This seminar looks at the figure of the body in cinema, and in particular the shadow it casts over questions of materiality and spectrality. What makes a figure material and what makes it spectral? What determines materiality in cinema, what determines spectrality? What divides these two conditions or states of the figure, of the figure of the body in cinema? What is the nature of the economy that binds these two conditions of the image, the figure, and the body in cinema? Ultimately, what sort of vantage point does cinema provide with regard to materiality and spectrality—is it uniquely situated see one in the other or both dimensions of the figure at once? This seminar surveys a number of major writings on the subject of the film figure and image. Its purpose is less to master a field or even survey it, but rather to seek from certain texts questions that can be posed to them.

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