

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.

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.

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.

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.