

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

Thursday 15 July 2010		Humanities Building 052	Millburn House Capitol Centre Foyer	Millburn House 1.25	Millburn House 1.27	Millburn House 1.28	Millburn House 0.28
	12.00- 13.00		<b>Registration</b>				
	13.00- 15.00			<b>Panel 1.1 Film-Philosophy</b> Chair: Catherine Constable Robert Watson: <i>Richard Rorty, Global Ethics, Syriana, Das Liben der Anderen and Poo.</i> Iskra Fileva: <i>Thought experiments in philosophy and film.</i> Sinem Aydinli: <i>Film as 'thinking' in the context of philosophical interpretation.</i>	<b>Panel 1.3 Ethics</b> Chair: Dawn Phillips 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> Chair: Lucy Bolton 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 Theory</b> Chair: Douglas Morray 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>
	15.00- 15.30		Tea Break				
	15.30- 17.30			<b>Panel 1.2 Film Theory: Genre</b> Chair: Richard Stamp Glenn D'Cruz: <i>Haynes, Dylan, Derrida: Hauntology and 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> Chair: Dawn Phillips 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> Chair: Catherine Constable 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: Cavell</b> Chair: James Zborowski Agustin Zarzosa: <i>Skepticism as dramatic mode.</i> Anna Sloan: <i>Representative men: moral perfectionism and masculinity in With Honors and Good Will Hunting.</i> Lawrence Rhu: <i>Adaptation, transcendence, melodrama: on Cavell on James on film.</i>
	18.00- 19.30	<b>Plenary:</b> <b>James Conant.</b> <i>The ontology of the cinematic image.</i> Chair: Victor Perkins					
	19.30-		CRPLA Drinks Reception Buffet Dinner				



Friday 16 July 2010

	Humanities Building 052	Millburn House Capitol Centre Foyer	Millburn House 1.25	Millburn House 1.27	Millburn House 1.28	Millburn House 0.28
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> Chair: Alastair Phillips 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 2.3: Cavell</b> Chair: Robert Sinnerbrink 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 2.6 Film Theory</b> Chair: David Sorfa Alan Fair: <i>The limits of formalism.</i> Tarja Laine: <i>The Diving Bell and the Butterfly as an emotional event.</i> Sérgio Dias Branco: <i>On essentialism: thoughts between Carroll and Cavell.</i>	<b>Panel 2.9: Irigaray</b> Chair: Sarah Cooper 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, Marks and the legacy of haptic visuality.</i> Liz Watkins: <i>Luce Irigaray, gesture and play in discourse</i>
13.00-14.00		Lunch				
14.00-15.20			<b>Panel 2.2 Deleuze</b> Chair: David Martin-Jones Troy Rhoades: <i>Below the threshold of perception: Paul Sharits and 'not-seen' colours.</i> Bruno Lessard: <i>Digital Technologies of the Self.</i>	<b>Panel 2.4: Digital</b> Chair: Owen Weetch Paolo Russo: <i>Body, technology and subjectivity in Nirvana's puzzling narration.</i> László Tamay: <i>Revisiting the difference between representation and simulation.</i>	<b>Panel 2.7 Film as Theory</b> Chair: John Mullarkey Kyle Stevens: <i>Mike Nichols and Elaine May – the philosophical impact of improvisational dialogue.</i> Boaz Hagin: <i>Translated subjectivities: towards a phenomenology of cinematic dubbing and subtitling.</i>	<b>Panel 2.10: Animation</b> Chair: David Sorfa 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>
15.20-16.00		Tea Break				

Friday 16 July 2010 (ctd)	16.00-17.20				<p><b>Panel 2.5 Digital</b>  Chair: Owen Weetch  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></p>	<p><b>Panel 2.8 Cinephilia</b>  Chair: Richard Stamp  Greg Singh: <i>Cinephilia at a glance: a brief flirtation with cinema.</i>  Andrée Lafontaine: <i>For the love of movies: cinephilia, philosophy.</i></p>	<p><b>Panel 2.11</b>  Chair: Jon Burrows  Victor Perkins: <i>The aesthetics of the quite good.</i>  Andrew Klevan: <i>Internalizing the Musical.</i></p>
	18.00-19.30	<p><b>Plenary</b>  <b>Richard Dyer</b>  <i>Is subjective music diegetic music?</i></p> <p>Chair: Catherine Constable</p>					
	20.00-		Rootes Building Conference Dinner				

<b>Saturday 17 July 2010</b>		Humanities Building 052	Millburn House Capitol Centre Foyer	Millburn House 1.25	Millburn House 01.27	Millburn House 1.28	Millburn House 0.28
	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> Chair: John Mullarkey 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> Chair: Damian Sutton 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: Stiegler and Time</b> Chair: Douglas Morray Ben Roberts: <i>Philosophising cinema and individuation.</i> Patrick Crogan: <i>Editing (and) dis-individuation.</i> Ioana 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>	<b>Panel 3.7: Directors</b> Chair: Eileen John Damian 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> José Manuel Martin: <i>The monsters of reason: from Goya to Cronenberg.</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> Chair: Robert Sinnerbrink 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> Chair: David Martin Jones Dennis Rothermel: <i>Akira Kurosawa's concluding philosophical images.</i> Hamish Ford: <i>Driving into the void: 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> Chair: Richard Stamp David Jackson: <i>The spacing and distance of 'cinema' and 'photography': on Jean-Luc Nancy.</i> Laura McMahon: <i>Rhythms of relationality: Denis, Nancy and dance.</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>					