Symposium

Cinematic Imagination, Emotion and Ethical Criticism

What does the cinematic imagination involve, how does it work, why is it important, and in what ways is it related to aesthetic and ethical judgment or to emotion, memory, belief and make-believe?

Date: Thursday 9 November 2017
Time: 9am–5pm
Venue: The Terrace Room, Sir Llew Edwards Building, The University of Queensland, St Lucia


This film-philosophy symposium addresses such questions by bringing work on emotion and ethical engagement together with an exploration of imagination and ethical criticism in cinema and screen media more broadly. Imagination has complex connections to cognition, affect and sensory perception – all of which interrelate phenomenologically and aesthetically in cinematic experience. Not only is the imagination central to generating images and ideas and to their aesthetic realisation in the screen production process, it is also crucial to the interpretation and evaluation of narrative and non-fictional film and television.

Despite recent research exploring how screen media induce empathy and emotional involvement, little work has been done to explore the essential role of the moral imagination in cinematic and televisual narratives that not only foster empathic and sympathetic concern for others but also invite spectators to envision alternative perspectives, experiences and possibilities. This symposium proposes new perspectives on the potential of screen media to evoke and express ethical experience by exploring the dynamic relationship between empathy, emotional engagement, and imagination in narrative and non-fiction film, television and digital media. It brings together phenomenological and cognitivist approaches with recent work in aesthetics and moral psychology focusing on the synergy between emotion, moral imagination and ethical criticism. In doing so, the invited speakers will explore the productive or creative capacity of imagination, its role in synthesising and mediating between sensuous perception and cognitive understanding, as well as the evaluative dimensions of imagination pertaining to ethical evaluation and emotional engagement.


Full program available shortly.

The symposium will be followed by a book launch for Making Believe: Screen Performance and Special Effects in Cinema (Rutgers University Press, 2017), by Dr Lisa Bode (The University of Queensland).
THURSDAY 9 NOVEMBER 2017
THE TERRACE ROOM, SIR LLEW EDWARDS BUILDING, THE UNIVERSITY OF QUEENSLAND

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<td>8.45–9am</td>
<td>Arrival and coffee</td>
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| 9–10:30am | 'Stances of Cinematic Spectatorship'  
Damian Cox (Bond University)  
'Synthespians, Empathy and Imagination'  
Lisa Bode (The University of Queensland) |
| 10.30–11am | MORNING TEA                                                             |
| 11am–12.30pm | 'Film Production, the Environment and Ethical Criticism'  
Ted Nannicelli (The University of Queensland)  
'The Experience of Eudaimonia and Love in Terrence Malick’s To the Wonder’  
Matthew Cipa (The University of Queensland) |
| 12.30–1.30pm | LUNCH                                                                  |
| 1.30–3pm | 'Cinematic Imagination: The Somatic, the Sonorous and the Synaesthetic'  
Jane Stadler (The University of Queensland)  
'Through a Rose-Tinted Glass: Reflections on the Embodied Imagination in Ma vie en rose (Berliner 1997)’  
David Richard (The University of Queensland) |
| 3–3.30pm | AFTERNOON TEA                                                          |
| 3.30–4.30pm | 'Empathy, Emotional Engagement and Moral Imagination: New Perspectives on Cinematic Ethics'  
Robert Sinnerbrink (Macquarie University) |
Launched by Dr Ted Nannicelli |

Drinks to follow at St Lucy’s

EMOTIONS
MAKE HISTORY