

## Full BAFTSS Conference 2021 programme schedule with individual paper abstracts

Wednesday 07 April

Session A

<b>Hollywood stardom</b>	Chair: Michael Williams (University of Southampton) m.t.williams@soton.ac.uk	
<p>Agata Frymus (Monash University Malaysia)</p> <p>Evelyn Preer and Black Stardom in the Silent Film Era</p>	<p><a href="mailto:Agata.Frymus@monash.edu">Agata.Frymus@monash.edu</a> ;</p>	<p>Evelyn Preer was an African American stage and film performer who achieved popularity in late 1920s. Before her untimely death in 1932, at the age of thirty-six, Preer starred in sixteen films, most of which were directed and produced by a prolific Black filmmaker Oscar Micheaux. Although Preer was a potent symbol in Black circles, lauded as “The Colored Queen of Cinema” and “pioneer in the cinema world for colored women” (“Movie Queen” 1927, 2; “Evelyn Preer Ranks First” 1927, 13) her cinematic legacy remained under the radar in the white press. Instead, the popular press concentrated on stage performances, such as Preer’s titular role in Broadway adaptation of Oscar Wilde’s <i>Salomé</i>.</p> <p>This presentation examines the debates that surrounded Black female entertainers – especially Preer, but also Florence Mills – as they developed primarily on the Black side of the color line. To that end, it draws on columns from <i>Chicago Defender</i>, <i>New York Age</i>, and other contemporaneous African American publications. It examines the ways in which Black bodies were evaluated in popular press, and how the shade of female actors’ skin functioned as a key marker in constructing their race. Preer is used as a primary case study to characterise the ways in which Black stardom was discursively similar to, but also necessarily different from, the constructions of dominant, Hollywood stardom. Speaking more broadly, this paper situates African American within the gendered rhetoric of respectability, the New Negro discourse, and patriarchal ideas of the acting profession. Preer’s visibility in the white domain constituted an act of resistance, and a reminder of the Black struggle for equality.</p>
<p>Tsz Lam Ngai (University of Michigan)</p> <p>Capturing Cuteness in the Cinema during the Great Depression (1934-1940)</p>	<p><a href="mailto:tlingai@umich.edu">tlingai@umich.edu</a> ;</p>	<p>“The candles on Shirley’s birthday cake are counting down her stardom.” The lavish birthday parties of the child star Shirley Temple in Hollywood and department stores were a huge national marketing juggernaut coordinated by the Fox studio, department stores, and the mainstream press in the 1930s. Despite how the media widely celebrated and capitalized on the child star’s growth, Shirley Temple, who swiftly rose to stardom at the age of six in 1934, was cast as “too old” and having lost her signature babyish cuteness at the age of twelve by the mainstream media. Why would people become so excited about Shirley Temple’s growth while yearning to freeze her cuteness at a time when there were widespread vulnerabilities in society? How did the aesthetics of cuteness intensify cinema’s promise to represent the contingent and serve as an archive of time, as Mary Ann Doane suggests? This essay will examine Shirley Temple’s movies, media coverage in mainstream newspapers, women’s magazines, fan magazines, and movie and fashion trade journals as the primary sources. It will bring in the cute theories to argue the aesthetics of cuteness, which rests on the ephemeral yet rapidly-evolving childlike charm, addresses and amplifies our fear of temporal irreversibility – the diminishing possibility of differentiation. It will show that the cinematic representation of cuteness demonstrates the goal of cinema to film the contingent without limit. I will also discuss how the aesthetics of cuteness, which emerged when the feminized middle-class home was consolidated as the “ultimate bastion” of commercialism with the rise of mass media in the late 19<sup>th</sup> century, tend to fix girls in time. Girls, and later women, became the symbolic bearers of timelessness for nostalgic consumption.</p>
<p>Gillian Kelly (Independent Scholar)</p> <p>Power Over Time: The star image, performance skills and ageing body of Tyrone Power in Classical Hollywood cinema</p>	<p><a href="mailto:drgpkelly@gmail.com">drgpkelly@gmail.com</a> ;</p>	<p>As Twentieth Century-Fox’s unrivalled leading man for almost two decades, it is surprising that Tyrone Power (1914-1958) is such an overlooked star of Hollywood’s classical era. Coming from both a theatrical background and a famous acting dynasty, he was the third in his family to perform under the name Tyrone Power. Although initially billed as Tyrone Power Jr., his own fame soon eclipsed his father’s, and from 1936 onwards he became Tyrone Power to his father’s Tyrone Power Sr. Power was also one of the most physically attractive male stars ever to work in Hollywood, possessing a beauty that rivalled, and often surpassed, that of his female co-stars. Power’s looks were instrumental in propelling him to stardom at the age of twenty-two, but paradoxically contributed to the prolonged undervaluation of his acting ability. This was further aided by his (exposed) body and repeated placement as object of the erotic gaze for female characters and cinematic audiences across his career</p>

		and genres. At Power began to age in the post-war period, his body and face took on a new hardened handsomeness that surpassed his early prettiness, and although he became more respected as an actor as he aged, he never truly escaped the emphasis on his looks. Reassessing Power's performance skills, which sit paradoxically with his extreme male beauty (another understudied but important concept in star studies), this paper argues for the need to re-examine the images and careers of long overlooked stars like Power, who were instrumental in creating a thriving film industry in the early sound period, while aiding in the success of their home studios, and how stars like this may gain more respect as performers as they age, but can never truly escape discussions of their looks vs their acting skills, as if the two are distinctly opposite.
Will DiGravio (Independent Scholar)  Princess [GRACE] Kelly: Manipulating the Body and the Body of Work through Audiovisual Criticism. (video essay)	<a href="mailto:willdigravio@gmail.com">willdigravio@gmail.com</a> ;	In 1956, the wedding of Grace Kelly and Prince Rainier was the subject of the appropriately entitled short film, <i>The Wedding in Monaco</i> , a 31-minute documentary produced and distributed by MGM. That same year, Kelly delivered her final two film performances: the first, as Princess Alexandra in <i>The Swan</i> , and the second, as the wealthy socialite Tracy Lord in <i>High Society</i> . My research concerns the construction of Grace Kelly's star image, and in particular the ways in which her performances reflected the actualities of her own life and vice versa. In those final two films, one sees the bookends of Kelly's own life, which began as a member of a wealthy family in Philadelphia and ended with her becoming an actual princess. What are the implications of such similarities?  My current project is "Princes [GRACE] Kelly", a 31-minute audiovisual essay that reconstructs <i>The Wedding in Monaco</i> using sounds and images from Kelly's film performances; a short career which spanned only six years and consisted of eleven films. What happens when one recreates biography with performance and documentary with fiction? What are the implications of condensing an already short career into an even shorter short film? And what are the ethical implications of audiovisually appropriating Grace Kelly's body in this way? In my presentation, I plan to address these questions and also screen a portion of the essay.

#### Session A

<b>Pain and feminist thought</b>	Chair: Dalila Missero (Oxford Brookes University) <a href="mailto:dmissero@brookes.ac.uk">dmissero@brookes.ac.uk</a>	
Tugce Kutlu (University College London)  I am not Carrie: Rebellious female bodies of horror cinema's new era	<a href="mailto:uclzkut@ucl.ac.uk">uclzkut@ucl.ac.uk</a> ;	The representations of young women in the horror films of the 2010s, especially in the supernatural body horror films, differ from the previous horror films of the same sub-genre. The problem of this study is how these women and their bodies that oppose authority and adopt their own supernatural identity are represented. In this study, the representations of supernatural women in the new era of horror films will be discussed through the examples of <i>Raw</i> (Julia Ducournau, 2016), <i>Thelma</i> (Joachim Trier, 2017), <i>Blue My Mind</i> (Lisa Brühlmann, 2017), <i>Wildling</i> (Fritz Böhm, 2018). Through this study, an opportunity arises to examine the causes and backgrounds of these new developments and representations in body horror films that are parallel to changes in social life. It aims to contribute to the academic literature by examining the representations of supernatural women and their bodies in horror cinema in the context of feminist theory. The purpose of this study is to evaluate how these films have created change through their narrative, thematic and cinematographic preferences.
Oliver Kenny (Institute of Communication Studies (ISTC Lille))  The violence of gender construction: bodily transformations in <i>Raw</i> (Ducournau, 2016)	<a href="mailto:oliver.kenny24@gmail.com">oliver.kenny24@gmail.com</a> ;	The use of proximate imagery of bodies and the evocation of their materiality in order to think through different aspects of the construction of gender and sexuality is common to several new extreme films, including <i>Romance</i> , <i>Anatomy of Hell</i> , <i>In My Skin</i> and <i>Trouble Every Day</i> . Similarly in <i>Raw</i> , the sensory arousal of the spectator through images of sexualised violence and violent sex, that draw on the iconography of pornography and gory horror, ethically engages with the spectator in a similar way to other new extreme films. <i>Raw</i> , presented in its own way as a coming-to-consciousness film, interrogates the performative construction of its protagonist as a woman, which is necessarily mediated through her sexual and increasingly violent relation to her own body and the bodies of others. Replete with visceral imagery, often on the edge of the watchable, the film communicates the material impact of these processes to the spectator, thus encouraging them to look differently at the female body. The proximate relation to bodies, the images almost- and just-transgressive, that we see in <i>Raw</i> not only demonstrates the ethical experience I define as 'extreme', but also shows the overlapping stylistic and ethical elements to numerous new extreme films, which consider gender and

		female bodies through the lens of sexualised violence and violent sex. This presentation is based on what will become a chapter in a larger book-length project on ethics and extremity in film.
<p>Bianca Jasmina Rauch (Film Academy Vienna)</p> <p>Depictions of female un-controlled bodies as counter-narratives to postfeminist images</p>	<p><a href="mailto:biancarauch@hotmail.com">biancarauch@hotmail.com</a> ;</p>	<p>Mainly working with theories based on cultural and feminist film studies the paper investigates how the two German movies <i>Kokon</i> (Leonie Krippendorf, D 2020) and <i>Nackte Tiere (Naked Animals)</i>, Melanie Waelde, D 2020) open up a discourse about identity and body politics through their depiction of physical experiences.</p> <p>On the contemporary screen female coded bodies are mostly signed as neoliberal self-controlled, gender conforming consumers, as Angela McRobbie described in their research on postfeminist media practices. In contrast to a majority of female identities represented on screen the two chosen films repeatedly center on moments of non-controlled physical experiences which play a major role in the characters' gendered and in parts non-binary identity construction. Rage, menstruation and feelings of non-heteronormative driven sexual arousal are part of the filmic texts which in this sense function as political tools. How the narratives are <i>doing gender</i> show the filmmakers approach to body politics and dominant media images of coded femininity. I will include approaches of feminist scholar Claire Johnston (<i>Women's Cinema as Counter-Cinema</i>, 1973), McRobbie's observations on post-feminist mainstream media (<i>The Aftermath of Feminism</i>, 2008), Judith Butler's ideas and reflections on neoliberalist self-concepts by Byung-Chul Han (<i>Psychopolitik</i>, 2014). The aim is to discover if and how the norms of neoliberal self-controlled bodies central to postfeminist narratives get subverted in the counter-narratives of <i>Kokon</i> and <i>Nackte Tiere</i>.</p>
<p>Hazal Bayar (Izmir University of Economics)</p> <p>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><a href="mailto: hazal.bayar1@gmail.com">hazal.bayar1@gmail.com</a> ; <a href="mailto: hazal.bayar@ieu.edu.tr">hazal.bayar@ieu.edu.tr</a> ;</p>	<p>This article studies the concept of Sadeien "fantasy" and carries it into a <i>folie</i> in its depiction of the oscillation between pleasure and suffering. It demonstrates through choice examples, Douglas Buck's <i>Cutting Moments</i>, the first short film of <i>Family Portraits: A Trilogy of America</i>, and Marina de Van's <i>In My Skin</i>, how masochistic condition takes a turn when the act of dividing the body into parts becomes an act of self-discovery, rather than masochistic self-destruction. Utilizing a feminist psychoanalytical approach, this work focuses on questioning the transgressive position of female body within the patriarchal structure, through the strive between Lacanian Real and feminine existence in the master's discourse. The notion of the self will be analyzed referring to both Zupancic's interpretation on Lacan's <i>Kant with Sade</i>, and Deleuze's <i>Body Without Organs</i> segment in <i>Anti-Oedipus</i>. This article aims to establish an embodiment of subordinations, and how bodily pain can transform into a healing process, <i>par excellence</i>.</p>

#### Session A

<b>Installation art</b>	Chairs: Audrey Samson and Francisco Gallardo (FRAUD) <a href="mailto:franlaiguana@gmail.com">franlaiguana@gmail.com</a>	
<p>Michael Holly (University College Cork)</p> <p><i>Commensal</i>: The politics of engagement and spectatorship of the installation space in V��r��na Paravel and Lucien Castaing-Taylor's portrait of a cannibal</p>	<p><a href="mailto:michael.holly@ucc.ie">michael.holly@ucc.ie</a> ;</p>	<p><i>Commensal</i> by V��r��na Paravel and Lucien Castaing-Taylor was installed in a former bean-curd processing plant in Kassel, Germany for documenta 14 in 2017. There, a video installation depicted ethnographic encounters with an ailing man- Issei Sagawa, who killed and cannibalised a woman in Paris in 1981, while in an adjoining room a 16mm projector showed home-footage of the man and his brother as children. This work, which consisted of archival footage and factual subject-matter may be read as non-fiction, or documentary, but its presentation in the context of a large-scale exhibition of contemporary art may suggest that as a work of art, its form is fluid and subjective. Using <i>Commensal</i> as a central case study, this conference presentation seeks to examine the politics of engagement and spectatorship of documentary film as contemporary art installation. It will ask how the differing social contract within the site-specific installation space as opposed to the black box of the cinema space alters audience expectations and embodied experiences of non-fiction film. How does the physical and sensorial experience of the art-space contribute to the contamination of boundaries between fictional storytelling and documentary testimony? Finally, if the art installation contributes to a subjective reading of non-fiction film, this paper will consider the ethical questions raised by the presentation of a film work such as <i>Commensal</i> within the context of a site-specific contemporary art installation.</p>

<p>Isabel Rocamora (Pompeu Fabra University)</p> <p>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><a href="mailto:studio@isabelrocamora.org">studio@isabelrocamora.org</a>;</p>	<p>Aernout Mik's moving image installations depict social groups in processes of collision, merging and decomposition. Here, subjects appear bewildered, psychologically and ontologically opaque; order and authority at once dissolve and re-assert. The random interchange of roles between the Dutch military and the arrested refugees in <i>Training Ground</i> (2006) is taken to its limit in <i>Double Bind</i> (2018), where a police force surveys the streets of Paris acting as both oppressor and oppressed. Such radical events afford no articulation – they remain fractured, undifferentiated, illegible. This results in a reshuffling of bodily patterns and estranged gestures that make manifest, by dementia, the dissolution of society as we knew it. In a breakdown of reason, concepts that bind social norm and provide continuity enter into crisis. It is the <i>logos</i>, the very foundation of Western culture, that is at stake.</p> <p>This paper posits that by calling into question our worldly connection to time, space and other human beings, Mik's counter-narratives offer fresh spaces of openness and transformation that announce the horizon of genuine community. I argue my claim by placing the artist's aesthetic strategies – use of multiples, distended time, disjointed mise en scènes, absence of or dissociated sound, liminal placement in the gallery space – into dialogue with two conversant phenomenological approaches. I first ground my understanding of time in Martin Heidegger's discussion of human temporality (<i>Being and Time</i>, 1927). An examination of human gesture as it relates to our being-in-the-world (<i>Zollikon Seminars</i>, 1966) raises the question of shared living, which I address, in a second move, with Roberto Esposito's (Heidegger-inflected) notion of originary community (<i>Communitas</i>, 1998). I conclude that these philosophies provide a crucial standpoint from which to read Mik's dissolutions of societal forces and relations, compelling us to re-imagine living together in a temporally reconnected world.</p>
<p>Maximilian Lehner (Institute of Contemporary Arts and Media, KU Linz, Austria)</p> <p>Situating 'Eastern-ness' within the artist; not in the past, not in the future</p>	<p><a href="mailto:m.lehner@ku-linz.at">m.lehner@ku-linz.at</a> ;</p>	<p>In 'Central and Eastern European' artistic practices, there seems to be an obsession with the communist past associated with these regions. Regardless the origin or place where the artists live, the cliché of a certain post-socialist artistic production haunts exhibitions, texts, and artists themselves. In part, this is the adaption to expectations how the Western art world sees practices from CEE—an idea rooted in exhibitions dealing with the Eastern European Avant-garde. Another layer is the temporal framing: artworks either represent a nostalgic view on utopias that could not be realized, or they stand in for the impossibility of 'the East' to catch up with the capitalist, democratic West. Both positions are ways of marking these countries and their history insignificant to the triumph of the neoliberal global project.</p> <p>This talk uses two video projects of the Romanian artist couple s.a.b.a. (Silvia Amancei &amp; Bogdan Armanu) to reflect on a different perspective on Eastern European art, that can be developed from their artistic approach in which they constantly situate their biographies in larger social, political, and economic contexts. While the first two works (<i>Video Monuments</i>, 2018) are interviews with their parents, and blend between narrations of Ceausescu regime and 'turbocapitalism' unnoticedly, the other video narration (<i>(How to) Migrate Towards a Future?</i>, 2019) points out specifically how legislative decisions of the Romanian government support the export of cheap labor to other countries. Through travelling towards the West, where this regime of economic dependence within the EU 'originates', s.a.b.a. invert the idea of the East 'lagging behind'. Developing a situated account of tracing the impact of political decisions on their own bodies, they tie together the temporal layers that were separated by art histories and exhibitions, and show how the past, and equally its representation in the present, influence Eastern lives and bodies.</p>
<p>Carla Gabri (University of Zurich)</p> <p>Touching Skin, Touching Time: DOING AND UNDOING. POEMS FROM WITHIN</p>	<p><a href="mailto:carla.engler@uzh.ch">carla.engler@uzh.ch</a> ;</p>	<p>At the heart of the film installation DOING AND UNDOING. POEMS FROM WITHIN (2018 ) by Colombian/Venezuelan, Toronto based artist Alexandra Gelis lies a wooden Priscilla sewing box. Inside of it, one sees a small screen, electronically connected to eighteen thread spools. When pulled, the threads set eighteen video sequences in motion: visual testimonies of Christina Lombana the artist's mother who reflects on living with breast cancer. As a viewer pulling the threads, one not just impacts the temporal order of becoming ill, undergoing radiotherapy and healing, but also entangles oneself with the healing process by touching and moving the threads, weaving intimate thoughts in to shared grief. The Priscilla-sewing box is framed by two large-scale film projections: RADIOTHERAPY, shot on Super 8mm, which, through its temporal scheme and scaling, sets the visitor in direct relation to the exposed body and EXITS AND ENTRIES, a 16mm film in which the haptic quality of the hand-processed film recordings leads to an overlap of skin and emulsion, inside and outside, exits and entries, beginnings and endings.</p> <p>Departing from Laura Marks' <i>The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses</i>, this paper examines the way Gelis' film installation portrays the experience of a potentially recurring illness that might be visible to medical scans but invisible to the human eye. In this</p>

		attempt to express the inexpressible that grows and heals non-linear, Gelis rejects Western Ocularcentrism and metrics and, instead, follows a topological time concept while allowing nonvisual, haptic, embodied knowledge to take up space. This results in a filmic experience that lets the viewer touch not just textile, skin and film emulsion but also time, tying on Michel Serres' thoughts in <i>Five Senses. A Philosophy of Mingled Bodies</i> when he writes that topology is, in fact, tactile.
--	--	---

#### Session A

<b>Embodied Performance as Geo-cultural Marker in Popular French Transnational Fictions since 2000</b>	Chair: Mary Harrod (University of Warwick) m.g.m.harrod@warwick.ac.uk Producing the Post-national Popular AHRC Network panel	
Belén Vidal (King's College London)  Affect and Performance in the Post-national French Biopic	<a href="mailto:belen.vidal@kcl.ac.uk">belen.vidal@kcl.ac.uk</a> ;	<p>This presentation looks at the biopic of performers to investigate the pronounced reflexive drift in films that stage and thus re-circulate figures and moments embedded in popular media memory. Recent French (co-)productions turn away from the mystique of the star – where the biopic works in a mode of ‘unveiling’ or revelation – to focus instead on the <i>spectator's</i> complex emotional relation with the star. How does this dialogic relation play out in terms of the biopic's showcasing of performance, its gestural vocabulary and narrative functions? And why does this shift matter?</p> <p>My working hypothesis concerns the ways in which tonally different films – the comedy <i>Jean-Philippe</i> (Tuel 2006), the intimate drama <i>3 Days in Quiberon</i> (Atef 2018), or the openly experimental <i>Barbara</i> (Amalric 2017) – foreground the affective trace of performance, disrupting long-standing assumptions about the narrative economy of <i>death</i> writing – what Schlotterbeck (2014) calls <i>thanatography</i> – that inform the screen lives of performers as a genre.</p> <p>I frame this shift within the biopic's ambiguous status in relation to French traditions of filmmaking and the social impact of celebrity culture (Moine 2017). The game-changing hit <i>La Vie en Rose/La même</i> (Dahan 2007); <i>Cloclo/My Way</i> (Siri 2012), or <i>Dalida</i> (Azuelos 2016), as well as the more idiosyncratic <i>Gainsbourg. Vie héroïque/Gainsbourg</i> (Sfar 2010) adhere to generic universalism (Radner 2015) and consumable retro styles whilst mining a rich media archive from the second half of the 20<sup>th</sup> century whose appeal lies in its cultural specificity (cf. “patrimoine variété”, De Bruyn 2008). Drawing on these examples, I will extract some preliminary conclusions about the negotiation between the legibility of the biopic's genre tropes, and performance as a distinctive conduit for (local) memory, which shapes the biopic as a post-national popular genre in the French context.</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”	<a href="mailto:raphaelle.moine@sorbonne-nouvelle.fr">raphaelle.moine@sorbonne-nouvelle.fr</a> ;	<p><i>La Belle Époque</i> stars Daniel Auteuil as Victor, an unemployed, technophobic cartoonist, nostalgic for a bygone society, married for 40 years to Marianne, played by Fanny Ardant, who is as fulfilled in the present and in her professional life as her husband is maladjusted and depressed. Thanks to the services of a company that offers its clients the opportunity to return to a moment in a past period of their choice using a combination of theatrical artifice and historical re-enactment, Victor obsessively relives the meeting with the woman who became his wife, embodied in this re-enactment by Margot (Doria Tillier), with whom he falls in love, pulling him out of his depression and reawakening his creativity.</p> <p>This paper will contextualise this story of the rejuvenation of an ageing man through interaction with a very young woman alongside other contemporary French films that explore ageing masculinity, confronted with existential problems, sympathetically (<i>Quand j'étais chanteur</i> (Giannoli, 2006), <i>Mammuth</i> (2010), <i>Guy</i> (Lutz, 2018) or <i>Le Grand Bain</i> (Lellouche, 2018)). In these films, the crisis of masculinity peculiar to the boomer is resolved through a “second coming-of-age”, comprising the passage of an ageing man to a new youth, often at the expense of the equally ageing female characters.</p> <p>We will then analyse the specific strategy adopted by <i>La Belle Époque</i> to construct this “second coming-of-age story”, which is deployed on three</p>

		complementary levels: its narrative (the confusion between reality and masquerade, past and present); its casting (the person a and performance of its stars, Auteuil and Ardant, both treated as ageless, but in different ways); and the presence of two male characters who are avatars of celebrity director Nicolas Bedos: a young one, the innovative author of the historical re-enactment (Guillaume Canet), and the other ageing, one of the extras within it (Pierre Arditi). The paper will finally consider questions of French specificity in representing male ageing, notably in comparison with the 'denial' strategy in star-led American movies.
Mary Harrod (University of Warwick)  French Masculinity as Postmodern Anachronism in <i>Plan cœur</i> (Netflix, 2018-19)	<a href="mailto:m.g.m.harrod@warwick.ac.uk">m.g.m.harrod@warwick.ac.uk</a> ;	<p>This paper will take the first Netflix Original French-language show, <i>Plan cœur</i>, as a case study for considering the complexities of selling nationally inflected gender identities to a transnational audience. After illustrating the series' overt identification with both postfeminist television and Anglo-American romcoms through reference to its marketing as well as textual identity, the paper will probe, contextualise and evaluate in more detail <i>Plan cœur's</i> points of conformity and divergence from such narratives by focusing on questions including the view of coupling culture presented; the interrelation of the private sphere with the world of work, especially as pertaining to women's expanded professional status; themes or aesthetics registering technological advancement; and manifestations of advanced neoliberal capitalism in the narrative.</p> <p>The main focus of the paper, however, will be on the series' lead male character, Jules, whom it situates as a neo-libertine whose anachronistic qualities are distanced through postmodern performativity enshrined in the show's high concept premise. Thus, in the same way that it markets a tourist view of Parisian locations, <i>Plan cœur</i> offers up a French-specific, globally recognisable variant of the romantic hero with roots in the eighteenth century but repackages these beneath a (post)feminist veneer in a fashion that is consonant with critiques of the movement's mainstream dilution and palatable to a twenty-first-century neo-global audience. In making this argument I seek to explore the extent to which spatial and cultural constructs are, as Jack Halberstam and others have pointed out, always also temporal ones in ways that shape legitimate models of embodied behaviour for particular audiences, in this case pertaining to heterosexual mores. The paper will further raise questions about the extent to which ImpersoNations (Elsaesser 2013) of this sort reconstruct French identities in a bilateral relationship with external cultures.</p>

#### Session B

<b>Disability</b>	Chair: Ethan Lyon (University of Southampton) <a href="mailto:ejl1n18@soton.ac.uk">ejl1n18@soton.ac.uk</a>	
Forum Mithani (SOAS, University of London)  Breaking Barriers in Japanese Film: Sex, Gender and Non-Normative Bodies in <i>37 Seconds</i>	<a href="mailto:forum.mithani@gmail.com">forum.mithani@gmail.com</a> ;	<p>The intersection of disability and sexuality has endured a long history of denial and ignorance by mainstream Japanese society. The practice of forced sterilisations of those considered to be suffering from hereditary disabilities and the public uproar over sex education in special needs schools are indicative of a reluctance to address issues of sexuality and desire among people with disabilities. Gender brings an additional dimension to this difficult terrain: although there now exist a range of sexual services aimed at the disabled community, most are designed to fulfil male needs, ignoring the sexual desires of disabled women. This reluctance to view disabled women as sexual beings has manifested itself in representations of disability on screen, which have tended to romanticise disabled women as persevering, heroic and essentially asexual. <i>37 Seconds</i> (2019), the story of a young woman with cerebral palsy who embarks on an exploration of her sexuality, confronts the stigmatisation of non-normative female bodies from the fore with its frank depictions of nudity and sexual desire. Furthermore, the decision by director Hikari to cast a disabled actor in the lead role makes the film truly ground-breaking. Through an historical analysis of screen representations of disability and sexuality in Japan, this paper demonstrates how <i>37 Seconds</i> both pushes, while simultaneously reinforcing, boundaries of acceptable discourse in relation to sexuality and non-normative bodies.</p>
Ethan Lyon (University of Southampton)	<a href="mailto:ejl1n18@soton.ac.uk">ejl1n18@soton.ac.uk</a> ;	<p>This paper will consider David Cronenberg's early films, especially <i>Stereo</i>, <i>The Brood</i> and <i>Scanners</i>, in relation to concepts like soma-aesthetics and phenomenology, focusing on moments where the body is pushed beyond its limits to produce new and aberrant forms and the somatic implications of these changes. Cronenberg's early cinema is interested in how the body can physically manifest psychological trauma. These</p>

Working it all Out: David Cronenberg and the Somatic Dangers of Therapeutic Practice		<p>transformations are engineered by experiments forms of therapeutic practice, either through talking therapy or experimental pharmaceutical or surgical procedures conducted by institutions like the Canadian Academy of Erotic Enquiry. Their radical techniques ostensibly bring about developments in human psychology but instead create great pain in their subjects as they grapple with their psychological torment, resulting in horrific consequences.</p> <p>The paper will also explore how Cronenberg's films endorse and critique notions of anti-psychiatry, raising questions around how successful any form of therapeutic treatment is for the deep-seated scars caused by the emotional trauma experienced by characters like Nola Carveth. The paper will examine these brace of films in light of psychiatric history, especially the contemporaneous anti- psychiatry movement associated with R.D Laing and Michel Foucault. This movement sought to question the hegemonic assumptions of confinement and classification of psychiatric care through the promotion of the medical model, a concept that is critiqued in the live-in psychiatric communities of <i>Stereo</i> and <i>The Brood</i>, both of which end up causing harm to their inhabitants. By combining a historical and a phenomenological approach, this paper will demonstrate how the nature of lived experience is one that breaks through the schematic barriers of therapeutic practice, radically challenging orthodoxies about the disabled and the mentally ill.</p>
<p>Alison Wilde (Independent Scholar)</p> <p>Temporal drag, radical negativity and the re-articulation of disabled identities in <i>American Horror Story</i></p>	<a href="mailto:alisonwilde1@yahoo.co.uk">alisonwilde1@yahoo.co.uk</a> ;	<p><i>American Horror Story</i> (AHS), a US anthology horror series created for cable network FX by Ryan Murphy and Brad Falchuk, broke new ground in its capacity for presenting disabled bodies in most of its interconnected miniseries. Featuring an (almost) ensemble cast throughout, disabled characters were most in evidence in series four, 'Freak Show', with several parts played by disabled actors, e.g. Mat Fraser (Paul), Jyoti Amge (Ma Petite) and Rose Siggins (Legless Suzi). Further Jamie Brewer, an actor with Down Syndrome featured in several of the series (as Addie, Nan, Hedda. Marjorie, before reprising Nan, allowing her to run the gauntlet of character types). Women, particularly female 'stars' also played significant central and recurring roles, once again challenging the conventional positioning of women within the horror genre, whilst simultaneously troubling, repeating and neglecting some familiar tropes, e.g. the excision of the monstrous woman and the whiteness of history (King, 2016). However, AHS has been seen to offer much potential in 'queering' representations on many axes, especially, sexuality and gender; Geller and Banker (2017), for example, have argued that the show creates 'temporal drag' through its rejection of 'historical verisimilitude'. Taking forward the idea that the show queers the normativities of reproductive futurism (argued by Geller and Banker, and others) this paper considers the value of the show for the depiction and rethinking of disabled people's subjectivities, particularly in terms of use of 'temporal drag', 'radical negativity', sex, death and violence.</p>

#### Session B

<b>Slow cinema theory and practice</b>	Chair: Tiago de Luca (University of Warwick) <a href="mailto:t.de-luca@warwick.ac.uk">t.de-luca@warwick.ac.uk</a>	
<p>Jakob Boer (University of Groningen)</p> <p>Sensing slowness: A Phenomenology of Slow Cinema Spectatorship</p>	<a href="mailto:jakobboer.ma@gmail.com">jakobboer.ma@gmail.com</a> ;	<p>Over the past few decades, there's been a growing academic interest in theorizing developments of speed and slowness in the contemporary, late-capitalist era. One such academic field of research is that of the study of <i>slow cinema</i>, a type of film often characterized by its durational aesthetics, de-dramatized narrative, stillness, and its contemplative mode of viewing. These films are screened predominantly in both global art house film festivals and art museums. Celebrated and awarded directors such as Apichatpong Weerasethakul, Nuri Bilge Ceylan, Béla Tarr, and Carlos Reygadas are included in the slow cinema canon.<sup>1</sup></p> <p>In this paper I will intervene in existing debates on this topic by suggesting a paradigm shift: away from stylistics and hermeneutic interpretation towards a more empirically-grounded research informed by phenomenology. This intervention is necessary because much of the debate has been overly politicized and polarized and existing theory formation of slow cinema's supposedly contemplative mode of viewing is lacking a firm, empirical ground.</p>

		<p>More specifically, I propose that the methodological framework of <i>micro-phenomenology</i> is particularly helpful for the purpose of describing slow cinema spectatorship.<sup>i</sup> This qualitative research method consists of conducting in-depth interviews and a provides ways of analyzing the generated corpus of descriptions in order to identify generic structures of experience.<sup>iii</sup></p> <p>I will proceed by first positioning myself within the academic debate on slow cinema. Next, I will outline the theoretical and methodological principles of micro-phenomenology. Following this, I will then outline, as a case study, my own PhD research project: its theoretical framework, methodological setup, as well as its hypotheses and expected data and results. Concluding this paper, I will suggest how the field of (slow) cinema studies will benefit from micro-phenomenological research on the experience (of slowness) and how the research findings inform our understanding of the <i>aesthetic and ethical values</i> of slowness.</p> <p>i Çağlayan 2018 ; De Luca and Barradas Jorge 2015; Flanagan 2012; Lim 2014; Jaffe 2014. ii Petitmengin 2019. iii The method has proven to be a highly successful method for enabling subjects to verbalize and reflect on their lived experiences with great precision. It has been used to study phenomena such as epileptic seizure anticipation, listening, and meditation, but the method is adaptive enough to be used for any dimension (be it visual, auditive, feeling) of the human experience, hence also for the purpose of describing the experience of slowness. See: Petitmengin 2010; Petitmengin et al. 2009; Petitmengin et. al. 2017.</p>
<p>Emre Çağlayan (New York University in London)</p> <p>Dead time and affective (in)action in slow cinema</p>	<p><a href="mailto:ocaglayan@gmail.com">ocaglayan@gmail.com</a> ; <a href="http://ail.com">ail.com</a> ;</p>	<p>Slow cinema is typically described as a corpus of films that seem to dispense with narrative momentum and loosen cause-effect progression of events, for the benefit of establishing—and sustaining—an expanded experience of duration on screen. But current literature defines cinematic slowness as an effect of the combination of cinematic techniques (long takes, stillness in staging, ambient sound design, inexpressive editing, etc.) employed by the filmmakers, with a piecemeal attention to the ways in which narrative theory can help account for the specificity of cinematic slowness as well as to the conceptual, experiential and interpretive challenges posed by slow cinema's representation of duration, emptied out of its forward development. Whereas conventional narrative filmmaking is predicated on plot and character development, slow cinema tends to collapse them, replacing narrative techniques such as chain of events, temporal deadlines and story obstacles with vistas of dead time: extended periods of everyday actions performed by characters that seemingly do not progress towards a functional end.</p> <p>This presentation will explore cinematic slowness by formulating a distinction between narrative event and narrative action. Actions make up events and events lead to another, but actions in slow cinema are stretched and delayed to the extent that their consequentiality loses significance—scenes no longer portray events but form out of actions, a narrative structure that calls into question their interpretive and affective uses. I will demonstrate the nuances of these conceptual differences by examining Chantal Akerman's <i>Jeanne Dielman</i> (1975), a programmatic and quintessential example of slow cinema, whose slowness, I argue, visualizes the monotonous interiority as well as its bodily articulations of its titular character and impose on the viewer an affective, though admittedly muted, response to what it means to exist in a world of entrapment where no other action is possible.</p>
<p>Su Ansell (Nottingham Trent University)</p> <p>'Feeling our existence' – Slow Cinema in Practice: revealing embodied cultural histories on the screen</p>	<p><a href="mailto:su.ansell@ntu.ac.uk">su.ansell@ntu.ac.uk</a> ;</p>	<p>In an interview for 'Artforum' Chantal Akerman is asked about the subject of 'time' in her films. In response she refers to the way that an audience experiences watching her films: '<i>With me you see the time pass. And you feel it pass...you sense that this is the time that leads towards death...during this time we feel our existence, just by that fact we're somewhere beyond the merely informative</i>' (Artforum, April 2004)</p> <p>In this paper, through case studies, analysis and examples from my own practice, I explore the ways in which elements of slow cinema offer the viewer a layered experience of time. I examine how this enables a 'weightier' reading of the actions of a performance, for example: giving heightened significance to the apparently mundane.</p> <p>As a filmmaker/video artist my own practice embraces elements of 'slow cinema' in order to allow the audience time to reflect upon aspects of female existence and experience. Permitting actions to play out on screen in their 'actual' time, conversely creates layers of time and also space, due to the deeper ways in which a viewer is able to engage with the work. Some film and video artists have explored this aspect further e.g. John Akomfrah's installation: '<i>Mimesis. African Soldier</i>' (2019). In this way, poetic connections between elements in the film are created, both on-</p>



		<p>screen and in the mind's eye of the viewer thereby opening up opportunities for a new 'dialogue of discovery' with the work.</p> <p>In recent times, I would argue, in contrast to Paul Schrader's suggestion that slow cinema may have 'run its course', that as a counterbalance to the accelerated pace and scale of present global crises there is currently a renewed longing to experience '<i>feeling our existence</i>' through a more 'reflective' cinematic experience.</p>
--	--	--

#### Session B

<p>Transnational SIG: <b>Beyond the transnational body: legacies, practices and audiences</b></p>	<p>Chair: Maryam Ghorbankarimi (Lancaster University) <a href="mailto:m.ghorbankarimi@lancaster.ac.uk">m.ghorbankarimi@lancaster.ac.uk</a></p>	
<p>Yael Friedman and Maryam Ghorbankarimi (University of Portsmouth and Lancaster University)</p> <p>The transnational body of a female spy: negotiating alternatives in <i>Tehran</i> (Kan 11, 2020 - )</p>	<p><a href="mailto:m.ghorbankarimi@lancaster.ac.uk">m.ghorbankarimi@lancaster.ac.uk</a> ; <a href="mailto:yael.friedman@port.ac.uk">yael.friedman@port.ac.uk</a></p>	<p>The 21<sup>st</sup> century has seen a meaningful rejuvenation of the political thriller genre and 'spy narratives' informed by the aftermath of 9/11 and the new landscape of film and television production, dominated by global streaming platforms. These new political thrillers are marked by interconnectivity and transnationalism, both in their content and production contexts, by greater emphasis on contemporary geo-political concerns, and by seemingly new gender politics, subverting the hitherto masculine typification of the genre.</p> <p>The new Israeli drama series <i>Tehran</i> (Kan 11, 2020 - ) that was bought recently by Apple TV, shares much of these characteristics and joins a secession of recent Israeli espionage thrillers that have been picked up by global streaming platforms and seen international success and critical acclaim; <i>Fauda</i> (2015-2020) being the most prominent example.</p> <p>However, as this paper will seek to show, <i>Tehran</i> has taken the genre into new grounds of transnational exchange, primarily through its main protagonist - the undercover female Israeli agent Tamar. Focusing on the transnational body of the female spy, our paper situates the character of Tamar in the wider context of what Tasker has termed "the postfeminist female spy", and moves to examine the ways in which her particular positionality as a first generation Israeli of Iranian heritage, sent to Iran on an undercover military mission, serves as a linchpin to the series' overall exploration of contemporary Israeli-Iranian geo-political relations. The series, we would argue, subverts to a degree both the respective national narratives and dominant representations by creating imaginary brief spaces of longing to renegotiate the past and for different futures.</p>
<p>Walid Benkhaled (University of Portsmouth)</p> <p>Algerian contemporary cinema: between transnational funding bodies and decolonial aspirations</p>	<p><a href="mailto:walid.benkhaled@port.ac.uk">walid.benkhaled@port.ac.uk</a> ;</p>	<p>It is well documented that cinema from the global south is predominantly financed by funding bodies in the global north. This leads to the production of an issue-based cinema that is often disconnected from the lived realities of peoples in the global south, catering for European art house cinemas and festival circuits. In the Algerian case – as in many other post-colonial contexts - the post-colonial "body" features heavily – through the bodies of oppressed women, or the bodies of trans-Mediterranean migrants. The directors of these films – generally Algerians or Franco-Algerians – become de facto the native informant. Having outlined this situation, the paper then goes on to discuss the margins of manoeuvre which filmmakers might have to break away from this role, and the associated thematic and linguistic constraints imposed by the European funding bodies. Drawing upon decolonial frameworks – which seek to deconstruct European epistemologies – the paper engages in questions of positionality, language choice, aesthetics and audience through a work-in-progress documentary project which is part of my ongoing PhD by practice "Reframing Algerian documentary making: a decolonial approach"</p>
<p>Dalila Missero (Oxford Brookes University)</p> <p>Rethinking Bodily and Affective Distance: Transnational Experiences of Cinema-Going of Latin American Women</p>	<p><a href="mailto:dmissero@brookes.ac.uk">dmissero@brookes.ac.uk</a> ;</p>	<p>This paper explores the conceptual space of the body in the transnational experiences of cinema-going of Latin American women based in Milan and Barcelona. The research investigates gendered aspects of migration through the lens of cinema-going, as well as the habits of film and television consumption. The study is based on the analysis of 35 in-depth interviews with an inter-generational group of women from different countries and diverse backgrounds. The interviews reveal that the meanings assigned to cinema-going change with the relationships and experiences of time and space brought on by migration in women's lives.</p>

		<p>Cinema-going is generally understood as a practice situated in space and time, that requires us to be present at the theatre and share a physical location with others. However, the experiences described in the interviews are characterised by feelings of bodily, cultural and affective distance, and at the same time, by a longing for proximity. For instance, some interviewees who have migrated alone are attending more screenings than before, as they have more time for themselves because their families are distant; others, who used to go to the cinema regularly with family and friends, attempt to recreate the experience when they visit. In other cases, cinema-going helped to strengthen the bond between generations that grew up distant, like in the case of a grandmother who visited her daughter in Milan and met her grandchildren for the first time.</p> <p>Drawing from the notions of 'cultural' and 'critical proximity' (La Pastina and Straubhaar, 2005; Georgiou, 2012), which refer to transnational systems of distribution and media consumption, the paper focuses on the affective and material characters of cinema-going to complicate the meanings of (bodily) presence and absence in transnational lives.</p>
<p>Tom Carter (Lancaster University)</p> <p>Transcultural Screenwriting Considerations in South Korea</p>	<p><a href="mailto:cartert@lancaster.ac.uk">cartert@lancaster.ac.uk</a> ;</p>	<p>The last thirty years have been marked by accelerated globalisation, a phenomenon that can be definable by an intensification of global social networks and myriad forms of interconnectivity that link the local to the global. People throughout all layers of society are increasingly mobile across the planet, experiencing the effects of deterritorialisation as they move across national and cultural borders. The dynamic nature of globalisation creates scenarios that breed the culturally mobile screenwriters (and filmmakers) who, through choice or necessity, immerse themselves in multiple cultures and develop transcultural competencies that influence and are influenced by creativity.</p> <p>My ongoing practice-based PhD explores transcultural screenwriting through <i>Into Dust</i>, a dual-language (English and Korean) feature-length screenplay by a British writer residing in South Korea, aimed primarily at domestic Korean audiences. Against this background, this paper addresses the challenges of screenwriting for South Korea cinema as a 'non-Korean', how transcultural competency influences creative practice, and reflect on my progress so far.</p>

#### Session C

<b>Female labour in national contexts</b>	Chair: Charlotte Crofts (UWE Bristol) <a href="mailto:Charlotte.Crofts@uwe.ac.uk">Charlotte.Crofts@uwe.ac.uk</a>	
<p>Julia Erhart (Flinders University) and Kath Dooley (Curtin University)</p> <p>"#metoo, now what? Women in Australian post-production, 2000-2020"</p>	<p><a href="mailto:julia.erhart@flinders.edu.au">julia.erhart@flinders.edu.au</a> ;</p>	<p>The #metoo movement has created global awareness of the gendered contexts within which women labour, particularly women media workers, and unleashed an unprecedented demand for women to voice their own experiences. This paper is part of a larger Australian screen studies research project focussing on the gendered experiences of women in the Australian screen industries during the years 2000-2020. The most recent comprehensive study of gender in these industries is from nine years ago (French 2012) and to date, methodologies have been quantitative, survey based, and have shied away from long-form interviews (eg Ryan et al 1983; Pip and Marsh 1987; Cox and Laura 1992; MEAA 2014; Screen Australia 2015). A further significant gap in research to date is information about women's experiences in technical, so-called "below the line" roles. Little has been collected in Australia about these roles, and most of the information that has been produced internationally about post-production cultures has centred on the experiences of male workers (see Oldham 2012; Perkins and Stollery 2019) or on the experiences of a handful of women "pioneers" (eg. Hatch 2013; Meuel 2016).</p> <p>Our paper presents findings from interviews we are currently completing with a cohort of contemporary women picture editors, sound editors, colour graders, and VFX workers at different stages of career in the Australian industry. Early analysis shows commonality of themes; these include workers' assertions of creative control; positive and negative effects of physical partitioning within editing rooms or suites; and exposure to casual sexism and/or uncensored micro-aggressions resulting from editors' lack of visibility in the production workplace.</p> <p>With this developing project we are building understanding of the specificity of women's experiences in the Australian industry, drawing a more complete picture of the Australian screen production landscape, and amplifying women's creative contributions.</p>

<p>Melanie Bell (University of Leeds)</p> <p>Movie workers: Women's labouring bodies in Britain's film studios'</p>	<p><a href="mailto:m.bell1@leeds.ac.uk">m.bell1@leeds.ac.uk</a> ;</p>	<p>Thousands of women worked in the British film industry in the decades following the introduction of sound. They cut film, answered the phone, booked stars, painted sets, styled hair, designed, washed and carried costumes, ran the rushes, chauffeured directors, and massaged egos. Women's labouring bodies were essential to the production of film, yet their work in these roles is almost entirely absent from existing histories of most national cinemas, British or otherwise. The serious study of women's labour has been hampered by a lack of archival sources and the widely-held view that work performed by women required no particular skills. This presentation challenges this view, showing how previously neglected industry documents not only bring new understandings of women's skills and 'creativity' into view, but shed light on how women experienced and negotiated the highly-gendered work space of the film studio.</p>
<p>Elizabeth Miller (King's College London)</p> <p>Working Women as Working Girls in Long 1960s French Cinema</p>	<p><a href="mailto:Elizabeth.Miller@kcl.ac.uk">Elizabeth.Miller@kcl.ac.uk</a> ;</p>	<p>The massive influx of women to the workforce in the "long" 1960s (1959 to 1973) is one of the most significant events in 20<sup>th</sup> century post-war France. However, films of this period overwhelmingly stress professions dependent on the female body, with 40% of working female characters either performers or prostitutes. This paper will examine the depiction of prostitution across the period's cinema in relation to census data and sociological studies. I will demonstrate how representations startlingly avoid the social reality of prostitution by endorsing a fantasy of "ordinary" heterosexual bliss while abstracting sex work from its economic basis. The sexualisation of women is often legitimised through the "pretence" of social concern, with only a handful of exceptions, such as Nelly Kaplan's <i>La Fiancée du pirate</i> (1969). The dominant screen archetype from 1959 to 1969 is that of the "Captive" prostitute, replaced in 1967 by the erotically-charged "Adventuress" who prostitutes solely to fulfil what is depicted as a "perverse" sexual need, as propagated by <i>Belle de jour</i> (Luis Buñuel, 1967). Epitomising the intersection of the female body and work – two areas under immense societal scrutiny at the time – I will argue that the prostitute thus becomes a prime target for anxieties surrounding women's sexual and financial liberation with her on-screen representation steeped in conservatism and an avocation for antiquated gender roles.</p>
<p>Caitriona Noonan (Cardiff University)</p> <p>Screen Agencies as Agents of Change? Interrogating Interventions for Gender Equality</p>	<p><a href="mailto:Noonanc@Cardiff.ac.uk">Noonanc@Cardiff.ac.uk</a>;</p>	<p>This research examines the role and activities of national screen agencies in the realisation of an equitable screen sector. Screen agencies like Ffilm Cymru Wales, Screen Ireland, Det Danske Filminstitut (Danish Film Institute) and Hrvatski Audiovizualni Centar (Croatian Audiovisual Centre) directly shape who is on screen and who is behind the camera. At the same time the Covid19 pandemic has revealed further the precariousness of the freelance economy for screen in which the long-term consequences for equality, diversity and inclusion are potentially even more devastating.</p> <p>Using interviews with senior decision-makers within several European screen agencies, this presentation critically analyse the logics and practices of these publicly funded bodies in relation delivering an equitable screen sector. I begin by charting the various ways in which the issue of gender equality is defined and framed by screen agencies, mapping some of the prevalent forms of intervention which screen agencies adopt. Our typology reveals that while all of the sampled agencies advocate for gender equality and most have measures in place, few recognise ethnicity, socioeconomics, disability or age in their larger policy frameworks and therefore, questions of intersectionality are rarely addressed formally in institutional approaches. The 'body' in policy terms is often based on limited, or oversimplified understandings of the vectors that determine individuals' life and career trajectories. I conclude that for screen agencies to become effective agents for equality a paradigmatic shift in their logics and working practices would be required. However, whilst critical, this alone still won't be sufficient to reform the exclusionary frames of the screen sector, and a wider policy and industrial shift is necessary.</p>

#### Session C

<b>Conceptualising non-linearity</b>	Chair: Alex Marlow-Mann (University of Kent) <a href="mailto:a.p.marlow-mann@kent.ac.uk">a.p.marlow-mann@kent.ac.uk</a>	
<p>Mattia Cinquegrani (Università degli Studi di Cagliari)</p>	<p><a href="mailto:mattia.cinquegrani@uniroma3.it">mattia.cinquegrani@uniroma3.it</a> ;</p>	<p>During the last forty years, the movies in which the diegetic universe is characterised by the deflagration of linear temporality have become increasingly frequent. The representations of these unusual temporal realities create an evident short-circuit between the common conception of time and an opposite one, based on a complete obliteration of any linearity. If the former idea is culturally framed around the individual and</p>

Memory and Prediction On the Nature of Non-Linear Temporality in Cinema	<a href="mailto:mattia.cinquegrani@unica.it">mattia.cinquegrani@unica.it</a> ;	social experience of the body, the latter derives from quantum physics, which – fragmenting the homogeneous flow of events into a great multitude of “grains” – erases the contrast between past and future. This kind of erasure especially marks those movies whose plot is structured around one character’s memory that – usually at the end of the story – turns into a prediction about the character himself. Indeed, through a similar plot device, past and future become inextricable. Nevertheless, it is also possible to detect a further model at the origin of a similar image, since the repetitiveness of the events depicted through this device plot substantiates a conception of time still archaically based on a cyclical evolution. Therefore, this particular narrative shape of time, which mixes past and future, appears itself suspended between an extraordinary old cultural horizon, based on a ritual universe tending towards paganism, and one of the most innovative scientific speculations. Through the analysis of several movies – such as <i>The Tenant</i> (R. Polanski, 1976), <i>The Shining</i> (S. Kubrick, 1980), <i>12 Monkeys</i> (T. Gilliam, 1995), <i>Interstellar</i> (C. Nolan, 2014) – the paper investigates this narrative shape of time, which superimposes memory and prediction, in order to identify its origins and features, and to understand how it is modifying the common conception of time, based on the experience of the body.
Dominic Topp (University of Kent)  Moments of Truth: Temporal Reordering in Post-War French Cinema, 1945–58	<a href="mailto:D.Topp@kent.ac.uk">D.Topp@kent.ac.uk</a> ;	While the work of a few post-war French directors has long been established as part of the film canon, the enduring critical dismissal of much of France’s cinematic output between the end of World War Two and the arrival of the New Wave at the end of the 1950s has led historians to overlook a number of innovations in movie storytelling that were developed by French filmmakers in this period. One of these, which is the subject of this paper, is the range of experiments with temporal reordering that can be found in films by such “unconsecrated” directors as Yves Allegret, Claude Autant-Lara, Henri Decoin and Jean Delannoy. The paper first analyses examples from across the menu of options for rearranging story chronology catalogued by David Bordwell (2017): flashbacks that reveal previously unseen past events, repeat (visually and/or sonically) part of an earlier scene or replay a previous one to show some aspect that was omitted the first time around; flashbacks diegetically motivated (recounted or recalled by a character) or non-diegetically motivated (unprompted from inside the story world). It goes on to examine more unusual cases of non-linear narration in films of this period, such as flashforwards and brief unsignalled “memory flashes” (Turim 1989) more typically associated with the modernist cinema of directors such as Alain Resnais. Finally, it suggests some proximate causes for these creative developments, including the influence of American and British films released in France at the end of the war and the example of several French films that experimented with temporal reordering between 1930 and 1945. By highlighting one area of narrative innovation explored in the post-war years, I aim to revise received ideas and to contribute to a more nuanced picture of a period of French cinema that has frequently been dismissed as creatively uninspired.
Dominic Lash (University of Bristol)  Obscure security: causes and reasons in Kiyoshi Kurosawa's <i>Cure</i> (1997)	<a href="mailto:dominiclash@hotmail.com">dominiclash@hotmail.com</a> ;	Kiyoshi Kurosawa's film <i>Cure</i> is, as Frederic Jameson once observed, "a <i>very</i> strange mystery story". Much of this strangeness resides in the film's treatment of agency: the plot centres around murders that are committed for no reasons that the murderers are aware of, because they are hypnotised by a mysterious figure called Mamiya (Masato Hagiwara). Not only this, however; it is far from clear not only why Mamiya himself does what he does, but to what extent even <i>he</i> is aware of it.  Kurosawa's film thus addresses rich philosophical questions of causality and agency in a very unusual way. On some accounts, reasons can be causes (Davidson 1963), whereas for other philosophers, to claim this is to make a category mistake (Anscombe 2000). Central to this issue are questions of time and the body. Does intention operate at individual points in time, or can we think of it as more temporally extended? If we want to argue that an agent must have a sense of the reasons behind their actions for them to <i>be</i> actions (as opposed to just events), does this require some sort of mind/body dualism?  Kurosawa's film combines a Tarkovsky-like attention to elemental materiality with a richly ambiguous sense of character development and motivation; as he once noted, the characters in <i>Cure</i> "don't have clear-cut identities" (Kurosawa 2018). This paper will pursue a close reading of the film in order to explore what it has to teach us about the relation between <i>moving bodies</i> and <i>acting persons</i> , arguing that <i>Cure</i> cinematically suggests novel insights into this crucial philosophical question.
Michael N. Goddard (University of Westminster)	<a href="mailto:M.Goddard@westminster.ac.uk">M.Goddard@westminster.ac.uk</a> ;	Time travel has been an intermittent element of cult science fiction/fantasy television series going back at least as far as 1960s shows like <i>The Time Tunnel</i> (1966-1967), often involving characters revisiting key moments in recognisable historical periods. However, more recent explorations to time travel in cult television series and especially the recent German television series <i>Dark</i> (2017-2020), complicate simplistic

<p><i>Dark</i> and the Reinvention of Time Travel Television: Parallel Worlds, Multiple Embodiments and Quantum Entanglement</p>		<p>time travel narratives, by combining them with ideas of parallel worlds and a quantum approach to time travel. While expanding on such tropes as the impossibility and necessity to change the past to affect the future, the series constructs an expansive series of temporal loops that raise philosophical questions about the nature of time itself, considered in a quantum framework. It does so via the artifice of temporal disturbances that take place every 33 years, making it possible to leap between one generation and another, initially manifesting itself in the disappearance and reappearance of a series of children between the (almost) present and the 1980s that prove to be the playing out of a much larger pattern of temporal slippages. More than this it connects the idea of temporality with religion, not only in the fiction of a secret society with clear allusions to occult groups but also to the metaphysical proposition that not only is God time, but that both must be stopped. Finally, the effects of time travel on the body are played out via an array of multiple variants of the self, especially evident in the cases of Marta/Eve, Jonas/Adam and Claudia Tiedeman, in some versions bordering on the grotesque: Rather than gaining access to an eternity liberated from embodiment and ageing, the time travel in <i>Dark</i> subjects characters to a ravaging of the body on the part of quantum energies that all the more emphasises the inescapability of corporeal decay and mortality. This paper will explore the temporal loops presented by the series as an ethical and embodied call to resist the metaphysical traps of cyclic temporality.</p>
--	--	---

#### Session C

<b>Border crossing</b>	Chair: Lucy Mazdon (University of Hull) l.mazdon@hull.ac.uk	
<p>Anat Tzom Ayalon (The Steve Tisch School of Television and Cinema, Tel Aviv University)</p> <p>Bodiless traumatic voices, suspended in time</p>	<p><a href="mailto:anat.tzom.ayalon@gmail.com">anat.tzom.ayalon@gmail.com</a> ;</p>	<p>I discuss here two documentaries that not only engage with migrants, but also pose reflexive questions, regarding the ethics of representing trauma. <i>El mar la mar</i> takes place in the Sonoran Desert, a route from Mexico to the U.S. that only the poorest migrants take. The film relates this human drama through bodiless voices of survivors, trackers, and local inhabitants. We see only weathered, often degraded 16mm footage of the land and the fragments of life that cling to it. Similarly, <i>Havarie's</i> soundtrack is composed of bodiless testimonies, conversations and radio reports. The film's only image is taken from a short YouTube video and 'processed' in a slow motion, to a still-frame repetitive image of a tiny boat adrift in the Mediterranean Sea, with thirteen refugees on board, await rescue. Laura Mulvey speaks of 'delayed cinema' where the change of temporality undermines the image's indexical status, creating a displaced perspective, a new kind of ontology of ambivalence, and uncertainty (Mulvey 2006, 7-16). <i>El Mar La Mar</i> uses long takes, another self-reflexive temporal device, where the film enforces its own temporality, stressing the 'materiality of time'. Thus, 'slow cinema' becomes a 'vehicle for introspection, reflection and thinking' (De Luca and Barradas 2015, 16). It creates 'ethics of duration', providing a condition of 'ethical acts' such as 'recognition, reflection and empathy' (Grønstad 2015, 272-3, 275).</p> <p>In both films the voice assumes a significant role. The voice is perceived by many scholars as an expression of trauma and wound, a vehicle that embodies ethical significance (Dolar 2006; Caruth 1995). Jacques Derrida discusses the specters that haunt us, ghosts from the past whose evasive presence cannot be controlled nor silenced (Derrida 1993). The films' faceless and bodiless voices haunt us by their absent presence. Where the gaze failed, the voice is what calls people to awake, forcing us to reflect on our blindness and deafness.</p>
<p>Yael Gordon (University of Southampton)</p> <p>Humor as a cinematic tool for mediating the presence of the other in the German refugee crisis</p>	<p><a href="mailto:Y.Gordon@soton.ac.uk">Y.Gordon@soton.ac.uk</a> ;</p>	<p>Since 2015, more than a million people seeking protection from persecution have been admitted into Germany, turning it into a major host country of refugees. The rapid changes to the country's composition has dominated political, cultural and social discourse since, and have exacerbated tensions regarding refugees generally. The 2016 German box office hit comedy <i>Welcome to the Hartmanns</i>, directed by Simon Verhoeven, offers a novel way of engaging with the refugee crisis through humour.</p> <p>My paper will explore humour in cinema as a tool for mediating cultural differences and humanising the 'Other' – specifically, attitudes toward the integration of refugees. This integration, within the German historical context, serves as a bridge between the past and the future. As a 'refugee comedy', this film serves as a therapeutic relief, an opportunity for both the Hartmanns and the German society to reconcile with its past and open up an opportunity for a new future.</p>

		<p>This paper will draw upon a phenomenological approach and also will take into consideration the generic convention of comedy. My paper will show how humour can enable the viewer to experience oneself as an embodied being, as strong and confident. The distance created by the fictional setting neutralises the potential threat of the situation. In <i>Welcome to the Hartmanns</i>, one can thus engage with Diallo – the refugee at the centre of the film – without being threatened by his otherness. Humour makes it possible to engage with a celebration of hybridity of traumatic history and a longing for a new beginning, of past and future, of otherness and sameness and from this reconsider what it means to be German in the 21<sup>st</sup> century.</p>
<p>Martin Bartelmus (Heinrich-Heine-University Düsseldorf)</p> <p>Future, fragmented, free The relation of “poor images” and fragmented bodies in Meriem Bennani’s <i>Party on the CAPS</i></p>	<p><a href="mailto:martin.bartelmus@hhu.de">martin.bartelmus@hhu.de</a> ;</p>	<p>Meriem Bennani’s eight-channel-video-installation <i>Party on the CAPS</i> (2018) presented at <i>Julia Stoschek Collection Berlin</i> this year displays a futuristic yet urgently present scenario of bodies and time. In the future travelling by teleportation is a normal thing to do. But the biopolitical control of migration flows has not changed through the new possibilities of travelling.<sup>1</sup> Bennani’s video-installation is a “large scale wholly immersive environment”<sup>2</sup> and we find ourselves within a party of immigrants, held hostage by the U.S. on an island in the middle of the Atlantic. Shortly we experience that the bodies of the people partying are damaged: the teleportation process and especially the interruption of the process leads to a “data loss”. Bennani inverts the “poor image”<sup>3</sup> of the digital age into a “poor body”. Using the form of a “docunarrative”<sup>4</sup> as well as the aesthetics of reality TV, YouTube and social media the time-based media artwork questions not only the methods of biopower and biopolitics, but also its impact on visual and digital images as well as the experience in time and space entering the exhibition. The paper aims at the tension between “poor images” and “poor bodies”. This relation therefore depends on the temporality not only of the narrative (future) but on the materiality of the media (Video-installation). The damage of the bodies articulates its deterritorialization of itself as well as the deterritorialization of the image. Rethinking the spatial concept within the Deleuzian framework of “time-” and “movement-image”<sup>5</sup> the paper explores the possibility of a form of existence in time and space which is not poor, or fragmented, but which has an own richness of social interaction: the question is, how we want to life in the future? Future, fragmented, free.</p> <p><sup>1</sup> See <a href="https://www.jsc.art/exhibitions/meriem-bennani/?lng=en">https://www.jsc.art/exhibitions/meriem-bennani/?lng=en</a>.</p> <p><sup>2</sup> Ibid.</p> <p><sup>3</sup> Hito Steyerl: In Defense of the Poor Image: <a href="https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/">https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/</a></p> <p><sup>4</sup> <a href="https://www.jsc.art/exhibitions/meriem-bennani/?lng=en">https://www.jsc.art/exhibitions/meriem-bennani/?lng=en</a>.</p> <p><sup>5</sup> Deleuze, Gilles. <i>Cinema 1: The Movement Image</i>. Trans. Hugh Tomlinson and Barbara Habberjam. London &amp; New York: The Athlone Press, 1989. And: <i>Cinema 2: The Time Image</i>. Trans. Hugh Tomlinson and Robert Galeta. London &amp; New York: The Athlone Press, 1989.</p>
<p>Rhea Maria Dehn Tutosaus (Technical University of Darmstadt)</p> <p>Everyday Negotiations of Body and Space in Randa Maroufi’s Film <i>Bab Sebta</i></p>	<p><a href="mailto:dehn@mode.tu-darmstadt.de">dehn@mode.tu-darmstadt.de</a> ;</p>	<p>“So the body is at once ... the actualizer of power relations – and that which resists power.” (Feher 1987, 161)</p> <p>In her short film <i>Bab Sebta</i> (2019), Randa Maroufi examines the cyclical movements of bodies at the border, that separates the Spanish enclave of Ceuta from its Moroccan surroundings. In a theatrical re-enactment, Maroufi stages the different actors (border personnel, police and smugglers) and their actions and smuggling activities, which undermine and at the same time actualize the border. The women who tie smuggled goods and textiles around their bodies until their girth doubles, or tie them on their backs as a package, are central in this ritual process. The expansion of the female body through textiles is a subversive strategy, which not only questions the territorial border as a zone of transition, but also negotiates the transgression of corporeality through the medium of textile. The interaction of body and spatial perceptions will be investigated, with the smuggler’s female body serving as the starting point for the consideration of the construction of gender interplaying with spatial constellations. “I try to show what these real or symbolic spaces do to bodies.” (Maroufi 2019) But, to what extent does the spatial, temporal and gendered context determine the actions of the actors, and in particular of the smugglers?</p> <p>The focus on smuggling activities in the context of repetitive everyday mobility – with smugglers even crossing the border several times a day – as well as the ‘time travel’ related to the different time zones of Spain and Morocco – which also makes the territorial a temporal border crossing – require an investigation of the temporal dimension. Thus, the paper examines the dimensions of corporeality and time that arise in Maroufi’s film focusing on the construction, the structuring and the transformation of the Spanish-Moroccan border as an artistic re-enactment through the medium video.</p>

Session C

<b>The relationship of mind to body</b>	Chair: Bella Honess-Roe (University of Surrey) a.honessroe@surrey.ac.uk	
Shaina Paggett (Keele University)  When the Body and Mind Don't Align: Growing Up Too Fast in <i>13 Going on 30</i>	<a href="mailto:skpaggett@hotmail.co.uk">skpaggett@hotmail.co.uk</a> ;	<p>The body. The mind. Two key components of our existence which we often see as aging in tandem; gaining experience which shows up in our interactions with others. Whether these are physical scars and wrinkles, or knowledge gained through life experiences and education, we see the presentation of a person's body as a direct reflection of the amount of knowledge stored in their mind. As children, we're taught to 'respect our elders,' because just from looking at a person, we're supposed to get a sense of how long they've been here and how much they know and understand. But what happens when the body is not an accurate reflection of time and experience? This is what 2004 teen movie <i>13 Going on 30</i> seeks to unpack.</p> <p>A tried-and-tested staple of cinema, the 'child in an adult's body' trope has been played with time and time again, with Tom Hanks' <i>Big</i> and Robin Williams' <i>Jack</i> laying the groundwork for Jennifer Garner's portrayal of Jenna Rink in <i>13 Going on 30</i>. But here's what <i>13 Going on 30</i> does differently: Jenna Rink is female. This paper will explore <i>13 Going on 30</i>'s presentation of a young teenager in an adult woman's body, and the difficulties associated with the assumption that our mental and physical states are always perfectly aligned with the amount of time we've spent on Earth. Through studying Jenna's physical movements, use and understanding of language, and experiences in the workplace, I argue that this film shows that we should take a more linear approach to our understanding of a person's social and emotional capabilities; decoupling their body and mind and basing our assumptions on what they say and how they act, rather than on what they look like.</p>
Ben Tyrer (Middlesex University)  The Shudder-Image: Screen-Mind-Body-Symptom in Bryan Fuller's <i>Hannibal</i>	<a href="mailto:B.Tyrer@mdx.ac.uk">B.Tyrer@mdx.ac.uk</a> ;	<p>This paper will explore the aesthetic strategies of Bryan Fuller's <i>Hannibal</i> (NBC, 2013-15) in the context of what appears as a sort of methodological Cartesian dualism in film-philosophy – which is to say, approaches that posit film as mind and/or film as body – in order to suggest the possibilities for (re)introducing psychoanalytic theory into such psyche-soma-screen debates. Identifying a recurring stylistic motif throughout the series – which I will designate the “shudder-image” – I will ask whether established models such as Frampton's (2006) concept of “filmind”, on the one hand, or Sobchack's (1992) encounter with perceiving bodies, on the other, are sufficient for understanding the audio-visual techniques of <i>Hannibal</i>, and what scope there might be to bring notions such as “unconscious” and “symptom” into this conversation around embodiment. Where Adorno (1970) famously described the “shudder” provoked by the work of art, I will consider what is at stake when it is the image itself that convulses. This analysis will be framed in terms of the mind-body relation expressed in psychoanalysis, and developed with reference to Freud's (1900) emphasis on the priority of form in the interpretation of dreams and Žižek's (2019) dialectical understanding of the relationship between style and story.</p>
Mario Slugan (Queen Mary University of London)  Mirror Neurons and Embodiment in Film Cognition	<a href="mailto:m.slugan@qmul.ac.uk">m.slugan@qmul.ac.uk</a> ;	<p>In recent years film cognitivists have moved away from the understanding of cognition and film viewership as disembodied information processing and started discussing cognition's embodied aspects (Nanicelli and Taberham 2014). Under the novel framework, to extend the computational metaphor, the hardware (body and brain) is as important as the software (cognition). It is mirror neurons, moreover, that play an important role in recent film theories indebted to the idea of embodied cognition. Originally discovered in macaque monkeys, mirror neurons fire not only when an agent performs a relevant action but also when the agent observes that another agent is performing that action (Rizzolatti and Craighero 2004). Murray Smith (2017), for instance, argues that because they simulate other agents' emotions mirror neurons explain why we empathize not only with people and fictional film characters alike. Next to simulating emotions of film characters, for Vittorio Gallese and Michele Guerra mirror neurons also simulate anthropomorphic camera movement which leads them to claim that “The involvement of the average spectator is directly proportional to the intensity of camera movements” (2020: 91). One of the rare sceptics about the explanatory power of mirror neurons for film studies is Malcolm Turvey (2020) who has claimed that the above theories rest mostly on cherry-picked data. This presentation aims to: 1) summarize and evaluate the debate, 2) contribute to the criticism of mirror neurons, and 3) argue for embodied cognition of film viewership not based on mirror neurons. Most importantly, I will build on Maarten Coëgnarts and Peter Kravanja's (2016) work and the idea of image-schema as structures for organizing experience and thought which arise from everyday bodily interaction with the world. Just to give two examples: whereas image-schema like “source-path-goal” organizes our understanding of the category of narrative, the “container” schema affords construal of metalepsis.</p>

--	--	--

#### Session D

<b>Foregrounding the female</b>	Chair: Kate Ince (University of Birmingham) <a href="mailto:k.l.ince@bham.ac.uk">k.l.ince@bham.ac.uk</a>	
<p>Georgia Brown (Queen Mary University of London)</p> <p>"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><a href="mailto:g.e.brown@qmul.ac.uk">g.e.brown@qmul.ac.uk</a> ;</p>	<p>The Victoria and Albert Museum acquired the Vivien Leigh Archive in 2013. Amongst the collection was the infamous 1933 diary in which Leigh recorded the birth of her daughter as simply "Had a baby - a girl". This meagre entry has often been cited, even by her supporters, as evidence against Leigh in the discussion around her professional ambition. What is never mentioned is the fact this was an appointment diary, not a journal, and as such it should not be expected to comprise of her innermost thoughts and feelings. What this, and the other thirty two appointment diaries held within the V&amp;A collection, do contain are the day to day arrangements of a working actor and star throughout her entire career.</p> <p>The professional entries in these diaries (for example, the sessions with vocal coaches, time in rehearsal and in production) demonstrate Leigh's commitment to her career and to her acting skills through ongoing training and development. Alongside these, there is a significant number of appointments with beauticians, hairdressers and couturiers which show how much time and effort she dedicated to her appearance. While the time spent socialising with her film and theatre friends, at all the right places, enhanced her star image. However, this fast-paced lifestyle came at a price. The toll that was exacted on her mental and physical health is evident in the appointments with her doctors and other health professionals.</p> <p>In this paper I will be examining the entries between 1948 - 1953, a time which was arguably the most productive years of Leigh's career. With a detailed analysis of Leigh's appointment during this time, I will demonstrate how this frantic pace likely contributed to the breakdown she suffered in 1953, which resulted in her being replaced by Elizabeth Taylor in <i>Elephant Walk</i> (1953).</p>
<p>James Fenwick (Sheffield Hallam University)</p> <p>Kubrick, Women's Bodies, and Casting in <i>A Clockwork Orange</i>: Questions for Film History Research</p>	<p><a href="mailto:j.fenwick@shu.ac.uk">j.fenwick@shu.ac.uk</a> ;</p>	<p>This paper aims to reframe understanding of the way Stanley Kubrick approached, perceived, and presented women's bodies, with a focus on <i>A Clockwork Orange</i> (1971). Drawing upon archival sources, the paper explores Kubrick's attitudes towards women during the casting process for the film in contrast to men and his repeated, and quite often unclear, reasons for focusing on women's bodies. Archival evidence in the form of Kubrick's personal notes from the <i>A Clockwork Orange</i> casting sessions show him to have reduced women to sexual objects, with an unnecessary focus on body image, even for roles that did not seemingly require in any way women's bodies to conform to a particular image.</p> <p>The paper will consider the impact of this new evidence on the reading of <i>A Clockwork Orange</i> and the presence of women within it. It will argue for a fundamental rethinking of the place of Kubrick and his films, and similar canonical directors and their films, within film history. Reconceptualising films like <i>A Clockwork Orange</i> through archival research can allow for film history to move away from celebrating the auteur canon towards understanding these films as cultural objects symbolic of potentially broader sexist attitudes in the film industry. Material evidence that underpins the casting of <i>A Clockwork Orange</i> can revise scholarly understanding of the professional behaviour of filmmakers like Kubrick. However, the paper concludes by arguing that further systematic research is required to understand the uniqueness or otherwise of Kubrick's approach, both across his own filmography and that of other canonical directors. Indeed, further archival evidence suggests that Kubrick's approach was not limited to <i>A Clockwork Orange</i>. Rather than allowing such archival evidence to pass by as nothing more than historical artefacts of cultural conditions of the era, or even to excuse it in the name of art, the paper argues it should be used to revise and challenge the current scholarly construction of film history.</p>
<p>Zeynep Merve Uygun (Özyeğin University)</p>	<p><a href="mailto:merve.uygun@ozyegin.edu.tr">merve.uygun@ozyegin.edu.tr</a> ;</p>	<p>The first aim of this self-reflexive paper is to explore how bodies, spaces, and practices are construed, reimagined, and reconstructed by/for veiled women in contemporary Turkey in relation to gender-segregated holiday practices. Secondly, my paper focuses on the representation in documentary film of veiled women and their gender-segregated holiday practices. To understand this dynamic nature of the triangular</p>



<p>The visual representation of gender-segregated holidays in documentary film</p>		<p>relationship of body, space, and practices in Turkey, one must look at the country's modernization process. The modernization process that began in the 19<sup>th</sup> century Ottoman Empire and has spread even to contemporary Turkey is a key element to understand the dynamics of segregated holiday practices and the personal stories of women related to this issue. Thus, in this paper, first I will give a brief summary of the triangular relationship between body, space and summer holiday practices of veiled women in Turkey in relation with the political and cultural transformations.</p> <p>Secondly, during this research, my biggest challenge has been the representation of a veiled woman's body on screen, as visualizing the unveiled female body is problematic in Islam. At this point I would ask what happens when the body cannot be shown on screen? How can the hidden or the invisible be represented in a documentary?</p> <p>I would argue that this challenge provokes a promising creativity for the filmmaker, as various narratives and styles can be adopted to portray the existence of a being who is not there visually. Thus, as a practice-based researcher, my second aim here is to visualise the absent in the case of gender-segregated holiday practices. Drawing from visual excerpts of my visual works that I produced during my practice-based PhD, I will share potential approaches to representing the bodies of veiled women onscreen, using the tools of documentary filmmaking and with careful consideration for these women's rights.</p>
<p>Chiara Quaranta (The University of Edinburgh)</p> <p>Desiring Bodies: Céline Sciamma's Sensuous Cinema</p>	<p><a href="mailto:chiara.quaranta@ed.ac.uk">chiara.quaranta@ed.ac.uk</a> ;</p>	<p>In this paper, I argue that Céline Sciamma's feminist politics is grounded in a haptic aesthetics which privileges the body's performative quality. Centred on issues of gender and sexual identity in female subjectivities, Sciamma's work assigns particular significance to the body in its tactile, sensuous dimension to articulate meaning. Blurred images, intimate gestures, intense gazes and minimal dialogue produce a haptic aesthetics imbued with desire. Far from being objects to-be-looked-at, the female characters in Sciamma's films express the peculiarity of the female gaze as a reciprocal and equal way of looking at (and being in) the world. Without escaping being objects of someone's look, such characters are also, always, subjects of their own look. A desire to look is accompanied by a desire to be seen, namely a desire to be visible, thereby claiming one's own existence –hence, the anger at society's attempts at regimenting bodies (and thus identities) which suffuses her oeuvre. I will look at Sciamma's representation of corporeality as a mode to give visibility to non-binary gender identities and desires. Sciamma's female characters fluidly perform gender, freely imitating behaviours socio-culturally attributed to masculinity and femininity. This is particularly evident in group scenes, which allow for a liberating display of the bodies and the exchange of intimate looks: from the dance sequences in <i>Water Lilies</i> and the football match in <i>Tom Boy</i>, to <i>Girlhood's</i> fight scenes and <i>Portrait of a Lady on Fire's</i> chanting bonfire, the body in its performative quality becomes the characters' way of being in the world and their escaping society's control over their corporeality. Sciamma's feminist politics concretises itself in this sensuous rendering of female subjectivities, in which the female gaze functions like a tactile, intimately reciprocal means – if I touch you, you are also, always, touching me too.</p>

#### Session D

<p><b>Politics beyond the human</b></p>	<p>Chair: Megan De Bruin-Mole (Winchester School of Art) <a href="mailto:m.j.de-bruin-mole@soton.ac.uk">m.j.de-bruin-mole@soton.ac.uk</a></p>	
<p>James Harvey (University of the Arts London)</p> <p>The black body outside time: <i>The Last Angel of History</i></p>	<p><a href="mailto:j.c.harvey@fashion.arts.ac.uk">j.c.harvey@fashion.arts.ac.uk</a> ;</p>	<p>Black Audio Film Collective's <i>The Last Angel of History</i> (1996) utilises Afrofuturism's 'posthuman' philosophical principles, challenging normative assumptions around the human body and temporality. This produces a subversive representation of the black subject – specifically of several neglected or misunderstood black music icons. The nexus of this complex framework comes in the form of the film's protagonist: the Data Thief. The Data Thief travels from the future with the technological tools that allow him to oversee the effects of historical bondage, as well as the sonic mechanisms to overcome them. He appears only in <i>techno-tableaux</i>, appearing to exist only <i>through</i> technology, 'as if the lines between the human body and the digital body have become indistinct' (Skoller, 1997: 14).</p>

		<p>This presentation will argue that the film conceives of black bodies as existing outside time, outside of the terms of Enlightenment principles around the human body. Subverting realist attempts to portray black history and culture, the film demonstrates the primacy of (the raced) body to temporality, as well as teleological time's instrumentalisation of the black body. In the context of <i>The Last Angel of History</i> (black music's dominance of the global pop charts in the 1990s; renewed hope in Clinton's neoliberal America after Reagan/Bush) this new, digitised black body promotes the ground-breaking notion of a black hacker, challenging popular conceptions of the hacker, who is, in the mid-90s, always white (Jones, 2018: 208). The historical separation of black people and technology reinforces an economic inequality, in a world where Big Tech dominates the generation of global capital. Through reference to the film's uses of montage and 'critical archive' (Power, 2011: 62), I will analyse the film's adoption of Afrofuturism's fluid corporealities and temporal manipulations, offering a vision (in the optimistic 90s) of existing inequalities, coming struggles and creative strategies for emancipation.</p>
<p>Kayla Parker (University of Plymouth)</p> <p>Flow and Cadence: Landscape Film-making in The Laira Estuary</p>	<p><a href="mailto:kayla.parker@plymouth.ac.uk">kayla.parker@plymouth.ac.uk</a>; ;</p>	<p>The presentation concerns an ongoing practice research film project, which is intimately concerned with materiality and affects of temporality and place. Using two 35mm direct animation film poems, <i>Flow</i> and <i>Cadence</i> – made collaboratively with film-maker and sound artist, Stuart Moore – as case studies, the paper critically reflects on the multiple modalities of time and temporal rhythms operating during the production period and within these moving image artworks.</p> <p>The research embodies a feminist posthuman position aligned to Rosi Braidotti's foregrounding of the materiality and vulnerability of human existence and ethics in relation to the nonhuman. It extends the psychoanalytic feminist strategies of Hélène Cixous' and Luce Irigaray's <i>écriture féminine</i> to destabilise the anthropos and rupture binary hierarchical relationships such as privileging 'culture' over 'nature'. The contingent nature of the exploratory research process enables the methodological strategy to emerge through the course of film-making, rather than pursuing preconceived outcomes. It foregrounds the body and confers agency to the nonhuman, and considers matter to be active rather than passive and inert, a participant rather than an object to be observed and examined. This integrated and innovative approach accentuates reflexivity and enables multiple timeframes and genealogies to evolve in relation to place, identity and memory.</p> <p>This poetic practice is a radical alternative to mainstream landscape and nature film-making. <i>Flow</i> and <i>Cadence</i> are created with the wild flowers that grow along the shore of The Laira estuary, the tidal mouth of the River Plym, on the southwest coast of Britain. The flowers, collected during walks, were laid onto strips of 35mm clear film to create the imagery. The sound design is an original musical composition, improvised to the stream of botanical moving images, mixed with audio field recordings made at the location. The petals and leaves stream past as the haunting soundscape ebbs and flows.</p>
<p>William Brown (independent scholar)</p> <p>Appropriating the Black Blues: <i>Watchmen</i> as chthulumedia</p>	<p><a href="mailto:wircbrown@gmail.com">wircbrown@gmail.com</a>; ;</p>	<p>Damon Lindelof's acclaimed adaptation (or rather continuation) of <i>The Watchmen</i> is set in Tulsa, Oklahoma between 1921, when a massacre took place that destroyed what at the time was referred to as Black Wall Street, and a fictional 2010s, in which Robert Redford is President and reparations are being made for the 1921 violence. Lindelof has stated that the show was inspired by Ta-Nehisi Coates' influential 'Case for Reparations' essay, while also discussing how the show is about appropriation. In this paper, I shall argue that the show does indeed appropriate black suffering, with the dénouement involving an evil Asian character, Lady Trieu (Hong Chau), seeking to harness the nuclear power of Dr Manhattan, who now occupies the body of black US army veteran Cal Abar (Yahya Abdul-Mateen II). Synthesising work by Kodwo Eshun (1998), Paul Gilroy (2002), Sylvia Wynter (2006), Frank B. Wilderson III (2010), Alexander G. Weheliye (2014), Simone Browne (2015), Michele Wallace (2016) and others, the paper suggests that the infinite and 'nuclear' power of Dr Manhattan is indeed built upon black and 'red' (i.e. Native American) resources, which mirrors the white appropriation in real life of the immortal cells of Henrietta Lacks. Furthermore, while the show becomes about the competition for the appropriation of black power, it is telling that <i>Watchmen</i> cannot have the KKK-style Seventh Cavalry emerge as the ultimate villain, but rather a 'yellow' migrant—suggesting that while the show seeks to critique the structural racism of the USA, it cannot in fact but repeat it. Finally, that the show does this through the ongoing presence of squids that fall from the sky suggests a weird kinship between race and the 'soft' invertebrate existence of these cephalopodic and 'cthulhoid' critters that redolent of the emerging Chthulucene.</p>

<p>Mariana Cunha (Federal University of Pernambuco/UFPE/CAPEs)</p> <p>Affect and the temporality of nature in Amazonian films</p>	<p><a href="mailto:maccunha@gmail.com">maccunha@gmail.com</a> ;</p>	<p>This paper examines the ways in which the relationship between the human and the non-human is staged in recent three films that are set and portray Amazonian landscapes: <i>Los silencios</i> (Beatriz Seigner, 2018, Brazil), <i>A febre (The Fever)</i>, Maya Da-Rin, 2019, Brazil) and <i>Chuva é cantoria na aldeia dos mortos (The Dead and the Others)</i>, Renée Nader Messora and João Salaviza, 2018, Brazil/Portugal). Images of forests and woodlands have featured in cinema, especially as settings for films that belong to specific genres, such is the case of horror movies. However, recent films that portray forest landscapes reveal aspects that go beyond symbolic representations of these spaces and places. This paper aims to look at the temporality of nature and the formal and ethical role of spatiality in films that attempt to bring a non-anthropocentric approach to cinema, based on an idea of nature as a network of organic and inorganic beings, whose agency reaches beyond human life-worlds. I argue that, in times of environmental catastrophes, the treatment given to nature in these films emphasizes the materiality and agency of non-human elements, in addition to making the observer feel and think of nature as a corporeal and affective experience. Based on an ecological thought, as proposed by Timothy Morton, Anat Pick and Guinevere Narraway, and on the concepts of haptic visuality (Marks, Bruno) and affect (Massumi, Bennett, Rutherford), this paper contends that by ascribing agency to the nonhuman and challenging traditional ideas of representation, the films present an affective ecology of moving images. It concludes by proposing that nature and the nonhuman can evoke both aesthetic and political power that can become a gesture of activism, while also revealing a new ethics of representation.</p>
---	---	--

#### Session D

<b>Success, failure and the male body</b>	Chair: Sofia Bull (University of Southampton) <a href="mailto:s.bull@soton.ac.uk">s.bull@soton.ac.uk</a>	
<p>Merlin Seller (University of Edinburgh)</p> <p>Repeated Failure: Diachronic/Synchronic/Comic Timing in <i>Joker</i> (2019)</p>	<p><a href="mailto:merlin.seller@ed.ac.uk">merlin.seller@ed.ac.uk</a> ;</p>	<p>This paper explores the relationship of history and comedy in <i>Joker</i> (2019) through a comedy theory of broken thingness (Bergson 2003; Brown, 2001) and queer theory of failure (Edelman 2004; Halberstram 2011) – investigating the interplay of the film's use of comic timing and signifiers of historical time as they intersect in the body. I argue that <i>Joker</i> uses its black humour to probe a disjointed affective relationship to masculine dressage (Lefebvre, 20004), and the repeating crises of a city coded as New York. While arguably courting the ironising nihilisms of the Alt-Right (Nagel, 2017), multiple points of disruption undercut a protagonist who is framed more as 'lucky fool' than 'canny trickster,' and through this the film reflects on gender and corporeality in surprising and affecting ways.</p> <p>I will examine the uses and implications of time and masculine performativity in <i>Joker</i> (2019) – the interplay of the film's use of comic timing and signifiers of historical time in its diegesis, as played out in the tensions of the protagonist's bone, skin and bodily rhythms. This is a prematurely-aged origin story, where the Joker is thirty years Batman's senior in a city coded as an historical equivalent to our current chronic recession: 1970s New York. In its historical/fictional allusions and alternatives the joke and the joker exist in a prolonged state of repetition and abject failure. These points of rupture and deflation, I argue, involve intriguing uses of queer and comedic temporality enacted in both the choreography of failed or displaced punchlines and allusions to the long history of failure in Western post-war revolutionary movements and contemporary crises in welfare. Repeated comic and diachronic failure, I argue, exposes the ambivalent thingness of postwar urban masculinity - critically, derivatively, problematically and foolishly.</p>
<p>Rinaldo Vignati (University of Bologna/Istituto Cattaneo)</p> <p>Body and wounds as metaphors. World War II, McCarthyism and American democracy in Dalton Trumbo's films</p>	<p><a href="mailto:rinaldo.vignati@gmail.com">rinaldo.vignati@gmail.com</a> ;</p>	<p>In films written by Dalton Trumbo there are often amputations of parts of the human body or there are characters who have undergone mutilations (Heaven with a Barbed Wire Fence, 1939; Thirty Seconds over Tokyo, 1944; Lonely Are the Brave, 1962; The Fixer, 1968; Horsemen, 1971; Johnny Got His Gun, 1971, etc.). The motif of amputations – which presents interesting analogies with some Whitmanian motifs – has, in Trumbo's filmography, a profound symbolic value and is part of the reflection that the screenwriter carries out on America and its values, on the transformations of American society and politics after the Second World War and the years of McCarthyism, a period which deeply affected his existence. The motifs of the loss of parts of the body, and the recovery of its functionality despite the lack, are to be read as metaphors of the wounds affecting the social body of America.</p> <p>These symbolic implications can be illustrated with the example of two films. In <i>Thirty Seconds over Tokyo</i> the amputated soldier can fully return to life: the wound (the war, the thousands of deaths, etc.) was there but it can be healed and overcome, because there is hope in the future and</p>

		<p>trust in the values of America. About two decades later – after McCarthyism – Trumbo’s gaze on America is profoundly different. To signal this change is in particular, in <i>Lonely Are the Brave</i>, the scene of the brawl caused by the mutilated (who lost his arm in Okinawa, in the same battles that cost the legs of the soldier in <i>Thirty Seconds</i>), a grumpy and isolated man, who refuses life and human relations.</p> <p>By analyzing these and other films, the paper therefore intends to examine how, through his films, Dalton Trumbo has read the transformations of American democracy through the metaphors of the body and wounds.</p>
<p>Barbara Sadler (University of Sunderland)</p> <p>The Bodies of <i>Poldark</i>: Time, Masculinity and Medicine</p>	<p><a href="mailto:barbara.sadler-1@sunderland.ac.uk">barbara.sadler-1@sunderland.ac.uk</a> ;</p>	<p>The popular <i>Poldark</i> novels by Winston Graham are set in the period 1783-1820. They have been adapted several times for television; 1975-77 (BBC), 1996 (HTV) and 2015-19 (BBC/Mammoth Screen). This paper seeks to examine the variety of bodies on display in the different iterations of <i>Poldark</i> and to investigate the significance of the period setting alongside the screen production time frame.</p> <p>Much has been made by the British press of Aidan Turner’s topless scything scene in the BBC/Mammoth adaptation of the character Ross Poldark. This analysis will include consideration of Turner and of Robin Ellis, performing the same character in the 1975-77 series. Both representations of Ross Poldark are different, and Ellis was no less of a ‘heart throb’ in the 1970’s. However, the focus of analysis will extend to include other characters, such as Dr Dwight Enys and several of his patients and their medicalised bodies, rather than simply focusing upon the eroticised bodies which have become a feature of “televisual attraction” (White, 2004, 85). The paper investigates the display of bodies in stages of illness, decay, death, and birth and what such representations are articulating.</p> <p>In the medical storylines there appears to be a disproportionate number of male bodies offered as ‘spectacle’. The research asks which bodies are displayed and how they are presented, and which bodies are obscured, missing, or altered. The aim is to highlight connections to the time period of the specific production rather than the period setting of the drama and why such production decisions are made.</p>

#### Session D

<p>Psychoanalysis and Film SIG: <b>The Shadow and the Object: Rethinking Film Theory through Object Relations Psychoanalysis</b></p>	<p>Chair: Alice Haylett Bryan (KCL) <a href="mailto:alice.haylett@kcl.ac.uk">alice.haylett@kcl.ac.uk</a></p>	
<p>Carla Ambrosio Garcia (British University in Egypt)</p> <p>Porous, disrupted, transgressed: boundaries of space-time in <i>Arena</i> (João Salaviza, 2009)</p>	<p><a href="mailto:carla.ambrosio.garcia@outlook.com">carla.ambrosio.garcia@outlook.com</a> ;</p>	<p>Object relations psychoanalysis opens new dimensions in the understanding of our experience of the world as an unending process of negotiation between internal and external reality. Cinema creates a space-time that pushes the boundaries of this process, opening new dimensions of embodied emotional experience. This paper will explore the interconnectedness and reciprocity between physical and psychical, mental and corporeal, self and other, container and contained (Bion, 1970), in relation to the porous, disrupted and transgressed boundaries of space-time in <i>Arena</i>.</p>
<p>Kelli Fuery (Chapman University)</p> <p>A psychoanalytic theory of emotion for film experience</p>	<p><a href="mailto:kfuery@chapman.edu">kfuery@chapman.edu</a> ;</p>	<p>Wilfred Bion’s psychoanalytic works offer a comprehensive theory of thinking that focuses on the processing of emotional experience, marking a shift away from classical emphases on pleasure and drive gratification, attending more to embodied experience that privileges feeling, dreaming and relations with others in everyday waking life. This paper discusses Bion’s alternative model for analysing corporeal and enworlded moving image experience. I end with a few comments on the connections between contemporary models of psychoanalyses and phenomenologies regarding emotional experience using Debra Granik’s <i>Leave No Trace</i> (2017) as example.</p>

<p>Allister Mactaggart (Independent Researcher)</p> <p>Love Against the Grain: Watching <i>Carol</i> (Haynes, 2015) with Winnicott</p>	<p><a href="mailto:mactaggartallister@gmail.com">mactaggartallister@gmail.com</a> ;</p>	<p>To capture the mood and feel of post-World War II America director Todd Haynes drew inspiration from a wide range of period resources including the early colour street and fashion photography of Saul Leiter. Shot on Super-16mm film, the grain of the colour filmstock helps to portray the inner turmoil experienced by the two central characters, Carol and Therese, whose love is lived out against the grain of the prevailing heteronormative society. Watching the film alongside the work of D. W. Winnicott allows for a deeper understanding of what he refers to as “the substance of illusion” in the portrayal of the conflicts of their “illicit” love.</p>
--	---	--

#### 4.30-5.45 ROUNDTABLE

<p>ECR Roundtable</p> <p><b>Applying for Fellowships, Lectureships &amp; Post-doc Roles</b></p>	<p>Chair: Eve Benhamou (BAFTSS EC FTC/Affiliates/Independents rep)</p> <p>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>
---	--

#### 6-7pm SPECIAL SCREENING/PRACTICE-BASED RESEARCH EVENT

<p><b>‘Independent Miss Craigie’</b></p> <p>Supported by the Arts and Humanities Research Council as part of the project: <i>Jill Craigie: Film Pioneer</i></p>	<p>Chair: Melanie Williams (University of East Anglia), sponsored by the British Film and Television SIG</p> <p>Excerpts from the feature documentary with discussion and Q&amp;A from filmmakers Lizzie Thynne (University of Sussex) and Hollie Price (University of Sussex).</p> <p>Dubbed ‘Britain’s first woman director’ in the publicity around her films of the 1940s, Jill Craigie’s work combined drama and documentary, polemic and humour to imagine a new Britain in the work of World War 2. She tackled new subjects for the cinema such as equal pay (<i>To Be A Woman</i>, 1951), town planning (<i>The Way We Live</i>, 1946) and artists at work (<i>Out of Chaos</i>, 1944). <i>Independent Miss Craigie</i> explores the production, distribution and reception of her films. By drawing attention to how these contexts affected their form and the director’s public profile, it aims to interrogate dominant discourses about talent, creativity and authorship which underpin both the film industry and some film histories.</p>
---	--

#### Thursday 08 April

##### Session E

<b>Sex and the public sphere</b>	Chair: Johnny Walker (Northumbria University) <a href="mailto:johnny.walker@northumbria.ac.uk">johnny.walker@northumbria.ac.uk</a>	
<p>Francesco Sticchi (Oxford Brookes University)</p> <p>Enacting the Neoliberal Turn: Exploring the Chronotope and Ecology of <i>The Deuce</i></p>	<p><a href="mailto:fsticchi@brookes.ac.uk">fsticchi@brookes.ac.uk</a> ;</p>	<p><i>The Deuce</i> observes the transformations of the notorious 42nd street of New York across the 1970s and 1980s with particular focus on mechanisms that led to the birth of the modern pornographic industry. The aim of this paper is to demonstrate how the series enacts this urban mutation through the integration of the affective and experiential texture of the story-world into a unitary, yet multifaceted and transformative, ecology. The analysis will be carried out by drawing from Mikhail Bakhtin’s notions of chronotope and dialogism, demonstrating the pragmatic power of artistic experience in enacting space-time dimensions characterised by an intrinsic emotional and conceptual polyphony. These concepts will be examined within the framework of an enactivist and film-philosophical understanding of cinematic experience addressing the ethical power entangled in viewers’ aesthetic engagement. I will resort to these ideas to discuss how <i>The Deuce</i> offers a complex and critical enactment of the socio-economic dynamics of the Neoliberal Turn, metonymically embedded, in its conflicts and contradictions, within the series’ mutating environment. Supported also by the work of Silvia Federici, another focus of the discussion will be, consequentially, the analysis of the ‘changing’ dynamics of exploitation embedded in sex work and gendered labour, and the discussion and examination of the subjectivities emerging in relation to these transformations.</p>
<p>Temmuz Süreyya Gürbüz (National University of Ireland Galway)</p>	<p><a href="mailto:T.GURBUZ1@nuigalway.ie">T.GURBUZ1@nuigalway.ie</a> ;</p>	<p>Derek Jarman’s first feature film <i>Jubilee</i> (1978) marks the overlaps between the discourse of “punk cinema” and its ignored intersection with queer subcultures on screen. <i>Jubilee</i>’s adoption of punk subculture as an enabling environment for a confrontational queer aesthetic is ignored in the discourse of “punk cinema”. Similarly, that <i>Jubilee</i> has been seen as “a stand-alone work in Jarman’s oeuvre” (Johnston 148) or a film that “stands rather apart from the body of his films” (Wymer 56), reflects an understanding that punk does not necessarily belong to Jarman’s thematic vocabulary. My paper will trace this transitional position of <i>Jubilee</i> through its transhistoricism and political ambiguity in depicting</p>

<p>The Shadow of Queer Time: Violent Bodies and Queer Eros in Derek Jarman's <i>Jubilee</i> (1978)</p>		<p>violence. I will argue that Jarman's interest in the punk scene can be correlated with his personal aesthetics that are designed to give space to its subjects' abjection in a specific time-place. I will situate this interaction as a central mode of engagement with his larger artistic pattern of building imaginary counter-publics and queer temporalities.</p> <p>Through appropriating punk and modern historical figures together with a harnessing of violence, Jarman created his "dream allegory", "a healing fiction" (Ellis 143) as a response to the accelerated public homophobia of the Thatcherite era in the UK. I will unpack the ways in which this "healing" is performed on screen through a punk mis-en-scene where violent bodies are associated with queer eros. Starting from <i>Jubilee's</i> narrative organization that frames a dystopian post-consumerist society representative of the present time within a time-travel plot involving a portrayal of Queen Elizabeth I, this paper discusses how, in the film, human bodies become the site on which the role of violence can be re-imagined as a way of coping mechanism with the exclusionary dichotomies of modernity. This is a type of queer aesthetic that complicates identity politics with its reclamation of violence, and where the transhistorical intersections of punk and queer subcultures reside.</p>
<p>Haytham Mohamed (University of East Anglia)</p> <p>Egypt's Celluloid Closet: <i>The Yacoubian Building</i></p>	<p><a href="mailto:h.mohamed@uea.ac.uk">h.mohamed@uea.ac.uk</a> ;</p>	<p>Egyptian cinema has been the focus of a number of academic studies, but the representation of homosexuality is an area that has been neglected in scholarly works. My paper will focus on the production of <i>The Yacoubian Building</i> (Marwan Hamed, 2006), the highest-budgeted film in the history of Egyptian cinema. The film is based on the novel of the same name by Alaa Al-Aswani, 2002 and has been seen by almost every Egyptian and beyond, reaching a large number of people in the Arab world. Hatem, the gay character in the film, is always looking for the next man to pick up off the street to have sex with. He uses alcohol to seduce men and indulge the so-called decadent Western life style. To pay for this "crime", his punishment is delivered at the end of the film where he is strangled to death by a potential lover who turns out to be the thief that he picked up. I will examine this film from the time it was made and how the representation of the homosexual character is associated with the West, how censorship affected or inspired, positively or negatively, the director's approach and if given the chance, would he have approached it differently. By providing a close textual analysis of the film, I will argue that homosexuality is synonymous with mental instability and 'Western decadence'. The director chose to make almost all of Hatem's scenes revolve around sex, and neglected the emotional integrity of the homosexual character which is discussed in detail in the novel, and that the film ends with his murder to perpetuate the Abrahamic religious notion that sin eventually leads to death. As part of this paper, I will share a teaser from the documentary I am making on the topic. I produced the clip after filming the first two interviews with Jay Weissberg, an American film critic for Variety magazine and Joseph Fahim, an Egyptian film critic.</p>

#### Session E

<b>Noir</b>	Chair: Yushi Hou (University of Southampton) <a href="mailto:yushi.hou@soton.ac.uk">yushi.hou@soton.ac.uk</a>	
<p>Katherine Farrimond (University of Sussex)</p> <p>Moderating Glamour: Class, Race and the Femme Fatale in Consumer Culture</p>	<p><a href="mailto:k.farrimond@sussex.ac.uk">k.farrimond@sussex.ac.uk</a> ;</p>	<p>While the term 'femme fatale' rarely actually appears in film dialogue, it is used insistently in fashion magazine editorials, advertising and online shopping, as well as lifestyle media such as reality competition shows and beauty tutorials. In this paper, I examine a range of these examples to argue that the use of the term in consumer culture has much to tell us about the way that cinematic types are remembered and associated with certain desires, absences and fantasies about nostalgia, femininity, glamour and power. Feminist film theorists have noted the 'saleability' of the femme fatale as a cinematic trope (Williams, 2005; Hanson, 2007), but little work has been done on the persistence of the term in forms which do not employ the familiar narrative patterns associated with the figure, and which are literally products for sale. When untethered from the context of a structuring narrative, the term becomes at once more fixed and legible, and more amorphous. However, in the process, gatekeeping strategies emerge which reveal anxieties around feminine respectability, class and race. This paper explores the points of gravity and attraction around which the term hovers in consumer culture, and the precarious relationship that the figure has with middle class white femininity.</p>
<p>Phillip Drummond (independent scholar)</p>	<p><a href="mailto:phillipdrummond1@mail.com">phillipdrummond1@mail.com</a> ;</p>	<p>The cinema knows many bodies, and many times. Where the former are concerned, these include the on-screen body, the body of the film itself, and the body/bodies of its spectator(s). Its times are also constituted in multiple dimensions, including events set in the past, depicted in the</p>

The Body and Its Cinematic Times: Christopher Nolan's <i>Following</i>		cinematic present; the differing speed and compression of its narration; and the varying moments 'in time' in which the film is consumed. The cinema of Christopher Nolan, from the backwards and sideways progression of <i>Memento</i> (2000) to the palindromic <i>Tenet</i> (2020), is famously a rich playground for the many ways in which the body is caught up in varying figurations on-screen, and between the film and its embodied audiences. With their characteristic investment in the complex psychic mechanisms of perception, memory and the dream, Nolan's films also frequently centre on the dispersal and distribution of the body and its temporalities. These concerns form the basis of this paper on Nolan's less well-known 'no-budget' debut feature, <i>Following</i> (1998). With its punning title, <i>Following</i> is a postmodern re-working, against the setting of an anonymised London, of many of the characteristic anxieties of <i>film noir</i> : a nervy protagonist who embraces a double identity, only to be doubly betrayed, his changing body the marker of this failed transition; a villain whose suave persona conceals a brutal otherness; a <i>femme fatale</i> whose body is the prototypical site of exchange between these masculine identities, and whose own relationship to the events of an unseen past will eventually prove her undoing as well as the final entrapment of the protagonist by the irresistible and yet misguided logic of historical analysis on the part of the police. Where the body of the film itself is concerned: throughout, a fractured and fluctuating narration which pitches the story on multiple levels, requiring complex forms of perceptual construction and reconstruction, notably of temporality, on the part of the spectator.
Yushi Hou (University of Southampton)  Body in Surveillance: Panoramic Urban Space in Contemporary Chinese Neo-noir	<a href="mailto:vh11v15@soton.ac.uk">vh11v15@soton.ac.uk</a> ;	This paper would like to analyze the urban space in Johnnie To's co-production <i>Drug War</i> (2012) and Lou Ye's newest <i>The Shadow Play</i> (2018), by specifically focusing on the use of surveillance element, and the highway network respectively in Chinese city Tianjin (Tientsin) and Guangzhou (Canton) in these two films. In order to examine how these two metropolises are portrayed as a panoramic city, and how the cinematic body is presented in the surveillance, borrowing the theoretical framework of "Surveillance Cinema" that I quote from Catherine Zimmer, this essay will draw attention to the use of monitoring in the storytelling, including closed circuit television (CCTV) camera, dictograph, and the telephoto lens. My analysis will focus on the urban space of Tianjin and Guangzhou are presented as panoramic "naked city", and how the cinematic body in surveillance and the surveillant gaze construct the sense of urban anxiety. Simultaneously, using Dimendberg's "centrifugal space" in <i>Film Noir and the Spaces of Modernity</i> , my research will also consider how the highways network in these two films construct a centrifugal urban space, and how these two neo-noirs potentially link with Hong Kong by the portray of mainland police figure.
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	<a href="mailto:danieldh@ucm.es">danieldh@ucm.es</a> ;	After his first film <i>Violent Cop</i> (1989), the Japanese director Takeshi Kitano (Tokyo, 1947) focused his career on police thrillers. <i>Brother</i> (2000) was his first film recorded in English and set in the city of Los Angeles, California. In the film, he recreates the role of Japanese gang leaders, yakuza, by depicting them in the context of a North American city. He combines the style of Japanese film noir with the characters and settings of Hollywood cinema. For the construction of his characters, he collaborates with the Japanese designer, Yohji Yamamoto (Tokyo, 1943) to design the costumes. In the film, Yamamoto and Kitano bring together Eastern and Western culture by building a new representation of masculinity portrayed by the yakuza. To do this, the designer creates a minimalist aesthetic through wide silhouettes and neutral colors to convey a sense of interior serenity that contrasts with the exterior chaos of Los Angeles.

#### Session E

<b>Motherhood</b>	Chair: Emma Morton (University of Warwick) <a href="mailto:E.Morton@warwick.ac.uk">E.Morton@warwick.ac.uk</a>	
Virgínia Jangrossi (Independent scholar)  Reflecting Upon the Changing of Times: Reproductive Rights in <i>Grey's Anatomy</i>	<a href="mailto:vjangrossi@cca.edu">vjangrossi@cca.edu</a> ;	Through a feminist analysis of <i>Grey's Anatomy</i> (Shonda Rhimes, ABC, 2005 – ), this proposal aims to investigate how issues related to reproductive rights have been portrayed on media in the first couple of decades of the twenty-first century. From a comparative analysis between two female characters facing accidental pregnancies, this work intends to scrutinize how reproductive rights are depicted in <i>Grey's Anatomy</i> . Besides examining how these female characters are portrayed when pondering over the possibility of terminating their pregnancies, it also aims to analyze the consequence these women have to endure after their decision of having an abortion, or not, is made. Furthermore, it will investigate male behavior regarding reproductive rights. Drawing from an interdisciplinary approach on media studies, this paper encompasses theoretical works related to motherhood, reproductive rights, and abortion brought up by Nancy Chodorow, Sharon Smith, and Ellen Willis. It also investigates how the polysemic meaning (Fiske 1983) intertwines patriarchal and feminist readings in a mass-culture product. In addition, it will scrutinize historical

		changes on reproductive rights in the past fifteen years within the show, and whether or not these changes might be related to the American political context.
<p>Yunzi Han (SOAS, University of London)</p> <p>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><a href="mailto:657865@soas.ac.uk">657865@soas.ac.uk</a></p>	<p>In <i>The May Lady</i> and <i>Fengshui</i>, both female protagonists were beset by the question: which one, motherhood or personal desire as a woman, does she wish to prioritize? Although this sounds a subjective question, in the two films, the two female protagonists' sacrifices are driven not only by the love they feel as a mother or the social expectation on them, but also by the desire to be recognized by society and the desire to achieve honour or piety. In <i>The May Lady</i>, Forough, a documentary filmmaker and a divorced single mother, is doing a project about "exemplary mother". During her meetings with the mothers, she keeps comparing herself to their sacrifices for their children and struggling between motherhood and her individual desire to be with another man. In <i>Fengshui</i>, due to constant fights, her husband commits suicide. Thereafter, Baoli decides to make up for her son by devoting herself to working hard to financially support him so he can get into a good university. However, after years of sacrificing herself, she finds her son treats her like a stranger. She is wondering what she did wrong. In the two films, it is not only social expectation that leads to the option of sacrifice, but it is also Forough and Baoli's own intentions. By analysing the two female protagonists' bodily practice of self-sacrificing with Pierre Bourdieu's theory of <i>habitus</i> and Saba Mahmood's discussion of piety, this paper will follow the pathway of through focusing on the two sacrificed female bodies themselves to examine the similarities and affinities of the social attitude towards female sexuality in the context of motherhood in the societies of Iran and China.</p>
<p>Kerstin Borchhardt (University of Siegen)</p> <p>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><a href="mailto:kerstin.borchhardt@gmx.de">kerstin.borchhardt@gmx.de</a> ;</p>	<p>There has barely been a science fiction franchise in cinema history as long running as the movie series associated with Ridley Scott's <i>Alien</i>. Initially set on the screen in 1979, the <i>Alien</i> – or as it is called today the <i>Xenomorph</i> – rapidly became a crowd favourite. Moreover, the <i>Alien</i> became one of the first body horror (Williams, <i>Film Bodies</i>, 1991) films not only attracting fan crowds but also inspiring scholars. Starting with Judith Newton in 1979 and continued until today, especially feminist scholars have been fascinated with the deconstruction of traditional concepts of biological and cultural gender models through connotations of human bodies, parasite-alien and machines as they are (re)presented in <i>Alien</i> (Newton, <i>Feminism and Anxiety in Alien</i>, 1980, Creed, <i>The Monstrous-Feminine</i>, 1993, Shone, <i>The Other Alien in Alien</i>, 2016). Thereby, an important motive is the portrayal of a distorted pregnancy fusing various concepts of procreation, parasitism and technological (re)production. This motive has been taken up and reinterpreted in the ongoing internationally produced <i>Alien</i>-franchise until today, whereby – so the main thesis of this paper – these films also reflect on the development of reproductive technologies (for example genetic engineering, in vitro fertilization and abortion) as well as the biopolitical discourses surrounding such technologies in western culture in terms of the integrity and anthropological status of the human body and the reassessment of the human condition in the age of rapidly advancing technologies and dissolving anthropocentric boundaries. The paper aims to demonstrate this thesis by scrutinizing the original <i>Alien</i> film compared to selected sequels and prequels against the backdrop of the development of cinematic representations of pregnant bodies in the body horror genre in regard to their implications of historical as well as ongoing discourses concerning the relation of creation and procreation in times of advancing technologies of reproduction.</p>
<p>Savina Petkova (King's College London)</p> <p>Motherhood, motherland: The national body in <i>Viktoria</i> (2014), Bulgaria</p>	<p><a href="mailto:savina.1.petkova@kcl.ac.uk">savina.1.petkova@kcl.ac.uk</a>;</p>	<p>Maya Vitkova's <i>Viktoria</i> (2014) opens with a rather dystopian state-wide celebration: an infant girl born without a belly button has been crowned "baby of the communist decade". The film explores the strenuous relationship of its two protagonists—mother and daughter—in different stages of their lives, throughout the years between 1979 and 1994, encapsulating both socialist and capitalist times. <i>Viktoria</i> uses corporeal storytelling to recap the country's socialist past with the namesake protagonist standing in for the end of an authoritative regime. Named after its female protagonist while the country's name grammatically belongs to the female gender, the film teases out a post-socialist traumatic comparison between motherland and motherhood. Reassessing the role of a maternal body and that of the abject (Kristeva), I will make a case for an underrepresented case study of contemporary women's filmmaking, as Bulgaria is, by far, the most politically ambivalent country in the EU, as far as women's rights are concerned.</p>



<p><b>Voice and the gendered and racialized body in the historical musical <i>István a király/King Stephen</i> (Gábor Koltay, 1983)</b></p>		<p>Chair: Julie Lobalzo-Wright (University of Warwick) <a href="mailto:j.wright.4@warwick.ac.uk">j.wright.4@warwick.ac.uk</a></p>
<p>Gábor Gergely (University of Lincoln)</p> <p>Acoustic Dimensions of Hungarian Territorial Integrity and Bodily Dismemberment</p>	<p><a href="mailto:ggergely@lincoln.ac.uk">ggergely@lincoln.ac.uk</a> ;</p>	<p>This paper sets out the panel's concerns around the gendered and racialized dynamics of voice as it relates to embodiment, presence and power in the context of <i>King Stephen</i> and late state socialist Hungary. It adopts a national cinema approach (Hayward) blended with critical transnationalism (Higbee and Lim) and draws on theories of sound (Nancy, Thompson, Talijan), disability (Garland-Thomson) and star studies (Dyer, Holmlund, Tasker) and on scholarship on the cinema of Central Europe (Imre, Iordanova) to argue that the vocal performances can be read as articulations of competing visions of Hungarian national identity within a contested and shifting inter/transnational setting. These, the paper contends, are given equal space and legitimacy in the musical: Stephen's (László Pelsőczy/Miklós Varga) project to establish a West-facing Christian nation-state carries the same legitimacy as his uncle Koppány's (Gyula Vikiál) mission to preserve an autochthonous Hungarian culture and identity based in ancestral rights. The paper complicates the received view of the musical as oppositional. However, instead of simply insisting on the concert film's complicity with the regime's ideological aims, the paper argues that it comprises a set of competing, but mutually co-constitutive visions of Hungary in/and Europe. In the process, <i>King Stephen</i> invokes key Hungarian nationalist tropes of a moribund yet triumphant nation, dismembered at Trianon yet enduring, riven by religious-ideological conflict, but ethnically homogeneous and unique. These claims are developed through theoretically-informed close analyses of the voices, voice performances and the resonance in space of the voices of the musical's cast.</p>
<p>Júlia Havas (De Montfort University)</p> <p>Nation-building and Audio-Visions of Femininity in <i>King Stephen</i></p>	<p><a href="mailto:julia.havas@dmu.ac.uk">julia.havas@dmu.ac.uk</a> ;</p>	<p>This paper builds on the argument that a range of competing, but also coexisting visions around nation-building shape <i>King Stephen's</i> enduring popularity in Hungarian cultural consciousness to unpack the gendered implications of this cacophonous harmony, specifically in relation to the embodied, enacted, and acoustic roles assigned to the feminine in these visions. It argues that while the struggles expressed in the rock opera around a dyadic choice between pagan/Eastern and Christian/Western ideas of community and governance betray a thoroughly paternalistic imaginary of nation and Europeaness, they also attribute fundamental roles to historical and mythological female figures, as both social and archetypal actors in the project of nation-building. The roles afforded to these figures are embedded in metanarrative traditions recognisable for the West European context, from shamanistic cultures' Mother Earth figure embodying land, home, and nature through the Virgin Mary to the monstrous feminine (Creed) of Shakespearean narrative tradition. Yet, to unearth these archetypes' signifying power in the cultural consciousness of late-socialist Hungary, we need to move beyond recognising their roots in Western, Judeo-Christian, pre-Christian etc. metanarratives, and examine their cultural specificity both in Hungarian folklore and in the mediated roles of women in state socialist Hungary's cultural production. As such, the paper takes these portrayals as starting point to explore how their embodied and sonic visions of womanhood both contribute to imagining a cultural-political tug-of-war in which Hungary's national identity is at stake, but are also ultimately excluded from the symbolic idea of nation as governance.</p>
<p>Anna Martonfi (Vrije Universiteit Amsterdam)</p> <p><i>King Stephen</i> and Folk Music: Mediated Sounds and Images of Hungarian National Identities</p>	<p><a href="mailto:a.martonfi@vu.nl">a.martonfi@vu.nl</a> ;</p>	<p>This paper further explores notions of gender and vocal performance informing perceptions of nation forming in <i>King Stephen</i>, through the character of Réka (Ottília Kovács/Márta Sebestyén). Herself a Christian, she is in the crux of the competing agendas of pagan vs. Christian values. As the daughter of Stephen's rival, pagan Koppány, she is a naive believer in mediation between the two sides. Her naivety is a key aspect to her portrayal in the text, and has wider implications both for the musical as well as the ideological interpretations of <i>King Stephen</i>. It links her naive innocence not only to specific gendered connotations, but also to naive art: folk music. Whereas Réka is played by Kovács in the 1983 concert film, her singing voice is provided by Sebestyén, a well-known figure in the folk music/folk dance movement <i>Táncházmozgalom</i> of mid-1970s Hungary. The movement itself aimed at, and positioned itself as the continuation of Zoltán Kodály and Béla Bartók's tradition of collecting and performing folk music, with Sebestyén's instantly recognisable vocal performance at its forefront. The hybrid, but rock music-dominated score of <i>King Stephen</i> is interspersed with folk music elements when Réka sings, signalling connotations of the Bartókian tradition of pure sources (Hooker), complementing and contrasting different interpretations of 'Hungarianness' in the text. Moreover, this 'purity' of sound, when considered in relation to the character's emphatically Christian values and the iconography of her costumes in the film, further emphasises a particular type of femininity, and evokes archetypal depictions of the Virgin Mary.</p>

## Session F

Postcolonialism and indigeneity	Chair: Kenneth Norwood (University of Southampton) k.w.norwood@soton.ac.uk	
<p>Patrick Adamson (Independent scholar)</p> <p>"It never gets hysterical over their tragedy": Native Histories and Counter-Histories in 1920s Hollywood</p>	<p><a href="mailto:pa41@st-andrews.ac.uk">pa41@st-andrews.ac.uk</a> ;</p>	<p>When Paramount's <i>The Covered Wagon</i> was released in 1923, it inaugurated Hollywood's first significant cycle of epic Westerns. Moreover, for many observers, it heralded arguably <i>the</i> most decisive intervention yet in what was already a long-running debate about the film capital and its social influence. Against a backdrop of mainstream nativism and concerns about the perceived moral slippage of the Jazz Age, these prestige treatments of the nation's "defining" frontier history were not only credited with helping to revitalise a stagnant national genre but widely cited as singular evidence of cinema's exceptional Americanising potential.</p> <p>Resurgent with them was a Western paradigm less overtly redolent of Anglo-American heroism: the Indian drama. Paramount's <i>The Vanishing American</i> (1925) and <i>Redskin</i> (1929) are "sympathetic" studies of Native subjugation, inspired by contemporary calls for federal policy reform. Yet, ultimately, these melodramas are structured according to an ethnocentric fatalism common to both the epic Western and reformist discourse—a self-congratulatory understanding of time and human progress that regards the dissolution of Native identities as a historical inevitability.</p> <p>This paper examines the era's dominant ideas about history and its teleological course by comparing Paramount's "sympathetic" Indian dramas to a little-discussed variety of Native historical expression. <i>Two Wagons—Both Covered</i> (1924) is an epic Western parody by Will Rogers, whose Cherokee identity is often overshadowed by his "All-American" screen persona. Rogers maintained a hybrid presence across multiple media, as a Native-born authority on all matters Western; and his film adopts the trappings of the genre with which he was synonymous, problematising them to create what is an expressly inauthentic, anachronistic, and ridiculous pioneer narrative. Where Paramount conformed their stories of the marginalised to the deterministic narrative frameworks of their oppressors, Rogers constructs a <i>counter-history</i> that invites critical reflection on the basic racial and temporal assumptions of American nationalism.</p>
<p>Stephen Morgan (Queen Mary, University of London)</p> <p>David Gulpilil, Settler Cinema and the Indigenous Body</p>	<p><a href="mailto:s.morgan@qmul.ac.uk">s.morgan@qmul.ac.uk</a> ;</p>	<p>In a career spanning five decades, Yolngu dancer and actor David Gulpilil has carved out a unique career both deep within, and on the fringes of, Australia's settler cinema/s. Over this time, Australia's leading Indigenous actor has lent an unmistakable nuance to the full gamut of Aboriginal stereotypes, from the emblematic mystical stranger in Nicolas Roeg's <i>Walkabout</i> (1971), to a variety of trackers, tricksters, and downtrodden elders. In more recent years, his longstanding collaboration with Dutch-Australian filmmaker Rolf de Heer presented an opportunity to tell a version of his own story in the semi- autobiographical <i>Charlie's Country</i> (2015). Beginning in the early 1970s, Gulpilil's career has spanned the duration of contemporary Australian cinema, from the renaissance of the early 1970s (and the so-called New Wave), right through to the recent burst of Indigenous cinema, the Blak Wave.</p> <p>Building on the work of Felicity Collins and Corrinne Columpar, my paper examines Gulpilil's positionality at the intersection of settler and Indigenous storytelling, and uses his presence to illuminate the transformations that have taken place in Australian cinema over the last half-century. I contend that, whilst the Australian New Wave might be understood as operating within cultural nationalist frameworks that rely upon a continuation of settler colonial structures and values, the Blak Wave represents a successful intervention within Australia's settler cinema. As instrumental figure in both movements, I demonstrate how Gulpilil's bodily presence takes on a range of meanings for his community, for Aboriginal society more broadly, and for white Australia's continually evolving relationship with Indigenous Australia and the true nature of settler society.</p>
<p>Paul Janman (Auckland University of Technology)</p> <p>'Ambush Road' (experimental docu-fiction)</p>	<p><a href="mailto:janman.paul@gmail.com">janman.paul@gmail.com</a> ;</p>	<p>The short film <i>AMBUSH ROAD</i> (password: felice), emanates from my PhD work, whose thesis contends that cinematic historical representations of Aotearoa (New Zealand) have, in the main, erased the past in a way that is contiguous with hegemonies of the linear and the psycho-social politics of colonisation. In the film I ask if these hegemonies can be ruptured by a considered engagement with unconventional and indigenous temporalities in cinema practice.</p>

		<p>I am testing this thesis by creating a series of experiments in cinematic time, filmed, staged and set in or near a historic battleground – Ambush Road in Ramarama, South Auckland. This site has a number of resonances and connections with Māori resistance to their C19th subjugation by the British military and the broader social, spatio-temporal and ecological sense of what Māori general Wiremu Tamihana called ‘The Great War for New Zealand’.</p> <p>These experiments are built on an analysis of three different discourses of cinematic time, from the Bergsonian notion of <i>durée</i> and free will, to the Oceanic praxis of <i>ka muri ki mua</i> (the future is behind), to the loaded determinism of colonial time. My work seeks to combine, adapt and deploy these potentials for cinematic time to reveal the historical processes that have worked upon – and continue to work upon – a specific battleground of Aotearoa/New Zealand history.</p> <p>This first experiment <i>AMBUSH ROAD</i> is a dialogue between the fictional characters Felice Quail, a young woman, and psychiatrist Dr. Lloyd Wright. Felice has suffered a car accident near the historic battleground and is haunted by traces of a battle between British imperial troops and Māori defenders at the site. Dr. Wright questions her about the car crash, gaslighting and refuting her re-historicising visions at each turn. Felice becomes more convinced that she has stumbled upon a fissure in time, revealing the hidden historical significance of this little-known battleground.</p>
--	--	--

#### Session F

<b>Childhood vulnerability</b> <b>Content Warning: includes themes of child abuse</b>	Chair: Aude Campmas (University of Southampton) a.campmas@soton.ac.uk	
Pallavi Joshi (University of Warwick)  Dance, trauma and rupture in <i>Les Chatouilles/Little Ticks</i> , 2018	<p><a href="mailto:pallavi.joshi@warwick.ac.uk">pallavi.joshi@warwick.ac.uk</a> ;</p>	<p>One out of every five children falls prey to sexual abuse in France and seven hundred die every year because of the same. (European Council Report, 2019)</p> <p><i>Les Chatouilles/Little Ticks</i>, 2018 co-directed by dancer, choreographer turned actress Andréa Bescond (with Éric Métayer), a film adaptation of her Molière Award-winning autobiographical one-woman show <i>Les Chatouilles ou la danse de la colère/Little Ticks or the dance of rage</i>, 2014, through its temporally dislocated narrative and traumatic moments of abandonment through dance, takes up the difficult and rarely treated topics of pedophilia and child abuse in France.</p> <p>Shifting between temporalities by setting the action in the protagonist’s memory, the film takes an original angle on the issue of adult trauma and childhood sexual abuse as it flouts narrative and stylistic convention in tackling the clash between subject matter where a dancer struggles to express the demons of her past abuse from the age of eight, by reclaiming her body through dance and artistic expression as an adult. This paper investigates how <i>Les Chatouilles</i> uses scrambled temporalities and the dancer’s toned yet fragmented body to critically broach the taboo subject of childhood sexual abuse and adult trauma. The paper suggests that by presenting the ‘body’ as a trigger incrementing agitation, instability, and divergence through a temporally complex narrative, <i>Les Chatouilles</i> generates a space of dizziness — the space that Gaston Bachelard once saw as the generative ‘space of thought’. It is through an analytical understanding of this ‘space’ that the present paper intends to develop a multidisciplinary reflection on the complex dynamic between narrative and temporality by delving deeper into the relationship between the crisis of representations, memory narratives, ruptures and discontinuities on the one hand, and the corporeality of trauma through dance and artistic expression on the other.</p>
Karolina Westling, (University of Gothenburg)  The Children's Revolt against	<p><a href="mailto:karolina.westling@filmvet.gu.se">karolina.westling@filmvet.gu.se</a> ;</p>	<p>To add a perspective of time and reflect the future of coming generations, should be the responsibility of adults due to the asymmetrical relationship between generations. In his discussion of the Convention on the Rights of the Child, James Bohman stresses the political importance of intergenerational justice. <i>Les Misérables</i> (Ladj Ly 2019) is a French film which alludes to Victor Hugo’s novel from 1862 in order to recall that children in the <i>banlieue</i> are the wretched poor of modern Paris. Ly highlights the structural injustice in the social body through the physical</p>

Intergenerational Injustice in <i>Les Misérables</i>		<p>abuse of a 12-year-old black boy. In the fractured republic it is not the poverty that causes the main problem. It is the adult disregard of children at the bottom of the social hierarchy that generates a spiral of violence.</p> <p>In this paper I want to discuss the way <i>Ly</i> represents these young French citizens who are deprived of their human rights. We can see how Issa's body is transformed from a disobedient but dependent boy to a monster with a disfigured face. The social humiliation and the policeman's physical abuse turns the boy into the leader of a well-organised and hooded army of angry children. In contemporary France, Hugo's Gavroche has grown up to be an ethnic <i>enfant terrible</i> in the <i>banlieue</i>, who participate in a violent uprising against the local power figures and authorities. Ladj <i>Ly</i> lets the young generation strike back and reveals the blind spots in the adult world – the ignorance of children's rights and the neglect of the perspective of future generations.</p>
<p>Andrés Buesa (University of Zaragoza)</p> <p>No World for Old Men: Childhood and Vulnerability in Contemporary Ethnographic Realism</p>	<a href="mailto:abuesa@unizar.es">abuesa@unizar.es</a> ;	<p>Since Judith Butler's deployment of the term in <i>Precarious Life</i> (2004), the notion of 'vulnerability' has experienced a shift in scholarship. Associated in developmental studies to the living conditions of certain social groups, vulnerability is now also understood as inherent to all human beings by cause of our embodiment, an 'experience that roots us in the corporeality of our existence' even if we are not all equally affected by it (Gilson 2014: 4). In this paper, I seek to question the ways in which vulnerability and childhood are negotiated in contemporary cinema. While children tend to be deemed as especially vulnerable in the conventional sense of the word, their form of experiencing the world—closer to nature and the senses—also turns them into perfect vehicles to explore ontological vulnerability. How can film represent the vulnerability of children? Is it always associated to ideas of helplessness and lack of power? Can children's vulnerability be turned into a dynamic force of resistance? With attention to a growing tendency in world cinema to portray outcast children in an ethnographic, neo-realist mode, I contend that contemporary film foregrounds the positive possibilities of vulnerability—the interconnectedness associated to it as potential for change—through child characters.<sup>1</sup> Contrary to adults, children emerge as agents who navigate through the complexities of their socio-political circumstances. This paper will focus on Chloé Zhao's <i>Songs My Brothers Taught Me</i> (2015) and Shahrbanoo Sadat's <i>Wolf and Sheep</i> (2016). As will be argued, both films, by deploying the child's embodied gaze, locate idea(l)s of community in children's radical openness: their ability to bond with each other and engage with landscape.</p>
<p>Catherine O'Rawe (University of Bristol)</p> <p>The non-professional actor in/and the canon: Thoughts on decolonizing acting</p>	<a href="mailto:c.g.orawe@bristol.ac.uk">c.g.orawe@bristol.ac.uk</a> ;	<p>It is surprising that scholars of Italian neorealism, the much-studied, much-lauded post-war film movement, with its global influence, have had little interest in the human beings that represented one of its most distinctive elements: the non-professional actors 'taken from the streets', who appeared in films such as <i>Sciuscià/Shoeshine</i> (De Sica, 1946), <i>Paisà/Paisan</i> (Rossellini, 1946), <i>Ladri di biciclette/Bicycle Thieves</i> (De Sica, 1948), <i>La terra trema/The Earth Trembles</i> (Visconti, 1948), and others. My current research tries to excavate some of these untold histories of often working-class people who had a brief, and sometimes traumatizing encounter with the film industry. Yet the non-professional actor, while generally cast for their bodily authenticity, can also be a vector for a more probing look at the politics of screen acting. In this short presentation I will examine:</p> <p>(a) Concepts of 'good acting' (which the non-professional is often thought to violate, or to attain unwittingly), and how they derive, in the west, from certain precepts (ie. the role of Soviet theory both in post-war Italian film culture, and in driving influential paradigms such as the Method).</p> <p>(b) Neorealism itself as a 'nation-building cinema' (Duncan 2008): who is excluded from this? Two case studies from post-war Italian cinema can illuminate the racialised nature of neorealism and also the double precarity of the non-white non-professional.</p> <p>(c) Related to this, interrogating some of the assumptions of foundational western film theorists (Bazin, Balázs, Krakauer) can illuminate how the non-professional child actor is associated with 'pure nature' and the animalesque, and explicitly aligned with indigenous peoples, as incapable of reflecting critically upon the performance they are giving (or even understanding it).</p>

#### Session F

<b>The drama of music</b>	Chair: Kevin Donnelly (University of Southampton) <a href="mailto:k.j.donnelly@soton.ac.uk">k.j.donnelly@soton.ac.uk</a>
---------------------------	--

<p>Györgyi Vajdovich (Eötvös Loránd University)</p> <p>Fluid temporality in Bollywood “dream sequences”</p>	<p><a href="mailto:vajdovich.gyorgyi@btk.elte.hu">vajdovich.gyorgyi@btk.elte.hu</a> ;</p>	<p>Bollywood cinema is well-known for its incorporation of music in any kind of films, song and dance sequences can equally appear in different genres or types of stories. In the eye of Western viewers song and dance sequences often interrupt the continuity of the narrative (Gopalan, 2002; Gehlawat, 2011), and this phenomenon is even more pertinent in the case of dream sequences. What the colloquial term “dream sequence” covers is rarely a dream: it is most often a phantasy, the daydreaming of a character, but its position in the narrative is often uncertain. Sometimes it makes part of the real world of the story, but takes place at an uncertain point of time, sometimes it creates an alternative reality, sometimes it can be perceived as a flash-forward or a flash-back, but dream sequences are generally open for multiple interpretations at the same time. Traditional Hindi song and dance sequences also alternate between different locations and the characters change costumes repeatedly that create further gaps inside the temporality of the song, which is however different from classical Hollywood montage sequences (Borwell–Staiger–Thompson, 1989). The multiplicity of possible interpretations brings forth a kind of fluid temporality which makes viewers uncertain about the diegetic status of the scene or its position on the linear timeline of the plot. However these sequences cannot be fully interpreted as part of a phantasy world, as they create essential part of the story, and their omission would render the plot incoherent (Dudrah, 2006).</p>
<p>Christine Gledhill (University of Leeds)</p> <p>The Melodramatic Mode as Aesthetic of Body and Time <i>Par Excellence</i></p>	<p><a href="mailto:christine.gledhill@gmail.com">christine.gledhill@gmail.com</a>;</p>	<p>Although melodrama has conventionally been allocated to specific genres—multiple in nineteenth-century theatre, familial in twentieth-century cinema—critical discussion has so expanded its reach that it is now largely perceived as a trans-generic, trans-medial, and trans-cultural modality that orchestrates whatever material its users find into experiences of the senses: aural, visual, haptic, kinetic. Melodrama is the unspoken that threads through this conference's topics, including differentiation between genres, pleasure and punishment, stardom and performance, haptics and spectacle, politics and nostalgia.</p> <p>My paper comes out of my longstanding concern with the aesthetics of melodrama, from the Victorian stage to Hollywood, and more recently with the relation of music and melodrama, beginning with eighteenth-century music-dramas. I want to suggest that melodramatic modality is an aesthetic that orchestrates the bodies of performers and audiences, the spectacles and sounds of urban and natural worlds, the emotional vibrations of music and vocal tonality to realise scenarios dominated by physical sensation and temporal experience: suspense for figures in peril; distanciation of pathos built on empathy with suffering; frisson of broken taboos and sadistic pleasures of revenge; haptic connection to the gestural repertoire and bodily stances of stars and performers; narratives projecting temporal experiences of chance, fate, lost opportunities; the pain of 'too-late' or euphoria of 'in-the-nick-of-time' outcomes; the violence of Manichean opposition and terminal confrontation; aural and visual dissonances clashing with unexpected harmonies and connections.</p> <p>The question is where the politics lies in such emotional experiences of bodily sensation and temporal roller-coasting. While it is easy to make the leap from the aesthetic clarification of melodrama's extreme oppositions to demonization of others—as in current Trumpian times—I want to question the collapse of aesthetics into politics that suppresses the significance of melodrama's body impacting aesthetics.</p>
<p>Hee-Young Chung (University of Southampton)</p> <p>Breathing Aurality: The Inter-Subjectivity of The Sound of Breath in <i>Sopyonje</i> (1993)</p>	<p><a href="mailto:hyc1n15@soton.ac.uk">hyc1n15@soton.ac.uk</a> ;</p>	<p>This paper reviews the representation of breath in South Korean cinema and Korean art and culture more widely, focusing on the phenomenological analysis of sound. Based on Davina Quinlivan's theorisation of 'Breathing Visuality' in cinema in her book <i>The Place of Breath in Cinema</i> (2012), I suggest the new term 'Breathing Aurality: the embodied experience that reacts to the sound of breathing body in film'. My analysis of the film <i>Sopyonje</i> (1993) by Kwon-Taek Im demonstrates the importance of breathing for <i>pansori</i>, a style of Korean traditional performative music. The film was not only commercially successful in South Korea but also critically notable in terms of its ethnographic and national value in South Korean film studies. The film evokes through audio-visual means the collective creation and variation of <i>pansori</i> by unknown authors and the principles of breathing. The story of the blind singer's pursuit of the mastery of sound and her relationships with stepfather and stepbrother revolves around the theme of <i>pansori</i>. The main protagonist's loss of sight and the sound of breathing-in-singing of <i>pansori</i> evolves into inter-subjective relations between the protagonists, the film form, and the spectator in terms of 'Breathing Aurality'.</p>
<p>Lawrence Alexander (University of Cambridge)</p>	<p><a href="mailto:laa33@cam.ac.uk">laa33@cam.ac.uk</a> ;</p>	<p>'Why media archaeology (now)?' In this paper, I turn to the work of contemporary visual artist William Kentridge as a means of engaging this question posed by Thomas Elsaesser in his discussion of media archaeology as symptom. (2016). I consider Kentridge's media archaeological sensibility as one that illuminates the violent distortions that continue to haunt Western narratives of history and representation that rest on</p>

Excavation and <i>Entstellung</i> : (Media) Archaeological Activity and Postcolonial Memory Work in the Artistic Practices of William Kentridge		linear models of temporal progression. For Elsaesser, contemplating these questions entails thinking of media archaeology in relation to a constellation of contemporary crises: of history, causality and memory, and of representation and the image (188). Against this turbulent background, Freud's conception of <i>Entstellung</i> or 'distortion' (but also 'dis-placement') is instructive as a means of thinking the archaeological and the symptomatic together. In this vein, I evaluate the ways Kentridge, in his media archaeological practice, renders the distortions, which always contour the construction of historical narratives, and in particular, the deformations of landscapes and bodies – African and European – ravaged by industrial warfare and colonialism in the early twentieth century. I explore Kentridge's production of Alban Berg's <i>Wozzeck</i> and the use of the cinematographic apparatus to render visually Berg's 'anti-temporal' palindromes and retrogrades and distort a sense of linear, temporal continuity with a sense of time turning back on itself: a negation – or <i>refusal</i> – of time. Meanwhile, in <i>The Head &amp; the Load</i> , Kentridge's kaleidoscopic rendering of the experiences of African porters during the First World War, I argue this logic of simultaneous spatial organisation is expanded to figure an assemblage of displaced objects and bodies, dislocated from fixed moments in historical time – and space – carried in a procession of unfolding simultaneity. This approximation and complication of cinematic projection – 'flickering images' of bodies and objects – allows Kentridge to activate a multiplicity of media histories exposed and explored in an artistic practice that reveals and reclaims distortion, displacement and dislocation for the purposes of narrating alternative, multiple and 'forgotten' histories.
---	--	--

#### Session F

<b>Landscapes of Britain</b>	Chair: James Leggott (University of Northumbria) james.leggott@northumbria.ac.uk	
Frances Smith (University of Sussex)  Liminal Landscapes in British Youth Cinema	<a href="mailto:Frances.Smith@sussex.ac.uk">Frances.Smith@sussex.ac.uk</a> ;	<p>Youth cinemas have always facilitated the filmic representation of liminality, wherein identities emerge, morph and finally consolidate into adulthood. This paper considers a number of examples of recent British youth cinema whose landscapes likewise embodies a similar sense of the in-between. <i>Fish Tank</i> (Arnold, 2006), <i>The Selfish Giant</i> (Barnard, 2013) and <i>Rocks</i> Gavron, 2019) all show youth in threshold spaces, between the urban and the rural.</p> <p>This paper will argue that these liminal landscapes speak to the precarity of youth in these narratives. Drawing from Lauren Berlant's influential theorisation of 'cruel optimism,' I will argue that these films portray a form of slow death in the characters' need for perpetual movement that, at times, escapes the frame.</p> <p>These landscapes are crucial for interpreting the films' various youthful bodies, whether through dance, sport or simply walking, strolling or striding through. Their embodiment is manifest in the films' form as well, with cinematography often marked by long tracking shots and close-ups that cannot contain their youthful characters in the frame. Noting that these films are all directed by women, this paper also provides a useful first step in considering the place of female directors and writers in youth cinemas.</p>
Jonny Smith (University of Manchester)  Hit the North! – Returning Home & Reframing Regionality in 1960s British Cinema	<a href="mailto:jonathan.smith-4@manchester.ac.uk">jonathan.smith-4@manchester.ac.uk</a> ;	British Cinema of the 1960s has often been defined by its relationship to regionality and place. If the early 1960s were characterised by the British New Wave's interest in capturing the working-class lives of Northern towns and the subsequent period by the shift to cosmopolitan 'Swinging London' (Richards, 1993), then in this paper I argue that the decade closed with an introspective return to the North. I shall explore this understudied trend through four key films; <i>Charlie Bubbles</i> (1968), <i>The Reckoning</i> (1969), <i>The White Bus</i> (1968) and <i>Get Carter</i> (1971). Each film is concerned with their protagonists returning to their Northern hometowns, including Manchester, Salford, Liverpool and Newcastle. While their motivations for returning home may differ, each film is pointedly concerned with questions of class, regionality and blurred personal identity. This paper will focus on textually analysing these themes. I shall also look at these films on a paratextual level through the parallel success of its working-class Northerner stars, particularly Shelagh Delaney and Albert Finney, and their relationship to the cinematic narratives. I shall frame these discussions in relation to larger questions around working-class and regional representations in British Cinema during the decade. Drawing on the influential work of John Hill (1985), Andrew Higson (1982) and Terry Lovell (1990), this paper will reconceptualise and further our understanding of British Cinema's relationship with regionality and challenge the established dominance of the British New Wave in

		this academic discourse. This paper offers a fresh perspective of these established and timeless debates in British Cinema, but also foregrounds previously overlooked films within this context.
<p>Anna Viola Sborgi (University of Genoa)</p> <p>A tale of two towers: Tower block and high-rise living in the London skyline across media</p>	<p><a href="mailto:anna.sborgi@edu.unige.it">anna.sborgi@edu.unige.it</a> ;</p>	<p>The London skyline, peppered by social housing tower blocks, commercial and luxury high-rises, is, increasingly, the scenario where competing visions of urban space and society are negotiated, as evidenced by the contrasting images of the silhouette of the City, embodying, with its accelerated growth, the rise of global capital, and the 2017 Grenfell Tower Fire, a tragic reminder of the demise of social housing. In film and television and in a wide-range of cultural representations—literature, journalism, city promotions—high-rise living generates conflicting narratives on class, gender and race inequality; home and real estate; safety and danger. In this paper, I explore different discourses on high-rise living in selected case studies across formats and genres: the documentary <i>The Tower: A Tale of Two Cities</i> (BBC One, 2007); artist and activist projects on the iconic Balfron Tower, formerly hosting social housing and recently reconverted into luxury flats; the VR documentary <i>Grenfell - Our Home</i> (Channel 4, 2019), based on surviving tenants' memories of the tower; Sarah Gavron's feature <i>Rocks</i> (2019), set in the high rise blocks of the De Beauvoir Estate and developed from a 9-month community workshop with local girls of different racial and ethnic backgrounds. Circulating across different platforms and venues—from online streaming to theatrical distribution—and produced across multiple circuits—from activist and community-based filmmaking to network television—these narratives shape the debate on the 'right to the city' on and beyond the screen, providing a crucial area of interdisciplinary enquiry within spatial approaches to screen cultures.</p>
<p>Alisha Mathers (University of Southampton)</p> <p>Bangladeshi Body, British Space: The translation of Bangladeshi-British (dis)orientations from novel to film in Monica Ali's novel <i>Brick Lane</i> (2003) and Sarah Gavron's film adaptation <i>Brick Lane</i> (2008)</p>	<p><a href="mailto:a.i.mathers@soton.ac.uk">a.i.mathers@soton.ac.uk</a> ;</p>	<p>Predominantly set in South London in 2001, <i>Brick Lane</i> (2003) depicts the life of Nazneen, a young woman who is forced to move to Britain from Bangladesh to live with her arranged-husband, Chanu. The story details Nazneen's navigation of her place in Britain from her initial disorientation to her ultimate assured sense of belonging. Through a comparative analysis of the novel and its film adaptation of the same name (dir. Sarah Gavron)—and aided by Homi Bhabha's concept of the 'third space' (1993)—this paper examines how the often private and unseen complexities of diasporic identities are visually translated on film.</p> <p>While Monica Ali's <i>Brick Lane</i> communicates such, usually invisible, experiences to the reader by intermittently detailing Nazneen's thoughts and feelings, the film presents images of Nazneen's present, past, and imagined future which collectively shows her complex and non-linear experience of belonging in Britain. Linda Hutcheon states that: 'the appeal of adaptations lies in their mixture of repetition and difference [...] the real comfort lies in the simple act of almost but not quite repeating, in the revisiting of a theme with variations' (2012: 386-7). Ali's <i>Brick Lane</i> and its film adaptation attain this so-called 'appeal' from an ethnographical perspective as their different approaches in depicting the theme of belonging work symbiotically to produce a multidimensional exploration into the complexities of belonging which the texts do not achieve individually. This paper compares the ways in which the texts explore the complexities of her diaspora with specific focus on their depictions of Nazneen's initial disorientation in British space, and her dependence on imagined spaces to construct her new cultural identity.</p>

#### Session G

<p>French and Francophone cinema SIG: <b>Vulnerable, precarious and exhausted bodies in French and Francophone cinema</b></p>	<p>Chair: Martin O'Shaughnessy (Nottingham Trent University) <a href="mailto:martin.oshaughnessy@ntu.ac.uk">martin.oshaughnessy@ntu.ac.uk</a></p>	
<p>Sarah Cooper (King's College, London)</p> <p>Gestures of Vulnerability: On <i>Isadora's Children</i> (Damien Manivel 2019)</p>	<p><a href="mailto:sarah.cooper@kcl.ac.uk">sarah.cooper@kcl.ac.uk</a> ;</p>	<p>Damien Manivel's fourth feature, <i>Les Enfants d'Isadora/Isadora's Children</i>, takes inspiration from a solo choreographed in the 1920s by the American pioneer of modern dance, Isadora Duncan. Titled 'Mother,' this piece is framed as Duncan's response through her art to the tragic death of her two young children in 1913 in a car accident in France—a loss from which she never recovered, as Manivel's opening inter-titles explain. Combining extracts from Duncan's autobiography and other testimony on her life with contemporary interpretations of this dance by different women in public and private spaces (played by Agathe Bonitzer, Marika Rizzi, Manon Carpentier, and Elsa Wolliaston), the film shows</p>

		<p>how ‘Mother’ is learned, rehearsed, and responded to, both with and without the haunting Scriabin Étude to which it was originally set. The embodiment of grief in this solo will be my focal point here as I pay particular attention to the filming of hands, drawing on Duncan’s dance theory, along with film theory and philosophy on gesture, from Béla Balázs to Giorgio Agamben. Yet these hands also gesture towards the transformation of suffering and seek to establish connection rather than reinforce isolation. In this, Manivel’s film recalls philosopher Judith Butler’s sense of the ethical and political possibility of community that can arise from grief which, as Butler suggests, makes ‘a tenuous we of us all.’ Referring both to the youngsters that Duncan lost and those dancers who follow in her wake—Manivel, a former dancer, included—<i>Isadora’s Children</i> shows how, from one woman to another in the filmed dance, invisible yet palpable bonds form. Duncan’s own hands that she described as ‘forever marked by sorrow’ reach out in time to the gestures of others, creating kinship through the corporeal vulnerability of loss.</p>
<p>Kate Ince (University of Birmingham)</p> <p>Vulnerable and exhausted bodies in the film and television of Samuel Beckett and Mia Hansen-Løve</p>	<p><a href="mailto:k.i.ince@bham.ac.uk">k.i.ince@bham.ac.uk</a> ;</p>	<p>This paper aims to provocatively juxtapose two filmmakers concerned with vulnerable and exhausted bodies. The first, Samuel Beckett (1906-1989) is best understood as an experimental filmmaker, in that he made only one film, titled (with characteristically laconic medium-specificity) <i>Film</i> (1964), but also wrote and directed five plays for television. In Beckett’s prose fiction, theatre and TV drama, vulnerable and exhausted-looking bodies abound – Krapp of <i>Krapp’s Last Tape</i> (1958), Joe of <i>Eh Joe</i> (1965), and May of <i>Footfalls</i> (1976), to name but three. These characters’ bodies are old, grey-haired and stooping, part of the huge cast of suffering, crippled and otherwise disabled characters peopling Beckett’s fictional spaces – think of enslaved Lucky in <i>Waiting for Godot</i> (1953), dustbin-bound Nagg and Nell in <i>Endgame</i> (1957), and the three urn-bound heads (one male and two female) of <i>Play</i> (1963).</p> <p>The second filmmaker, Mia Hansen-Løve, is one whose depiction of vulnerable masculinities and to a lesser extent femininity/ies I discussed in an article (titled ‘Ethics, Gender and Vulnerability’) reprinted as Chapter 2 of my just-published book on Hansen-Løve. I examined Hansen-Løve’s vulnerable men by drawing on feminist legal theorist Martha Fineman’s work on the vulnerable subject, concluding that this suits Hansen-Løve’s presentation of vulnerability better than Judith Butler’s framework in <i>Precarious Life</i> (2004) and her subsequent related volumes of ethical thinking, political theory and moral philosophy. In this paper I shall combine and to an extent compare reflections on vulnerable and exhausted bodies in Beckett’s film and TV works and Hansen-Løve’s feature films, among which I may be able to include her latest release <i>Bergman Island</i> (2021).</p>
<p>Martin O’Shaughnessy (Nottingham Trent University)</p> <p>Bodily becoming and its material limits in the cinema of Kechiche and Sciamma</p>	<p><a href="mailto:martin.oshaughnessy@ntu.ac.uk">martin.oshaughnessy@ntu.ac.uk</a> ;</p>	<p>Sciamma and Kechiche are very different directors, the desire to develop a female or lesbian gaze in the former’s work contrasting sharply with the increasingly problematic and impenitent male gaze in the latter’s. Where the two converge, however, is in the sustained attention they pay to bodily becoming and the internal and external limits that it encounters. It is this tension between becoming and its material limits that will be the core focus of this paper. It will take its theoretical inspiration from Althusser’s late essay, ‘The underground current of the materialism of the encounter’ and the reading of it by Catherine Malabou, the contemporary thinker of plasticity. Detecting a latent idealism and teleology in supposed materialisms, Althusser points towards a more genuinely materialist materialism that would recognise the priority of the encounter, in all its indeterminacy, over any taking hold of forms or their conceptualisation. Malabou, for her part, talks of the need to ‘recover the wealth of variations and deviations of structure at the heart of culture.’ I will argue that this focus on contingent encounters and variations can help identify what is most politically interesting in the work of Sciamma and Kechiche and the way in which their films scrutinize the capacity of desiring bodies to challenge forms and point to a potential for renewal always bubbling under beneath apparently stable structures. Given, however, that flexibility and self-reinvention have now been thoroughly captured by neoliberalism, I will also argue that the films mobilise negativity (hurt and pain in Sciamma, pain and exhaustion in Kechiche) to keep open the space between embodied mutability and its systemic instrumentalization.</p>
<p>Ben Scott (Nottingham Trent University)</p> <p>Unbelonging bodies: the exit from labour in the films of Kervern and Delépine</p>	<p><a href="mailto:Benjamin.scott2019@my.ntu.ac.uk">Benjamin.scott2019@my.ntu.ac.uk</a> ;</p>	<p>A consistent problematic throughout contemporary Francophone film has been the eviction of the—most often older, male—worker from the labour force. This can be seen to respond to the specific historical conjuncture in which the nature of work for many people is changing fundamentally, as part of a shift away from the relatively stable and prosperous arrangements of the Fordist era towards an environment beset by increasing precarity. Workers are now more than ever rendered vulnerable to the threat of unemployment, and this vulnerability is typically made visible as it plays over tired and defeated bodies. The object of this paper, then, is to explore the ways in which these historical shifts are refracted through bodily representations in two collaborations between the French directors Gustave Kervern and Benoît Delépine: 2008’s</p>



		<p><i>Louise-Michel</i>, and <i>Mammuth</i>, from 2010.</p> <p>Both <i>Louise-Michel</i> and <i>Mammuth</i> are black comedies: the former charts the titular Louise, recently made redundant from her job in a toy factory, as she enjoins the services of an amateur contract killer, Michel, to attempt to kill her former boss. The latter follows a recently-retired slaughterhouse worker, Serge, as he visits his former employers in an attempt to fill in gaps in his employment history. As well as the clear narrative similarities, what unites these films is a focus on non-conforming, or unbelonging, bodies: the bodies in these works become sites upon which generalized affects tied to the changing nature of work and social class are inscribed. Consequently, this paper will argue that the films of Kervern and Delépine function as important lenses through which to examine the ways in which bodily manifestations are governed and (particularly class-related) affects become embodied, while also retaining a sense of the potentialities of those bodies in acts of resistance.</p>
--	--	---

#### Session G

Practice Research SIG <b>Workshop</b>	Chairs: John Twycross (University College London), Charlotte Crofts (UWE Bristol), Shreepali Patel, (Anglia Ruskin University)	
John Twycross (University College London)	<a href="mailto:j.twycross@ucl.ac.uk">j.twycross@ucl.ac.uk</a> ;	<p>In this workshop the BAFTSS Practice Research SIG will continue their exploration of how academic filmmakers situate their work as academic practice. It will build on the group's successful series of online seminars which facilitated a practitioner led discourse on topics such as autoethnography, methodologies, film criticism and diversity. This workshop will provide an opportunity for further investigation of these subjects in the context of developing skills for better articulating practice as research.</p> <p>Using both video conferencing and an interactive forum (Miro visual collaboration platform) participants will be guided to contribute ideas, thoughts and experiences on a shared online whiteboard. Attendees will be invited to both brainstorm and develop ideas on practice as research with a particular focus on strategies for maximising the credibility of the impact of their work. The approach will encourage blue sky thinking and a more practical REF2021 related discussion.</p> <p>This inclusive workshop will welcome practitioners from all fields along with academic theorists who are interested in practice-based methodologies or collaboration with creative producers. It aims to provide a further step towards consolidating our understanding of how to aptly identify significant knowledge and highlights the unique position of academics to work outside of the constraints of commercial production environments.</p>
Charlotte Crofts (UWE Bristol)	<a href="mailto:Charlotte.Crofts@uwe.ac.uk">Charlotte.Crofts@uwe.ac.uk</a> ;	
Shreepali Patel (Anglia Ruskin University)	<a href="mailto:shreepali.patel@anglia.ac.uk">shreepali.patel@anglia.ac.uk</a> ;	

#### Session G

Colour and Film SIG: <b>Chromatic materials: fashioning the body in colour cinema</b>	Chair: Kirsty Sinclair Dootson (University of St Andrews) <a href="mailto:Ksd4@st-andrews.ac.uk">Ksd4@st-andrews.ac.uk</a>	
Kirsty Sinclair Dootson (University of St Andrews)	<a href="mailto:Ksd4@st-andrews.ac.uk">Ksd4@st-andrews.ac.uk</a> ;	<p>This paper examines the role of cotton in both the film and fashion industries, asking how the shared materiality of this substance and its foregrounding in fashion films illuminates the ideological and racialised processes of making colour in both.</p> <p>This paper focuses on <i>Queen Cotton</i> (Musk, 1941) a short Technicolor film produced by the British Cotton Board to promote the overseas consumption of this material during wartime. Shot using Britain's three-strip Technicolor cameras and printed at Technicolor's dye-transfer plant outside London, the film illuminates the numerous material and technical overlaps between colouring films and colouring fabrics, particularly</p>
Cotton cinema: between filmstock and fashion		

		<p>their shared reliance upon chemically synthesised textile dyes. Focusing on cotton fashions however, the film also highlights the centrality of this substance to both the clothing and film industries. Cotton was both a vital raw material for the manufacture of film stock (which Technicolor sourced from Kodak and their Tennessee suppliers) and was central to the imperial economy of the British clothing industry. At a moment of imperial decline in Britain, the film highlights the neo-imperial ideology underpinning both film and fashion. It also raises the question of the racialised labour of making cotton (with its historical links to the exploited labour of enslaved Africans and the transatlantic slave trade) and the similarly racialised work of displaying it (the idealised white femininity of the models who showcase the clothes). This paper interrogates these questions about the colour of labour in <i>Queen Cotton</i> and how it manifested in the chromatism of the film.</p>
<p>Natalie Snoyman (Pixar Animation Studios)</p> <p>Fashioning Technicolor: the Fashion Short and the Three-Strip Process in the 1930s and 1940s</p>	<p><a href="mailto:Nsnoyman@gmail.com">Nsnoyman@gmail.com</a> ;</p>	<p>This paper investigates the fashion short as a vehicle for demonstrating the commercial potential of the three-strip Technicolor process. Throughout the twentieth century, short subjects proved to be a genre in which experimentation commonly took place. Throughout its history, Technicolor in particular saw shorts as a logical arena through which the company could experiment with and demonstrate new renditions of its product, with Herbert Kalmus identifying the genre as one primed for experimentation and training. Lower in cost than features and shorter in length, Technicolor viewed short subjects with fashion as their focus as a potentially effective, persuasive means through which the company could exhibit colour motion picture processes to producers and directors. The fashion short offered opportunities not only for more extensive tie-ins with the fashion industry, but also a space in which colour motion picture processes could improve. Beginning with 1928's two-colour <i>Fashion News</i> series and ending with 1940's three-strip production <i>Aristocrats of Fashion</i>, this paper demonstrates the importance of the fashion short to the three-strip process' technological evolution while also focusing on Technicolor's marketing tactics during this crucial period in the company's history.</p>
<p>Lucy Moyse Ferreira (London College of Fashion and Central Saint Martins, University of the Arts London)</p> <p>The Relationship between Fashion and Colour in Early Fashion Films</p>	<p><a href="mailto:l.moyseferreira@arts.ac.uk">l.moyseferreira@arts.ac.uk</a> ;</p>	<p>This paper explores the development of early fashion films in line with colour technologies. By tracing their evolution together, a deeper and more nuanced understanding can be built of each.</p> <p>Concentrating on the period c. 1908-1930 in France, Britain, and America, this paper traces the origins of colour fashion film and their evolution through a range of fashion films, mostly stemming from Pathé and Gaumont newsreels. It discusses the differing effects of the various colour technologies used, particularly the transition from hand stencilling and tinting to more automatic processes, which eventually led to Technicolor.</p> <p>This paper aims to highlight the unique relationship between fashion and colour. It investigates why colour in film was so crucial to showcase fashion's distinct and ever-changing qualities, which in turn contributed to the advancement of colour technologies themselves. It employs a methodology informed by art and fashion history in its exploration of the effects that aspects such as subject, movement, editing, lighting, and setting had on these fashion films and their relationship with colour. It also considers the societal context in which these films were made: a period marked by intense transformations in aesthetics, audiences, cultural sensibilities, and technologies.</p>

#### Session G

<p>Screen Industries SIG: <b>Diversity in the Screen Industries</b></p>	<p>Chair: Shelley Cobb (University of Southampton) <a href="mailto:s.cobb@soton.ac.uk">s.cobb@soton.ac.uk</a></p>	
<p>Clive James Nwonka (London School of Economics and Political Science)</p>	<p><a href="mailto:c.j.nwonka@lse.ac.uk">c.j.nwonka@lse.ac.uk</a> ;</p>	<p>Diversity, equality and the inclusion of black and ethnic minorities within the UK film industry remains a hugely contested topic of discussion both with academia and within the film sector. This paper reflects on a research project that has enhanced understanding of the UK film sector's changing uses of and attitudes towards inclusion, diversity and the use of data through the synthesis and analysis of the BFI Film Fund's <i>Diversity Standards</i> datasets, contextualised in relation to wider socio-cultural research on inequality in the UK film industry. Whilst the areas of under-representation referred to in the <i>Standards</i> are disability, gender, race, age and sexual orientation (as they pertain to the Equality Act 2010) this research will focus on the responses to race within Standard A (On Screen Representation, Themes and Narratives) and Standard B (Project</p>

Analysis of BFI <i>Diversity Standards</i> Data and Racial Inequality in the UK Film Industry		Leadership and Creative Practitioners). This paper will focus on how UK film's in receipt of BFI Film Fund resources have responded to the fluidity of the <i>Standards</i> and the attitudes expressed towards its protected characteristics (Race); how variable factors such as the film's regionality/geographic location, genre and budgets/production values have shaped these changes in attitude and how might they be additionally shaped by the wider socio-cultural context in which they emerge; how a qualitative analysis of the experiences of those recruited under the auspices of the protected characteristic might inform further film diversity policy as well as broader theorisations of the ways in which the cultural industries negotiate ethnic difference.
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	<a href="mailto:s.cobb@soton.ac.uk">s.cobb@soton.ac.uk</a> ;	This paper argues that (cis-, hetero, abled, middle-class, white) men – as a group and as an identity category – are the structuring absence of inequality discourse and, as a consequence, it is 'diverse' persons who bear both the burden of and any hope for changing the film industry. By 'rereading' gender inequality data, diversity initiatives and inclusion rhetoric, this paper shows the ways they elide men's domination of the film industry and perversely reinforce it as the norm. Articulating how data on gender representation behind the camera can both illuminate inequality and can be used to obfuscate it, I look closely at selected reports to see what they do and do not tell us about gender inequality and the unequal presence of men in the industry. As the dominating demographic of the filmmaking workforce, the white middle class male is also the structuring absence of inclusion rhetoric which maintains the status quo of inequality in the film industry by interpellating 'diverse' persons as outsiders who must gain the attention of the white middle-class men who may choose to include them. In the end, I argue that persons from underrepresented demographics not only bear the burden of change in the film industry when the cis, hetero, abled, middle-class white men are let off the hook, but they are also the ones leading the way and we will have failed if we do not follow them.

#### Session H

<b>When stars collide: comparing star personas for complementarity and conflict</b>	Chair: Jade Evans <a href="mailto:j.s.evans@qmul.ac.uk">j.s.evans@qmul.ac.uk</a> (Queen Mary University of London)	
Lucy Bolton (Queen Mary University of London)  When Magnani met Monroe: national icons in New York	<a href="mailto:l.c.bolton@qmul.ac.uk">l.c.bolton@qmul.ac.uk</a> ;	<p>In New York City, on May 13<sup>th</sup>, 1958, Anna Magnani presented Marilyn Monroe with the David Di Donatello award for Best Foreign Actress, for Monroe's performance in <i>The Prince and the Showgirl</i>.</p> <p>Footage of the ceremony shows warmth between the two women, but the clip shows Magnani as glowing with charm and confidence, whereas Monroe appears overwhelmed with nervous. Monroe appears tired and weary, whereas Magnani exudes strength and vitality, helping Monroe to say a few words in Italian to the boisterous crowd. Magnani holds a cigarette, as she whispers Italian phrases to Monroe affectionately for her to repeat.</p> <p>This paper will closely analyse the footage of the two stars meeting, and examine each woman at this particular stage in her career. The star image of Magnani in America is riding high, following her Oscar for her first Hollywood film, <i>The Rose Tattoo</i> (1955, directed by Daniel Mann, written especially for Magnani by Tennessee Williams), and the filming of <i>The Fugitive Kind</i>, directed by Sidney Lumet and co-starring Marlon Brando. Monroe, however, had never recovered from the traumas on the set of <i>The Prince and the Showgirl</i>, and has suffered ever since due to the loss of the friendship and support of Milton Greene, the collapse of her production company and the disintegration of her marriage to Arthur Miller.</p> <p>Through analysing the careers, star images and appearances of these icons at this particular moment, this paper will argue that this occasion at the Italian Cultural Institute in New York reflects upon the star trajectories of the two icons in terms of their nationalities, star personas and industry status. 'When Magnani met Monroe' reveals so much through this clip, barely two minutes long, which resonates throughout the lives and careers of both stars, and, in broader terms, the Italian and the Hollywood film industries.</p>

<p>Catherine Wheatley (King's College London)</p> <p>Unknown Women: Isabelle Huppert and Greta Garbo's performances of privacy</p>	<p><a href="mailto:Catherine.wheatley@kcl.ac.uk">Catherine.wheatley@kcl.ac.uk</a>; ;</p>	<p>While Stanley Cavell does not write at length on film stardom, he nonetheless pays attention to our fascination with and allegiance to certain actresses across the body of his work, placing particular emphasis on questions of style and intelligence. In particular, in his writing on the melodrama of the unknown woman, he writes about the characters played by Greta Garbo as lacking a shared language with men. These woman can only achieve some integrity in isolation, and can only maintain some sense of themselves through theatricalizing – that is, through deploying a melodramatic mode.</p> <p>Inspired by from Robert Wilson's 2005 video-portrait homage to Edward Steichen's 1928 photograph of the Swedish star, in which Huppert plays Garbo, this paper examines the work of Isabelle Huppert in relation to Garbo, situating her as a modern equivalent of the female persona that Cavell discusses in <i>Contesting Tears</i> and other works. In the first section, I shall argue that the characters that Huppert plays in melodramatically-inclined films such as <i>Things to Come</i>, <i>The Piano Teacher</i> and <i>Elle</i> are united by a propensity for suffering and transformation that aligns with them the unknown heroines of films such as <i>Queen Christina</i>. In the second, I will make the case for understanding Huppert's stardom as part of a lineage with the likes of Garbo. It's my contention that Huppert's performance exceeds the narrative of the films in which she performs, reminding us of Cavell's claim that the power of Garbo and other "unknown women" lies in their "arrogation of the rights of banality and affectation and display, of the dangerous wish for perfect personal expressiveness. The wish, in the great stars... is a function not of their beauty, such as that might be, but of their power of privacy, of a knowing unknownness". (Cavell, <i>Contesting Tears</i>, 128).</p>
<p>Julie Lobalzo Wright (University of Warwick)</p> <p>Nothing's Impossible: Barbra and Goldie as Star Filmmakers</p>	<p><a href="mailto:j.wright.4@warwick.ac.uk">j.wright.4@warwick.ac.uk</a>; ;</p>	<p>There is a famous image of Barbra Streisand in costume on the set of <i>Yentl</i> with a crewmember holding a clapperboard, in anticipation for the director to yell 'action.' What makes this image special is that Streisand was the director, star, producer, and co-writer of this daring and political film. One of film posters even exclaimed that 'nothing's impossible.' While this phrase applied to the film's story, it was also reflective of Streisand's journey from theatrical talent to music and film star and finally, filmmaker. <i>Yentl</i> is a well-known example that 'women make films.' It also illustrates how star power has been utilised within the Hollywood industry in order to get certain films made (essential within an industry that is notorious for exclusion and conservatism).</p> <p>At the other end of the spectrum is Goldie Hawn who has 'only' executive produced feature films and directed one television movie in her fifty-year career. Her first producing credit was for 1980's <i>Private Benjamin</i>, a film released two years before Streisand's directorial debut. <i>Private Benjamin</i>'s poster exhibits Hawn's clout by featuring her name four times, all underneath a large close-up photo of the star in an Army helmet. There are marked similarities between the two posters, both promoting the women as stars and filmmakers.</p> <p>These two examples have led me to consider other women whose star currency has shattered various industrial, critical, and social restrictions to make films. While there have been many extraordinary studies that have uncovered alternative histories of Hollywood through female directors, producers, screenwriters, and below the line crew, this study would examine female filmmakers from a star perspective, reconsidering the power and agency of stars, but, also, redefining 'filmmaker.'</p> <p>This is the first part of a larger project with this paper focusing on the initial inspiration of Streisand and Hawn and outlining the evolving conception of the study. Streisand and Hawn are part of a legacy that stretches back to female stars in the 1910s/20s, and act as trailblazers for contemporary star filmmakers.</p>

#### Session H

<b>Coming-of-age in social context</b>	Chair: Lucy McDonald (University of Southampton) <a href="mailto:Lem2g15@soton.ac.uk">Lem2g15@soton.ac.uk</a>	
<p>Maria Flood (Keele University)</p>	<p><a href="mailto:m.flood@keele.ac.uk">m.flood@keele.ac.uk</a>; ;</p>	<p><i>Moonlight</i> was one of those rare films that received almost universal critical praise, across racial boundaries, among mainstream and independent media, and even across the political divide between left- and right-leaning audiences. This paper will attempt to untangle some of the ideas around specificity, universality, and empathy that occur and recur in the critical reception of the film <i>Moonlight</i>. <i>Moonlight</i> departs</p>

<p>Between the universal and the specific: The critical reception of <i>Moonlight</i> as coming-of-age drama</p>		<p>from the usual narrative and character focus of youth films, in that it brings the viewer into close emotional contact with a child and teenager from a highly specific and non-normative cultural and social background. In so doing, it foregrounds youth cultures that are outside of mainstream representation. Director Barry Jenkins draws on the conventions of the coming-of-age genre, while also disrupting it on the level of characterization and aesthetics. Its appeal to young adults who identified strongly with some or all of Chiron's experiences as a minority ethnic and gay youth growing up in a marginalized community suggests that such representations are long overdue. However, Chiron's story also has many of the characteristics of the conventional youth film: conflict with a parental figure, the discovery of an older mentor and friend, isolation and bullying at school, a first encounter with love, and a quest to discover his true self. This paper argues that <i>Moonlight</i> is at once highly specific to black queer youth cultures and communities, while at the same time, evoking the theme of universalism and childhood (Sinyard 1994; Olson 2018). Ultimately, however, I caution against a reading of <i>Moonlight</i> solely in universalist terms, due to the notions problematic history of erasing the experiences of queer communities and people of colour (Dyer 1997; hooks 2014).</p>
<p>Lucía-Gloria Vázquez-Rodríguez (Universidad Complutense de Madrid)</p> <p>The language of queer cinema: haptic imaged and slow temporalities in <i>Kokon</i> (Leonie Krippendorff, 2020)</p>	<p><a href="mailto:luciaglv@ucm.es">luciaglv@ucm.es</a> ;</p>	<p><i>Kokon</i> (Leonie Krippendorff, 2020) is a profoundly queer film that deploys some of the techniques of both haptic visuality and slow cinema (Flanagan, 2012) in order to portray the journey of sexual self-discovery of Nora, a German teenager whose identity does not fit within the limiting confines of heteronormativity. She is metaphorically compared to a caterpillar that throughout her coming-of-age summer will blossom out of her cocoon once she leaves the closet (hence the title), occupying that in-between space that Judith Halberstam associates with pre-adult girlhood, with "the not fully realized" (2003: 328). The summer setting of the love story between Nora and Romy -an older teenage girl- allows the director to explore the queerness of improductive, dead times where nothing seems to be happening; according to Edelman (2004:13), "surplus desire erupts when times are not regulated or productive" partially because LGBTIQ+ desires are located outside reproductive futurism. As Schoonover explains, "when an innocent soul" -in this case Nora- finds herself "with too much time on [her] hands, the threat of too much time often gets coded as a vulnerability to homosexuality" (2012: 73): we see her constantly luxuriating in the pool, "wasting time" with her peers or lying bored on her bed, and it is in these seemingly innocent moments where her fascination toward Romy arises.</p> <p>Nominated for a Teddy Award in the last edition of the Berlin Film Festival, and showcased at the Lesgaicinemad Film Festival in Madrid, Leonie Krippendorff's second film inscribes the protagonist's queer (teen) sexuality on her filmic text as "a destabilizing force that produces a different model of visuality" (Galt, 2013: 65): a haptic, tactile visuality that appeals to the spectator's senses beyond the sight (Marks, 2000). Through images of texture, touch and water -generally associated with a fluid, queer way of "being in the world" (Ahmed, 2006)- overexposed shots and disorienting closeups, the female director brings us particularly close to the bodily sensations of the queer teen protagonist, evoking the materiality of the filmic image in a manner that does not allow us to perceive her as a distant, disembodied Other. The appeal to the sensual and the bodily is also present in the film's constant instrumentalization of the abject (Kristeva, 1982): "disgusting" fluids such as menstrual blood, vomit and spit take a fundamental role in the film's construction of queer teenage girlhood.</p>
<p>Lewis Kellett (Sheffield Hallam University)</p> <p>Manifestations of time on the body in <i>This is England</i> (2006)</p>	<p><a href="mailto:Lewis.J.Kellett@student.shu.ac.uk">Lewis.J.Kellett@student.shu.ac.uk</a> ;</p>	<p>This paper will attempt to examine how the notion of time manifests itself on the bodies of Shaun and other characters in <i>This is England</i> (2006). The body, according to Bordo, suggests 'what we eat, how we dress, the daily rituals through which we attend to the body—is a medium of culture' (1993, 165). In <i>This is England</i> a significant amount of detail can be drawn from the characters bodies; notions of class, gender, culture and age are all significant facets that derive from the way body is manipulated, constructed and represented. Drawing upon and adopting a textual analysis approach, this paper will initially consider how the bodies are constructed to represent and portray the 1980s. Examining how the clothes, fashion accessories and the culture of the decade establishes itself upon these characters' bodies and its significance in wider cultural history.</p> <p>Additionally, and more importantly, this paper will explore how the role and notion of time in <i>This is England</i> is significantly more complex than simply observing the cultural practices of the 1980s on these characters bodies. Time also presents itself as a key factor in Shaun's coming of age journey. Coming of age, 'a journey of self-discovery through one or more moments of revelation' (Fox, 2017:5) is a common narrative framework used to tell stories of childhood maturation. It is often displayed through showcasing experiences, and inner psychological conflict in the character; however, <i>This is England</i> can be seen to go further and show a physical embodiment of the coming of age conflict that is often cited in these films. Therefore, this paper will follow Shaun's journey and how time manifests itself through his physical transformation from typical child</p>

		into a member of skinhead culture, by closely analysing how traditional adult clothing and fashion accessories shape and change his characteristics and behaviour as he comes of age.
<p>Daniel Clarke (Independent Scholar)</p> <p>'Eighteen going on Eighties': The body swap comedy in 1980s Hollywood</p>	<p><a href="mailto:Dancla66@hotmail.com">Dancla66@hotmail.com</a> ;</p>	<p>In the 1980s, 'body swap' narratives became a central mechanism through which Hollywood cinema sought to explore and magically resolve the contradictions at the heart of America's neoliberalist political culture. During the decade, converging and coproducing cycles of star-driven comedies and teen films negotiated, reproduced, and sustained the heightened capitalist culture - one typically reduced to the portmanteau of Reaganomics - in complex and, at times, critical ways. This paper offers the initial findings of a research project that I have been composing, examining how Hollywood's body swap films of the 1980s serve as conservative comedies that seek to maintain the political consensus of Reaganite capitalism, an act in which they co-opt and privilege the experiences of youth. In explaining the causes of this phenomenon, I draw upon what Harry Blatterer has referred to as a 'changing semantics of youth', read in conjunction with the specific socio-economic conditions of the decade, one in which 'labour and commodity markets have 'liberated' youthfulness from its biological, age-determined delimitations and have recast select, desirable (i.e. profitable) characteristics of youth as necessary for the maximization of individuals' life chances' (Blatterer, 2010: 63). Not only do a prominent cycle of body swapping films from the 1980s work within the discourses of youth outlined by Blatterer, <i>Like Father, Like Son</i> (Rod Daniel, 1987), <i>Vice Versa</i> (Brian Gilbert, 1988), <i>18 Again!</i> (Paul Flaherty, 1988), and <i>Dream a Little Dream</i> (Marc Rocco, 1989) all relentlessly privilege male-focused narratives, depicting father-son or grandfather-grandson relationships. By deploying intersectional analysis of race, gender, sexuality, class, and socio-economic ideology, I discern how the films use the device of body swap between father and son – or grandfather and grandson – as a means to reinforce the dominant values of U.S. society in the 1980s, such as the neoliberal subject and the valorisation of white heterosexual adult masculinity.</p>

#### Session H

<p><b>Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema</b></p>	<p>Chair: Xavier Mendik (Birmingham City University) <a href="mailto:Xavier.mendik@bcu.ac.uk">Xavier.mendik@bcu.ac.uk</a></p>	
<p>Xavier Mendik (Birmingham City University)</p> <p>Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema</p>	<p><a href="mailto:Xavier.mendik@bcu.ac.uk">Xavier.mendik@bcu.ac.uk</a> ;</p>	<p>The documentary (which Mendik directed and co-wrote with Mathijs) examines Canadian horror cinema from the 1960s onwards. It contextualises the genre through a discussion of tensions surrounding national identity and struggles for representation advanced by female and indigenous filmmakers.</p> <p>It provides new knowledge around regional and international horror cinema. Until now, accounts of Canadian horror (Vatnsdal [2004], Mathijs [2008] and Freitag &amp; Loiselle [2015]) focus either on individualised directors, or else dislocate it from regionalised tensions. Equally, while discussions of indigeneity are embedded within Canadian cinema (Straw 1998; Leach 2006; Gittings [2002]), they remain isolated within ethnographic traditions. TQR provides a primary consideration of indigenous/diasporic trends by looking at both the aesthetic and the receptions of the genre's diversity.</p> <p>TQR employs historical and sociocultural methodologies on Canadian cinema and indigeneity, to the following research questions:</p> <ol style="list-style-type: none"> <li>1. How do 1970s horror films reflect wider social and historical tensions within Quebecois society?</li> <li>2. What does the critical reception of Quebecois horror reveal about the wider funding structures underpinning 1970s film production?</li> <li>3. What was the historical significance of Toronto based film education to 1990s horror cinema?</li> <li>4. How are identity politics and diaspora filmmakers shaping debates within contemporary Canadian horror cinema?</li> </ol>
<p>Ernest Mathijs (University of British Columbia, Vancouver)</p> <p>Quiet revolutions: Theoretical and production research perspectives on Canadian horror cinema</p>	<p><a href="mailto:Ernest.mathijs@ubc.ca">Ernest.mathijs@ubc.ca</a> ;</p>	

		<p>TQR was originally commissioned by UK distributor 101 Films. The current festival cut has been selected at a number of international events, winning awards for Best Documentary (Montreal Independent Film Festival, 2020) and Editing (The Diabolic Film Festival [US], 2020).</p> <p>Its core research also forms the basis for further audience research into genre cinema. Our panel will discuss these pedagogical uses in the film studies curriculum.</p>
--	--	--

#### Session H

<b>Animation: work, commerce and rebellion</b>	Chair: Malcolm Cook (University of Southampton) <a href="mailto:m.cook@soton.ac.uk">m.cook@soton.ac.uk</a>	
<p>Carleigh Morgan (University of Cambridge)</p> <p>Camera Work: Photography and Animation in Winsor McCay's <i>Gertie the Dinosaur</i> (1914)</p>	<a href="mailto:cnm32@cam.ac.uk">cnm32@cam.ac.uk</a> ;	<p>In Winsor McCay's animated film <i>Gertie the Dinosaur</i> (1914), a live-action prologue documents the animation process which gives form to the film's eponymous protagonist. Signs of industry abound: McCay inspects heaving stacks of drawings; a flurry of activity occurs as nameless assistants prepare photographic plates; a close-up shot of an inked drawing invites reflection on the skill and time involved in the work of animation. One inter-title boasts that McCay completed 10,000 unique drawings to achieve Gertie's onscreen materialisation. But McCay did not complete 10,000 drawings for the film. Despite its expository style, the live-action prologue is not a straightforward mediation of the animation process but a carefully managed misrepresentation. How are its deceptions about animation bound up with automation? How does it figure the relationship between visibility and valorisation?</p> <p>To answer these questions, I situate <i>Gertie the Dinosaur</i> in conversation with the operational aesthetic to reflect on how the camera is bound up with practices of automation and deception. The operational aesthetic delighted in the demonstration of process and was at work in a range of nineteenth and early twentieth century pleasures, most notably the exhibitions of hoaxer PT Barnum. His curious collections thrived on suspicion and encouraged viewers to debate issues of authenticity and verifiability. But the live-action prologue of <i>Gertie the Dinosaur</i> sidesteps debate; its documentation of the animation process was designed to foreclose, not incite, an audience's scepticism about how animation worked. While the prologue ostensibly documents the process of Gertie's animation, its deceptions serve to aggrandise the handiwork of McCay while diminishing or hiding altogether how this handiwork was abbreviated or automated 'behind-the-scenes. Through photography, the camera acted as both a time and a labour-saving device and posed a threat to the valorisation of animation as skilled craft. The camera, therefore, must recede from view.</p>
<p>Andrew Corsini (Oxford Brookes University)</p> <p>"Good Grief": American Animated Television and Sixties Rebellion</p>	<a href="mailto:19024332@brookes.ac.uk">19024332@brookes.ac.uk</a> ;	<p>While the ground of analysing live-action sixties shows is well-trod I propose to argue that analysing sixties animated television shows is important to understanding the sixties. By finding conservative and consumerist messages within the shows, one can see how the backlash to the sixties liberal movement began. By basing my research on existing academic work which shows that television potentially carries a conservative, even authoritarian message, I will be able to show how animated cartoons during the sixties reflected the changing mood of the nation. My research charts from the lifestyle in the suburbs, depicted in <i>The Flintstones</i> and <i>The Jetsons</i>, the "safe" depiction of counterculture in <i>Scooby Doo</i>, <i>Where are You!</i> and <i>The Archie Show</i> where the business world effectively rebranded the movement as a consumerist identity, one which helped the establishment far more than hindered it. Sixties television animation reflected counterculture and changing American society while at the same time, promoting conservative values and maybe even authoritarian ones. By examining how sixties animation contributed to this bubble, we can find ways to counter and argue instead for a pro-democracy form of media. As Lipsitz argues, "the unfinished dialogue of history can also be what helps, what takes us back into the past to break its hold on the present. By addressing the hurt, and finding out how it came to be, we can find ways of understanding the past and ending its pain".</p>
<p>Aimee Mollaghan (Queen's University, Belfast)</p>	<a href="mailto:a.mollaghan@qub.ac.uk">a.mollaghan@qub.ac.uk</a> ;	<p>Innovations in sound and image technology, both in the cinema and the home, have affected the way audiences comprehend the hierarchy between sound and image, allowing for an ambiguity between what audiovisual information they perceive and how they perceive it. Yet the potential to <i>feel</i> the image through the eyes and ears of the audience in animated idents functions nonetheless as an advertisement for the</p>

'Feel Everything': animation, advertising and affect in cinema and television Idents		spectacle of what this new technology can provide. This paper contends that animated advertisements such as those produced for Vue Entertainment and Sky employ hyperreal audiovisual aesthetics premised on the ability of technological advances and intersensory correspondence to physically affect audiences; the distinct experience offered allowing them to advertise the spectacular qualities of cinema and television to both audiences and advertisers.
Maliha Miriam and Chris Pallant (Canterbury Christ Church University)  Reclaiming the Invisible Labour of Animation Production	<a href="mailto:chris.pallant@canterbury.ac.uk">chris.pallant@canterbury.ac.uk</a> ;  <a href="mailto:m.basak918@canterbury.ac.uk">m.basak918@canterbury.ac.uk</a> ;	The constructed surface of animated productions can serve to mask the contributions of the workforce behind the façade. This paper brings together two speakers, both concerned with casting light on previously overlooked and marginalised individuals, whose labour has contributed significantly to the production of animated works including: <i>Bagpuss</i> , <i>Bohemian Rhapsody</i> , <i>Clangers</i> , and <i>Life of Pi</i> . First, Chris Pallant will discuss the work of Joan Firmin, who contributed to the success of Smallfilms animation studio in a variety of ways through the 1960s and 1970s. Firmin informally managed the domestic production environment, fabricated several of the most iconic characters, and provided creative input, all on an ad hoc basis. Second, Maliha Basak will investigate the precarious financial health of the VFX industry and the treatment of VFX artists. In 2013, Oscar-winning studio Rhythm 'N Hues declared bankruptcy, while, more recently, Halo VFX also went bankrupt leaving workers unpaid. Basak discusses this predicament, focussing on the campaign from BECTU (the broadcast union) calling for every VFX artist to be credited for work as a measure to safeguard against this precarity. By bringing these case studies together, Pallant and Basak chronicle changing attitudes towards informal, ad-hoc, and below-the-line working practices. Both Pallant and Basak draw their insights from archival study, original interviews, and textual analysis.

#### Session I

<b>Manhood and nation</b>	Chair: Gábor Gergely (University of Lincoln) <a href="mailto:ggergely@lincoln.ac.uk">ggergely@lincoln.ac.uk</a>	
Babar Hussain (University for the Creative Arts, London)  Unveiling the male veil: The politics of manhood in Pakistani cinema	<a href="mailto:2017642@students.uca.ac.uk">2017642@students.uca.ac.uk</a> ;	<p>This research paper seeks to explore the politics of manhood in Pakistani cinema and how this manliness has changed or changing due to socio political conditions in Pakistan.</p> <p>In Pakistani cinema and popular culture, the main ideology of manly desire consists of the patriarchal structures practiced in the society , narratives associated with Islam and aided through the socio political condition of the country. My research focuses on three historical moments when social and political shifts resulted in a problematizing of gender identities in Pakistan; the 1950s post colonial cinema, the 1980s Islamization period of General Zia-ul-Haq, and the post 9/11 new Pakistani cinema. All these three eras have presented a different version of manhood in Pakistani films.</p> <p>In this study, the representation of a male and female in both <i>Urdu</i> and <i>Punjabi</i> films is compared with this assumption that how gender roles are constructed in Pakistani films. The construct of patriarchal narratives such as '<i>Gherat</i>' (prudence), '<i>Izat</i>' (honor), '<i>Bahadari</i>' (manliness) and '<i>Mardangi</i>' (bravery), had aided the male desire but subjugated women in the pre 9/11 Pakistani cinema, however post 9/11 Pakistani cinema has seen women playing powerful roles in Pakistani films. The women have more speaking roles in the post 9/11 Pakistani cinema than they did have in the pre 9/11 Pakistani films. Post 9/11 Pakistani cinema has seen a progress towards the gender equality in Pakistani films.</p> <p>The major innuendo to be discussed in this study is the politics of manhood in popular Pakistani cinema and how patriarchy and other factors have influenced male gaze and feminist representations in the films. In my examination of the Pakistani films, I will look at the genres that inform their plot and as well as the type of masculinity and femininity that are presented in different political regimes and how they are different from the other films of Pakistani cinema.</p>
Çağla Esmer	<a href="mailto:e.caglaa@gmail.com">e.caglaa@gmail.com</a> ;	Masculinity has been the subject of inquiry generally in the field of gender studies but how it gains a place in our societal practices requires a detailed examination of what we perceive through media to understand the construction of types of masculinities such as hegemonic



(Social Sciences University of Ankara and Corvinus University of Budapest)		masculinity, complicit masculinity, marginalised masculinity and so on. By studying this topic, I would like to see if there are common types of masculinities visible on the traditional and new media and that is backed by ideology to maintain societal order. Construction of masculinity can be changeable as the concept of masculinity itself. Therefore, analysing a new platform such as Netflix and its Turkish series, and comparing them with contemporary masculinity descriptions on TV would reveal how we construct masculinity as a society.
Robert Williamson (Oxford Brookes)	<a href="mailto:17112554@brookes.ac.uk">17112554@brookes.ac.uk</a> ; ;	<p>This paper explores the work of the British actor Leslie Howard within the textual analysis of a selection of his films including <i>Pimpernel Smith</i> (1941). Before and at the start of WW2, he was a very famous and popular film star both here and in America. Most of his roles in British and Hollywood cinema was identified with the civilized and cultured Englishman—soft spoken and committed to justice. <i>Pimpernel Smith</i> takes this to another level in introducing mystical elements, which will be explored and discussed. Other films such as <i>The First of the Few</i> (1942) and <i>The Four Corners</i> (1942) follow similar themes of character.</p> <p>During WW2 the threat of invasion and being bombed from the air reinforced a feeling of dread that affected the whole country. Did Howard recognise the national mood and planned his films based on a British ideology via the medium of, what we could now call a superhero? Certainly, in the majority of his WW2 films, his on screen characters were consistently portrayed as a certain type. Definitely an Englishman, but something else. Were his hero figures endowed with temporal or corporeal properties, and was he aiming for a deeper meaning?</p> <p>Furthermore, what relationships into film did Howard draw from his radio broadcasts when he often talked of a mystical belief in the spiritual values of English-speaking people. Films portraying people threatened by the forces of darkness, Howard presents us with characters that are true heroes, at once friendly, but mysterious and all knowing. What areas of the British spiritual history and human nature did he channel into his roles? This paper will add to the understandings of a certain type of film star decided to present himself on screen, and to explore the background and reasons behind them.</p>

#### Session I

<b>Intercultural intermediality</b>	Chair: Estrella Sendra (Winchester School of Art, University of Southampton & SOAS, University of London) <a href="mailto:e.sendra-fernandez@soton.ac.uk">e.sendra-fernandez@soton.ac.uk</a>	
Greta Westwood (SOAS)	<a href="mailto:685618@soas.ac.uk">685618@soas.ac.uk</a>	<p>I wish to present an audio-visual essay which is titled 'Film as life or death: the value of proximity within intercultural contexts.' Here, I analyse Nadine Labaki's documentary-like fiction film, 'Capernaum', Alfonso Cuarón's documentary-like Sci-fi film, 'Children of Men' as well as modern day news clips in order to compare different approaches to hope and survival in the midst of a crisis.</p> <p>I have picked these films because they each resemble transnational experience, and this results in the making of intercultural cinema. Laura Marks defines the term intercultural as something which suggests 'movement between one culture and another, thus implying diachrony and the possibility of transformation' (Skin of the Film, 1999:8). I will present this form of intercultural cinema by focusing on the notion of proximity; both physical and emotional.</p> <p>In addition to representing an intercultural cinema, much of the emotional proximity between the films and their viewers enforces Marks' notion of 'haptic visuality', which encourages one to be 'co-present' with the films (Marks, 1999: 164) as well as to maintain a 'widely shared...collective experience' (Marks:1999,5). This is particularly evident through the ways in which the films were directed and produced. Labaki's protagonists themselves were not actors, rather they were children who had lived a very similar experience to those they were portraying. As a result of this, the medium of film gave them a powerful platform from which to express their stories of child abuse and poverty to an international audience.</p>

		<p>Cuaron ensured that the scriptwriting in <i>Children of Men</i> was a collaborative process and that there was room for the actors to improvise as they believed suit. Lastly, news clips produced by outlets such as The New York Times and The Telegraph represent a live version of collective grief which is still unfolding in the present day.</p>
<p>Estrella Sendra (Winchester School of Art, University of Southampton &amp; SOAS, University of London)</p> <p>Displacement, intimacy &amp; embodiment: nearby Alain Gomis' multisensory cinema (video essay)</p>	<p><a href="mailto:e.sendra-fernandez@soton.ac.uk">e.sendra-fernandez@soton.ac.uk</a> ;</p>	<p>This video essay seeks to examine Alain Gomis' multisensory cinema from nearby it. The choice of audiovisual criticism enhances the "haptic visuality" (Marks, 2000) within Gomis' intimate "palimpsestic aesthetic" (Dovey, 2009: 4), adding another layer of engagement with realities represented on what becomes a tactile screen. These realities revolve around one specific theme, displacement, understood as a continuous state of being, resulting from "the separation of people from their native culture either through physical dislocation or the colonizing imposition of a foreign culture" (Bammer, 1994). Whilst its most notorious impact is psychological, featuring characters in-between different locations, it is the body which performs and copes with the internal struggle. This is illustrated nearby his four feature-length films, <i>L'Afrance / As a Man</i> (2001), <i>Andalucia / Andalusia</i> (2007), <i>Tey / Today</i> (2017) and <i>Félicité</i> (2017). Gomis' first three films set the grounds for his multisensory and palimpsestic aesthetic, where to examine what Hamid Naficy calls the "accent" (2001) within the texture and narrative of films. They all feature male leading displaced characters who partake in a quest for identity (Sendra, 2018). It is the inclusion of his latest title, <i>Félicité</i>, the first one whose main character is a woman, which, along with the previous three, shed light, more evidently, on the resilience involved in such embodiment of lived experiences of displacement. The carefully orchestrated symphony of sounds, cinematography, and diverse manipulations of the film texture merges memories from the past, contrasting aspirations from the past and present, and dreams. It is only the resilient embodiment of these tensions that makes of this apparent fragmentary structure a unit, one to be approached from the intimacy of the body.</p>
<p>Agnieszka Piotrowska (University of Bedfordshire)</p> <p><i>Neria</i> (1993) – a collaboration or neo-colonialism?</p>	<p><a href="mailto:Agnieszka.piotrowska@uca.ac.uk">Agnieszka.piotrowska@uca.ac.uk</a> ;</p>	<p>This paper is part of the output funded by a research grant from the British Academy.</p> <p><i>Neria</i> is recognized in post-colonial studies as a landmark cinematic production not only in Zimbabwe but in the whole of sub-Saharan Africa. The story of the film is less well known in screen studies in the West. It was the first feminist film directed by a black African, Godwin Mawuru. The narrative is credited as created by Tsitsi Dangarembga, a notable Zimbabwean writer, but the screenplay is written by the American Louise Riber. The film questions the ancient African law according to which the brother of the deceased man inherits his wife and the whole family. Our research has uncovered that the narrative of the film was based on the director's life but produced by the white Americans John and Louise Riber. The movie sent shockwaves across Africa with its main character Jesesi Mungoshi becoming an iconic representative of the womanhood struggling for justice.</p> <p>This paper will attempt to discuss the relevance of feminism in postcolonial context, in which the body is the central theme. The presentation will include images from the video essay cum short documentary I made in connection with the project. It can be made available prior to the conference. The research project asks more probing questions regarding the collaborative nature of the screenwriting process of this important film given its inter-cultural context.</p>
<p>Maitane Junguitu Dronda (Independent researcher)</p> <p>Black is Beltza: story of a timeline</p>	<p><a href="mailto:mjunguitu@gmail.com">mjunguitu@gmail.com</a> ;</p>	<p>The animated feature film <i>Black is Beltza</i> (Fermin Muguruza, 2018) is based, as many other animation movies, in a previous graphic novel. Nevertheless, the feature is not only the result of giving life to pictures, but it is also the finish line of a longer transmedia project. <i>Black is Beltza</i> involved intense historical research, the design of a graphic novel, an exhibition, a record, and at the end the animated feature. At the same time, both graphic novel and feature film shows the story of Manex, a young Basque visiting New York City in October 1965. After reacting to racial discrimination, Manex starts a journey that takes him to witness key events in history in places like the US, Cuba, Mexico and Canada, and meeting many historical figures.</p> <p><i>Black is Beltzae</i> merges as an ambitious initiative by director and musician Fermin Muguruza. It is, in fact, his first attempt in animation. In this presentation, we will make a parallel reading of <i>Black is Beltza</i> transmedia project and the journey around the world of the main character of the story, Manex. It is a story that starts in the Basque Country and indeed takes us to several places before returning back home.</p>

Session I

<b>Practices of nostalgia</b>	Chair: Billy Errington (University of Durham) <a href="mailto:billy.errington@durham.ac.uk">billy.errington@durham.ac.uk</a>	
<p>Toby Huelin (University of Leeds)</p> <p>“Maybe this time we’ll hit the right notes”: Music, temporality, and nostalgia on Disney+</p>	<a href="mailto:mctmh@leeds.ac.uk">mctmh@leeds.ac.uk</a>	<p>The launch of Disney+ in November 2019 enabled consumers to step back in time to relive their favourite childhood films and TV shows, with the streaming service presenting content from across the spectrum of Disney brands (Disney, Pixar, Marvel, Star Wars, National Geographic). Nostalgia is a crucial component in the formation of Disney+, with the SVOD service harnessing its audience’s nostalgic memories for shared pasts in both its extensive library of pre-existing titles and its newly created content. A significant proportion of this new programming exploits Disney’s creative history in order to elicit nostalgic emotions in consumers and shape the brand identity of the platform. This paper examines this relationship between temporality and branding by analysing the construction of “intentional nostalgia” (Pallister, 2019) in two Disney+ original productions, <i>High School Musical: The Musical: The Series</i> (2019-), a mockumentary-style reboot of the original film franchise, and <i>Encore!</i> (2019-), a reality series which reunites high school alumni to recreate their childhood performances.</p> <p>In this study, I use music as a lens to explore how these shows capitalise upon nostalgia for the <i>High School Musical</i> franchise to structure their narratives and engender brand affinity for Disney. I examine two musical moments which engage explicitly with manifestations of temporality in their musical and lyrical content: first, the activation of the characters’ own nostalgic memories in <i>The Series</i> via an original song (“I Think I Kinda, You Know”), and second, the evocation of audience nostalgia in both shows through the use of a pre-existing song from the original film (“Start of Something New”). By combining these areas, I redress the lack of critical attention paid to the relationship between streaming media, nostalgia, and music, and demonstrate how these shows use nostalgia to establish the Disney+ brand in the face of a rapidly changing SVOD marketplace.</p>
<p>Mariana Pintado Zurita (University of Glasgow)</p> <p>“So, what you been up to ... for twenty years?” Time and the body in sequels</p>	<a href="mailto:m.pintado-zurita.1@research.gla.ac.uk">m.pintado-zurita.1@research.gla.ac.uk</a>	<p>This paper will look at time and the body through the lens of sequels and serialisation. I will show how in long-term sequels, like <i>The Before Trilogy</i> (1995-2013), and <i>Trainspotting</i> (1996) alongside <i>T2 Trainspotting</i> (2017), the ageing body helps to tell and enhance the films’ story. Within its gendered/sexed/raced duality of performer and character, the body in these sequels helps to provide insight into human and social matters, like love, identity, nostalgia or social mobility, and their relation to the passage of time.</p> <p>With these case studies, I will analyse how this serialisation can work for or against the characters’ existence in time. On the one hand, <i>The Before Trilogy</i> follows Jesse and Céline’s love story throughout three decades, showing how they navigate their relationship as it grows and evolves in time. On the other hand, the sequel to <i>Trainspotting</i>, <i>T2 Trainspotting</i>, enhances the character’s inability to move forward and connect with the temporalities that surround them.</p> <p>In conclusion, I argue that these sequels’ temporalities enhance their storytelling as changes in time and the body generate different meanings from parent film to sequel. While time is an issue widely explored in film studies, sequels remain an under-analysed subject, even as they present a plethora of time-related characteristics. In this paper, I will show these characteristics and how they serve storytelling. By closely examining sequels’ temporality, this paper will shed new light on time and the body as two ever-changing elemental components of the physical world and meaning-producers.</p>
<p>Lindsay Steenberg (Oxford Brookes University)</p> <p><i>The Last Days of Pompeii</i>: The Nostalgic Body of the Cinematic Gladiator</p>	<a href="mailto:lsteenber@brookes.ac.uk">lsteenber@brookes.ac.uk</a>	<p>The gladiator is a nostalgic invention. He has been so from the moment of his first fight at Roman funerary games in 264BC. His many remediated appearances across Western visual culture are nostalgic expressions of a powerful longing for an embodied masculinity defined by, and celebrated through, violence. This paper focuses on the ways that the figure of the gladiator embodies nostalgia via films set against the spectacular 79AD eruption of Mount Vesuvius, including the many screen adaptations of the successful 1834 novel <i>The Last Days of Pompeii</i> by Edward Bulwer-Lytton. Such apocalyptic nostalgia puts the doomed athletic body of the gladiator into sharp relief. He is one of the <i>morituri</i> – always about to die violently, even at the height of physical strength.</p> <p>In order to investigate patterns of nostalgic embodiment in gladiator films, I propose the term <i>chronosoma</i> (or time-body), building on Mikhail Bakhtin’s conceptualization of the <i>chronotope</i> (or time-place) as a crystallisation of time and place. The <i>chronosoma</i> is a nostalgic solidification of</p>

		time written onto the muscular body of the gladiator, which oscillates between two general classically-informed body types: the Herculean bulk of actors such as former Mr Universe Steve Reeves in <i>The Last Days of Pompeii</i> (1959) and the more kinetic athleticism of Kit Harington in <i>Pompeii</i> (2014). This presentation will map shifts in the gladiatorial <i>chronosoma</i> paying attention to three overlapping registers: the haptic, the sculptural, and the kinetic, using Reeves and Harington as key case studies.
Liz Watkins (University of Leeds)  The time, body and politics of colourised film	<a href="mailto:e.i.watkins@leeds.ac.uk">e.i.watkins@leeds.ac.uk</a> ;	The manipulation and circulation of images (social media filters, deepfakes, newsreels) has become prevalent and yet the colourisation of nonfiction film and photographic archives remains contentious. Colourisation describes the retrospective addition of colour to archive photographs and films that were initially recorded and circulated in a black-and-white format. The recent resurgence in colourisation projects can be linked to the in the interpretation of museum collections and film archives to new audiences. This presentation examines the juxtaposition of black-and-white images with their coloured counterparts in examples from Marina Amaral's books <i>The Colour of Time</i> in 2018, <i>All the World Aflame</i> in 2020, Peter Jackson's film <i>They Shall Not Grow Old</i> (Imperial War Museum archive/ Dir. Peter Jackson, 2018), and Steininger's work for the BBC <i>Tutankhamun in Colour</i> (2020). The juxtaposition of source and colourised still-photographs, and the transition between black-and-white film and its colourised counterparts, enacts the work of colourisation for the spectator in a shift that is both temporal (past and present) and that of sensory perception. The association of colour and life, which is a 'purely ideological notion' (Barthes), is typified in the reception of colourisation projects: 'bringing the past back to life' 'as they saw it' 'in colour'. The marketing and reception of colourisation projects is in keeping with predominant teleological models of film historiography, which privilege technical and authorial innovations (Elsaesser) through the retrospective positioning of the black-and-white image in terms of lack. The attendant rhetoric of nostalgia and lack surrounding colourised film 'posits a decline and then appeals to [the "restoration" of] a more authentic and politically serviceable' idealised past (Grainge). The transitions between black-and-white and colour in nonfiction photographs and film, then, foreground a series of questions around the ethics of colourisation, the archive, and the privileging of a spectatorship contemporary to its production.

#### Session I

<b>Aging</b>	Chair: Deborah Jermyn (Roehampton University) <a href="mailto:d.jermyn@roehampton.ac.uk">d.jermyn@roehampton.ac.uk</a>	
Aubrey Tang (Chapman University)  Beyond power: The sexual bodies of time	<a href="mailto:aubrey.tang@uci.edu">aubrey.tang@uci.edu</a> ;	<p>This paper questions how aged sexual bodies are subversive of today's structural oppression. It argues that time can liberate sexual bodies from oppression to freedom.</p> <p>Sex between older adults—in the age range of sixty years or above—has been a rare subject in Hollywood films. When it is made the subject, it is typically enacted by thin and attractive actors, especially for elderly women roles. The most common genre associated with senior sexuality is comedy. Sex scenes, though typically dark, are rare. Realistic sex scenes with natural lighting and exposed bodies are rarer. This stigmatization of senior sexuality in Hollywood films shows aged sexual bodies are threatening for mainstream aesthetics. Sexual bodies that have existed for a long time, are censored in popular culture. Sexual bodies of time are intimidating and fearful. A sexual body's threat is measured by the duration of its existence.</p> <p>This paper argues the most threatening notion of aged sexual bodies is its individual negative liberty that challenges the mainstream society's (collective) positive liberty. We will draw on the Chilean Sabastian Lileo's 2013 film <i>Gloria</i> to analyze how aged sexual bodies disputes the mainstream belief of positive liberty in most neoliberal societies. The unveiled, clear images of sex between the single, rejected, abandoned seniors demonstrate a negative kind of liberty that realizes and liberates one's self through the absence of obstacles. This kind of negative liberation contrasts with the mainstream's (collective) positive liberty, typically through the presence of power and control. Negative liberty does not concern collective power, such as the supremacy of any categories of race, ethnicity, gender, and so on. Against today's progressive political belief, it does not consider these categories the gateway to freedom—positive freedom. Instead, it removes all its constraints and interference from others to find freedom—negative freedom. The fundamental difference between these two types of liberty is their sources of agencies:</p>

		circumstances (positive liberty) vs. time (negative liberty). Time offers the aged sexual bodies unlimited potential to take risks and make mistakes to find freedom.
Kate Taylor-Jones (University of Sheffield)  Age, class and the star body in South Korea – the curious case of Youn Yuh-jung	<a href="mailto:k.e.taylor-jones@sheffield.ac.uk">k.e.taylor-jones@sheffield.ac.uk</a> ;	East Asia leads the way in both the number of aging citizens and the rate in which society is ageing (He, Goodkind, & Kowal, 2016). South Korean social make up has seen a shift from multi-generational households to solo living and the lack of a properly supported social state means the elderly are both increasingly common but also, particularly in the case of women, increasingly marginalized inside South Korea. For female stars – the navigation from young star to older working actress has been a complex pathway to negotiate and few have managed this career change and the embodied activities that it necessitates. Academic studies with a few limited exceptions, have also marginalised the East Asian older female screen experience. This presentation will explore how older female sexuality is both visualised and narrativized in Korean cinema. Focusing on Youn Yuh-jung, of the most famous and most acclaimed older actresses working in the Korean film and television industry, this presentation will explore how Korean cinema has engaged with the ideas of aging female sexuality. I will focus on two films - 돈의 맛/Taste of Money (Im Sang-soo, 2012) and 죽여주는 여자/The Bacchus Lady (E J-yong, 2016) as these films engage with two diverse female societal positions - from the power of a sexually abusive chaebol-matriarch, to a disenfranchised prostitute, plying her trade in cheap motels and public parks. This presentation will explore how Youn operates as a star body that simultaneously conforms to and rejects, dominant narratives around older women's sexuality.
MaoHui Deng (University of Manchester)  Cinema and the temporality of sex in later life	<a href="mailto:maohui.deng@manchester.ac.uk">maohui.deng@manchester.ac.uk</a> ;	Current scholarship surrounding sex and gerontology, deeply rooted in discourses of active and successful ageing, is largely focused on establishing how much sex people have in later life, regularly highlighting that heterosexual older people in the new millennium are not only having more sex than the decades before, but that they are also increasingly adopting more “adventurous” approaches towards sex. Concomitantly, these discourses have seeped into the reviews of older people having sex in/and films, where films like <i>It's Complicated</i> (Nancy Meyers, 2010, USA), <i>45 Years</i> (Andrew Haigh, 2015, UK), <i>The Other Side of the Street</i> (Marcos Bernstein, 2004, Brazil/France) and <i>Cloud 9</i> (Andreas Dresen, 2008, Germany), discussed in a cultural vacuum, are often lauded for the seemingly daring portrayals of passion that negotiate against the abject affects that are associated with older people having sex.  Through an examination of sex between two older people in <i>Poetry</i> (Lee Chang-dong, 2010, South Korea), this paper approaches the aesthetics of older people having sex on screen from a temporal framework so as to move beyond the dichotomised model of good/bad ageing in the gerontological imagination. In <i>Poetry</i> , the woman protagonist has sex to get/negotiate/extort money so as to repay a settlement debt as her grandson, alongside four other teenage boys, is caught raping a teenage girl. In this paper, I suggest that sex in the silvering screen becomes a way in to think through the changing and entangled transnational histories of South Korea and the globalised world.

#### 4.30-6 PRACTITIONERS ROUNDTABLE

<b>Practitioners Roundtable</b> followed by presentation of the <b>BAFTSS Outstanding Achievement Award</b>	Chairs: Shelley Cobb (University of Southampton) and Estrella Sendra (Winchester School of Art, University of Southampton & SOAS, University of London)  Participants: Lindiwe Dowey (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), Leena Manimekala (award-winning poet and filmmaker), Hanan Razek (award-winning Egyptian British correspondent at BBC Arabic).
---	---

Friday 09 April

Session J

<b>Transgender bodies</b>	Chair: Valentina Cardo (University of Southampton) v.m.cardo@soton.ac.uk
Chris O'Rourke (University of Lincoln)	<a href="mailto:corourke@lincoln.ac.uk">corourke@lincoln.ac.uk</a> This paper considers the brief film career of Robert Allen, whose 1954 book <i>But for the Grace</i> was one of the earliest autobiographical accounts of a transgender or intersex life published in the UK. Before this, Allen worked as an assistant to directors including David Lean at Denham Film

Fitting in, standing out: Trans and intersex histories and the film career of Robert Allen	;	Studies and at the animation firm of Halas and Batchelor during and immediately after the Second World War. Allen's time in the film industry coincided with his social transition to Robert, and he recalled the studio as being both a remarkably accommodating space as well as a disorienting one: "an island of fantasy" away from the difficulties of navigating the medical and legal establishments. Examining Allen's experiences in the British film industry offers a chance, firstly, to explore elements of behind-the-scenes labour that are often passed over in histories of cinema and, secondly, to rethink aspects of British wartime and postwar filmmaking from trans and intersex perspectives. Before publishing his memoirs, Allen was wary about making his transition public, out of fear that details of his story would be sensationalised and "made freakish" by the press. However, Allen also courted the media in various ways, not only by making (fleeting) film appearances, but also by capitalising on the media's newfound interest in transgender lives in the wake of the Christine Jorgensen story. The final part of this paper examines Allen's brushes with the media in later life, in the context of longer histories of trans, intersex and queer visibility on screen.
Sven Weidner (The University of Bamberg)  Transformation of identity: transformation of the body	<a href="mailto:weidner_sven@t-online.de">weidner_sven@t-online.de</a> ;	<p>In the last years the number of people undergoing gender reassignment is steadily increasing, in particular in western cultures. And it is controversially discussed if this development is the positive outcome of a progressive and liberal gender policy or if is a kind of contemporary fad without considering the deep impact of this theme. Undoubtedly, it is a question of social relevance if there is a really existing acceptance of identities being beyond the norm as it tells much of the coherence and inner states of societies.</p> <p>In the different arts this issue is negotiated again and again. In films we have plenty of versions that deal with transsexuality; and surely, the emancipation of today's LGBTQ people during the last decades and the rise of gender as a new category paved the way for the acceptance of transsexuality.</p> <p>On the basis of the films <i>Boys Don't Cry</i> (Kimberly Peirce, USA, 1999) –an adaptation of the documentary <i>The Brandon Teena Story</i> and <i>Transamerica</i> (Duncan Tucker, USA, 2005) we will scrutinise how they specifically cover the depiction of transsexuality. Selected sequences will also serve as examples to demonstrate and analyze the aesthetic and stylistic devices.</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>	<a href="mailto:Cristina.ruizpoveda@esne.es">Cristina.ruizpoveda@esne.es</a> ; <a href="mailto:Juliasabina.gutierrez@uah.es">Juliasabina.gutierrez@uah.es</a> ;	<p><i>Los Ojos de Mila Kaos</i> is a Virtual Reality (VR) piece directed by the Cuban filmmaker Yimit Ramírez which depicts the personal experiences of the Habana-based drag queen Mila Kaos. Co- written by Kaos and Ramírez, the experience combines traditional film recordings, interactive 3D environments, and VR footage with a hyperrealist subjective point of view achieved by placing a 180-degree camera in Kaos' forehead.</p> <p>Because of its powerful immersive potential, scholarship about VR focuses heavily on the physical experience of the user, who can feel physically present in a virtual environment. More specifically, VR has the strong potential of evoking a sense of embodiment, allowing the spectator to take the perspective of someone else's body as their own.</p> <p>With this in mind, how can VR articulate the experiences of non-binary bodies? In this presentation, we will explore how <i>Los Ojos de Mila Kaos</i> uses embodiment to question the assumption that VR unavoidably incites empathy for the character, as it can also alienate the spectator. In addition, we will analyze how VR embodiment serves to challenge the notion of the drag as an object of the voyeuristic gaze, as in <i>Los Ojos de Mila Kaos</i> the spectator becomes the viewer and the viewed simultaneously.</p>
Emma Morton (University of Warwick)  Queering the narrative in early Italian slapstick comedies	<a href="mailto:E.Morton@warwick.ac.uk">E.Morton@warwick.ac.uk</a> ;	Early Italian slapstick comedies of the transitional period are characterised by the frenzied performances of their comic stars. The comic performance is erratic, untroubled by a cohesive plot progression and accelerate through a narrative set-up to land on the punchline. Within this canon lie the male-female cross-dressing films where the narrative is suspended to allow the audience to gaze upon the cross-dressed character. A further queering occurs as the narrative is arrested to allow the audience to gaze upon the cross-dressed character. These films offer audiences a trans-perspective as their gaze is directed by the cross-dressed character to the transgendered body. The queerness of these films lies not only in the visibility of the queer characters but also in the productivity of the queerness. The film itself becomes queer as the narrative economy is replaced by a luxuriating of the queer body.

		For the spectator a conflict occurs as the cross-dressed character's visibility, through the materialisation of the body, disrupts the perception of a trans-corporate reality. Exposure of the cross-dressed character ruptures the heteronormative construction of the cinematic space. In the early Italian comedy films, knowledge of the cross-dressing comic star is the visibility that threatens the transgender character. The queerness of the cross-dressed character in Italian comedy films opens up temporalities and suggests the possibility of different modes of living, and of reading film texts.
--	--	---

#### Session J

<b>Labour disciplines and practices</b>	Chair: Keith Wagner (UCL) <a href="mailto:k.wagner@ucl.ac.uk">k.wagner@ucl.ac.uk</a>	
<p>Helena Bassil-Morozow (Glasgow Caledonian University)</p> <p>The semiotics of a broken body: Tim Burton's traumatic modernity and the assembly/disassembly line</p>	<p><a href="mailto:Helena.Bassil-Morozow@gcu.ac.uk">Helena.Bassil-Morozow@gcu.ac.uk</a> ;</p>	<p>This paper examines Tim Burton's depictions of the body in the context of (anachronistically presented) modernity and its flagship technologies, particularly the assembly line.</p> <p>Fragmentation tropes (particularly visual synecdoche) in Burton's films question the very idea of individual completeness, and test the social front, which initially appears to be free of cracks, until it shows the conflict and turmoil happening underneath. Literal brokenness or emotional trauma, experienced by characters such as Edward Scissorhands (Johnny Depp, 1990), Emily the Corpse Bride (<i>Corpse Bride</i>, 2005) and Willy Wonka (<i>Charlie and the Chocolate Factory</i>, 2005), reflect the inner fragmentation that comes with the refusal to subscribe to the bourgeois identity standard in order to be regarded as 'complete'.</p> <p>Their internal (and external) fragmentation is contrasted with the image of the assembly line, with its connotations of efficiency and flawlessness. The image of the assembly line, which makes multiple appearances in Burton's films, evolves throughout his career. In his early films, the assembly line is a source and symbol of unbound creativity and entrepreneurial spirit, the sign of a genius, as in <i>Pee Wee's Big Adventure</i> (1985) and <i>Edward Scissorhands</i>. Burton's protagonists mature, or, rather refuse to mature in the world of deceit and artificiality, representations of the assembly line take on a darker tone to express the protagonist's denial and escapism, like they do in <i>Charlie and the Chocolate Factory</i> and <i>Sweeney Todd: the Demon Barber of Fleet Street</i> (2007). The assembly line becomes the disassembly line.</p> <p>The plight of Burton's protagonists epitomises the imperfection, the messiness, of human communication and encapsulates the scale of the individual's identity crisis against the backdrop of structures, processes and technologies of modern society. The individual falls apart precisely because wholeness does not exist - it is one of the most misleading, most attractive myths of modernity.</p>
<p>Vladimir Rizov (University of Southampton)</p> <p>The body of the worker, the body of the cop: <i>RoboCop</i>, <i>Blade Runner</i>, and <i>Repo Men</i></p>	<p><a href="mailto:v.rizov@soton.ac.uk">v.rizov@soton.ac.uk</a> ;</p>	<p>The origins of police work lie in the social control of all labour. From the proto-policing practices of slave patrols in the USA through strike-breaking and migrant criminalisation to modern policing's militarisation, police workers stand in a unique position as the ideal workers in a capitalism system. Micol Seigel has pointed out that at the core of this unique position stands the instrumentalization of violence in the policing of bodies; so much so, that police work can be equated to 'violence work'. Building on this, in this paper I will explore the body of the police worker in three sci-fi films in relation to capitalist exploitation. I posit that the temporality of cinematic representations of police work serves to contribute to a totalisation of police work as constant and unceasing—being off-duty and out of uniform do not remove the demands for police work. In terms of corporality, my position affords me an in-depth engagement with the contradictory embodiment of police work—from <i>RoboCop's</i> (1987, 2014) complete control of a police officer's body through the manufacture of a replicant detective (investigating other replicants/ androids) in the <i>Blade Runner</i> duology (1982, 2017) to <i>Repo Men</i> (2010) and the extraction of the commodified organs, the body is at the core of understanding cinematic representations of policing's power and violence.</p>
<p>M. Lane Peterson (Universität Hildesheim)</p>	<p><a href="mailto:mlanepeterson@gmail.com">mlanepeterson@gmail.com</a> ;</p>	<p>"Just Be Yourself" is a short film, in which a woman has a job interview. She is still a student and does not have much job experience; she does not know exactly what to expect. However, she has been in similar, unfamiliar situations before and handles them by responding cordially and</p>

<p>"Just Be Yourself": Self-presentation and adaptation in the job interview</p>		<p>positively. When in doubt, she observes and adapts herself to her surroundings. She will respond accordingly to the interviewer and communicate her willingness and her abilities to work in a team, offering support where it is needed, as she has learned to be very good at assessing the situation and adapting appropriately.</p> <p>The film "<i>Just Be Yourself</i>" is the presentation of an applicant in a staged job interview, based on my personal experiences. In addition to directing, editing, and writing the script, I also performed in the film, carefully considering every aspect of the filmmaking process. This allowed me to reflect on my own position in the realization, simultaneously presenting myself to the viewer as the protagonist and the filmmaker. Therefore, the film explores the concept of self-presentation, considering the role of the applicant's self-presentation in a job interview as well as my self-presentation to the audience as a "social-actor" being filmed. Adaptation in this situation also plays a central part in understanding the construction and modification of self-presentation. How are the applicant and her experiences presented in the job interview situation? Similarly, how does one perhaps alter themselves or come across differently when being filmed? In order to reflect on these questions, the film plays with the idea of a documentary self-presentation and uses post-production strategies, such as jump cut editing and a green-screen background, to create a reflexive layer.</p>
<p>Nick Jones (University of York)</p> <p>Seamless composites? VFX breakdowns, the GUI, and digital labour</p>	<p><a href="mailto:n.jones@york.ac.uk">n.jones@york.ac.uk</a> ;</p>	<p>VFX breakdowns are promotional texts which showcase the work of visual effects companies. They show the layers of detail that make up a final, seamless visual effects shot by freezing, zooming and disassembling this shot with an autonomous camera. As products of a digital media age, about digital effects work, and disseminated primarily via video sharing platforms such as YouTube, VFX breakdowns sit at the centre of a much larger digital web. They have a highly particular visual language, one which is distinct from other making-of material, and which is entirely dependent on the aesthetic codes and technical possibilities of the graphic user interface (GUI).</p> <p>In this paper, I will describe the conventions of the VFX breakdown, and show how these conventions reveal far more about the <i>conceptualisation</i> of digital labour today than they do about the actual processes involved in the manufacture of digital effects. The VFX breakdown unpicks the integrated elements of a final cut, showing the numerous layers that make up the digital image. But it also eradicates the work required to generate and composite those layers, proposing that the computer is a kind of autonomous agent of creation. The manipulability and instantaneity communicated by the VFX breakdown is reliant on our experience of the GUI – with its multiple windows, fluid rescaling, and rapid access – but in addressing us this way, the breakdown erases the actual GUI-assisted labour that has produced these images. Breakdowns show no creative missteps, algorithmic accidents, or digital dead-ends, nor do they give any indication of the amount of time required to design, finesse, and render these iterations. The result is an impression of the speedy accumulation of only correctly chosen and deployed elements, and the effacement of below the line digital labourers and pipelines.</p>

Session J

<p><b>Places and technologies of spectatorship</b></p>	<p>Chair: Liz Watkins (University of Leeds) <a href="mailto:e.i.watkins@leeds.ac.uk">e.i.watkins@leeds.ac.uk</a></p>	
<p>Beth Carroll (University of Southampton)</p> <p>Southampton Heritage Cinema Project</p>	<p><a href="mailto:e.carroll@soton.ac.uk">e.carroll@soton.ac.uk</a> ;</p>	<p>2020 has seen both temporary and permanent closures of many cinemas, and the current climate makes the loss of more cinemas in the immediate future likely. The historic changes to viewing practices and entertainment pursuits (whether the introduction of TV, the move to synchronised sound, or more recently, streaming platforms and their increased use under periods of 'isolation') have already altered the number of cinemas in Southampton and nationally.<sup>1</sup> Many of these buildings still exist in repurposed form, others have been lost entirely, whilst others still are currently fighting to maintain themselves.<sup>2</sup> These buildings, and the experiences associated with them, can and should be preserved in some form. The Southampton Heritage Cinema Project aims to make concrete steps towards this.</p> <p>This presentation will outline some of the initial steps taken and the future trajectory of the larger Heritage Project. It will discuss the role of technology in mediating and recreating these (lost) spaces for new audiences (from the use of location specific applications to, ultimately, virtual reconstructions of the architectural space of lost cinemas), detailing how the bodily experience of cinema going will be at the forefront of the</p>



		research. It will place this within the wider context of Southampton's histories of entertainment and the working class and the implications it has for the link between the archival and the virtual, the personal and the shared, as well as wider discussions around conserving architectural space. It will demonstrate how the Southampton Heritage Cinema Project will engage local communities in sharing and shaping their own personal entertainment histories.
<p>Olga Moskatova (Friedrich-Alexander University Erlangen-Nuremberg )</p> <p>Re-relocation: Individualized spectatorship, bodily memory and cinema as broken time machine</p>	<p><a href="mailto:olga.moskatova@fau.de">olga.moskatova@fau.de</a> ;</p>	<p>In my presentation, I would like to focus on a specific temporality of film watching marked by repetition and its failure. In times of streaming media, small portable screens, and the relocation of films and cinema (Casetti 2015), films are often watched in individualized dispositifs on the move (train, plane, etc.) or at home (in bed, at the desk, etc.). Individualization of film experience means, among others things, being able to flexibilize the time of watching: to stop the film, to repeat a scene, or to fast forward by manipulating a touchscreen, a remote control, a keyboard, or a mouse physically. Especially, stopping the film and repeating a scene is a common strategy to deal with the distractions in the surrounding such as train, helping to recreate filmic experience in nontheatrical locations. These practices of restarting and repeating of a scene are themselves repeated on each new viewing occasion, slowly cultivating a bodily memory of these gestures and forming an embodied habit of an individualized spectator. Being a consequence of the relocation of films, these bodily habits, in turn, also transform the experience of watching films in cinema. Being 're-relocated' in cinema, these gestures become reactivated by memory and habit, but cannot be performed. The time manipulation and the experience of flexible watching fails, turning the cinema dispositif into a broken 'time machine' (Zielinski 1986), and thus fundamentally changing not only the temporal and bodily experience of films, but also of cinema.</p>
<p>Sarah Byrne (University of Reading)</p> <p>Multiple temporalities and multiple audiences in NT at Home's <i>One Man, Two Guvvners</i></p>	<p><a href="mailto:sarah.byrne@pgr.reading.ac.uk">sarah.byrne@pgr.reading.ac.uk</a> ;</p>	<p>Livecasting, the broadcast of live theatre performances into cinemas at a singular set time, depends upon the extent to which the theatrical manifestation of time transfers to a cinematic context and is highly dependent on the spatial context of the performance and exhibition spaces. Audience participation brings in new dimensions of risk, spontaneity and co-presence and so presents a useful lens through which to examine these elemental components.</p> <p>This paper is part of a larger, ongoing thesis project on the construction and visuals of British theatre livecasts. Using NT Live's <i>One Man, Two Guvvners</i>, and it's subsequent National Theatre at Home iteration as a case study, this paper will showcase several instances of audience interaction while drawing on liveness scholarship, genre and medium conventions and a textual analysis of aesthetic and structural components of the atmosphere of liveness created.</p> <p>The theatre audience becomes an important visual element in a livecast while the cinema audiences have their own unique experience of both time and space. The paper aims to address how the broadcast of <i>One Man, Two Guvvners</i> used the medium and genre conventions of liveness and dual temporalities to both deliberately and inadvertently create a viewing experience that drew together theatrical and cinematic audiences and subverted expectations.</p>
<p>Vera Klocke (University of Hildesheim)</p> <p>Seated bodies in the living room. The immediate proximity of people as indicators of media transformation processes</p>	<p><a href="mailto:Vera.Klocke@gmx.de">Vera.Klocke@gmx.de</a> ;</p>	<p>In my contribution I would like to deal with the connection between body, time and television with regard to what happens in front of the devices.</p> <p>The concept of television is becoming increasingly blurred as its constituent components change in a converging media landscape. The dissolution of traditional forms of distribution and reception goes hand in hand with a change in devices and technologies. In my contribution, I would like to examine this phenomenon based on the material culture in households at the moment of media appropriation. I examine how the bodies are aligned in front of the devices and which networks of things are involved. Therefore I put the proximities of media appropriation into the focus of attention. Which objects are in the immediate space of a person during the reception? How do these relationships affect the reception and appropriation of material and medium?</p> <p>I use the term <i>proximity</i>, as described by Barthes, as the space that is within an arm's length of the person.<sup>1</sup> I do this in order to understand how television currently affects the body. I argue that this research requires participatory observations and descriptions of households that understand media use not as an isolated phenomenon but - as suggested by Hermann Bausinger - as actually integrated into everyday life.<sup>2</sup></p>

		<p>As part of my research, I've made videos to document the different processes of media appropriation. Using these practical examples, the contribution discusses the methodological challenges associated with material changes in the household.</p> <p>1 Barthes, Roland (2007): <i>Wie zusammen leben. Simulationen einiger alltäglicher Räume im Roman</i>. Vorlesungen am Collège de France 1976 1977, Frankfurt am Main: suhrkamp, 2007, S.184.</p> <p>2 Bausinger, Hermann: <i>Media, technology and daily life</i>. In: <i>Media, Culture and Society</i>, 1984, 6, p. 343 351.</p>
--	--	---

#### Session J

<b>Sinophone Cinemas and Media: Empire and Precarious Lives</b>	Chair: Tim Bergfelder (University of Southampton) t.a.bergfelder@soton.ac.uk	
<p>Victor Fan (King's College London)</p> <p>Buddhism as a technology of recognition: Pema Tsenden's <i>Jinpa</i></p>	<p><a href="mailto:ho_lok_victor.fan@kcl.ac.uk">ho_lok_victor.fan@kcl.ac.uk</a> ;</p>	<p>Buddhism has always been a framework that in-forms the cinematographic image and narrative structuration of Pema Tsenden's (པེམ་ཅན་དབུ་གླིང་།) films. Yet, until recently, scholars have been taciturn when it comes to analysing his Buddhist references in order to avoid the classical Tibetological pitfall of framing all cultural productions in Tibet with Buddhist philosophy and religion. With this in mind, in this presentation, I reconsider Buddhism not as a <i>technē</i> or episteme, but as a technology of recognition. What I mean is that Buddhism as an epistemology is not simply represented or reflected upon by the film text. Rather, it offers the filmmaker and the spectators to engage in the cinema as a sociopolitical, interpersonal, and inter-vital technology, where they can actively reconfigure the relationship between self and other, subject and object. In Pema's films, this is translated into the mise en scène, the dependent originations between the image and the spectators, and those between different spectators in a communal experience. It also offers a critical lens through which we can reevaluate our relationships with other technologies of recognition such as neoliberalism and party-state surveillance. In my presentation, I use the film <i>Jinpa</i> (འགྲོ་ལྷ་མོ་པ་མེས་པོ་ལྷ་མོ་, 2018) as a case study.</p>
<p>Kiki Tianqi Yu (Queen Mary University of London)</p> <p>When nonhuman eyes Looking at Human Inhabitants: Reading Xu Bing's <i>Dragonfly Eye</i> (2016) through Daoism</p>	<p><a href="mailto:kiki.yu@qmul.ac.uk">kiki.yu@qmul.ac.uk</a> ;</p>	<p>Following Victor Fan's advocacy of paying attention to concepts previously overlooked in the primarily Western debates of cinema studies, this paper proposes a way of interpreting human-nature relationship through Daoist transformative perspective in what I call 'anthropocosmic cinema'. In particular, this paper explores how humankind is presented within their environment through the non-human eyes of surveillance cameras in <i>Dragonfly Eyes</i>, the first film constructed entirely by found surveillance footage. Seeing the universe as an interconnected unity and everything under the cosmos being equal and in constant transformation, a Daoist reading of this film does not only probe us to rethink what is real and not real, it also leads us to pay attention to the source of perception itself: who is seeing? and what is seen?</p> <p>Utilising 'trash' materials that are not usually valued in industrial film history, this film, through archaeological excavation, examines the ubiquitous and ever-growing amount of networked surveillance footage observing every corner of the world impassively without human intervention. It not only questions whether the human-invented camera is ever controllable, but also de-emphasises human as the only creator of vision, and directs us to see how humans are viewed in the vast cosmos under non-human eyes. Contrasting the man-made narrative, a human centred fictional drama, the massive footage on 'natural disaster' captured through fixed surveillance cameras positions the human as part of the larger universe, influencing and being influenced by the workings of nature. The film forces us to see another vision of the world, challenging anthropocentric views, and reminds us how all humans and nonhumans are subject to the all-pervading laws of transformation that affect all and everything in the universe.</p>
<p>Ruby Cheung (University of Southampton)</p> <p>Screening a language war: Hong Kong independent cinema of the 2010s</p>	<p><a href="mailto:Ruby.Cheung@soton.ac.uk">Ruby.Cheung@soton.ac.uk</a> ;</p>	<p>This paper explores the politics of the use of the Cantonese language in Hong Kong independent films of the 2010s. As one of the most-spoken Chinese languages, the Cantonese is the lingua franca of Hong Kong, in particular the Chinese community living there. The language has also been one of the main features in Hong Kong films since the mid-1980s, when the last local film studio Shaw Brothers ceased to produce Mandarin-speaking films. Fast-forwarding to the early 2000s, the signing of the Mainland and Hong Kong Closer Economic Partnership Arrangement (CEPA) between China and Hong Kong in 2003 helped give rise to China-Hong Kong co-produced films and revived the use of the Mandarin language in Hong Kong-related films. Although the Cantonese language may still remain a feature in these films, such changes to the language use in film was</p>

		often seen as a sharp blow to the core values of Hong Kong society. New language education programmes in local schools that emphasised the teaching of the Mandarin language and downplayed the sociocultural importance of the Cantonese language further worsened negative feelings among Hongkongers. Independently made, local Hong Kong films that use the Cantonese as their main language reflect on and lament these sociolinguistic issues. Being aware of their current minority position in the city's film industry, these films incorporate these issues into their narratives and/or use Cantonese slang and bad words that only Hong Kong Cantonese-speaking viewers would understand. Informed by Sinophone and film policy studies, this paper discusses the cases of several 2010s Hong Kong independent films, e.g. <i>Vulgaria</i> (2012), <i>Dialect</i> (in <i>Ten Years</i> ; 2015) and <i>Last Exit to Kai Tak</i> (2018). It argues for a consideration of the effects of mutual exclusiveness within the Sinophone sphere, which these films unfortunately help perpetuate.
Yuan Li (University of Southampton)  Reframing the social strata in the digital age: Director's narration in Taiwanese Hokkien in <i>The Great Buddha+</i> (2017)	<a href="mailto:yl4y15@soton.ac.uk">yl4y15@soton.ac.uk</a> ;	Based on his previous short film <i>The Great Buddha</i> (2014), Taiwan independent filmmaker Huang Hsin-yao's first feature film <i>The Great Buddha+</i> (2017) depicts the unbreakable gap of the social strata in contemporary Taiwan from different angles: classes, gender and ethnic groups. One of the outstanding features of this film is the director's use of the Hokkien language for his voiceover. Huang's voiceover thus reframes and refocuses the representation and narrative of this film. This paper analyses not only the gap between social strata portrayed by Huang both visually and linguistically, but it also highlights the narration of Huang in Taiwanese Hokkien in this film that seems to widen the gap for emphasising his own identity and stance as a member of a Hoklo ethnic group. On the other hand, despite his presence as a Hoklo person linguistically, his reframing enables the viewing for both socio-cultural groups in this film. This double voyeurism is represented through both the lens of the car dash-cam and the camera of this film. Huang's voiceover refocuses between both views that blur the clear division of the social strata. My paper argues that instead of building the border between 'self' and 'others', his voiceover presents an alternative view for examining different socio-cultural groups both within this film and in the context of Taiwan society in the digital age.

#### Session K

<b>Postfeminism</b>	Chair Eve Benhamou (independent scholar) <a href="mailto:benhamou.eve@outlook.fr">benhamou.eve@outlook.fr</a>	
Louise Coopey (University of Birmingham)  Arya Stark's spectacular body: Tracking the corporeal development of long television's warrior woman	<a href="mailto:UC385@student.bham.ac.uk">UC385@student.bham.ac.uk</a> ;	<p>Long-form narrative television has enhanced the complexity of the medium, stretching narratives and character arcs over multiple hours of a show and facilitating the creation of diegetic worlds that push the boundaries of what had previously been possible (Innocenti &amp; Pescatore, 2015; Walters, 2019). Shows like <i>Game of Thrones</i> (2011-2019) have taken advantage of the time that long television provides to explore the complex landscape of representation, redefining the bodies represented on screen. One such body is that of the warrior woman.</p> <p>Typically associated with Tasker's (1993: 3) 'musculinity', the warrior woman was a hard bodied action heroine. In <i>Game of Thrones</i>, the lean and diminutive Arya Stark challenges that and offers an alternative. Arya's highly dynamic and fluid body is not a typical spectacular body, but it is a spectacular body nevertheless. Her corporeal evolution into a warrior woman is cultivated over eight seasons of the television show, thus screening her development from a naïve adolescent girl into a fully-fledged and highly capable warrior via her 'dancing' swordplay lessons and training to become an assassin with the Faceless Men of Braavos. She adopts a gender fluidity that enables her to perform a masculine or feminine identity to suit her purposes. Like her predecessors, she smashes gendered expectations, but she also directly challenges existing representations of the warrior woman in visual culture.</p> <p>The body is key to developing a particular understanding of events so this paper will explore Arya's spectacular body aesthetically, kinaesthetically and performatively, tracking her physical development into a warrior woman over the period of time spanning eight seasons of the show. I will argue that long television provides narrative and visual space to challenge typical representations of the body and also provides scope to smash the gendered norms and expectations associated with it.</p>

<p>Jade Stewart (Keele University)</p> <p>The abject body in <i>Fleabag</i></p>	<p><a href="mailto:jadestew97@gmail.com">jadestew97@gmail.com</a> ;</p>	<p>This paper seeks to interrogate the way that the abject body is used to undermine modern ideals of femininity in Phoebe Waller Bridge's <i>Fleabag</i> (2016). In her recent work, Faye Woods has argued that <i>Fleabag</i> is an example of the 'precarious-girl comedy', a style of television-comedy which 'makes the endless alienation of its millennial female subject a source of humor' through the use of abject comedy (Woods, 2019: 196). Woods argues that the use of abjection conveys <i>Fleabag</i>'s sense of shame and guilt, whilst also illustrating the divide between her honest self and the 'unstable performance of controlled upper middle-class femininity' that she presents (Woods, 2019: 206-208). <i>Fleabag</i> is privileged and enjoys a careless sexual freedom but she lacks the heteronormative stability of a husband, a family and a career. Thus, in building upon Woods' work, I argue that <i>Fleabag</i>'s self-loathing comes to reflect the punishing of the self for having failed to meet the expectations of modern femininity.</p> <p>My paper will also make use of Sara Ahmed's notion of laughing as a mode of resistance as Ahmed asserts that laughter is a kind of 'wilful and rebellious noise' that can expose and diminish violence simultaneously (Ahmed, 2017: 204). As such, I will also show how Waller-Bridge's employment of the self-aware, abject comedy highlights the absurdity of societal expectations facing women. In simultaneously using comedy and repulsion, <i>Fleabag</i> ultimately presents the grotesquery of postfeminist ideals.</p>
<p>Sophia Kanaouti (National and Kapodistrian University of Athens)</p> <p>"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</p>	<p><a href="mailto:SKanaouti@hotmail.com">SKanaouti@hotmail.com</a> ;</p>	<p>Using Nancy Fraser's notion of how there is an enactment of a fantasy that is paid for by the client of a sex worker (in the male-female duality, that the male is in charge), the paper addresses the notion of a female body that is "undesirable" to the male, in terms of what Phoebe Waller-Bridge as <i>Fleabag</i> attests to when she proclaims 'I sometimes worry that I wouldn't be such a feminist if I had bigger tits'. Is <i>Fleabag</i>'s rejection of a 'normal' relationship something that keeps her 'ungrown' – or because of her being "ungrown"/ "immature"? As she rejects the 'nice guy who loves her' who will later go on to become a partner to another and a father, and as she falls in love with a priest, what is the place that her use of her body occupies within the narrative? Is the juxtaposition of her use of her own body (sleeping around, anal sex), with the use that the priest does of his body (sleeping with her once, and then not any more), telling of a sexuality that is feminist because it is outside the norm of a desire for the 'normal'?</p> <p>Lastly, is there in <i>Fleabag</i> a narrative of a feminist body controlled by being 'unfulfilled', either because it is not "full" enough (not big enough tits to be desirable for men – not "grown up" enough), or because it looks for meaning in sex with several men – and if not, how does it subvert it, given the narrative? How is it overcome, in terms of Fraser's fantasy construction? What is the role of the body in the social fantasies that Fraser addressed? Is this type of feminism dependent on time and on the body?</p>
<p>Sumei Karen Anne Tan (University of Southampton)</p> <p>Guilty Pleasures and the 3Rs in the Cinderella trope: Revisiting, Reviewing, and/or Resisting the fairy tale in film and new media</p>	<p><a href="mailto:S.Tan@soton.ac.uk">S.Tan@soton.ac.uk</a> ;</p>	<p>From the hit Youtube video <i>Cinderella vs Belle: Princess Rap Battle</i> (2015) with 100+ million viewers starring Sarah Michelle Gellar, pseudo-medieval fantasy <i>Ever After</i> (1998) with Drew Barrymore, and gender-swapping musical comedy <i>Cinderfella</i> (1960) starring and produced by Jerry Lewis, to Disney's own highly profitable live-action film <i>Cinderella</i> (2015), this particular fairy tale has never seemed more popular. It has seen constant revisions, re-imaginings and many made-for-tv films in recent years e.g. <i>A Cinderella Story: Christmas Wish</i> (2019), <i>A Cinderella Christmas</i> (2016) etc., with marginal changes for a less dated take. Given growing public awareness about the #MeToo movement and public discourse on different forms of inequality, not just gender, what does this mean for modern viewers on old and contemporary depictions of Cinderella on film? Will this particular rags-to-riches fairy tale be consigned to history sooner rather than later? Its core message and theme of femininity amid suffering, or in the case of <i>Cinderfella</i>, packaged 1950s boyish masculinity amid 'suffering', remains largely intact even in the 21<sup>st</sup> century. The only difference, depending on the <i>zeitgeist</i>, is how far the character of Cinderella is given the space for growth and development in the film itself. Using film critic MaryAnn Johanson's popular criteria for evaluating the portrayal of females in films, and Angela McRobbie's feminist argument about creative labour anxiety from her 2016 book <i>Be Creative: Making a living in the new culture industries</i>, this paper looks at the different evaluations of female representation in the Cinderella films vis-à-vis new theorising of social trends, and argues for the centrality of pleasure in reception, amidst (mostly) tokenism in female agency, representation and sexuality. By suggesting that pleasure regains the centre stage, this paper proposes an addition to current forms of viewing, and consuming modern fairy tale romances in their seemingly ever-increasing depictions.</p>

Session K

<b>Innovations for a changing present</b>	Chair: Maggie Xiaoge Li (University of Southampton) <a href="mailto:xl5n15@soton.ac.uk">xl5n15@soton.ac.uk</a>	
<p>Alan O’Leary (Aarhus University)</p> <p>Men shouting: A deformative history in fifteen episodes</p>	<a href="mailto:aoleary@cc.au.dk">aoleary@cc.au.dk</a> ;	<p>Named in a programmatic essay by Lisa Samuels and Jerome McGann (1999), deformative criticism ‘is a playful method that aims to deliberately transform the texts it engages’ (Buurma &amp; Gold 2018: 146). The approach has lent itself to experimental activities in critical digital humanities and videographic work in film and television studies. Deformative approaches constitute interpretation as remix in order, as Jason Mittell puts it (2019: 231), to ‘make the original work strange’ and to reveal features previously inaccessible or obscured.</p> <p>The work described in this paper (an extract from the videoessay plus short commentary) concerns American films that deal with the 2008 financial crisis, including <i>Margin Call</i> (2011), <i>Too Big to Fail</i> (2011), <i>99 Homes</i> (2014) and <i>The Big Short</i> (2015). In my deformative work, I am juxtaposing these films according to a set of parametric procedures in order to reveal the means of the films’ shared or divergent historical interpretations. Most deformative experiments with film have images or shots (see for example Jason Mittell’s deformative investigations of average shot length), but this work begins especially with the voice—in particular the aggressive or loud male voice that asserts the man as the agent of history. The videoessay forms part of a broader project, ‘Deformative Studies in the History Film’, planned to lead to an ‘audiovisual monograph’.</p>
<p>Dario Lolli (Independent researcher)</p> <p>The temporal dimension of ‘extended’ screen distribution: Licensing trade shows and the biopolitical production of subjectivity</p>	<a href="mailto:dario.lolli@gmail.com">dario.lolli@gmail.com</a> ;	<p>Instead of displacing time and space, processes of digitisation, globalisation and convergence point insistently at the situated material conditions of every mediation process. Through a focus on licensing – or the practice of media and brand ‘extension’ – this paper investigates the temporality of contemporary screen distribution as it is organised through the affective environments of licensing trade expos. These networked events have the function of organising the supply chains of ancillary goods, promotions and ‘scripted experiences’ for the global rollout of blockbuster films, TV series and media franchises. In so doing, licensing expos modulate the temporality of global media flow by coordinating manufacturing logistics and asynchronous media calendars across vast geographical scales. Their infrastructural interconnectiveness, however, is not equal to a necessary, mechanistic media distribution. Mediated through the affective environments of the expos, licensing operations can only take place by directly impinging on the bodies of their professional attendees. In other words, these are sites where diffuse forms of power operate through discourses as well as architectures, objects, devices and repeatable technical standards. Through a multi-sited analysis of these expos and their affective environments, I will thus argue that the temporalities of media distribution are inseparable from the subjectivities produced therein – of the professionals that attend these events as well as the active audiences whose behaviours they aim at envisioning, pre-empting and shaping.</p>
<p>Charlotte Crofts (UWE Bristol)</p> <p>Keep calm and Cary online: Cary Comes Festival and online film culture during the pandemic</p>	<a href="mailto:Charlotte.crofts@uwe.ac.uk">Charlotte.crofts@uwe.ac.uk</a> ;	<p>The Cary Comes Home festival seeks to celebrate Cary Grant’s Bristol roots, develop new audiences for his work and recreate the golden age of cinema going – but how does that work during a global pandemic?!</p> <p>In this presentation I will explore the impact of moving the 2020 Cary Comes Home Festival online due to the corona virus crisis. The paper will first outline the sense of “communitas” that the physical festival usually engenders by inviting people to “make the pilgrimage” to Cary Grant’s home town Bristol. It will then explore how the 2020 festival attempted to recreate that sense of “communitas” virtually, reflecting on how online film communities can go some way to creating a sense of connection in isolation. The paper will situate the virtual festival within the wider context of the role of online film culture during the pandemic, drawing on Carol Morley’s #FridayFilmClub initiative that took place on Twitter, and how Cary Grant and Paul Newman trended in the early days of the first lockdown as people gravitated towards nostalgic film-watching.</p> <p>Whilst virtual events mean we cannot be co-present, we still experience them as embodied human beings. What are the affordances of the various platforms used (Crowdcast, Zoom, Facebook, Twitter, Instagram, Google Docs) in terms of User Experience? How has moving online enabled people to access the festival who may not have been able to attend in person? How can you programme an international festival across timezones? How does hosting the festival on a platform like Crowdcast, which offers an asynchronous catch up or “watch again” option, provide the potential for a “long tail” of engagement?</p>

		Given that we are experiencing the conference online, the paper will provide the opportunity to reflect on how some elements of the online experience – e.g. sustainability, inclusion – could be incorporated into live events when they resume.
Lucy Elizabeth McDonald (University of Southampton)  YouTubers: The Tangible Star	<a href="mailto:Lem2g15@soton.ac.uk">Lem2g15@soton.ac.uk</a> ;	<p>This paper proposes to explore the ways in which technology has created a timeless and bodyless environment in which any content can be uploaded, specifically in the context of YouTube. Since its commencement, YouTube has made those that uploaded such content appear, moreover, much more tangible to audiences because anyone is indeed able to upload to the site without any barriers from gatekeepers, as there are in traditional media. The nature of digital media means that there is no physical home for its content, with the possibility of it being deleted at will, along with any of the views, ratings and comments attached, essentially deleting its entire trace of existence. This also means there are little to no barriers in which content can be uploaded. Anyone would have the potential to publish online via YouTube, and further, gain success through visibility from these uploads. Under such circumstances, YouTube breaks down the traditional barriers of the media industry. It allows their users, broadly referred to as YouTubers, to change current mainstream understandings about stars.</p> <p>Informed by ideas from stars studies and film industry studies, I will compare the YouTube channel Smosh (in particular their earliest videos) with the film <i>Mr and Mrs Smith</i> (2005, Doug Liman). I will investigate the personal presentations of Smosh's creators, Anthony Padilla and Ian Hecox, with that of Angelina Jolie and Brad Pitt in the said film, in order to explore digital media's relationship with diversity and opportunity, as well as the relationship between 'stars' and audiences, in this period enabled by YouTube.</p>

#### Session K

<b>Selling to the senses: Food Advertising in Film and Television History</b>	Chair: Melanie Williams (University of East Anglia) <a href="mailto:melanie.williams@uea.ac.uk">melanie.williams@uea.ac.uk</a>	
Melanie Selfe (University of Glasgow)  Mr Goldwyn's ice cream fantasy: Selling the fiction film as a modern advertising medium	<a href="mailto:Melanie.selfe@glasgow.ac.uk">Melanie.selfe@glasgow.ac.uk</a> ;	<p>In the early 1930s, producer Sam Goldwyn used a series of hit musical comedies starring Eddie Cantor to develop a new style of deeply embedded advertising spectacle. Where most feature film tie-ups of the period were only lightly anchored in the screen text, the Cantor pictures turned selected production numbers into all-singing-all-dancing adverts devoted to individual brands or generic product types. This paper focuses on the most ambitious of these sequences: the Technicolor finale of the fifth picture in the series, <i>Kid Millions</i> (1934). This Depression era rags-to-riches tale sees the hero adventure east to claim an inheritance, before using it to open an impossibly fantastic ice cream factory/parlour (prefiguring Roald Dahl's Willy Wonka factory), which he throws open to local children. This paper explores the way the film finale functioned simultaneously as an institutional plug for ice cream, refrigeration and Technicolor itself. Within this sequence, bodies, rhythm and colour abound, doing the work of selling and consuming. This paper will examine the way different kinds of bodies—star bodies and their voices; chorus girls in roller-skating formation; gleefully gluttonous children, expressly cast to represent different body types and ethnicities; and anthropomorphized model dairy cows—are deployed to imagine a industrial fantasy of production efficiency; desirable, replicable product; and clamouring consumer demand, perfectly satisfied. It will reflect on the significance of recognizing and representing ethnically diverse consumers onscreen and highlight the legacy of the sequence for the advertising aesthetic of the film's major tie-up partner, Borden's Dairy.</p>
Malcolm Cook (University of Southampton)  'Whipped Smooth': Disney, television and expanded animated advertising	<a href="mailto:m.cook@soton.ac.uk">m.cook@soton.ac.uk</a> ;	<p>This paper will examine the animated advertising of the Disney studio in the 1950s, moving from television commercials to expanded forms of sponsored animation in theme parks, world's fairs and expositions. A case study of the company's work for food and drink manufacturers reveals a complex web of corporate activity with promotion, persuasion and selling at its centre.</p> <p>In the 1950s, as part of the construction of the Disneyland theme park and television show, Disney directly engaged with agencies and advertisers to produce television commercials. As one of the most typical 'Fast-Moving Consumer Goods', food and drinks were amongst the most common items advertised on television, and Disney's commercials were typical of this trend. These included Peter Pan Peanut Butter, 7-Up soft drinks, and Trix cereal. Prior animation historians have noted this, but they saw it as short-lived and inconsequential. However, this activity</p>

		<p>led to a number of significant site-specific collaborations for sponsored attractions at Disneyland and other fairs and expositions, such as the 'It's a Small World' attraction sponsored by Pepsi-Cola at the 1964 New York World's Fair. Here animation became part of the architectural and sculptural space of the attraction, at the service of corporate promotion.</p> <p>This paper will argue for a revisionist account of animation history and its most famous studio, situating advertising and 'films that sell' (Vonderau, Florin, and De Klerk 2016) as a crucial and determining activity. In doing so, it adopts expanded definitions of animation that go beyond the place of conventional screens, incorporating spectators' bodies into the space of advertising.</p>
<p>Richard Farmer (University of Bristol)</p> <p>Snap, crackle and rock? Pop music and television advertising in the 1960s</p>	<p><a href="mailto:richard.farmer@bristol.ac.uk">richard.farmer@bristol.ac.uk</a> ;</p>	<p>The 1960s are closely associated in the popular imagination with a particular kind of pop music, and, in the early years of the decade, a particular kind of energetic and exhilarated music fan. The cultural and economic prominence of pop music – especially during and immediately after the 'beat boom' and the hysteria associated with Beatlemania – persuaded advertisers and advertising agencies that it was worth their while to exploit youth-oriented music in an attempt to appeal to youthful consumers and boost sales. Using a range of television commercials – including the Rolling Stones for Rice Krispies, and an animated knock-off Beatles for Nestle chocolate – this paper will explore the ways in which advertisers sought to use pop music to align a brand or product not only with the latest sounds of the hit parade, but also, and perhaps more importantly, the sensation and vibrancy of pop music fandom. Advertisers clearly hoped that it would be possible to transfer the excitement associated with pop music fandom between media, mobilising not just the novelty of the music, but the sensory responses it stimulated in youthful consumers. This paper will attempt to show whether or not they succeeded.</p>

#### Session K

<b>Contemporary Chinese cinema</b>	Chair: Ruby Cheung (University of Southampton) <a href="mailto:ruby.cheung@soton.ac.uk">ruby.cheung@soton.ac.uk</a>	
<p>Yixuan Feng (The University of Liverpool)</p> <p>Jing Tian: a star born between Huallywood and Hollywood</p>	<p><a href="mailto:yixuan.feng@liverpool.ac.uk">yixuan.feng@liverpool.ac.uk</a> ;</p>	<p>Transnational Chinese female stars have drawn much attention in Hollywood since the 1990s. In both academia and popular perception, Gong Li and Zhang Ziyi are the most discussed stars, whose fame was built upon numerous kudos reaped from highbrow international film festivals. But sole focus on them inadvertently eclipses other stars who come from a mainstream, commercial blockbuster pathway, whose images and career are shaped by the politics of the film industry. This paper looks into one of these stars, Jing Tian, who has attained an enduring international exposure through casting in Chinese blockbusters ('Huallywood', Fleming and Indelicato, 2019) and Hollywood blockbusters since the 2010s, and proposes her transnational stardom as an indicator of the ever-growing border-crossing collaboration in filmmaking between Hollywood and China in the twenty-first century.</p> <p>Like Bollywood, Huallywood is a neologism coined by Peiren Shao to indicate not only the home-grown film industry but also a theoretical attempt to delineate the transnational Chinese cinemas (Fleming and Indelicato, 2019, p. 142). Jing's participation in <i>The Warring States</i> (2011), <i>Police Story 2013</i> (2013), <i>Special ID</i> (2013), and <i>The Man from Macau</i> (2014) demonstrates what Lim (2019) proposed 'competitive transnationalism', within which China serves as the main cinematic powerhouse for pan-Asian collaborations in order to extend its soft power beyond its territory; furthermore, her participation in <i>The Great Wall</i> (2016), <i>Kong: Skull Island</i> (2017), <i>Pacific Rim: Uprising</i> (2018) shows 'concessional transnationalism' (Lim, 2019), within which Hollywood makes necessary concessions to procure China's financial investment in production and access the lucrative Chinese film market. Co-producing and co-financing films clearly become popular between China and Hollywood in present times, and in this sense, Jing's transnational stardom and her contrasting star images in both industries help us to make sense of the contending and cooperating relationship between Hollywood and China.</p>
Bruce Yung-Hang Lai (KCL)	<p><a href="mailto:brucelai@hotmail.com">brucelai@hotmail.com</a> ;</p>	<p>I argue that the Chinese romantic comedies in the 2010s display profound ambivalence about how Chinese women embody and negotiate with neoliberal subjectivity in a patriarchal setting. This paper aims to fill the gap between two clusters of scholarship that both employ neoliberalism and postfeminism as theoretical frameworks. The first cluster includes works about romantic comedies in the West and the second about</p>

The truth about beauty and romantic comedy: Remaking neoliberal female bodies in China		consumerism and the beauty industry in contemporary China. A few studies have covered Chinese rom-coms via the lenses of both postfeminism and neoliberalism <i>and</i> centring on beauty and body care. Using <i>The Truth about Beauty</i> (dir. Oi-wah Lam, 2014) as a case, I demonstrate how the film depicts Chinese women as striving for a process of neoliberal subject formation that is self-making and risk-taking on the body. They are entrepreneurial subjects, an expression of neoliberal subjectivity, who invest and capitalise their bodies through fashion, beauty care and cosmetic surgery. This film makes fun of cosmetic surgery, but I argue that it also exposes and problematises the desires and anxieties of Chinese women who use beauty as a means to achieve success in career and romantic love. I argue that voice-over narration, a disembodied device of the heroine, not only creates a sense of intimacy between the viewer and the character but also produces ironic humour in its intersection with the plot and other visual elements. Such ironic distance casts a critique of the unequal gender dynamics in China; nonetheless, such critique is compromised as pragmatism pushes female characters to remake themselves to fit into male-dominated culture.
Liao Zhang (University of Nottingham)  Post-feminist sisterhood in China: The intimacy and surveillance of the female body	<a href="mailto:liao.zhang@nottingham.ac.uk">liao.zhang@nottingham.ac.uk</a> ;	<p>This paper brings the female friendship in contemporary Chinese cinema into the ongoing scholarly discussion about women's peer control of the female body in the post-feminist girl culture. According to Gill (2017), "a key feature of postfeminist culture is the centrality accorded to the body — particularly to women's bodies". This focus on the female body is also present in Chinese films, an emphasis used to portray and shape friendship between girls. On the one hand, girlfriends build their intimate relationships through frequent physical contact, they take pleasure in giving each other the permission to gaze at and approach each other's bodies. On the other hand, female friendship also involves ongoing homosocial surveillance and self-scrutiny. They keep monitoring and regulating each other's body to "support each other in striving for 'representability' and the perfect self" (Alison, 2013). This regulating in films mostly through slut-shaming and insulting each other's girlhood body maturing (or sexiness).</p> <p>Therefore, in this paper I use <i>Soul Mate</i> (Derek Tsang, 2016) to explore the portrayal of ambivalent girl friendship in contemporary Chinese film. I apply Alison Winch's concept of postfeminist girlfriend culture to analyse how the two girls connected via the intimate interaction of their female bodies, and how they monitor, compete and regulate each other's body to constitute a post-feminist sisterhood in contemporary Chinese films. More importantly, I argue the shift from an initially intimate and pleasurable relationship to mutual control in Chinese films specifically requires the presence of the male character as the interfering factor.</p>

#### Session L

<b>Media, activism and social attitudes</b>	Chair: Shelley Cobb (University of Southampton) <a href="mailto:s.cobb@soton.ac.uk">s.cobb@soton.ac.uk</a>	
Hollie Price (University of Sussex)  'Does the vote mean so much to women to-day?': Jill Craigie's 'Live' suffragette documentary for early postwar television	<a href="mailto:H.Price@sussex.ac.uk">H.Price@sussex.ac.uk</a> ;	<p>A 1949 television script by Jill Craigie includes the recreation of a well-known event from the history of the suffragette movement, when the young Charlotte Marsh was apprehended disrupting a speech by Prime Minister Herbert Asquith on the roof of Bingley Hall in Birmingham. This rooftop scene in Craigie's script details Charlotte's nervous chat with a friend about their tactics, their shouting 'Votes for women!' and hurling slates from the roof, before a hose pipe is turned on them by the police. Shaped by an attention to 'live' production methods, the script is peppered with a number of such moments — often privileging Charlotte's first-hand, psychological and physical, experiences. Through a close attention to performance, movement and use of space, I suggest these scenes offer evidence of Craigie's feminist attempt to use the medium's 'liveness', 'immediacy' and 'intimacy' as a means of forcefully conveying the suffragettes' struggle for the vote.</p> <p>By this time, Craigie had established her reputation as a socially-committed documentary filmmaker, with projects on issues of the postwar settlement including reconstruction and nationalisation, and was simultaneously working on <i>To Be a Woman</i> (1951), her documentary for the equal pay campaign. Similarly to her previous projects, the suffragette script combines documentary scenes featuring the real-life Marsh speaking about the movement, with ambitious drama sequences depicting her experiences as a suffragette — from joining the Women's Social and Political Union and her first deputation at the Houses of Parliament, to her time in prison, force-feeding and her eventual release. Drawing on records held at the BBC Written Archives Centre, this paper explores Craigie's suffragette project, which although she didn't make, illuminates</p>



		her previously unexplored efforts to forge a new path in television documentary and to communicate the suffragette movement's struggle – in potentially shocking, 'intimate' terms – for contemporary audiences.
<p>Verena von Eicken (Falmouth University)</p> <p>Considering <i>Top of the Lake</i> (2013 &amp; 2017) from an intersectional perspective</p>	<p><a href="mailto:verena.voneicken@falmouth.ac.uk">verena.voneicken@falmouth.ac.uk</a> ;</p>	<p><i>Top of The Lake</i> (2013) and <i>Top of the Lake: China Girl</i> (2017), Jane Campion's New Zealand-set miniseries centring on detective Robin Wood's (Elizabeth Moss) investigations of crimes against women, have invited a number of feminist and postcolonial critical responses. Scholars such as Emily Bullock (2015) and Sophie Mayer (2017) have praised the complex characterisation and storytelling of the first series, which posits the agency of Robin, and her solidarity with her half-sister Tui and her Maori friends as an answer to the violent and abusive patriarchal structures established by white settlers that dominate the community and police force at Laketop.</p> <p>The second series, which sees Robin back in Sydney, investigating the murder of an Asian prostitute and discovering a crime cartel selling Thai women into surrogate motherhood for infertile Westerners, was less well received. Johanna Gondouin criticised that <i>China Girl</i> privileges the white characters' journey of identity formation and "the Western notion of reproductive rights [...] at the cost of the Thai characters, who remain flat and underdeveloped" (Gondouin et al., 2018, p. 4). Other critics pointed out the simplistic representations of the male characters in the second series, all of whom are either ruthless abusers, delusional intellectuals, or hapless bystanders, manipulated and lied to by the series' female protagonists: Sophie Gilbert (2017) pointed out its presentation of men as "cartoonishly evil", while James Donaghy (2017) notes that its "parade of one-dimensional grotesques" is not helpful in "understand[ing] how misogyny is ingrained in everyday life".</p> <p>In this paper, I will consider <i>Top of the Lake</i> from an intersectional perspective, performing a close reading of a range of key characters –female, male, young, old, Maori, Thai, white, educated and uneducated, survivors and perpetrators of violence, and analysing the programme's awareness of the multiple sources of privilege or oppression they experience as a result of their gender, race, and class backgrounds. I will thereby highlight both the achievements and the limitations of Campion's (white) feminist vision and demonstrate the need for more inclusive representations, arguing that on-screen interventions in feminist or anti-racist politics can only promote equality if it is embodied also by white men and people of colour, offering positive role models to viewers.</p>
<p>Anthony Abiragi (University of Colorado, Boulder, USA)</p> <p>Epistemic activism in David France's <i>How to Survive a Plague</i></p>	<p><a href="mailto:anthony.abiragi@colorado.edu">anthony.abiragi@colorado.edu</a> ;</p>	<p>A simple but devastating story arc organizes David France's 2012 documentary <i>How to Survive a Plague</i>: who among the leaders of early AIDS activism will live to receive the first successful treatment? In its articulation of a mortal before and after, the film dramatizes a tacit dimension of bodily experience, namely, its reliance on medical technologies and advancements the inventions of which express the workings of science, but equally those of governmental power. Inescapably, the time of the body is coordinated with the historical emergence of technologies whose inventions and implementations exceed the control of ordinary citizens. Two major strands of interpretation will guide my treatment of the film: first, a dialectic between documentation and survival. On the one hand, AIDS patients and activist communities like ACT UP extensively documented their activities, including intimate moments of suffering and self-treatment. This archive of amateur video footage provides the primary source materials for <i>HTSAP</i>. On the other hand, many patients survived...and not merely because of a viable treatment, but because of the innumerable documents that had garnered public attention and forced the U.S. government to take swifter action. The survival of some, I am claiming, was as much a matter of the public "imaging" of others, many deceased, as of advances in medicine. The second strand issues from ethical philosophy and will serve as my central interpretive framework: epistemic injustice, which can be defined with Miranda Fricker as a harm done to someone in their capacity as a knower. I will argue that ACT UP, the activist group at the center of France's film, will be largely remembered for inaugurating "epistemic activism": a social struggle less for political rights than for the inventions of interpretive resources – at the levels of both medical discourse and medical treatment – necessary to survival.</p>
<p>Francisco-José García-Ramos (Complutense University of Madrid) and Francisco A. Zurian (Complutense University of Madrid)</p>	<p><a href="mailto:figarciaramos@ucm.es">figarciaramos@ucm.es</a> ;  <a href="mailto:azurian@ucm.es">azurian@ucm.es</a> ;</p>	<p>As a mass media, cinema contributes to naturalise knowledge and build truths about HIV-positive people, their own bodies and their own temporalities, always positioned, concretely and in particular ways. With its specific discursiveness, cinema continues participating in a metaphorization of HIV and AIDS as done already for the last two decades of the 20th century, that now, having crossed the threshold of the new century and in the context of PrEP, faces new scenarios in its constant process of (re)meaning and construction of realities, truths and social knowledge about the disease and about the bodies and subjects linked to it.</p>

Marked at birth. Childhood and HIV in Spanish and Ibero-American cinema (2000-2019)		<p>Among these bodies and subjects, the appearance of baby Esteban in <i>Todo sobre mi madre</i> (Pedro Almodóvar, El Deseo, 1999) marked a turning point for being the first baby in Spanish and Ibero-American cinema with no viral load born to HIV-positive parents. Through this newborn, Almodóvar would set out to dismantle preconceived ideas about mother-child transmission of HIV in a Spain where the information available on AIDS was still scarce and full of prejudices.</p> <p>From the character of Esteban, this paper offers a first cartography on the representations of seropositive boys and girls as well as the relationships between childhood and HIV / AIDS that Spanish and Ibero-American cinema have addressed in the first two decades of the 21st century. A quantitative analysis has been carried out starting from a corpus of 60 films (feature films, short films and documentary cinema) that tackles the subject of HIV and AIDS or includes some seropositive character either U=U (Undetectable = Untransmittable) to determine the total presence of films and children with HIV or with seropositive parents, taking into account variables such as viral load, gender, family context, nationality, racialization, biopolitical health management among others. Furthermore, a qualitative analysis of queer studies has been conducted from a biopolitical perspective, considering the ways and means in which the cinema of the 21st century presents and talks about these marked bodies from the moment of birth.</p>
---	--	---

#### Session L

Euro-Bollywood SIG: <b>Bollywood Bodies</b>	Chair: Rajinder Dudrah (Birmingham City University) rajinder.dudrah@bcu.ac.uk	
Vishal Chauhan (Birmingham City University)  Decoding <i>Normal</i> : Popular Hindi cinema and the construction of caste Hindu identities	<a href="mailto:Vishal.Chauhan@mail.bcu.ac.uk">Vishal.Chauhan@mail.bcu.ac.uk</a>	<p>Popular Hindi cinema frequently engages in defining and subsequently defending the norm of the Indian socius, where usually the <i>nayak</i> hero saves the day through his courage and sacrifice. Interestingly the construction of <i>nayak</i> is enmeshed in the caste Hindu ideologies. More often than not, the hero of popular Hindi cinema belongs to the higher caste and also becomes the saviour of Dalits. <i>Sujata</i> (Noble Born, dir. Bimal Roy, 1959), <i>Aashirwad</i> (The Blessing, dir. Hrishikesh Mukherjee, 1968), <i>Souten</i> (The Mistress, dir. Sawan K Tak, 1983), <i>Lagaan</i> (Land Tax, dir. Ashutosh Gowariker, 2001), <i>Gangaajal</i> (Water of the River Ganga, dir. Prakash Jha, 2003), <i>Dabangg</i> (Fearless, dir. Abhinav Kashyap, 2010), <i>Bahubali</i> (The Powerful, dir. SS Rajamouli, 2015) and recently, <i>Article 15</i> (dir. Anubhav Sinha, 2019) qualify the synopsis above. On the contrary, Dalits have been stereotyped as meek, docile, diffident individuals in the abovementioned films. Interestingly, consistent interpellation of such representations enables the construction of <i>samanay</i>, the 'ordinary/normal' in socio-cultural rubric where caste Hindus save Dalits. However, this construction does not stand the test of history.</p> <p>Taking a cue from Richard Dyer's (1997) study of whiteness, this paper argues that the cinematic representation of both Dalits and caste Hindus contribute to the normalisation of caste hierarchy by defining the <i>samanay</i> ordinary/normal and subsequently underlining the non-ordinary/ab-normal <i>asamanay</i>. Further, it explores the linkages between caste Hindu cultural moorings, cinematic representations, and power discourses in the Hindi popular cinema. Three selected post-millennial films <i>Lagaan</i> (2001), <i>Dabangg</i> (2010), and <i>Article 15</i> (2019) are analysed for examining the suggested synopsis further. This paper will use critical textual analysis and historical analysis to read the selected films as cultural texts. It will employ Michel Foucault's (2008) concept of biopolitics to deliberate on the construction of the Other/abnormal and normal identities and its linkages with power discourses.</p>
Alexandra Delaney-Bhattacharya (Birmingham City University)  Exploring the effects of cosmopolitan whiteness in Bollywood	<a href="mailto:alexandra.delaney@mail.bcu.ac.uk">alexandra.delaney@mail.bcu.ac.uk</a>	<p>This paper focuses on the representation of cosmopolitan whiteness in post-liberal Bollywood film. Drawing on Richard Dyer (1997), who argues that whiteness is unstable, unbounded, attainable, flexible and moveable, and Daniel Bernardi (2001), who argues that there are no white people, only those who demonstrate whiteness through performativity, this paper argues that performing whiteness is essential to developing one's cultural and social capital. Whiteness is not just about skin tone, but about having a cosmopolitan body and cosmopolitan lifestyle. This taut, toned body is a further embodiment of modernity and changes to the political economy, and represents an aspect of whiteness as global, transnational and intrinsically linked with participation in a global and affluent lifestyle.</p>

		<p>In Bollywood, cosmopolitan whiteness is made visible through Eastern European dancers and models, baring their white skin and toned bodies, through the visibly paler skin of Indian actresses, and through the evolving roles of Indian and non-Indian female characters. Its less visible influences can be found in the fitness regimes of Bollywood actresses and in the changing body shape of women on screen. This paper focuses on the roles of Swedish-Greek actress Eli Avram in <i>Mickey Virus</i> (dir. Saurabh Varma, 2013) and <i>Kis Kiso Pyaar Karoon</i> (Whom Should I Love, dir. Abbas Mustan, 2015), as well as her inclusion in several 'item songs', focusing on the visible aspects of cosmopolitan whiteness in Bollywood to argue for an evolved representation of whiteness in Bollywood through new kinds of 'assimilated' white female roles.</p>
<p>Julia Szivak (Birmingham City University)</p> <p>Where voice and body meet again: Punjabi rappers in Bollywood music videos</p>	<p><a href="mailto:julia.szivak@mail.bcu.ac.uk">julia.szivak@mail.bcu.ac.uk</a></p>	<p>Film songs have been an integral part of Hindi cinema since its inception and both the picturisation and the aural world of Hindi film music have thoroughly been researched (Beaster-Jones 2011, Sarazzin 2016 etc.). However, little attention has been paid to the standard practice of decoupling the voice and the body in Hindi film music, a consistent feature since the 1960s. Although there were some performers, such as KL Saigal, Suraiyya and Noor Jehan, who would both sing and act, the era of the actor-singer quickly came to an end. Now, the separation of voice and body is firmly established: the actor appearing on screen, dancing and lip-syncing to the music does not sing and the playback singer is by and large relegated to invisibility.</p> <p>However, in the wake of the post-liberalisation changes in music production and consumption, the Bollywood music industry is forced to engage more with other musical genres and music industries and it increasingly draws on regional talent. One avenue where this tendency is visible is the incorporation of Punjabi rappers in Bollywood film songs. Although the incorporation of hip-hop follows long-standing patterns of cosmopolitan mediation, the way in which the rappers such as YoYo Honey Singh and Badshah participate in music production and perform their own songs in song picturisations, disrupts the clear-cut separation between the visible body and audible voice. In my paper I suggest that the presence of these particular performers signals a larger shift in the cultural politics of Bollywood, where ethnicity and stardom are important enough factors to bring about a change in which the duality of the actor and the singer are constructed. These performers embody a new type of cosmopolitan masculinity that enables them to transgress extant boundaries of music production and performance and change the way we think about Bollywood music and its picturisation.</p>
<p>Kulraj Phullar (independent scholar)</p> <p>Mobility, belonging and London in <i>Jab Tak Hai Jaan</i> (Yash Chopra, 2012)</p>	<p><a href="mailto:kulrajphullar@gmail.com">kulrajphullar@gmail.com</a></p>	<p>London has been a popular shooting location and diegetic setting in Indian cinema, particularly since the mid-1990s emergence of "Bollywood" and the success of films like <i>Dilwale Dulhania Le Jayenge</i> (The Brave-Hearted Will Take the Bride, dir. Aditya Chopra, 1995) and <i>Kabhi Khushi Kabhie Gham</i> (Sometimes Happiness, Sometimes Sadness, dir. Karan Johar, 2001).</p> <p>However, Indian films have been ignored in "cinema and the city" accounts of London, whereas Indian cinema scholarship tends to overlook the specificity of London as a diegetic setting. The city is primarily regarded as a site of spectacle, glamour, tourism and consumption, and more conceptually in films that oppose "the West" and India, "Westernness" and "Indianness" in terms of values, lifestyles and relationships. This paper examines uses of London in Yash Chopra's <i>Jab Tak Hai Jaan</i> (As Long as I Live, 2012). The film continues previous spectacular displays of the city, especially in several glorious musical numbers which feature familiar London landmarks. However, I want to consider how the city frames and contextualises characters – and vice versa. Nationality, class and gender impact on how and where characters are seen, as well as their mobility and journeys around the city.</p> <p>These negotiations of the city by different bodies express a range of experiences of migration and transience, belonging and settlement. Discussions of Indian films take place primarily within the field of Indian cinema scholarship, but I argue that films like <i>Jab Tak Hai Jaan</i> can – and should – contribute to broader Film Studies discourses on cinematic cities and space, London, migration and diasporic communities. Riffing on the conference themes, is this the time to think critically and collectively about which bodies – on- and off-screen – are welcome in UK Film Studies settings? How can Indian cinema contribute to such re-evaluations of the discipline?</p>

<p>Horror Studies SIG: <b>Reclaiming Bodies, Voices and Experiences: Feminist Perspectives on the Horror Genre through Theory and Practice</b></p>	<p>Chair: Kate Egan (University of Northumbria) <a href="mailto:kate.egan@northumbria.ac.uk">kate.egan@northumbria.ac.uk</a></p>	
<p>Alison Peirse (University of Leeds, UK)</p> <p>Hell is other critics: Remaking horror in the essay film (VIDEO ESSAY + REFLECTION)</p>	<p><a href="mailto:a.peirse@leeds.ac.uk">a.peirse@leeds.ac.uk</a> ;</p>	<p>I want to make an essay film in response to Mark Cousins' <i>Women Make Film</i> (2019), a bravura 14-hour, 40-chapter essay film showcasing the work of women directors across 13 decades and five continents. Despite its liberal commitment to diversity and inclusion, <i>Women Make Film</i>'s cinephilia is very particular, a <i>Sight and Sound</i> elitist celebration of avant-garde and art cinema. This is exemplified in the horror genre chapter (inconsistently referred to as 'horror', 'hell and horror' and 'hell' in the film and publicity materials). Thandie Newton's voiceover muses, 'this chapter was intended to be about the horror genre. But it's sliding towards real life horror. So be it. That's where some of the most compelling cinema is'. What follows is an appalling series of scenes of rape, animal abuse and torture in art cinema. <i>Women Make Film</i> fundamentally misunderstands and misrepresents the horror film, and how and why its audiences engage with it. Newton concludes 'hell is other people'; arguably hell is other critics making essay films on the horror genre when they have an evident disdain for the mainstream.</p> <p>My short film will draw on my current research on women horror filmmakers from the late 1970s–2000s. It will interweave original audiovisual content with voiceover and footage from existing films. The narrative will then juxtapose and interrogate representations of time and the body across a range of film storyworlds. Potential filmmaker case studies include Jackie Kong, Debra Hill, Oh Jeong-wan, Mary Lambert, Plummy Tucker and Akosua Busia. My film brings a horror focus to videographic criticism, which has tended to venerate art cinema and Classical Hollywood. More importantly though, my film will provide a valuable riposte to <i>Women Make Film</i>, because it is created by a filmmaker who not only understands, but also loves, the horror genre.</p>
<p>Amy Harris (De Montfort University, UK)</p> <p>Exploring the landscape of contemporary British horror via women filmmakers (VIDEO ESSAY + REFLECTION)</p>	<p><a href="mailto:P2503242@my365.dmu.ac.uk">P2503242@my365.dmu.ac.uk</a> ;</p>	<p>This paper highlights women's previously undervalued work in contemporary British horror cinema through an exploration of their creative responses to an industry which privileges, and is dominated by, men. The films referenced in this paper have, until now, been overlooked in academia. Therefore, by taking an industrial and critical approach to women-led horror, this paper encourages a reflection upon the presumed masculine landscape of British horror in order to show that there are many shared experiences amongst women directors which can offer distinct responses to the stark diversity problems in the British film industry.</p> <p>To illustrate the above, this paper will utilise striking statistics on funding and distribution opportunities made available to women in the UK (Cobb et al, 2015) and the broader industrial context of the British film industry after the "fall" of Hammer horror (Walker, 2015), alongside a close-textual analysis of <i>Egomaniac</i> (Kate Shenton's directorial debut, 2016), to examine how gendered experiences of filmmaking can offer a valuable commentary on the misogyny of the industry.</p> <p>The paper will contend that <i>Egomaniac</i> has a reflexive plot which lends itself to a broader analysis of women's precarity within Britain's film industry. A close-textual analysis of the gendered body in <i>Egomaniac</i>, demonstrates how gendered experiences of filmmaking can offer new ways of thinking about the landscape of British horror. Further, in line with Sara Ahmed's work (2010), this paper argues that Shenton's feminist rage, played out through a series of horrifying events that are inflicted on, and relate directly to, the gendered body, serves to expose the collective unhappiness felt by women working within an industry that continues to ignore women's valuable contributions to the horror genre.</p>
<p>Gabriela Zogall (University of Leicester, UK)</p> <p><i>The Evil Woman in Cinematic Realms: An Audio-Visual Essay</i> (VIDEO ESSAY + REFLECTION)</p>	<p><a href="mailto:GMZ504@student.bham.ac.uk">GMZ504@student.bham.ac.uk</a> ;</p>	<p><i>The Evil Woman in Cinematic Realms</i> is a doctoral thesis presented as a 60-minute long audio-visual essay that investigates the representational shift of contemporary supernatural female villains in North American horror and dark fantasy cinema. These notions of female antagonists conceptualised in this study as the Evil Woman are concerned with depictions of female power that oppose normality in film texts and articulate female issues and criticise patriarchal hegemony. The thesis introduces the 'voice' of the Evil Woman into the investigation and argues that contemporary examples of antagonistic characters such as Mrs. Ganush in <i>Drag Me to Hell</i> (2009), Abby in <i>Let Me In</i> (2010), Ravenna in <i>Snow</i></p>

		<p><i>White and the Huntsman</i> (2012), Angelique in <i>Dark Shadows</i> (2012), the ghost of Edith Brennan in <i>Mama</i> (2013) and Rose the Hat in <i>Doctor Sleep</i> (2019) are given a voice - literally and metaphorically - to share their side of the story.</p> <p>This presentation will deliver a short excerpt from <i>The Evil Woman in Cinematic Realms</i> which uses a variety of media material such as film clips, news footage, interviews, screenshots, literary quotations and performed dramatizations to interpret various key works in horror cinema, gender theory and popular culture theory. Furthermore, in this presentation I will offer a practitioner's reflection on the possibilities that practice-led methods provide and explore the difficulties of producing performative research as a PhD thesis. I will discuss my choice to perform as the film's presenter in the disguise of a monstrous female inspired by the 1950s gothic horror TV host Vampira to creatively visualise and challenge existing theoretical frameworks and traditionally (written) research methods.</p>
--	--	--

#### Session L

<p>Animation SIG: <b>The Animated Body: History, Theory and Practice</b></p>	<p>Chair: Sam Summers (Middlesex University) s.summers@mdx.ac.uk</p>	
<p>Raz Greenberg (Tel Aviv University)</p> <p>From string puppets to giant robots: How Japanese puppet theatre paved the way to British and Japanese science fiction</p>	<p><a href="mailto:razgrn@yahoo.com">razgrn@yahoo.com</a> ;</p>	<p>The Japanese Bunraku puppet theatre has captivated and amazed notable western scholars, chief among them semiotician Roland Barthes, who noted that the style involving three puppeteers visible on stage, each operating a different part of the puppet, serves to both construct and deconstruct the act of the puppet's performance. Christopher Bolton, in his article ""From wooden cyborgs to celluloid souls: Mechanical bodies in anime and Japanese puppet theater" (2012), has noted how this style found its way to the portrayal of the body's construction and reconstruction in Mamoru Oshii's 1995 animated film "Ghost in the Shell". However, an even stronger example can be found in the popular robot genre of Japanese animation (anime), especially in the "launch sequence" which demonstrates the different stages of a show's signature robot body is prepared for launch before the extravagant scene of the launch itself. Essentially, such sequence breaks the launch to its different components, like the different body components of a bunraku's puppet operation.</p> <p>Many creators of iconic television shows in the robot genre of Japanese animation, including Go Nagai of "Mazinger Z" (1972-1974) and Hideaki Anno of "Neon Genesis Evangelion" (1995-1996) have cited not bunraku performances, but rather the science fiction works of British puppet-shows producer Gerry Anderson, especially Thunderbirds (1964-1966), as a source of inspiration for their works. Anderson's shows often contained their own detailed "launch sequences" which very much echoed Barthes' observations about the aesthetic construction/deconstruction appeal of the bunraku in breaking the mechanical bodies of toy vehicles to their different components. The proposed presentation examines how Anderson's shows and Japanese robot shows – both often overlooked in research due to their highly commercial nature – served as a highly successful example of cultural dialogue.</p>
<p>Alexander Widdowson (Queen Mary University of London)</p> <p>Representing the autistic body and mind in animated documentary</p>	<p><a href="mailto:a.widdowson@qmul.ac.uk">a.widdowson@qmul.ac.uk</a> ;</p>	<p>When attempting to evoke the cognitive processes of a documentary participant, non-indexical animation provides a significant advantage over live action footage. However, the practice-specific ethics of evocative animated documentary have yet to be scrutinised systematically in academic literature. The medium's capacity to mask personal identity and evoke the mindset of those with clinical diagnosis has resulted in a tendency for animated documentaries to feature vulnerable participants, adding further urgency to the task of identifying ethical practices. Focusing on the representation of participants on the autism spectrum, practice specific ethical concerns relating to animation's capacity to evoke interiority will be examined through a systematic analysis of the stages required to create an evocative animated documentary, such as <i>Animated Minds - An Alien in the Playground</i> (Mosaic Film, 2003). My research has been developed alongside animated documentary practice featuring a participant who identifies as being on the autism spectrum (<i>Drawing on Autism</i>, WIP). The representation of autism will be the primary focus in this essay, however, textual or methodological insights will be drawn from live action and animated documentaries some of which do not address this topic. The theorisation of participant ethics will be grounded in live action documentary studies and ethnography, while issues of animated representation will be framed by the concepts of gaze, Othering, stereotype and caricature. When analysing</p>

		representations of autism, reference will be made to both the hegemonic medical model and the autism rights movement or neurodiversity paradigm.
Jane Batkin (University of Lincoln)  Haunting Erosions: The animated body through the passage of time	<a href="mailto:jbatkin@lincoln.ac.uk">jbatkin@lincoln.ac.uk</a> ;	<p>The passage of time and its relationship to, and effect on, the body has long been documented within the Creative Arts. Gabriel Garcia Marquez, in his book <i>Love in the Time of Cholera</i>, recalls that figures disappear 'little by little in their own time, turning into memories, mists from other days' (1985). The theme of time is particularly explicit in the animated short film: the passing of hours, days and months impinges on the figure in a relentless way. The body begins to unveil signs of damage that are exaggerated and mesmerising and, as it erodes through the seemingly slow ebb of time, stop motion figures begin to flake away and 2D cut outs are rendered lifeless. As time passes, the animated body grinds down into a hollow shell: empty, lifeless, and reverting back to memory.</p> <p>This paper will explore the animated body within a selection of short films that include <i>De Passant</i> (Pieter Coudyzer, 2020), <i>Sororal</i> (Frederick Even and Louise Mecadier, 2019), <i>The Pearce Sisters</i> (Louis Cook, 2007) and <i>Father and Daughter</i> (Michael Duodok de Wit, 2000). It will examine trauma, damage, death and decay - of the mind as well as physical erosion of the body - and how the passing of time impacts upon these things, as well as the significance of the making of the body (the technology), the culture of being and the sense of belonging and, paradoxically, of not. What does time mean within the animated short? Coudyzer, reflecting on his film <i>De Passant</i> and the event that inspired it, acknowledged: 'the thing that happened has never left my mind.' Animation becomes a vessel for capturing narratives of physical and mental harm and loss, of damage to bodies and minds, of cycles that end; all stories are accentuated by the slow, ghostly passage of time.</p>

#### Session M

<b>The digital death of the unified subject</b>	Chair: Jussi Parikka (Winchester School of Art) <a href="mailto:j.parikka@soton.ac.uk">j.parikka@soton.ac.uk</a>	
Lina Jurdeczka (King's College London)  <i>Holy Motors</i> and the impossible death of cinema	<a href="mailto:karolina.jurdeczka@kcl.ac.uk">karolina.jurdeczka@kcl.ac.uk</a> ;	<p>This paper proposes that Leos Carax's <i>Holy Motors</i> (2012) disrupts the allegorical death of cinema through its treatment of time and the body. The film follows a day in the life of an actor who is driven around Paris in a limousine, attending various appointments where he portrays different characters. Although made with digital technologies, it addresses the sense of loss felt with the near-total abandonment of celluloid. The film links the temporalities of the labouring body and the cinematic apparatus, contemplating the hourglass conception of time in both. The actor cannot keep up with his tasks, while the clock is also ticking for the cinema as it descends into obsolescence. However, the film's intervention lies in the way a second type of out-of-time-ness disrupts the temporal logic of the assumed death of cinema. <i>Holy Motors</i> takes place in a sphere where death has already occurred, but the body/machine keeps working. Corporeal limits become irrelevant in a system that conceives of the human body as a machine. The actor dies multiple times, only to dust himself off and return to work. This paper examines the performing body as a site of reflection on film history. <i>Holy Motors</i> changes the terms of the conversation around the death of cinema and enquires not whether it is alive or dead, but how this loss registers in bodily terms. My approach rethinks cinephilic responses to the loss of celluloid, which have often been driven by archivist and conservationist impulses. The shift towards a cinephilic afterlife acknowledges that what has been lost cannot be retrieved. Its surprising ethical potential arises out of its exploration of new modes of existence within the loss. In this way, <i>Holy Motors</i>' grief for cinema might expand our understanding of what we consider to be cinephilic.</p>
Brian Winston (University of Lincoln)  Tilting at documentary windmills: The seductions of digital affordances	<a href="mailto:BWinston@lincoln.ac.uk">BWinston@lincoln.ac.uk</a> ;	<p>Any of the 1.6 million who have down-loaded Chris Milk's 2015 TED talk on immersive 360-degree documentaries and buy his rhetoric about their superiority to older screen-media for the transmission of understanding and information can be classed as Cartesian fundamentalists. Indeed, Milk himself might be so characterised for what else can be in play when he claims his 21<sup>st</sup> century immersive camera is an actual here-and-now <i>Star Wars</i> 'Holodeck'? Put on the Oculus Rift VR goggles required to watch <i>Clouds over Sidra</i><sup>1</sup> -- a short, stereotypically voice-denying</p>

<sup>1</sup> *Clouds over Sidra* | [Barry Pousman/Gabo Arora](#) | USA | 2015. <https://www.with.in/watch/CKRc5WA>.

		<p>liberal-bourgeoise documentary shot on this “empathy machine” (as he calls it) about a 12 year-old refugee Syrian girl living in a camp in Jordan – and literally, actually....</p> <p>you are [he tells you] sitting there in her room watching her. You are not watching her through a television screen. You are not watching it through the window. You are sitting there with her. You sitting on the same ground that she is sitting on.<sup>2</sup></p> <p>No, you are not.</p> <p>It is easy to mock Milk as a species of deluded Don Quixote tilting at windmills in the belief he is beating reality at its own game, but that is a tad unfair because he is no pioneer in technological jousting with the real. He, and all those making similar arguments around current digital affordances echo a rhetoric which, in the documentary context, was first really aggressively deployed six decades ago with the introduction of direct cinema. Its central claim at the time was also to create “the feeling of being there”.<sup>3</sup></p> <p>Contrary voices, from Kit Carson to Lisa Nakamura, querying the efficacy of this stance have been few. However, the ideological implications of what Nakamura calls “digitally mediated compassion”.<sup>4</sup> can be argued as being positively counter-productive, invading personal space to create an inutile spurious “empathy.” As Stuart Hall warned, it is all too easy to “fall, not into Nature but into the naturalistic illusion” if we fail “to recognize that there is no way of experiencing the ‘real relations’ of a particular society outside of its cultural and ideological categories”.<sup>5</sup> This might well be “toxic” (Nakamura’s term) for the social engaged documentary in the sense that easy viewing (even if it involves moving your head around) more substitutes for meaningful interventions into the world than its supposed “empathy” occasion action.</p> <p>Toxicity? Discuss.</p>
<p>Angela Maiello (Università della Calabria)</p> <p>The intertwined time of complex TV</p>	<p><a href="mailto:angela.maiello@unicat.it">angela.maiello@unicat.it</a> ;</p>	<p>TV series represent one of the most important elements of contemporary popular audiovisual culture. Within the so called “postcinema galaxy” (Denson, Shaviro) which means the great transformations generated by digital culture, that have changed the audiovisual world, TV series today play the key role in creating shared popular storytelling able to cross production and distribution markets, as well as national cultural contexts. How do they do so?</p> <p>In this paper I would argue that one of the elements that characterizes serial storytelling is the way time is used. Relying my argumentation on the concept of chronotope, by which Bakhtin meant the interaction of space and time, I would focus my attention on what we can define “intertwined serial time”. In intertwined serial stories different temporalities become segments to be broken down, superimposed, intertwined, re-figured and it is only from this synchronic montage of different times that the world and the story take shape. Through the aesthetics of fragmentation, the intertwined series succeeds in building a world in its total unity and the process of serialization aims to always add new elements to the composition of the whole. In other words, the intertwined series succeed in representing a world in its unity and meaning using precisely that aesthetics of fragmentation, that is the aesthetics of the participatory culture of contemporary media, that today we ourselves use to produce an always growing number of stories by images. In this new narrative context, the actor’s body very often becomes the place where the sign of the intertwined of time is impressed.</p> <p>Some examples such as “Lost” and “This Is Us” will be discussed.</p>

<sup>2</sup> *How Virtual Reality can create the ultimate empathy machine* | Chris Milk | USA | March. *USA Machine* [https://www.ted.com/talks/chris\\_milk\\_how\\_virtual\\_reality\\_can\\_create\\_the\\_ultimate\\_empathy\\_machine](https://www.ted.com/talks/chris_milk_how_virtual_reality_can_create_the_ultimate_empathy_machine)

<sup>3</sup> Bachmann, Gideon (1961). “The Frontiers of Realist Cinema: The Work of Ricky Leacock,” *Film Culture*, 19–23, Summer, p.16.

<sup>4</sup> Nakamura, Lisa (2020). “Feeling good about feeling bad: virtuous virtual reality and the automation of racial empathy”. *Journal of Visual Culture*, 19:1. <<https://doi.org/10.1177/1470412920906259>>

<sup>5</sup> Hall, Stuart (1985). “Signification, Representation, Ideology: Althusser and the Post-structural Debates,” *Critical Studies in Mass Communication* 2; 2 June, p.105.

<p>Maggie Xiaoge Li (University of Southampton)</p> <p>Playing with Self-portrayal in Digital Games</p>	<p><a href="mailto:xl5n15@ston.ac.uk">xl5n15@ston.ac.uk</a> ;</p>	<p>In recent years, character customization system has become a popular aspect of game mechanics in international video games. It allows for the players' precise demands for the appearance of their avatar, functioning to differentiate them from other players in game world as well as satisfy their sense of themselves. In the earlier era of single-player, stand-alone games, players were only able to change limited parameters, such as the hairstyle or costume of their avatars. Now the deep set of character customization choices gives tremendous latitude to players for crafting their own surrogate fantasy figures, building up from their avatar's 'skeleton'. For example, the nose customization for an avatar has detailed sections such as: size of the nose, width of the nose bridge, height of the nose bridge, etc. The 'play' in these game mechanics is less about traditional gameplay and more gamers playing with their idea of themselves and their image.</p> <p>Character customization is an important part of the gaming experience, which can be found in many genres, although the RPG (Role-Playing Game) is the genre which takes particular advantage of this technology. Good examples are <i>Blade &amp; Soul</i> (2012, NCSOFT) and <i>The Elder Scrolls V: Skyrim</i> (2011, Bethesda Softworks). An integral part of the role play is in the creativity of self-design, indeed, this might be a principal attraction. Games offers the possibility for the player to play as a completely different 'body'. This paper will focus on the process of players creating their own avatar through character customization to analyses of body image complexity in digital games. I argue that not only is character customization a play of self-image, but an effective solution to resolve players' concerns such as female players' anxiety about sexually suggestive female body images.</p>
---	---	---

#### Session M

<b>Clothing and cosmetics, race and gender</b>		Chair: Lipi Begum (University of the Arts London) <a href="mailto:l.begum@fashion.arts.ac.uk">l.begum@fashion.arts.ac.uk</a>
<p>Alexandra Grieve (University of Cambridge)</p> <p>Ad(dressing) time: Costume, embodiment and the material inscription of Afro-diasporan experience</p>	<p><a href="mailto:asg56@cam.ac.uk">asg56@cam.ac.uk</a> ;</p>	<p>Christina Sharpe explains that the conditions of precarity to which contemporary black lives are subject mean that "disaster and the writing of disaster are never past, always present". In this paper, I explore period costume as a material index of Sharpe's temporal bind, and as an embodied inscription of Afro-diasporan experience. This thesis unfolds via an examination of Julie Dash's <i>Daughters of the Dust</i> (1991) and Beyoncé Knowles' visual album <i>Lemonade</i> (2016), which cites Dash's portrayal of a community of ex-slaves, the Peazants. <i>Lemonade</i> borrows from the former film's stylised period costuming in order to solicit the history of plantation labour, which is anachronistically remixed and interwoven (both figuratively and sartorially) with contemporary references to racialised violence. Like Nana, the Peasant matriarch who collects scraps of fabric as a means of affirming her connections to the ancestors, costume, in both works, creatively blurs the boundaries between memory and futurity, death and rebirth. Instead of an iteration of the new, fashion here invokes circularity, repetition, and uncanny recurrence. Such possibilities are also enshrined in the Afro-diasporan cosmologies that unite <i>Lemonade</i> and <i>Daughters</i>, notably during Beyoncé's appearance in <i>Lemonade</i> in the guise of a Yoruba orisha. Yoruba belief, as referenced by Knowles and Dash, presents an alternative to the Cartesian delineations of body and soul, as well as a conventionally ascendent view of the afterlife, in favour of ancestral spirits that are somatically embedded in the lives of its practitioners. In short, as Dash and Knowles' work intimates, the dead are always, to some degree, materially present, and the histories of enslavement remain an inalienable part of our collective social fabric.</p>
<p>Rachel Velody (University of Bristol)</p> <p>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><a href="mailto:r.velody@virginmedia.com">r.velody@virginmedia.com</a> ;</p>	<p>In this presentation I combine textual analysis, fashion and feminist studies to explore the power of the female forensic scientist. Specially I analyse cosmetics as a dual strategy, amplifying yet undercutting female authority. Privileging a 'no-makeup' look through the particular use of primers, foundation and concealer, arguably reinforces the cerebral presentation of the protagonist, Dr. Nikki Alexander. The forensic procedures she conducts in the morgue and at the crime scene are explored as sequences in which 'cosmetic fashionability' is underplayed. Further, no-makeup is a facial device which augments the specific clothing codes located in these same moments; increasing the sensation of authenticity manufactured through the use of morgue overalls and aprons within the pathology lab, and anti-contamination suits at the scene of crime. With such makeup and clothing cyphers functioning as a loop, cosmetics contributes to the wider visual coding of the heroine as the expert.</p>



		<p>However, this 'realistic' pale maquillage is considered as contributing to the interlocking racist and sexist content which underpins the drama. Alexander's pallid skin tone functions as a trope through which whiteness becomes the currency of feminine desirability. Second, no-makeup demonstrates that white female influence is itself filtered through and diluted by the same visual motifs of whiteness, specifically in contributing to the infantilising of the character. Third, whiteness and femininity are conflated in moments where Alexander should be situated in the ultimate sphere of authority, that is, exploring and excavating the dead. Yet her maquillage mimics the deathly pale cadaver. Alexander thus risks being figuratively subsumed by the dead objects over which she should have power.</p>
<p>Cathy Lomax (Queen Mary University of London)</p> <p>The exotic skin of Dorothy Dandridge's makeup</p>	<p><a href="mailto:c.lomax@qmul.ac.uk">c.lomax@qmul.ac.uk</a> ;</p>	<p>Dorothy Dandridge is often described as the first black Hollywood star. Her light skin and petite European features conformed to 1950s beauty standards and she conveyed an air of bourgeois respectability, elegance and sophistication that made her accessible to white audiences and an aspirational figure for black audiences. Marguerite H Rippey notes that Dandridge's 'popular appeal stemmed from her ability to signify blackness and whiteness simultaneously upon the same body' in much the same way as white stars like Rita Hayworth or Ava Gardner simulated 'eroticism without becoming it.'</p> <p>Dandridge's rise to stardom coincided with a period of burgeoning mass consumption in the US which included the recognition of the black American as a consumer. However, Dandridge's career advance, as exemplified by an Academy Award nomination for <i>Carmen Jones</i> (1954) and a subsequent contract with 20<sup>th</sup> Century Fox, represented a problem for a film industry that was still tied to a production code that forbade miscegenation. Dandridge, consequently, was caught in the double bind of being black but not black enough; her skin was often darkened with makeup and with few exceptions she was cast in sexualised, exotic roles. It is also notable that descriptions of her often focus fetishistically on the quality of her skin tone.</p> <p>In this paper I will use examples from Dandridge's film output to show how her efforts to exemplify a new kind of black womanhood were undermined by the inherent racism of mid-century USA. Her subjugation to the standards of appearance demanded by the white film industry ultimately stranded her as a liminal character stuck between two segregated realms.</p>
<p>Barbara Brownie (University of Hertfordshire)</p> <p>Costuming the weightless body: cloth, intangibility, and haptic visuality in space</p>	<p><a href="mailto:b.k.1.brownie@herts.ac.uk">b.k.1.brownie@herts.ac.uk</a> ;</p>	<p>In the new, commercial space age, space has become a potential site for film production. In October 2021, Doug Liman and Tom Cruise expect to begin filming on board the International Space Station. This collaboration with NASA and SpaceX, as well as the increasing popularity of reduced gravity flights such as those used for the filming of, most notably, <i>Apollo 13</i> (Ron Howard, 1995) demonstrate opportunities for authentic and creative depictions of the weightless environment.</p> <p>To depict space travel, filmmakers must be aware of the phenomenology of weightlessness. Visible evidence of weightlessness comes in the form of defamiliarization of familiar experiences, and unexpected behaviours of familiar materials. Costume, which has long played an essential role in haptic visuality, has the potential to contribute significantly to depictions of weightlessness.</p> <p>Suspended in a void, the weightless body experiences no sensation of its surroundings, no ground beneath its feet, and no cloth against its skin. Contemplating her own experiences of microgravity, Annick Bureau (2006) describes losing 'awareness of the external limits of our body'. While the body adopts a neutral posture and muscles reconfigure to distort the shape of the body, costume also behaves in unfamiliar ways. Clothes, no longer supported by the body, adopt forms that are independent of their wearer. When skin is separated from clothes, the body is shown to be deprived of contact with its surroundings, deprived of tactile experience, and in short, lost in space.</p> <p>This presentation will argue that knowledge of the behaviours of clothing and the dressed body are essential for authentic depictions of weightlessness, and identify opportunities for creative engagement with weightlessness, focusing primarily on the potential for film to depict the sensations of weightlessness through interactions between body and costume.</p>

Session M

<b>Putting studios and studio workers into the frame: architectural, environmental and geospatial approaches</b>	Chair: Tim Bergfelder (University of Southampton) <a href="mailto:t.a.bergfelder@soton.ac.uk">t.a.bergfelder@soton.ac.uk</a>	
<p>Eleanor Halsall (University of Southampton)</p> <p>The human inside the sound film machine: changing environmental conditions and labour relations in German film studios</p>	<a href="mailto:e.a.halsall@soton.ac.uk">e.a.halsall@soton.ac.uk</a> ;	<p>The visual metaphor of the human agent deployed within the machine to supply the city in Fritz Lang's 1926 film <i>Metropolis</i> prefigures the technological evolution in sound film studios that was already underway. Material innovations to eliminate unwanted sound and light in the studio brought new and increased dangers, including fire risks. Requiring the stringent control of extradiegetic sound in the environment of the studio, the worker within this machine was expected to act against human nature in order to conform to these new demands for silence, stillness and containment. Focusing on the German film industry's transition to sound, this paper acknowledges the risks to workers' physical safety – fire, trips, falls, electrocution and chemical exposure being perhaps the more common – but it also seeks to draw attention to the psychological disturbances invoked by the new sound studio space. Drawing on contemporary accounts from German performers and technicians, it considers the disorientating effects of the “deathly silence” in the audition cabin which induced panic in one star; and the excessive heat that another claimed was the cause of much “mischief and malice” on set. This was compounded with long working hours, often under extreme pressure, and the “tiresome, debilitating, countless repetitions” that left actors – and everyone else – exhausted. Dissatisfaction with working conditions in the film industry had been rumbling for years, but now became the focus of debate at the International Labour Organisation in 1929 whose response was to commission a report across four countries (Britain, France, Germany and the US), later regretting that it had not included Italy and Austria. Drawing out from this case study, the paper concludes with an assessment of how the intertwined perspectives of environmental and workers' conditions can more fully animate the histories of film studios during pivotal moments of technological change.</p>
<p>Sarah Street (University of Bristol)</p> <p>The film studio as narrative architecture</p>	<a href="mailto:sarah.street@bristol.ac.uk">sarah.street@bristol.ac.uk</a> ;	<p>As architectural structures film studios were designed to make film production as efficient as possible, while symbolizing the aspirations of national film industries to compete in world markets. They were also situated in time, space, place and geography. Taking Denham Studios as its focus, this paper analyses architectural plans, maps, photographs and <i>A Day at Denham</i> (1939), a promotional that documents how the studios functioned, as sources that advance new ways of thinking about studios as “narrative architecture”. Sophia Psarra argues that: “Architecture is not an affair of the mind or of the senses; neither abstraction nor physical reality, but a dynamic relationship between abstract structures and those relationships that are discovered by moving in buildings” (2009: 14). Drawing on this insight and similar ideas in architectural theory which collapse the binary of abstract and physical, Denham's “narrative” as a building can be more fully elaborated through comparing the architects' plans with the ways in which the spaces were used, adapted, moved through and experienced. Oral history testimonies, photographs, plans, moving image documentation and company archives allow us to map the studios as animated, lived spaces that were subject to power-relations embedded within the social logic of architecture which can “reveal ideology embedded in architectural genotypes” (Dovey 2014: 3). As a building with an Art Deco façade, Denham projected an image of modernist, streamlined industrial efficiency located in an otherwise rural landscape. Yet Denham's spaces did not necessarily reflect this aspiration, while accounts of working in the studios help us to construct a more complex, experiential narrative at certain points in Denham's history: how bodies moved through the spaces. The paper concludes by considering how such insights promote understanding film studios as built environments which constituted living, changeable structures that left an indelible imprint on the films they produced.</p>
<p>Fraser Sturt (University of Southampton)</p> <p>Geospatial insights into film studio location, evolution and connectivity</p>	<a href="mailto:f.sturt@soton.ac.uk">f.sturt@soton.ac.uk</a> ;	<p>This paper explores the spatial and temporal contexts surrounding and created by film production in Britain and Germany between 1930 and 1960. Its foundations lie in a materially and archaeologically focused approach to data gathering and analysis; populating a geographical information system (GIS) with information on studio location and spaces, period of operation, output and participants at a range of spatial and temporal scales. This allows us to explore impacts of location (topography, connectivity, space, environment), technological change (studio requirements) and broader socio-political events through time at the studio, city and national levels. These data are informative in their own right and respond to the call for the adoption of such methods (Kleontic (2011) to provide new perspectives in Film Studies. Over the forty years that GIS has been used within archaeology, however, it has developed beyond the “dots on maps” outputs which dominated early work. As Greene (2018: 288) has argued, such empirical starting points do not need to equate with reductive or limited understandings. Instead, GIS offers a route to exploring new and contingent relationships through time, helping to unpick correlation and causation within and between data sets.</p>

		The ability to do this is transformative when considering the rapidly changing parameters of film production during the 1930s-1960s in both Britain and Germany. In this paper the development of studios and studio space will be “played back”, picking out pivotal points in time where change occurred and the ripples that flowed from them. Archival images, maps and plans help to reconstruct the changing forms through time, but also to highlight key gaps in knowledge. Through comparing and contrasting these patterns by focusing on Denham, Teddington and Pinewood in the UK and Babelsberg, Geiseltal and Tempelhof in Germany, it becomes possible to reflect further on how they enabled or constrained outputs.
--	--	--

#### Session M

<b>A Discussion on Publishing with Intellect Books</b>	Hosted by James Campbell, Intellect Books
	James Campbell of Intellect Books & Journals will discuss key aspects affecting contemporary academic publishing and offer advice and tactics to improve your chances of publishing a book, a chapter or a journal article within the fields of animation, body studies, fandom, fashion, film studies, stardom and television studies. The discussion will include the proposal and submission process, choosing a publisher, peer review, and open access, among other topics. The session is intended to be interactive, and questions are welcomed.
	If you would like to find out more about this workshop or discuss a proposal for a book project, please contact <a href="mailto:james@intellectbooks.com">james@intellectbooks.com</a>

#### Session N

<b>Choreographies of art and protest</b>	Chair: Timotheus Vermeulen (University of Oslo) <a href="mailto:Timotheus.vermeulen@media.uio.no">Timotheus.vermeulen@media.uio.no</a>
Lizzie Sykes (Bournemouth University)  It's About Time: Site on film through Somatic-Digital Approaches.	<a href="mailto:lsykes@bournemouth.ac.uk">lsykes@bournemouth.ac.uk</a> ;  Somatic-digital approaches provide a unique, hybrid, visceral opportunity to express a site through and of time. The body in space collaborates with the land itself, drawing on the materiality and immateriality of site to construct a piece based on a perceived sense of temporality, or 'site time'. This paper will explore how dual time based disciplines of choreography and directing fuse to form a film where more conventional forms of narrative construction and character development recede, allowing for 'screen space'. The film is then, a somatic expression of 'site time'. How both disciplines use time within the realm of screendance will be explored, specifically in terms of reception. How can themes of time reflex in expanded cinematic live and recorded encounters?  Through referring to early cinema and land art as well as leading theorist-practitioners including Rosenberg, Tuffnell and Arlander, I will debate how the body and site collaborate, leaning in to time, shaping the pace, proximity, gesture, texture and choreographic intention.
James Lawrence Slattery (University of Manchester)  Bodies on the cusp: Strobe lighting and queer temporality	<a href="mailto:James.l.slattery@postgrad.manchester.ac.uk">James.l.slattery@postgrad.manchester.ac.uk</a> ;  Strobe's pulsating flashes of light frame bodies and environments in a manner that can alter the apparent passage of time. Often strobing makes moving-images appear as if they are running in slow-motion or are a series of static pictures. As regular film time is constructed by the speeding up of still frames to create the illusion of movement, strobe sequences refer back to the mechanical construction of the moving-image, becoming a visual meta-language that toes the line between stasis and action. This distortion that occurs with strobe has a tendency to self-reflect upon the status of the images being presented without necessarily compromising the realism of the depicted scene.  One of the most popular environments where strobes are used in contemporary film and television is nightclubs. In such instances, strobe is realistically featured whilst modifying the image and sense of temporality by depicting characters as experiencing time beyond the regular constraints of cause and effect action. Selected clips from films including <i>120 BPM</i> (2017), <i>Blade</i> (1998), and <i>Love</i> (2015) will be used to demonstrate the temporal effects strobe can have.  Laura Mulvey's investigation of the relationship between stillness and movement from her book <i>Death 24x a Second</i> , and Jacques Lacan's theory of the drive, will be brought together to further explore strobe's impact on screen. The emphasis on repetition and stillness in the visual field departs from a straight-forward causal movement that plays out traditional patterns of desire and satisfaction. By reframing this regular

		temporality, strobe is argued as articulating the logic of the drive which circulates lack instead of attempting the reach an impossible point of satisfaction. From here, a case is made for thinking about strobe as producing a form of queer temporality.
<p>Timotheus Vermeulen (University of Oslo)</p> <p>The gesture as index of time: Donald Glover's negotiation of history and race in 'This is America'</p>	<p><a href="mailto:Timotheus.vermeulen@media.uio.no">Timotheus.vermeulen@media.uio.no</a></p> <p>;</p>	<p>Donald Glover's performance in Hiro Murai's video clip accompanying his 2017 song <i>This is America</i> is amongst the most discussed acting achievements in recent years, for its problematisation of ideas of masculinity as much as its mediation of black popular culture. In this paper I consider his performance in relation to artist Alexis Blake's 2015 choreography of gender stereotypes <i>Conditions of an Ideal</i>, where a diverse group of female dancers manoeuvre – and hurt – their bodies in a series of increasingly impossible positions inspired by the figurations of women throughout the western history of art. I look at the manner in which Glover's distinct body – lean yet soft, glossy and textured – and corporeality and its individualised depiction through editing, camera movement, angles and lighting negotiates the various visual subjectivities that have historically been available and/or problematic to African American men and compare it to Blake's theatrical pluralisation of the feminised body so as to understand how these marginalised bodies struggle to come to terms with their respective generic and representational histories.</p>
<p>Lucy Bollington (University College London)</p> <p>From the cyborg to the bot avatar: Embodiment, speed and protest in the internet age</p>	<p><a href="mailto:Lucy.Bollington@ucl.ac.uk">Lucy.Bollington@ucl.ac.uk</a></p> <p>;</p>	<p>In her artist's film <i>Factory of the Sun</i> (2016), Hito Steyerl combines YouTube dance performance with video game tropes to create a dance game that maintains uncertain borders with online 'reality'. This talk will examine what happens to the body in Steyerl's gamespace, and discuss how changes in figuration relate to time and protest. <i>Factory</i>, I argue, charts a transition from the cyborg to the bot as the central figure of the internet age. This transition evokes a movement away from the coupling of human bodies and machines theorised by Haraway (1985) and towards machine-machine ecologies. This transition is partly engendered by speed, for Steyerl's bots operate at a pace human bodies cannot; a temporal difference underscored by the dancing bots' clash with high-frequency trading (HFT) bots in one part of <i>Factory's</i> game, HFT being defined by a rapidity that surpasses human comprehension (Hayles, 2017).</p> <p><i>Factory's</i> movement from cyborg to bot has implications for contemporary protest. For Haraway, the cyborg offered an ambivalent but ultimately hopeful model for progressive protest alliances that reject essentialism and exclusion. In the era of cyberconflict, Steyerl's animated bots can protest against contemporary inequalities by 'swarming' platforms and they can also 'respawn'. Yet these bot avatars are marred by post-truth politics and they reproduce the 'additive' approach to protest that Haraway criticised (where different subjectivities are incorporated into political movements merely in the form of a list rather than being taking into account in meaningful ways). While Steyerl's earlier films imbued moving bodies with some ambivalent capacity for protest, in <i>Factory</i> Steyerl ultimately places hope for resistance not in the dancing bot avatars, which have an increasingly distant relationship to the physical bodies on whose data they are forged, but in moments of technological error which would forestall the perpetual motion of these avatars.</p>

#### Session N

<b>Embodiment and experimental cinema</b>	Chair: Davina Quinlivan (Kingston University) <a href="mailto:davinaquinlivan@hotmail.com">davinaquinlivan@hotmail.com</a>	
<p>Laurence Kent (University of the Arts London)</p> <p>The labour of inhuman rhythms: Hans Richter's cinematic experimentations with the rational soul</p>	<p><a href="mailto:lauriekent22@gmail.com">lauriekent22@gmail.com</a> ;</p>	<p>Hans Richter's experimental <i>Rhythmus 21</i> presents a series of abstract shapes that play with the spectator's perceptual engagement with the film frame. What is at stake in analysing this work is how the spectator can form sense from the abstract patterns presented. Watching the film and encountering its rhythms puts the spectator in a mode of perception that engenders pattern spotting: a cognitive seduction to the contrapuntal logic that Richter creates between different shapes and forms. The film seems to invite from the spectator a new conception of rationality; Richter's intention was to "render the emotions as accessible to our powers of judgement as the other domains of the human will, from which the 'soul' has traditionally been excluded."</p> <p>This paper will explore Richter's films and writings in light of the recent "Promethean" philosophies of Ray Brassier and Reza Negarestani, as well as the xenofeminist writings of the collective Laboria Cuboniks. This will require important historical contextualisation since, as Sarah Cooper</p>

		<p>writes, such discussions of a rational soul took on “chilling resonance in the light of subsequent historical events in [Germany] and the rhetoric of fascism adopted there in the 1930s.” By presenting a bizarre logic of abstract rhythms, Richter’s films intended to act as aesthetic preparation for, what Negarestani now defines as, “the labour of the inhuman”: “a universal wave that erases the self-portrait of man drawn in the sand.” It is the logic of the film that escapes us and that forces us to encounter an inhuman logic, becoming the platform for Richter’s project of creating “a new kind of human being.” While Richter’s film presents a seemingly logical series of patterns, it is its absent overarching logic that complicates a spectatorial engagement with the film. Pushing reason past human cognition, perhaps it is only through aesthetic experimentation with rhythm as a mode of affecting the spectator bodily that we can today affectively encounter the inhuman logic of the future: the potentials of post-capitalism inherent in a Promethean philosophy.</p>
<p>Emilija Talijan (St. John’s College, Oxford)</p> <p>‘The true story of your death’: Hearing the heartbeat of Chris Marker’s <i>La Jetée</i> (1962)</p>	<p><a href="mailto:Emilija.talijan@mod-langs.ox.ac.uk">Emilija.talijan@mod-langs.ox.ac.uk</a> ;</p>	<p>The heartbeat is considered a cliché in the sound designers tool kit. And yet, as a sign of life (bios), it indexes the body as living in time in an echo of what many have celebrated as the specificity of film itself. This paper examines the very manifest but overlooked heartbeat of <i>La Jetée</i>, Chris Marker’s renowned sci-fi time-travel film of 1962. Though much has been written about the film and the stillness of its photographic images, little has been said of this heartbeat which was lent to the body of the film by its editor, Jean Ravel, and insistently accompanies all the scenes of the time-travelling protagonist in the present. If the soundtrack has received attention, it is to comment on the animating force of the narration. This paper examines how the heartbeat imports its own dynamics of movement and fixity, the body and time, revealing the way sound contributes to <i>La Jetée</i>’s innovative film form and its reflection on the hesitation between life and death, the present and the future. Michel Foucault claimed that the stethoscope’s registering of motion in the living body was nonetheless haunted by a gaze that would later seek to confirm on the anatomy table the suspicions of the ear, to see in the bright light of death what was heard in the darkness of life (1989: 203-204). As I show, through an excavation of this other media, the stethoscope, the heartbeat of <i>La Jetée</i> produces a phenomenology of this inside that sends back to the photogrammatic corpse of stills, the skeleton of the film, that subtends cinema’s illusion of movement.</p>
<p>Pavel Prokopic (University of Salford)</p> <p>The indexical body of film: Time-based experiments in Super8 materiality and performance</p>	<p><a href="mailto:p.prokopic1@salford.ac.uk">p.prokopic1@salford.ac.uk</a> ;</p>	<p>The argument of this presentation stems from the knowledge and observation that film represents reality in two different ways: through a near-identical iconic resemblance and, more importantly, through a direct indexical contact – capturing a specific arrangement of light at a given moment in time. However, when it comes to analogue/celluloid film, the iconic resemblance is altered by the materiality of the medium, imprinting the texture (and time-based imperfections) of the medium onto the image itself. Furthermore, the capturing of the human body on celluloid film results in an indexical exchange between two material bodies: the body of the performer and the body of the medium merge inseparably into a singular immaterial plane of the image. This plane transcends representation as a new aesthetic reality of the image – the existence of which depends on the original, filmed performance, and yet, through the dominant texture of the material medium, a new defamiliarised filmic body comes into being, a body that amplifies affect and hapticity at the expense of symbolic or iconic representation.</p> <p>This semiotics and ontology of film and performance – based in a synthesis of works by Deleuze, Sobchack, Marks, Barthes, Shklovsky, Shaviro and others – underpins a practice-research experimentation, which illuminates the expressive potential of film performance, and explores and evidences issues surrounding body and time in film, while resulting in stand-alone creative outputs. After explaining the key theoretical concerns, I will present two experiments emerging from the practice research. The first depends on simultaneous capturing of performance on digital and Super8 celluloid film, helping to identify the semiotic and ontological distinctions between the two. The second experiment concerns the filming of performance using old film stock (expired in 1981), which brings attention to film’s inherent transformative potential based in asynchronous indexicality between the performing body and the decaying body of the medium.</p>
<p>Oscar Mealia (University of Birmingham)</p> <p><i>Don’t Drown in Me: A Postmodern Fable</i> (video essay)</p>	<p><a href="mailto:OHM967@student.bham.ac.uk">OHM967@student.bham.ac.uk</a> ;</p>	<p>I wish to present an excerpt from my film <i>Don’t Drown in Me: A Postmodern Fable</i> and an accompanying paper. The film is centred on Lyotard’s recurring fable of the death of the sun and the possibility of human life and the body existing after such an event, as well as its implications for thinking and memory, both literally and in a philosophical sense. Such a thematic is placed in dialogue with Lyotard’s <i>Libidinal Economy</i>, namely the highly cinematic opening of the book, in which a body metamorphosises and unravels into an oscillating and pulsing ‘mobi us strip’ of intensities, energies and desires; changing genders and form.</p>

		Theoretically, the paper traces the relationship between advanced technological apparatus, temporality and memory through an exploration of Lyotard's appropriation of Leibniz's hypothesis of the monad, with Lyotard theorising the possibility of a computer able to retain, store and calculate information on an unparalleled level. So much so that it can predict everything to come and thus in a sense, stands outside of time. Or as Lyotard asserts in a line present in the film; "time cannot happen to it". Such a monad embodied in the film is for Lyotard the culmination of the desire of "making the body adaptable to non-terrestrial conditions of life, or of substituting another 'body' for it" <sup>6</sup> after the death of the sun, all of which has profound philosophical, political and ethical consequences that will be explored.
--	--	---

#### Session N

Temporality and technological change		Chair: James Jordan (University of Southampton) J.A.Jordan@soton.ac.uk
Samira Daneshvar (Harvard University)  Cross epidermal voyage of electromagnetic waves	<a href="mailto:sdaneshvar@fas.harvard.edu">sdaneshvar@fas.harvard.edu</a> ;	<p>Departing on historical proximity of two technological breakthroughs of 1895 – first, the invention of cinematograph and second, the discovery of x-rays–, and their fusion in John MacIntyre's x-ray cinematography of 1897, this essay considers the engagement of "screens" as both material and immaterial mediums for transmission of Knowledge. I will consider screens as layers of conduction and reduction, concealment and revelation that on one hand are threaded with interruptions, gaps, and breaks, and on the other hand are inseparable from inscription of Knowledge.</p> <p>In MacIntyre's cine-radiograph (or x-ray cinematography), time could be considered in two directions. One direction incorporates the time of exposure. That is, the time that the electromagnetic waves take to leave the glass bulb, penetrate through matter on their path and inscribe an image on the fluoroscopic screen. The other direction incorporates the speed in relation to the movement of the film strip across the cinematograph. These two directions are spatially perpendicular. MacIntyre succeeded in reducing the time of exposure, which was originally close to an hour, to 300th part of a second. Prior to his success, although it seemed easy enough to combine the cinematographic and x-ray technologies, a crisp moving image could not be captured. In early trials, with slight movement of an object during the exposure time, the result would be a dim image. Thus, the multiplication of the edges of the image in a single shadowgraph throughout early x-ray imaging would allude to the motion of the object during the time of its exposure. With MacIntyre's success in reducing the exposure time, the animated projection and the inscription of this projection in singular yet consecutive frames of celluloid film could be coordinated.</p> <p>I argue that in spatial voyage of electromagnetic waves and their transference through screens, data fragments are both transmitted and transformed; the data points are reproduced to be produced; passed through reductive screens to be conducted by them. Thus, as these points are transmitted between matters, they simultaneously gain and lose their aura. Their aura is the estate of their <i>becoming</i>.</p>
Victoria Baltag (QUB)  Time and sound in interbellum films	<a href="mailto:vbaltag01@qub.ac.uk">vbaltag01@qub.ac.uk</a> ;	<p>Benjamin Fondane (1898-1944) is a film critic and a filmmaker. He worked as a scriptwriter for Paramount Pictures and he became known especially after he wrote the script for <i>Rapt</i>, Kirsanoff's film. He was an assistant director for the Romanian version of Parada Paramount, <i>Televiziune</i>, a film adapted in each language in 1931, with Jack Salvatori as a director. Fondane finally got the chance to direct his own film <i>Tararira</i>, in 1936.</p> <p>The paper stresses out the bridge between time and sound in Benjamin Fondane's work. An analysis of Fondane's view of Filmes Pures (pure films), including cinemoems, his theories about unfilmable films, sound theories, the freedom of film, absurd films, Dada, Surrealism, photogeny, the aesthetics of cinema, the concept of the camera as a God of filming/ the omnipotent eye, will be treated from the time-sound perspective.</p>

<sup>6</sup> Jean-François Lyotard, 'Time Today' in *The Inhuman*, (Cambridge: Polity Press, 1993) p. 62.

		Furthermore, I will focus on the historical study of Fondane and the cinema, embedded in debates about the 1930s, the coming of sound, the time concept in silent films and an indication where to situate this filmmaker in relation to interbellum film literature. The critics of Salazar, Fotiade would be engaged with Cohen, Virmaux, Carassou and an analysis of Fondane's view would point out that "cinema is the only non-noble art and the first non-religious which conferred its value resulted exactly from its low extraction" (Duma, D., 2010, Benjamin Fondane Cineast).
Grace Wilsey (University of Michigan)  The Count, the Tramp, and the Detective: Navigating Temporal Disorientation in Narratives of Technological Change	<a href="mailto:gwilsey@umich.edu">gwilsey@umich.edu</a> ; ;	What can we learn about the relationship between technological innovation and shifting societal conceptions of temporality through the study of texts that rose to popularity during times of technological change? Through analysis of three primary texts, this paper considers the ways fiction concerning new technologies reveals larger social anxieties related to the concept of time in different moments of western industrial development. In my discussion of temporal disorientation, I engage with scholarship by Sara Ahmed, Susan Douglas, and James W. Carey and employ a methodology grounded in the field of cultural studies.  I begin by building an analytical framework with Alexandre Dumas's 1844 novel <i>The Count of Monte Cristo</i> , a text that grapples with the concept of time standardization in relation to the invention of the telegraph. I then add to this framework by exploring Charlie Chaplin's 1936 film <i>Modern Times</i> , which I argue expresses Chaplin's personal disorientation with the invention of sound technology in cinema through its narrative of the Tramp's inability to "keep up with the times." Finally, I apply this framework to a contemporary text with the 2019 HBO series <i>Watchmen</i> by examining the temporally fractured narrative structure of the show in conversation with the disorientating qualities of the internet, the defining technology of our current moment in time. I argue that by analyzing the expressions of temporal disorientation within texts that rose to popularity during moments of technological change, we can gain insights into the role that technology plays in our collective experience of time. In doing so, I aim to see what we can discover about contemporary time disorientation without the benefit of historical retrospect.
Tom May (Northumbria University)  A statistical and aesthetic analysis of <i>Play for Today</i> (BBC1, 1970-84)'s Average Shot Lengths and framings of the body	<a href="mailto:tommay270982@gmail.com">tommay270982@gmail.com</a> ;	This presentation builds on the aesthetic analysis approaches of Barry Salt (1983), David Bordwell (in Bordwell, Staiger & Thompson 1988 & in Bordwell 2006) and Jeremy G. Butler (2010) to produce a statistical examination of <i>Play for Today's</i> historical trajectory. Conducting detailed shotlogging of a representative sample of 10 per-cent of the <i>PFT</i> corpus and the strand's seven title sequences, this paper aims to investigate whether the use of the material modes of production of film and video made a difference to <i>PFT's</i> cutting speeds. This will draw on a dataset of Average Shot Lengths (ASL) based on manual shotlogging within VLC player, which is to be further analysed via R programming – using a digital humanities approach.  I may also consider the positioning of actors' bodies in relation to designed sets and 'real' location spaces within <i>PFT's</i> framings in the same sample. Thus, it will be ascertained whether there is an individualistic foregrounding of close-ups and extreme close-ups or a more rooted, environmental observational gaze of characters seen in medium or long shot within sets or locations.

#### Session N

<b>Real lives beyond biography</b>	Chair: Huw Jones (University of Southampton) <a href="mailto:h.d.jones@soton.ac.uk">h.d.jones@soton.ac.uk</a>	
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)	<a href="mailto:figarciaramos@ucm.es">figarciaramos@ucm.es</a> ; <a href="mailto:azurian@ucm.es">azurian@ucm.es</a> ;	<i>Pain and Glory</i> is the 21st film in Almodóvar's filmography and all of it is based on an autofiction that overflows the film and enters into dialogue with other films directed by Almodóvar, such as <i>Law of Desire</i> (1987) or <i>Bad Education</i> (2004). The main difference here is that Almodóvar not only fictionalizes aspects of his own life (such as childhood, his artistic beginnings, or the stage of <i>La Movida</i> in Madrid) but also structures the entire film as a self-referential fiction in which the voice of the author it is totally confused with the voice of the film narrator and with the protagonist of the film, so that a single voice emerges from all of them, as he himself subtly underlines in the film poster that with the image of Antonio Banderas (the protagonist of the film) casts a shadow that is none other than Pedro Almodóvar himself. In our paper we will make an analysis of said self-referentiality throughout the film and its implications with other Almodóvar's films and we will emphasize how this self-fiction is based on the representation of the passage of time as well as the evolution of corporality representation, so that time and body are conjugated as the basis of

		his film fiction. We will also put the film in dialogue with the theoretical contributions given from literary and cinematographic theory (Aumont & Marie, 2009; Barthes, 2002; Gaudreault & Jost, 2001 and Lejeune, 1975) to extract from the film all that structural scaffolding that allows Almodóvar being and not being, at the same time, the protagonist of the film.
Christina Wilkins (University of Winchester)  Recalling the (queer) Body	<a href="mailto:Christina.wilkins@winchester.ac.uk">Christina.wilkins@winchester.ac.uk</a> ; ;	In the last 5 years, there has been a cluster of screen texts that adapt real-life figures, and elements of their life stories. These include <i>Rocketman</i> (2019), <i>Bohemian Rhapsody</i> (2018) and <i>Battle of the Sexes</i> (2017). Arguably, one of the central narrative threads running through these texts is that of sexuality and the struggle to hide the truth of it. What this paper aims to do is use a combination of star studies, performance studies, and adaptation studies to interrogate how the body in the story becomes (in a term borrowed from Anna Blackwell) a 'site of adaptation' which reflects the memory of the original body whilst mediating changing social attitudes. Gaylyn Studlar argued that 'making your star unrecognizable is dangerous'; however, in the case of these texts, the star is not the actor but the body they are representing. As such, they are made to be recognisable as an adaptation, successful if they can recall the body of the real-life figure. What occurs in these texts is not just an evocation of the star body, adapted through the actor, but a use of that body to function as performative representation of queer desire for a contemporary audience. This seeks to tell a kind of 'truth' about the (life)story of the star, but is one adapted for contemporary attitudes.
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)	<a href="mailto:joseph.oldham@bue.edu.eg">joseph.oldham@bue.edu.eg</a> ; ;	<p>On 29 August 1978 novelist John le Carré, actor Alec Guinness, and the recently retired director of the Secret Intelligence Service Sir Maurice Oldfield met for lunch in the Belgravia restaurant <i>la Poule au Pot</i>. Guinness had agreed to play the role of George Smiley in the BBC adaptation of le Carré's <i>Tinker Tailor Soldier Spy</i> (1974) and had asked for advice on how to portray a seasoned intelligence officer, prompting the author to set up the meeting. Throughout the lunch, Guinness studied Oldfield's body language, mannerisms and clothing for inspiration, ultimately using this as a model for his performance.</p> <p>A quintessential piece of le Carré gossip, bringing together titans of popular literature, acting and spy-craft, this anecdote has long been a mainstay of popular accounts of <i>Tinker Tailor</i>'s production and the biographies of all three men.<sup>1</sup> A story such as this poses methodological challenges for the academic researcher. Does it tell us anything about the work of le Carré or Guinness, how actors prepare for roles, the BBC production process, or the culture of SIS? Or is it simply a dead end for academic study, useful only to add colour to popular accounts?</p> <p>This paper will interrogate the value of such anecdotal accounts along two lines of inquiry. Firstly, I examine how key 'characters' involved in the production (most notably Guinness) have been constructed, examining the production of <i>Tinker Tailor</i> as essentially one more le Carré story. Secondly, I examine another alleged act of theft by Guinness; le Carré's frequent claim that the actor in some way 'stole' the character of Smiley. I assess the substance of this claim through examining key scenes, considering how choices in both adaptation and Guinness' performance combine to craft a tangibly more acerbic version of Smiley.</p> <p><sup>1</sup> John le Carré, <i>The Pigeon Tunnel: Stories from My Life</i> (Penguin, 2016); Martin Pearce, <i>Spymaster: The Life of Britain's Most Decorated Cold War Spy and Head of MI6, Sir Maurice Oldfield</i> (Bantam, 2016); Piers Paul Read, <i>Alec Guinness: The Authorised Biography</i> (Simon &amp; Schuster, 2003); and Adam Sisman, <i>John Le Carré: The Biography</i> (Bloomsbury, 2015).</p>
Jonathan Stubbs (Cyprus International University)  Performance, embodiment and temporality in <i>Sully</i> (2016) and <i>The 15.17 to Paris</i> (2018)	<a href="mailto:jgstubbs@gmail.com">jgstubbs@gmail.com</a>	The practice of building historical representations around performances by historical subjects has a long history in Hollywood. In 1912, for example, <i>Saved from the Titanic</i> starred Dorothy Gibson as herself, a very recent survivor from the Titanic. In the same year, the biographical film <i>The Life of Buffalo Bill</i> was headlined by the real Buffalo Bill. More recently, it has become common for historical films to incorporate the bodies of historical subjects into their representation of the past. In <i>Sully</i> (2016), Clint Eastwood's dramatization of the 2009 'Miracle on the Hudson' plane landing, the role of Chesley Sullenberger is performed by Tom Hanks. However, an extended epilogue sequence introduces the real Sullenberger delivering a homily to the passengers and crew he piloted to safety. The historical body of the subject is thus placed in tension with the image of the actor which it precedes, confirming the accuracy of the film's dramatization but its essential inauthenticity. As Jean-Louis Comolli has observed elsewhere, historical films may thus be seen to present 'at least two bodies in competition, one body too much'.



		By contrast, <i>The 15.17 to Paris</i> (2018), Eastwood's dramatization of the 2015 train attack between Amsterdam and Paris, took the more unusual step of inviting the three American passengers who challenged the attacker to perform as themselves. Rather than interposing actors to embody historical subjects, the film interposes the bodies of the subjects themselves, simply at a different point in time. The awkwardness of these performances, combined with audience knowledge of the unusual casting decision, creates a peculiar temporality. Whereas the use of professional performers in <i>Sully</i> allows for a distance to be created between the historical event and filmic representation, <i>The 15.17 to Paris</i> produces a historical past in which the event and its reconstruction are made to coincide.
--	--	---

#### 4.30-6 ACADEMICS ROUNDTABLE

<b>Time and the Body in film, television and screen studies</b>  followed by presentation of the <b>BAFTSS book and practice awards</b> , and closing remarks	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).
---	--