTY SEMINARS

Gwynne Fulton
(Concordia University, Montréal, Canada)

This paper seeks to elucidate a deconstructive account of the spectral structure of photography by way of an investigation of the relation between sovereignty and the representation of death in Derrida’s Death Penalty Seminar. In so doing, I will contribute to an account of the phantasmatic temporality of cinema that challenges the metaphysics of presence that underwrites the onto-logic of classical cinematic realism.

The overarching question that motivates the 1999-2000 Seminar is that of rethinking the history and horizon of sovereignty. This investigation is enmeshed in a “thicket of problems” in the “overgrown archives of the death penalty,” including its relation to the spectacle of visibility that structures the dramaturgy of the death penalty. Sovereignty, as construed under the lineage of thinking inherited from theologico-political modernity, presents itself as a certain right to decide over the life and death of the condemned that presupposes an ability to master a singular, objective instant of death which is clearly divided against life. This fantasy of control amounts to a “phantasmatics of death” that Derrida dismantles by way of a deconstruction of the guillotine – an apparatus that shares with photography a certain temporal “metonymy of the instantaneous.” I will deconstruct the putative instantaneously of death in a double reading of the guillotine and the photograph of the 1939 execution of Eugene Weidmann invoked by Derrida at the outset of his lectures. Derrida recounts how this image – of the last man publically guillotined in France – returns like a ghost to haunt his memory in a peculiar temporality of contretemps that divulges the spectral structure of the instant – which is never the fully present, but is haunted by the memory and prospect of absence and death. This general structure is rendered particularly evident by the itinerant images of death that are increasingly disseminated across spatiotemporal and political boundaries. More than passively recording a given reality, images of death actively function in the ideological institution and conservation of the sovereign power of the state. Yet, at the same time, they harbor a disordering force that complicates realist accounts of film and photography, such as those of André Bazin and Susan Sontag, both of whom draw upon the analogy of the photograph as death mask, that is, as an indexical trace of a once fully present, thus indivisibly sovereign subject qua photographic referent. Derrida, who bequeaths no systematic treatise on cinema or photography, nonetheless gives us a counter-reading of the phantasmatic, or spectral, temporality of the still and the moving image that invokes another understanding of death – as interwoven with life – which can help us rethink traditional conceptions of sovereignty.

CV: Gwynne Fulton is a filmmaker and theorist based in Montréal, Québec. She is currently a doctoral student in Interdisciplinary Studies in Philosophy, Cinema and Art History at Concordia University, where she is researching the relations between deconstruction, the politics of memory, the still and the moving image. Her SSHRC-funded doctoral research project, ‘Phantomachia: Deconstruction after Photography’ examines the deconstructive trope of spectrality in contemporary Canadian photography. Fulton was a visiting scholar at the Centre for Research in Modern European Philosophy (CRMEP) at Kingston University London (2012). She holds an MFA in Film Production (2010) and a BFA in Photography & Philosophy from Concordia University (2007). Her films have been exhibited in numerous galleries and international festivals including, Dazibao: centre de photographies actuelles, Matralab, the Leonard & Bina Ellen Gallery, Segal Center for the Arts, Ann Arbor Film Festival, Lausanne Underground Film Festival and Melbourne Underground Film Festival.
The main aim of my paper is to provide an outline of a phenomenological theory of the cinematic experience with special reference to its imaginative components. The phenomenological analysis of the cinematic experience consists of two, in a sense, simultaneous reflective steps. Firstly, to analyse and describe the particular layers of the experience itself. Secondly, to investigate the ways of appearing of the reality revealed by this experience and its ontical structure. It will be done under the guideline of few classically phenomenological categories:

1. Phenomenological reduction – which opens up the sphere of pure experience; and by means of which we can apprehend reality as possibility, in its character of “as if”. One can say, that the movie itself is a kind of phenomenological reduction. It is simply based on the same intention of changing the attitude, of suspending our natural relations with the world in order to make them more visible. Moreover, in many films we can find examples of intentional application of this phenomenological method. I would call it the reduction of the second degree.

2. The intentional structure of experience – the phenomenological categories of immanence and transcendence as well as the category of spatio-temporal horizon, when applied to the cinematic experience can show us the indeterminacy or under-determinacy of both – the experience itself and the experienced, imaginative world of film.

3. Perceptual and imaginative aspects of the cinematic experience – although, on the different levels both cognitive powers seem to be at work in the case of film. Their role should be carefully analyzed. But there is also another faculty which joins both aspects and at the same time seems to be even more fruitful for phenomenological investigation, namely Husserlian category of the so called “perceptual imagination”. This category can show us the peculiar character of the cinematic experience as the experience without the experiential attitude. Moreover, it indicates the complex character of this experience, where its passive and active aspects are present but very often seem to overlap. At the same time it reveals the basic ontical characteristic of the imaginative reality of film. That is, its phantasmatic character. By the latter I do not mean any kind of unreality but rather a contradictory or even paradoxical mixture of ontological modalities – the actual possibility or the possible actuality.

4. Projection into the imaginative reality of film – this category suggesting the double attitude (contemplation and participation) of the subject of the cinematic experience provokes the question about his/her genuine place or “situatedness”. It seems to be essentially conditioned by imagination.

But the very possibility of such a double attitude provokes questions about the relations between the empirical and film reality. How can we participate in the reality completely different from that of our everyday experience? And if it is not completely other to what extent and in which sense they coincide? How can we avoid the risk of mistaking one for the other?

CV: Przemysław Bursztynka – assistant professor at Department of Philosophy of Culture in Institute of Philosophy, Warsaw University. The main areas of research: phenomenology, psychoanalysis, existentialism, philosophy of subject, philosophical psychology, aesthetics (especially phenomenological), philosophical theories of imagination. Co-editor of two books: Love and Loneliness. Reflections on the thought of Søren Kierkegaard [Warsaw 2007]; Freud and Modernity [Kraków 2008]. Author of many articles in Polish philosophical magazines and collective books. Currently working on the book devoted to the role of the experience of dependence in the process of
subject’s constitution [in the phenomenological perspective], and starting the extensive project concerning the epistemic and aesthetical status of imagination.
ON THE SPECTRAL FORCE OF FILM:
EXPERIENCING ANXIETY IN LARS VON TRIER’S MELANCHOLIA
Begonya Saez Tajafuerce and Roger Mas Soler
(Universitat Autònoma de Barcelona, Spain)

There are experiences of/within existence which exceed any theoretical attempt to grasp them. In relation to those experiences, discourse as we know it, indeed also philosophical discourse, bumps into a limit which it can by no means, that is, by no means of its own, overcome. However, such a limit is constitutive of discourse inasmuch as those experiences are constitutive of experience. Such one is the experience of one’s own death as a Possibility, and, furthermore, as “imminent”, as presented by Heidegger in Being and Time. Once brought to its limit, discourse, understood as a general economy of/for existence, is overruled, and a singular logos is demanded in order to show what cannot be shown (as well as to think what cannot be thought). Such is, we claim, the logos of film, and we wish to make this statement evident by giving an account of cinematic operations Lars von Trier’s Melancholia (2011).

The singularity of discourse lies on its spectral nature, or, rather, on its spectral force. By such force, Melancholia manages to present Death without representing it, by referring to its genuine “feeling” (Stimmung): Anxiety. Anxiety will be the cipher which might help us understand the way in which images work under the spectral force of film: [1] by means of ambiguity, bringing about the indeterminacy of the relation with the experience of one’s own Death (for example, causing attraction and repulsion at once); and [2] by means of interruption, bringing about the material aspect of signification when it resists any way of closure (for example, allowing what is not seen nor told be even more decisive than what is shown and spoken).

Hence Anxiety, as a cipher of existence and of existence’s constitutive limited character, will not be deciphered. It cannot, and it should not. Anxiety remains a rest; a subtraction.


Universidad de Leiden, 2013. Miembro de los grupos de investigación Cos i textualitat y Experiencia estética e investigación artística: aspectos cognitivos del arte contemporáneo.
Kleber Mendonça Filho’s *O Som ao Redor* (*Neighboring Sounds*, 2012) explores a neighborhood of the Brazilian city of Recife that is haunted by the past. More specifically, both the film and the neighborhood are haunted by the violence through which Francisco (Waldemar Solha) made the fortune that allowed him to come into possession of the land where a middle class community now resides. This violence is associated with both a single event – the killing of Clodoaldo (Irandhir Santos) and Claudio’s father – and the generalized brutality with which the region’s sugar mills were run. The film is, in a sense, a confrontation between this past and the relative affluence of those people who have come to inhabit the neighborhood.

The past begins to emerge in incidents, images, and sounds that create suspense without communicating to spectators what the event to come will be. The film only hints at the conditions that have left some unseen horror hanging on the horizon, and various narratives are taken up, some of which come together, and some of which do not. This paper will argue that this decentering of narrative combines with audiovisual images that serve less to tell a story than to register the presence of an unseen malice, a malice that seems to emanate from the interstices separating the various narrative trajectories, like an image that guides them while remaining concealed.

Mendonça’s film offers a novel tactic of connecting up past and present through the spatiality, expressed both visually and in sound, of a location undergoing physical transformation. To make this argument, I will call on André Bazin’s concept of the fact-image, which he defines as “A fragment of concrete reality in itself multiple and full of ambiguity, whose meaning emerges only after the fact, thanks to other imposed facts between which the mind establishes certain relationships.”

However, whereas Bazin was interested in praising Neorealist films for the image of realism that underpinned their deployment of unanalyzed fragments of reality, I will assess *Neighboring Sounds* as one possible fiction among other fictions, yet one that powerfully puts in touch urban space with the productions of the past that have constructed it. This will be undertaken with reference to Michel Foucault’s concept of fiction, as theorized in his writing on Maurice Blanchot and the Outside, as well as Gilles Deleuze’s engagement with the Outside in relation to both cinema and Foucault.

“Everything goes ahead as if, at the beginning there were an agreement between the film that is
to be born and me. As if the finished film already existed quite outside me just as – on a very
different scale – the law of gravity existed before Newton discovered it.”

This is how Federico Fellini described the process of filmmaking in 1976. He also wrote: “I go to
a story to discover what it has to tell me.” Francis Ford Coppola’s notion of film editing is: “The
important thing is to go with the film and let it be what it is – under your guidance of course”.
For many screenwriters and writer-directors the experience of creating a cinematic story is not
that much about inventing something as it is about discovery and revealing. How do filmmakers
explain this experience of another reality that was already there before the film was made –
the idea of a pre-existing film? Is screenwriting a shamanistic journey to the other side? Do
characters of a story that is a work in progress have lives of their own? How do screenwriters
juggle their faith in the invisible world of the story with the demands of the very rational ‘rules’
of screenwriting and the power games inside actual film production teams?

Theorists and filmmakers often point out the analogies between watching films and dreaming.
There has been little interest in the dreamlike experiences of the filmmaker before and during
the process of the creation of a work of art. In my presentation I will examine the filmmaker’s
individual experience of the fictional reality in relation to the collective nature of film production,
drawing from a variety of testimonies by contemporary professionals and from historical
sources.

CV: Raija Talvio is working on her PhD on the history of screenwriting in
1930s Finland at Aalto University in Helsinki. She is an awarded
screenwriter whose credits include the feature films Little Sister (1999) and
August Fools (2013), several hours of television drama and a stage play for
the Finnish National Theatre. Talvio started her career in film working for a
number of years as the film editor of the films of Aki Kaurismäki. She is also
a script advisor and screenwriting teacher. Talvio, R (2010), ‘First of all, the
screenplay problem has to be solved’ – the public debate on screenwriting
in 1930s Finland, Journal of Screenwriting 1: 2, pp. 325–342. Talvio, R (2013),
Screenwriting without typing – the case of Calamari Union, Journal of
Screenwriting 5: 1, pp. 83–98.
This paper seeks to address the problem posed to traditional understandings of cinematic realism by the ever-present blurring of live-action footage with animation, particularly computer generated images. The co-presence of these two distinct elements, with their own sets of genealogical developments and theoretical speculation, requires both an ontological thesis attempting to understand their differences alongside a broader consideration of the significance of their merging. To set up this argument, I will depart from theorists such as Lev Manovich and Alan Cholodenko who, not without a pinch of vindictive irony, claim that live-action cinema has only ever been a specific form of animation. Through distancing my approach from such accounts, I will explore what I take to be a central difference; while live-action cinema has been understood as the capturing of events taken from an exterior material world, animation carries with it a twin definition of both the creation of life and imparting of movement. This understanding allows for a basic distinction, which can be theorised as the capturing of life or movement versus the imparting or creation of life or movement. Once we acknowledge this difference between live-action and animation, we can then properly acknowledge the implications of their unification.

I will argue that, in order to adequately theorise the live-animated film, we must begin by broadening our approach to the question of realism. In order to achieve this, I intend to return to the speculative realism of Friedrich Schelling. I will demonstrate how the entanglement of live-action and animation within films offers a demonstration of the conflict Schelling sets up at the heart of his doctrine, essentially between inner activity and creative impulse and external activity and material necessity. Schelling develops a monistic realism, whereby every product of nature demonstrates some quantity of both of these aspects, refusing to separate the chemical from the biological or spirit from nature, instead setting up a hierarchy in which each and every element has its own claim to the real. Schelling believes that the highest point of this hierarchy is the work of art, which serves to demonstrate a temporary harmony between the conflicting tendencies of Nature, and demonstrates the mutual reality of both the material outer-world and the imaginative inner-world. The current tendency toward combining live-action and animated elements within a single work offers an uncanny parallel to Schelling’s own speculative philosophy, and by drawing the two together I hope to offer a novel account of their interaction and gradual coalescence.

**CV:** Doctoral Candidate at the University of the West of England. My work focuses around the philosophical activity of the late 18th Century, with a particular focus on Friedrich Schelling, arguing that many of the debates in circulation at this time are currently reoccurring in the interdisciplinary field of film and philosophy. I am currently awaiting confirmation to deliver a paper in March at Cambridge University on the topic of animation, animism, and the relationship between mind and matter, and have a forthcoming omnibus review of two recent studies on animation in *Scope* journal (October issue).
The thematizing of innocence in film is pervasively bound up with its ability to think its own ontology. Film achieves this by associating through various means the phenomenon of innocence with one of the conditions of the medium of film itself, namely its mode of presenting reality directly. By way of example, Truffaut’s *L’enfant sauvage* establishes a double concern with innocence in its very title theme. At the same time the film is self-reflexive not only in virtue of its autobiographical identification of the director’s childhood *persona* with the “wild” boy, but in the more general sense of addressing the filmmaker’s task of having to learn how make raw images, images that put us (or seem to put us) in immediate contact with reality, “speak” with the “civilized” language of art. In other words, in thinking about the relationship of the doctor and the boy we are reminded of Panofsky’s characterization of the filmic medium as “reality itself”. According to this somewhat conservative conception, the main aesthetic challenge of film is the transformation of this immediacy to become the bearer of artistic meaning. By reflecting on this problem Truffaut’s film addresses the ontological condition of film itself without necessarily raising philosophical problems explicitly. Focusing on the concept of innocence therefore offers an interesting way of re-thinking Stanley Cavell’s original thesis that film philosophizes by “reflecting on its own conditions of possibility”. In my talk I propose to develop this idea further relying on works by Tarkovsky, and possibly some classical films from the *Noir* genre. For Tarkovsky, film’s apparently “innocent” engagement with reality induces a filmic struggle with Renaissance art as film’s super-ego. This problematic is further thematized in Tarkovsky’s work by the abundance of children protagonists and half-wits directly based on Renaissance prototypes, such as the character of the Stalker in the film of the same title modeled on Donatello’s *Il Zuccone*. The filmic readings of Renaissance works, such as the invocation of Pieros’ *Madonna del Parto* in *Nostalgia*, along with the complex formal treatment of water and nature establish the questions about purity as formatively bound up with film’s ability as such to recreate or re-engage the real with the paradoxical naïve-reflectedness of Albertian perspectivism.

While these analyses relying on the concept of innocence mainly serve to support the thesis that the condition of film is philosophical, a suitable complementary story about the self-purifying project of philosophy in its post-Cartesian condition might go some way to show why philosophy would look to film as its “other”. This mutuality might then shed some fresh light on why philosophers continue to think of Cavell’s thesis as *sui generis*.

**CV:** I received my PhD in Philosophy from Columbia University in 2002. Between 2007 and 2012 I worked as Dean at the European College of Liberal Arts Berlin, where I currently teach. Together with my colleague, Thomas Norgaard, I developed the Value Studies approach to liberal education. For more on our work, please see www.ecla.de. The paper for this conference is part of a planned larger study of reflexivity and innocence in film and art. This project arose in the context of a pedagogical experiment conducted over the last 10 years at the European College of Liberal Arts, Berlin aimed at integrating film and the visual arts within a 4-year course of core-based liberal education.
The most famous scene in Ken McMullen's film *Ghost Dance* (England/Germany 1983) is probably the one where a philosopher, Jacques Derrida - though featuring as actor in this film, is nonetheless being questioned as if he was playing himself. In this scene which takes place in Derrida's office in Rue d’Ulm, the tension rises when the telephone rings; Derrida picks it up and gives information about his courses. Despite the most different interpretations of this scene (cf. paradigmatically Ronell 1989; Bischoff 2004) it is the *Social* that, as I will argue, ghostly apparatus in this scene, and the Social's subtle efficacy, whom we unintentionally catch a glimpse of through McMullen's lens.

As I show in my paper my approach differs thus from e.g. the aesthetics of the Frankfurt School and most notably from Theodor W. Adorno's *Aesthetic Theory* since in my interpretation aesthetics and in this particular case the cinematic procedure is not being used in order to transgress the Social but rather as a method and means to approach it and make it visible. Using Derrida's notion of the *constitutive outside*, according to which “[t]he elements of signification function [...] rather through the networks of oppositions that distinguishes them and then relates them one to another” (Derrida 1991:63) and his similar notion of the *double bind* (cf. Derrida 1987) I go on to extrapolate that it is the Social that in this very scene breaches in, blurs the layers and obscures the boundaries between on the one hand contingent-social and on the other hand artificial-artistic-cinematic reality.

In order to illustrate my last point I will turn to Pina Bausch’ *Orpheus* (1975) and especially to the scene at the beginning of the second act where Orpheus descends in the underworld and encounters the spirits of the dead. In Bausch' monumental choreography the leading dancer has to move through the threads emanating from the waists of dancers without getting touched. The threads are optically disrupted by the opacity of Orpheus' body although it is never clear if the threads obviate or rather penetrate it. It is precisely this condensation that, as I conclude, is the social that refutes naturalising suppositions according to which there are prediscoursive and therefore integral entities remaining unaffected or uncontaminated from its irrecoverable constitutive power.

**CV**: Thomas Telios has studied law and political theory in the universities of Athens (Greece), and Frankfurt/Main (Germany). Currently he is working on a PhD-Project at the Department of Philosophy of the Goethe-University in Frankfurt/Main under the supervision of Prof. Dr. Axel Honneth. His dissertation bears the title “Subversion of dialectics. Dialectics of subversion” and it concerns the possibilities for joint action of the decentered subject based upon the theory of reification of Georg Lukács’ and Judith Butler’s theory of subjectivation. His research and teaching fields are the different currents of Marxist Philosophy, the Frankfurt School (esp. Adorno, Marcuse and Honneth), postwar French Philosophy (esp. Poststructuralism and Deconstruction) as well as poststructuralist feminist theories (esp. Butler, Irigaray, Cixou and Brown). His publications include several book critiques, a forthcoming article in the *Oxford Literature Review* on Derrida’s theory of the film, an article juxtaposing Gadamer's notion of satire with Butler's notion of parody in the forthcoming Hegel-Jahrbuch as well as a book-project he is currently working on that aims to introduce the different currents of New Materialisms in the German academic landscape.
Le bonheur de l’image, selon Blanchot, « c’est qu’elle est une limite auprès de l’indéfini » (L’Espace Littéraire, p. 342). L’indéfini, le néant, l’infini ou la limite sont des concepts qu’on ne peut pas en former une image ou même le voir, cependant on peut les traduire en images, on peut les représenter. Peut-on le présenter en images ? Ou alors, le cinéma peut-il dévoiler une autre conception d’un temps infini ? C’est le réel qui nous défie, qui nous rend impuissant et où l’image « retombe » toujours. Car il faut d’abord des objets et aussi une certaine distance pour les ressaisir, pour les rendre en image. L’objet s’appauvrit, la vérité en lui d’être une chose et de se donner en tant qu’image, « le monde l’abandonne au désœuvrement et le met à part ». Blanchot se demande quelle serait la tâche des créateurs de l’image si ce n’est « d’idéaliser les êtres, de les élever à leur ressemblance désincarnée ? » On peut se demander quelle serait la tâche des images cinématographiques ou des images-pensées sinon que de laisser « apparaître » le monde, au-delà de nos représentations, à sa puissante force de réalité ?

De l’image-mouvement à l’image-temps, Gilles Deleuze nous instigue à connaître un cinéma plutôt « pensant » que représentatif. L’image dans le cinéma moderne est devenue de plus en plus auto-référentiel, l’action de l’intrigue cède place à une mise en situations et la représentation à une présentation de l’espace-temps. Ce cinéma où le temps est essentiellement important pour la construction de l’image, il se concentre plutôt à une individuation des situations et des personnages. L’image cinématographique devient plus complexe car en élevant l’action de l’intrigue, l’image même devient en signe et se multiplie en de nombreuses possibilités de lectures. Cette image auto-référentielle est l’image-pensée. Cette nouvelle image de plus en plus présente au cinéma demande une autre approche de lecture qu’on peut comparer le processus de la pensée avec le mécanisme cinématographique.

L’indéfini, le néant, la limite ou l’infini sont des concepts si subjectifs qu’a priori nous ne pouvons pas les montrer par l’image. Par contre, ces concepts sont là et d’une manière ou d’une autre, ils font partie de la construction et du corpus de l’image cinématographique.

Quelle conception du temps le protagoniste de Dans la ville blanche attend re-trouver à Lisbonne ? Il veut surtout suspendre le temps et atteindre le néant dans une ville où le temps lui semble « marcher en arrière ». Quelle sensation du néant pourrait être plus démontrée (évoquée, exprimée, dérangeante) que celle du protagoniste de L’humanité ?

Dans cette communication je propose d’approcher la tâche des images cinématographiques d’après Blanchot à d’autres questionnements sur la médiation d’après l’image-pensée de Deleuze : Est-ce qu’une médiation de ces concepts est-elle possible juste par l’image sans le langage ? Ou bien le langage est-il une médiation, et nous ne pouvons pas les séparer ?

CV: Hudson Moura teaches Luso-Brazilian literature and cinema at the Department of Spanish and Portuguese at the University of Toronto. After his M.A. degree in Semiotics at PUC-São Paulo, he completed a Ph.D. in Film Studies and Comparative Literature at Université de Montréal. As a postdoctoral fellow in film studies at Simon Fraser University, Vancouver, he pursued teaching and academic research investigating interculturality and emergent cinematic forms. He has been publishing his research steadily in French, Brazilian, American, Portuguese, and Canadian academic refereed journals and books. Recently, he was the guest editor of a special issue of the Université de Montréal’s journal “Cinémas” focusing on contemporary Brazilian cinema. Also, he is a documentarian and film programmer at BRAFFTV-Brazilian Film and Television Festival of Toronto and International Diaspora Film Festival.
I aim at casting light over the philosophical tenets and worldviews contained in Terrence Malick’s filmmaking, taking especially into account *The Red Thin Line* (1998), *The New World* (2005), *The Tree of Life* (2011) and *To the Wonder* (2012). I shall break down my text into two main parts. First, I will focus on the largely discussed influence of Heidegger’s critique of Metaphysics — see Sinnerbrink (2006), Critchley (2005) and Fustenau/MacEvoy (2003) — on Malick’s film ontology, in order to suggest the less considered connection between Schelling’s *Age of the World* with the cosmological frame of Malick’s film stories. Since Schelling was one of the decided sources of Heidegger’s thought, I do not intend to discuss this large hermeneutical tendency, but only to nuance the scope of Heidegger’s supposed clout on this film maker. Secondly, I shall apply the principles of S. Zizek’s lacanian inspired film appraisal to the aforementioned films, attempting to analyze the dialectics between the Symbolic and the Real which they display. In summary, I aim at considering the dialogue that Malick’s films set up with Heidegger’s philosophy, but also with American Transcendentalism (Emerson, Thoreau), that makes the human being conscious about its situation within the realm of nature, and with Schelling’s last works, which remove the subject from its central position in the world. I will move from the following remark of the former Malick’s academic advisor at Harvard, Stanley Cavell: “Objects projected on a screen are inherently reflexive, they occur as self-referential, reflecting upon their physical origins. Their presence refers to their absence, their location in another place” (Cavell, 1979: XVI). My paper will centrally deal with the core of this Malick’s filmmaking reference to a permanent absent presence, which both powerfully attracts human desires, fears and thoughts, and at the same time helps to achieve a meaningful understanding of life, however the human being feels itself outbid by that force. I suggest to understand Malick’s films as a large and continuous poem about human moods — *Stimmungen* —, always connected with a determinate form of existence, yearning to gain a longed calm — *Gelassenheit*—, what could lead the reviewer to look upon his films as an extremely original visual contribution to the analysis of *Dasein*.

In Henri Cartier-Bresson’s *Sunday on the Banks of the River Marne* of 1938, an ordinary picnic is held before us as what in vain awaits to be liberated in the progression of movement to its *finale*. Pouring the wine in the glass; cutting the piece of food; savoring the bite; gazing into the distance; all this will never be completed. Thus, what in the picture acquires the life of a finite purposeful movement (*kinesis*) is also what in the picture can never be done with, thus taking on the guise of an infinite purposeful movement (*energeia*).

In William Wyler’s *The Children’s Hour* of 1961, Martha has just confessed her hitherto unknown love to her close friend Karen. Karen has left Martha in the house they share. She is walking towards the exit of the estate.

*She is walking towards the exit of the estate until she has reached it.* The movement that in the still image is bound to remain incomplete is now let through the medium of the moving camera to reach completion. Finite movement seems to finally acquire its finality in film.

And yet, the movement that is being completed in the film is as much Karen’s as it is Audrey Hepburn’s. Audrey Hepburn’s walking may seem to be done with; never again will Audrey Hepburn walk that walk, one may think. But Karen’s walking may seem complete but not done with. Karen forever walks to the exit of the estate. And this, one might think, is because the moving camera presents what is essentially reproducible.

But, I will argue in my paper, this is misleading and it is important to see why. To know what it is for Karen to walk to the exit of the estate one must have seen the entire movie. In this sense the entire movie just is the presentation of this walking. And so if the entire movie can never be done with (and here reproducibility plays its proper role), then Karen’s walking can also never be done with. It is thus that finite movement becomes infinite once again.

But in the same way that it takes a film to know what it is for Karen to walk to the exit of the estate, it could take a film to know what it is for Audrey Hepburn, or any of us, to walk to the exit of the estate, or anywhere at all. Film shows the infinity that might be there in a finite movement; and it teaches us to be ready for this kind of infinity and know how to read it in any finite human movement. In my paper I will use Bresson’s picture and Wyler’s film to clarify this thesis.

Commentators of W. Benjamin have not come to terms with the (quite disturbing) fact that his late 1935-essay on the Work of Art in the age of its mechanical Reproducibility shares with his early essays a common interest on the philosophical question of means and ends, of ‘mediality’ and its problematic relation to teleology and technique. While already his early 1916-essay On Language and such and on human language delineates a theory of language based on its medial dimension as ‘communicability’ (Medium, Mittelbarkeit, Mitteilbarkeit), his 1921-essay Towards a Critique of Violence sketches out a critique of the traditional theories of law as long as they are based on the dogmatic assumption of the teleological nexus between law and justice. Such a critique is oriented – not in the last instance – towards elucidating, at the edge of such teleology, the possibility of ‘non-violence’ characteristic of that he calls ‘a sphere of pure means’, whose main paradigms (language and general strike) would not be ultimately foreign to the realms of technique and art. Re-read on the light of his early critical (indeed hiper-Kantian) way of treating – in both early essays– teleology as a problem – rather than dogmatically affirming it –, a different light can be shed on Benjamin’s late 1936-essay and its philosophical grounds. Benjamin’s long settlement with Kant (most explicitly since his 1918 notes on a Program for the Coming Philosophy) can be a privileged path for understanding not only Benjamin’s early outdoing and displacement of that central notion in Kant’s 3rd critique, ‘finality without end’ (Zweckmässigkeit ohne Zweck), into a ‘Teleology without final-end’ (Teleologie ohne Endzweck) and a ‘politics of pure means’ that it may favor. In this perspective, the famous ‘devastation of the aura’ that Benjamin claims to be at work in the artwork, due to the historical intensification of its mechanical reproducibility, and the concomitant «chock» – having film as a paradigmatic medium– can be retrospectively seen as subtle retrieve and displacement of the Kantian Abstoß and Erschütterung in the analytic of the sublime.

Three questions can be here unfolded: [1] How does the 1936-essay give to think the philosophical tensions between the mechanical, technique and teleology? [2] To what extend do the aesthetical and political dimensions of art (paradigmatically, of film) expose a renewed version of the Kantian sublime and thereby recast a still unthought-of layer of «ethical resistance» in medium of technical (mechanical) reproducibility? [3] Finally: to what extend do the experience of «chock» (as signature of an epoch of artwork’s reproducibility) and the «instant of danger» (as trait of an epoché of history in the figure of a «messianischen Stillstellung des geschehens» [thesis XVII]), belong to a common sublime constellation, as two extremes of Benjamin’s concern with the question of ‘teleological suspension’? To what extend are filmic and historical «chock» ciphers of an intensified ‘movement’ within standstill?

CV: Mauricio Gonzalez studied Philosophy at Universidad de los Andes and later at Universidad Nacional in Bogotá (Colombia), where he received his Magister degree with a thesis on Heidegger, which was later published as book: Fuera de casa o de la Existencia Impropia. Hacia otra lectura de Ser y Tiempo [Unianides, 2005]. Before moving to Germany, he taught on the areas of hermeneutics and aesthetics at the Philosophy Department of Universidad de Los Andes (2001-2006). He’s currently finishing his doctoral studies at the Goethe-Universität in Frankfurt, under the academic supervision of Werner Hamacher. His dissertation entitled The Instant – of Repetition draws attention to the «pre-history» of this motif (Plato, Kant and Schelling) and to its «post-history» [Kierkegaard, Heidegger and W. Benjamin]. His research interests and publications focus on the areas of hermeneutics, aesthetics and political philosophy.
WRITING THE MOMENT OF DEATH. RHYTHM, CAESURA AND TEMPORAL EXPERIENCE IN THE GIRL AND DEATH–SCREENPLAY

Riikka Pelo
[Aalto University, Helsinki]

My work-in-progress screenplay “The Girl and Death” depicts a tragic encounter of a teenage girl and a paperless refugee in today’s Finland. It is inspired by Georges Bernanos’s novel *Mouchette* (1937) and Robert Bresson’s film adaptation (1967) on suicide of a neglected girl. The method of writing the screenplay, an artistic part of my practice–based PhD-thesis research, is experimental and alternative to the dominant plot-driven approach on developing the script emphasizing rather the rhythmicity and temporal experience of the characters as well as improvisation with actors and the screen idea work group. The form of the screenplay is developed in relation to pulsation of life and death experienced by the characters.

In the presentation I will articulate the ideas and approaches on narrating the moment of suicide and experience of death taking place in the story as disrhythmic caesura. Theoretically I will lean on Pier Paolo Pasolini’s notions on capturing the subjectivity and subjective experiences in cinematic narration and discuss his ideas of free indirect point of view discourse and presentation of the moment of death in film. [Pasolini: “Cinema of Poetry” and “Observations on the Long Take”]

On the background there is the German poet Friedrich Hölderlin’s ideas on modern tragedy and his concept of tragic *Caesura*, the disruptive pause. Hölderlin’s philosophical notions emphasize the significance of rhythm in dramatic presentation and suggests a rhythmic concept of drama instead of the melodic, in other words, a plot driven. The approach to develop the rhythmic writing method on the basis of Hölderlinian dramaturgy has been influenced also by Julia Kristeva’s notions on body, language and rhythm, Virginia Woolf’s ideas on rhythmicity of the stream of consciousness and the literary style as well as Gertud Stein’s experiments on the mimetic rhythm of the characters. However, I discuss these devices in relation to cinematic narration, dramaturgy and screenwriting.

**CV:** Riikka Pelo is finalizing her PhD by practice on screenwriting in Aalto University, School of Arts, Design and Architecture. She was a member of the Aristotle in Change – Variations in Screenwriting –research project funded by the Finnish Academy 2008–2012 and has published essays in Journal of Screenwriting and other arts research journals. Her debut novel *Heavenbearer* was published 2006 (Teos) and her appraised 2nd novel, *Our Quotidian Life* (Teos) in April 2013. Her written works for screen include participation in media arts productions like *Tulse Luper Journey* based on Peter Greenaway’s film trilogy, *Obsession* by Pia Tikka. She has three feature film screenplays in different stages of development, *Belmondo Sisters* (dir. Selma Vilhunen), *All the Colours of Love* (with Raija Talvio, dir. Taru Mäkelä,) and *The Girl and Death* (dir. Maria Ruotsala).
ACCESSING THE REAL THROUGH FILM

(Group 5)
AFTER THE TIME-IMAGE,
THE REAL OF DESIRE
Jacopo Bodini
(Université Jean Moulin Lyon 3)

As Jean-Luc Godard’s suggests – quoting André Bazin – in opening Le Mépris: «cinema substitutes the real world for one that accords to our desires». The real of cinematographic images is indeed inseparable from the Real of the Unconscious. Which is therefore the ontological and libidinal status of cinematographic images?

According to Lacan’s psychoanalysis, Slavoj Žižek claims that cinematographic images are the screen of the Real: a screen that hides the traumatic nature of the Real and, at the same time, enables us to meet the Real itself. In Žižek’s book on Deleuze’s philosophy, Organs without bodies, the cinematographic appearance of Real is compared to the ascent of simulacra: thus Žižek proposes to read the ontological status of cinematographic images in the twisted perspective of the reversal of Platonism.

Following these notions of screen and simulacra, and through the confrontation with Žižek’s thought, this paper would aim to explore the latency in Deleuze’s work on cinema. Extending the time-image in the direction outlined by the Anti-Oedipus, thinking the cinematographic machine as a productive Unconscious, how could we re-think the ontological and libidinal status of cinematographic images? How could we picture a desire-image?

CV: Jacopo Bodini is a PhD Student in Philosophy at Jean Moulin University, Lyon. He works on the concept of historicity of desire, starting from the relation between desire, images and optical devices, and confronting the works of Deleuze, Lyotard, Foucault, Merleau-Ponty and Lacan with the most recent researches in the field of visual studies. He studied Philosophy at the University of Milan, where he graduated with a thesis on cinema and desire. He is an editorial assistant of “Chasmi International. Trilingual Studies concerning the thought of Merleau-Ponty”. He is part of the international project Vivre parmi les écrans – Living among screens, held by Mauro Carbone and Anna Caterina Dalmasso at Jean Moulin University, Lyon. He recently published several articles on Truffaut’s cinema, Deleuze’s philosophy of cinema, Lyotard and Lacan’s concept of screen.
Daniel Frampton’s book *Filmosophy* (2006) proposes an understanding of film as itself cognition. Drawing from this work, I propose the following questions: if a film can be a thinking subject, then is it also a knowing and desiring subject, and if it is, then what does it want, what does it know, and does it know what it wants?

To explore the possibility of a film’s own desire, I have a two-pronged approach. I begin by focusing on the idea of conviction in the films of Eric Rohmer. The self-assured chatter of many of Rohmer’s characters, their discursive and rhetorical presentations on the subject of love, constructs, in the words of Stanley Cavell, who is writing of early Hollywood talkies, “a world of conviction”. Characters are convinced that they know their own desires and those of another; through their persuasions the film projects a comprehensive knowledge of wanting. Desire, knowledge and thought, in the films of Rohmer, are inextricably bound up. The “film-mind”, here, thinks it knows what it wants.

The second section of the paper moves into a discussion of voyeurism in the work of Alfred Hitchcock. This is well-trodden ground. And yet, placing voyeurism in the context of a film’s own desire allows one to pose the question of what a film itself wants to see. What sort of images does it want to bring about? These are questions which, for Frampton, would be indistinguishable with the question of what a film itself wants to think.

Rohmer allows us to explore the question of desire as mediated by sound, by chatter. The conviction many of his films present is the conviction of a knowledge about desire. Hitchcock’s films, on the other hand, are scopophiliacs; desire, for them, is the desire to see. Theirs is a wish for intelligibility, for a world made apprehensible.

THE ONTOLOGY OF THE REAL IN FILM

Wolfram Bergande
(Bauhaus-Universität Weimar)

In contemporary film theory and interpretation Lacan’s concept of the Real plays a major role. However, in Lacan’s psychoanalytic theory the Real is a rather ill-defined concept.

As a negative or marginal concept, it is more defined by what it does not mean than by what it means. What it does not mean is phenomenal reality in an everyday understanding of the notion, be it realist or constructivist.

Instead, and quite similar to Kant’s concept of the Ding-an-sich (thing in-itself) and to its ontological status, Lacan’s concept of the Real signifies the strictly anaesthetic, traumatic kernel of our lifeworld experience.

Following Lacan, the real is always beyond and appears only negatively as a hole or as an abyss in the differentially structured network of signifiers (the “Symbolic”) and its imaginary phenomenality (the “Imaginary”).

Now in his late Milano conference, Lacan at one point discusses the idea that there might be “knowledge in the real”, that is the idea that not only the ‘formations of the unconscious’ (Lacan), that is: of the real, have language-like qualities, like e.g. slips of tongue, dreams, etc., but indeed the suppressed real itself.

This raises the question of how the real is to be understood ontologically. Is it a (constitutive) absence within a symbolic structure, or is it itself structured symbolically? And what could this possibly mean when interpreting contemporary film?

For contemporary films, e.g. those by David Lynch, have proved to be a particularly well suited artform to explore this question, given that many of them thematize notions like structure, repetition, causality, temporality or spatiality in their relation to staged absences of meaning, of coherency or of narrative sense (compare David Lynch’s later films like Lost Highway, Mulholland Drive or INLAND EMPIRE).


CV: Since 2011 Wolfram Bergande (Jun.-Prof., Dr. phil., M.A.) is Assistant Professor for Aesthetics, Dean of Studies and Speaker of the PhD program in Art & Design, Free Art and Media Art at the Faculty of Art and Design of Bauhaus-University Weimar. From 2007 until 2012 he taught Philosophy and Cultural Theory at the Institute for Cultural Science and at the International Department of Humboldt-University Berlin. From 2005 until 2011 he taught Aesthetics, Cultural Theory and Design Theory at the College of Architecture, Media and Design of the University of the Arts Berlin. His research fields are Aesthetics, Philosophy of Culture, Psychoanalysis, Political Philosophy, Philosophy of History and Economic Anthropology. Wolfram Bergande studied Philosophy, Romance Studies and Economics at Friedrich-Alexander-University Erlangen, Johann-Wolfgang-Goethe-University Frankfurt/Main, Columbia University NYC/USA, at Université de Paris 1 Panthéon-Sorbonne and at Humboldt-University Berlin. In 2000 he received a stipend for participation in the School of Theory and Criticism at Cornell University, USA. He received his PhD in philosophy in 2006 with the predicate “summa cum laude” from the Institute of Philosophy of the University of Wuppertal.
ICONIC CONSCIOUSNESS AND PERCEPTUAL PHANTASY.  
A HUSSERLIAN CONTRIBUTION TO FILM IMAGE  
Claudio Rozzoni  
(New University of Lisbon)

Starting from the notion of Iconic Consciousness Husserl developed in Husserliana XXIII, this essay aims to delve more deeply into the concept of an image that, on the one hand, is perceptual without being ‘real’ and, on the other hand, is an image without being a copy. In order to explore this very point Husserl mostly speaks about theatre. On the contrary, this paper endeavors to show how this concept can represent a strong contribution to a philosophy of film image. In order to do that, I will also examine the notion of perceptual phantasy – strictly tied to that of Iconic Consciousness – and I will relate it to passages about phantasy from Hussert’s Ideas I and First Philosophy. By doing so, I will be able to show how the ‘unreal’ cinematic image shares with ‘reality’ the most important part of our experience, that is to say, the eidetic field of Ideas, which is ordinarily invisible in our daily lives.

CV: Claudio Rozzoni obtained his Ph.D. in “Aesthetics and Theory of Art” from the University of Palermo. He then developed two post-doctoral Research programs about the notion of Image at the University of Milan (the first starting from both Husserl’s and Fink’s works, while the second dealing with Diderot’s Salons). He is currently a post-doctoral researcher at the IFL of the New University of Lisbon, with a project focusing on the philosophical significance of film image. From October 2013 to December 2013 he is also a Visiting Scholar at the Husserl-Archive of the Universität zu Köln.
FILM AS AN IMPOSSIBLE PERSPECTIVE ON REALITY

Mark Perlman
[Western Oregon University, Monmouth, USA]

As realistic as many films purport to be, one relatively unique feature of film is its ability to supply the audience with an impossible perspective on reality. In the sense, film unifies physically, geographically, or temporally separate parts of reality for the viewer. Something as simple as cuts from a scene to a scene at a later time transport the audience instantly across narratively unimportant moments or juxtapose simultaneous events in different places. The cliché of switching between views of a ticking bomb and views of the people searching for it put the audience in a perspective no actual person could have. The audience can see ‘secret’ or private things in films—if an actual person were in the room when people were doing things like that, the behavior of those people would usually have been altered by having observers. Film can insert us into tiny spaces—we can watch the short circuit cause a spark inside the spacecraft that leads to an explosion in Apollo 13, or watch deadly microscopic virus cells float through the air in a movie theater in Outbreak. We can view the mathematical calculations of Robert Downey Jr.’s rough and tumble Sherlock Holmes as he plans the perfect series of punches. We can see both the inside and outside of the submarine and the destroyer in war movies like The Enemy Below. But this begs the question, is reality a perspective-based thing, or a thing of the myriad of perspectives that film shows us. Is it showing us more of reality than anyone could normally see, or is it giving us an impossible view that transcends reality?

CV: Mark Perlman is Professor of Philosophy at Western Oregon University. He earned a Ph.D. in philosophy from the University of Arizona in 1994, working under Robert Cummins. He has B.A. degrees in Philosophy and Anthropology from Ohio State University. He also studied for a year at the Ludwig-Maximilians-Universität in Munich, Germany. He is the author of Conceptual Flux: Mental Representation, Misrepresentation, and Concept Change (Kluwer 2000), and is co-editor (with Robert Cummins and Andre Ariew) of Functions: New Essays in the Philosophy of Psychology and Biology (Oxford University Press, 2002). He has also written papers on teleology, conceptual role semantics, philosophy of music, and philosophy of law. He is also a string bass player and is conductor of the Willamette Falls Symphony and the Starlight Symphony Orchestra (in Oregon).
This paper discusses the function of the viewer’s gaze in found footage cinema as an intersection of all three Lacanian registers: Real, Imaginary, and Symbolic. The proposition is that the viewer’s gaze supplants our subjacent reality into all three realms, through a falsified visual text that renders the spectator in an ambiguous and primal state of subjective audiovisual experience. The viewer’s gaze co-exists in a more ambiguous, pre-linguist and primordial state that transcends that of a gender bias of the gaze. My methodology involves a formal analysis from the film, *V/H/S* (2012), to demonstrate how the gaze generates a more dynamic discourse that allows a multiplicity of points of view with the use of the camera and interrelatedness among the real, imaginary, and symbolic. I will complement my argument with an intertextual discussion about Julia Kristeva’s notion of *abjection*, Jacques Derrida’s idea of *differance*, and Gilles Deleuze and Felix Guattari’s proposition of the *rhizome*.

**CV:** Originally from Nicaragua, Tania Romero received her undergraduate Psychology degree with a Film Studies minor from Bryn Mawr College (Bryn Mawr, PA) and her Master’s in Media Studies from the University of Texas (Austin, TX). Her academic interests include the documentary tradition and philosophy; she presented a paper, “Sexto Sentido: Latin American documentary tradition” at the Film and History Conference in 2006. As a filmmaker, she participated in the New York Film Academy summer program in Florence, Italy, and worked on several film projects as director, editor, and script supervisor. Her work includes editing a feature documentary “Ya Basta” (2007), script supervisor/assistant editor/assistant director for the Cannes Film Festival selected shorts “Sarathi” (2010), “Clay” (2012), and “A Perfect Cocktail” (2013). Current projects include *Helmets from Heath* (2013), a feature documentary about organ donation and “For the Love of the City” (2013), a feature documentary about New Orleans Jazz Fest. She has been a filmmaking instructor both at a high school and at the Art Institute of Austin as an adjunct professor. Currently she is working toward a Doctorate in the Visual Arts. She is fluent in Spanish and English, and has studied French and Portuguese.
Kim Ki Duk for *Arirang* isolated himself in a solitary house and he cohabits with ghosts, dual of himself that pursue and preach him; the director uses the images to show in brutal way one strength of his internal suffering. But where does the reality end and where its construction begins? When Kim’s emotions are really authentic and when he pretends? A director is a creator of stories and Kim, also really in crisis, still trusts in his idea of a cinema for which “it is not possible to treat the reality, to reproduce it”, if not making a film that seems “as a film”.

His cinema, to paraphrase Pasolini, is realistic as much as dreamlike: it starts from reality, from realism in playing and recording of actions and bodies, of movements and gestures, but it becomes gradually abstract and symbolic. The constructed image always has a matrix and a basis in physical reality, but it is contaminated by surreal and fantastic, and it is connected to an absent or dreamed “Real”. In Kim’s films this “Real” is dominated by the dialectic of seeing and not seeing, for a glance that goes beyond the visible, that researches [recreates] the invisible, becomes invisible in itself for a better and deeper watching. Kim’s Cinema is an “I cinema”, subjective and autobiographical, but not, for this, less open to the whole of human experience; it’s also a place of dreamlike and fantastic re-narration. Anyway, for us, it has a vital hidden origin. Where can we find it? Probably in the Emotion, so much intense that incorporates in it world and fantasy, concreteness and abstraction, real and imaginary.

**CV:** My name is Roberto Lai. I was born in December 1973 in Quartu S. Elena, a town near Cagliari, where I still live. I studied in a secondary school focused on humanities. I took a degree in Philosophy at the University of Cagliari with a thesis in Aesthetics entitled “*Wong Kar Wai. L’alchimista del tempo fra classicismo e postmoderno*”, followed by a Ph.D in Aesthetics and Theory of Arts at the University of Palermo. The title of my Ph.D dissertation was “Il colore nel cinema di Jean Luc Godard”. I won the New Aesthetics Prize for an essay entitled “*Histoire(s) du Cinéma, o dell’avvenire del cinema*”, which was published in a volume of *Aestetica Praeprint* for the “Centro Internazionale Studi di Estetica” together with other winning essays. I wrote other essays about the Color in silent movie and the Hong Kong Cinema. I work currently as temporary researcher at the University of Cagliari, with a project on Chinese Cinema.
A Time to Kill employs internal narration, contrived to produce empathy across racial lines. The film becomes an unreliable source of by attempting to frame its meaning safely within a story-within-the-story. It affects the audience without owning the effect. Nonetheless, there is some degree of ‘assertion’ in its ‘mention.’ In other words, I will argue that the film endorses the perspective framed by the internal narrative. Another way to make this point would be to say that the implied author supports the view expressed by the character. Framing a message, rather than proclaiming it, functions much like self-protective irony, which is not irony at all, but dissimulation. The internal story mirrors the external. Furthermore, the effect obtains with few demands, coaching the white male gaze to achieve empathy without identification—to feel without understanding. Interpreting race and gender in film must be able to accommodate divergent histories; I am not disputing this point. I am arguing, however, for interpretive value-added. In other words, I argue that historical accuracy is not the only meaningful treatment of gaze within the filmic interpretation. Although not contradictory, my approach is distinct, addressing points of dispute in analytic philosophy of art and ethics.

‘IT’S NOT GONE WITH THE WIND, BUT THERE’S PROBABLY A MORAL IN THERE SOMEWHERE…’ FILM, TRUTH AND TEACHING EPISTEMOLOGY WITH BANKSY

Jennifer Stokes
[University of South Australia]

‘Well-developed concepts of knowledge and justification can serve as ideals in human life’ [Audi 2005, p. 11], however this important process can be unsettling. Here, academics can involve commencing university students in the search for knowledge through investigating engaging media texts. This paper will outline an introduction to epistemology, through the exploration of film as truth in an information literacy course at an Australian university college.

**Exit through the gift shop** [2010], the first film by infamous street artist Banksy, challenges viewers to determine whether this ‘documentary’ is truth, hoax or somewhere in between. Banksy’s film documents the rise of the street art movement through the lens of Thierry Guetta, a salesman turned filmmaker who is determined to capture this burgeoning scene. A chance encounter leads him to Banksy, who recognises the importance of documenting this ephemeral movement. When it emerges that Guetta cannot edit, Banksy distracts Guetta by suggesting that he attempt street art, leaving Banksy to finish the documentary. Guetta’s subsequent exhibition of gauche, derivative works under the nom de plume ‘Mr Brainwash’ is hugely successful, leading the viewer to question the commodification of street art and notions of authenticity in the commercial art world; as Banksy dryly observes ‘maybe it means art is a bit of a joke’ [2010]. This metatextual commentary supports interpretations of the film as a ‘clever critique of how the art world slapped a price tag on a subversive counterculture’ [Lamb 2011, p. 89].

Banksy’s film presents an unsolvable riddle – it is truth or fiction? Online sources disagree, while the main characters argue the work is true, whilst holding a vested interest in its dissemination [Sancton 2010]. In this way, the film offers an engaging epistemological study, giving students opportunities to search for clues, unpack evidence to expose the lack of one clear ‘truth’ and, subsequently, decide for themselves how firmly the piece is grounded in reality. This critique of filmic conventions and the lack of an available answer extends the mystery and further legitimates the inquiry, leading them to question ‘whether or not one can really trust anything the media purports to be fact’ [Cannon 2010]. Through this exploration, students increase their critical thinking and epistemological understanding. The development of knowledge and justification are ‘positive values in the life of every reasonable person’ (2005, p. 10) and these skills become arguably more important in our media-saturated contemporary existence.

**CV:** Jennifer Stokes is an award-winning educator, who specialises in screen studies, multimedia, foundation studies and information literacy. She has been recognised for her ability to engage university students through media forms and has taught film production in Australia and Singapore. She regularly presents at international conferences; most recently in Greece, New Zealand and the United Kingdom. Jennifer is enthusiastic about engaging students with complex concepts through media texts and she has received national recognition for her work in this area. She is also interested in extending students’ critical thinking through textual analysis and recently co-authored a textbook chapter on this topic with Dr Sarah Hattam. She is also a filmmaker. In 2012, she produced the feature film ‘Justice Squad’, a mockumentary about superheroes, in her home town of Adelaide, South Australia.
THE DISCONTINUITY OF CONTINUITY IN OMER FAST’S

Maria Walsh
(University of the Arts London, UK)

In his short films, 5000 Feet Is the Best (2011, colour, 30 mins), and Continuity (2012, colour, 41 mins), both shown as gallery installations and screened at film festivals, Omer Fast has dealt with themes of war trauma. In the first film a staged interview between a director, Fast, and a former drone operator suffering from post-traumatic stress disorder segues into a series of unrelated narratives that seem to be going on elsewhere or in the mental landscape of the operator’s dream world; the second film features three sequences in each of which a couple deal with the loss of their son in Afghanistan by picking up a young man dressed as a soldier, a hired prostitute or actor, and bring him back home for dinner. Both films engage with the different temporal and spatial techniques used in cinema to produce a sense of linear time from disparate shots to smooth over the inherent discontinuity of the material from which a story is made. Rather than being a critique of this cinematic trope, the films expose it at the level of content, the irruptions that occur in the spatial and temporal dis/continuities of each scenario making us question the relation of fiction and reality, especially in relation to media representations of war imagery and in relation to trauma and mourning.

Fast uses the fictional in conjunction with documentary-like elements to make us think differently about historical time. Instead of progress and action, time in the films circles around narrative chains of meaning that fill in the void at the heart of the scenario, the impact of trauma on the protagonists concerned whether this be a former drone operator or a mother. Rather than exploring the temporal discontinuity of trauma in relation to a Lacanian discontinuity between the inside and the outside, the real and reality, I aim to take a post-Deleuzian approach of tracing the temporalities in the films as connected yet divergent. Time, rather than being subjected to the model of historical progression and rupture, which for Bruno Latour characterises modern conceptions of time, becomes instead a form of repetition that is continuously being produced by the ‘objects’ in Fast’s constellations of narrative. For example, in Continuity, the reality of the final scene in which the bodies of dead soldiers are viewed in a pit - complacently by the couple, shockingly by the viewer - is contrasted to the appearance of a camel that confronts the couple as they drive to their next meeting. Rather than the staged scene of carnage, it is the appearance of the camel in a place where it should not be that exposes the divergence of temporal geo-political landscapes. I shall argue that the real of trauma is made palpable as an event that brings together a series of ‘timings, spacings and actings’ (to paraphrase Latour) that ‘ob-jects’ to the smooth consumption of time in technology.

CV: Dr. Maria Walsh is a Senior Lecturer in History and Theory of Art at Chelsea College of Art & Design. She has published essays on artists’ film installation and cinema in journals including Screen, Angelaki, Rhizomes, Senses of Cinema, and Refractory. She has contributed chapters to a number of books including Screen/Space: The Projected Image in Contemporary Art, MUP 2011. She is currently researching screen/spectator intersubjectivity in relation to the staging of spectacle in a number of works by artist filmmakers.
THE PROBLEM OF RECEPTION AND INTERPRETATION ON FILM:
THE CASE OF LISBON STORY FROM WIM WENDERS

Edgar Vite Tiscareño
(Universidad del Valle, Colombia)

This paper is related to the topic *Accessing the Real through film*, and specially it explores the understanding of communication in the arts and its relationship with the reception and interpretation of movies. In this sense I examine the function of spectator on film reception and how this is problematized in a particular movie. For this reason I had chosen to analyse the case of *Lisbon Story* from Wim Wenders, the German filmmaker.

My interest in *Lisbon Story* is how it shows the impossibility to separate the structure of moving images and film narrative from the particular point of view of the filmmaker and what happens when a movie is decided not to be exhibited to the public, because it is intended to stay on its “pure state”. This is not only related to an ideal of full autonomy on the arts and an exaggerated formalism, which are extremely problematic, but this also shows the necessity of discussing the reception of movies in the field of Philosophy of Image and Theory of Interpretation.

To discuss these topics I examine how is possible to articulate a Theory of Perception with a Theory of Interpretation in the proposal of Joseph Margolis, and how this kind of proposal can be applied to the analysis of image and film. I also argue why it is not necessary, and neither sufficient to have as guidance the intentions of a filmmaker to interpret his work. That is why is so important to demonstrate the social dimension of artistic practice and the necessity of showing the work to the spectator.

I analyze the place of the spectator on the reception of art, as part of a theory of communication, and particularly how this works in the case of films. In this sense I defend that it is not possible to have a neutral approach to the movies, because our view is always influenced by a complex system of ideas and a specific cultural background. This not only means that our interpretation of image is oriented by those elements, but also this gives us a key to understand the condition of creativity in all the arts.

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"ECHOES OF THE DESERT" A LANDSCAPE OF VISUAL MEMORY

Ivan Flores Arancibia and Luis Guerra
(Universitat Autònoma de Barcelona)

An echo is the single reflection of a sound, arriving at the listener some time after the event of a direct sound. The resonance remains an obstacle that interrupts the sound ideality. The echo returns to hinder the sufficiency of a present that is incomplete, constituted by a condition of an in-between. The echo is what it suspends. An obstacle, a failure haunts history. In the beginning was the resonance. The rest is cavity.

Last September 11th 2013 marked the fortieth anniversary of the Coup d’Etat in Chile. A landscape of echoes returned to us, as specters: the bombs striking the government palace that 9/11/1973; the echo of the falling corpses, disappeared; the unfinished echo of Allende’s voice. The whole of History has the appearance of a stroke caused by a violent cutoff. How to talk about events that affect us as a sound echo caused by a sound extracted from the darkness of a poured life? (Walter Benjamin).

"Echoes of the Desert" is the latest film of the Chilean director Andres Wood. "Echoes of the Desert" states the story of the State terrorist operation known as the "Caravan of Death", and the personal battle of Carmen Hertz, human rights lawyer, pursuing the unveiling of truth, against all those accountable for that crime. Wood’s work, which we compose from a film trilogy: Machuca (2004), Violeta se fue a los cielos (2011) and Echoes of the Desert (2013), is inserted into a wider constellation of visual echoes composed by other Chilean filmmakers, in particular Patricio Guzman and Pablo Larrain.

We propose to place the work of Wood within certain "economy of interception of the political and of the aesthetic" within the Chilean scene of theoretical production. "Echoes of the Desert", a film, should be understood here as a convex theatrical fold, produced by the weight of an event and the sedimentation of its situation, allowing the composition of a discourse of truth in terms of fiction.

Cinema has been a foreign body in the Chilean scene, being confined in an overshadowed happening by the "credit Coup, 1973", at which time ‘post-dictatorship’ means both the end of thought and the advent of the event of thought. Cinema inhabits the site of a subtraction, which outlines a scene sieged by an economy of echoes. Cinema occurs hung between the impossibility of the (political) subtracted body and the impossibility in the (anesthetic) remaining body.

CV: Ivan Flores Arancibia - 2011-2015: PhD Student, Autonomous University of Barcelona, Spain (CONICYT-CHILE); 2010: Master in Philosophy, University of Salamanca, Spain [Erasmus Mundus ECW Chile]; 2008-2009: ©Master in Philosophy, University of Chile, Chile; 2007: Degree in Philosophy, University of Chile, Chile. Member of the Heidegger Studies Research (Grup UAB- 2487). Principal investigator: Jesús Adrián Escudero, UAB, Department of Philosophy.

CV: Luis Guerra is an artist and writer. His work investigates questions of performance and materiality, often incorporating movement and text. His proposal focuses on considering strategies for collective performance, exploring ideas of scripting and rehearsal, collaboration and labor. Luis Guerra has been teacher of Art at several Universities in Chile between 1999-2008, as well as cultural adviser for Chilean Governmental Institutions between 2002-2007 (CONACE, Matucana 100 Cultural Center). Lives and works in Barcelona, Spain. 2013-2017 PhD Student, Autonomous University of Barcelona, Spain (CONICYT-CHILE). 2012 Master in Aesthetics, Philosophy Department, Autonomous University of Barcelona, Spain. 2001 Master in Visual Arts, Visual Arts Department, Universidad de Chile, Chile.
EUGÈNE GREEN’S SIGNS: 
A BRIEF LOOK AT TOUTES LES NUITS
Pedro Faissol
(University of São Paulo, Brazil)

In Eugène Green’s first feature film, Toutes les nuits (2001), there is a scene where the character Jules goes toward a closed window and opens it – the frame shows only his feet and the shadow from his body. During the opening movement, the figure drawn by his shadow, sculptured by the sunlight, seems to evoke the image of an angel. Even though the angel is not actually seen by the viewer, the two sides of the window (in the opening movement) resembles its wings. The image of the angel does not gain a complete visibility in the film, it is just sensed by the viewer’s imagination. In the end of the scene, the viewer tends to retrospectively reconstruct the opening movement, and the sign of the angel settles into his memory. Ephemeral trace of its presence (assuming here an index quality), the sign perpetuates in the head of the viewer. Green deprives us the complete picture, offering only its remains, vestiges of a presence just glimpsed by the viewer.

It is only through the mediation of a sign that Eugène Green evokes a sacred image. His appreciation on the neoplatonic metaphysics seems to find here an aesthetic justification. Rather than offering us the complete picture of an angel, perhaps considered too sensible to him, Green gives us only its reflection – which works very good in the scene, establishing magnificently well the theological content of the movie. We suppose that Green puts into practice here one of the main ideas of what he claims to be the cinematic specificity – later described in a small book dedicated to the subject called Poétique du cinématographe. According to Green, the vocation of the cinema is to capture reflections of the intelligible world by filming the sensible reality with fidelity (no optical or digital artifices are accepted). Without the cinematographic apparatus, as Eugène Green tells us in his book, those signs could never be fully apprehended. For him, therefore, the cinema consists of revealing a “spiritual reality” that would never be captured without the mediation of the cinematographic apparatus - called by him, just like Robert Bresson did in the past, the “cinematography” [emphasis here in the “metaphysical” vocation of the cinema]. Along the speech, we will develop a parallel between André Bazin’s realism and Eugène Green’s metaphysical beliefs.

CV: Pedro de Andrade Lima Faissol is at the beginning of his Ph.D. studies in Audiovisual at the University of São Paulo (USP). In 2013, Pedro Faissol has finished his master degree research on Eugène Green’s films. His thesis, oriented by the professor Cristian Borges, Ph.D., was called “The eloquent nature – a study of Eugène Green’s films”. Along the last five years, Pedro Faissol has also been working as a filmmaker. His filmography consists of three short films: “He” (2008), “Heart” (2009) and “Reconciled” (2013).
Historically, some have seen film as a unique reflection or manifestation of “reality.” Others, sensing the philosophical problems with such a claim, posit that film is merely a site for subjective experiences, leaving little room for discourse beyond cultural and subjective particulars. Still others have tried for middle ground, positing that each film creates a unique “world” (not contingent on the “real” world, but inspired by it) that has its own autonomous properties and existence, but can only be subjectively encountered and interpreted.

I propose a different approach: Multi-Sensory Analysis, built upon Embodied Cognition theory (Shaun Gallagher) and new applications of multisensory research (e.g. Luis Rocha-Antuñes). In this account, film does not present us an “objective” or an un-manipulated world, but its verisimilitude and indexical relationship to reality yield unique phenomenological benefits that warrant it special status as a type of “simulated” reality with ramifications for our experience of the real world. The value of the simulation is strengthened by its audio/visual verisimilitude to profilmic reality, but does not hinge upon it. This verisimilitude is valuable to the degree that it supports and prompts occasions for embodied meaning.

“Embodied meaning” is an umbrella term for the experience of knowledge gained through the body and world in relation. This includes standard epistemological “facts” and “truths”, classically defined, but also includes “truths” of feeling and bodily existence, such as the universal experiences of gravity, respiration, as well as many other sensory encounters with the world, which largely foundationalize our bodily understanding of reality and time. The standards for “truth” in these categories must be broadened by definition, as they often mix “objective” experiences with subjective ones, but are still experienced globally as general types of experiences. These “truths” might be seen as demarcated zones of experience that are epistemologically heavy, but offer a certain degree of play within them for subjective and interpretive variety. This is precisely their greatest virtue, as they allow for difference, but provide universal demarcations within which these variances can be seen as meaningful.

Particular attention will be to films that take cinematic experience to be something more epistemologically heavy and universal than subjectivity and “mere sensation,” yet leave room for aesthetic, formal, perceptual and phenomenological elasticity in its relationship to reality. Wong Kar-Wai’s 2046 stands as one example, as time is approached dynamically in that film, between embodied meaning and external chronological duration/procession.

CV: Joseph G. Kickasola is Associate Professor of Film and Digital Media at Baylor University (USA). He is also Director of the Baylor Communication in New York program, a unique enterprise dedicated to the balance of theory and practice in media education. He is the author of The Films of Krzysztof Kieslowski: The Liminal Image (Continuum/Blacksbury: 2004), essays in numerous anthologies (e.g., The Routledge Companion to Philosophy and Film), and essays in several leading film journals (e.g., Film Quarterly, The Quarterly Review of Film and Video). He is also a filmmaker. He lives and works in New York City.
THE "BURDEN OF THE REAL"
IN EASTERN EUROPEAN AND SCANDINAVIAN GENRE FILMS:
DANCING BODIES, ENDOSCOPY AND KNITWEAR

Andrea Virginás
(Sapientia The Hungarian University of Transylvania, Cluj-Napoca, Romania)

[Narrative feature] film has been always defined by intermedial relations and various medial textures that contribute to both creating diegesis and/or its various levels, or, on the contrary, "theorize" and reflect upon the extra- or the non-diegetic. We may think of sequences where theatre, play and dance are concerned, or screens and paintings that advance investigations, or when videos stand in for memories and traumas, and photographs that provide paths for regaining one’s identity. What such examples provide is a rich field for testing the hypothesis of this proposal: namely, that the culturally “added value” of the mediums in question is an important factor when attributing “realism” to various diegetic levels, or indeed situating “the real” in the various spheres that are denoted by the terms of the diegetic, the extra-diegetic and the non-diegetic. After the overview of a number of theoretical works that concern themselves with such questions, my methodology will be to isolate various filmic instances where diegesis is being fragmented, or indeed, negated and nullified through the introduction of various other media, and/or doubling the medium of film itself.

The wider context of this proposal is constituted by my postdoctoral research project entitled The Role of Generic Panels in European Small Cinemas, where I analyze crime films, melodramas, and science fiction films from three “regional” contemporary film canons: Hollywood, Scandinavia and Eastern Europe, with the intent of differentiating between more and less mainstream usages of the respective generic panels. Lucia Nagib, Chris Perriam and Rajinder Dudrah’s observation is an important guiding principle, when they state that “Instead, we adopt a positive and inclusive approach to film studies, which defines world cinema as a polycentric phenomenon with peaks of creation in different places and periods. Once notions of a single centre, primacies and diachronico- dicriticities are discarded, everything can be put on the world cinema map on an equal footing, even Hollywood, which instead of a threat becomes a cinema among others [Nagib 2006: 34, see also chapters by Xavier, Rajadhyasha, Lim and Mulvey,” [Nagib et al. (eds.), “Introduction”, Theorizing World Cinema, London – New York: I.B. Tauris, 2012: xxiii]. Thus the material of analysis is deliberately chosen from these canons and film types, and the goal is identify and comment upon such [inter]medial and non/diegetic junctions where “the burden of the real” mentioned in the title emerges as a quality.

FILM NOIR FLASH-BACK:
THE SYMPTOM OF AN EPISTEMOLOGICAL CRISIS
Linda Huszár
(University of Szeged)

The presentation focuses on the questions of time, space and reality in classical film noir narratives. The narrative technique of this bunch of films shows some special features which are frequently considered as a sort of alienation from institutionalized narrative patterns (Jean-Pierre Telotte), or even as a detachment from classical narration and a transition towards modernity (András Bálint Kovács). Though film noir penetrates into the irrational territory of the psyche and plays with the spread of an unsteady subjectivity, it always strives to restore – at all costs, even by taking the protagonist’s life – the unambiguous universe of classical hollywood cinema. This discord within the core of film noir gets incarnated in the flash-back narration, a deeply epistemological component that characterizes the genre.

Flash-back conveys subjectivity by inserting an intradiegetic narrator who tries to dominate the narrative from a retrospective position, and this very retrospecitivity creates the temporal split that undermines the stability of classical storytelling. The intention of the narrating protagonist to tame the uncontrollable action by a posterior quasi-action, namely by the commentary, always remains an ironical attempt [and reflects a sceptical attitude towards logocentrism altogether]. If we consider the noir flash-back from a technical or formal point of view, we can see a certain tension arising between word and image: the stubborn but failed ambition of the narrator-protagonist to monopolize the diegezis disjoints the classical unity of visual and verbal layers. In order to illustrate this epistemological crisis (flash-back) on telling a crisis (plot), the paper examines three film noir openings: Double Indemnity (Billy Wilder, 1944); The Lady from Shanghai (Orson Welles, 1947); Sunset Boulevard (Billy Wilder, 1955), with an increasing irony and self-reflexivity of the genre.

CONFRONTING THE REAL THROUGH THE VIRTUAL:
“REATUALISTIC CINEMA”
Matthias De Groof
(University Antwerp, Belgium)

My paper confronts a concept of cinema as REATUAL, the films by Jean-Pierre Bekolo and Rachel O. Moore’s “Savage Theory, Cinema as Modern Magic”.

Around 1998, the Cameroonian filmmaker Jean-Pierre Bekolo comes up with a neologism: REATUAL, which is a combination of “Real” and “Virtual” sounding like “Ritual”. It “puts virtuality at the service of reality for the recreation of one world ... REATUAL is there to make the cinema of tomorrow”. By producing narratives, the virtual (and the imagination that goes along with it) influences, shapes or threatens the real and by doing so, reinforces itself. REATUAL is the need to combine the real and the virtual in one realm. This idea of cinema uses fiction to push the boundaries of the real.

Cinema’s link between reality and fiction in time, negotiating between past, present and future, mirrors the relation which a ritual holds to reality and fiction as well as to past and future. Similar to the ritual, argues Rachel O. Moore in “Savage Theory, Cinema as Modern Magic”, film can rework the irrecoverable past in new constellations of meaning with a new temporality. And in so doing, it can bring time itself to life. (2000:142). Similar to film, rituals are eminently effective and creative: they do things (2000:4).

By retrieving and adapting an existing ritual and by his choice to structure his film like a ritual, Jean-Pierre Bekolo’s 2005 film “The Bloodettes” becomes a ritual and not in the least because of its intended cleansing, healing and purificatory effects. Where does the “text” end? Rituals which have often been the subject of anthropological research are at work and carried out in his films, and are deliberately not represented.

The cinematic creation of rituals radicalizes the “legend-making capacity” which Deleuze already attributed to the characters in the participatory cinema of Rouch. This “applied cinema” is a cinema beyond film, engaged with life. Similar to a ritual, it lifts barriers between the real and the imaginary. “Reatualistic” cinema frees the author from a language that imposes its own kind of reality, by reinventing its grammar, and making from the Aristotle’s Poetics and Politics one single book. ‘We have to follow this ideal as the original art, says Bekolo. And if there were to be an African cinema, it would be the one that draws on these values’ (2009:51).

CV: Matthias De Groof is a post-doctoral researcher at the University of Antwerp (Belgium) were he studies postcolonial cinema in Belgium. He was a Fulbright visiting scholar in Cinema Studies and Visual Culture at the New York University. His interdisciplinary PhD-research (Anthropology, Philosophy and Cinema Studies) took Cameroonian filmmaker Jean-Pierre Bekolo as an lens enabling to study African Cinema in innovative ways, bridging traditional oppositions between African Cinema and Ethnographic film on the one hand and African Cinema and the Negritude ideologies on the other. He studied Philosophy (UA & KUL) International Relations (UCL) African Studies (UMU-Uganda) and Cinema Studies (UA). His scholarly work has been published in Third Text, Columbia University Press and Image [&] Narrative amongst others. He combines his academic research with filmmaking. His artistic work has been presented at the Rotterdam Film Festival, Media City, San Francisco Art Institute amongst others.
CONSCIOUSNESS-IMAGE: 
TOWARD AN OPTICAL TECHNOLOGY OF SELF

Giuseppe Gatti  
(Roma Tre University)

Giving up the unity and the wholeness of Self refers to a whole philosophical philum which relates to phenomenology, post-structuralism and cognitive science, and which is also interlaced with Film and Media Studies. Such field of studies claims the lack of a central core of consciousness, conceiving the experience of self as a distributed by-product of brain, body and environment interconnected work. In the contemporary debate, much attention is given to technical media as a model or metaphor for imagining, understanding and modifying the nexus between mind and reality. As Michael Foucault points out, the ‘technologies of self’ refers to such devices which permit individual to perform his/her experience of self. For Friedrich Kittler, the passage from literature to photography/moving picture produced the epistemological shift of conceiving our mind as a camera obscura, interlacing Consciousness Studies with Image Theory.

Since Friedrich Nietzsche asked if the man can really have a sense of self ‘as if in an illuminated glass case’, for Jean-Paul Sartre the imaginative activity of the human mind is a form of consciousness itself. Sartre also terms the ‘illusion of immanence’ the fallacy of conceiving mental images as objects inside the screen of consciousness. Similarly, in cognitive science, Daniel Dennett confirms there is no mind’s discrete place where the sensory data are projected, neither an inner spectator which reaches a final executive role on body behavior. Dennett’s ‘Fame in the brain’ model defines the self as a fictional and fragmented effect which emerges from a pandemic struggle for ‘clout’ of a multitude of cerebral events. I argue Gilles Deleuze ideally sums up Sartre’s phenomenology and Dennett’s science of mind, conceiving brain and body as an ‘acentric system’ and cinema as a ‘noosfera’, that is literally an atmosphere of minds. The Deleuzian time-image cinema is ‘Dividual’, where the Descarte’s subjective/objective dualism loses consistency both on the epistemological and on the ontological level. From this assumption Slavoj Žižek reevaluates the role of Lacanian subject as a ‘vanishing mediator’ between the Symbolic experience of self and the projection of the Real by means of optical and language based media.

With such theoretical premises, is not risky to define moving pictures as consciousness image paving the way for a multidisciplinary methodology of film analysis. As a case study, I would analyze the cinema of the Italian ‘visual philosopher’ Carmelo Bene, to which Deleuze refers as a strategical point of connection between art and science of mind.

CV: Giuseppe Gatti is a PhD student at the department of Philosophy, Communication and Performing Arts of Roma Tre University. His main interests are: Media and Film Studies, contemporary thinking (in particular Foucault, Deleuze, Žižek), Memory and Consciousness Studies, Hitchcock Studies, Cultural Studies and Hip Hop culture. He took part to the NECS Conference Prague 2013, with the paper “Toxiscapes: the representation of Graffiti in narrative cinema”. He’s an active performer, director and blogger.
CINEMA AS "PHENO-PROSTHESIS":
ACCESSING THE REAL THROUGH FILMIC PERCEPTION

Anne Dymek
(University Panthéon-Sorbonne, Paris 1)

How can we conceptualize, after Deleuze, the ontology of filmic images? Deleuze, did he hit the nail on the head by requiring simultaneously an analysis of the specificity of filmic perception and a double acceptance of the moving image as ontological and filmic concept? Cinematography is a phenomenological art capable of action and thought in time and space. But what is the specificity of filmic phenomenology in contrast to a non-filmic or “natural” phenomenology?

We will try to (re-)set the basis for a philosophy of the moving image, referring to some of the major concepts of Deleuze, Bergson and Peirce. If there is, as Deleuze affirms it, a correlation between the pure bergsonian perception on the one hand and filmic perception on the other, could this be intimately linked to the absence or considerable reduction of pragmatic implication in both perceptions? We depart from our basic hypothesis that filmic perception is a meta-perception that not only results from the cognitive nature of its signs but also and foremost from the pragmatic de-structuration that characterizes the spectator’s situation. Cinematic images provide a bilateral iconic orientation, containing likewise a perceivable perceiving instance (camera / filmic technique) and perceivable perceived qualities (filmed objects). Whereas no continuous reference to the forms of perception is possible in natural perception - since the perceiving subject occupies a constitutive place in the internal relation that it maintains with the perceived world - filmic art can visualise, thus externalise this internal relation of perception by putting the spectator in front of a pheno-technique whose realism is very close to the reality of human perception. Films are, so we suppose, maps of phenomenology. They make it possible for the spectator to see the phenomenological relation that human beings maintain with the world, respectively to be perceptively guided through the camera able to act as a pheno-prosthesis. Could this, by the way, be a possible explication specifying the deleuzian statement that filmic art has the ability to film our belief in the world?

CV: I finished my doctoral thesis under the supervision of Professor Dominique Chateau (Paris 1) in September 2013 (defense on December 6th 2013). The title of my dissertation is: “Peircian Approaches to Filmic Perception” (“Approches peirciennes de la perception filmique”). I am originally from Germany, having studied the Sciences of Communication at the Free University of Berlin, then having moved to France (University Sorbonne Nouvelle, Paris 3) for a Master 1 in Communication (Master’s Thesis: “The Deleuzian Crystal-Image: a postmodern cinematographic concept?” under the supervision of Jean-François Borddron) and a Master 2 in Cinema (Master’s Thesis: “The Deleuzian Time-Image: a philosophical concept of the “weak thought of the difference”? under the supervision of Jean-Louis Leutrat and Jacques Aumont).
KNOWLEDGE THROUGH FILM:
PHILOSOPHY AND THE PROCESS OF LEARNING
TO PERCEIVE DIFFERENTLY
Peter Remmers
(Technische Universität Berlin)

Based on writings of Wittgenstein and Goodman, I want to propose a conception of a specific form of knowledge created and constituted through aesthetic engagement with films. This form of knowledge can be generally described as a transition in the perception of “exemplified or expressed properties” (Goodman), or, in other words, as a meaningful change in “seeing aspects” (Wittgenstein’s “Aspektwechsel”). Films play a special role in this context: a transition in seeing aspects involves a process of learning to perceive differently that happens in time and applies to concrete events and their properties (i.e. is not achieved by abstract reasoning or interpretation).

Consequently, by means of their temporal, pictorial and processual properties, films present immediate directions for this process of learning. Films thereby constitute a special kind of “dynamic” knowledge: knowing how and what to perceive in an event and the transitional becoming of this knowing. Application of this conception of knowledge to film provides (a) a powerful account of accessing the real through film and (b) a new explanation of the relation between philosophy and film.

(a) The described processual knowledge in combination with a clarification of the concept of the real provides us with a general idea of how films as time-images access the real: Just like learning to see a new aspect of something, films direct us in the process of perceiving real properties of what they present or, as one could put it, they reveal these properties through filmic presentation. The transition to perceiving differently renders the newly perceived properties real. This model employs talk of properties being real in contrast to being “merely represented as real”, but denies the notion of a definitely given set of real properties. It inspires a rethinking of the revelationist position in classical film theory as identified by Malcolm Turvey, bypassing the problems of skeptical presuppositions.

(b) The knowledge-angle also informs the relations between film and philosophy by considering both endeavors as similarly directing the process of changing our ways of experiencing or of thinking about something, united in the aim to see the world differently. Philosophical knowledge thus embodies a transition in thinking about basic conceptual and phenomenal puzzles, while films can create a similar kind of knowledge by embodying the process of changing our ways of perceiving or seeing aspects in (sometimes all too familiar) events.

CV: Peter Remmers – 2009: M.A. in Philosophy, Communication Science and Musicology at Technische Universität Berlin (TU Berlin) (Germany); since 2009 Research & Teaching Assistant at TU Berlin (with Prof. Günter Abel). Teaching and research in Epistemology, Aesthetics, Philosophy of Film, Classical German Philosophy, Philosophy of Science. Working on a PhD-Project on the epistemological status of knowledge through film.
Ecstatic truth, term coined by Werner Herzog refers to his belief that in order to reach deeper truth one needs to go beyond, even fabricate, reality. Facts do not constitute truth. Instead, filming facts is like being a tourist taking pictures that barely portray the surface. In this study I am looking at the relationship between fact and truth in today’s documentary filmmaking, departing from the classic film theory of Kracauer and Benjamin and redefining it from within the contemporary context. It is an attempt to re-think the status of the documentary. Today viewers are overwhelmed by visual narrations of news services and reality television ever-chasing the intimate details. The contingent nature of a fact together with the authority it possesses when filmed distorts the truth; the viewers believe they are near it. Film is powerful, it can emancipate or alienate further, and it is therefore a great responsibility of the filmmaker to stay close to the truth.

CV: I am an artist and I study philosophy. My main interest is the emancipatory potential of contemporary art, particularly the technology-mediated forms. I am doing a PhD in Aesthetics (Modes of emancipation and modern society. Image, power, revolution). My MA thesis (Theory of cinema in the Frankfurt School) was a historical investigation of the nature of film from the social perspective. Before that, I studied Fine Art Media at Central Saint Martins and Bath Spa University, UK. My theoretical work sits between the fields of philosophy, film theory and sociology and it intertwines with my practice as an artist/filmmaker. Recently, I have written mainly on the status of cinema and its relationship with reality, these included Technology as ideology investigating closer the views of Adorno and Benjamin and So the women be women and men be men on the problem of the image’s authority that can render even obvious irony powerless; it discussed the way gender is portrayed in feminist films can have a result exactly opposite to intended.
THE “PAINTERLY” AESTHETICS
OF ROBERT BRESSON AND PEDRO COSTA
Raymond Watkins
[Colgate University, USA]

Most filmmakers who allude to the relationship between painting and cinema underscore the discrepancy between a painting’s stillness and a film’s movement. However, Robert Bresson and Pedro Costa are both filmmakers who, in stark contrast, slow the representational process as much as possible, as if wanting to create a series of isolated photographs in the tradition of the tableau vivant. Both artists capture a particular reality through a shared constellation of aesthetic features that borrow from painterly and photographic traditions, including the fragmentation of the body, the emphasis on everyday objects and temps morts, a blur between documentary and fictional conventions, the use of highly controlled actors who function as models, and a complex relationship between setting and landscape. I examine the similarities between these filmmakers using Pierre Klossowski’s notion of the simulacra, the tableau-vivant, and perversion in his writings, novels and sketches from the 1970s. I use Klossowski to argue that rather than one essential identity, the body presents a series of roles, reflections or simulacra that project a parade of shifting identities. A perversion, therefore, becomes that which exists outside the circuit of exchange and ownership, as a way for the body to be controlled by another. Jean-François Lyotard’s concept of “acinéma” provides a parallel way of understanding this concept of slowed time and its relationship to the tableau vivant. I also turn to Roland Barthes’s writing on the photograph and the “third sense” to redirect attention from the ergon to the parergon. I argue that it is precisely by turning to the conventions of painting that Costa and Bresson develop a distinctive and unique method for representing the material world.

I apply such insights to Bresson’s films from the mid-60s and 70s, including Au hasard Balthazar (1966) Une femme douce (1969) and Quatre nuits d’un rêveur (1972). I also draw examples from Costa’s Fontainhas trilogy: Ossos (1997), In Vanda’s Room (2000) and Colossal Youth (2006). While there are certainly important differences between Bresson and Costa, especially in the political implications of their work, both filmmakers present the material body in the full range of phenomenological immediacy, manifest through a distinctive painterly style.

CV: Raymond Watkins is a Visiting Assistant Professor at Colgate University in the United States, where he teaches cinema and humanities courses. He received his Ph.D. in cinema and comparative literature from The University of Iowa in 2006, working with Dudley Andrew and Steve Ungar in twentieth century French film, philosophy and literature. He is currently completing the book manuscript The Performance of Painting: Late Bresson and the Poetics of Embodiment. Articles from this project recently appeared in Cinema Journal and Studies in French Cinema.
“FREE INDIRECT SUBJECTILE”:
AFFINITIES BETWEEN PASOLINI AND DERRIDA
Toni Hildebrandt
(Istituto Svizzero, Rome)

In Pasolini’s theoretical writings we find the capacity of a genuine philosophical thinking in creating and elaborating concepts, such as “abgoia”, “contamination” and the seemingly cryptically formulation of a “free indirect subjective” discourse [soggetiva libera indiretta]. While “abgoia” and “contamination” are concepts that Pasolini primarily used to explain his critique of subjectivity and the modern [western] societies of progress, the notion of a “free indirect subjective discourse” concerns directly the making (and thinking in the making) of a film. Deleuze elaborated on the concept and traced his own idea of a “camera consciousness” from it. Metz called it “a truly genial intuition”, and tried to better define it with “the theoretical rigor, which Pasolini was unable to bestow on his poetic insights.”

Beyond Metz’s theoretical arrogance and Deleuze’s gesture to overcome the objective/subjective shot dichotomy, I prefer going back the context in Pasolini’s own thinking. [1] In a first step I will thereby explain its function and genealogy, referring to Viano, who showed that the notion of “free indirect subjective discourse” derived from that of “free indirect speech”, as assessed by Volosinov and Bakhtin in Marxism and the Philosophy of Language. [2] Deleuze, Metz, and Viano use and apply the concept in different ways, but always in a general manner. This disregards from my point of view its potential use for a very ‘specific subjectivities’ in filmmaking such as the modern subject in the profanation of sacred narration (Accatone) and mythology (Medea), or the more concrete subject of (post-) western modernity in documentary film (Le Mura di Sanaa). [3] I will introduce my own contribution to the theory of a “free indirect subjective discourse”, arguing that the concept is only truly comprehensible with a counter-concept of “allegory”, as defined by De Man and Derrida. In addition to that, what Pasolini calls “free indirect subjective”, can be specified with Derrida’s concept of “subjectile”, which will help to connect the double-faced point of view on the author-and-the-character, with the apparatus-based logic of film as well as its subsequent allegorical reading.

CV: Toni Hildebrandt (*1984) lives and works in Basel and Rome. He studied art history, musicology, philosophy and romance literature at the Friedrich-Schiller-Universitat Jena, the Hochschule fur Musik “Franz Liszt” Weimar, the Università degli Studi di Roma “La Sapienza” and the Istituto Italiano per gli studi filosofici in Naples. He is about to conclude a PhD project at the University of Basel after a doctoral program coordinated by the Universities of Bonn, Florence and Paris-Sorbonne. Between 2010 and 2013 he was a research fellow at the NCCR Iconic Criticism “eikones” at the University of Basel. He is a founding member of the scientific journal "Rheinsprung 11" (www.rheinsprung11.ch) and a member of the Research Network “What Images Do”, coordinated by the Royal Danish Academy of Fine Arts, Copenhagen. In the academic year 2013/14 Hildebrandt is working as Resident Fellow at the Istituto Svizzero in Rome on a project based on the late work of Pier Paolo Pasolini, in particular his documentary and appeal to UNESCO LE MURA DI SANA’A. In Spring 2014 he will publish two books as editor: Suchen Entwerfen Stiften: Randgänge
zu Heidegger's Entwurfsdenken (co-edited with David Espinet) and Bild und Geste: Figurationen des Denkens in Philosophie und Kunst (co-edited with Fabian Goppelsröder and Ulrich Richtmeyer).
No doubt that the invention of the computer generated images, CGI went irreversibly beyond the ontological concept of film as the “fingerprint” of reality; as the culmination of trompe-l’oeil in the history of painting it inaugurated virtuality in contemporary visuality leaving no proper room for distinguishing the existing and the virtual worlds.

However, as ecological theories teach us, both concepts of filmic reality (realism and virtualism) are rooted in a kind of perceptual realism defined in both cases by the human perceptual system. Virtual worlds are but the simulation of the way how man has learnt to perceive reality during evolution. Many of the characteristics of new digital media (the density of the image, vibrating colors, fast changing visual screen, kaleidoscopic visuality, etc.) do not mark an absolutely new era; instead, they tap into human evolutionary heritage and they constitute a regress to the so-called rainforest niche where the environment was rich in texture and color, visibility was short and the time-window for action and reaction was very narrow. In contrast, the following niche, the savannah onto which man arrived already as a biped prioritized sight over hearing, expanded the time-window, and opened up the visual field.

Contemporary culture has regressed to that position for two major reasons. Firstly, because ever since Plato’s cave Man has been fascinated with creating the illusion of a world which looked real but accommodated possible states and rules which were known to be alien to the existent world. Man always wanted to play God: the contemporary user constructing his or her own avatar in the game is actually reenacting ‘Creation’. The avatar will be cast “in his or her image”, the virtual world situated “in east of the garden of Eden”. However, the likeness of the virtual is not ontological but perceptual.

Secondly, the digitalization of virtuality leads to an increasing complexity of the apparatus; so much so that the interest in causality or an in-depth understanding of the world drastically decreases in the new generations. At the same the aestheticization of the environment also tends to blot out the sense of (ontological) depth and foregrounds the two-dimensional surface of the image that once characterized traditional images.

In the second half of the paper I will argue for two particular effects of digital visuality in film: a kind of spectacular or “aestheticized” visuality which recalls the thickness of the rainforest and the “raggedness” of the representation of space and time. None of these aspects adds to the realist effect of the moving image. The temporal-spatial environment no longer plays an independent role as once both the Russian montage school and Bazin argued in connection with creative geography and Italian neorealism respectively. Even though there are some exceptions like Lake Tahoe (2008) or Gerry (2001) where space does play a causal role both in characterization and the narrative, contemporary cinema uses space and time as a changing stage for narrative and ideological meaning.

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Science fiction is the genre that better allows us to think the otherness and the future (both imagined extensions of the self and the present) in a world dominated by a scientific and technological culture.

Anchored to a need of epistemological continuity (that separates it from fantasy), science fiction narratives have an omnitemporal horizon that can be travelled (creating time loppings), replayed or divided, producing alternate presents or parallel universes that can exist in the past, present or future. In all cases, imagining a different time is creating new worlds extrapolated from an empirical present that no longer offers certainties, technological progress or scientific knowledge free from ethical and epistemological questioning.

The problems raised by the science fiction scenarios are simultaneously about the ontological status of reality and truthiness of our perceptions and cognitions. The answers usually led to the dichotomy between appearance and essence, formulated as the opposition between the real and the unreal (ideal or virtual). Mainly since the mid-1980s, the science fiction films reflect the increasing inability to think better futures or good presents, proposing scenarios in which the social, political, technological or scientific reality is worse than the one that exists, with an increasing permeability between real and virtual, resulting from the (misguided) action of humans, intelligent machines or alien forces, by effect of sensorial or cognitive manipulation. The science fiction movies of the last three decades are almost entirely narratives of cognitive dissonance, affirming reality (and the self) as illusion, translating the scepticism and relativism of the real present and the uncertainty of the future. Usually the solution (to get an happy end that means an hopeful future) is in the affirmation of the hybrid: the android, the clone, the mutant. But while identity isn’t either true or false, our perceptions are. Time and space, when manipulated, recreated, implanted as false memories, origin illusions, the shadows of Plato’s cave. The hero is the one that perceives the difference between real and unreal and re-establishes reality and cognitive certainty. When the issue of simulation applies to reality, science fiction movies show that real and virtual, original and copy can’t merge: they remain ontologically different and only one of them is true.

Exploring these questions, this paper intents to show that science fiction movies are reflexively fertile, rising ontological and epistemological questions and proposing solutions that are received by the audiences as a mass philosophy.

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Lucio Fulci’s 1979 Zombi 2 has often been dismissed by critics as an incoherent piece of euro-exploitation trying to break into the international market with ridiculously exaggerated gore effects, third rate Italian actors pretending to be Americans and a supposedly spectacular zombie apocalypse in the middle of Manhattan that doesn’t seem to disturb the afternoon traffic in the city even a little. Others, such as Patricia MacCormack rehabilitate Fulci as an auteur of sensual events who is interested in shocking the audience with the delirious intensity of his affection-images and therefore willfully ignores the rules of conventional storytelling. While these latter qualities earned him an eternal place in the pantheon of euro-cult directors and made Zombi 2 a recurring point of reference in the canon of visceral horror films, I argue that its systematically ignored narrative structure is equally worth looking at as it may supplement the sensual materialist reading of Fulci’s surreal imagery with a historical dimension.

Zombi 2 was made at the peak of the political turmoil in Italy’s “Years of the Bullet”, a period characterized by an emerging neoliberal consensus between the country’s Christian Democrats (DC) and Communists (PCI) on the one hand, and an intensified terrorist activity aiming to undermine such “historical compromise” on the other. As a result, in 1978 DC leader Aldo Moro was kidnapped and subsequently killed by the Red Brigades just before he could have announced a successful pact with the PCI. The aim of this paper is to read the narrative inconsistencies and imaginary paradoxes of Zombi 2 as allegorical representations of an irresolvable deadlock in Italian politics, along the lines of what Fredric Jameson calls “magical narrative”, an ideological configuration responding to the contradictions emerging during the shift from one historical era to another, in the intermediate period where the conflict between the old and the new social order cannot be conclusively resolved yet. In this context, it is possible to read the final scene—showing the zombies appearing in New York out of nowhere and marching relentlessly on the upper boardwalk of the Brooklyn Bridge while the traffic of cars just a few meters below them goes on uninterrupted—as the example of a paradoxical, antinomic image, appropriately capturing the forces of history thwarting the directions of the narrative while at the same time presenting its carnivalesque, magical closure.

CV: Tamas Nagypal is a PhD student in Cinema and Media Studies at York University, Toronto. He has a double Master’s in Philosophy from Eotvos Lorand University, Budapest, Hungary and in Gender Studies from Central European University, Budapest. He has an essay in the forthcoming edited collection “Zizek and Media Studies: A Reader”.
PHOTOGRAPHIC REALISM IN CINEMA OF TURKEY: A REVIEW OF NURI BILGE CEYLAN’S FILMS

Âla Sivas
(Istanbul Commerce University)

The theorist André Bazin (2005: 10), in his essay “The Ontology of the Photographic Image” wrote that the making of images is the creation of an ideal world in the likeness of the real and in this context the history of the plastic arts may be seen as the essential story of resemblance. However, according to Bazin (2005: 12-13) photography and cinema on the other hand are discoveries that satisfy our obsession with realism. As he focused the objective character of photography, pointed out that its objective nature confers a quality of credibility. In other words, “the photographic image is the object itself, the object freed from the conditions of time and space that govern it.” (Bazin, 2005: 14) In addition, the mechanical process of the photography does not create eternity as art does, but it embalms time. From this perspective, the cinema is objectivity in time. (Bazin, 2005: 14)

In cinema of Turkey, two basic trends appeared during 90s: On one side, there were popular films, mostly influenced by Hollywood examples and on the other, low budget films made by the authors who created their own independent styles. One of the decade’s authors Nuri Bilge Ceylan, who worked as a photographer before, has started his career representing black and white photographic images in his first short film Cocoon (1995), then maintained this style in his first feature film The Small Town (1998). Throughout the following years, despite the developing changes of film making process in Turkey, Ceylan has held the photographic style throughout his filmography in order to represent the life in a realistic way. This study aims to observe the photographic realism of Ceylan’s films in the light of Bazin’s essay and review them from the perspective of his classical realistic theory.

CV: ÂLÂ SİVAS, Assoc. Prof. She has graduated from Marmara University Communication Faculty in 2001. Completed her MA and PhD in the department of Radio-TV at Marmara University. Studied her international postdoctoral research “Dynamics of Contemporary Italian Cinema: Industrial Change and Narrative Structure” under supervision of professor Gian Piero Brunetta at University of Padua in 2008-2009, with scholarship of TÜBİTAK (The Scientific and Technological Research Council of Turkey). She is actually working at Istanbul Commerce University as academic and giving lectures on film criticism, film theories and Turkish film history. She is author of the books İtalyan Sineması (Italian Cinema, Es, 2004), Bir Bernardo Bertolucci Kitabı [A Book About Bernardo Bertolucci, Es, 2004], İtalyan Sineması Na Bakış [View to Italian Cinema, Kırmızı Kedi, 2010], Yavuz Turgul Sineması Keşfetmek (editor) [Discovering the Cinema of Yavuz Turgul, Kırmızı Kedi, 2011].
"Free of the limits of time and space, I put together any given points in the universe": In his “Kino-Eye" manifesto (1923) Dziga Vertov famously proclaims cinema as an autonomous machine which transcends space and time. Armed with the technique of dialectical montage the “man with the camera” is able to reassemble reality and to generate new facts. The cinematic “factory of facts" relies on a new kind of normativity. In my presentation I seek to explore the nature of such normativity by addressing the following questions: In what ways does the “Kino-Eye” serve as a substitute for the omnipotent, all seeing and eternally open God’s Eye? Given that, traditionally, the metaphor of an omniscient Eye has been taken as a symbol for, and as a visualization of, justice, law and order, what is the radically new law, the new logic that the principle of “Kino-Eye” stands for? In addressing this question, the paradoxical relation between materiality and form in Vertov’s theory will be discussed. What is the potential of a movie making where reality and its assemblage merge into political statements? What can we learn from it with regard to a theory of revolutionary action today? These questions will be discussed within the broader context of a suspension of (theatrical) action by means of film in Vertov’s theory, on the one hand, and the paradoxical character of the permanence of revolutionary practice which is so much present in his film-making, on the other.

When François Truffaut said that 'there are no good and bad movies, only good and bad directors', it is (as if) aptly said for Satyajit Ray (1921-1992) an Indian Bengali director, who seemed to have 'Midas’ touch’ to his films; the finery with which he directed films manifested the a-priori principles through a-posteriori phenomena portrayed in his films. He is one of the directors who kept to the views of André Bazin (1918-1958). Bazin believed that a film gets its due credit when it depicts the realistic aspect of life (and manifests ‘the Real’); that each frame of the film is a part of ‘the Whole’, in fact it contributes and completes ‘the Whole’. This particular ideology of Bazin is an important contribution to the Auteur Theory. Auteur Theory is ‘the theory of film-making in which the director is viewed as the major creative force in a motion picture.’ [Encyclopedia Britannica] Bazin believed that it is the director who is the ‘soul’ behind the film, and it is his/her personal signature that is imprinted in the film, his/her personal mark is the remarkable contribution of the film-maker to make ‘only this movie’ and ‘not that movie’. Ray's films upheld the norms of the Auteur Theory like film-makers Akira Kurosawa, Ingmar Bergman, François Truffaut, Jean-Luc Godard, Alfred Hitchcock and the like.

The paper will focus on some of the films directed by Ray (like Pathar Panchali, Apur Sansar, Jalsaghar, Nayak, Charulata and Kachanjunga) where they realize and manifest the Auteur Theory and the views of André Bazin.

The paper will also focus on the loop-holes of Auteur Theory, where it underestimates the contribution of other film-technicians, screen-play writers, editors, musicians and actors (even the audience) those who are inevitable entities in film making. Also the theory portrays the director (in our case Satyajit Ray) as a ‘dictator’ in movie making procedure, as the director has the final say. Are ‘the others’ involved in film making just the puppets of the director?

But Ray’s films has an edge over these demerits and forces the audience to praise him as ‘the author’ (auteur) of his movies.

CV: Dr. Amita Valmiki, B.A., M.A., Ph.D., Certificate Course in Sanskrit, Diploma in Comparative Mythology - (All through University of Mumbai). Member of Board of Studies in Logic & Philosophy & Member of Faculty of Arts (University of Mumbai). Article published in Navneet Samarpan, Gujarati Magazine on “Van Gogh Retrospective”. Jointly edited a book “100 Years of Indian Cinema - Issues and Challenges in Retrospection (Socio-Philosophical Perspective) and written an article in the same book on ‘Dark Comedy in Hindi Films - A Philosophical Introspection’ [R. J. College, July, 2013, ISBN No. 13: 978-81-925489-2-0]. It is also an E-Publication (Site: www.rjcollege.edu.in/E-Journal). Research article ‘Philosophy, Religion and Art in the Cultural Context of India in Comparison to Hegelian Aesthetics’ - E-Publication [Site: www.science-of-deduction.com]. Presented papers at International, National and State level seminars, conferences and colloquiums. And many articles published in various books. Has chaired sessions at National and International Seminars. Has participated in number of Round Table Conferences. Has been a joint convener of Indo-German Colloquium - "Between East and West - a Cross-Cultural Encounter" (International level colloquium) [Dept. of Philosophy, Ramniranjan Jhunjhunwala College and SIES College, Mumbai and Dept. of Philosophy, Bonn University, Germany.] Has been the convener of few seminars and workshops.
EFFECTS OF REALITY: REALISM AND FILM

(Group 6)
The Romanian New Wave is now a part of the artistic history of European cinema. The global recognition and the festival awards its directors received confirm it as an important international film making. Characterized by minimalist realistic representations of everyday life, this kind of cinema was often compared to the Italian Neorealism and the French New Wave. Should we consider it as the last New Wave of the European cinema, or is it a specific, critical and national artistic adventure, one that could provide a new understanding of how realist representations function in cinema? The paper will analyze the links of the New Wave Romanian cinema and the long standing traditions of Neorealism and New Wave film making practices and, more importantly, the novelty of the Romanian aproach. The new generation of Romanian directors [Cristi Puiu, Cristian Mungiu, Radu Muntea and Calin Peter Netzer] will be scrutinized in order to search for their relevant practices in generating narrative and cinematic realism. The final objective of this study is to identify those traits which makes the Romanian film school a part of a long tradition in European art and culture, that is expressing personal and political values through realist representations.

NEW ROMANIAN CINEMA
AND THE RISE OF SELF-REFERENTIAL REALISM

Claudius Turcu
("Babeș-Bolyai" University, Cluj, Romania)

In the last decade, New Romanian Cinema became a significant brand in the international film festival circuit. However, in Romania, the New Romanian Cinema somehow disappointed the larger public taste, as it was difficult for some to understand how these films that are too long, too awkwardly edited and depicting a somber if not sad world can have such a great international success. Nevertheless, what is important to note—beyond the question of public reception—is that equally the uncertainty felt by the Romanian spectators, the success of these films in the festivals, and the good critical approval rating of the New Romanian Cinema are generated by a strong and sometimes dogmatic realist poetics. This paper aims to critically investigate this particular perspective of understanding and employing realism by analysing the cinema of Cristi Puiu (The Death of Mr. Lăzărescu, 2005 and Aurora, 2010) and Corneliu Porumboiu (Police, adjective, 2009 and When Evening Falls on Bucharest or Metabolism, 2013).

In the first section, I will describe and discuss the main hermeneutic models and theories of interpretation applied to this cinematic phenomenon. At the same time, this section will reframe Puiu and Porumboiu’s realism rethinking it through Siegfried Kracauer’s sociological concepts, an approach that, to my knowledge, was largely ignored in favor of Bazin’s ontological interpretation. In the second section, I will focus on a number of revealing interviews with the two directors to conclude that the realism professed by them, is rather than a mimetic reflecting of the real, a reflexive visual process of recording life. In this respect, I will interpret Aurora and When Evening Falls on Bucharest or Metabolism as self-referential films, a kind of de-dramatised narrative with a background of authorial commentary.

How do movies transport philosophical thoughts throughout our history into our present time? This is an ontological question that is based on the elaboration of the historicity of being (Geschichtlichkeit des Seins) by Martin Heidegger in Being and Time as a historicity of movies. Hans-Georg Gadamer was the first one who transformed this thought of Heidegger into a method, which he called “philosophical hermeneutics”. For myself, one of the main explanatory metaphors of Gadamer in his work entitled Truth and Method, is “What’s fulfilling our historical awareness is a variety of voices in which the past sounds again. The past is present only in this variety of such voices. That’s the essence of the deliverance, in which we participate and in which we want to participate.”

Film as an historical subject is such a voice from a canon of the past. Therefore, I will ask what is a movie talking about as a historical document, how a movie is related to past lives and recent topics of our present life, and how a hermeneutics of films could work. Following this question by asking Hans-Georg Gadamer and Stanley Cavell arises the theory of a movie as a voice, a voice of which we could listen to at any time and supposing that we are usually able to understand it. But is this true? Do we really understand our movies well? To answer these questions it is important to figure out where the voices/films come from, what themes are transported by them and which themes we are able to understand in confronting while watching the movies. Thereby, I’ll follow the concern of Gadamer’s hermeneutics.

For that reason, I want to sketch a hermeneutics of film as a methodological output and as a way to philosophize or a way to get in conversation with films, which allows us to think about ourselves, our relationships with others and our connection with the world. As an example, I’ll consider “Rebel without a Cause” by Nicholas Ray, and I will try to show how a hermeneutics approach will enrich our understanding of filmmaking in the 1950s of the USA and Western Europe about youth (or juvenile delinquency) as an contribution to a philosophy of authority, freedom, friendship and coming of age.


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The subject posed in this paper revolves around the possibility and acceptance of film as a critical platform for the production of an architectural discourse within the cultural institution as well as practice. Architecture, as we know it, is the conceptual framework of any given urban environment that is the metropolis. Nevertheless, it is more than building design. It is a critical discourse that embraces many facets whose main concern is spatial critique, analysis and dissemination. In this perspective, the language and production of film incorporates all those characteristics. Being a medium of representation, film is definitely an interpretative act whose scope ranges from writing the script, which is to say the narrative; set design, which includes model making (scale dependable); human interaction (emotional relationships); creative vision (from visionary paintings to technical drawings); optical apparatus (cameras, viewpoints and travelling sequences), location and site surveying; and the list goes on. What seems relevant in this argument then, is the way in which architecture is critically addressed and accepted by the channels of cultural diffusion: newspapers, periodical publications, professional magazines, exhibitions and their accompanying catalogues, radio and television, advertising and, adding on to this, the film industry.

The promotion of film in the institution of architecture defended here is less an argument and more of an attempt to draw attention to this disregarded sign. It seems that the architectural discourse nowadays has taken for granted this relationship, probably due to the commercial weight of the entertainment industry and market demands, which might have helped to dislodge its invaluable assessment to the discursive critical thought.

Fiction may be regarded as the ultimate genre that is capable of combining all knowledge (science, technology and imagination) towards one specific goal, which is to anticipate the future for the betterment of humankind. It is by means of this fantasy that possible worlds – real and imaginary – may intentionally collide to erupt a different one, not entirely new, but with different motivations. When this happens, it revolutionizes past dogmas and can permanently alter the way we perceive and understand the surrounding present and, therefore, opening the expectations for the coming community.

The spectatorial engagement is the veritable assessment of the filmic experience. By imagining oneself to reside in a space other than the one presented in reality is to activate a haptic experience, which ultimately resembles a dream state. It is within this dream state that all spatial narratives may be combined to forge a possible direction for the spectatorial mobilization. In this sense, the medium of film formulates a fictional narrative where truth, artifice and memory are all intertwined, suggestive of the way in which reality and fiction are shaping our experience of contemporary art, life, architecture, and after all, history. As a result, one might assert Giuliana Bruno’s singular and passionate voice in this regard when she posits that the perfect architectural dream is a filmic dream: pictures become an environment, architecture becomes film.

CV: Born in 1977, Lisbon, Portugal. Lives and works in Macao and Lisbon. João Ó, trained as an architect, approaches his installation and photographic practice from the angle of spatial composition and visual utility, negotiating personal identities in post-colonial space through urbanism and environmental engineering. After receiving a diploma in Architecture by the Faculty of Architecture, Technical University of Lisbon, he received a Masters with Distinction in Architecture and Urban Culture by the Metropolis Masters and Post Graduate Program, Universitat Politècnica de Catalunya. He is, therefore, a Macao-based Portuguese architect and artist, considered as one
of the leading figures in the local art scene with prizes in both fields of activity, namely, a winner of the 40 under 40 award given by Perspective Magazine (Hong Kong, 2008), represented Macao at the 53rd Venice Biennale (2009), finalist at the Festival Temps D’Images - Film Award for Films on Art (Lisbon, 2009), awarded with the honourable mention in the Fundação Oriente Art Award (Macao, 2012) and nominated for the Sovereign Asian Art Prize (Hong Kong, 2012). In addition, his architectural work has been published in several international magazines and he has served as a guest lecturer at institutions in Hong Kong, Macao and Portugal. URL: www.buildingsarenotenough.com
Concentrating on the two most famous movies the Querschnittfilm, Berlin, die Sinfonie der Grosstadt (Ruttmann, 1927) and Menschen am Sonntag (Siodmak, 1929) this paper aims to tackle the problem of cinematographic creation of reality and more specifically of the everyday life.

Maurice Blanchot (L’entretien infini, 1969) describes everyday life like an unseen, unnoticed reality. It is what you have not paid attention to, because it is too common, too insignificant, too obvious in a way. In this acceptation everyday life stays inaccessible to us. Looking for it is already losing it. The everyday life is not something hidden or rare that you have to chase but something unremarkable that you cannot remark without corrupting it. Everyday life is what escapes our attention, like an unseen background. But the process of creating images is based precisely on attention. Therefore my paper questions how an image would be able to focus on this part of reality. In the words of the Theory of Perception, how can a background be a figure without actually being a figure?

Robert Siodmak and Walter Ruttmann have both created a strategy to turn this background into the main topic of their movie without dissipating or perverting it. They are not caught by the fantasy of a pure and transparent medium able to capture the rough reality. They have the same and unique goal: to create an unseen reality for and by the film itself. But to achieve it, they have drafted very different strategies. The project of Ruttmann, Mayer and Freund was to describe an ordinary day in the city of Berlin. To this end, they recorded with a hidden camera thousands of street images. There is no hero in Berlin. Only passers-by who do not know they are filmed. These passers-by are an unremarkable reality not because they do not act but because they do not have the time to be remarkable. The film does not give any time for passers-by to impress. The editing is too fast, and you never see the same person twice. For Ruttmann the everyday life can only lie in this anonymous genericity that preserves it of being any distinctive figure.

Siodmak’s strategy is different. His film depicts four unknown people’s Sunday. They are supposed to represent the four million citizens of Berlin. This abstract of humanity is however always visually obstructed by something. There is always something in the foreground: a tramway, a tree or another body. Everyday life continues to lie in the background. It is visible but hindered.

As this paper will establish, these strategies are not full proof but they reveal in their own contradictions tacit conceptions of reality and image.

CV: Natacha Pfeiffer is PhD fellow in Philosophy [FRESH, FNRS] at the Saint Louis University of Brussels, Belgium. She is currently writing a dissertation on Film Aesthetics. Her research focuses on the study of the limits of the cinematographic image and aims at seeking the ontology of the moving image in its creating process.
When philosophers analyze a film for its philosophical viewpoint on reality, they are sometimes tempted to analyze primarily the film’s plot and dialogue, in other words its discursive elements: what the characters say and what happens to them. In this paper I will argue that this is an overly restrictive way of relating philosophically to films. A film expresses its viewpoint on reality not just through its story-line, but most importantly through the way it present the story-line—not only through the what but also through the how: the visual composition and cinematography, the way the scenes are edited, the pace and rhythm, the kind of shots used, the lighting, sound effects, etc. The “how” of the film is an essential part of the film’s statement about reality, and in this sense an essential part of its philosophical viewpoint.

In order to explore and illustrate this point, I will discuss examples of several relevant films, but will focus primarily on Karl Dryer’s Jeanne d’Arc. I will argue that it is impossible to fully grasp what this film says about human reality without taking into account the many close-ups it uses, as well as its odd shooting perspectives which leave the layout of the rooms enigmatic. These are an essential part of the film’s statement on the meaning of human reality, a statement which is not fully translatable into words. A different film consisting of exactly the same plot and same dialogue, but in which the close-ups are replaced by mid-shots, and the strange shooting angles are replaced by standard “establishing shots” would make an altogether different philosophical statement.

The conclusion is that philosophical viewpoints are present in a film in ways that are fundamentally different from the way they are present in literature. Therefore, in order for philosophers to analyze the philosophical statements that are embedded in films, it is important for them to understand film-making techniques, and to be able to identify them in the film under discussion.

CV: Ran Lahav I received my PhD in philosophy and MA in psychology from the University of Michigan in 1989, and then taught philosophy at Southern Methodist University in Dallas and at Haifa University in Israel. I then moved to rural Vermont in the USA, where I now live and teach at Johnson State College. During the past 30 years I have been active in the international movement of Philosophical Practice (including Philosophical Counseling), which seeks to relate philosophical reflection to the daily concerns of the person in the street. I have given numerous workshops and lectures around the world, and have published more than 30 professional articles on philosophy of psychology and on philosophical counseling, two books and an anthology on philosophical counseling, and two novels.

I am also interested in the relationship of philosophy to film. Currently I study film-making at the film-school of Burlington College in Vermont, USA.
TEMPORAL DIMENSION OF NONREPRESENTATIONAL REALISM
IN EARLY FILMS BY ŠARŪNAS BARTAS

Lukas Brašiškis
[Vilnius Academy of Arts/Lithuanian Academy of Music, Theater and Cinema]

Having detached an artificially constructed yet familiar image of the recent past from the failed vision of the future, for the first ten years of independence Lithuanians lived in the present that didn’t have a fixed identity governed by an established mode of collective temporality – this transitional “nondirectional” period found its cinematic expression in some of the early films of Lithuanian film director Šarūnas Bartas.

In this paper I will analyze a temporal dimension of two Bartas’ films that were shot and edited in a historical situation of transition from the Soviet to the post-Soviet Lithuania: For the Remembrance of Last Day (Praėjusios dienos atminimui, 1989) and Three Days (Trys dienos, 1991). I will maintain that as a consequence of the usage of particular film techniques, movement and time in the aforementioned films are treated as virtual qualities of reality and are released from a subordination to the preconceived chronological narrative. Consequently, during the screenings of these Bartas’ films, the viewer is pushed into a nonhabituated experience of lived time, in a Bergsonian and Deleuzian sense: a fragmentary, ephemeral, nonchronological duration (la durée), which is repeated in the present of each of the film’s screenings. Therefore, I will argue, every new encounter with Three Days cannot be fully described beforehand, because images are left open for discovery on the part of the potential viewer.

Moreover, I will state that cinematic technique bears exceptional abilities to “recreate” time, therefore, a temporal dimension, in particular, is central—I will assert—to any serious engagement with the topic of realism and historicity of the analogue cinema. Quoting Zsuzsa Baross, “any and every film fabricates its own [im]material body – a temporal object – from blocks of time (which it then makes pass again and again in the future, any future, in its own [cinematic] time)”. Therefore, following Deleuzian line of thought, I will show that early Bartas’ films bring back a nonrepresentational perception of the particular time in the past of Lithuania, which is neither conventionally narrativized nor ideologized, but, in the words of Philip Rosen, encompasses a value of a radical historicity.

CV: In my researches in the fields of film studies and film-philosophy I combine the academic backgrounds coming from the studies of social science, film theory and philosophy. My current research interests incorporate analysis of archival and found footage cinema and its implications for the disciplines of historiography and memory studies (the two papers delineating the historicity of the archival image and various tactics and goals of sound-image reediting aesthetics implemented in compilation films by East European film directors arouse out of this research which I presented in two international film conferences in 2013: “Film-Philosophy” [University of Amsterdam] and “Visible Evidence” [Stockholm University]), study of cinema ontologies, examination of the idea of non-representational cinematic realism and exploration of film history-ies. My MA thesis “Cinematic Realism beyond Representation” [advisor: Sam Ishii-Gonzales] written at the New School University received Distinguished Master’s Thesis Award in 2011 and, consequently, a shortened version of it was accepted as an article for the book Film and Philosophy (ed. Prof. Nerijus Milerius, Vilnius University Press, 2013) that is the first peer-reviewed Lithuanian book devoted to the issues of film-philosophy. Currently I am teaching film-related courses in Vilnius Academy of Arts and in Lithuanian Academy of Music, Theater and Film, developing the research on the reactivation of Communist film archive, preparing the study book Cinematic Spacetimeship and lecturing in both, academic and non-academic film and contemporary art related events.
ON THE VALUE OF THE “SHOCK ENDING”

Kristin Hrehor
(Ewha Womans University and Temple University)

Recently the “shock ending” (note “shock” rather than mere “surprise”) that some films contain has been associated in an important way with their success among audiences; Cannes features, such as Claire Denis’s recent Les Salauds (2013), often become “the film to see” because of their surprising twists at the end, and other international favorites, such as Park Chanwook’s Old Boy (2003), become so legendary in this respect that they are remade in Hollywood contexts (see the forthcoming American version of Old Boy by Spike Lee this year). In this paper, I explore the significance of the “shock ending” in both Catherine Breillat’s À ma sœur! (2001) and Bruno Dumont’s Twentynine Palms (2003). I argue that the “shock ending” in these films is different from the “shock ending” of other more conventional Hollywood films such as Se7en (1995), in the sense that it provokes a different kind of response to the film. The response that such films provoke is one that functions in a more meta-filmic and philosophically relevant way. It involves a suspense of engagement with the narrative, drawing attention to the structure of the film itself and its relationship to the reality it supposedly depicts. This paper consequently hits on an issue spanning classic film theory, film criticism, and the philosophy of film, albeit from a very specific angle, having to do with the apparent philosophical value of a specific kind of “realism” or shock value in film. Some films, when watched, seek to suspend all conscious interest in the relationship between film and reality, with such theoretical considerations only being discussed after the initial viewing and upon further analysis of the narrative, but others, in a more direct manner, call the viewer’s attention to this very structure during the course of engaging with the film, toying with the relationship between film and reality by making us question: (1) our reactions to aspects of the film itself; and (2) what those reactions tell us about the meaning and value of the respective film. In particular, this latter response sometimes occurs with certain films that have a “shock ending.” As a result of my analysis, I will argue further that the philosophical significance of our responses to such endings are relevant to recent developments in the analytic philosophy of film regarding film’s capacity to contribute to philosophy.

CV: I am currently a Lecturer in the English Program at Ewha Womans University in Seoul, South Korea, while I work on the dissertation for my Ph.D. in Philosophy from Temple University in Philadelphia, USA. Previously I obtained my M.A. in Philosophy from Queen’s University in Canada. My research is in the intersection between aesthetics (philosophy of art) and ethics (meta-ethics and moral psychology). I have presented papers and commentaries at several conferences in the past, including the recent Film-Philosophy 2013 Conference: Beyond Film in Amsterdam, the Canadian Society for Aesthetics Annual Meeting, and the American Society for Aesthetics Eastern Division Meeting.
As a medium of expression, cinematography is the reality of the image test, or, we might say, according to Wittgenstein’s definition of the image, that “it is laid against reality like a measure”, in that it transforms the conscience and sense of existing, which ceases to be bound exclusively or primarily to the perception of the original or to the verbal relay. As the language, the cinematic image is a tool that can equally seduce and entice, entertain, manipulate or deceive, but which can also thus communicate an idea about the real world. Thus, the cinematic image is ultimately senseful, but this sense cannot be accessed using pure intellectual resources, as it requires an agreement of the faculties and not least an active, critical look (critical in the sense of assuming an appropriately distant position with respect to the object concerned). In this context, the purpose of my paper is to examine how in Michel Haneke’s Cache (2005) the sense and the essence (if is there any essence) of the film as a medium of expression can be subverted. In true Derridean philosophy, Haneke shows through Caché that meaning is always indeterminate because it is finally dependent on context, and context can never be stabilized and fixed. By concentrating on various aspects of Caché, my paper highlights the process through which Haneke defines and deconstructs two important aspects: the process of representation itself and its indexical quality—all this process based on a skepticism regarding the referential authenticity of the image (as Haneke himself once said: “you never show reality, you only show its manipulated image”) and the viewer’s process of making meaning (the elliptical narrative of the film and its restraint with information).

With a view toward understanding the complex rhetoric of Caché’s images, my paper suggests that Haneke, by using different types of mediated images that proliferate in the world (TV shows, video tapes that are more like surveillance tapes, grotesque drawings that accompany the cassettes, television news about violence in Iraq and Palestine) and by altering spectator’s sense of narrative cause and effect, provides what Gilles Deleuze calls a “time-image”, educating the spectator to more complex ways of “reading the image” and by doing so the emphasis shifts from the logical progression to the experience of the image itself, of the medium itself. Ultimately I will argue that it is precisely the various perspectival level of the medium which Haneke uses (whether television, home video surveillance tapes, or the film itself which was made using high-definition digital cameras) which destabilizes the coherence and cohesion with a “desubstantiated image” (D.N. Rodowick) and disorientates the infinite welding of a sense.

CV: I graduated with a BA in Philosophy from Babeş-Bolyai University which I followed up with an MA in Philosophy, Culture and Communication. Since 2010 I’m a PhD student at the same University with a thesis entitled Sign and Sense in Cinematic Image: from Structuralist Semiology to Postmodernism. During my PhD I taught seminars about theories of communications and postmodern cinema. This year, from April of 2013 until July of 2013 I was in a research internship at the Carlos III University of Madrid (Facultad de Humanidades, Comunicación y Documentación, Departamento de Periodismo y Comunicación Audiovisual) under the supervision of professor Gérard Imbert. My research interests are film-philosophy, film semiotics, the politics and poetics of postmodern cinema, Asian cinema, the influence of the Frankfurt School in the debate over cinema and ideology.
THE FICTIONALITY OF FILMS
Manuel García-Carpintero
(LOGOS/Universitat de Barcelona)

Under the influence of Walton (1990), several writers including Currie (1990), Lamarque & Olsen (1994), Davies (2007, ch. 3, 2012) and Stock (2011, ms) have proposed accounts of the distinction between fiction and non-fiction on which the former essentially involves an invited response of imagining or make-believe. Forcefully contesting these views in a recent series of papers, Stacie Friend (2008, 2011, 2012) argues for the claim that ”there is no conception of ‘imagining’ or ‘make-believe’ that distinguishes a response specific to fiction as opposed to non-fiction” (2012, 182-3), recommending ”that we give up the quest for necessary and sufficient conditions for fictionality” (2008, 166). Instead, Friend advances an account of fiction and non-fiction as genres – super-genres encompassing species such as the historical novel on the one hand or literary biography on the other. Following here another influential work by Walton (1970), she proposes a relational, historical, context-sensitive account of such genres. Friend (2012, 188) appeals to Walton’s distinction between standard, nonstandard and variable properties; in particular, she counts prescriptions to imagine as a standard property of fiction. In thus relying on some relatively intrinsic properties, over and above the purely relational ones, her account is an impure version of genealogical-institutional accounts of kinds, thereby differing from the infamous account of art as a category conferred without constraints by ”the Artworld” (2012, 193).

In recent work (García-Carpintero 2013), I have defended a version of the prescriptions to imagine account of fiction from Friend’s criticisms. Like Currie and the other writers, I propose to think of fictions as (results of) speech acts; unlike them, however, I take the normative characterization literally, assuming an Austinian account of such acts in contrast to the Gricean account in terms of communicative intentions that these authors rely on.

Independently of the present dispute, a normative account fares better relative to the intentionalism/conventionalism debate about the interpretation of fictions. More to the present point, by separating the constitutive nature of fiction from the vagaries of context-sensitive genre classification, it allows us to grant the forceful points that Friend makes, while rejecting her main claim. On the suggested view, prescriptions to imagine are not mere Waltonian standard properties of fictions, but are constitutive of them, and thus imagining does distinguish a response specific to fiction as opposed to non-fiction. The historically changing, contextual features that Friend relies on have an important role to play; not in the determination of the fiction/non-fiction normative kinds, but rather of their applications to particular cases – i.e., in establishing when a work is to be evaluated as one or the other of those kinds, if this is a determinate matter at all.

Debates about fictionality like the one just rehearsed are typically held with literary works as illustrative paradigm cases. In my contribution, I aim to re-evaluate the debate by focusing instead on film. I will examine the extent to which the outlined proposal can distinguish paradigm cases of fictional films from paradigm cases of non-fictional (documentary) films, and how it can handle both the intrusion of reality in fictional film-works and that of imagination in purportedly veridical film-works. I will also examine how the account can handle controversial cases, such as some of Herzog’s (alleged) documentaries.

CV: I work mostly in the philosophy of language, and related issues in the philosophy of mind, epistemology and metaphysics. I am interested in aesthetics, though, and have written several papers on matters related to my core interests, including the ones in the references above. Some recent work: García-Carpintero, Manuel (2011): ”Double-duty Quotation, Conventional Implicatures and What Is Said”, in E. Brendel, J. Meibauer & M. Steinbach [eds.]: Understanding Quotation, Berlin, New York: Mouton de Gruyter
ZARINA BHIMJI’S *YELLOW PATCH* AS A PROCESS OF FICTIONALIZATION
IN BETWEEN THE AESTHETICS AND THE POLITICAL

Catarina Rodrigues
[University of Westminster]

Caught amid the frontiers or passageways between aesthetics and the political, the films *Out of the Blue* (2002) and *Yellow Patch* (2011) by Zarina Bhimji draw on historical traces while withdrawing from a direct factual presentation or a clear political interpretation of the reality they relate to. The reality depicted in *Yellow Patch* concerns the artist personal history and a postcolonial collective memory and condition. In its legitimate value as historical truth, this background allows processes of fictionalization to be problematized. This paper reflects on the tension stemming from the fictive and reality in the cinematic conception of *Yellow Patch* as a strategy which brings forward questions addressed by Jacques Rancière’s concept of the pensive image and the political power of images. Following Rancière consideration, Bhimji’s artistic proposal can be seen as an approach that rescues the political experience from the framework of a critique determined by politics.

CV: I am currently working on a PhD project at the University of Westminster in the visual arts entitled “From nothing matters to nothing matters: working emptiness in women’s art at the millennium”. It deals with the sense of emptiness in some artworks in terms of the processes which I designate as fictionalization, abstractization and temporality. Before coming to London I lived in Lisbon where I was granted a BA degree in Literature and Modern Languages and completed a Master in Women’s studies, with a thesis on the localization and displacement of the subject in Chantal Akerman’s cinema. My love for cinema made me work and study for more than a decade in several areas related cinema as in production, assistant direction and in the making of documentaries. One documentary “Mulheres do Batuque” (Women of the Batuque) won a prize in 1997 in Lisbon’s International Encounters of Documentary Cinema.
Since its inception, with John Grierson in 1926, the term “documentary” has generated an ongoing philosophical discussion concerning its precise meaning. Philosophers such as Noël Carroll, Gregory Currie or Francis Sparshott have debated the definition of “documentary” from the standpoint that its ordinary comprehension (a “creative treatment of actuality”, to use Grierson’s formula) often reveals an extension that is sometimes too inclusive and sometimes overtly exclusive. Docudrama, propaganda film, transmedia documentaries and the genre of “docufiction” (Currie), including movies such as Orson Welles’ *Fake* or Oren Pelli’s *Paranormal Activity* (curiously enough inspired by texts by Noël Carroll on this subject), challenge the defining capability of the “documentary” label and force a reassessment of the ideas of objectivity and realism that are inherent to that label. Consequently, an already impressive bibliography has been devoted in the more recent years to the task of reconstructing the notion of “documentary”, namely through a choice of conditions that are eventually necessary and jointly sufficient for an exhaustive but restricted application of the term. This paper proposes a comparison between the attempts at a recalibration of the term “documentary” that have been consistently identified as the most relevant: Noël Carroll’s Gricean proposal, with its radical substitution of the term “documentary” by the more accurate notion of “presumptive assertion film”, and Gregory Currie’s realism based upon the idea of visible trace (adapted from Kendall Walton) added to the spectator’s awareness of the causal flow from the narrative to the image (fiction film) or from the image / trace to the narrative (documentary). The concision and elegance of Currie’s model is evident. However, I shall try to show that Carroll’s insight on the matter reveals some important shortcomings in Currie’s arguments, and above all that Currie does not clarify the position of docudrama in the continuum between fictional and non-fictional film. On the other hand, Carroll’s view owes too much to an extremely contested intentionalism apart from implying an epistemic subject that does not seem to match the skills of the ordinary moviegoer. Therefore, I shall propose a correction in Currie’s model by replacing the notion of visible trace for the analogy between documentaries and the simulation as obtained, for instance, in criminal investigation. Ominously, in a 1999 article on documentary, Currie mentions simulation as an interim case between witnesses and traces. Simulation, however, is swiftly disposed of. This paper will try to show that this precocious dismissal may have been a bit too hasty.

**CV:** Vítor Moura (PhD, University of Wisconsin-Madison) is professor of aesthetics at the University of Minho, Portugal. His most recent published work includes a reader in Aesthetics and papers on philosophy of film, the role of metaphor in biomedical research, and art and morality. More recently, he’s been presenting conferences on a variety of topics including Richard Wagner, Malcolm Budd and musical portraits.
Why do screen performers often "play themselves," displaying reasonably consistent personalities between films? Perhaps moviegoers pay lip service to versatility, while paying cash for consistency. Maybe filmmakers cast by type. Or it could be that consistent personalities, like franchised products, are easily marketed. While these factors may cause the phenomenon, they may simultaneously be effects of it. Cinematic media may invite performers to play themselves, and audience preference, casting decisions and marketing strategies may be consequences.

In making this case, I will defend classic writings by Cavell, Santayana and Nicoll, which are challenged by Jarvie, Sesonske, Carroll, Dyer and others. I will do this using a number of thought experiments. For example, I will ponder why paintings of Jesus commonly appear in churches and religious texts, while photographs of a person posing as him are rare. Arguably this relates to what photographs and paintings have come to mean in society. The word "photograph" indicates a kind of object that shows things that exist or once existed. Thus when we understand we are encountering photographs, as opposed, say, to extremely realistic paintings or digitally doctored images, we take for granted that they show things that exist or did exist. By contrast, we understand that painted objects may be a product of imagination and never have existed. The reason, then, that the painting of Jesus is not confusing is that the audience at least tacitly recognises that it might be a work of imagination, so that even if a model was used, the painting is still of Jesus and only accidentally of the model. Yet the model is internally related—one almost wants to say analytically related—to the photograph. Just as "bachelor" means "unmarried man," "photograph" means an "object that shows things that exist or once existed." So inasmuch as viewers understand they are encountering a photograph, they feel certain they are seeing a model. Because the photograph inescapably shows someone other than Jesus, viewers are confused when someone points and remarks, "that's Jesus."

Based on this example and others, I argue that cinematic media make it difficult for performers and audiences to subtract personalities from roles performers play; that these media consequently invite them to play themselves; and that audience preference, casting decisions and marketing strategies are largely effects—as opposed to causes—of this invitation. Yet this outlook follows from what cinema has, for the most part, historically been, and I will note that the boundaries of cinema are ill-defined, so that, for example, Cavell’s position may lose credibility in an increasingly digital age.

CV: Matthew Crippen, Ph.D. American University in Cairo, Assistant Professor. Matthew Crippen holds degrees in philosophy, psychology and film. He is particularly interested in intersections between aesthetics, phenomenology and pragmatism. While diverse, his research unites around “ecological” approaches that place objects of investigation in world-contexts. It also unites around a long-term goal of mitigating skeptical trends. Matthew has been pleased to teach a multicultural and international population of students first at York University and now at the American University in Cairo. Outside of the academy, he has spent years working as a musician, a mandolin and guitar teacher and a gymnastics coach.
Parmi les différents passages où le philosophe Gilles Deleuze se réfère au cinéma de Godard, dans son œuvre "L’Image-Temps", nous soulignerons celui où ce philosophe voit chez le cinéaste un usage original du concept de *gestus*, créé par le dramaturge Bertolt Brecht. Dans ce deuxième livre sur le cinéma, Deleuze fait une lecture originale de ce concept chez Brecht. Nous examinerons, en premier lieu, la définition et les usages que fait Brecht de ce concept, ainsi que le rôle fondamental qu’il exerce dans l’*effet de distanciation* proposé par lui. Nous dirions tout d’abord que, pour Brecht, le *gestus* serait politique et social et qu’il aurait la fonction d’identifier un “acteur social”. Cette identification se produirait au fur et à mesure que le *gestus* instaurerait une étrange relation entre la façon de procéder de l’acteur comme un acte de présenter et le personnage comme ce qui est présenté. C’est exactement là que se produit l’*effet de distanciation*, étant donné que tel personnage et/ou telle situation sociale ne seraient plus perçus comme naturels et se dévoileraient comme un indice de relations sociales.

Deleuze aperçoit, à son tour, la présence du *gestus* de Brecht dans ce qu’il appelle “cinéma de corps”. Ce n’est pas un hasard si son premier exemple est celui de John Cassavetes, un cinéaste qui faisait naître l’histoire de ses personnages et ses personnages de toute une gestuelle et de mouvements corporels. Mais, d’après Deleuze, c’est la nouvelle vague française qui aurait poussé particulièremment loin ce “cinéma de corps”, comme un cinéma d’attitudes et de postures. Chez Godard, néanmoins, le *gestus* aurait gagné une dimension qui serait non seulement politique et sociale mais “bio-vital, métaphysique et esthétique”. Brecht lui-même aurait déjà signalé l’élément esthétique du *gestus*, en se référant au rôle qu’exerçait la musique dans ses pièces. Mais selon Deleuze, Godard aurait poussé cet aspect à l’extrême. Le personnage serait capable de “faire de lui-même un théâtre”, en répétant ses actions de façon obsessionnelle, ou alors en les prolongeant dans des rêveries. En outre, dit Deleuze, dans les films de Godard, les couleurs, les sons deviennent aussi des “attitudes de corps”. Dans des images et des séquences des films de Godard suggérées par Deleuze, nous verrons la façon originale dont ce cinéaste aurait fait usage de ce concept, voire même de cette technique dramaturgique brechtienne.

Aristotle stresses the role of οίκος far beyond the traditional nuclear family. The household, not the consumer oriented reproductive unit of modern times, but the powerful socio-economic and political entity of antiquity, included relatives, orphaned children, slaves and animals. Together with wife and children, they all belonged in a wide-ranging social construct, fluid in its composition, and subject to power relations embedded in its structure. Essentially self-sustained, it depended for its subsistence and that of its members, on material resources originating from inside the household. At the same time, it was expected to internalize and reproduce in its micro-environment the moral character and ideology of the state, the πολιτεία. Considered as such, οίκος was the social framework of ownership and wealth production, as well as the chief mentor of public ethos (NAGLE, Brendan, *The Household as the Foundation of Aristotle’s Polis*, University of Southern California, 2006). For Aristotle, οίκος is the basic social unit of the πόλις, and the household, the foundation of politics. Nevertheless, oikos and polis belong in different spheres. Οίκος is juxtaposed to the πόλις and technically οικονομία to πολιτικόν.

In Greek contemporary film production, notably in regard to the so called Greek “Weird Wave” (Steve Rose, 2011) it is possible to detect an almost obsessive-compulsive recurrence of the theme of the “nauseous oikos”. I would like to argue that beyond the need to create allegorical links between the current political crisis and the deconstruction of home rhetorics as the symptom of the societal collapse, contemporary films perform at a large scale over realistic depictions of the way the oikos reflects matters of the polis. As if the debate on the political was henceforth exclusively depending on the revival of the household epos, thus implying the end of a whole era of explicit ideological filmmaking and strongly politicized discourses.

Films by Yannis Oikonomidis (*Matchbox*, 2003), Giorgos Lanthimos (*Dogtooth*, 2009), Alexandros Avranas (*Miss Violence*, 2013) depict borderline household settings. I claim that what these films actually dramatize is not the toxic oikos as the metaphor of a polis in crises, but rather the restaging of the Aristotelian schizophrenic fraction between oikos and polis. Rather than using the domestic as the displaced terrain for social criticism, the films focus on specific or expanded oiko-systems that perform contemporary versions of an “oiko-political” discourse (MITROPOULOS, Angela, 2012); one that embodies thematically as well as aesthetically the system’s implicit socio-economic and political violence.

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38 “The closest approximation to the word and meaning of ‘family’ in Greek antiquity was *genea*, which connoted lineage but also the temporal sense of generation, and from which the English word genealogy is derived. The current Greek term for family – οικογενεία – points to the historical reconstruction required to specify the strictly modern understanding of the family as a correlation of genealogy and household.” in MITROPOULOS, Angela, *Contract and Contagion. From Biopolitics to Oikonomia*, Minor Compositions (Wivenhoe / New York / Port Watson, 2012), p. 49.
E. GOFFMAN, P. KLOSSOWSKI E S. ZIZEK: 
DOGVILLE FROM LARS VON TRIER 
OR RETHINKING THE VALUE OF HUMAN CONDITION

Paulo Alexandre e Castro 
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One of the main reasons why *Dogville* became a very famous movie was the way it was filmed, that is, the way Lars Von Trier creates an all new aesthetics in filming, in presenting, in creating a scenario that represents reality. In fact, this is the right word, scenario; like Goffman thought a few decades ago, people in reality represent their role in society, i.e., they play the role that is expect to perform. In this sense, *Dogville* is the masterpiece of life acting. But it is not just that: with this particular way of filming, Lars Von Trier gives a particular way of thinking, that is, and if we may say like that, give us a phenomenological way of viewing: create presence within absence. But there is no novelty here, right? Or there is? In fact, we normally view and think through the things we see, we touch and we deal in our normal day life. *Dogville* tell us about a normal village, with normal people and a perfectly normal life. Yet, it represents also an obscure area of human nature, and in this sense, became exactly the opposite of the things we create to construct the idea of natural and normal day life.

We think and argue that, there hasn’t been yet made a reading of how this obscure area [in this particular movie] represents the actual society of alienation where everything has its value. We call for this dialogue two major figures of contemporary philosophy, Pierre Klossowski and Slavoj Zizec and through them, we may see how *Dogville* is exactly the modern society we live in. It’s not only the question of alienation but the question of violence, absence of time (specially the alteration of perception of time), values, and the main question of what is reality without the movie we create in our mind (like neurosciences are saying).

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