

DAY I: MONDAY, MAY 23

PANEL I — THE BEYOND: PHILOSOPHY AT THE LIMITS

(9:30am—11:00am)

On the Reverse, the Freeze Frame, and the Cut

Isiah Medina (Quantity Cinema)

Isiah Medina, born 1991, completed BFA in Film Production at Concordia University. Completed his first feature film 88:88 (2015) which made its premiere at Locarno, TIFF, NYFF, and other movie festivals around the world.

Affiliation: York University in September for an MFA in Film Production.

A Time After Language: Cinematic Expression in Rancière and Early Film Theory

Daniel McFadden (University of Toronto)

Dan McFadden is a PhD student in Cinema Studies at the University of Toronto. His work examines the relationships between philosophy and representations of disaster, crime and forensics.

Speculative Sensibility: Post-Phenomenology and Michael Snow's *La Région centrale*

John Landreville (Wayne State University)

My interests in phenomenology began while working on my Masters degree at the University of Toronto. I have since broadened by knowledge of phenomenology at Wayne State University while encountering a strong counter-thrust in recent work in speculative realism. Working closely with professors Steven Shaviro and Scott Richmond my research in film and media has been enriched by consideration of contemporary issues in philosophy, and this paper reflects my engagement with these divergent streams in the context of experimental media. My research is motivated by an exigency to conceive of the field of experience in a way that able to incorporate modalities of the technical that operate beyond the human. This notion depends upon destabilizing anthropocentric frames of understanding to locate existing critical paradigms as just the human imprint in a vast and textured field of experience.

Chair: Janine Marchessault (York University)

PANEL II — POLITICS OF AESTHETICS, AESTHETICS OF POLITICS

(11:15am—12:45pm)

Democratic Possibilities and Cinematic Space in Renoir's *Grand Illusion* and Pasolini's *The Gospel According to Saint Matthew*

Chris Irwin (Humber College)

Chris Irwin has a PhD from the Social and Political Thought Program at York University. He is a full-time faculty member specializing in politics in the Department of Liberal Studies at Humber College. His current research interests in film-philosophy deal with political philosophy and film (with a focus on the work of Rancière) as well as the issue of transcendence in cinema.

Formalist Acrobatics of the Kino-Eye: Towards an Ethics of Play

Julia Alekseyeva (Harvard University)

Julia Alekseyeva is a PhD candidate in the Harvard University Department of Comparative Literature, with a Secondary Field in Film and Visual Studies. She is currently writing her dissertation, entitled “Kino-Eye, Kino-Bayonet: The Legacy of Vertov in the French and Japanese Political Avant-Garde,” and will participate in the Critical Theory Workshop at the Sorbonne in Paris, France this summer. She researches the avant-garde film traditions of France, Japan, and the former USSR. She is also the author-illustrator of the nonfiction graphic novel *Soviet Daughter*, to be published in January 2017 by Microcosm Press.

Before Politics: Contradiction in Aesthetic Experience

Brian Price (University of Toronto)

Brian Price is Associate Professor of Cinema and Visual Studies at the University of Toronto. He is the author of *A Theory of Regret*, forthcoming from Duke University Press, and *Neither God Nor Master: Robert Bresson and Radical Politics* (University of Minnesota Press, 2011). In addition, he is co-editor of two anthologies, *On Michael Haneke* (Wayne State University Press, 2010) and *Color, the Film Reader* (Routledge, 2006). Along with John David Rhodes and Meghan Sutherland, he is a founding co-editor of *World Picture*.

Chair: Tamás Nagypál (York University)

PANEL III — THE APPARATUS: POLITICAL TECHNOLOGIES AND MEDIA ARCHAEOLOGIES

(2:00pm—3:30pm)

Gilbert Simondon and the Psychosocial Reality of Cinema

Philippe Theophanidis (Université de Montréal)

Philippe Theophanidis is currently a postdoctoral fellow with the Canada Research Chair in Cinema and Media Studies, at Université de Montréal. He holds a Ph.D. in Communication Studies from Université de Montréal, where he has been teaching as a lecturer since 2006. His research examines issues of mediation emerging at the crossroad of ethics, politics and aesthetics. He has published academic articles and book chapters in French and English on a variety of topics, ranging from cinema to contemporary political issues.

Deconstructing the Apparatus

Meghan Sutherland (University of Toronto)

Meghan Sutherland is Associate Professor of Cinema & Visual Studies at the University of Toronto and a founding co-editor of the online journal *World Picture*. She is also the author of *The Flip Wilson Show* (WSUP, 2008), and has published essays on the entanglements of media, politics, and philosophy in a range of different journals and anthologies. She is currently completing a book called *Variety: The Extra Aesthetic and the Constitution of Modern Media* (Duke UP, forthcoming).

Destroying the Cinema Machine: Radical Cinema in the 1970s between Film Theory and Film Philosophy

Michael Goddard (University of Salford)

Michael Goddard is Reader in Media and PGR Director in the School of Arts and Media at the University of Salford. He has published widely on Polish and international cinema and visual culture as well as cultural and media theory. He recently published a book, *Impossible Cartographies* on the cinema of Raúl Ruiz. He has also been doing research on the fringes of popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach and culminating in editing two books on noise, *Reverberations* and *Resonances*. Another strand of his research concerns Italian post-autonomist political thought and media theory, particularly the work of Franco Berardi (Bifo). He is currently conducting a research project, *Guerrilla Networks*, examining radical media ecologies in film, TV, radio and radical politics in the 1970s from a media archaeological perspective. Most recently, his research focuses on contemporary audiovisual popular culture and urban space. He is currently a CAPES/Science without Borders Special Visiting Researcher, working with a team of researchers at Unisinos on the project, “Cities, Creative Industries and Popular Music Scenes.”

PANEL IV — FORM AND FUNCTION: THE ETHICS OF FILM-PHILOSOPHY
(3:45pm—5:30pm)

The Ethical Tramp: Finding Emmanuel Levinas in Charlie Chaplin

Salah Hassanpour (York University)

The Image Wrenched from Oblivion: Lars von Trier's *Nymphomaniac* as an Ethics of Digital Cinema

Adam Pugen (University of Toronto)

Adam Pugen is a PhD student at the University of Toronto's Faculty of Information and runs the graduate workshop The New Explorations Group at the McLuhan Centre for Culture and Technology. His doctoral research concerns notions of embodied symbolism as developed in existentialist phenomenology and media ecology, and explores the experiential structures behind digital media through investigating the links between semiotics, sensory interplay, and mathematics.

What does the Young Girl Want? Breillat's Filmic Depictions of Female Adolescence as Performative Metaphilosophy

Matthew McLennan (Saint Paul University)

Matt McLennan is Assistant Professor of Philosophy and Public Ethics at Saint Paul University in Ottawa, Ontario, Canada. He previously taught as a sessional instructor for various departments at the University of Ottawa and Carleton University. His areas of expertise are 20th Century and contemporary French philosophy, continental meta-ethics, and social/political theory.

Matt is the author of *Philosophy, Sophistry, Antiphilosophy: Badiou's Dispute with Lyotard*, published by Bloomsbury Academic in 2015. The book unpacks the under-explored confrontation between Alain Badiou and Jean-Francois Lyotard over the nature of philosophy and its connection to ethics and politics. Matt is currently preparing, also for Bloomsbury Academic, a book on French filmmaker Catherine Breillat entitled *Breillat Philosophe: Subject, Affect, and the Ethics of Sexual Difference*. The book builds upon the previous study of Badiou and Lyotard to interpret Breillat's corpus of films, novels and interviews as a philosophical performance.

Chair: Reşat Fuat Çam (York University)

DAY II: TUESDAY, MAY 24

PANEL V — BORDER CROSSINGS: MARGINS, METAPHYSICS, MUTISM

(9:00am—10:30am)

Undecidable Utopias: Violence and the Possibility of the Border

Carrie Reese (University of Toronto)

Carrie Reese is a PhD Student at the University of Toronto's Cinema Studies Institute. Her work examines the spatial and political paradoxes of the border as they are evaluated through cinematic media. Using a deconstructive philosophy that draws from Jacques Derrida, Jean-Luc Nancy, and Luce Irigaray, among others, her project falls at the intangible limits of philosophy as it reverberates with the cinematic medium.

The Sky's the Unlimited: Jean-Luc Nancy's Film Ontology and a Postsecular Motif in Recent Cinema

Mark Cauchi (York University)

Mark Cauchi is an Assistant Professor in the Department of Humanities at York University, is appointed to the Graduate Program in Humanities and the York-Ryerson Program in Communication and Culture, and will be teaching a graduate course in Humanities at York in Fall 2016 on film-philosophy and postsecular cinema. In addition to publishing many articles in continental philosophy, he has published on and presented talks on film and philosophy (on works by Jim Jarmusch, Isabel Rocamora, Lars von Trier, Jia Zhangke, and Apichatpong Weerasethakul), including in the journal *Film-Philosophy*, at the annual Film-Philosophy Conference in Europe, and at TIFF. He is also the co-editor of *Accursed Films: Postsecular Cinema between the Tree of Life and Melancholia* (SUNY, forthcoming), which features articles by many scholars working in film-philosophy. Having co-founded and co-organized TALKIES, a film and lecture series in Toronto (presently on hiatus) that has featured a number of philosophers (<http://talkiestoronto.weebly.com>), he co-organized in 2012 a conference on continental philosophy that featured a screening of *The Tree of Life* at TIFF with a talk by the film-philosopher Robert Sinnerbrink.

Folds to Black and White in Minor Cinema: A Deleuzian Approach

Tanya Shilina-Conte (SUNY at Buffalo)

Dr. Tanya Shilina-Conte works in the Department of Media Study at the University at Buffalo where she teaches a wide variety of courses in Film and Media Theory, Global Culture and Media, Color and the Moving Image, Gender and Film, World Cinema, and Avant-Garde Cinema. She is the recipient of an award from the Ministry of Culture and Cinematography of the Russian Federation. She has received grants and fellowships from the U.S. Department of State, George Soros Open Society, Princeton-Weimar Fellowship, Canadian- American Studies Program, UB Humanities Institute, riverrun Liberal Arts Fellowship, Tony Conrad Distinguished Professorship Grant and a number of UUP Professional Development awards. Dr. Shilina-Conte is the founder of the Center for Global Media in the Department of Media Study. Her interests include film philosophy, transnational cinema, new media, and sensory film and media. She is currently working on a book manuscript entitled *Black Screens, White Frames: Recalculating Film History*, based on Gilles Deleuze's philosophy and theory of cinema.

Chair: Sara Swain (York University)

PANEL VI — ALIENS AND OTHER THINGS: VIRTUALITY, CONTROL, DECAY

(10:45am—12:15pm)

Thinking Digital Cinema Through Deleuze’s Spinoza: Notes Towards an Exploration

Terrance H. McDonald (Brock University)

Terrance H. McDonald is a SSHRC doctoral fellow and a PhD candidate (ABD) in Interdisciplinary Humanities at Brock University. His dissertation, entitled “Mediated Masculinities: The Expression and Alteration of Masculinity in Hollywood Genre Films, 1990-2010,” incorporates his research interests in cinema studies, digital technologies, masculinities, and posthumanism. He has published in *Masculinities*, and in *NORMA: International Journal for Masculinity Studies*. Also, he is a co-founder of the Posthumanism Research Institute at Brock University and he was a co-organizer of the international conference *Thinking Through Deleuze*.

Imagining a Form of Life in the Coils of the Serpent

Scott Birdwise (York University)

Scott Birdwise is a PhD Candidate in Cinema and Media Studies at York University. His dissertation explores the political concept of “the people” in the documentaries of Humphrey Jennings, John Akomfrah, and Adam Curtis. He has recently published chapters on horror in Canadian avant-garde film for the edited collection *The Canadian Horror Film: Terror of the Soul* and on the experimental films and performances of Amanda Dawn Christie.

Towards an Alien Phenomenology of Cinema

Matthew Stoddard (University of Toronto)

Matthew Stoddard is Assistant Professor in the Department of Visual Culture at the University of Toronto Mississauga. He has published articles on cinema in *Canadian Journal of Film Studies*, *Film Criticism*, *Angelaki*, and *ImageText*, and has contributed to *In Media Res*. He is currently working on a book manuscript on cinema and the media archaeology of late capitalism.

Chair: Genne Speers (York University)