

Film and Philosophy
FACT, Liverpool
May – July 2009

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26 May	<p>Introduction: Aesthetics, Meaning, Time</p> <p><i>The Thin Red Line</i> (Terrence Malick, USA, 1998)</p> <p>Reading: Critchley, Simon (2002) “Calm: On Terrence Malick’s <i>The Thin Red Line</i>”, <i>Film-Philosophy</i>, v.6, n. 38. <http://www.film-philosophy.com/vol6-2002/n48critchley.html></p> <p>Sinnerbrink, Robert (2006) “A Heideggerian Cinema: On Terrence Malick’s <i>The Thin Red Line</i>”, <i>Film-Philosophy</i>, v.10, n. 3, pp. 26-37. <http://www.film-philosophy.com/2006v10n3/sinnerbrink.pdf></p>
2 June	<p>What is Film and is it Art?</p> <p><i>Synecdoche, New York</i> (Charlie Kauffman, USA, 2008)</p> <p>Reading: Carrol, Noël (2008) “Film as Art” and “What is Cinema?” in <i>The Philosophy of Motion Pictures</i>. Oxford: Blackwell, pp. 7-34; 53-79.</p> <p>Lawrenson, Edward (2009) “Gone in 60 Years”, <i>Sight and Sound</i>, v.9, n.6, pp. 26-29 (Review: p. 78).</p>
9 June	<p>What is Film-Philosophy?</p> <p><i>Bande à part</i> (Jean-Luc Godard, France, 1964)</p> <p>Reading: Goodenough, Jerry (2005) “A Philosopher Goes to the Cinema” in <i>Film as Philosophy: Essays on Cinema After Wittgenstein and Cavell</i>, eds. Rupert Read and Jerry Goodenough. London: Palgrave Macmillan, pp. 1-28.</p> <p>Wartenberg, Thomas E. “Beyond Mere Illustration: How Films Can Be Philosophy” in <i>Thinking Through Cinema: Film as Philosophy</i>. Oxford: Blackwell, pp. 19-32.</p>
16 June	<p>Master and Servant</p> <p><i>Institute Benjamenta, or This Dream People Call Human Life</i> (Brothers Quay, UK, 1995)</p> <p>Reading: Blunden, Anthony (2007) “Hegel and the Master-Servant Dialectic” <http://home.mira.net/~andy/works/master-slave-</p>

	<p>commentary.htm></p> <p>Sorfa, David (2006) “<i>Institute Benjamenta: Institutions of Desire</i>” in <i>The Fetishism of Meaning: Disavowal in Kafka, Švankmajer and the Quay Brothers</i>. PhD Thesis. University of Kent at Canterbury, pp. 234-334.</p>
23 June	<p>The Time of Film <i>Bad Timing</i> (Nicolas Roeg, UK, 1980)</p> <p>Reading: Deleuze, Gilles (1985/1989) “The Crystals of Time” in <i>Cinema 2: The Time-Image</i>. Trans. Hugh Tomlinson and Roberta Galeta. London: Continuum, pp. 66-94.</p> <p>Penley, Constance (1989) “Feminism, Film Theory, and the Bachelor Machines” in <i>The Future of an Illusion: Film, Feminism, and Psychoanalysis</i>. London: Routledge, pp. 57-82.</p> <p>Cavell, Stanley (2000/2005) “The Image of the Psychoanalyst in Film” in <i>Cavell on Film</i>, ed. William Rothman. Albany, NY: State University of New York Press, pp. 295-304.</p>
30 June	<p>Memory and Identity <i>Viaggio in Italia / Journey to Italy</i> (Roberto Rossellini, Italy, 1954)</p> <p>Reading: Cavell, Stanley (1988) “Two Cheers for Romance” in <i>Cavell on Film</i>, ed. William Rothman. Albany, NY: State University of New York Press, pp. 153-166.</p> <p>Mulvey, Laura (2006) “Roberto Rossellini’s <i>Journey to Italy/Viaggio in Italia</i> (1953)” in <i>Death 24x a Second</i>. London: Reaktion, pp. 104-122.</p> <p>Smith, Murray (1995 / 2005) “Engaging Characters” in <i>The Philosophy of Film: Introductory Texts and Reading</i>. Eds. Thomas E. Wartenberg and Angela Curran. Oxford: Blackwell, pp. 160-169.</p>
7 July	<p>“My God, wow, so there is no reality!” <i>A Scanner Darkly</i> (Richard Linklater, USA, 2006)</p> <p>Reading: Žižek, Slavoj (1992) “<i>The Matrix</i>, Or; the Two Sides of Perversion” in <i>Enjoy Your Symptom! Jacques Lacan in Hollywood and Out</i>. New York and London: Routledge, pp. 242-266.</p> <p>Wartenberg, Thomas E. (2007) “A Skeptical Thought Experiment: <i>The Matrix</i>” in <i>Thinking on Screen: Film as</i></p>

| | *Philosophy*. New York and London: Routledge, pp. 55-75.

14 July

The Ethical Turn

Crimes and Misdemeanors (Woody Allen, USA, 1989)

Reading: Gilmore, Richard A. (2005) "Visions of Meaning: Seeing and Non-Seeing in Woody Allen's *Crimes and Misdemeanors*" in *Doing Philosophy at the Movies*. Albany, NY: State University Press of New York, pp. 81-94.

General Reading

Frampton, Daniel (2006) *Filmosophy*. London: Wallflower.

Mulhall, Stephen (2008) *On Film*. 2nd Edition. New York and London: Routledge.

Shaw, Daniel (2009) "Themes, Genres and Enquiries" in *Film and Philosophy: Taking Movies Seriously*. London: Wallflower, pp. 35-115.

Shaw's recent book is an excellent introduction to the field of film-philosophy and is highly recommended.