

Thursday, 23 November, 2017

16:30–16:45 **Welcome**
Vinzenz Hediger and Julian Hanich

16:45–17:30 **Interview with Jean-Pierre Meunier**
Julian Hanich and Daniel Fairfax

17:30–19:30 **Late afternoon Session:**
The Self, At Home in Movies
(Chair: Weihong Bao)

Vivian Sobchack (Los Angeles): “Apprenticed to My ‘Self’: On the ‘Unheimlich’ in Home Movies” / **Marie-Aude Baronian (Amsterdam):** “Remembering Cinema: On the *film-souvenir*”

Friday, 24 November, 2017

09:30–12:30 **Morning Session: Engaging Meunier**
(Chair: Laliv Melamed)

Daniel Fairfax (New Haven/Frankfurt): “A Missing Link in Film Theory? Meunier between Phenomenology and Psychoanalysis” / **Jenny Chamarette (London):** “Thinking Difference: Meunier and Intersectional Film-Phenomenologies” / **Guido Kirsten (Stockholm):** “Meunier’s Modalities of the ‘Filmic Attitude’: Towards a Theory of Reference in Cinematic Discourse”

12:30–13:30 Lunch at the Städel canteen

13:30–15:30 **Afternoon Session:**
New Film Phenomenologies
(Chair: Kalani Michell)

Vinzenz Hediger (Frankfurt): “Towards a Phenomenology of Ephemeral Films” / **Christian Ferencz-Flatz (Bucharest):** “You Talkin’ to Me? On Filmic Identification in Video-Selfies”

15:30–16:00 Coffee Break

16:00–19:00 **Late Afternoon Session:**
On Identification
(Chair: Trond Lundemo)

Dudley Andrew (New Haven): “Identifying with Filmic Identification: Encounters in Three Stages” / **Kate Ince (Birmingham):** “Phenomenology and the Female Viewing Subject” / **Martin Seel (Frankfurt):** “Ambiguities of Identification”

Saturday, 25 November, 2017

10:00–12:00 **Morning Session:**
New Film Ontologies
(Chair: Sonia Campanini)

Florian Sprenger (Frankfurt): “The Film Experience in the Age of Convergence” / **Victor Fan (London):** “Illuminating Reality: Cinema Ontology Revisited in the Eyes of Buddhist Philosophies”

12:00–13:00 Lunch Break

13:00–16:00 **Afternoon Session:**
Structures of Feeling
(Chair: Vinzenz Hediger)

Christiane Voss (Weimar): “Situating the Subject of Aesthetics Between Enrichment and Loss” / **Robert Sinnerbrink (Sydney):** “The Missing Link: Meunier on Imagination, Empathy, and Emotional Engagement” / **Julian Hanich (Groningen):** “A Brief Phenomenology of Daydreaming in the Cinema”

16:00 Farewell and Return



Stiftung zur Förderung der internationalen wissenschaftlichen Beziehungen der Johann Wolfgang Goethe-Universität

The symposium is organized by the Department of Theater, Film and Media Studies of Goethe-Universität Frankfurt am Main (Prof. Dr. Vinzenz Hediger) and the Department of Arts, Culture and Media at the University of Groningen (Prof. Dr. Julian Hanich) in cooperation with the Permanent Seminar on Histories of Film Theories and the Städtelschule – Staatliche Hochschule für Bildende Künste.

The symposium is made possible through the generous support of the Deutsche Forschungsgemeinschaft, the Vereinigung der Freunde und Förderer der Goethe-Universität Frankfurt am Main, the Stiftung zur Förderung der internationalen wissenschaftlichen Beziehungen der Johann Wolfgang Goethe-Universität and the Groningen Research Institute for the Study of Culture (ICOG).

Conference Location:
Aula der Städtelschule
Dürerstraße 10, 60596 Frankfurt am Main

Jean-Pierre Meunier’s *Les structures de l’expérience filmique: L’identification filmique* from 1969 is a key text in the history of film studies.

Drawing on the work of the French pioneers of phenomenology, Maurice Merleau-Ponty and Jean-Paul Sartre, as well as on the insights of the French Filmology movement, Meunier distinguishes between three major types of engagements viewers can have with moving images: the fiction attitude, documentary attitude and home movie attitude. With this seemingly innocuous distinction, Meunier opens up a new field of inquiry. By adding the home movie attitude as the third type of engagement, he integrates a large and long-neglected type of cinematic practice into the field of film studies and film theory, namely the non-theatrical non-fiction film.

Meunier’s pioneering gesture continues to reverberate throughout film studies, where non-theatrical film has become one of the main areas of research over the last decade.

Furthermore, Meunier addresses the much-discussed concepts of filmic identification and movement in a way that continues to be relevant to current developments in film philosophy and film aesthetics.

Through the readings proposed by Vivian Sobchack, Dudley Andrew and others, Meunier’s work has been an important influence on the development of film theory outside of the French-speaking world over the last decades. However, the full text of Meunier’s book has never been available in any language but French.

On the occasion of the first English language translation of Meunier’s book – prepared by Daniel Fairfax (Yale University/Goethe-Universität Frankfurt am Main) and edited by Fairfax with Julian Hanich (University of Groningen) for the “Film Theory in Media History” book series edited by Weihong Bao (Berkeley), Vinzenz Hediger (Frankfurt am Main) and Trond Lundemo (Stockholm) for Amsterdam University Press – this symposium will bring together international film scholars and philosophers to discuss the enduring significance of Meunier’s work.

The symposium will address the role of Meunier’s book in the history of film theory. It will discuss the continuing relevance of the seminal categories and concepts Meunier proposes for the history of film phenomenology and contemporary film studies. It will search for the book’s philosophical underpinnings and the role the book played in the history of film phenomenology. And it will explore new directions in film theory opened up by Meunier’s work.

THE STRUCTURES OF THE FILM EXPERIENCE

jean-pierre
meunier,
Film-Phenomenology and
Contemporary Film Studies

International Symposium
Goethe-Universität / Städtelschule
Frankfurt am Main
23–25 November 2017

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