15:00 – 17:00 PARALLEL SESSIONS

SUBJECTLESSNESS (IO LIBRARY)
Chair: Rebekah Rutkoff
Alice Gavin (University of Sussex)
Forms of Abandon: William Faulkner’s Little Pictures

Seb Franklin (Kings College London)
Mediated Abandonment

Francesco Giusti (Goethe University Frankfurt)
Speaking in Between Two Impossible Abandons: The Lyric Double Bind and a Performing (Human) Subject

Sam Cooper (University of Sussex)
The Novel after its Abandonment: Stewart Home and Lars Iyer

Ontology (Conference Room)
Chair: Jennifer Johung

Peta Hinton (IO Berlin) and Xin Liu (IO Academy University)
The Im/possibility of Abandonment in New Materialist Ontologies

Meghan Sutherland (University of Toronto)
Liberalism and the Logic of Abandon

The Subject of Abandon (IO Library)
Chair: Abraham Geil

Michael Lawrence (University of Sussex)
International Relations and Abandoned Children: A Global Affair (1964) and Children of the Damned (1964)

Munira Khayyat (American University of Cairo)
Abandon, Life, War

Abraham Geil (University of Amsterdam)
Abandonment and Necessity

Karla Oeler (New York University)
Eisenstein as Prose Stylist

Amelie Hastie (University College)
And consequently to my love: Reading Film Theory with Abandon

17:00 – 17:30 COFFEE BREAK

17:30 – 19:00 PLENARY SESSION

ECSTATIC (Conference room)
Chair: Eugenie Brinkema

Abraham Geil (University of Amsterdam)
Abandonment and Necessity

Karla Oeler (New York University)
Eisenstein as Prose Stylist

Amelie Hastie (University College)
And consequently to my love: Reading Film Theory with Abandon

19:30 KEYNOTE (Conference Room)
Laurence Rickels (Staatliche Akademie der Bildenden Künste Karlsruhe)
Chow Down: Freud’s Primal Fantasy and the Lost Loss

INTRODUCTION and Q&A chaired by John David Rhodes

RECEPTION FOLLOWING KEYNOTE

10:00 – 11:30 PARALLEL SESSIONS

IMMERSION (Conference Room)
Chair: Karly-Lyne Scott

Alice Blackhurst (University of Cambridge)
Abandon, Caress, Capture: Chantal Akerman’s Luxurianting in the Image

Ani Maitra (Goldsmiths University)
Tsai Ming-liang and the ‘Slow Architecture’ of Postcolonial Abandonment

Jennifer Johung (University of Wisconsin-Milwaukee)
States of Abandon

11:30 – 12:00 COFFEE BREAK

12:00 – 13:30 PARALLEL SESSIONS

(PUN)BELONGING (IO LIBRARY)
Chair: Abraham Geil

Veronica Fitzpatrick (University of Pittsburgh)
The Also at Work in Every Intended Something: Belief, Belonging, Sound of My Voice, The East

Brian Price (University of Toronto)
Political Promises

Jakob Norberg (CUE University)
The Ecstasy of Rejection: Misanthropic Abandonments

13:30 – 15:00 LUNCH
The term abandon encompasses radical renunciation and immersive indulgence in its oscillation between abandonment of and abandonment to, between restraint and luxury, mindfulness and neglect. When we speak of abandonment we indicate a situation in which we take leave of something, or disband a collective entity, or else act in a way that suggests a disaggregation of certain protocols of behaviour, or belonging (as when we “laugh with abandon”). Discourses and scenes of media and politics are generally highly invested in ideas of taking-leave, breaking apart or away, acting with abandon. In the present moment, we believe the term resonates in manifold ways. For instance: with often painful choices between theoretical and political models that have outlasted their effectiveness but to which there seem to be no alternatives; with turns to abandoned objects as new sources of ontologies in which the turn itself is a mode of abandoning an established political-theoretical project; with the intransigent “problem” of pleasure in aesthetics and aesthetic theory as either the obstacle or the medium of the aesthetic’s interface with the political; with the cathexis of the body and its phenomenology as an instrument and medium of political and aesthetic experimentation; with attempts to relinquish the human, and its attendant association with agency, as a category of experience; with contemporary experiences/fantasies of control and resistance to control; with theatricalizations of abjuration and gratification.

This year’s World Picture Conference is a collaboration between World Picture and the ICI Berlin and feeds into the ICI’s Core Project ‘Errans’, which takes the shifting and incompatible meanings of erring as a starting point to explore the critical potentials and risks of embracing error, randomness, failure, and non-teleological temporalities. It is supported by the Faculty of Modern and Medieval Languages and the Department of Italian at the University of Cambridge.