

COLLOQUE INTERNATIONAL – PARIS 2022



Elia Giordino Papa, Technologies of the Core, 2016. Still frame from video, Fragment Worker 5, ASMRist. Commissioned by Rhizome.org. Courtesy of the Artist.

RESHAPING

OUR DIGITAL INTERACTIONS

Subjectivity in the Post-Cinema Age

REMODELER

NOS INTERACTIONS NUMERIQUES

La subjectivité à l'ère du post-cinéma

22 mai à 17h

Séance inaugurale / Projection

Centre Pompidou - Cinéma 2

Place Georges-Pompidou Paris 4e

23 & 24 mai

Columbia Global Center

Reid Hall

4 rue de Chevreuse Paris 6e



Ce colloque est organisé grâce au soutien du programme Alliance (Columbia University - New York, École Polytechnique, Université Paris 1 Panthéon-Sorbonne & Sciences Po), en partenariat avec Columbia Global Centers, EUR Actec, UC Berkeley et La Cinémathèque du documentaire/BPI-Centre Pompidou.

Colloque en traduction simultanée anglais / français

À l'ère de ce que Gilles Deleuze a appelé les « sociétés de contrôle » – gouvernées aujourd'hui à la fois par la prédictibilité algorithmique, les nouvelles formes de travail numérique ou l'« économie de l'attention » – quelles stratégies sont explorées par des artistes, des chercheurs et des usagers, pour produire de nouvelles relations aux dispositifs numériques, réflexives et émancipatrices, plutôt qu'addictives, compulsives et conspirationnistes ? Ce colloque souhaite questionner des enjeux esthétiques, psychiques et politiques de la transformation rapide des technologies et des plateformes numériques, en confrontant différents diagnostics critiques et en examinant des expérimentations artistiques à l'ère du « post-cinéma » (celle des reconfigurations du médium cinématographique à l'époque des médias connectés) .

Projet Alliance porté par Nico Baumbach (Columbia University) et Judith Michalet (Université Paris 1) avec la participation de Aline Caillet (Université Paris 1) , Yves Citton (Université Paris 8) , Jane M. Gaines (Columbia University) , Gwenola Wagon (Université Paris 8) et Damon R. Young (UC Berkeley) , comme membres du comité scientifique.

Dimanche 22 MAI
Centre Pompidou – Cinéma 2

17h " Big in China, Georges and the Vision Machines " (74', 2021) de **Dominic Gagnon**
Projection suivie d'une discussion en présence du réalisateur,
avec **Jaine M. Gaines, Alice Lenay** et **Judith Michalet**

Lundi 23 MAI
Reid Hall – Columbia Global Center

9h30 INTRODUCTION

10h ENQUÊTES SUR LA SURVEILLANCE ET LES LOGIQUES ALGORITHMIQUES
Wendy Hui Kyong Chun (Keynote), **Antonio Somaini, Félix Tréguer**

14h ENQUÊTES SUR LES NOUVELLES DISPOSITIONS CONSPIRATIONNISTES
Nico Baumbach, Yves Citton, Dork Zabunyan

16h30 RELATIONS ENTRE INFRASTRUCTURE ET IDÉOLOGIE À L'ÈRE NUMÉRIQUE
(table ronde) **Judith Michalet** (modératrice)
DISNOVATION.ORG, Benjamin Gaulon, Marie Lechner, RYBN.ORG, Kim Sacks

Mardi 24 MAI
Reid Hall – Columbia Global Center

9h30 ARCHÉOLOGIES DES SONS ET DES IMAGES TECHNOLOGIQUES
Christa Blümlinger, Jane M. Gaines, Damon R. Young

12h DOCUMENTER, EXPÉRIMENTER ET RÉFLÉCHIR LES SOCIALITÉS
NUMÉRIQUES (table ronde) **Camille Bui** (modératrice)
Aline Caillet, Chloé Galibert-Laîné, Gala Hernández López, Seumboy Vrainom

14h30 S'INTERPOSER, À L'INTERFACE (performance)
Nicolas Bailleul, Elisabeth Caravella, Alice Lenay

16h30 TECHNOLOGIES OF THE SUBJECT (table ronde)
Damon R. Young (modérateur) **Aria Dean, Elisa Giardina Papa, James J. Hodge, Tung-Hui Hu**

18h15 « LA VIE COMME DANS UN FILM » (performance)
Pierre Cassou-Noguès & Gwenola Wagon

Narrative

In the era of what Gilles Deleuze has called “control societies” – associated with the rise of the Internet and governed by algorithmic reason, racialized surveillance, the “attention economy,” and new forms of digital labor – what strategies are being explored by artists, amateurs, and anonymous “users” for producing new (non-addictive, critical) relations to the digital devices that are not simply communications media but technological prostheses that reshape our perception and transform our biological and cognitive capacities? In this symposium – the second part of an earlier Alliance Program held in 2019, on “Expanded Documentary” – we are interested in a range of resistant and critical practices from conceptual art installations and found-footage montage to digital documentary films and queer post-cinema. Exploring works that bring into play forms of subjectivity that resist contemporary norms, participants will examine to what extent those norms are continuous with earlier modes of subjectification, whether those of cinema-vérité or the long tradition of confessional practices analyzed by Michel Foucault. Moreover, by bringing together Anglophone and Continental critical traditions, we also wish to outline a critical theory – the question remains open as to whether we prefer to speak of “theory”, “philosophy” or “thought” – to come after the “post-theory” turn, or what is sometimes called (in both France and the US) “post-critique.” Considering that we shape the medium and that the medium shapes us – and that these two opposing movements always operate simultaneously – the aim is not to assume the priority of either the technological infrastructure or the ideological superstructure, but rather to understand a “medial power of software”, that “cannot be located in the objective operation of machines or in the subjective expectations of users, but in the very dynamics of their interaction” (Citton, *Mediarchy*, p. 257) , and thus to delineate a critical approach to digital media that moves away from both purely materialist and idealist conceptions.

Contemporary media technologies and practices challenge traditional notions of autonomous action and judgment, often taken to define the modern self, and reconfigure the boundaries of human cognition, affect, and action. The term “post-cinema” in our title situates the investigation within the methodologies of film and media studies. The prefix “post” indicates not the end of cinema but the rising dominance of online and networked media that de-center traditional theatrical cinema as a dominant media form (commercially as well as aesthetically) . At the level of media production, these new media technologies give rise to new textual forms and genres – such as the vlog, the selfie, the Instagram story, gif, macro, etc. But they go far beyond this, arguably transforming the very technological ground of subjectivity itself. For example, digital devices both monitor and modify biological processes (consider the Apple Watch, with its relaxation programs and sleep modification software) ; at the level of cognition, artificial intelligence is frequently deployed to perform labor once performed by humans, leading to what media theorist Katherine Hayles refers to as “cognitive assemblages” that are neither entirely human nor entirely artificial. At the same time, images can no longer be thought of simply as representations, but are becoming what Harun Farocki called “operational” or “operative,” designed not to *depict* but to *enact*; meanwhile, media technologies are also

increasingly integrated into the physical environment, a transformation marked by the phrase the "Internet of things."

Analyses of these media transformations frequently make recourse to Gilles Deleuze's notion of "control society." In a short text written in 1990, Deleuze presciently identified a number of technological, economic and social transformations (including the Internet) that, he argued, marked a transformation in the way power structures our technologized societies, from an earlier "disciplinary" paradigm, in which institutions such as the school, the prison, and the hospital played a key role in producing self-regulating subjects, to a "control" paradigm in which humans are no longer "individuals," but aggregates of data subject to increasingly abstract and algorithmic operations.

If the "disciplinary" paradigm depended, as Michel Foucault's work shows, on practices of confession and the speaking of subjective "truth," then what constitutes the subject in the control era? Is it still the speaking, confessing, of subjective truth? Documentary film was once invested as a genre or media form that could articulate forms of minoritarian subjectivity in order to critique social and political norms. What is the status of the minoritarian in a "control society," and what kinds of aesthetic and political practices rise to the fore in the post-cinema era?

The symposium is divided into several thematic tracks, among which, in particular:

The study of the interactions between software and hardware.

Is the challenge that confronts thus, as media theorist Bernard Stiegler estimates, to change our own libidinal investments, in order to both overcome what he called "symbolic misery" and tap into the potential of digital "pharmaka" to re-enchant the world? Or is it first necessary to examine how the physical properties of media shape the way information is produced and the way we behave, as Friedrich Kittler and others in the digital material turn suggest? Can we make an analogy between "uses" vs. "tools" and ideological superstructure vs. material infrastructure? Or should we adopt Yves Citton's mediating term of "intrastructure"? What strategies should be adopted to understand and thwart this "algorithmic governmentality", as Antoinette Rouvroy calls it? This distinction between uses and tools may provide a means of grappling with the fact that infrastructures – which deliver tools – are now becoming immaterial (as Benjamin Bratton points out) but nevertheless continue to function as a "base", according to a materialistic conception of history. Inversely but concomitantly, insofar as uses are constantly invented that were not already anticipated by the apparatus, is there cause to adopt a more idealist conception of history? In this line of inquiry, we are interested in revisiting the apparatus theory created by Jean-Louis Comolli and *Cahiers du cinéma* during the 1970s, in its

attempt to account for a relation between subjectivity, ideology, and technological apparatus.

Subjects of speech: online confessions, expanded *cinéma-vérité*

The conventional definition of direct cinema is based on the intersection between a genre—documentary—and a technical device, the lightweight camera with a capacity to record synchronous sound. We will examine the interactions between the subjectivity of the investigator and that of the respondent in post-cinematic media works, broadening the subjective interactions of *cinéma vérité* beyond real space to include digital/virtual space. We will be particularly interested in artistic works attempting to bring into play a norm-resistant subjectivity (for example, in queer and minoritarian post-cinema) and in documentary films located both in the legacy of *cinéma vérité* and in that of the Foucauldian confession (« The Courage of Truth ») . In this way, we will explore legacies of documentary and other cinematic forms of resistance in specific relation to digital technologies.

Anonymity and reappropriation

We are also interested in taking into account the growing number of images that are edited from footage not recorded by the filmmakers themselves. What are the different modes, in contemporary art practice, of reappropriating found-footage, which takes on a different meaning in a digital mediascape in which images, as Hito Steyerl points out, are anonymous and “poor”? Here we wish to open up the discussion to vernacular practices such as so-called “memes” composed of images and text often created anonymously that circulate on social media platforms. What kinds of subjects are constituted when we reappropriate the content published by other users? What kinds of individuation or deindividuation are made possible or enforced by new networked communication technologies? In this way, we will again explore the legacies of earlier forms of aesthetic practice (the venerable artistic tradition of appropriation) in relation to new media environments and the transformations of subjective and social life in the era of post-cinema.

DETAILED PROGRAM

May 22, Sunday

Centre Pompidou - Cinéma 2

5 p.m. - 7:30 p.m.



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The conference "Reshaping our Digital Interactions: Subjectivity in the Post-cinema Age" aims to question the aesthetic, psychic and political stakes of the rapid transformation of digital technologies and platforms, by examining different forms of artistic experimentation in the "post-cinema" age. It focuses on films composed of images and texts circulating on social networks, in other words, vernacular practices in the 21st century and their reuses. The opening screening of *Big in China, Georges and the Vision Machines* (2021), which depicts the double portrait of a French Youtuber and a society under control, presents the most recent film by Canadian filmmaker Dominic Gagnon (a pioneer of found-footage in the social media era) and initiates a debate on the various modes of reappropriating content found online.

Screening of *Big in China, Georges and the Vision Machines* (74', 2021) de Dominic Gagnon

For over ten years, Georges, a French man living in Changsha (mainland China) produced more than 2000 videos. Starting with humorous videos, his style evolved into a more bold and direct approach. He eventually got into trouble with the authorities and was deported from China.

Encounter with the filmmaker, present in person, at the end of the screening

Discussion moderated by **Marion Bonneau** (Cinémathèque du documentaire à la BPI), **Jane M. Gaines** (Columbia University), **Alice Lenay** (Université Paris 8) et **Judith Michalet** (Université Paris 1).

Projection room: "Cinéma 2", Centre Pompidou

May 23, Monday

Reid Hall – Columbia Global Center

9:15 a.m. – 6:30 p.m.

MORNING

9:00 a.m.: Welcoming participants

9:15 a.m.: Opening of the Symposium

9:30 a.m.–10:00 a.m.: INTRODUCTION

Nico Baumbach (Columbia University) & Judith Michalet (Université Paris 1)

10:00 a.m.– 1:00 p.m.: INVESTIGATIONS ON SURVEILLANCE AND ALGORITHMS LOGICS (panel)

Moderation: Yves Citton

10:00 a.m.: *[Keynote]* Wendy Hui Kyong Chun (Simon Fraser University 's Canada) ,

"Occupying Sentiment: Sentiment Analysis, Surveillance, and Failures of Cooperation"

Sentiment analysis entails the widespread surveillance of users posts and actions to determine how their users feel. This talk outlines the importance of early and mid-20th century studies of women workers and Japanese and Japanese American internees in U.S. WWII internment camps to the rise of sentiment analysis.

Coffee break : 10 :45 a.m.–11 :15 a.m.

11:15 a.m.: Félix Tréguer (Sciences Po – Centre de recherches internationales) ,

"Revisiting ' Control Societies ' in the Light of New Policing Technologies"

In this paper, I propose to look at new techniques of power mediated by digital technologies. Based on an action-research experience documenting the deployment of AI-based policing technologies in urban public spaces, I would like to propose an updated reading of critical theory 's analyses of securitarian power. What are the logics underlying these technological deployments? What do they tell us about changes in state surveillance practices? What changes do they introduce in the way police power shapes our subjectivities? What are the multiple forms of resistance capable of impeding the concrete effects of these devices?

11:45 a.m.: Antonio Somaini (Université Sorbonne Nouvelle – Paris 3) ,

"Hallucinations, predictions, artificial imagination: contemporary art and neural networks"

The history of visual cultures is periodically marked by the appearance of new images and technologies of vision: images that introduce new forms of representation, and technologies that introduce new ways of seeing, extending, and reorganizing the field of the visible. In some cases, such changes produce only marginal transformations, while in others the transformations are vast, tectonic shifts, such as the ones that are currently

being produced by technologies of machine learning such as the Generative Adversarial Networks (GAN) . The presentation will analyze the way in which a series of contemporary artists – Trevor Paglen, Hito Steyerl, Grégory Chatonsky, among others – are using such technologies in order to explore the new ontological, epistemic and political status of images in the age of artificial intelligence.

12:15 p.m.: Q&A moderated by Yves Citton, with the 3 panelists

Lunch: 1:00 p.m.–2:00 p.m., in Reid Hall

AFTERNOON

2:00 p.m.–4:00 p.m.: INVESTIGATIONS ON NEW CONSPIRACY PROVISIONS (panel)

Moderation: **Gwenola Wagon** (Université Paris 8)

2:00 p.m.: Dork Zabunyan (Université Paris 8) ,

“Don’t Look Up by Adam McKay : cinema as a reversal power”

We can question the use of the term “post-cinema”, if we consider with it that cinema is no longer the dominant medium in our common consumption of moving images. In reality, “post-cinema” arises each time another image regime begins to compete with it in collective representation, as was the case with television in the 1950s. The fact remains that cinema continues to be made, and that it does not cease to maintain an eventful, sometimes tormented relationship with what does not belong to filmic production. Deleuze named “art of control” this convulsive state of cinema confronted with all kinds of images which do not belong to it, but which it must face on their own ground to try to create a distance with regard to them, to work out a “new resistance” from the control that these images (television, Internet, social media...) exert on our existences at various levels. This results in what Deleuze calls a “reversal” of the dominant imagery that populates our living environments. We will try to put this aesthetic of reversal to the test with *Don’t Look Up*, the film by Adam McKay released on Netflix in December 2021. *Don’t Look Up* not only questions our condition as passive beings in the face of ecological catastrophe; it also questions the powers of cinema in the face of a system of information production that exploits this passivity in everyday life.

2:30 p.m.: Nico Baumbach (Columbia University) ,

“The subject of conspiracy”

In 2004, Bruno Latour argued that critique had “run out of steam” due in part to its close proximity to conspiracy theory. As he wrote, “Of course conspiracy theories are an absurd deformation of our own arguments, but, like weapons smuggled through a fuzzy border to the wrong party, these are our weapons nonetheless.” [\[1\]](#) In 2008, Chris Anderson, editor in chief of *Wired* magazine, announced “the end of theory” from a very different perspective: “Who knows why people do what they do? The point is they do it, and we can track and measure it with unprecedented fidelity... The new availability of huge amounts of data, along with the statistical tools to crunch these numbers, offers a whole new way

of understanding the world. Correlation supersedes causation, and science can advance even without coherent models, unified theories, or really any mechanistic explanation at all.”^[21]

In response to Latour and what in the US has been called post-critique, this paper looks at the proximity not of conspiracy theory and critique but of conspiracy theory and the economy of networked communication systems that require no theories at all for them to work. This paper will argue that the latest spread of conspiracy theories can be seen as one response to how Anderson’s “end of theory” has come to define the behaviorist logic of what has been called “surveillance capitalism,” “communicative capitalism,” “computational capitalism,” or “platform capitalism.” To that end, this paper will also examine why vernacular forms of critical theory are central to the language of social media and why one of the objects of right wing conspiracy today is critical theory or critique itself, especially as it is manifested in the recent mainstream interest in critical race theory, theories of gender, and the Marxist analysis of culture. The paper will conclude by offering some theses on how conspiricism needs to be rethought in relation to subjectivity in our current media ecosystem.

^[1] Bruno Latour, “Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern,” *Critical Inquiry* Volume 30, Number 2, 230.

^[2] Chris Anderson, “The End of Theory: The Data Deluge Makes the Scientific Method Obsolete,” *Wired*, 6/23/2008, <https://www.wired.com/2008/06/pb-theory/>

3:00 p.m.: Yves Citton (Université Paris 8) ,

“Generalized Conspiracy and Ideological Retinal Detachment”

Denunciations of conspiracism or confusionism in the name of critical reason are both necessary and misguided. Our mainstream media have long been denounced as great conspiratorial apparatuses, and rightly so, since they synchronize our breaths with the same tunes of daily news. Platform capitalism significantly alters this common breathing, without abolishing it, by democratizing some of its mechanisms and exacerbating some of its aberrations. We will try to understand how phenomena as diverse and incomparable as QAnon, collapsology, Afropessimism, or the anti-vax movement are all related to a detachment of a certain ideological retina that has become untenable. In this discussion, we will call upon the notions of hyperstition and diagonalism, the ecology of dismantling, the *Manifeste conspirationniste*, the works of Nick Land, Michael Barkun and Wu Ming, or the film *Don’t Look Up*.

3:30 p.m.: Q&A moderated by Gwenola Wagon, with the 3 panelists

Break : 4:00 a.m. – 4:30 a.m.

4:30 p.m.–6:30 p.m.: RELATIONSHIP BETWEEN INFRASTRUCTURE AND IDEOLOGY IN THE DIGITAL AGE (round table)

Round table animator:

Judith Michalet (Université Paris 1)

Is it necessary to primarily examine the physical properties of the machines and digital devices that shape our uses and behaviors? Or should we reveal the ideological underpinnings that influence the creation of new technological tools? Can we draw an analogy between “uses versus tools” and “ideological superstructure versus material infrastructure”? Or, in our digital age, should we waive it, and adopt, for example, the intermediate term of “intrastructure” proposed by Yves Citton? What reshaping is taking place for critical thinking in this case? Even tough infrastructures tend to become immaterial, as suggested by Benjamin Bratton, artificial intelligence is indeed still dependent on a vast set of political, social and material structures, as Kate Crawford highlights. Is it necessary to access the hardware, in order to open the *black box*, to make visible parts of an algorithmic system, or rather to infer, from clues, the logics that preside over the arrangement of materials and algorithmic programming? These questions will be addressed to artists, curators, and critics whose work and corpus of studies are strongly linked to these issues. They will present some of their positions and research, and discuss these questions in order to clarify the nature of the hacker ethic they advocate for and the “bricodeuses” practices they engage in or encourage, both from an investigative and collective perspective.

Guests:

DISNOVATION.ORG (Collectif artistique international)

Benjamin Gaulon (Artiste et chercheur)

Marie Lechner (EASD Orléans)

RYBN.ORG (Plateforme de recherche artistique)

Kim Sacks (Université de Strasbourg)

6:30 p.m.:

End of the first day of the conference

May 24, Tuesday

Reid Hall – Columbia Global Center

9:30 a.m. – 7:00 p. m.

MORNING

9:15 a.m.: Welcoming participants

9:30 a.m.–11:30 a.m.: ARCHEOLOGIES OF TECHNOLOGICAL SOUNDS AND IMAGES (panel)

Moderation: Nico Baumbach (Columbia University)

9:30 a.m.: Christa Blümlinger (Université Paris 8) ,
"Documentary Form and Computational Logic"

In observing disproportionality between humans and their environment, as the French film critic Serge Daney did many years ago, we may consider the means by which the people of today stay paradoxically invisible all while being overexposed to machines of vision. Drawing on Jonathan Beller's concept of 'computational capital' (turning qualities into quantities), this paper attempts to describe artistic strategies of a *retournement* of image technologies of political economy. When contemporary documentaries interrogate the biopolitical implications of recording gestures and crowd movements, the digital transition is often understood as a challenge. This paper will analyze the aesthetic ways in which the films of artists Manu Luksch and Clemens von Wedemeyer contribute to an archaeology of the techniques of visibility and how they point to what Roland Barthes called the "blind field" or the "hideout" of the photographic image, an aspect to be understood within a broader history of "technical images" (Vilém Flusser).

10:00 a.m.: Jane M. Gaines (Columbia University) ,
"Digital Indifference"

"Digital indifference" has a double meaning that takes two separate directions. The first encapsulates my premise that digital processes are "indifferent" to their uses, most importantly, to ideological recruitment or "neutral" non-recruitment, following Jonathan Sterne who argues that if digital processing changes the sound signal itself, most important is the reduction of "dynamic range," that is to high relative to low pitch measured in decibels (db) such that the range of volumes between notes or beats has been reduced in recent recordings to the degree that quiet sounds may be perceived as nearly as loud as relatively louder sounds (J. Sterne, "What's digital in digital music?", in *Digital Media: Transformations in Human Communication*, 2006, 105). The second notion of "digital indifference" is somewhat more complicated to lay out as it maps where sound theorists locate the changes in narrative film sound post 2005.

This overview begins with sound theorist Michel Chion's distinction between *empathy* and *anempathy* or the difference between the audioviewer's emotional connection as opposed to disconnection to the on-screen action. My example raises the question of the degree to which the audioviewer of *The Hurt Locker* can be recruited for an anti-war position with the help of conventional musical tonalities that underscore key scenes in this male melodrama—or whether the scenes of slow motion bomb detonation illustrate experiential "intensities" and consequently "immersion" and thus not even indifference to

the action relative to the narrative. This development in digital audio aesthetics calls up the historical problem of ideological recruitment from Althusser and Baudry but also reminds us to ask what affect theory has to offer, especially since the term “sound affect” now stands in for the theoretical work on sound and the concept of subject-positioning, that, in my analysis, has yet to be undertaken, especially since the consideration of sound systems (from microphone transduction to loudspeaker emission) represents such a radical challenge.

**10:30 a.m.: Damon R. Young (UC Berkeley) ,
“Selfie/Portrait”**

In *La chambre claire*, Roland Barthes writes of his discomfort being photographed: “Je voudrais... que mon image... coïncide avec mon ‘ moi ’ (profond ...) ; mais c’est le contraire qu’il faut dire: c’est ‘ moi ’ qui ne coïncide jamais avec mon image.” In this talk, I argue that in the selfie is both like and unlike the photographic portrait. Like the portrait in that it functions as an index, albeit no longer in the sense in which André Bazin referred to the photograph as akin to a “death mask.” The selfie gives form to a subject fundamentally (and not only contingently) transformed through the encounter with technologies both analog (cosmetic surgery) and digital (filters, adjustments, retouching) . I compare this emergence of a new media form to Barthes and Benjamin’s accounts of the encounter with early photography, in which the subject for the first time “grew into [its] own image” . Critics of the selfie are right that it embodies the narcissistic commodification of the self in an age of marketing. However, as Jodi Dean has argued, it also puts on view a subject who is no longer an individual but is becoming-generic. The talk explores what kind of portrait is the selfie and what its prevalence as a media form tells us about the paradoxes of contemporary subjectivity.

11:00 a.m.: Q&A moderated by Nico Baumbach, with the 3 panelists

Coffee break: 11:00 a.m.–11:30 a.m.

**11:30 1.m.–1:30 p.m.: DOCUMENTING,
EXPERIMENTING AND REFLECTING DIGITAL
SOCIALITIES (round table)**

Round table animator: **Camille Bui** (Université Paris 1)

Since the 1960s, documentary cinema, in the tradition of direct cinema and cinéma-vérité, has pursued a twofold critical task: that of reshaping the visible and the audible of a society and, at the same time, of questioning the way in which the camera and the microphone, as technical and fantasmatic devices, induce specific modes of subjectivation and intersubjectivity. How do works that are situated at the crossroads of cinema, theater and performance, and that take a digitally remediated sociality as their field of investigation and experimentation, deal with self-reflexivity and political resistance? What kind of critical effect can these post-cinematographic forms that reenact the ordinary practices of social networks (browsing, commenting and reacting, performing the self, addressing the other, online encounters) have on the interactions between technologies, images and subjects? Through which singular gestures do these

new writings manage to render imaginable, but also disturb and bifurcate the dominant ways of becoming oneself and of becoming other in and through digital images? How do the registers of intimate narrative, image analysis, postcolonial and ecological critique or emancipatory fabulation blend together?

Guests:

Aline Caillet (Université Paris 1)

Chloé Galibert-Laîné (Haute école d'art et de design de Lucerne)

Gala Hernández López (Université Paris 8)

Seumboy Vrainom (Artist)

Lunch: 1:30 p.m.–2:30 p.m., in Reid Hall

AFTERNOON

2:30–4:00: INTERPOSE, AT THE INTERFACE (performance)

Modération : **Lydie Delahaye**

Performances :

Nicolas Bailleul (Artist and filmmaker)

Alice Lenay (Artiste, Université Paris 8)

Elisabeth Caravella (Artist and filmmaker)

During three projections-performances, Elisabeth Caravella, Alice Lenay and Nicolas Bailleul, once again bring screen postures into play in various ways and interpose themselves, in interface and body, between projections and reflections, presence and interference, dysfunctional distraction and poetic reappropriation. The first is behind a computer screen, the second wears a green suit, the third is sitting on a racing seat.

Break: 4:00 p.m.–4:30 p.m.

4:30 p.m.–6:00 p.m.: TECHNOLOGIES OF THE SUBJECT (table ronde)

Round table animator: **Damon Young** (UC Berkeley)

If subjectivity is always mediated, how is it reconfigured in relation to the media apparatuses and platforms of the era of computational capitalism? In what ways does it remain tethered to the body, and fractured by differences of race, class, gender, sexuality? Are platforms affect-machines, and if so, which affects do they produce? Is there a psychic life of algorithms and infrastructures? Out of what *dispositif* do the reigning cultural concepts of “self-management” and “self-care” arise, what imperatives do they express and how do those imperatives subject(ify) us? In this roundtable, artists and scholars explore contemporary technologies of the subject, from the perspective of any

number of keywords including racialization, irony, affect, narcissism, portraiture, surveillance, performance and negativity. Each speaker will present a single artwork or a series of works that contribute to or themselves constitute a critical theory of the technologized subject of the 21st century. We will consider aesthetic practice as what works both within and against the system that generates it.

Guests:

Aria Dean (Artiste)

Elisa Giardina Papa (Artiste)

James J. Hodge (Northwestern University) *ONLINE*

Tung-Hui Hu (University of Michigan)

Break: 6:00 p.m.–6:15 p.m.

6:15 p.m.–7:00 p.m.: « LA VIE COMME DANS UN FILM » (performance)

Modération : **José Moure** (Université Paris 1)

Performance :

Gwenola Wagon (Université Paris 8)

& Pierre Cassou-Noguès (Université Paris 8)

The pandemic has projected us onto the screens where we used to spend our lives, wandering on social networks and in videoconferences. Our faces have been transformed, pixelated, rejuvenated and filtered by algorithms which had the power to turn into unreal characters: characters populating films of a new kind where life is played out live. A whole grammar of cinematographic language is deployed: framing, zooms, split screens, shot/reverse shot; special effects. The screen becomes, more than a skin, a membrane that puts us in contact and at a distance. We would like in a performance with two voices to probe these technical devices which induce particular forms of life. To try to play with filters and montages to divert them and to propose ways to counteract an addictive alienation.

19 p.m.: End of the conference

NOTICES BIO–BIBLIOGRAPHIQUES

BIO–BIBLIOGRAPHIC NOTES

BAILLEUL Nicolas

Artiste plasticien et doctorant en recherche–création à l’ université Paris 8 dans le laboratoire Arts des Images et Art Contemporain (EA 4010 AIAC) . À travers la réalisation de films et autres dispositifs narratifs, Nicolas Bailleul explore les terrains de l’intime à l’ère des réseaux connectés. Il s’intéresse notamment aux nouvelles pratiques amateurs (désignées ou revendiquées comme telles) , utilise et détourne leurs outils de captation et investit/infiltre leurs espaces de diffusion et de rencontre. Nicolas documente, fictionnalise et fait le récit de ses explorations.

BAUMBACH Nico

Associate Professor of Film and Media Studies at Columbia University. He is the author of *Cinema/Politics/Philosophy* published by Columbia University Press in 2019. His writing can be found in *Artforum*, *Film Comment*, *Social Text*, *New Review of Film and Television*, *Comparative Critical Studies*, *Discourse*, among other publications. He is currently working on a book entitled *The Anonymous Image*.

BLÜMLINGER Christa

Professor in Film Studies at the University Paris VIII. Her publications include books about the essay film, avant-garde and archival film aesthetics. She co-directs the research group *Théâtres de la mémoire* and has investigated face, gesture, landscape and memory in documentary. Recent publications include: *Morgan Fisher, Off-Screen Cinema*, edited with Jean-Philippe Antoine (Les Presses du Réel, 2017) , *Geste filmé, gestes filmiques*, edited with Mathias Lavin (Mimesis international, 2018) and (with Emmanuelle André, Sylvie Lindeperg and others) , Michèle Lagny, *Hors cadre : imaginaires cinématographiques de l’histoire* (Hermann, 2020) . Forthcoming: *Harun Farocki. Du cinéma au musée* (2022, P.O.L.) .

BUI Camile

Maîtresse de conférences en études cinématographiques à l’Université Paris 1 Panthéon-Sorbonne. Elle a publié en 2018 un ouvrage intitulé *Cinépratiques de la ville. Documentaire et urbanité après* Chronique d’un été, aux Presses universitaires de Provence. Ses travaux portent principalement sur le cinéma documentaire, l’articulation entre le social et l’esthétique et les liens théorie-pratique. Elle a également été critique aux *Cahiers du cinéma*, de 2015 à 2020.

CAILLET Aline

Maîtresse de Conférences HDR en esthétique et philosophie de l’art à l’École des arts de la Sorbonne (Université Paris 1) . Avec Jacinto Lageira, elle co-dirige l’axe « Esthétique et théories critiques de la culture » de l’Institut ACTE (EA 7539) . Elle est l’auteure de plusieurs ouvrages et articles consacrés au tournant documentaire dans les arts. Son dernier livre *L’Art de l’enquête. Savoirs pratiques et sciences sociales* est paru en 2019 aux Éditions Mimésis.

CARAVELLA Élisabeth

Artiste et cinéaste française qui vit et travaille à Paris. Diplômée de L'École Européenne Supérieure de l'Image, des Arts Décoratifs de Paris et du Fresnoy, son travail, inspiré par la culture cybernétique, est à la frontière entre art contemporain et cinéma. Du tutoriel cinématographique à la machinima VR, le détournement des nouvelles technologies est la pierre angulaire de son travail artistique. Par le biais de fictifs hybrides et d'installations vidéo in situ, Elisabeth interroge les tendances et les mutations d'une société plus que jamais connectée.

CASSOU-NOGUÈS Pierre

Philosophe, écrivain, Pierre Cassou-Noguès est professeur au département de philosophie de l'université Paris 8 - Vincennes-Saint-Denis. Son travail est à l'entrecroisement entre fiction et théorie. Il a récemment publié *Technofictions* (Cerf, 2019) , *Virusland* (Cerf, 2020) et son dernier essai, *La Bienveillance des machines. Comment le numérique nous transforme à notre insu*, vient de paraître au Seuil. Avec Gwenola Wagon et Stéphane Degoutin, il a co-réalisé le film *Bienvenue à Erewhon* (2019) , d'après le roman de Samuel Butler.

Pierre Cassou-Noguès et Gwenola Wagon travaillent actuellement sur le film *Virusland* 2020.

CITTON Yves

Professeur de littérature et media à l'université Paris 8. Il a été jusqu'en 2021 directeur exécutif de l'EUR ArTeC (Arts, Technologies, numérique, médiations humaines et Création) . Il co-dirige la revue *Multitudes* et a publié récemment *Altermodernités des Lumières* (Seuil, 2022) , *Faire avec. Conflits, coalitions, contagions* (Les Liens qui Libèrent, 2021) , *Génération Collapsonautes. Naviguer en temps d'effondrements* (avec Jacopo Rasmi, 2020) , *Contre-courants politiques* (2018) , *Médiarchie* (2017) , *Pour une écologie de l'attention* (2014) , *Zazirocratie* (2011) . Ses articles sont en accès libre sur www.yvescitton.net.

DEAN Aria

Aria Dean is an artist, writer, and filmmaker. Solo exhibitions of her work have been held at the Albright-Knox Art Gallery, Buffalo; Centre d'Art Contemporain Genève; and CalArts Theater (REDCAT) , Los Angeles. It has also been featured in group exhibitions including the 2021 Hammer Museum Made in L.A. Biennial and the 2022 Whitney Biennial. Dean's essays on art and contemporary culture have appeared in *Artforum*, *e-flux journal*, and *Texte zur Kunst*, among other publications. She is a former curator of net art and digital culture at *Rhizome*, and a founding editor of the journal *November*. Dean lives and works in New York.

DELAHAYE Lydie

Lydie Delahaye est maîtresse de conférences à l'Université Paris 1, docteure en Études cinématographiques et diplômée de l'École des Beaux-Arts de Paris. Ses recherches portent sur les enjeux esthétiques de la médiation des savoirs par le film. Elle prépare un ouvrage intitulé *Filmer l'art. Une esthétique du savoir* portant sur les films sur l'art comme forme de pensée cinématographique des œuvres. Ces recherches actuelles ont récemment donné lieu à des publications : « Micrographie ou le spectacle de la nature » dans les *Cahiers du Musée national d'art moderne*, « Les formes du vivant. L'expérience microcinématographique des organismes » dans *Images Re-vues* et « Chorégraphie du geste créatif » dans *Studiolo*, la revue de la villa Médicis.

DISNOVATION.ORG

Fondé en 2012 par Nicolas Maigret et Maria Roszkowska, DISNOVATION.ORG est un collectif artistique et un groupe de travail international dont les actions se situent au croisement des arts contemporains, de la recherche et du *hacking*. L'artiste et philosophe Baruch Gottlieb a rejoint le collectif en 2018. Ensemble, ils développent des situations d'interférence, de débat et de spéculation visant à questionner les idéologies techno-positivistes dominantes et à stimuler

l'émergence de récits post-croissance. Leurs recherches se matérialisent sous forme d'installations, de performances, de sites web et d'événements. Ils ont récemment co-édité *A Bestiary of the Anthropocene*, un atlas des créatures hybrides d'origine anthropique, et *The Pirate Book*, une anthologie sur le piratage de contenus culturels. Leur travail a été présenté dans plusieurs expositions et festivals internationaux.

GAGNON Dominic

« This is French Canadian Dominic Gagnon's biography, whose controversial work has been a crucial contribution to a recent tendency within the history of found-footage film (or recycled cinema) of mining YouTube and similar sites to find raw material for new, feature-length works. Gagnon is drawn to YouTube postings that are edgy (and often quickly suppressed) by the host sites: postings by conspiracy theorists, teenagers facing "the end of the world," and most recently postings garnered with the directional keywords "north" and "south." Gagnon's *of the North* (2015) has been particularly provocative, since it recycles many postings by indigenous individuals in the Canadian north. Gagnon's feature-length videos are vivid, engaging, often troubling panoramas of internet "territories." »

by Scott McDonald

GAINES Jane M.

Professor of Film, Columbia University, and Professor Emerita of Literature and English, Duke University. In 2018 she received the Society for Cinema and Media Studies Distinguished Career Award and before that fellowships to the Radcliffe Institute for Advanced Study and the National Humanities Center. She is author of three award-winning books: *Contested Culture: The Image, the Voice and the Law* (North Carolina, 1991) and *Fire and Desire: Mixed Race Movies in the Silent Era* (Chicago, 2001) both of which received the Katherine Singer Kovacs Best Book award from the Society for Cinema and Media Studies. For *Pink-Slipped: What Happened to Women in the Silent Film Industries?* (Illinois, 2018) she received a Choice award for academic publishing. Most recently she has been engaged in a critique of the "historical turn" in film and media studies and is part of a group researching the internationalization of workers film and photo leagues in the 1930s. Professor Gaines held the first Visible Evidence conference at Duke in 1993 and with Michael Renov, co-edited *Collecting Visible Evidence* (Minnesota, 1999) .

GALIBERT-LAÎNÉ Chloé

Chercheuse et réalisatrice, Chloé Galibert-Laîné a soutenu une thèse SACRe (ENS de Paris/PSL) et est actuellement en postdoc à la Haute école d'art et de design de Lucerne. Son travail explore les rencontres possibles entre cinéma et nouveaux médias, avec un intérêt particulier pour les formes du desktop documentaire et de l'essai vidéo. Elle a récemment enseigné à l'école des Beaux-Arts de Marseille, à l'Académie royale des beaux-arts de La Haye, et au California Institute of the Arts. Ses films ont notamment été présentés aux festivals IFFRotterdam, FIDMarseille, Ji.hlava IDFF, Internationale Kurzfilmtage Oberhausen, et Ars Electronica.

GAULON Benjamin

Benjamin Gaulon is an artist, researcher, educator and cultural producer. He has previously released work under the name "recyclism". His research focuses on the limits and failures of information and communication technologies; planned obsolescence, consumerism and disposable society; ownership and privacy; through the exploration of détournement, hacking and recycling. His projects can be softwares, installations, pieces of hardware, web based projects, interactive works, street art interventions and are, when applicable, open source. He is currently director NØ SCHOO, a non profit organisation whose mission is to support and promote emerging art and design research and practices that address the social and environmental impacts of information and communication technologies, in France and beyond. Co-organiser of NØ SCHOOL NEVERS 2019. And he is the CEO of IoDT the Internet of Dead Things Institute. <http://www.recyclism.com/>

GIARDINA PAPA Elisa

Elisa Giardina Papa is an Italian artist whose work investigates gender, sexuality, and labor in relation to technocapitalism. Her work has been exhibited at the 59th Venice Biennale of Art [*The Milk of Dreams*], MoMA (New York), Whitney Museum [Sunrise/Sunset Commission], Seoul Mediacity Biennale 2018, among others. She received an MFA from RISD, and she is currently pursuing a PhD in film and media studies at UC Berkeley. She lives and works in New York and Sant' Ignazio (Sicily).

HERNÁNDEZ LÓPEZ Gala

Gala Hernández López est artiste-chercheuse et enseignante à l'Université Paris 8, membre du laboratoire ESTCA. Elle termine actuellement sa thèse de doctorat sur la capture vidéo d'écran comme média à l'ère post-internet. Son film *La Mécanique des fluides*, un essai sur la solitude dans le capitalisme numérique, est soutenu par le CNC – DICRéAM et l'EUR ArTeC. Elle est codirectrice de l'association Après les Réseaux Sociaux (www.after-social-networks.com). Elle a publié dans plusieurs revues universitaires, ouvrages collectifs et a co-dirigé des numéros des revues *Contratexto*, *Images Secondes* et une majeure de la revue *Multitudes*. www.galahernandez.com

HODGE James J.

James J. Hodge is Associate Professor in the Department of English and the Alice Kaplan Institute for the Humanities and Director of Graduate Studies for the Ph.D. Program in Rhetoric, Media, and Publics at Northwestern University (Chicago). He is the author of *Sensations of History: Animation and New Media Art* (University of Minnesota Press, 2019). He is working now on a second book entitled "Ordinary Media: An Aesthetics of Always-On Computing."

HU Tung-Hui

Tung-Hui Hu is the author of *A Prehistory of the Cloud* (MIT Press, 2015) and *Digital Lethargy: Dispatches from an Age of Disconnection* (MIT Press, forthcoming September 2022), as well as three books of poetry. Winner of a 2022 Rome Prize in Literature from the American Academy in Rome, he is an associate professor of English at the University of Michigan, and will be a Humboldt Fellow at the Martin Luther University Halle-Wittenberg, Germany in 2023.

HUI KYON CHUN Wendy

She is Simon Fraser University's Canada 150 Research Chair in New Media in the School of Communication. She has studied both Systems Design Engineering and English Literature, and her most recent book, *Discriminating Data* (2021, MIT Press) was published in November 2021. She has been Professor and Chair of the Department of Modern Culture and Media at Brown University, where she worked for almost two decades and where she's currently a Visiting Professor.

LECHNER Marie

Journaliste à *Libération* en charge des cultures numériques, puis responsable de programmes artistiques à la Gaîté Lyrique, Marie Lechner est aujourd'hui enseignante à l'École Supérieure d'Art et de Design d'Orléans. Elle a notamment été commissaire de *Lanceurs d'alerte* (2017), co-commissaire avec Olivier Peyricot de *Panorama des mutations du travail* (2017) à la Biennale de Design de Saint-Étienne, co-programmatrice avec Oulimata Gueye du cycle « Afrocyberféminismes » (2018) et co-commissaire avec Inke Arns de l'exposition *Computer Grrrls* (2019) au HMKV de Dortmund et à la Gaîté lyrique à Paris. Dernière exposition en date: *House of Mirrors, AI as phantasm*, au HMKV, Dortmund (Allemagne), avec Inke Arns et Francis Hunger. <https://www.hmkv.de/exhibition/exhibition-detail/house-of-mirrors-artificial-intelligence-as-phantasm.html>

LENAY Alice

Artiste chercheuse. Sa réflexion porte sur la communication et l'attention à l'autre, notamment à travers les écrans. Pour mener sa recherche, elle produit des éditions, des performances et des installations vidéo, souvent collaboratives, qui questionnent notre désir de rencontre. Depuis 2021, elle est maîtresse de conférences à l'Université Paris 8 au département d'arts plastiques et au sein de l'équipe TEAMeD du laboratoire AIAC (Arts des Images et Art Contemporain).

MICHALET Judith

Maîtresse de conférences en esthétique et philosophie de l'art à l'École des Arts de la Sorbonne de l'université Paris 1 et membre de l'Institut ACTE (EA 7539). Ses travaux et recherches portent sur la pensée de Gilles Deleuze, l'héritage structuraliste dans les pensées critiques contemporaines, les mises en jeu de l'altérité dans les pratiques documentaires. Elle est l'autrice de *Deleuze, penseur de l'image* (Saint-Denis, Presses universitaires de Vincennes, 2020). Plus récemment, elle a publié l'article « Le (dé/re) faire du hacker critique, ses enjeux écologiques et anthropologiques » dans la revue *Design Arts Médias*.

MOURE José

José Moure est professeur en études cinématographiques à l'université de Paris 1 Panthéon-Sorbonne et directeur l'Institut ACTE (EA 7539). Il est l'auteur de plusieurs ouvrages sur le cinéma dont *Vers une esthétique du vide au cinéma* (L'Harmattan, 1997), *Michelangelo Antonioni, cinéaste de l'évidement* (L'Harmattan, 2001), *Le Plaisir du cinéma : analyses et critiques des films* (Klincksieck, coll. « Essai caméra », 2012). Avec Dominique Château, il a co-dirigé *Post-Cinema. Cinema in the Post-Art Era* (Amsterdam University Press, 2020).

RYBN.ORG

Plateforme de recherche artistique, expérimentale et indépendante créée en 1999, et basée à Paris. Le collectif suit une méthodologique d'enquête « extra-disciplinaire », sur le fonctionnement de phénomènes et de systèmes complexes et ésotériques – algorithmes de trading haute fréquence, architecture de l'économie *offshore*, structure des marchés financiers, herméneutiques de la kabbale, protocoles de gestion des réseaux de communications, virus informatiques, etc. Sur les bases de ces investigations, RYBN.ORG produit des dispositifs qui évoluent au-delà du seul champ artistique, à partir de processus d'intrusion et de contamination, afin d'intégrer des milieux et des terrains où ces objets sont à même de générer des résonances particulières : réseaux sociaux, marchés financiers, brevets, spectre radio-électromagnétique. RYBN.ORG a coordonné récemment *The Great Offshore: art, argent, souveraineté, gouvernance, colonialisme* (UV Éditions, 2021).

SACKS Kim

Maître de conférences en design et médias à l'université de Strasbourg et membre de l'Institut Acte (EA7530). Co-concepteur du site *Design in Translation* (dit.dampress.org). Avec Victor Guégan, il a coordonné le dossier thématique « Systèmes : logiques, graphies, matérialités », paru en mai 2022 dans la revue *Design, Arts, Médias* : <https://journal.dampress.org/issues/systemes-logiques-graphies-materialites>

SOMAINI Antonio

Professor of Film, Media, and Visual Culture Theory at the Université Sorbonne Nouvelle (Paris). Among his main publications, the book *Culture visuelle. Images, regard, médias, dispositifs* (Les Presses du Réel, forthcoming in June 2022), the co-editing of the collective books *Repenser le médium. Art contemporain et cinéma* (with L. Dryansky and R. Venturi, Les Presses du Réel, 2022) and *La haute et la basse définition des images. Photographie, cinéma, art contemporain, culture visuelle* (with F. Casetti, Mimésis, 2021), and several editions in English, French and Italian of texts by W. Benjamin, S. Eisenstein, L. Moholy-Nagy and D. Vertov.

TRÉGUER Félix

Chercheur associé au Centre Internet et Société du CNRS et postdoctorant au CERI-Sciences Po suite à une thèse réalisée en études politiques au Centre de recherches historiques à l'EHESS. Ses recherches s'inscrivent au croisement de l'histoire et de la théorie politiques, du droit ou encore de l'étude des médias et des techniques. Elles portent sur l'histoire politique d'Internet et de l'informatique, les pratiques de pouvoir comme la censure ou la surveillance des communications ainsi que la gouvernementalité algorithmique de l'espace public et plus généralement sur la transformation numérique de l'État et du champ de la sécurité. Félix Tréguer est membre de la Quadrature du Net, association dédiée à la défense des libertés dans l'environnement numériques. Il a publié *L'Utopie déchue : une contre-histoire d'Internet, XV^e-XXI^e siècle* (Fayard, 2019).

VRAINOM Seumboy

Seumboy Vrainom se définit comme « militant hors-sol ». Héritier de l'histoire coloniale française, il a grandi au Luth, une cité de la région parisienne, au 13^e étage d'une tour, flottant entre le réel et le virtuel. Face à ses difficultés à s'appropriier la terre depuis une urbanité verticalisée autant que bétonnée, Seumboy Vrainom se plonge naturellement, au fil des années, dans l'espace numérique. Tendue entre la singularité technologique et l'effondrement de la société thermo-industrielle, il milite notamment pour une écologie décoloniale. En 2016, il cofonde le Nani\$ôka Groupe, un collectif d'artistes et, depuis avril 2020, s'exprime via la chaîne YouTube Histoires Crépues.

WAGON Gwenola

Artiste et maîtresse de conférences HDR à l'université Paris 8 Vincennes-Saint-Denis, Gwenola Wagon est cofondatrice du collectif Nogo Voyages. Elle a notamment réalisé le film *Globodrome* (2011) et, avec Stéphane Degoutin, co-réalisé le film *Cyborgs dans la brume* et *World Brain* (2015) et publié le livre *Psychoanalyse de l'aéroport international* (Éditions 369, en 2019). Avec Pierre Cassou-Noguès et Stéphane Degoutin, elle a co-réalisé le film *Bienvenue à Erewhon* (2019), d'après le roman de Samuel Butler.

Pierre Cassou-Noguès et Gwenola Wagon travaillent actuellement sur le film *Virusland 2020*.

YOUNG Damon R.

Damon Ross Young is Associate Professor of French and Film & Media at the University of California, Berkeley and Visiting Associate Professor of Media Studies at Pomona College. He is the author of *Making Sex Public and Other Cinematic Fantasies* (Duke University Press, 2018) and serves on the editorial boards of *Representations* and *Critical Times*. He is completing a book project, *After the Private Self*, on confession and other apparatuses of selfhood, and he is co-host of a forthcoming podcast on A.I.

ZABUNYAN Dork

Professeur en études cinématographiques à l'université Paris 8 Vincennes-Saint-Denis. Ses recherches portent sur le cinéma comme « art impur » et rencontrent divers sujets qui vont du cinéma documentaire aux jeux vidéo, du cinéma exposé aux relations entre cinéma et philosophie. Parmi ses publications : *Les Cinémas de Gilles Deleuze* (Bayard, 2011) ; en compagnie de Laurent Jeanpierre, un livre d'entretien avec Jacques Rancière, *La Méthode de l'égalité* (Bayard, 2012) ; avec Patrice Maniglier, *Foucault at the Movies* (Columbia University Press, 2018) ; en co-direction avec Paul Sztulman *Politiques de la distraction* (Les presses du réel – La Grande Collection d'ArTec, 2021). Son livre *L'Insistance des luttes. Images, soulèvements, contre-révolutions* (De l'incidence éditeur, 2016) a paru en anglais en 2019 chez IF Publications.

Ce projet Alliance Programme, second volet du précédent colloque, « EXPANDED DOCUMENTARY/LE DOCUMENTAIRE ÉLARGI », co-organisé par Aline Caillet et Jane Gaines en mai 2019, réunit cette année une communauté internationale de chercheurs et d'artistes dans le cadre d'un colloque de deux jours et demi composé d'une série de conférences, projections de films, performances d'artistes et discussions sur la relation entre l'environnement technologique et les processus de subjectivation au XXI^e siècle.

Comité scientifique / Scientific committee

Nico Baumbach <i>Alliance Joint Project Investigator</i>	Associate Professor of Film, School of the Arts, Columbia University – New York
Aline Caillet	MCF HDR en esthétique et philosophie de l'art, École des Arts de la Sorbonne, Université Paris 1 Panthéon-Sorbonne
Yves Citton	Professeur, Département de littérature française, francophone et comparée, Université Paris 8 Vincennes-Saint-Denis – Directeur de l'École Universitaire de Recherche ArTec
Jane M. Gaines	Professor of Film, School of the Arts, Columbia University – New York
Judith Michalet <i>Alliance Joint Project Investigator</i>	MCF en esthétique et philosophie de l'art, École des Arts de la Sorbonne, Université Paris 1 Panthéon-Sorbonne
Gwenola Wagon	MCF HDR Département Arts plastiques, Université Paris 8 Vincennes-Saint Denis
Damon R. Young	Associate Professor of French and Film & Media, UC Berkeley – California

Comité d'organisation / Organizing committee

Nico Baumbach (Associate Professor, Columbia)
Aline Caillet (MCF, UP1)
Ambre Charpier (PHD, UP1)
Alice Lenay (MCF, UP8)
Anitra Lourie (PHD, UP1)
Judith Michalet (MCF, UP1) .

Interprètes (anglais/français)

Caroline Ferrard & Yves Tixier

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