

**Inaugural Lecture: Prof Adrian Konik**

**Date: 29 April 2019**

**Title: *Discourse, cinema, and desubjectification: From Foucault to Deleuze and beyond...***

- Welcoming of those in attendance and provision of a brief overview of my occupational history at the University, highlighting also the study trajectory which has formed the backbone of my research and teaching activities.
- Further qualification of what this trajectory has entailed, with specific reference to certain approaches in philosophy, along with some of the key theoretical figures who have been most influential in my academic formation.
- Identification of some key lessons which I have learned from them, and which continue to have a significant bearing on how I approach my two disciplines of Cultural Studies and Film Studies.
- Elaboration on the focus areas of Cultural Studies, which have emerged in relation to the contexts of progressive industrialization, urbanization, and mediatization, and how these contexts have often been responded to idiosyncratically by certain individuals.
- Elaboration on the focus areas of Film Studies, which often entail exploration not only of cinematic manifestations of such idiosyncrasies, but also of how such idiosyncrasies can (and have) at times become progressively normativized through the very medium of film.
- Consideration of how, through the lenses of Cultural Studies and Film Studies, the apparent ‘madness’ of modern city life emerges as the drama of contemporary existence, as it plays itself out in relation to an amalgamation of various desires.
- More focused discussion of my particular approach to Cultural Studies, which is associated to a certain extent with Religious Studies – but not with Theology.
- Qualification of my non-essentialist position in this regard, and how this is related to my post-structural understanding of the dynamic of belief.
- Brief elaboration on my understanding of the centralized augmentation in the modern period of belief in industrial productivity, science, and progress on the one hand, and of how this has, on the other hand, been responded to by some marginal figures through their oppositional belief in the value of traditional rather than modern practices, and the importance both of non-development, and of resisting so-called development initiatives.
- Consideration of how the above two positions can be understood as the poles of a continuum along which we are all, at various times, situated – albeit only ever temporarily.
- Emphasis on the importance, within this context, of critical engagement with emergent dynamics of belief, and thematization of the consequences of failing to do so.
- Identification of Michel Foucault’s archaeological approach as an example of such critical engagement, and discussion of its relationship to the ‘desubjectification’ referred to in the title of the inaugural lecture.
- Brief indication of how analogous considerations of desubjectification constituted the conceptual basis for my book *Buddhism and Transgression: The Appropriation of Buddhism in the Contemporary West* (2009), and a brief allusion to what the book is about.
- Explanation of how such approaches currently inform my ongoing theoretical engagement with Buddhism, which I still conduct mostly through the lens of Foucauldian discourse analysis.
- Identification of the resonances and dissonances between my theoretical work in this regard, and forms of Engaged Buddhism.
- Qualification of what I mean by the subtitle of the inaugural lecture, namely “From Foucault to Deleuze and beyond,” through elaboration on both the reasons for, and the extent of, my theoretical shift away from Foucault and toward Deleuze since 2010.
- Brief thematization of Deleuze’s concept of social ‘leakage’ and how it differs from Foucault’s rather ‘architectural’ understanding of the social, along with the importance of the Bergsonian model of memory to Deleuze’s work, and indeed to how I approach Film Studies as a discipline.
- Discussion of how I am currently approaching Deleuze’s cinematic movement-images and time-images to render conspicuous the political implications of thematizing such reflections on time and memory in film.
- Consideration of time-images as catalysts for socio-cultural transformation in my current work.
- Consideration of time-images as catalysts for pro-environmental transformation in my current work.
- Elaboration on my departure from Deleuze, both on account of the latter focus, and because of how the digital revolution has ushered in an array of new dynamics, features, and problems never encountered by Deleuze in his lifetime.
- Thanks to colleagues, both past and present, who have accompanied me on my academic journey.

(End)