

Film Screening: *Fight Club* (1999)



Week 12

The Perfect Body

What is the perfect body? Why is it that so many people feel a continuous sense of dissatisfaction with their own body shape? Clearly media publications play a significant role in giving visibility to different elements of this process from idealised form to examples of failure to maintain such forms. Defined by consumerist values how does this narcissistic anxiety sustain itself in a posthuman world? From beauty to fitness we shall look at identifying some of these processes.

Essential reading:

Baudrillard, J. (1998) 'The finest consumer object: the body' from *The Consumer Society: Myths and Structures*, London: Sage.

Markula, P. (2001) 'Beyond the Perfect Body: Women's Body Image Distortion in Fitness Magazine Discourse' *Journal of Sport and Social Issues*, V.25, N.2, pp.158-179

Further reading:

Holden, T. *The Commercialized Body: A Comparative Study of Culture and Values*

Price, J., Shildrick, M. *Feminist Theory and the Body*

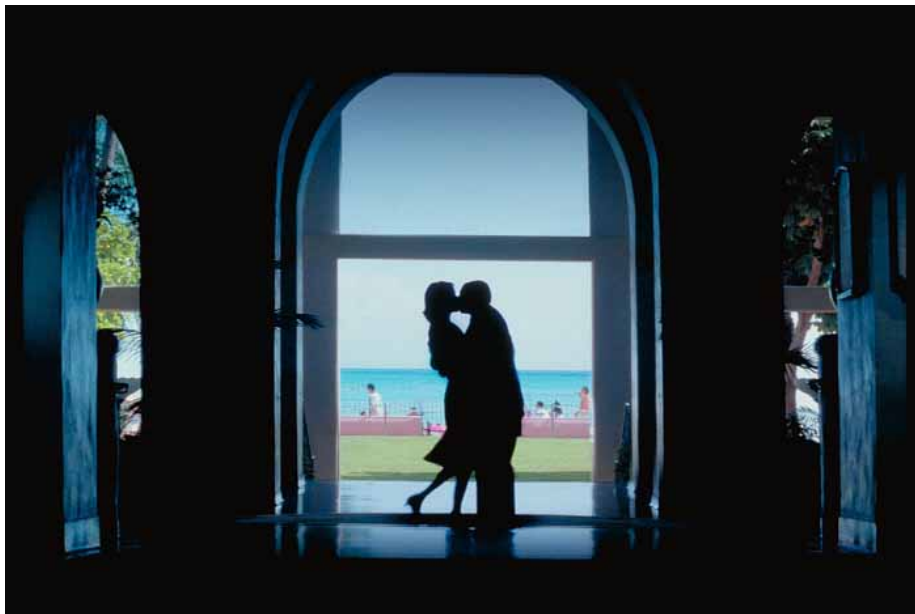
Stratton, J. The desirable body : cultural fetishism and the erotics of consumption/

Nettleton, S. Watson, J. (eds) *The Body in Everyday Life*

Howson, A. *The Body in Society: An Introduction*

Questions for discussion in class:

1. What models of body image does Baudrillard identify and how do they operate?
2. What does he mean by a 'resacralization' of the body?
3. What does Markula argue are the primary characteristics of BID?
4. How does Fight Club offer a critique of some of these processes of consumerism and the body?



Film Screening: *Punch Drunk Love* (2002)

Week 13

The In-Love Body

Slightly awkwardly titled, this week's session is concerned with the idea of the body in love. Our focus is not on anything to with the sentimentality of this condition but, rather, a better sense of what could be argued is its radical potential. The idea of love as an encounter with a potential for a radically altering the subject is what we are interested in. As Hardt and Negri argue 'Love is an ontological event in that it marks a rupture with what exists and the creation of the new' (2009: 181). The question is one of how this encounter with a radical possibility of otherness can be best understood.

Essential reading:

Hardt, M. & Negri, A. (2009) 'Of Love Possessed' *Artforum*, October 2009, pp.180-183.

Hallward, P. (2003) 'Love and Sexual Difference' from *Badiou: A Subject to Truth*, Minneapolis: University of Minnesota Press, pp. 185-191.

Further reading:

Fuller, G. 'Punch-Drunk Love A Post-Romance Romance' available at:

<http://journal.media-culture.org.au/0706/03-fuller.php>

Bauman, Z. (2003) *Liquid Love*, Cambridge: Polity Press

Hooks, B. (2000) *All About Love*, London: The Women's Press

Protevi, J. (2003) 'Love' in Patton, P & Protevi, J. *Between Deleuze and Derrida*, London: Continuum

Barthes, R. (1979) *A Lover's Discourse: Fragments* London : Cape

Sandoval, C.(2000) 'Love in a postmodern world' in *Methodology of the Oppressed* Minneapolis: University of Minnesota Press

Stark, H. 'But we always make love with worlds': Deleuze (and Guattari) and love' available at:

www.unisa.edu.au/com/minisites/csaa/files/stark_edited_version.pdf

Hardt, M. 2007, 'About Love', European Graduate School,

<<http://www.youtube.com/watch?v=ioopkoppabl>>.

Lynch, J. & O'Sullivan, S. (2007) 'One Day in the Life of a City (21 July, 2006)' *Parallax*, 13(1): 32-40

Questions for discussion in class:

1. For Hardt and Negri how is love today corrupted?
2. In what ways is love a political act?
3. For Badiou why must love be experienced rather than merely approached philosophically?
4. What is the relation of love to sexual differentiation?



**Film
Screening:
Badlands
(1973)**

Week 14

The Facialized Body

Our focus this week is on the idea of cinema and the cinematic as having a quite radical potential for feeling, sensing and thinking differently about the world. We do this through Gregory Flaxman's introduction to the philosophy of Gilles Deleuze in his Cinema books.

Essential reading:

Flaxman, G. (2000) 'Introduction' from *The Brain is the Screen: Deleuze and the Philosophy of Cinema*, Minneapolis: University of Minnesota Press, pp.1-57.

Further reading:

Deleuze, G. (1986) *Cinema 1: The Movement Image*, London: The Athlone Press

Deleuze, G. (1989) *Cinema 2: The Time Image*, London: The Athlone Press

Deleuze, G & Guattari, F. (1988) 'Year Zero: Faciality' from *A Thousand Plateaus*, London: The Athlone Press

Buchanan, I. & MacCormack, P. (2008) *Deleuze and the Schizoanalysis of Cinema*, London: Continuum.

Hansen, M. B.N. 'Affect as Medium, or the `Digital-Facial-Image' *Journal of Visual Culture* 2003 2: 205-228.

Questions for discussion in class:

1. How does Flaxman define the concept of the image in Deleuze?
2. What is the distinction between the 'organic' and the 'crystalline' image?
3. What does he say about how cliché works on the cinema?
4. What does he mean when he says that cinema is a kind of brain?



Synchresis

Week 15

The Listening Body

What does it mean to listen with all one's body? How do we distinguish between noise and music? This week we will be looking (listening?) at how it is useful to theorise this process.

Essential reading:

Attali, J. (1985) 'Chapter One: Listening' from *Noise. The Political Economy of Music*, Minneapolis: University of Minnesota, pp.3-20.

Nancy, J-L. (2007) 'Interlude: Mute Music' from *Listening*, New York: Fordham University Press, pp.23-43.

Further reading:

Ihde, D. (2007) *Listening and Voice: Phenomenologies of Sound*, New York: State University of New York Press

Chion, M. (1994) *Audio-Vision: Sound on Screen*, New York: Columbia University Press.

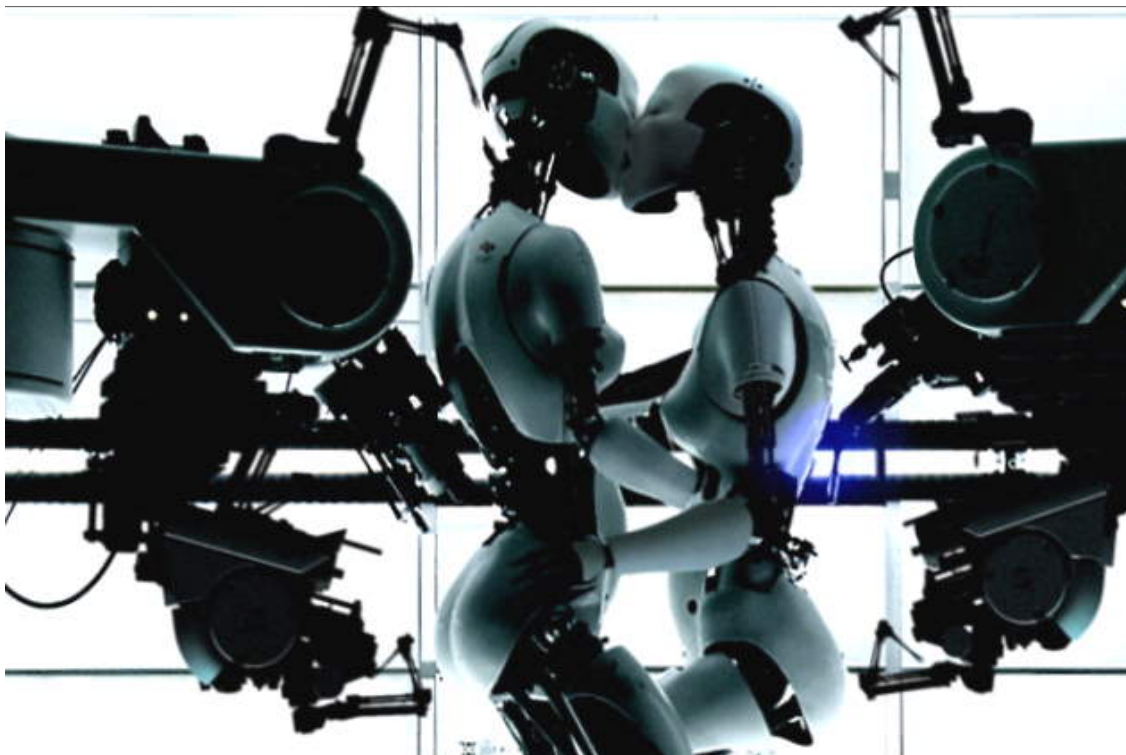
Augoyard, J-F., Torgue, H. (Eds) (2006) *Sonic Experience: A Guide To Everyday Sounds*, McGill-Queen's University Press

Cage, J. (1968) *Silence: Lectures and Writings* London : Calder and Boyars

Erlmann, V. (ed) (2004) *Hearing Cultures: Essays on Sound, Listening and Modernity* Berg Publishers; English Ed edition

Questions for discussion in class:

1. Why, for Attali, is listening to music a political practice?
2. What do you think he means when he says 'Music is prophecy?'
3. Do we learn to listen or is it a natural process?
4. What, for Nancy, is the relationship between speaking and listening?



Chris Cunningham Bjork *All is Full of Love*, (1999)

Week 16

Discussion and Analysis of independent Research

Once again we return to the material gathered in your research portfolios. This material will be essential to the final examination.

Film Screening: *Dancer in the Dark* (2000)



Week 18

The Dancing Body

This week we will be looking at the idea of dance and the dancing body. W.B. Yeats once posed the question poetically 'how can we separate the dancer from the dance?' pointing to how dancing is an act that is defined in *itself*. What do we mean when we observe that we might 'lose our self' in dance? One of the interesting things about dance is that it is generally open-ended in that it is an informal process of experimentation.

Essential reading:

Colebrook, C. (2005) 'How can we tell the Dancer from the Dance?: The Subject of Dance and the Subject of Philosophy' *Topoi*, 24:5-14. 2006; 12; 3 *Qualitative Inquiry*

Markula, P. (2006) 'The Dancing Body without Organs: Deleuze, Femininity, and Performing Research' *Qualitative Inquiry* 12; 3

Further reading:

Wulff, H. 'Memories in Motion: The Irish Dancing Body' *Body & Society* 2005 11: 45-62.

Turner, B.S. 'Introduction – Bodily Performance: On Aura and Reproducibility' *Body & Society* issue on dance 2005 11: 1-17

Thomas, H. 'Ballet and the Anthropology of Dance' *Body & Society* 2001 7: 103-107.

Jordan, T. 'Collective Bodies: Raving and the Politics of Gilles Deleuze and Felix Guattari' *Body & Society* 1995 1: 125-144.

The Body, Dance and Cultural Theory

Stivale, C. 'Of Heccéités and Ritournelles: "Spaces of Affect" and the Cajun Dance Arena.'

Colebrook, C. How can we tell the Dancer from the Dance?: The Subject of Dance and the Subject of Philosophy

Questions for discussion in class:

1. What does Colebrook mean when she characterizes dance as a potential and why is that important?
2. What is meant by seeing dance as a 'mode of territorialisation'?
3. How does Markula relate dance to the concept of a 'plane of consistency'?
4. Can dance help us towards the construction of a Body Without Organs?

Film Screening: *Hunger* (2008)



Week 19

The Anorexic Body

There has been much critical work done on this subject with feminist studies of the last twenty years. Clearly this is a highly emotive subject that is tied into psychology, sociology and medicine. As Ellmann points out, anorexia has become the demonic double of the diet fad. Our focus here will be less the medical or sociological and more the inter-textual that stretches from self-starvation to the hunger strike.

Essential reading:

Ellmann, M. (1993) 'Autophagy' from *The Hunger Artists: Starving, Writing, and Imprisonment*, Cambridge, Massachusetts: Harvard University Press

Further reading:

Brain, J. 'Anorexia as a subversive bodily act: psychic incorporation or body narratives of the self?' available at:

<http://orlando.women.it/cyberarchive/files/brain.htm>

Bordo, S. (1993) *Unbearable Weight: Feminism, Western Culture, and the Body*, Berkeley ; London : University of California Press,

Orbach, S. (1993) *Hunger Strike: The Anorectic's Struggle as a Metaphor for our Age*, Harmondsworth : Penguin

Bray, A. (1996) "The Anorexic Body: Reading Disorders", *Cultural Studies*

Probyn, E. (1988) "The Anorexic Body" in *Body Invaders: Panic Sex in America*, Kroker, A. & Kroker, M. (eds) Basingstoke : Macmillan Education,.

MacSween, M. (1995) *Anorexic Bodies: A Feminist and Sociological Perspective on Anorexia Nervosa*, London: Routledge

Malson, H. (1998) *The Thin Woman: Feminism, Post-structuralism and the Social Psychology of Anorexia Nervosa*, London : Routledge

Bray, A. and Colebrook, C. "The Haunted Flesh: Corporeal Feminism and the Politics of (Dis)Embodiment", *Signs* 24, no. 1

Cheng, S. 'The female body as a site of post-colonial site of political protest' in Cheng, S. (ed) *Law, Justice, and Power: Between Reason and Evil* 2004, Stanford: Stanford University Press, pp.115-136.

Questions for discussion in class:

1. Why has the anorectic become the 'icon of our times'?
2. What is the relationship between fasting, self-starvation and anorexia?
3. How might we relate the condition to a theory of performativity?
4. Is it useful to relate anorexia to terrorism?

**Film Screening:
Elephant (2003)**



Week 20

The Adolescent Body

The adolescent body is always a potentially disruptive one. By definition it is in a transitional state where the myths of childhood come up against the demands for the disciplines of adulthood. Disdained, repressed yet also secretly envied, the adolescent body is a mix of seething potentials existing in an unfinished state. This week's session therefore will focus on the adolescent body in film and culture to examine how strategies that set out to capture these lines of flight of an emergent subjectivity.

Essential reading:

Sofair, M. (2006) 'Elephant: the physics of violence', *CineAction*, January.
Colman, F. (2005). "'Hit me harder: the transversality of becoming-adolescent'", *Women and Culture*, vol. 16, no. 3, winter 2005, 356-371

Further reading:

Pain, R. (2003) 'Youth, age and the representation of fear' *Capital & Class*, Summer.
Guattari, F. (1979) 'The Adolescent Revolution', in *Soft Subversions*, New York: Semiotext(e)
Lupton, D. and Tulloch, J. (1998) 'The Adolescent 'Unfinished Body', Reflexivity and HIV/AIDS Risk' *Body & Society*, n.4: 19-34.

Questions for discussion in class:

1. Why is the adolescent body so problematic for adult society?
2. In what ways does Gus Van Sant challenge some of the accepted notions of adolescence and perhaps also reinforce others?
3. What aspects of Guattari's theoretical praxis does Coleman find useful?
4. What is 'screen analysis' and why can it be useful?



Found image

Week 21

The Creative Body

Creativity has become a popular refrain in recent years but what are the limitations in how it is used in such an ideological way? Clearly open to appropriation by the capitalist system the question is whether we can formulate something rather more radical in its understanding of what a creative body can be.

Essential reading:

Osborne, T. (2003) 'Against 'creativity': A Philistine Rant', *Economy & Society*, V.32, N.4, pp.507-525

Jeanes, E. & De Cock, C. (2005) 'Making the Familiar Strange: A Deleuzian Perspective on Creativity' downloaded from:
www.iacat.com/Revista/recreate/recreate03/Familiar_Strange.pdf

Further reading:

Briskman, L (1981) "Creative Product and Creative Process in Science and Art" in *The Concept of Creativity in Science and Art* The Hague: Martinus Nijhoff

Connolly, W.E. *Neuropolitics: Thinking, Culture, Speed*

Questions for discussion in class:

1. Are we all creative?
2. Whys is creativity such a buzzword at the moment?
3. What are the key characteristics of how Deleuze defines creativity?
4. Are artists the best models of what a creative practice is?



Week 22

Examination preparation

In our final session we consider the best ways to prepare for the examination. Please also complete the feedback forms.

The End