Abstracts for articles on Derailment in SHORT FILM STUDIES Vol 1, No 2
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Michael Rabiger
(Columbia College, Chicago)
OUT OF THE UNDERWORLD

Derailment elegantly and playfully promises more than it delivers. No matter: its director deploys the cinema’s oft-neglected strengths to explore the state of subway reverie. Ravishingly shot, with symphonically scored natural sound, it makes a woman imagine a love affair, then take the first promising, outrageous steps in pursuit.

Ryan Prout (Cardiff University)
EXPLODING ANONYMITY: THE ROMANCE AND RISK OF DERAILMENT

This article examines resonances in popular culture of the location where Derailment is shot. It situates the use of close-ups within surrealist and other aesthetics. It asks how we reread the text in the knowledge of recent terrorist atrocities. By comparing Derailment with other short films, it also queries the sexuality of the glance.

Claire Thomas (University College London)
AIR, SCENT AND THE SENSES IN DERAILMENT

This essay explores the ways in which Derailment evokes – primarily in light and sound – the air of the Paris Métro: the distinctive scent of the subway system, the movement of air through tunnels, platforms and carriages, and the sharing of that air with others who move through the space.

Morten Kyndrup (Aarhus University)
HE, SHE, THE CAMERA, THE MOVIE: CHAINS OF ENUNCIATION AND SPACES OF UNDECIDABILITY IN DERAILMENT

This article will concentrate on the problem of the film’s distribution of so-called epistemic competence. It will analyse the film’s carefully mounted spaces of undecidability where focalization, authorial/personal narration and (enounced) enunciation as a whole are concerned.