

## Film-Philosophy III, University of Warwick: PROVISIONAL timetable

Thursday 15 July 2010		Humanities Building 051	Millburn House Capitol Centre Foyer	Millburn House 0.27	Millburn House 0.28	Millburn House 1.28	Millburn House 1.29
	12.00-13.00		<b>Registration</b>				
	13.00-15.00			<b>Panel 1.1 Film Theory</b> Robert Sinnerbrink: <i>Hollywood in Trouble: Lynch's Inland Empire</i> . Carolina Ferrer: <i>Borges, complex storytelling and film studies</i> . Rebecca Flynn: <i>Gender and sexual identity in Almodóvar's films</i> .	<b>Panel 1.3 Ethics</b> Catherine Wheatley: <i>The dying animal: theriomorphosis and the films of Ulrich Seidl</i> . Susanne Schmetkamp: <i>Film and morality</i> . Janelle Klapauszak: <i>The Godfather and Plato's Republic</i> . Allard den Dulk: <i>Eternal Sunshine of the Spotless Mind and Kierkegaard's notion of repetition</i> .	<b>Panel 1.5: Lacan</b> Daniel White: <i>Hitler Youth Quex: Bateson, Honneth and Lacan on 'repressed desire', 'reification' and 'objectification' in the culture(s) of fascism</i> . Ben Tyrer: <i>Film Noir doesn't exist: a Lacanian topology</i> Damla Altun: <i>A traumatic encounter with the Lacanian Real: The Lives of Others</i> .	<b>Panel 1.7: Film-Philosophy</b> David Jackson: <i>The spacing and distance of 'cinema' and 'photography': on Jean-Luc Nancy</i> . Marcel Swiboda: <i>Intermedial embodiments of philosophy and film: thought at the interstice between image and concept</i> . Sinem Aydinli: <i>Film as 'thinking' in the context of philosophical interpretation</i> .
	15.00-15.30		Tea Break				
	15.30-17.30			<b>Panel 1.2 Film Theory: Genre</b> Glenn D'Cruz: <i>I'm not there: Haynes' destruction of the biopic</i> . Sylvie Magerstädt: <i>Hollywood myths and ideological crises: classic epics revived</i> . Patricia Di Risio: <i>The rhizomatic nature of film genre</i> .	<b>Panel 1.4 Ethics and Spectatorship</b> John Horne: <i>Ethics in the encounter between spectator and dying other</i> . Shohini Chaudhuri: <i>The bonds of love and ethics of spectatorship in Das Experiment</i> . Michele Aaron: <i>Race and the ethics of spectatorship: Hotel Rwanda and the whiteness of 'respons-ibility'</i> .	<b>Panel 1.6: Identity</b> Pete Deakin: <i>The everyman and the divided self: masculine identity in crisis in Hollywood's fin de millennium cinema</i> . Pietro Bianchi: <i>When Jacques Lacan meets Judd Apatow: the impossibility of the sexual relation in Apatow's comedies</i> . Amy Lapisardi: <i>Duns Scotus and the Memento Problem</i>	<b>Panel 1.8: Irigaray</b> Lucy Bolton: <i>The queer voice in Mogambo: Ava Gardner as an Irigarayan Lesbian</i> . Davina Quinlivan: <i>On how queer cinema might feel: Irigaray and the legacy of haptic visuality</i> . Liz Watkins: <i>Luce Irigaray, gesture and archive in Lyrical Nitrate</i>
	18.00-19.30	<b>Plenary: James Conant.</b> <i>The ontology of the cinematic image.</i> Chair: Victor Perkins					
	19.30-		Humanities Foyer Drinks Reception Buffet Dinner				

Friday 16 July 2010

	Humanities Building 051	Millburn House Capitol Centre Foyer	Millburn House 0.27	Millburn House 0.28	Millburn House 1.28	Millburn House 1.29
09.00- 10.30	<b>Plenary:</b> <b>Sarah Cooper</b> <i>Regarding the Soul</i>  Chair: Alastair Phillips					
10.30- 11.00		Coffee Break				
11.00- 13.00			<b>Panel 2.1 Deleuze &amp; World Cinema</b> David Martin-Jones: <i>Deleuze after dictatorship: critiquing the child 'seer' in contemporary South American cinema.</i> Damian Sutton: <i>Philosophy, politics and homage in Wisit Sasanatieng's Tears of the Black Tiger.</i> Colin Gardner: <i>'The people are missing': Memories of Underdevelopment and the invention of a collective utterance.</i> Mauro DiLullo: tbc	<b>Panel 2.4: Cavell</b> Orna Raviv: <i>Cavell's 'type' and the other.</i> Lisa Åkervall: <i>Cinematic automatisms.</i> Cato Wittusen: <i>The automatic revelation of ontological ambivalence in cinema.</i>	<b>Panel 2.7 Film Theory</b> Alan Fair: <i>Classical narration and its limitations.</i> Tarja Laine: <i>The Diving Bell and the Butterfly as emotional event.</i> Sérgio Dias Branco: <i>On essentialism: thoughts between Carroll and Cavell.</i>	<b>Panel 2.10: Digital</b> Paolo Russo: <i>Body, technology and subjectivity in Nirvana's puzzling narration.</i> Markos Hadjioannou: <i>Escape from Pandora: Avatar through the eyes of Pierre Klossowski.</i> László Tarnay: <i>Revisiting the difference between representation and simulation.</i>
13.00- 14.00		Lunch				
14.00- 16.00			<b>Panel 2.2 Deleuze</b> Troy Rhoades: <i>Below the threshold of perception: Paul Sharits and 'not-seen' colours.</i> Gabrielle Hezekiah: <i>Virtuality and the actual body: Deleuzian concepts in Tran T. Kim-Trang's Epilogue: The Palpable Invisibility of Life.</i> Bruno Lessard: <i>Digital Technologies of the Self.</i>	<b>Panel 2.5: Cavell</b> Augustin Zarzosa: <i>Skepticism as dramatic mode.</i> Anna Sloan: <i>Representative men: masculinity, psychotherapy, and moral perfectionism in Good Will Hunting.</i> Lawrence Rhu: <i>Adaptation, transcendence, melodrama: on Cavell on James on film.</i>	<b>Panel 2.8 Film as Theory</b> Kyle Stevens: <i>Mike Nichols and Elaine May – the philosophical impact of improvisational dialogue.</i> Sarah Simpson: <i>The screenplay as philosophy.</i> Boaz Hagin: <i>Translated subjectivities: towards a phenomenology of cinematic dubbing and subtitling.</i>	<b>Panel 2.11: Digital</b> Daniel Yacavone: <i>Cinema as symbolic form: on Cassirer, Langer and film.</i> Vangelis Giannakakis: <i>Technology and human creativity: films as a form of critical self-reflection on the idea of progress.</i> Firoza Elavia: <i>The folds between film, video, digital installations and interactive cinema.</i>
16.00- 16.30		Tea Break				

Friday 16 July 2010 (ctd)	16.30-17.45			<b>Panel 2.3 Animation</b> Richard Stamp: <i>Movements that are drawn: the rhetoric, materiality and disciplinarity of the line in animation.</i> Alan Cholodenko: <i>(The) death (of) the animator, or the felicity of Felix, Part III: death and the death of death.</i>	<b>Panel 2.6 Film-Philosophy</b> Robert Watson: <i>Rortian global ethics, Das Liben der Anderen and poo.</i> Iskra Fileva: <i>Thought experiments in philosophy and film.</i>	<b>Panel 2.9 Cinephilia</b> Greg Singh: <i>Cinephilia at a glance: a brief flirtation with cinema.</i> Andrée Lafontaine: <i>For the love of movies: cinephilia, philosophy.</i>	<b>Panel 2.12</b> Victor Perkins: <i>The aesthetics of the quite good.</i> Andrew Klevan: <i>Internalizing the Musical.</i>
	18.15-19.45	<b>Plenary</b> <b>Richard Dyer</b> <i>Is subjective music diegetic music?</i>  Chair: Catherine Constable					
	20.00-		Rootes Building Conference Dinner				

Saturday 17 July 2010

	Humanities Building 051	Millburn House Capitol Centre Foyer	Millburn House 0.27	Millburn House 0.28	Millburn House 1.28	Millburn House 1.29
09.00-10.30	<b>Plenary:</b> <b>Thomas Wartenberg</b> <i>Cinematic Philosophy: Defense of a moderate position.</i> Chair: David Sorfa					
10.30-11.00		Coffee Break				
11.00-13.00			<b>Panel 3.1: Bergson</b> Michele Pierson: <i>Jacobs' Bergsonism.</i> Tim Clark: <i>Bruno Dumont, Henri Bergson and Nicholas of Cusa's Dialectical Mysticism: French neo-Platonism, Théôsis.</i> Michael Pigott: <i>Play and temporality in In the City of Sylvia and Ruhr.</i>	<b>Panel 3.3: Narrative Space</b> Yun-hua Chen: <i>Jumbled jigsaw and Amores Perros.</i> David Fleming: <i>Admission in to the spaced out digital domain: new technologies and their spaces images.</i> Serazer Pekerman: <i>Car as filmic space in Iranian cinema: philosophy of patterns.</i>	<b>Panel 3.5: Directors</b> Damion Cox: <i>Moral Intuition in film: the case of The Dark Knight.</i> Josh Landy: <i>Still life in a narrative age: Charlie Kaufman's Adaptation.</i> Francey Russell: <i>The Shattering of Sense: A Heideggerian Reading of Todd Haynes' Safe.</i> Jose Manuel Martin: <i>The monsters of reason: from Goya to Cronenberg.</i>	<b>Panel 3.7: Stiegler and Time</b> Ben Roberts: <i>Philosophising cinema and individuation.</i> Patrick Crogan: <i>Editing (and) dis-individuation.</i> Ioana Bogdana Jucan: <i>Transformation at the turn: the paradoxical emergence of 'cinematic time' in theoretical discourse.</i> Cihat Arinc: <i>Derridean philosophy and cinema: in search of a hauntology of film.</i>
13.00-14.00		Lunch				
14.00-16.00			<b>Panel 3.2: Hartmut Bitomsky</b> Frederik Lang: <i>Retelling as critical instrument.</i> Matthew Flanagan: <i>Bitomsky, Bazin and the Crisis of the Real.</i> André Dias: <i>The reach of a thoughtful cinephile pedagogy.</i>	<b>Panel 3.4: Identity</b> James Pearson: <i>Interpreting disturbed minds: Donald Davidson and Das weisse Band.</i> Jörn Ahrens: <i>Strategies of the self and visual culture.</i> Martin Holt: <i>Vertigo: on the representation of mental states on film.</i>	<b>Panel 3.6: World Cinema</b> Dennis Rothermel: <i>Akira Kurosawa's concluding philosophical images.</i> Hamish Ford: <i>The dark side of Kiarostami's Taste of Cherry.</i> Saër Maty Bâ: <i>'Africa', the 'Caribbean': gnosis, diaspora, difference/relation.</i>	<b>Panel 3.8: Film-Theory</b> Laura McMahon: <i>Rhythms of relationality: Denis, Nancy and dance.</i> Dylan Trigg: <i>Wild being in Herzog's Aguirre, Wrath of God.</i> Susana Duarte: <i>Rancière and Lyotard: the work of defiguration and the figural.</i>
16.00-16.30		Tea Break				
16.30-18.30	<b>Final Plenary:</b> <b>Erica Carter</b> <i>Béla Balázs and Henri Bergson</i> <b>Respondent: John Mullarkey</b>					