



## Inter-sessões / Intercessões / Intercepções

*Stefanie Baumann*

In a commentary on Godard's TV-series *6x2*, Deleuze writes: "AND [in Godard's way of conceiving montage] is neither one thing nor the other, it's always in between, between two things; it's the borderline, there's always a border, a line of flight or flow, only we don't see it, because it's the least perceptible of things. And yet it's along this line of flight that things come to pass, becomings evolve, revolutions take shape." This *AND*, which echoes Deleuze's own concept of multiplicity, of rhizome, of non-identity, will also be at the center of this series of projections-conferences whose aim is to bring into focus some of the sparse but very fruitful moments of encounter between philosophical thinking and artistic practice. Both, film and conceptual thinking are considered as equals in this encounter: instead of privileging one field over the other, the underlying conception of film philosophy in these interventions focuses on the very moments when film and philosophy enter into a productive dialogue, function as an intercessor one for the other. Rather than generalizing theories on film as a medium or using film as illustrations of broader concepts, priority will be given to the singularity of a filmic moment embedding conceptual thought, or the singularity of a conceptual moment triggering an artistic form.

In some of the sessions, speakers will be invited to present how these intercessions are fruitful in their own work – i.e. philosophers who unfold their conceptual thought through specific filmic experiences or filmmakers who develop their artworks in dialogue with specific concepts. The remaining sessions will be devoted to specific films, to be projected and then collectively discussed in relation



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with a philosophical constellation of concepts, and to presentations of the group members' ongoing research.

The first working session will be held on November 24 and will relate to Harun Farocki's film *Prison Images* and Michel Foucault's writings on prisons, with a focus on the concepts of heterotopia, apparatus and discipline. How do both approaches – the philosophical and the artistic – deploy a reflection on the subject through different forms? How can we consider them as complementary modes of intelligibility instead of subordinating one to the other?

Those who are interested are invited to read in preparation Foucault's book *Discipline and Punish* and the small conference text *Of Other Spaces*.