

BAFTSS conference 2021 Time and the Body in Film, Television and Screen Studies

Wednesday 07 April

9-930 Welcome				
930-1030	PGR Workshop Chairs: Billy Errington and Emma Morton (BAFTSS EC PGR reps) Submitting papers to academic conferences in the field of Film, Television and Screen Studies		Social and networking event	
1035-1135 Session A	<p>Hollywood stardom Chair: Michael Williams (University of Southampton)</p> <p>Agata Frymus (Monash University Malaysia) Evelyn Preer and Black stardom in the silent film era</p> <p>Tsz Lam Ngai, (University of Michigan) Capturing cuteness in the cinema during the Great Depression (1934-1940)</p> <p>Gillian Kelly (Independent Scholar) Power Over Time: The star image, performance skills and ageing body of Tyrone Power in Classical Hollywood cinema</p> <p>Will DiGravio (Independent Scholar) Princess [GRACE] Kelly: Manipulating the Body and the Body of Work through Audiovisual Criticism. (video essay)</p>	<p>Pain and feminist thought Chair: Dalila Missero (Oxford Brookes University)</p> <p>Tugce Kutlu (University College London) I am not Carrie: Rebellious female bodies of horror cinema's new era</p> <p>Oliver Kenny (Institute of Communication Studies (ISTC Lille)) The violence of gender construction: bodily transformations in <i>Raw</i> (Ducournau, 2016)</p> <p>Bianca Jasmina Rauch (Film Academy Vienna) Depictions of female un-controlled bodies as counter-narratives to postfeminist images</p> <p>Hazal Bayar (Izmir University of Economics) Slicing Up the Divided Self: Oscillation Between Pleasure and Suffering in <i>Cutting Moments</i> (1997) and <i>In My Skin</i> (2002)</p>	<p>Installation art Chairs: Audrey Samson and Francisco Gallardo (FRAUD)</p> <p>Michael Holly (University College Cork) <i>Commensal</i>: The politics of engagement and spectatorship of the installation space in Véréna Paravel and Lucien Castaing-Taylor's portrait of a cannibal.</p> <p>Isabel Rocamora (Pompeu Fabra University) Falling out of Time: Gesture, Community, the Open in Aernout Mik's <i>Training Ground</i> and <i>Double Bind</i> (a reading with Heidegger and Nancy)</p> <p>Maximilian Lehner (Institute of Contemporary Arts and Media, KU Linz, Austria) Situating 'Eastern-ness' within the artist; not in the past, not in the future.</p> <p>Carla Gabri (University of Zurich) Touching skin, touching time: DOING AND UNDOING. POEMS FROM WITHIN</p>	<p>Embodied Performance as Geo-cultural Marker in Popular French Transnational Fictions since 2000 Chair: Mary Harrod (University of Warwick) Producing the Post-national Popular AHRC Network panel</p> <p>Belén Vidal (King's College London) Affect and performance in the post-national French biopic</p> <p>Raphaëlle Moine (Université Sorbonne Nouvelle) <i>La Belle Époque</i> (Nicolas Bedos, 2019): the ageing man, the ageless Star and their "Second Coming-of-age"</p> <p>Mary Harrod (University of Warwick) French masculinity as postmodern anachronism in <i>Plan cœur</i> (Netflix, 2018-19)</p>
1145-1245 Session B	<p>Disability Chair: Ethan Lyon (University of Southampton)</p> <p>Forum Mithani (SOAS, University of London) Breaking barriers in Japanese film: Sex, gender and non-normative bodies in <i>37 Seconds</i></p> <p>Ethan Lyon (University of Southampton) Working it all out: David Cronenberg and the somatic dangers of therapeutic practice</p> <p>Alison Wilde (Independent Scholar) Temporal drag, radical negativity and the re-articulation of disabled identities in <i>American Horror Story</i></p>	<p>Slow cinema theory and practice Chair: Tiago de Luca (University of Warwick)</p> <p>Jakob Boer (University of Groningen) Sensing slowness: A phenomenology of slow cinema spectatorship</p> <p>Emre Çağlayan (New York University in London) Dead time and affective (in)action in slow cinema</p> <p>Su Ansell (Nottingham Trent University) <i>'Feeling our existence'</i> – Slow cinema in practice: revealing embodied cultural histories on the screen</p>	<p>Transnational SIG: Beyond the transnational body: legacies, practices and audiences Chair: Maryam Ghorbankarimi (Lancaster University)</p> <p>Yael Friedman and Maryam Ghorbankarimi (University of Portsmouth and Lancaster University) The transnational body of a female spy: negotiating alternatives in <i>Tehran</i> (Kan 11, 2020 -)</p> <p>Walid Benkhaled (University of Portsmouth) Algerian contemporary cinema: between transnational funding bodies and decolonial aspirations</p> <p>Dalila Missero (Oxford Brookes University) Rethinking bodily and affective distance: Transnational experiences of cinema-going of Latin American women</p> <p>Tom Carter (Lancaster University)</p>	

			Transcultural Screenwriting Considerations in South Korea	
Lunch				
210-310 Session C	<p>Female labour in national contexts Chair: Charlotte Crofts (UWE Bristol)</p> <p>Julia Erhart (Flinders University) and Kath Dooley (Curtin University) “#metoo, now what? Women in Australian post-production, 2000-2020”</p> <p>Melanie Bell (University of Leeds) Movie workers: Women’s labouring bodies in Britain’s film studios’</p> <p>Elizabeth Miller (King’s College London) Working women as working girls in long 1960s French cinema</p> <p>Caitriona Noonan (Cardiff University) Screen agencies as agents of change? Interrogating interventions for gender equality</p>	<p>Conceptualising non-linearity Chair: Alex Marlow-Mann (University of Kent)</p> <p>Mattia Cinquegrani (Università degli Studi di Cagliari) Memory and prediction: On the nature of non-linear temporality in cinema</p> <p>Dominic Topp (University of Kent) Moments of Truth: Temporal Reordering in Post-War French Cinema, 1945–58</p> <p>Dominic Lash (University of Bristol) Obscure security: Causes and reasons in Kiyoshi Kurosawa’s <i>Cure</i> (1997)</p> <p>Michael N. Goddard (University of Westminster) <i>Dark</i> and the reinvention of time travel television: Parallel worlds, multiple embodiments and quantum entanglement</p>	<p>Border crossing Chair: Lucy Mazdon (University of Hull)</p> <p>Anat Tzom Ayalon (The Steve Tisch School of Television and Cinema, Tel Aviv University) Bodiless traumatic voices, suspended in time</p> <p>Yael Gordon (University of Southampton) Humor as a cinematic tool for mediating the presence of the other in the German refugee crisis</p> <p>Martin Bartelmus (Heinrich-Heine-University Düsseldorf) Future, fragmented, free: The relation of “poor images” and fragmented bodies in Meriem Bennani’s <i>Party on the CAPS</i></p> <p>Rhea Maria Dehn Tutosaus (Technical University of Darmstadt) Everyday negotiations of body and space in Randa Maroufi’s film <i>Bab Sebta</i></p>	<p>The relationship of mind to body Chair: Bella Honess-Roe (University of Surrey)</p> <p>Shaina Paggett (Keele University) When the body and mind don’t align: Growing up too fast in <i>13 Going on 30</i></p> <p>Ben Tyrer (Middlesex University) The shudder-image: Screen-mind-body-symptom in Bryan Fuller’s <i>Hannibal</i></p> <p>Mario Sluga (Queen Mary University of London) Mirror Neurons and Embodiment in Film Cognition</p>
320-420 Session D	<p>Foregrounding the female Chair: Kate Ince (University of Birmingham)</p> <p>Georgia Brown (Queen Mary University of London) “525,600 Minutes” is one way to measure a year, 1,050 Appointments is another: A detailed analysis of Vivien Leigh’s appointment diaries 1948 – 1953</p> <p>James Fenwick (Sheffield Hallam University) Kubrick, women’s bodies, and casting in <i>A Clockwork Orange</i>: Questions for film history research</p> <p>Zeynep Merve Uygun (Özyeğin University) The visual representation of gender-segregated holidays in documentary film</p> <p>Chiara Quaranta, (The University of Edinburgh) Desiring Bodies: Céline Sciamma’s Sensuous Cinema</p>	<p>Politics beyond the human Chair: Megan De Bruin-Mole (Winchester School of Art)</p> <p>James Harvey (University of the Arts London) The black body outside time: <i>The Last Angel of History</i></p> <p>Kayla Parker (University of Plymouth) Flow and cadence: Landscape film-making in the Laira Estuary</p> <p>William Brown (independent scholar) Appropriating the Black Blues: <i>Watchmen</i> as chthulumedias</p> <p>Mariana Cunha (Federal University of Pernambuco/UFPE/CAPES) Affect and the temporality of nature in Amazonian films</p>	<p>Success, failure and the male body Chair: Sofia Bull (University of Southampton)</p> <p>Merlin Sellar (University of Edinburgh) ‘Repeated failure: Diachronic/synchronic/comic timing in <i>Joker</i> (2019)’</p> <p>Rinaldo Vignati (University of Bologna/Istituto Cattaneo) Body and wounds as metaphors. World War II, McCarthyism and American democracy in Dalton Trumbo’s films</p> <p>Barbara Sadler (University of Sunderland) The bodies of Poldark: Time, masculinity and medicine</p>	<p>Psychoanalysis and Film SIG: The Shadow and the Object: Rethinking Film Theory through Object Relations Psychoanalysis Chair: Alice Haylett Bryan (KCL)</p> <p>Carla Ambrosio Garcia (British University in Egypt) Porous, disrupted, transgressed: boundaries of space-time in <i>Arena</i> (João Salaviza, 2009)</p> <p>Kelli Fuery (Chapman University) A psychoanalytic theory of emotion for film experience</p> <p>Allister Mactaggart (Independent Researcher) Love against the grain: <i>Watching Carol</i> (Haynes, 2015) with Winnicott</p>
430-545	ECR Roundtable Chair: Eve Benhamou (BAFTSS EC FTC/Affiliates/Independents rep)			

	<p>Applying for Fellowships, Lectureships & Post-doc Roles Participants: Gábor Gergely (University of Lincoln), Catherine Lester (University of Birmingham), Vesna Lukic (Middlesex University), Clive James Nwonka (LSE), Sarah Street (University of Bristol)</p>
6-7 SCREENING/ PRACTICE-BASED RESEARCH EVENT	<p>'Independent Miss Craigie' Chair: Melanie Williams (University of East Anglia), sponsored by the British Film and Television SIG Excerpts from the feature documentary with discussion and Q&A from filmmakers Lizzie Thynne (University of Sussex) and Hollie Price (University of Sussex).</p> <p>Supported by the Arts and Humanities Research Council as part of the project: <i>Jill Craigie: Film Pioneer</i></p>

Thursday 08 April

9-10 Session E	<p>Sex and the public sphere Chair: Johnny Walker (Northumbria University)</p> <p>Francesco Sticchi (Oxford Brookes University) Enacting the neoliberal turn: Exploring the chronotope and ecology of <i>The Deuce</i></p> <p>Temmuz Süreyya Gürbüz (National University of Ireland Galway) The shadow of queer time: Violent bodies and queer eros in Derek Jarman's <i>Jubilee</i> (1978)</p> <p>Haytham Mohamed (University of East Anglia) Egypt's celluloid closet: <i>The Yacoubian Building</i></p>	<p>Noir Chair: Yushi Hou (University of Southampton)</p> <p>Katherine Farrimond (University of Sussex) Moderating glamour: Class, race and the femme fatale in Consumer Culture</p> <p>Phillip Drummond (independent scholar) The body and its cinematic times: Christopher Nolan's <i>Following</i></p> <p>Yushi Hou (University of Southampton) Body in surveillance: Panoramic urban space in contemporary Chinese neo-noir</p> <p>Daniel de las Heras (Universidad Complutense de Madrid) The representation of masculinity through Yohji Yamamoto's clothing in the film <i>Brother</i> by Takeshi Kitano</p>	<p>Motherhood Chair: Emma Morton (University of Warwick)</p> <p>Virginia Jangrossi (Independent scholar) Reflecting upon the changing of times: Reproductive rights in <i>Grey's Anatomy</i></p> <p>Yunzi Han (SOAS, University of London) The Self-sacrificing Mother: A Comparative Analysis of the Iranian Film <i>The May Lady</i> (Rakhshan Banietemad, 1998) and the Chinese Film <i>Fengshui</i> (Wang Jing, 2012)</p> <p>Kerstin Borchhardt (University of Siegen) The eternal return of the monstrous feminine: Pregnant body horror in the age of technology in Ridley Scott's <i>Alien</i> (1979) and its legacy</p> <p>Savina Petkova (King's College London) Motherhood, motherland: The national body in <i>Viktoria</i> (2014), Bulgaria</p>	<p>Voice and the gendered and racialized body in the historical musical <i>István a király/King Stephen</i> (Gábor Koltay, 1983) Chair: Julie Lobalzo-Wright (University of Warwick)</p> <p>Gábor Gergely (University of Lincoln) Acoustic dimensions of Hungarian territorial integrity and bodily dismemberment</p> <p>Júlia Havas (De Montfort University) Nation-building and audio-visions of femininity in <i>King Stephen</i></p> <p>Anna Martonfi (Vrije Universiteit Amsterdam) <i>King Stephen</i> and folk music: Mediated sounds and images of Hungarian national identities</p>
1015-1115 Session F	<p>Postcolonialism and indigeneity Chair: Kenneth Norwood (University of Southampton)</p> <p>Patrick Adamson (Independent scholar) "It never gets hysterical over their tragedy": Native histories and counter-Histories in 1920s Hollywood</p> <p>Stephen Morgan (Queen Mary, University of London) David Gulpilil, settler cinema and the Indigenous body</p> <p>Paul Janman (Auckland University of Technology) 'Ambush Road' (experimental docu-fiction)</p>	<p>Childhood vulnerability Chair: Aude Campmas (University of Southampton)</p> <p>Karolina Westling, (University of Gothenburg) The children's revolt against intergenerational injustice in <i>Les Misérables</i></p> <p>Andrés Buesa, (University of Zaragoza) No world for old men: Childhood and vulnerability in contemporary ethnographic realism</p> <p>Catherine O'Rawe (University of Bristol) The non-professional actor in/and the canon: Thoughts on decolonizing acting</p>	<p>The drama of music Chair: Kevin Donnelly (University of Southampton)</p> <p>Györgyi Vajdovich (Eötvös Loránd University) Fluid temporality in Bollywood "dream sequences"</p> <p>Christine Gledhill (University of Leeds) The melodramatic mode as aesthetic of body and time par excellence</p> <p>Hee-Young Chung (University of Southampton) Breathing aurality: The inter-subjectivity of the sound of breath in <i>Sopyonje</i> (1993)</p> <p>Lawrence Alexander (University of Cambridge)</p>	<p>Landscapes of Britain Chair: James Leggott (University of Northumbria)</p> <p>Frances Smith (University of Sussex) Liminal landscapes in British youth cinema</p> <p>Jonny Smith (University of Manchester) Hit the North! – Returning home & reframing regionality in 1960s British cinema</p> <p>Anna Viola Sborgi (University of Genoa) A tale of two towers: Tower block and high-rise living in the London skyline across media.</p> <p>Alisha Mathers (University of Southampton) Bangladeshi body, British space: The translation of Bangladeshi-British (dis)orientations from</p>

			‘Excavation and Entstellung: (Media) archaeological activity and postcolonial memory work in the artistic practices of William Kentridge’	novel to film in Monica Ali’s novel <i>Brick Lane</i> (2003) and Sarah Gavron’s film adaptation <i>Brick Lane</i> (2008).
1130-1230 Session G	<p>French and Francophone cinema SIG Vulnerable, precarious and exhausted bodies in French and Francophone cinema Chair: Martin O’Shaughnessy (Nottingham Trent University)</p> <p>Sarah Cooper (King’s College, London) Gestures of vulnerability: On <i>Isadora’s Children</i> (Damien Manivel 2019)</p> <p>Kate Ince (University of Birmingham) Vulnerable and exhausted bodies in the film and television of Samuel Beckett and Mia Hansen-Løve</p> <p>Martin O’Shaughnessy (Nottingham Trent University) Bodily becoming and its material limits in the cinema of Kechiche and Sciamma</p> <p>Ben Scott (Nottingham Trent University) Unbelonging bodies: The exit from labour in the films of Kervern and Delépine</p>	Practice Research SIG Workshop Chairs: John Twycross (University College London), Charlotte Crofts (UWE Bristol) and Shreepali Patel (Anglia Ruskin University)	<p>Colour and Film SIG Chromatic materials: fashioning the body in colour cinema Chair: Kirsty Sinclair Dootson (University of St Andrews)</p> <p>Kirsty Sinclair Dootson (University of St Andrews) Cotton cinema: between filmstock and fashion</p> <p>Natalie Snoyman (Pixar Animation Studios) Fashioning Technicolor: The fashion short and the three-strip process in the 1930s and 1940s</p> <p>Lucy Moyses Ferreira (London College of Fashion and Central Saint Martins, University of the Arts London) The relationship between fashion and colour in early fashion films</p>	<p>Screen Industries SIG Diversity in the Screen Industries Chair: Shelley Cobb (University of Southampton)</p> <p>Clive James Nwonka (London School of Economics and Political Science) Analysis of BFI <i>Diversity Standards</i> data and racial inequality in the UK film industry</p> <p>Shelley Cobb (University of Southampton) What about the (cis-, hetero, abled, middle-class, white) men?: Gender inequality data and the rhetoric of inclusion in the US and UK film industries</p>
Lunch				
2-3 Session H	<p>When stars collide: comparing star personas for complementarity and conflict Chair: Jade Evans (Queen Mary University of London)</p> <p>Lucy Bolton (Queen Mary University of London) When Magnani met Monroe: national icons in New York</p> <p>Catherine Wheatley (King’s College London) Unknown Women: Isabelle Huppert and Greta Garbo’s performances of privacy</p> <p>Julie Lobalzo Wright (University of Warwick) Nothing’s Impossible: Barbra and Goldie as star filmmakers</p>	<p>Coming-of-age in social context Chair: Lucy McDonald (University of Southampton)</p> <p>Maria Flood (Keele University) Between the universal and the specific: The critical reception of <i>Moonlight</i> as coming-of-age drama</p> <p>Lucía-Gloria Vázquez-Rodríguez (Universidad Complutense de Madrid) The language of queer cinema: haptic imaged and slow temporalities in <i>Kokon</i> (Leonie Krippendorff, 2020)</p> <p>Lewis Kellett (Sheffield Hallam University) Manifestations of time on the body in <i>This is England</i> (2006)</p> <p>Daniel Clarke (Independent Scholar) ‘Eighteen going on Eighties’: The body swap comedy in 1980s Hollywood</p>	<p>Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema. Chair: Xavier Mendik (Birmingham City University)</p> <p>Xavier Mendik (Birmingham City University) Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema</p> <p>Ernest Mathijs (University of British Columbia, Vancouver) Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema</p>	<p>Animation: work, commerce and rebellion Chair: Malcolm Cook (University of Southampton)</p> <p>Carleigh Morgan (University of Cambridge) Camera work: Photography and animation in Winsor McCay’s <i>Gertie the Dinosaur</i> (1914)</p> <p>Andrew Corsini (Oxford Brookes University) “Good Grief”: American animated television and sixties rebellion</p> <p>Aimee Mollaghan (Queen’s University, Belfast) ‘Feel Everything’: animation, advertising and affect in cinema and television Idents</p> <p>Maliha Miriam and Chris Pallant (Canterbury Christ Church University) Reclaiming the invisible labour of animation production</p>

<p>3.15-4.15 Session I</p>	<p>Manhood and nation Chair: Gábor Gergely (University of Lincoln)</p> <p>Babar Hussain (University for the Creative Arts, London) Unveiling the male veil: The politics of manhood in Pakistani cinema.</p> <p>Çağla Esmer (Social Sciences University of Ankara and Corvinus University of Budapest) How do Turkish media construct masculinity?</p> <p>Robert Williamson (Oxford Brookes) Leslie Howard: Stardom and the hero figure in WW2 films</p>	<p>Intercultural intermediality Chair: Estrella Sendra Winchester School of Art, University of Southampton & SOAS, University of London)</p> <p>Greta Westwood (SOAS) 'Film as life or death: the value of proximity within intercultural contexts': (Audio-visual essay)</p> <p>Estrella Sendra (Winchester School of Art, University of Southampton & SOAS, University of London) Displacement, intimacy & embodiment: nearby Alain Gomis' multisensory cinema (video essay)</p> <p>Agnieszka Piotrowska (University of Bedfordshire) <i>Neria</i> (1993) – a collaboration or neo-colonialism?</p> <p>Maitane Junguitu Dronda (Independent researcher) Black is Beltza: story of a timeline</p>	<p>Practices of nostalgia Chair: Billy Errington (University of Durham)</p> <p>Toby Huelin (University of Leeds) "Maybe this time we'll hit the right notes": Music, temporality, and nostalgia on Disney+</p> <p>Mariana Pintado Zurita (University of Glasgow) "So, what you been up to ... for twenty years?" Time and the body in sequels.</p> <p>Lindsay Steenberg (Oxford Brookes University) <i>The Last Days of Pompeii</i>: The nostalgic body of the cinematic gladiator</p> <p>Liz Watkins (University of Leeds) The time, body and politics of colourised film</p>	<p>Aging Chair: Deborah Jermy</p> <p>Aubrey Tang (Chapman University) Beyond power: The sexual bodies of time</p> <p>Kate Taylor-Jones (University of Sheffield) Age, class and the star body in South Korea – the curious case of Youn Yuh-jung</p> <p>MaoHui Deng (University of Manchester) Cinema and the temporality of sex in later life</p>
<p>4.30-6</p>	<p>Practitioners Roundtable followed by presentation of the BAFTSS Outstanding Achievement Award Chairs: Shelley Cobb (University of Southampton) and Estrella Sendra (Winchester School of Art, University of Southampton & SOAS, University of London)</p> <p>Participants: Lindiwe Dovey (Professor of Film and Screen Studies at SOAS University of London, and Principal Investigator of the ERC-funded 'Screen Worlds: Decolonising Film and Screen Studies' 2019-2024), Alys Scott Hawkins (multiple award-winning animator and runs AnimatedDocumentary.com), Hanan Razek (award-winning Egyptian British correspondent at BBC Arabic), Leena Manimekalai (award-winning independent filmmaker and poet).</p>			

Friday 09 April

<p>9-10 Session J</p>	<p>Transgender bodies Chair: Valentina Cardo (University of Southampton)</p> <p>Chris O'Rourke, (University of Lincoln) Fitting in, standing out: Trans and intersex histories and the film career of Robert Allen</p> <p>Sven Weidner (The University of Bamberg) Transformation of identity: transformation of the body</p> <p>Cristina Ruiz-Poveda Vera (ESNE University of Design (Spain)) and Julia Sabina Gutiérrez (Universidad de Alcalá de Henares) Immersive embodiment and drag: Dissociation and visual pleasure in <i>Los ojos de Mila Kaos</i></p>	<p>Labour disciplines and practices Chair: Louis Bayman (University of Southampton)</p> <p>Helena Bassil-Morozow (Glasgow Caledonian University) The semiotics of a broken body: Tim Burton's traumatic modernity and the assembly/disassembly line</p> <p>Vladimir Rizov (University of Southampton) The body of the worker, the body of the cop: <i>RoboCop</i>, <i>Blade Runner</i>, and <i>Repo Men</i></p> <p>M. Lane Peterson (Universität Hildesheim) "Just Be Yourself": Self-presentation and adaptation in the job interview</p> <p>Nick Jones, (University of York)</p>	<p>Places and technologies of spectatorship Chair: Liz Watkins (University of Leeds)</p> <p>Beth Carroll (University of Southampton) Southampton Heritage Cinema Project</p> <p>Olga Moskatova, (Friedrich-Alexander University Erlangen-Nuremberg) Re-relocation: Individualized spectatorship, bodily memory and cinema as broken time machine</p> <p>Sarah Byrne (University of Reading) Multiple temporalities and multiple audiences in NT at Home's <i>One Man, Two Guvnors</i></p> <p>Vera Klocke (University of Hildesheim)</p>	<p>Sinophone Cinemas and Media: Empire and Precarious Lives Chair: Tim Bergfelder (University of Southampton)</p> <p>Victor Fan (King's College London) Buddhism as a technology of recognition: Pema Tsenden's <i>Jinpa</i></p> <p>Kiki Tianqi Yu (Queen Mary University of London) When nonhuman eyes Looking at Human Inhabitants: Reading Xu Bing's <i>Dragonfly Eye</i> (2016) through Daoism</p> <p>Ruby Cheung (University of Southampton) Screening a language war: Hong Kong independent cinema of the 2010s</p> <p>Yuan Li (University of Southampton)</p>
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	Emma Morton (University of Warwick) Queering the narrative in early Italian slapstick comedies	Seamless composites? VFX breakdowns, the GUI, and digital labour	Seated bodies in the living room. The immediate proximity of people as indicators of media transformation processes.	Reframing the social strata in the digital age: Director's narration in Taiwanese Hokkien in <i>The Great Buddha+</i> (2017)
1015-1115 Session K	Postfeminism Chair Eve Benhamou (independent scholar) Louise Coopey (University of Birmingham) Arya Stark's spectacular body: Tracking the corporeal development of long television's warrior woman Jade Stewart (Keele University) The abject body in <i>Fleabag</i> Sophia Kanaouti (National and Kapodistrian University of Athens) "I sometimes worry that I wouldn't be such a feminist if I had bigger tits": <i>Fleabag</i> , the body, and time to (not) grow into feminism Sumei Karen Anne Tan (University of Southampton) Guilty Pleasures and the 3Rs in the Cinderella trope: Revisiting, Reviewing, and/or Resisting the fairy tale in film and new media	Innovations for a changing present Chair: Maggie Xiaoge Li (University of Southampton) Alan O'Leary (Aarhus University) Men shouting: A deformative history in fifteen episodes Dario Lolli (Independent researcher) The temporal dimension of 'extended' screen distribution: Licensing trade shows and the biopolitical production of subjectivity Charlotte Crofts (UWE Bristol) Keep calm and Cary online: Cary Comes Festival and online film culture during the pandemic Lucy Elizabeth McDonald (University of Southampton) YouTubers: The tangible star	Selling to the senses: Food Advertising in Film and Television History Chair: Melanie Williams (University of East Anglia) Melanie Selfe (University of Glasgow) Mr Goldwyn's ice cream fantasy: Selling the fiction film as a modern advertising medium. Malcolm Cook (University of Southampton) 'Whipped Smooth': Disney, television and expanded animated advertising Richard Farmer (University of Bristol) Snap, crackle and rock? Pop music and television advertising in the 1960s	Contemporary Chinese cinema Chair: Ruby Cheung (University of Southampton) Yixuan Feng (University of Liverpool) Jing Tian: a star born between Huallywood and Hollywood Bruce Yung-Hang Lai (KCL) The truth about beauty and romantic comedy: Remaking neoliberal female bodies in China Liao Zhang (University of Nottingham) Post-feminist sisterhood in China: The intimacy and surveillance of female body
1130-1230 Session L	Media, activism and social attitudes Chair: Shelley Cobb (University of Southampton) Hollie Price (University of Sussex) 'Does the vote mean so much to women today?': Jill Craigie's 'Live' suffragette documentary for early postwar television Verena von Eicken (Falmouth University) Considering <i>Top of the Lake</i> (2013 & 2017) from an intersectional perspective Anthony Abiragi (University of Colorado, Boulder, USA) Epistemic activism in David France's <i>How to Survive a Plague</i> Francisco-José García-Ramos (Complutense University of Madrid) and Francisco A. Zurian (Complutense University of Madrid) Marked at birth. Childhood and HIV in Spanish and Ibero-American cinema (2000-2019)	Euro-Bollywood SIG Bollywood Bodies Chair: Rajinder Dudrah (Birmingham City University) Vishal Chauhan (Birmingham City University) Decoding <i>Normal</i> : Popular Hindi cinema and the construction of caste Hindu identities Alexandra Delaney-Bhattacharya (Birmingham City University) Exploring the effects of cosmopolitan whiteness in Bollywood Julia Szivak (Birmingham City University) Where voice and body meet again: Punjabi rappers in Bollywood music videos Kulraj Phullar (independent scholar) Mobility, belonging and London in <i>Jab Tak Hai Jaan</i> (Yash Chopra, 2012)	Horror Studies SIG Reclaiming Bodies, Voices and Experiences: Feminist Perspectives on the Horror Genre through Theory and Practice Chair: Kate Egan (University of Northumbria) Alison Peirse (University of Leeds, UK) Hell is other critics: Remaking horror in the essay film (VIDEO ESSAY + REFLECTION) Amy Harris (De Montfort University, UK) Exploring the landscape of contemporary British horror via women filmmakers (VIDEO ESSAY + REFLECTION) Gabriela Zogall (University of Leicester, UK) <i>The Evil Woman in Cinematic Realms</i> : An Audio-Visual Essay (VIDEO ESSAY + REFLECTION)	Animation SIG The Animated Body: History, Theory and Practice Chair: Sam Summers (Middlesex University) Raz Greenberg (Tel Aviv University) From string puppets to giant robots: How Japanese puppet theatre paved the way to British and Japanese science fiction Alexander Widdowson (Queen Mary University of London) Representing the autistic body and mind in animated documentary Jane Batkin (University of Lincoln) Haunting Erosions: The animated body through the passage of time
Lunch				

<p>2-3 Session M</p>	<p>The digital death of the unified subject Chair: Jussi Parikka (Winchester School of Art)</p> <p>Lina Jurdeczka (King's College London) <i>Holy Motors</i> and the impossible death of cinema</p> <p>Brian Winston (University of Lincoln) Tilting at documentary windmills: The seductions of digital affordances.</p> <p>Angela Maiello (Università della Calabria) The intertwined time of complex TV</p> <p>Maggie Xiaoge Li (University of Southampton) Playing with self-portrayal in digital games</p>	<p>Clothing and cosmetics, race and gender Chair: Lipi Begum (University of the Arts London)</p> <p>Alexandra Grieve (University of Cambridge) Ad(dressing) time: Costume, embodiment and the material inscription of Afro-diasporan experience</p> <p>Rachel Velody (University of Bristol) Deathly pale. Makeup/no-makeup and the infantilising of the female forensic pathologist, Dr. Nikki Alexander, in the procedural crime drama <i>Silent Witness</i> (UK BBC1, 1996 onwards).</p> <p>Cathy Lomax (Queen Mary University of London) The exotic skin of Dorothy Dandridge's makeup</p> <p>Barbara Brownie (University of Hertfordshire) Costuming the weightless body: cloth, intangibility, and haptic viscosity in space</p>	<p>Putting studios and studio workers into the frame: architectural, environmental and geospatial approaches Chair: Tim Bergfelder (University of Southampton)</p> <p>Eleanor Halsall (University of Southampton) The human inside the sound film machine: changing environmental conditions and labour relations in German film studios</p> <p>Sarah Street (University of Bristol) The film studio as narrative architecture</p> <p>Fraser Sturt (University of Southampton) Geospatial insights into film studio location, evolution and connectivity</p>	<p>A Discussion on Publishing with Intellect Books Hosted by James Campbell (Intellect Books)</p>
<p>3.15-4.15 Session N</p>	<p>Choreographies of art and protest Chair: Timotheus Vermeulen (University of Oslo)</p> <p>Lizzie Sykes (Bournemouth University) It's About Time: Site on film through Somatic-Digital Approaches.</p> <p>James Lawrence Slattery (University of Manchester) Bodies on the cusp: Strobe lighting and queer temporality</p> <p>Timotheus Vermeulen (University of Oslo) The gesture as index of time: Donald Glover's negotiation of history and race in 'This is America'</p> <p>Lucy Bollington (University College London) From the cyborg to the bot avatar: Embodiment, speed and protest in the internet age</p>	<p>Embodiment and experimental cinema Chair: Davina Quinlivan (Kingston University)</p> <p>Laurence Kent (University of the Arts London) The labour of inhuman rhythms: Hans Richter's cinematic experimentations with the rational soul</p> <p>Emilija Talijan (St. John's College, Oxford) 'The true story of your death': Hearing the heartbeat of Chris Marker's <i>La Jetée</i> (1962)</p> <p>Pavel Prokopic (University of Salford) The indexical body of film: Time-based experiments in Super8 materiality and performance</p> <p>Oscar Mealia (University of Birmingham) <i>Don't Drown in Me: A Postmodern Fable</i> (video essay)</p>	<p>Temporality and technological change Chair: James Jordan (University of Southampton)</p> <p>Samira Daneshvar (Harvard University) Cross epidermal voyage of electromagnetic waves</p> <p>Victoria Baltag (QUB) Time and sound in interbellum films</p> <p>Grace Wilsey (University of Michigan) The Count, the Tramp, and the Detective: Navigating Temporal Disorientation in Narratives of Technological Change</p> <p>Tom May (Northumbria University) A statistical and aesthetic analysis of Play for Today (BBC1, 1970-84)'s Average Shot Lengths and framings of the body</p>	<p>Real lives beyond biography Chair: Huw Jones (University of Southampton)</p> <p>Francisco A. Zurian, (Complutense University of Madrid) and Francisco-José García-Ramos, (Complutense University of Madrid) Almodóvar and self-fiction: <i>Pain and Glory</i> (2019)</p> <p>Christina Wilkins (University of Winchester) Recalling the (queer) body</p> <p>Joseph Oldham (British University in Egypt) Meeting the 'Real' George Smiley: Legends of Alec Guinness and the making of <i>Tinker Tailor Soldier Spy</i> (BBC 2, 1979)</p> <p>Jonathan Stubbs (Cyprus International University) Performance, embodiment and temporality in Sully (2016) and The 15.17 to Paris (2018)</p>
<p>4.30-6</p>	<p>Academics Roundtable: Time and the Body in Film, Television and Screen Studies Chair: Louis Bayman (University of Southampton) Participants: Deborah Jermyn (University of Roehampton), Mandy Merck (Royal Holloway University of London), Davina Quinlivan (Kingston University), Francesca Sobande (Cardiff University), Michael Williams (University of Southampton)</p>			

	followed by presentation of the book and practice awards , and closing remarks .
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