

## MARIE SKŁODOWSKA-CURIE POSTDOCTORAL FELLOWSHIPS 2025

### EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS

#### HOST INSTITUTION

School of Social Sciences and Humanities - Ifilnova

#### RESEARCH GROUP AND URL

FILM AND DEATHs

<https://filmdeath.fcsh.unl.pt/>

#### SUPERVISOR (NAME AND E-MAIL)

Susana Viegas

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#### SHORT CV OF THE SUPERVISOR

**Susana Viegas** is a Researcher in Philosophy of Film at NOVA University of Lisbon, where she explores the intricate intersections of cinema, aesthetics, and philosophy. She earned her Ph.D. in Philosophy (Aesthetics) from the same institution in 2013, with a thesis dedicated to Gilles Deleuze's philosophy of film and supported by an FCT Studentship from 2007 to 2011. Funded by the FCT, her 2019 postdoctoral project, *Rethinking the Moving Image and Time in Gilles Deleuze's Philosophy*, took place across three institutions: NOVA University of Lisbon, the University of Dundee (UK), and Deakin University (Australia). Her work has appeared in journals such as *Film-Philosophy*, *Colóquio-Letras*, *Revista Portuguesa de Filosofia*, *Kriterion*, *Early Popular Visual Culture*, and the *Journal of Aesthetic Education*. She is also co-founder and co-editor of *Cinema: Journal of Philosophy and the Moving Image*, a publication devoted to the philosophical dimensions of moving images. In 2023, she was awarded a prestigious ERC Consolidator Grant to lead the project *FILM AND DEATH – Film-Philosophy as a Meditation on Death*, which examines cinema as a unique medium for reflecting on mortality and the human condition.

#### 5 SELECTED PUBLICATIONS

- Viegas, Susana. 2024. "Death Images in Michael Haneke's Films", *Philosophies* 9.5: 155.
- Viegas, Susana. 2023. "Death as Film-Philosophy's Muse: Deleuzian Observations on Moving Images and the Nature of Time", *Film-Philosophy* 27.2: 222-239.
- Viegas, Susana. 2021. "Introduction: The Leftovers, Philosophy and Popular Culture", *Cinema: Journal of Philosophy and the Moving Image* 13: 7-20.
- Viegas, Susana. 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, Susana. 2019. "Deleuze's Cronosigns." In C. Rawls et als (eds), *Philosophy and Film: Bridging Divides*. New York: Routledge, 64-77.

#### PROJECT TITLE AND SHORT DESCRIPTION

##### FILM AND DEATH

**FILM AND 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)