MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS 2023

EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

HOST INSTITUTION

NOVA University Lisbon/School of Social Sciences and Humanities - Ifilnova

RESEARCH GROUP AND URL

FILM AND DEATH
https://ercproject-filmdeath.weebly.com

SUPERVISOR (NAME AND E-MAIL)

Susana Viegas
e-mail: susanaviegas@fcsh.unl.pt

SHORT CV OF THE SUPERVISOR

Susana Viegas is a Researcher in Philosophy of Film and a full member of IFILNOVA, FCSH – Universidade Nova de Lisboa. She received her Ph.D. in Philosophy (Aesthetics) from the Universidade Nova de Lisboa in 2013 with a doctoral thesis on Gilles Deleuze's philosophy of film, and a FCT Ph.D. Studentship during the years 2007 through 2011. She was a Postdoctoral Research Fellow at the University of Dundee and Deakin University with the project "Rethinking the Moving Image and Time in Gilles Deleuze's Philosophy" (2014-2019). She is co-editor and founder of "Cinema: Journal of Philosophy and the Moving Image". In 2023, Susana Viegas was awarded an ERC Consolidator Grant to lead a new research project, 'FILM AND DEATH - Film-Philosophy as a Meditation on Death'.

5   SELECTED PUBLICATIONS

- Viegas, S. 2023. "Death as Film-Philosophy's Muse: Deleuzian Observations on Moving Images and the Nature of Time", *Film-Philosophy* 27.2 (2023): 222-239.

- Viegas, S. 2019. "The Philosophical Machine: Vertov, Deleuze and Guattari on the Interchanging Movement from Art to Philosophy." *Portuguese Journal of Philosophy* 75 (4): 2375-2392.

- Viegas, S. 2019. "Deleuze's Cronosigns." In Christina Rawls et als (eds), *Philosophy and Film: Bridging Divides*. New York: Routledge, 64-77.

- Viegas, S. 2018. "Deleuze and Film's Philosophical Value." *Kriterion: Journal of Philosophy* 139: 271-286.

- Viegas, S. and James Williams. 2017. "Why Lyotard and Film?" In G. Jones and A. Woodward (eds.), *Acinemas: Lyotard's Philosophy of Film*. Edinburgh: Edinburgh University Press, 10-16.

- Viegas, S. 2016. "Gilles Deleuze and Early Cinema: The Modernity of the Emancipated Time." *Early Popular Visual Culture* 14 (3), Taylor & Francis: 234-250.

PROJECT TITLE AND SHORT DESCRIPTION

Film & Death

Film & Death defends the hypothesis that to film-philosophize is to learn to die. This will be achieved by rethinking the innovations that film brings to recent philosophies of death and the metaphysics of time. A new paradigm for understanding the relationship between film and philosophy is proposed that claims 1) that film-philosophy's methodology is a meditation on death, and 2) that 'films think' and have their own ways of creating novel thoughts that are not our own. One of these thoughts concerns death, a phenomenon of which we have no image but that film renders visible as a death-image (a direct image of passing time, facing the impossibility of any representation). We will assert that the cinematic experience is in itself equal to awareness of one's own mortality, as a *memento mori*, without which we would not philosophize at all.

The project has three key aims: 1) to demonstrate that film-philosophy contains significant philosophical insights; 2) to show that such insights are best understood by means of film's novel ways of thinking of time, finitude, and death; and 3) to argue that film's thinking about finite time gives new meaning to philosophy's traditional role as a meditation on death. To support this, a new conceptual map for studying the ways in which death and time are linked through moving images is proposed. The project will offer a contemporary view on death as a cultural phenomenon that has shaped twentieth-century thinking in general and films in particular, putting the usual anthropocentric definitions of death into perspective. A timely undertaking given the ever-growing presence of film and moving media in our lives, it will probe and question our own paradoxical existential condition as members of a thanatophobic society that rarely focuses on death in the everyday but discusses it readily when it is depicted in movies and TV.

SCIENTIFIC AREA WHERE THE PROJECT FITS BEST*

Social Sciences and Humanities (SOC)