

S *creen*

Screen Studies Conference • 30 June to 2 July 2023 • Screen Worlds



Screen

Registration in Ground-floor Foyer
AV Essays in competition playing in Rm 237B

Opening keynotes

Chair: Jackie Stacey, Screen

- *Refusing the World*

Jennifer Fay, Vanderbilt University

- *'Claiming the Monstrosity': On Aesthetics and Governance*

Kara Keeling, University of Southern California

Civic reception

Welcome: Ballie Jim Scanlon

Respondent: Erica Carter, Kings College London

6 – 7.30pm
Gym/Hall

SAT 1st

Rm 218

Animations
Björkin (Chair), Cocco, Enns

Moving image artists, countervisuality and disorientation
Saglier, Smith (Chair): Joshua Yumibe

Blackness, cities and urban environments
Aklog, Boonin-Vail, Sidhu (Chair): Alastair Phillips

The child in film
Buesa, Goldman, Khosroshahi (Chair): Karen Lury

Rm 227

Rm 234

Rm 237A

Cinematic worlding at the end of the world: Race, animality, ecology
Guilford, Sen, Sinha (Chair)

Ecocinema: Materialities
Cubitt (Chair), Lopera Mármol/ Jiménez-Morales, Quendler

Environments, worldmaking and collective film practice in the Global South
Lovatt (Chair), Miño, Trice

10.45 - 11.15am COFFEE; *Ecocinema* book promotion at publisher stand

11.15am - 1pm

Worlding South Asian cinema
Deshmukh, Eswaran Pillai, (Chair), Krishna

Ecocinema: Third wave
Lawson, Monani (Chair) / Rust, Mukherjee, Zuo

Worlding and national power: past and present
Basu, Chakrabarti, Niazi, Sahu (Chair): Tim Bergfelder

Costume and colour
Chair: *Boel Ulfsdotter*
Bell, Donaldson, Wardell

Indigeneity, First Nations and postcolonial critique
Gerrie, Loreck, Morgan, Wilson (Chair)

Sound and silence: duration and technologies
Ryzhenko (Chair), Treccani, Tyler, Wei

TV worlds and landscapes
Floyd, O'Gaora, Pullen (Chair): Amy Holdsworth

1 - 2.15pm

LUNCH. AV Essays in competition playing in Rm 237B

African cinema and Afrofuturism
Akam, Koutsourakis Pollard, Yakobovich (Chair): Joshua Yumibe

Fire and ice
Ashworth, Guan, Luppa, Rennes (Chair): Alastair Phillips

Environmental/ Elemental
de Luca, Hegedus O'Brien, Townsend (Chair): Karen Lury

Archives, memories and remediation
Cervera, Hixon, McMahon, Pails (Chair): Jackie Stacey

Technologies, memory spaces and 'storyworld building'
Kleinecke-Bates (Chair), Livingstone, Philippen

Witches, folk horror and ecologies Bassil-Morozow, Benigno White (Chair): Amy Holdsworth

Rethinking documentary fashion footage
Caoduro, Ulfsdotter (Chair): Mats Björkin

4 - 4.30pm

COFFEE; *Documenting Fashion* book promotion at Edinburgh University Press stand

Animal and non-human worlds
Chulphongsathorn, Chang, Chuszc (Chair): Karen Lury

Online worlding and unworlding:
Hageman, Hargraves, Jenkins (Chair): Amy Holdsworth

Playing with the moving image: TikTok, television, and digital games
Jung, Girina, Scheible (Chair): Karl Schoonover

Racialised media labour: systems and processes
Dickinson, Dootson (Chair): Peng

Queer worlding and unworlding I
Pearl, Rodríguez, Youmans (Chair): Jackie Stacey

Blackness and genre
Brown, Meyerend, Pinkowitz (Chair): Justus Nieland

Social spaces and subjectivities
Laine, Matovinovic, Shin (Chair): Lucy Donaldson

8.30pm

DINNER Chaakoo Bombay, 61 Ruthven Lane G12 9BG (strictly pre-bookings only)

Welcome

to the *Screen Studies* Conference 2023

Our plenary theme this year is **Screen Worlds**, and we are honoured to be hosting Kara Keeling, Jennifer Fay and Lindiwe Dovey as our plenary speakers. This theme has also generated a number of programming strands for the conference, and, as you'll have seen, some but not all of our panels speak to it in a variety of ways. These papers address questions of world-making and world-building in Screen Studies, drawing on theoretical and political debates about 'worlding' and 'unworlding' in decolonial and postcolonial studies and eco-criticism.

Several panels examine how screen worlds are imagined and materialised, speaking to debates ranging from critical race studies to climate crisis politics, and from architecture and design to changing historical tastes and aesthetic forms. As always, there is space on the programme for papers that do not speak directly to the theme, and we welcome those who have brought a number of other topics and panels to the schedule.

This year there have been a few changes to *Screen's* administrative and editorial team. Heather Middleton from the *Screen* office is moving on to pursue other projects, having been a wonderful colleague and pivotal member of our team for many years; she will be very much missed. Her role will now be undertaken by Elaine Hastings, whom we warmly welcome as *Screen's* new Journal and Conference Administrator. Following the retirement of *Screen* editors Dimitris Eleftheriotis and Alison Butler, we are delighted to have three new editors on the editorial board – Amy Holdsworth (University of Glasgow), Malini Guha (Carleton University) and Joshua Yumibe (Michigan State University).

We look forward very much to hearing your papers and to chatting with many of you during the course of the weekend.

Jackie Stacey and Sarah Street

Orientation & guidance

All events (apart from Saturday's dinner) take place in the St Andrews Building (STAB), 11 Eldon Street, G3 6NH (0141 3301909) on the university's Gilmorehill campus.

| | |
|--------------------------------|---|
| Level 1 (ground floor): | Janitors' reception desk; left luggage (116). Foyer by gym/hall: Conference Registration desk Gym/hall (157): publisher stands; Fri evening civic reception; coffee & lunch Sat and Sun Toilets including disabled toilet. |
| Level 2 (one floor up): | All panels: Rms 218, 221, 224, 227, 230, 234, 237A Lecture Theatre (213) Toilets |

A searchable map of the university's Gilmorehill campus can be accessed here <https://www.gla.ac.uk/explore/maps> and a map of Glasgow more widely at <https://www.openstreetmap.org/#map=16/55.8723/-4.2896>

Registration

Registration opens from 2pm on Friday in the foyer outside the ground floor hall (157) of the St Andrews Building. Here you can collect your programme, pack and badge. The opening keynote will start at 4pm in the Lecture Theatre (213), one floor up.

Once you have registered, please note we will be playing the Video Essays in competition for this year's prize on a loop in Room 237A. If you haven't been able to view these and vote for your favourite beforehand, you are encouraged to go and watch them in this period before the opening plenary.

Refreshments

No refreshments are served on Friday afternoon during registration, but there are many places to eat and drink nearby. Timetabled coffee and lunch breaks take place in the ground floor hall on Saturday and Sunday, where there will also be stands for publishers.

Evening events

All are invited to attend the civic welcome and wine reception with canapés on Friday evening, 6–7.30pm.

The dinner on Saturday evening is open *only to those who have pre-booked*, and is at Chaakoo Bombay, 61 Ruthven Lane G12 9BG at 8.30pm. (Please do not arrive any earlier, as our tables will not be ready.) A waiting list will be held at the Registration Desk in case of cancellations. If you want to cancel your place, please inform us at the Registration Desk, *not* the restaurant, so that we can try to reallocate your place

An initial amount of wine has been provided by *Screen*, but any extra drinks must be paid for directly by the person or table concerned. A service charge has already been included in the cost, so any additional gratuity you may wish to leave on the night is optional.

AV and tech for speakers

All panel rooms are equipped with data projector, visualiser, speakers and wall screen; all rooms have an inbuilt desktop PC with a wired internet connection.

AV material should ideally be brought on memory stick, and must be pre-loaded in the break before the start of your panel onto the PC provided, for speed of handover between talks.

If you want to access material from the cloud for your talk, please download the files onto the PC as soon as possible during the setup time. If you embed clips into your presentation, make sure to bring individual data files too, which can be played on VLC Player, in case of problems. Lastly, please avoid unnecessary delays by preparing edited clips rather than searching materials during your presentation.

If you wish to be seated at a table rather than using the lectern to give your paper, a cable will be available for you to connect *your own* laptop. If you then need internet access you will have to use WiFi (see next section). If you use a Mac, *please bring your own HDMI (for pref) or VGA adaptor* to connect to our data projector – we cannot provide these.

Student volunteers have been assigned to each room to assist speakers where necessary, and AV technicians will be based in the foyer on Level 2. Speakers, chairs and volunteers should go to panel rooms *at least* ten minutes prior to their session to set up.

Printing and WiFi

Our venues are covered by the Eduroam network. Please see your home institution's support services to configure your device for Eduroam before arrival. There is also access via UofG visitor wifi, but this will not keep you logged on indefinitely, so Eduroam is more reliable.

<https://www.gla.ac.uk/myglasgow/it/forvisitors/eduroam/>

<https://www.gla.ac.uk/myglasgow/it/forvisitors/>

Delegate printing facilities are not available at the conference venue, but you could try Ryman, at 211 Byres Rd, G12 8TN. 0141 334 8049. <https://www.ryman.co.uk/storefinder/ryman-glasgow-byres-road/>. Opens 8.30am Friday, 9am Saturday, 11am Sunday.

Travel

Travel information may be found at <https://www.gla.ac.uk/explore/maps/howtogether/>

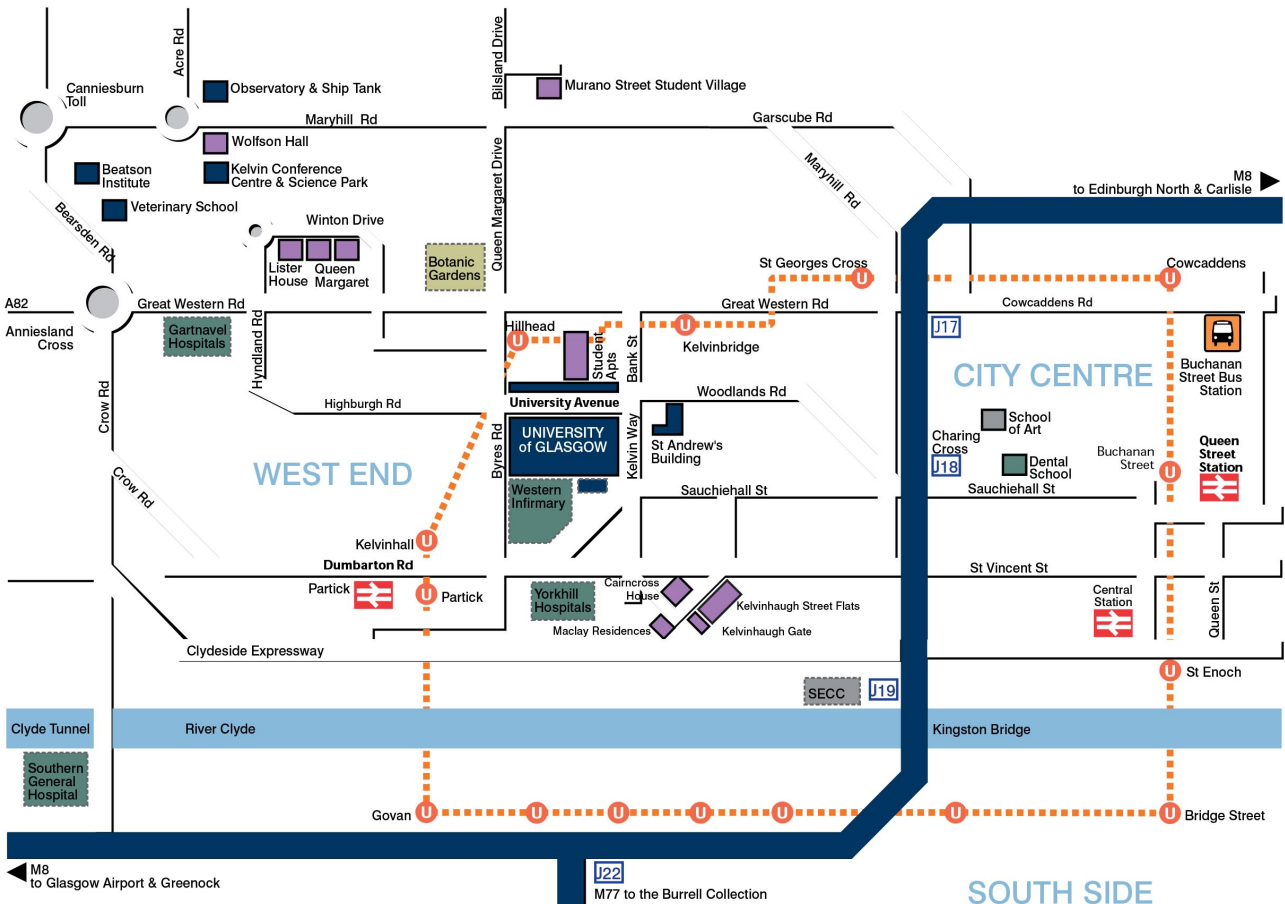
Glasgow's underground (the 'Clockwork Orange') is a simple circular route, shown below, running from 6.30am to approximately 11pm Monday to Saturday, and 10am to around 6pm on Sundays. The Outer Circle line runs clockwise and the Inner Circle anticlockwise. Tickets and all-day passes can be purchased from any station. <https://www.spt.co.uk/tickets/>

Kelvinbridge subway station, on Great Western Rd, is the closest to the conference venue and about 10 mins walk away. Hillhead subway station is on Byres Road, about 15 mins walk away. The nearest overground rail station is Partick, a mile west of the venue. It has an interchange with the subway.

Bus routes 4 and 4A run through the Gilmorehill campus from the city centre and take exact change cash or contactless card payments.

The Glasgow Airport Express bus 500A goes between Glasgow Airport and the city centre, for £10 per journey. <https://www.firstbus.co.uk/greater-glasgow/routes-and-maps/glasgow-airport-express>

Black cabs ('Glasgow Taxis') can be hailed from the street and, if shared, are not too expensive. Pre-book your taxi on 0141 429 7070 (<https://www.glasgowtaxi.co.uk>). Quote the code GCB1 to get an airport-to-city centre journey for £30; quote GCB2 for a city centre-to-airport trip airport at £32. Uber also operates in Glasgow.



Detailed schedule

Friday 30 June

2.00–4.00 pm

Registration, St Andrew's Building, ground floor, by Gym/Hall
AV Essays in competition playing (on loop) in Rm 237A

4.00–6.00 pm

Opening keynotes, St Andrew's Building lecture theatre, Rm 213

Chair: Jackie Stacey, Screen

Jennifer Fay • Vanderbilt University

Refusing the world

Kara Keeling • University of Southern California

Claiming the monstrosity: on aesthetics and governance

6.00–7.30 pm

Civic Reception, St Andrew's Building, main hall/gym

Civic Welcome: Baillie Jim Scanlon

Respondent: Erica Carter, Kings College London

Saturday 1 July

9.15–10.45 am

218 **Animations**

Chair: Mats Björkin

Mats Björkin, Why a film is not made: on the cultural and industrial history of independent film enterprises

Ferdinando Cocco, An 'animate semiosis': animation, death and the queer work of animated vitalism

Clint Enns, Psychedelic agit-pop: the animated films of Tadanori Yokoo

221 **Moving Image Artists, Countervisuality and Disorientation**

Chair: Joshua Yumibe

Viviane Saglier, Re-enacting the icon of decolonization

Sarah Smith, Decolonial encounters with Hollywood cinema: the fragment as audiovisual metonym in artists' moving image

224 **Blackness, Cities and Urban Environments**

Chair: Alastair Phillips

Sofia Aklog, *The Last Black Man in San Francisco*: memory as fiction, myth as hope

Eli Boonin-Vail, Prison/Rebellion: the Los Angeles Black independent film movement in the shadow of the carceral state

Maya Sidhu, Cinematically re-mapping the Parisian periphery in Alice Diop's *Nous* (2021)

- 227 **The Child in Film**
Chair: Karen Lury
 Andrés Buesa, Beyond the gaze: a decolonial approach to the cinematic child
 Jacob Goldman, *À zero*: Fernand Deligny and his story of silence
 Zahra Khosroshabi, Girlhood on the Iranian screen
- 230 **Cinematic Worlding at the End of the World: Race, Animality, Ecology**
Chair: Suvadip Sinha
 Josh Guilford, *The Cool World*: Shirley Clarke's choreography of Black sociality
 Meheli Sen, Re-animating the region: space and atmosphere in South Asian horror
 Suvadip Sinha, Cinematic reclamation of the city: *Wolfen* and *Eeb Allay Ooo!*
- 234 **Ecocinema: Materialities**
Chair: Seán Cubitt
 Seán Cubitt, Supply chaining *The Power of the Dog*
 Marta Lopera-Mármol/Manel Jiménez-Morales, Greening the Catalan audiovisual industry
 Christian Quendler, 'Franz, I'll meet you there in the mountains': landscape in Terrence Malick's *A Hidden Life* (2019)
- 237A **Environments, Worldmaking and Collective Film Practice in the Global South**
Chair: Philippa Lovatt
 Philippa Lovatt, Of 'spaces in-between': experimental film practices, community organizing, and Hanoi DocLab
 Maria Fernanda Miño, 'Come and know us': Pocho Álvarez collective practice as oppositional documentary in Ecuador
 Jasmine Nadua Trice, Domestic temporalities and screen worlds: Los Otros and Forum Lenteng

10.45–11.15 am Tea/coffee in main hall. Promotion for *Ecocinema* at publisher stand

11.15 am–1.00 pm

- 218 **Worlding South Asian Cinema**
Chair: Swarnavel Eswaran Pillai
 Rutuja Deshmukh, Women financiers of early Marathi cinema: an enquiry into the absence and availability of the archives
 Swarnavel Eswaran Pillai, Tamil cinema and the Second World War: containment and creativity
 Yamini C. Krishna, Princely states and patronage: cinema in South Asia, 1930–40
- 221 **Ecocinema: Third Wave**
Chair: Salma Monani
 Angelica M. Lawson, Ceremonial aesthetics in Indigenous ecocinema
 Salma Monani / Stephen Rust, 'Third wave' ecocinema: D-ecocinema criticism
 Debashree Mukherjee, Energy and exhaustion in a coal melodrama: *Kaala Patthar* (1979)
 Mila Zuo, Blurry streams: the pandemic film festival

224 **Worlding and National Power: Past and Present**

Chair: Tim Bergfelder

Anustup Basu, Contemporary Bollywood and the techno-digital worlding of mythic Hindu pasts

Pritha Chakrabarti, Worlding segregation: 'what matters' in the totalitarian regimes in *Leila* and *Ghou*

Sarah Niazi, Un-worlding film practice: cinematic discourse and texts from the Urdu public sphere in India (1930–40)

Ipsita Sahu, Land, biopolitics and the Indian television documentary of the 1970s

227 **Costume and Colour**

Chair: Boel Ulfsson

Melanie Bell, Making film costumes: artisanal epistemology and the Barrett Street Trade School for Girls

Lucy Fife Donaldson, Colouring in the margins: George Hoyningen-Huene's work in film (1953–62)

Kathryn Brenna Wardell, Peeling back the layers: how costumer Jenny Eagan builds the colourful, complex world of *Glass Onion*

230 **Indigeneity: First Nations and Postcolonial Critique**

Chair: Jani Wilson

Vanessa Gerrie, Seeing blue: critical dissonance in the wake of *Avatar: The Way of Water*

Janice Loreck, Women's experimental screens: in search of an Australian avant-garde

Stephen Morgan, Unworlding settler cinemas: visual sovereignty and contemporary Indigenous cinema/s

Jani Wilson, Te Matatini: screening the Olympics of Kapa Haka

234 **Sound and Silence, Duration and Technologies**

Chair: Ilia Ryzhenko

Ilia Ryzhenko, The non-hermetic film world of Apichatpong Weerasethakul's *Memoria*: theatricality of slowness, sound and collective viewership

Carloalberto Treccani, Self-image in the age of anxiety: noise-cancelling technologies for smartphone cameras

Carole-Anne Tyler, 'Audiogenie': the audiovisual unconscious

Lai Wei, The paradigm of silence in postmodernist theory: the formation of discourse

237A **TV Worlds and Landscapes**

Chair: Amy Holdsworth

Matthew Floyd, Television history as practice: reflections on the legacy of the Edinburgh Television Festival, at the Edinburgh Television Festival.

Eoin O'Gaora, 'Why live here? Liminal worlds in Irish state advertising of the rural West

Christopher Pullen, Transnational TV drama and the cinematic imaginary: HBO's second season of *The White Lotus* (2022) as pastiche of Antonioni's *L'Avventura* (1960)

1.00–2.15 pm Lunch in main hall. AV Essays in competition playing (on loop) in Rm 237A

2.15–4.00 pm

218 African Cinema and Afrofuturism

Chair: Joshua Yumibe

Kingsley Akam, The politics of Afrocentric colonialism and corruption codification in Nollywood films, Edosio's *The Governor* (2016) and Adetiba's *King of Boys* (2018)

Angelos Koutsourakis, *Neptune Frost* (2021): rethinking Third Cinema's politics in light of the Anthropocene

Damien Pollard, Reworlding Uganda: Wakaliwood, hybridity and nation

Ori Yakobovich, Documenting Africa: between building empires and selling images

221 Fire and Ice

Chair: Alastair Phillips

Toby Ashworth, Love, death and volcanoes: the archival intimacies of Maurice and Katia Krafft

Cassandra Guan, Toward snow: geopolitical emergence in contemporary Chinese main-melody films

Iris Luppá, 'And outside it's winter': reflections on transience and eternity in *Liebelei's* winter landscapes

Aleksi Rennes, From Epstein's Etna to Rossellini's Stromboli: volcanic environments as utopia

224 Environmental/Elemental

Chair: Karen Lury

Tiago de Luca, In the open world: on cinema, surroundings and environments

Mary Hegedus, *Planet Z* and the nevermore earth

Adam O'Brien, The nature of ostension in *Black Pond*

Karim Townsend, 'Living imperfectly between knowledge and despair': forever chemicals, transcorporeal bodies and *Dark Waters*

227 Archives, Memories and Remediation

Chair: Jackie Stacey

Lorena Cervera, *Processing Images from Caracas*

Janelle Hixon, The anticipation of presence: longing and disjuncture in Richard Fung's Home trilogy

Laura McMahan, Onyeka Igwe: archive, remediation, worldmaking

Eleni Palis, Reparative worldmaking: theorizing cinematic reparations

230 Technologies, Memory Spaces and 'Storyworld Building'

Chair: Iris Kleinecke-Bates

Iris Kleinecke-Bates, Museums of civilisation: memory spaces and curating in post-apocalyptic visual fictions

Tom Livingstone, Defaults from the digital backlot: world-building with game engine technologies

Heidi Philipsen, Sustainable screenplay development through storyworld-building

234 Witches, Folk Horror and Ecologies

Chair: Amy Holdsworth

Helena Bassil-Morozow, Auteur television or another franchise? Tim Burton's worlds reincarnated in Netflix's *Wednesday* (2022–)

Tina Benigno, The teen witch and the complexity of care under capitalism through a case study of *Wednesday* and *Chilling Adventures of Sabrina*
Mimi White, Beyond the formula, or the world of Hallmark TV's *The Good Witch*

237A **Rethinking Documentary Fashion Footage**

Chair: Mats Björkin

Elena Caoduro, The ecology of the fashion documentary

Boel Ulfsdotter, Mapping the male presence in fashion exhibition footage

4.00–4.30 pm Tea/coffee in main hall. Promotion for *Documenting Fashion* at EUP stand

4.30–6.00 pm

218 **Animal and Non-human Worlds**

Chair: Karen Lury

Darren Chang, Multispecies worlding on screen: reflections on a new wave of experimental animal documentaries

Graiwoot Chulphongsathorn, The multiple worlds and the Olympic: insert shots in the films of Kawase Naomi

Patrycja Chuszcz, Worldmaking for all animals: non-fiction film production culture of the Open Cages Association

221 **Online Worlding and Unworlding**

Chair: Amy Holdsworth

Eva Hageman, My life, on Zoom TV

Hunter Hargraves, On mis-convergence: smartphones, television and the everyday

Abigail Jenkins, Shifting through the multiverse: screen worlds and desired realities

224 **Playing with the Moving Image: TikTok, Television and Digital Games**

Chair: Karl Schoonover

Berenike Jung, TikTok Time: exploring short video through video essay

Ivan Girina, The Ergodic Essay: thoughts on digital games, moving images and videographic criticism

Jeff Scheible, Ping pong, modelwork and televisual style

227 **Racialised Media Labour: Systems and Processes**

Chair: Kirsty Sinclair Dootson

Kay Dickinson, 'I just want to be paid like a white person': the cosmopolitan expectations of blockbuster offshoring

Kirsty Sinclair Dootson, Dark operations: the labour of the imperial film laboratory

Xin Peng, Phonographic memory and the Chinese telephone girls: labour, machine and glamour

230 **Queer Worlding and Unworlding I**

Chair: Jackie Stacey

Monica Pearl, 'Where is your rage?' AIDS generations

Richard T. Rodríguez, Cruising the screen: fantasy and sexuality in Augie Robles' cinematic worldmaking

Greg Youmans, Steven Arnold and the role of surrealism in the queer worldmaking of 1960s and 1970s San Francisco

234 **Blackness and Genre**

Chair: Justus Nieland

William Brown, *Informe* Blackness in Jordan Peele's *Nope*

Daniel Meyerend, *Watchmen* (2019): a meditation on Blackness and technology

Jackie Pinkowitz, The racial/body gothic: exhuming and transcending the ghosts of slavery in *Lovecraft Country* (2020)

237A **Social Spaces and Subjectivities**

Chair: Lucy Donaldson

Tarja Laine, Class-based trauma and the production of space in Bong Joon Ho's *Parasite*

Nikolas Matovinovic, *Squid Game* and kids' games: the subjective and material limits of allegorical worlds

Chi-Yun Shin, Vertical desires: stairways in South Korean thrillers

8.30 pm Dinner (strictly pre-bookings only), Chaakoo Bombay, 61 Ruthven Lane, G12 9BG

Sunday 2 July

9.15–10.45 am

218 **Affinity in Difference: Practices of Decolonial World-making**

Chair: Erica Carter

Erica Carter, Writing from the edge: unsettling colonial whiteness

Nobunye Levin, *Caesura*

Bettina Malcomess, Acts of moving out of place: the archive and the unfinished gesture

221 **Televisual World-building and Global Formats**

Chair: Sarah Lahm

Hannah Andrews, Television satire and global formats: *Spitting Image* worldwide

Kristyn Gorton, 'An overall impression of vagueness': *The White Lotus* and luxury world building

Sarah Lahm, 'A stable environment?' World-building through Rotoscoping in *Undone* (Amazon Prime, 2019–)

224 **Creating Screen Worlds from Pre-production to Critical Reception**

Chair: Tricia Jenkins

Penelope Ingram, Panthers, apes and rhinos: *Black Panther's* Afrofuturist world-building

Tricia Jenkins, The role of local film commissions in selling the screen world

Kimberly Owczarski, Pitch decks, screen worlds and project development in contemporary Hollywood media

227 **Queer Worlding and Unworlding II**

Chair: Monica Pearl

Lawrence Alexander, All the world's a stage? Performing MSM migrant sex work in Patric

Chiha's *Brothers of the Night* (2016) and Manuel Abramovich's *Blue Boy* (2019)

Sophie Shu-Yi Lin, The world of queer family melodrama: the ethical turn in Taiwan Tongzhi new wave films

Mercedes McGrath, Filmmaking as (queer) undoing: Chantal Akerman's multi-screen installations and *Saute ma ville/Blow Up My Town* (1968)

230 **Oil, Extraction, Toxicity**

Chair: Joshua Yumibe

Malcolm Cook, *Full Circle*: useful animation and the geography of petroleum extraction

Justus Nieland, World-building from the briny deep: Dow Chemical and the extraction architecture of Alden B. Dow

Karl Schoonover, Smog's dissolution of the visible

234 **Structures of Looking**

Chair: Dominic Lash

Thomas Grocott, Allegory, the indigenous body, and the film world in Cooper and Schoedsack's *King Kong* (1933)

Dominic Lash, Playing with mirrors: virtuosity and spectacle in Robert Bresson's *Four Nights of a Dreamer*

237A **Transnational Spectatorship and Gendered Utopias**

Chair: Tim Bergfelder

Feroz Hassan, Intercultural spectatorship and the Global South

Karen Sztajnberg, Speculative utopias: *Neon Bull* and the non-event

10.45–11.15 am Tea/coffee in main hall

11.15 am–12.45 pm

218 **Silent Cinema**

Chair: Sarah Street

Jacob Browne, *Listening to The Wind* (1928): anemophobia as a cure for audiophilia

Polly Rose, Audiovisual essay: *On the Edge: Tracking Buster Keaton's Creative Process*

221 **Visual Grammars of Race**

Chair: Alastair Phillips

Eva Njoki Munyiri, Audiovisual essay: *Monitor*

Savina Petkova, 'Now sink into the floor': literal metaphoricity in the films of Jordan Peele

Wendy Sung, Asian faciality and the George Floyd video: biometric pasts and the presents of facial attunement

224 **The Subaltern Anthropocene: RRR and the World of the Telugu Blockbuster**

Chair: Monika Mehta

Christopher Chekuri, Screening vernacular histories: *RRR* and the politics of Naatu India

Monika Mehta, Locating anti-colonialism and Hindu nationalism in *RRR*

Anupama Prabhala, Melodrama on steroids: animals and the Anthropocene in *RRR*

227 **Time and Screen Media: Repetition, Replay and Death**

Chair: Tim Bergfelder

Paul Flaig, Groundhog days, time loops and Russian Dolls: déjà vu redux in recent screen media

Lúcia Nagib, Films to die for: Wim Wenders and the death of Glauber Rocha

Martha Shearer, The long sad history of LA land use: *Inherent Vice* (2014) and real estate cinema

230 **Transworlds: Representation, Experimentation, History**

Chair: Karl Schoonover

Kit Chokly, The shimmering materialities of trans representation

Iris Pintiuta, Trans-lesbian intimacy on screen, from Penelope Spheeris's *I Don't Know* (1971) to Ester Martin Bergsmark's *She Male Snails* (2012)

Evelyn Whorrall-Campbell, *Summer of '95* (Barker and Scheirl, 1995) and the trans vernacular

234 **Trauma, Genre, Memory**

Chair: Kay Dickinson

Sandra Costello, Framing national trauma

James Lawrence Slattery, The feminine shadow: sexual difference and noir in *Sharp Objects*

12.45–2.00 pm Lunch in main hall

2.00–3.30pm

Closing keynote, lecture theatre, 213

Chair: Sarah Street, Screen

Lindiwe Dovey • SOAS University of London

Screen worlds: towards people-oriented approaches in future film and screen studies

Video essay prizewinner announced.

Conference ends.

Keynotes

Lindiwe Dovey • SOAS University of London

Professor of Film and Screen Studies

Screen worlds: towards people-oriented approaches in future film and screen studies

This keynote will explore the extent to which more people-oriented approaches in film and screen studies might help us as researchers to address and redress intersectional inequities of the past and present, leading to a more globally representative, just and relevant field of study. It will use the ERC-funded Screen Worlds project (2019–24) as its case study, explaining how it has conceptualized ‘screen worlds’ and sharing work that has emerged through the project that puts an emphasis on: the people-oriented processes rather than text-based products of filmmaking; a conversational ethic and aesthetic; collaborative team-work that involves moving from lone ranger scholarship to co-authorship; education-led research; and the archiving of contemporary filmmakers’ practice for the future through making films that foreground filmmakers’ experiences as well as their final creations.

Jennifer Fay • Vanderbilt University

Gertrude Conaway Vanderbilt Professor of Cinema & Media Arts and Chair of the Department of English at Vanderbilt University

Refusing the world

What are the film genres of world refusal? And what is the nature of the world on film that renders refusal legible, as such? Working through Hannah Arendt’s political conception of the world and the necessity of appearing in it, this talk considers the tactics, gestures, and affects of refusal – what Lilian G. Mengesha and Lakshmi Padmanabhan have recently, in the context of performance studies, considered minoritized radical acts of ‘non-engagement, inaction, and bodily incapacitation’. While Arendt is a key theorist of ‘world’ as a political concept, this presentation also draws on film writings of James Baldwin and Stanley Cavell. Both Baldwin and Cavell explore how consent to the world may come at the cost of the subject and the degree to which a subject can exist beyond or without a world. In other words, and in ways that cinema makes all too clear, the world (its reality and who appears legible in it) is both the ground for political action and the reason to refuse this ground. As a starting point, this keynote will consider films in which characters walk, fall or sink away from their world and reject its terms for their intelligibility, from the genre of the ‘Unknown Woman’ (Cavell’s formulation) to more recent films like *Last Black Man in San Francisco* (2019) and *Murina* (2021).

Kara Keeling • University of Southern California

PhD Professor of Cinema and Media Studies in the School of Cinematic Arts; Professor of American Studies and Ethnicity in Dornsife College of Letters, Arts, and Sciences

Claiming the monstrosity: on aesthetics and governance

At the end of her seminal essay ‘Mama’s Baby, Papa’s Maybe’, Black feminist theorist Hortense Spillers suggests, ‘Actually claiming the monstrosity (of a female with the potential to “name”), which her culture imposes in blindness, “Sapphire” might rewrite after all a radically different text for a female empowerment’. In this keynote, Spillers’s essay anchors my consideration of the aesthetic logics governing the world-making projects of African American film and media over roughly the past thirty years. I consider how those aesthetic logics have transformed in ways that both respond to and invent models of governance that resonate with the spirit and the challenge of Spillers’s call to ‘claim the monstrosity’.

Abstracts

Kingsley Akam • Lancaster University

The politics of Afrocentric colonialism and corruption codification in Nollywood films, Edosio's *The Governor* (2016) and Adetiba's *King of Boys* (2018)

The argument of this paper is drawn from the postcolonial concepts of neo-colonialism (Nkrumah, 1965) and prebendalism (Joseph, 1978). It suggests that Nigerian women filmmakers have thematic and visual representation of Afrocentric colonial attributes and corruption codification in the selected films. It examines the preoccupation of social realism and socio-political ideology depicted in Ema Edosio's *The Governor* and Kemi Adetiba's *King of Boys*. Hence these films reveal ideological sameness and differentiation of corrupt politicians desperate to remain in power or to get into political office through physical and psychological killing of the citizens. The paper adopts Roland Barthes' Five Narrative Codes and David Forrest's conceptualization of social realism and applies it to an exploration of Nigerian cinema. It argues that these films portray what audience would recognize as an everyday ordinary feature of Nigerian life. The essay maintains that film is a vital medium for societal reflection and influential agent for decolonization of the audience reasonings. It contends that these Nollywood female filmmakers have offered a nuance representation of Afrocentric colonial practice. I argue that this practice has played an active role in the prevailing issues of underdevelopment, systemic corruption, electoral manipulation, and bad governance in Nigeria as typified on screen.

Sofia Aklog • Northwestern University

The Last Black Man in San Francisco: memory as fiction, myth as hope

This videographic essay explores themes of memory, truth, history and home in A24's 2019 film, *The Last Black Man in San Francisco*. *The Last Black Man in San Francisco* tells the story of a man's attempt to reclaim his family home in a part of San Francisco that is almost completely gentrified. *Memory as Fiction, Myth as Hope* utilizes multiscreen, repetition, and scholarly epigraph to demonstrate how the film's use of memory and story-making comments on the complexity of black history in both San Francisco and the wider United States. The video attempts to put the film in conversation with itself, reconstructing the lead character's flawed family history. The film confronts the characters' desire to reconstruct a world in which black people in San Francisco had the agency to build autonomous, lasting communities and create generational wealth. This video essay hopes to deconstruct that narrative and contextualize the film's specificities within a larger scope of black history and criticism. The essay includes clips from Oscar Micheaux's *Within Our Gates* (a film made almost exactly one hundred years earlier) and quotes from Toni Morrison's 'Memory, Creation, and Fiction', providing two modes of contextualization – cinematic representation and black fictions.

Lawrence Alexander • Free University Berlin / University of Cambridge

All the world's a stage? Performing MSM migrant sex work in Patric Chiha's *Brothers of the Night* (2016) and Manuel Abramovich's *Blue Boy* (2019)

Patric Chiha's 2016 *Brothers of the Night* and Manuel Abramovich's 2019 *Blue Boy* follow several Bulgarian Roma and Romanian MSM (men who have sex with men) sex workers over the course of a night in Vienna and Berlin respectively. This paper examines how two filmmakers harness queer cinema's 'worlding' character to stage contingent experiences of sexuality, intimacy, migration and displacement across an elliptical trajectory of stylized performances and filmic portraits (Galt and Schoonover, 2016). Like the protagonists of Fassbinder's foundational meditation on queer masculinity *Querelle*, these men profess to be straight while recounting tales of their sexual exploits with men. The boundaries between documentary and fiction, the real and the staged, are bent and blurred as the protagonists restage client interactions while also reminiscing about the lives and wives they leave back home. Taking their cue from the contractual and performative character of migrant sex work, I argue these filmmakers present such testimonies in ways that reveal the performances of 'migrant' and 'sex worker' to be just as arbitrary as those of gender and sexuality. In turn, the encounters – and worlds – screened in these vignettes render the vicissitudes of navigating the entwined dislocations of queer sexuality, sex work and migration.

Hannah Andrews • University of Lincoln

Television satire and global formats: *Spitting Image* worldwide

Spitting Image (1984–96; 2020–21) was an enduring and ubiquitous feature of UK popular culture in the 1980s and early 1990s. It expanded beyond a half-hour puppet sketch comedy starring caricature versions of politicians and celebrities to a transmedia brand that encompassed books, records, computer games and merchandise. *Spitting Image* was well known globally, both through export, and in the franchising of the puppet satire brand to production companies in nations including Russia, Japan, Hungary, the Czech Republic and Portugal. Caricature, like other forms of satire, is usually believed to context-dependent, since its subjects/targets are usually relevant to a specific cultural, political or social community, and since styles of humour are assumed to vary according to national identity (Mills, 2022). The export of a satirical comedy like *Spitting Image* can therefore be seen as a specific case of televisual ‘glocalization’ (Chalaby, 2005; Moran, 2009; Weissmann, 2018), the tailoring of television formats to suit local industrial and cultural needs. Using interviews with programme creators, as well as freshly uncovered evidence from the archive of original creator Roger Law, this paper will examine the complexities and contradictions inherent in the process of ‘glocalizing’ satire television

Toby Ashworth • University of Cambridge

Love, death and volcanoes: the archival intimacies of Maurice and Katia Krafft

This paper explores filmmakers’ persistent return to the moving-image archive of the French volcanologists Maurice and Katia Krafft. From the *Nature* documentary *The Volcano Watchers* (1987) and Werner Herzog’s *Into the Inferno* (2016) to the near-simultaneous release in 2022 of Sara Dosa’s *Fire of Love* and Herzog’s *The Fire Within*, the many hours of images that the Kraffts left behind have proven fruitful for filmmakers seeking to understand the couple’s eventually deadly obsession with volcanoes. Here, I examine the stakes of this archival return in terms of *intimacy*, asking how the recent approaches to the Kraffts’ obsessive, amorous relationship with volcanoes operate within a new framework foregrounding the intimate dimensions of moving images and human–geological relations. Herzog and Dosa reassemble the Kraffts’ footage, at moments deferential to their achievements and auteurship, at others critical of their foolhardiness; what emerges are intimate portraits of two people emerging from their own archive, with its excesses, gaps and omissions, alongside the volcanic eruptions they record. I thus reanimate Bazin’s theorization of cinematic specificity as its ability to contain heterogenous elements within the frame: in this case, the incommensurable difference and startling intimacy between human life and the geological forces of the earth.

Helena Bassil-Morozow • Glasgow Caledonian University

Auteur television or another franchise? Tim Burton’s worlds reincarnated in Netflix’s *Wednesday* (2022–)

Over the course of his career spanning over three decades, Tim Burton has positioned himself as a director with a singular vision and unmistakable visual style, oscillating between the insistence on autonomy and uniqueness on the one hand, and producing commercially successful films on the other. The recent Netflix TV series *Wednesday*, part of the *Addams Family* franchise, partially directed by Burton who is also credited as an executive producer, bears all the hallmarks of his directorial style, including the visual esthetic, the semiotic centring of eyes and hands, the Frankenstein motif and the ‘monster within’ theme, and the narrative focus on the individualistic, outsider protagonist fighting the superficial normality and small-mindedness of a suburban town. This paper looks at the ways in which these typical elements of Burton’s cinematic world have been translated into the TV format. It also examines how Burton’s style and themes lend themselves to being franchised and replicated, rather than reimagined, in *Wednesday*. Finally, it assesses how the tension between auteurship and commercialism, a permanent fixture of Burton’s *oeuvre*, plays out in this latest incarnation of his Gothic-individualistic vision.

Anustap Basu • University of Illinois at Urbana-Champaign

Contemporary Bollywood and the techno-digital worlding of mythic Hindu pasts

This paper explores certain ideological and techno-affective transitions in the contemporary Bollywood historical genre. Films like *Padmavat* (Bhansali, 2018) or *Tanhaji* (Om Raut, 2020) variously present a new Hindu nationalist will to the past and the desire to achieve a techno-financial worlding of that past. Digital imaging technology accords a wider latitude of brave new visualization and imaging to an erstwhile ‘third world cinema’. Once it was only Hollywood that could plausibly part the Red Sea; now Bollywood can recreate the titanic battles of the Mahabharata. Other than the monumental canvases and antiquarian mise-en-scenes, what distinguishes this will to the past is a phatic re-texturing of the pictures of the bygone. The phatic is the zone in which propositional meanings are no longer conveyed, but intensities are felt within

a semiotic structure of auratic nationalism, its allegories, and in the charismatic staging of the technology itself – its epic animations, breathtaking vertical looms, a burrowing acuity of Dolby sound, and critical buoyancies, musculatures and lusters. The ‘past’, as such, is meant to be felt in the inner recesses of being rather than merely witnessed or historically scrutinized.

Melanie Bell • University of Leeds

Making film costumes: artisanal epistemology and the Barrett Street Trade School for Girls

Costume design is well-established in academic film studies with important contributions by Banks (2009), Williams (2016), and Fortmuller (2018) advancing our understanding of its key role in production design and connecting it to developments in feminist film history and production studies. Despite these advances, costume-making – the processes by which designs are translated into garments for screen performance – remains largely unknown. Its recovery has been hampered by fragmentary archival records, and historical periods outside living memory are especially difficult to reach. This knowledge-gap is especially noticeable in histories of 1930s British film where studio records and other extant sources suggest that costume-making was regularly outsourced to ancillary services in London’s West End. That most of the workforce of dressmakers and seamstresses were women makes this a feminist issue, part of the long-established invisibility of women’s film labour and skills from the historical record. In my recent attempts to address this, my research turned to the business context of costume making, and its network of labour and suppliers centred in Mayfair, central London. This paper maps visually and spatially the collaborative, female-dominated network that connected fashion (clothing production) with the British film industry in the 1930s. Using records from the Barrett Street Trade School for Girls – a leading provider of vocational education – I examine the needle-trade curriculum in which young women were trained, the range and depth of the skills they developed, and their employment in the West End fashion houses and stores where the costumes for British films were made. This provides a new and essentially feminist take on British film history of the 1930s, evidencing the central role played by this amorphous mass of women in dressing British films. Ultimately, this paper argues for an artisanal epistemology to further develop feminist rewritings of film history.

Tina Benigino • Albertus Magnus College

The teen witch and the complexity of care under capitalism through a case study of *Wednesday* and *Chilling Adventures of Sabrina*

The contemporary teen witch figure has unique colloquial understandings in present day as interrelated with young adult media culture. Through an examination of the shows *Wednesday* and *Chilling Adventures of Sabrina*, as well as teen witches in popular culture, contemporary alternative spirituality, and witch hunts in medieval Europe, I explore how the extra-ordinary girl figures like Wednesday and Sabrina are culturally and historically symbolic of how care practices become defiant amidst capitalism. I draw connections between the teen witch, the teen girl in contemporary North American society, and ideology within the context of care as resistance to capitalism. Through formal textual analysis, qualitative research, and brief relevant socio-historical background, I emphasize that the teen witch figure today must be read within the context of capitalism and neoliberalism. Moreover, the multiple methods I use illuminate the various ways the defiant girl’s care can be both valorized and weaponized. I draw upon real and fictional girls to demonstrate that there is a link between the fictitious co-opted witch in contemporary popular media and real women who were labeled witches around the emergence of capitalism. I explore the significance of the shows *Wednesday* and *Sabrina*, alongside socio-cultural phenomenon of present-day alternative spirituality and the ‘witch’ of feudalism in Europe

Mats Björkin • University of Gothenburg

Why a film is not made: on the cultural and industrial history of independent film enterprises

In 1939, *The Wonderful Adventures of Nils* was meant to be Sweden’s first animated feature film, based on Selma Lagerlöf’s famous 1906 novel of the same title, a fairytale about a young boy who travels through the country on the back of a goose. Director and producer was commercial animating pioneer Einar Norelius. The film was never made. By tracing the reasons behind the production’s failure, from the initial (but devastatingly complicated) negotiations of the film rights, through the technical, political, legal and economic obstacles the war caused, this paper argues that no other (made or unmade) film is a better example of how the mechanisms of, and power within, the Swedish film industry determined what was produced, or not. The Nils Holgersson film had to deal with the cultural and aesthetic ghosts of film history since some of the most famous films of the ‘Golden Age’ of Swedish silent cinema were essentially based on Lagerlöf’s novels and short stories. No doubt the technical difficulties of transforming the work routines at an animation studio from short

advertisement films to full-length feature film production also played a role, as did Norelius's complicated connections to both the USA and Nazi Germany.

Eli Boonin-Vail • University of Pittsburgh

Prison/Rebellion: the Los Angeles Black independent film movement in the shadow of the carceral state

The school of Black independent filmmaking that emerged in the late 1960s at UCLA, commonly referred to as the 'LA Rebellion', is frequently analyzed in relationship to the American Black urban landscape and its militant overpolicing. The themes, locations and film style of many films produced by this movement encourage this reading, yet scholars have largely overlooked the impact of specific carceral landscapes and incarcerated thinkers on LA Rebellion films and makers. Seeking to redress this lacuna in accounts of the movement, this presentation traces the intellectual influence of figures like Angela Davis, George Jackson, Eldridge Cleaver, and other Black radicals incarcerated in the California corrections system during the production and circulation of LA Rebellion films. It also mounts a production historiography that centres Los Angeles' Lincoln Heights Jail, a decommissioned carceral space that recurs in works by Haile Gerima, Ben Caldwell, Charles Burnett, Jamaa Fanaka and Larry Clark. This jail had previously been the primary carceral space weaponized against black and brown dissidents caught up in the Zoot Suit and Watts uprisings. The presentation argues for Black radical cinema as a method of interpolating the carceral within the everyday, a technology of seeing the prison beyond its walls.

William Brown • University of British Columbia

Informe* Blackness in Jordan Peele's *Nope

Jordan Peele's *Nope* (USA, 2022) features a shape-shifting and Cthulhu-esque alien monster that feeds off settlers and other arrivants in the California desert. Focusing in particular on the Haywoods, a family of Hollywood horse wranglers descended from the otherwise anonymous Black rider on the horse of Eadweard Muybridge's famous *Animal Locomotion* Plate 626, *Nope* has been read as suggesting the ubiquitous nature of antiblack violence. In this paper, however, I wish to suggest that the *informe* nature of the alien, referred to in the film as Jean Jacket, and which eventually reveals itself to be something like a giant jellyfish, in fact mirrors the way in which Blackness has historically been – and continues to be – treated likewise as *informe*, or what Zakiyyah Iman Jackson refers to as 'plastic'. In other words, *Nope* suggests that Blackness is linked in the white western imagination to plasticity and animality, as made clear by the restaging in Peele's film of the Muybridge sequence, now featuring Jean Jacket and OJ Haywood (Daniel Kaluuya). Furthermore, by exploring Blackness as effectively 'alien' to white hegemony, *Nope* also suggests that in spite of its would-be control by white filmmakers, cinema itself is an 'alien' medium, the animal-Black-plastic spectacle of which mesmerises white audiences.

Jacob Browne • University of St Andrews

***Listening to The Wind* (1928): anemophobia as a cure for audiophilia**

Though it survives only as a 'silent' film, *The Wind* (1928, Victor Sjöström) is full of visual sound – the effect my research calls 'phantacusic'. Critics and viewers have long commented on the overwhelming sensory impact of the film. My presentation will first explore these responses, before detailing some of the techniques by which the effect was achieved, demonstrating the thematic importance of 'listening' in the film, as the audience is phantacoustically prompted to listen along with its protagonist. I then use the film to intervene in a trend in sound studies towards a utopian view of listening. Noting the film's focus on doors and windows, I approach sound as intruder or transgressor of boundaries. One common metaphor presents the sensorium as a house or citadel, with the senses its doors or gates; if so, listening represents a weak point, an opening that cannot be shut, as one shuts one's eyes. This dovetails with the dramatization of Letty's fears – of the wind itself on the one hand, and sexual assault on the other. Interweaving these considerations, in its visual prompting of the viewers to 'listen', I argue that *The Wind* presents a double challenge to commonly held notions of sound and listening in cinema.

Andrés Buesa • University of Zaragoza

Beyond the gaze: a decolonial approach to the cinematic child

Scholarship on the child in cinema often imbue the child's perspective with a transformative potential for elaborating new accounts of the world. This argument not only sidesteps the artificial nature of this gaze – constructed by an adult 'as if' able to access a child's perception (Lury, 2022) – but also rests upon a western idea(l) of the child as an innocent, unprejudiced being whose lack of knowledge about the world makes way for new forms of understanding. From a rejection

of the impossibility and coloniality of the child's gaze, this paper argues for a decolonial approach to the cinematic child that situates its worlding capacities on the relations (to the human and nonhuman world) in which children are embedded. It traces the controversy over Behn Zeitlin's *Beasts of the Southern Wild* (2012) – for some a 'Western fantasy of the primitive' (Brown, 2013); for others a film inspired by Indigenous epistemologies (Ashton, 2022) – to explore the limits of such an approach, criticizing the film's inability to account for the pasts invoked by its spatial setting. In response, the paper proposes an idea of 'relation' which operates across different temporal and spatial scales, and thus unearths the colonial legacies obscured by the film.

Elena Caoduro • Queen's University Belfast

The ecology of the fashion documentary

Over the last twenty years, the fashion documentary has become a cinematic staple, fueled by an ever-increasing public interest in celebrity, cultural heritage, and the social and economic impact of this industrial sector. These films vary in format, content, and intention, ranging from the informative and analytical to the hagiographic. This paper provides a taxonomy of the phenomenon and identifies two approaches: the celebratory and the critical, which can co-exist in the same film in a contradictory effort of glorifying icons and exposing social, economic or environmental consequences of the industry. More specifically, this paper looks in details at two very different documentaries: *Franca: Chaos and Creation* (Carrozzini, 2016) and *The Disappearance of My Mother* (Barrese, 2019) which focus not only on fashion and celebrity but take as their subject the mothers of the two respective directors. I compare these films to analyse notions of motherhood in relation to celebrity, the fashion industry and performativity in front of the documentary camera. These two films are arguably different in every way, but considered together they provide considerable insight into the fashion documentary's efforts to celebrate and at the same time demythologize the fashion world.

Erica Carter • King's College London

Writing from the edge: unsettling colonial whiteness

This panel contribution explores my own practice as a cinema historian attempting a decolonial cinematic history of colonial whiteness. My ongoing research project, *White Bodies in Motion*, centres on a family history rooted in the late colonial milieu of the post-war Colonial Service. Indebted to commentaries on colonialism's racialized mobilities by thinkers including W. E. B. Du Bois and art historian Krista A. Thompson, the project conceives cinema as a site of colonial sociability, and cinemagoing as a practice of self-realization for racialized white subjects. My autobiographical entanglement in this history demands a writing practice that eschews the affirmatory gestures of white life-writing, moving its subjects from a position as my narrative's stable centre, to a position on the edge of colonial lifeworlds where white subjects essay new solidarities with those inhabiting such lifeworlds' margins and boundaries. After reading a fragment from an essay that shadows my mother as she walks to a segregated downtown cinema in the early 1950s colonial Bahamas, I discuss essay-writing as what T. W. Adorno terms a 'roaming around in intelligible worlds': a recursive writing practice, then, that simultaneously displaces, temporarily erases but also reimagines white subjectivities within a decolonial history of white nights at the movies.

Lorena Cervera • Arts University Bournemouth

Processing Images from Caracas

In April 2022, I visited Caracas to trace a little-known archive, that of Franca Donda and the film collectives that she was part of, Cine Urgente (1968–73) and Grupo Feminista Miércoles (1979–88). Born in Italy, Donda (1933–2017) worked as photography processor and was also an activist, filmmaker and photographer who lived in Caracas from the 1950s to the 1990s. Over these decades, Donda and these collectives made short documentaries that aligned with contemporary socialist and feminist discourses. Throughout her life, she also took thousands of photographs. However, aside from a small exhibition at a women's centre in Gorizia in 2015, these images have never been publicly shown. This paper explores the making of *Processing Images from Caracas*, a first-person short documentary that re-uses Donda's photographic archive and the film archive of these collectives, and reclaims their value through a series of encounters with curators, archivists and activists. As a cultural artefact comprised of archive materials on the brink of disappearance, the making of *Processing Images from Caracas* also aims to animate larger and much-needed endeavours to incorporate or better preserve women's cinema within public film archives in order to challenge dominant ideologies that continue to exclude women's contributions to society at large.

Pritha Chakrabarti • MIT–World Peace University

Worlding segregation: ‘what matters’ in the totalitarian regimes in *Leila* and *Ghoul*

At a time when India has fallen prey to the throes of extremism in a way never known before, under the rule of a fundamentalist right-wing government, the screen spaces offered by the new digital streaming platforms have become a haven for narratives that at once show and warn about *what matters*. In this context, I study the world-building in the web series *Leila* (2019) and the three episode-long miniseries *Ghoul* (2018), which stand out in their nuanced tackling of totalitarian regimes. The worlds in these two series are apparently from the future, even as the issues of Islamophobia, patriarchy, casteism, water scarcity or air pollution plaguing these worlds are immediate, with many of them referring to direct news reports from the present. Borrowing from Anderson and Harrison’s (2010) redefinition of the ‘world’, this paper examines the overbearing presence of a totalitarian state with technologized control at the heart of its functioning as the ‘context’ for the ‘mobile but more or less stable ensemble of practices’ like segregation on the basis of gendered expectations and caste-based purity–pollution divide. Through textual analysis I argue that this segregation is the primal fear of the central characters of these narratives, whose anxiety about being the ‘other’ is *what matters* in these worlds.

Darren Chang • University of Sydney

Multispecies worlding on screen: reflections on a new wave of experimental animal documentaries

This presentation examines three recent experimental animal films: *Stray* (2020), *Gunda* (2020) and *Cow* (2021). By considering the ways in which the filmmakers minimize the human voice and narrative, while prioritizing the agency, experiences and relations of their animal subjects as the main focus of their films, I discuss the subtler, yet perhaps more powerful and profound ways that these films challenge anthropocentrism compared to standard wildlife or animal advocacy documentaries. Relying on interviews with the filmmakers as well as my own interpretations of the films, I discuss how the animals themselves participate in shaping and bringing viewers into alternate nonhuman worlds on screen. I offer some considerations regarding how such experimental films could be politicized and depoliticized at the same time. For instance, by compelling the human audience to empathize with the animals on a multisensory level, these films unsettle the human subject in ways that could critique and transform hegemonic human-nonhuman relations. Yet, the hands-off approach of allowing the animals to speak for themselves in the film reproduces a distanced objectivity on the part of the filmmakers that could be transferred to the audience in ways that simply upholds the status-quo.

Christopher Chekuri • San Francisco State University

Screening vernacular histories: *RRR* and the politics of *naatu* India

Postcolonial India was conventionally narrated through histories that placed the ‘nationalist movement’ and ‘nationalist leaders’ at the centre of modern Indian life. In 2022, at least two immensely successful movies from South India, *RRR* and *PS-I*, have challenged this Delhi-centric narrative. Focusing on the Telugu movie *RRR* (2022) by Rajamouli, this paper interprets this shift as signaling the centrality of a new history, one narrated from the position of and through the medium of a vernacular India. Drawing on a conception of the vernacular aptly captured in the song ‘naatu, naatu’ (where *naatu* signifies a quality of local, rustic and indigenous), *RRR* expresses itself through linguistic, political and economic scripts outside of the dominant, Delhi-centric productions of ‘the nation and its fragments’. If the national-modern regime of history privileged a one-way flow between the colonial global, the postcolonial national, and the (absent) vernacular, the movie *RRR* interrupts this hierarchy and sets up a new flow between Telugu vernacular histories and the imaginations of the national and global. These vernacular histories, however, are embedded in complicated histories of majoritarian politics in contemporary India. *RRR* does this by reworking an archive of Telugu films, popular revolutionary songs and local histories of caste, tribal and linguistic movements into the *naatu* history of India. Yet these same reworkings are also working within a politics of exclusion in modern India. In so doing, *RRR* is expressing deeper shifts in the politico-economic restructuring of contemporary India.

Kit Chokly • McGill University

The shimmering materialities of trans representation

Mainstream trans media has changed significantly over the past 20 years, but these media continue to largely explain transgender identities for non-trans audiences rather than offer a space to explore trans experiences. This limits trans representation to those socially recognized as ‘legitimately’ transgender (Malatino, 2022), and thus fail to support many if not most trans people (cárdenas, 2015; Feder & Juhasz, 2016; Tourmaline et al., 2017). As an alternative, this presentation turns to the short experimental film *Silver Femme* which represents trans experience through its screen materialities.

Drawing on the work of trans media scholars Eliza Steinbock (2019) and micha cárdenas (2016), it shows how *Silver Femme* ‘shimmers’ between gendered embodiment, presentation and subjectivity, troubling the assumed divide between representation and materiality and challenging the notion of ‘realness’ in both the film and its characters’ shifting genders. *Silver Femme* thus reframes the possibilities of trans representation as more than a static reflection of the world; instead, it understands representation as something produced *with* its own film’s material processes. This shimmering articulation of shifting gender identity rethinks the project of reflecting worlds on the screen to one of building worlds, through the screen – worlds where trans exploration and experimentation are possible.

Graiwoot Chulphongsathorn • Chulalongkorn University

The multiple worlds and the Olympic: insert shots in the films of Kawase Naomi

The ontological turn in philosophical and anthropological disciplines has opened ways for us to acknowledge that humans do not live in a world where nonhuman animals exist only as supporting characters. Instead, every living being has their own world, and their worlds coexist with ours. Although the ontological turn took place in the early 2000s, the roots of this concept can be traced back to the work of biologist Jakob Von Uexküll (1864–1944), whose concept ‘the umwelt’ lays the foundation for the ideas of the multiple worlds of humans and nonhuman animals. In recent years, scholars in the field of film studies have used Uexkull’s umwelt theory to rethink cinema as a medium where the worlds of humans and nonhumans meet and overlap (Pick, 2015; McMahon, 2019). I follow this discourse and look into the ways in which ecofeminist Japanese filmmaker Kawase Naomi uses her ‘insert shots’ to address the world of the nonhuman others. I contend that Kawase has been developing these signature insert shots since her 8mm short films, and later advances this eco-aesthetic to embrace global cross-species solidarity in her later films, including the fictional feature *True Mothers* (2021) and her double documentary feature *The Official Film of the Olympic Games Tokyo 2020: Side A and Side B* (2022).

Patrycja Chuszcz • Institute of Contemporary Culture, University of Lodz

Worldmaking for all animals: nonfiction film production culture of the Open Cages Association

In my presentation I discuss research findings on the nonfiction film production culture of the Open Cages Association, which works for the so-called farm animals’ rights. It is probably the most dynamically functioning pro-animal activist organization in Poland and one of the most effective in the world. I confront the perspective resulting from the interviews with the members of the Association with the literature on the subject and the analysis of films. The research shows that at the level of film culture, the organization applies managerial methods of running creative processes, and – although it contests the certain sector of modern civilization – does not question the broadly understood, technological-cultural paradigm. The competences acquired by activists do not respond to challenges of contemporary media education; members distribute videos on social media, legitimizing the power of new media corporations that exploit internet users; and finally, they do not go beyond the anthropocentric perspective in the films they create. The Association borrows from the capitalist paradigm it criticizes – the same which has brought nonhuman animals to the present day – to negotiate nonhuman animal rights with society. However, activists adopt this attitude consciously, following the perspective of effective altruism.

Ferdinando Cocco • University of Cambridge

An ‘animate semiosis’: animation, death and the queer work of animated vitalism

Animation seems antithetical to a lineage of thinking that conceptualizes the photographic image and, by extension, cinema as mechanical processes of devitalization – as media that partake in a privileged relationship with death. Indeed, so recurrently is animated media identified with the antipodes of ‘the Real’ that its images are unsurprisingly said to be untouched by death. And yet, more often than not, animated media is grounded in photographic processes of visual acquisition. And, though most frequently associated with phantasmatic forms of inexhaustible vitality, ‘animated life’ and the apparatus that (re)produces it have frequently depended upon a morbid relationship not only to the inanimate but also to the *ex-animate*. Accordingly, this paper rethinks animation’s ontology via the rubric of ‘death’ by attending to a history of three-dimensional animations in which the spectacle of life is ultimately predicated upon the all-too-real deaths of the pro-filmic subjects. I aim to theorize an ‘animate semiosis’ wherein signifiers and signifieds do not stand in a relationship of sole signification but in one that attests to a process of exchange: the exchange of different statuses of vitality. In so doing, I ultimately hope to expose the queerness latent in many modes of animation aesthetics.

Malcolm Cook • University of Southampton

Full Circle: useful animation and the geography of petroleum extraction

This paper will examine the symbiotic relationship between animation and petroleum industries. In common with other forms of ‘useful cinema’ (Acland and Wasson, 2011), animation has distinctively shaped the ways petroleum has been exploited and imagined, and the animation industry has been complicit with the social and environmental impact of oil extraction and usage. While the points raised are applicable to a wide range of ‘petrocinema’ (Dahlquist and Vonderau, 2021) this discussion will use a case study of the 1953 film *Full Circle* made by the W. M. Larkins studio for BP (at this time the Anglo-Iranian Oil Company). Ostensibly made by a British studio for a British company, *Full Circle* is indicative of the complex international and transnational nature of petromodernity. Under production between 1951 and 1953, the film underwent considerable changes that reflected political upheaval in Iran. During this period the oil industry was nationalized, and BP was ejected from the extraction and refinery facilities there, leading to a US/UK supported coup in August 1953. A unique insight into the way animation became a tool for the company and government to negotiate (post)colonial relationships with oil producing nations is provided through archival materials from the BP Archive.

Sandra Costello • University College Cork

Framing national trauma

My paper looks at contemporary Irish cinema as it seeks to deal with the national trauma of the Magdalene laundries and mother and baby homes that saw thousands of Ireland’s predominantly unmarried, working class pregnant women, wrongfully institutionalized. Six films between 2002 and 2018 deal with this incarceration and separation of mothers and children. Genres of melodrama, horror and experimental cinema are employed to frame a world of intolerance, misogynistic control, confinement and loss. Each genre highlights a different aspect of this world. Melodrama highlights the emotional impact of trauma, horror conveys religious toxicity and an experimental form is used to highlight the difficulty of memory and sense making around these events. I use the theories of Nicholas Mirzoeff and Michel Foucault in my research. Foucault discusses institutional confinement as a way to separate difference and control society. Post-Independence, the Irish government sought to create an ideal Catholic world where women had no place outside the home. Mirzoeff’s term ‘visuality’ is what he deems a ruling ideology which benefits the powerful in society and ‘countervisuality’ as an alternative way of seeing that challenges the status quo. I analyse these films and genres in terms of their ‘countervisual’ potential.

Seán Cubitt • University of Melbourne

Supply chaining *The Power of the Dog*

Supply chains connect materials with manufacture, assembly and consumers. They also are integral to contemporary film production. This paper focuses on the logistical infrastructure of cinema production using the case of Jane Campion’s *The Power of the Dog* (2019), a Netflix production in which locations in New Zealand filled in for Montana. In particular, the mountainous surroundings of the Ida Valley in Central Otago feature in landscape sequences. The region was an important source of gold in the period when the film is set, gold which is a crucial component of devices and distribution media central to Netflix’s streaming media model. Globally-distributed film production, international streaming distribution and the imbrication of cinema with financialization raise questions concerning the haunting of cinematic landscape by historical colonization and extraction. Ecological histories as much as economic policies and creativity drive the networked ‘global studio’. Thus far, ecology and economics have been deadly enemies. Can film aesthetics provide a way to overcome their mutual suicide pact?

Tiago de Luca • University of Warwick

In the open world: on cinema, surroundings and environments

Recent accounts of cinematic world-making have explored its aesthetic configurations (Yacavone, 2014) and political dimensions (Schoonover & Galt, 2016), as well as the construction of artificial, studio-based worlds (Fay, 2018). This paper will instead examine cinema’s world-building processes in terms of its ‘geomorphic’ (Ivakhiv, 2013) rapport with the physical world. I will build on Tim Ingold’s environmental phenomenology, according to which in the open world things relate by virtue of their common immersion in wind and weather, in order to sketch out a new theory of cinematic envelopment. Rather than locating immersion at the level of film reception (Doane, 2021), I will situate it in relation to modes of production and outdoors location shooting. In so doing, I will propose a conceptualization of cinematic space not in terms of a separation between the camera and the framed reality. By underlining the immersion of the camera in an open and fluid environment, I will contend instead that cinema’s novel vision lies in its ability to capture the ‘elemental

spacetimes' (McCormack, 2018) of the 'weather-world' (Ingold, 2007). To illustrate this, my focus is on the 360-degree circular pan in some of its early-cinema and experimental incarnations, which, I argue, makes visible and doubles down on the notion that the camera is always already *within* an atmospheric milieu. In this light, cinema may be reappraised as a technology that cemented the world-in-flux as an aesthetic modality of world-making.

Rutuja Deshmukh • Michigan State University

Women financiers of early Marathi cinema: an enquiry into the absence and availability of the archives

Largely overlooked global power asymmetries in the media archaeological pursuits brings us to very important and pertinent question of missing archives in Indian cinema. In my pursuit to look at the histories of Kolhapur film enterprise, which is also a princely state film enterprise, I strive to bring decolonial media thinking and media archaeology together. Maharashtra Film Company's beginnings in Kolhapur started under the patronage of Shahu (1874–1922), the ruler of erstwhile Kolhapur State (now in Maharashtra, India). In my attempt to unravel the lives and contribution of two women film financiers of Marathi film industry, Akka Saheb, Shahu's daughter and princess, and relatively lesser known Tanibai Kagalkar, a court singer with an aristocratic lineage, I propose to enquire into largely overlooked global power asymmetries in the media archaeological pursuits. Any decolonial historical revisionism would have to take the epistemic violence of coloniality into account, while examining the near absence of archives about the early two film financiers and their efforts in setting up of Marathi film industry in Kolhapur. I shall investigate caste, regional praxis and gender relations through missing and available archival material of princely state cinemas of Kolhapur film enterprise.

Kay Dickinson • University of Glasgow

'I just want to be paid like a white person': the cosmopolitan expectations of blockbuster offshoring

As Hollywood makes proclaimed strides towards a more diverse workforce, it simultaneously offshores greater portions of its production to territories that avail it of much steeper racialized salary scales. The UAE (the hosts for *Star Wars: The Force Awakens*, *Dune* and now hundreds of big-budget movies) is one such site that legally condones nationality-based wage differentials. The largely migrant 'local' crews contributing to these features are predominantly racialized workers, classified as support personnel. Their pay and rights (as non-citizens) will be lower not only than those of the arriving creative cadre, but also their Global Northern counterparts, thus ratifying a deeply troubling technical class composition. To meet the needs of such productions, those on the ground must adapt to the transnationalized conventions and languages of filmmaking in order to successfully lubricate the seamless flows of multi-sited blockbusters between their geographically and culturally atomized locations. These crew members must acquiesce, translate, make sense, and behave legibly according to standardizations over which they have little agency. Their service labour, rarely recognized or remunerated as highly skilled, typically derives from expensive schooling that affords them distinctly less global mobility (but perforce more cosmopolitanism) than those whom they are assisting.

Lucy Fife Donaldson • University of St Andrews

Colouring in the margins: George Hoyningen-Huene's work in film (1953–62)

George Hoyningen-Huene (1900–68) is best known as an influential photographer of the 20th century, but from 1953–1962 he worked as a colour consultant in Hollywood, on a total of thirteen films. Huene's position is one on the margins of the film industry, as a freelance worker not contracted to a major studio or company and as a queer artist. This paper explores Huene's potential as a case study to expand previous histories of both colour consultancy and queer craft in the mainstream. While existing scholarship concerned with the colour consultant has highlighted the remarkable work of women – Natalie Kalmus and Joan Bridge – in an era of filmmaking when women had little power, the presence of figures like Huene complicate these established narratives. On the other hand, queer film histories have tended to privilege more visible figures, such as directors and stars, in order to argue for queer authorship and therefore influence. This paper seeks to address 'world-making', in recognizing the material contributions of colour consultancy in shaping a film's world, and 'world-building', in the potential of the archive to develop our understanding of filmmaking worlds (in this case, 1950s Hollywood) which connect personal and production histories.

Kirsty Sinclair Dootson • University College London

Dark operations: the labour of the imperial film laboratory

In her 2018 article 'Darkroom Material', Lilly Cho asks 'What happens when we understand the darkroom technician ... as a racialized figure who might bring their own histories and techniques to bear in photographic production?' While Cho explores individual photographic practice, this paper takes up this question with regards to industrial motion picture processing. It asks what happens when we render visible the typically invisible work of the film laboratory? What does it mean to bring to light forms of labour typically completed in total darkness? This paper is particularly interested in the racialized connotations of laboratory work in the context of the British Empire. While scholars including Genevieve Yue have already considered how technical practices shaped racial representation through factors such as colour calibration and its effects upon skin tone, this paper instead considers how other forms of material labour in the lab participated in what Anne Anlin Cheng calls 'the process of race making'. Specifically, the paper will explore how the British film laboratory operated as an instrument of colonial control used to establish and perpetuate the racial hierarchies necessary to Britain's imperial project.

Clint Enns • University of Winnipeg

Psychedelic agit-pop: the animated films of Tadanori Yokoo

In the 1960s the social and political conditions of postwar Japan generated a frenzy of revolutionary artistic innovation within a wide range of practices including theatre, cinema, literature, music, illustration, graphic design, dance, and performance art. As art historian Alexandra Munroe states, it was 'undoubtedly the most creative outburst of anarchistic, subversive and riotous tendencies in the history of modern Japanese culture'. It was in this artistic climate that the renowned Japanese artist Tadanori Yokoo first began to experiment with graphic design. Through blending Pop art, psychedelia and traditional Japanese aesthetics, Yokoo created works that are playful, humorous, personal, and idiosyncratic. Although mainly known as a graphic designer and painter, Yokoo also produced three short animations. This article situates Yokoo's animated films in relation to his overall artistic practice, and the social and political context in which they were made. A brief analysis will be performed on all three of Yokoo's animations: *Anthology No. 1* (1964), *KISS KISS KISS* (1964) and *Kachi kachi yama meoto no sujimichi* (1965). Expanding on this analysis, a close reading will be provided of Yokoo's most complex animation, *Kachi kachi yama*, a work that alludes to the revolutionary potential of popular culture.

Swarnavel Eswaran Pillai • Michigan State University

Tamil cinema and the Second World War: containment and creativity

This paper engages with the War Effort films during the Second World War when studios in Tamilnadu under the Madras Presidency had to abide by the stringent rules of the then British administration. The raw stock was limited to 44,000 feet, and the edited length of the film could not exceed 11,000 feet. Only four studios/Production Houses made films during the war: Modern Theatres (Salem), Central Studios (Coimbatore), Madras United Pictures Corporation, and Gemini Studios. All the films were released in 1945 and were more of a war propaganda film when the Allied were winning. Burma Rani, En Magan, Maanasamrakshanam and Kannamma En Kadhali differed in their narrative and use of the war as the backdrop/subtext. The filmmakers downplayed their preoccupations with Indian Independence since they knew these films would come under the radar of British censorship than in relatively normal times before the war. Drawing from secondary sources like song booklets and reviews in magazines like Ananda Vikatan and Cinema Ulagam, this paper argues how these films tried to appease the British while narrating in eleven reels, an economy they were not used to.

Paul Flaig • University of St Andrews

Groundhog days, time loops and Russian dolls: déjà vu redux in recent screen media

Over the last decade, there has been an extraordinary number of novels, films and streaming series all driven by the same specific conceit: by virtue of some metaphysical, technological or psychopathological quirk, a protagonist (or protagonists) repeats the same span of time over and over. Often inspired by this conceit's first cinematic iteration, *Groundhog Day*, these works not only range across media, but also span and often mix genres, including comedy (*Palm Springs*, *Meet Cute*, *Russian Doll*), murder mystery (*The Seven Deaths of Evelyn Hardcastle*, *Wrong Place Wrong Time*) science fiction (*Source Code*, *The Lazarus Project*), and action (*Live Die Repeat*, *Boss Level*). Oft described as time loop narratives and seemingly related to the wider 'phenomenon' (Elsaesser) of mind-game media, these works will here be understood through the concept of 'déjà vu redux', whereby the repetition of the past in the present is itself repeated. As I will argue, déjà vu redux presents to both protagonist and spectator a recurring screen world in which the dislocation of déjà vu gives way to both

an enervating, perpetual re-present in which nothing new ever happens and an innervating opportunity to train one's body and mind into an ideal state of cognitive awareness and psycho-physical preparedness to produce real change or difference. Déjà vu redux will here be understood both with and against theories of déjà vu (Bergson, Bloch, Virno) as well as broader considerations of how and why this conceit has itself been so often repeated in recent years, whether it be due to the influential re-play logic of video games, the perpetual present induced by COVID-19 lockdowns or the wishful fantasy of redressing past mistakes within the irreversible time of the Anthropocene, when there are no 'do-overs' (McKenzie Wark).

Matthew Floyd • University of Glasgow

Television history as practice: reflections on the legacy of the Edinburgh Television Festival, at the Edinburgh Television Festival

In this paper I discuss how my doctoral research into the history of the Edinburgh Television Festival (1976–present), focusing on its keynote MacTaggart Lecture, translated into my part in producing a major event at the 2022 edition as a key element of my dual role as researcher/practitioner. I was tasked by my industry supervisor and Managing Director of the Festival to solo produce a new live event that reflected on the legacy of the MacTaggart Lecture, through a dialogue between four recent lecturers and a moderator. The intended purpose was to gather, for the first time, four previous MacTaggart speakers together on stage to discuss the legacy of the lecture they gave, reflect upon each other's messages, and to talk about the present-day relevance of their words. From my perspective as researcher/practitioner, this paper reflects on the process of producing the MacTaggart Legacy session, how it was received at the Festival and how the dialogue it contributed demonstrates a major component of the knowledge exchange, public engagement and impact of my PhD project.

Vanessa Gerrie • College of Creative Arts, Massey University

Seeing blue: critical dissonance in the wake of *Avatar: The Way of Water*

The much-anticipated release of the blockbuster film *Avatar: The Way of Water* has instigated critical discourse on cultural appropriation and indigenous story sovereignty on a global scale, particularly in Aotearoa New Zealand where the film was produced and where the director James Cameron resides. This critical discourse has occurred predominantly in online digital spaces where voices can collectivize, amplify, and share knowledge, perspectives, and resources, which is in direct contrast to mainstream reviews that applaud the film for its visual storytelling and technological advancements. This paper will engage with the persistent culturally appropriative world-building in the work of foreign, colonist and outsider filmmakers through a lack of consultation with the represented communities and the subsequent critique that emerges in online spaces. Do screen stories such as *Avatar* continue to perpetuate the enduring romanticization of colonization we have seen in screen texts for the last century? Are these illusions that disrupt the true work of decolonization? Instead, perhaps these perpetuate white savior narratives, appropriate indigenous cultural treasures, and serve as a form of pop cultural neo-colonialism. Do world-class filmic visual effects negate the impact and perpetuation of damaging stereotypes? I will conduct this research through the lenses of ecocriticism, with particular focus on Simon Estok's 'nature as adversary' concept, and contemporary decolonial theories with foundations in the concept of 'worlding' articulated by Gayatri Spivak. Critical textual analysis, discourse analysis, and interviews will form the basis of the research to unpack the dissonance that arises in such critical discourse. As Reihan Salam wrote of the first *Avatar* film, 'Cameron has made a dazzling, gorgeous indictment of the kind of society that produces James Camerons'.

Ivan Girina • Brunel University London

The ergodic essay: thoughts on digital games, moving images and videographic criticism

In this paper, I interrogate the ways in which videographic criticism can contribute to the investigation of digital games. Despite the proliferation of video essays on gaming, the viability of this approach to the analysis of games is largely left unquestioned. Looking back at foundational debates on videographic forms, particularly their contiguous ontology with film and the attainability of a perfect 'quote' (Grant, 2009; Keathley, 2011; Lavik, 2012), such arguments fall short in light of digital games' medium specificity. Indeed, digital games' ontology is often associated with the categories of 'agency' (Nguyen, 2020) and 'immersion' (Calleja, 2011) that assume their 'interactive' character made, once more, 'unattainable' in a purely video form. In this paper I will look at two modes of game criticism: firstly, borrowing from Laura Mulvey's (2006) ideas of 'repetition' and 'fixation', I argue that the video recordings can afford moments of separation from the immersive ludic experience making apparent their mechanical aesthetic and allowing a form of criticism through distance;

secondly, borrowing on Espen Aarseth's (1997) seminal work on cybernetic textuality, I adopt the category of the 'ergodic essay' to describe emergent trends in gaming criticism by means of metagaming.

Jacob Goldman • University of Southern California

À zero: Fernand Deligny and his story of silence

In 1967, Fernand Deligny founded a commune for nonverbal autistic children and their caretakers in rural France. Its purpose was to foster a way of life that would keep these children from what Deligny considered to be the unavoidable violence done to them by language. To fulfil this purpose, language was abandoned; and in its place were developed three alternative forms of accounting for the presence of the children in ways that wouldn't misrepresent them—that wouldn't rely on language. These forms were: 1) Deligny's writing, which he did in private, away from the children; 2) maps, which the adult caretakers made of the children's movements throughout the commune; and 3) films. In this paper, I focus on one of these films in particular, *Ce gamin, là* (1975), and for a very particular reason: the film documents the life of the commune, and therefore manages, in one form, to contain all three: not only does it show Deligny, the children, and the adults who live alongside them; it also shows the maps and, as voiceover, Deligny's poetic musings. This makes the film a culmination of Deligny's attempt to register the children's presence. But, I argue, it also makes the film something else: in giving us the children, the maps, and Deligny's writing all at once, *Ce gamin, là* gives us not so many alternatives to language, but rather a restaging of the making of language: first as unscripted sound and movement, then as mimetic figuration, and finally as writing. Far from challenging Deligny's intentions, my reading suggests that perhaps the children's speechlessness doesn't so much trouble our notion of the human, but rather returns us to the ground from which notions—about humanness and all else—grow.

Kristyn Gorton • University of Leeds

'An overall impression of vagueness': *The White Lotus* and luxury world-building

In the opening scene of the first series, Armond (Murray Bartlett), the hotel manager, greets the new guests arriving to the White Lotus with some warm hand towels. He tells one of his colleagues: 'The goal is to create for the guests an overall impression of vagueness. They get everything they want, but they don't even know what they want.' This paper explores what Armond refers to as the 'tropical kabuki' that is performed by the hotel staff as they try to build an 'overall impression of vagueness' for their guests who have entered the luxury world of the 5-star hotel. Focusing particular attention on performance, aesthetics, and character development, the paper will consider the ways in which Mike White's television anthology series mediates between the self and world in its exploration of class, sexuality and gender. This paper will also focus attention on the atmosphere White creates through music, landscape and close-up shots which serve to offer viewers a sense of the vagueness Armond refers to. In creating 'an impression of vagueness' White offers a carefully constructed critique of entitlement, anxiety and the 'challenges' of wealth.

Thomas Grocott • University of Manchester

Allegory, the indigenous body and the film world in Cooper and Schoedsack's King Kong (1933)

Elizabeth DeLoughrey's *Allegories of the Anthropocene* (2019) uses Walter Benjamin's concept of allegory to ask how imagining the world in ruins can bring into view the uneven temporalities of climate crisis that are hidden when seen from a planetary perspective rooted in colonialism. This paper will delve further into the antinomies of Benjamin's understanding of allegory through the prominence of the tableau vivant, which freezes the body into complex poses and arrangements, fragmenting it across the complex stage settings of the *Trauerspiel*. I will use the tableaux to ask how subjectivity and embodiment are complicated in imaginaries of the film world? This will be questioned through a case study of Cooper and Schoedsack's *King Kong* (1933), asking how its use of tableaux moments and dense rear projection create a planetary whiteness whilst freezing the indigenous body into allegorical forms. In this examination of the cinema and the Anthropocene, I shall focus on how the film world reveals racialized reimagining of planetary scale.

Cassandra Guan • Massachusetts Institute of Technology

Toward snow: geopolitical emergence in contemporary Chinese main-melody films

While working on the 2022 Winter Olympic opening ceremony, the Chinese filmmaker Zhang Yimou directed two snowbound sagas set in the frozen expanses of northeast China and Korea. *Cliff Walkers* (2021) is a spy thriller about Chinese Communist agents infiltrating the Imperial Japanese puppet state of Manchukuo. *Sniper* (2022), co-directed with Zhang Yimou's daughter, tells the story of a pitched sniper battle during the Korean War. *Cliff Walkers* and *Sniper* join a

white wave of so-called ‘main melody’ blockbuster movies and television dramas – ‘main melody’ is argot for state sponsored entertainment – that hit mainland Chinese screens after the phenomenal success of the epic Korean-War action film *Battle at Lake Changjin* (2021). My talk connects the bleak environmental aesthetics of main-melody films to the development of a new sense of space in Chinese cinema and television. Contrasting the white Manchurian spy thriller and the freezing Korean War film against the deterritorialized iconography of *Hero* (2002) and *House of Flying Daggers* (2004), I argue the proliferation of so much computer-generated snow signals a dramatic reversal of values after four decades of economic and cultural liberalization. As a sign of the times, the chronotope of coldness and snow indexes a loss of economic and social agency. Refusing to mourn this loss, the white-clad main-melody film glorifies the debasement of subjectivity as one of heroic self-sacrifice in the name of an ethno-nationalist community.

Josh Guilford • Amherst College

The Cool World: Shirley Clarke’s choreography of Black sociality

This paper positions Shirley Clarke’s *The Cool World* (1964) as an anti-worldly film, reading it through the lens of contributions to Black studies that situate blackness as a worldless condition, where ‘world’ is understood in Arendtian terms as a properly political realm of human action. I do so by drawing on Saidiya Hartman’s and Fred Moten’s efforts to elucidate the anti-Blackness of worldliness, and to reclaim the extra-political domain of ‘the social’ as a site of Black relationality. These authors help us to discern *The Cool World’s* ambivalence about the project of racial integration in 1960s America, or its scepticism about the white world’s capacity to integrate – without obliterating – Black life. In both content and form, *The Cool World* complicates what Hartman has termed ‘the given language of freedom’, or the belief that Black liberation requires incorporation into the American national project. In particular, its ‘choreographic’ deployment of montage underscores the life-sustaining sociality that can emerge from conditions of ‘secular excommunication’, illuminating cinema’s ability to harness what Moten has termed blackness’s ‘potential to end the world’. Yet this potentiality may be offset, I argue, by Clarke’s investment in cine-dance as a medium of empathy – a relational framework that Hartman asks us to reject.

Eva Hageman • University of Maryland, College Park

My life, on Zoom TV

Zoom became a critical part of media consumption in the COVID19 pandemic’s early lockdown months, appearing in everything from education to the nightly news to reality television. On our screens, we all appeared in little boxes trying to make eye-contact through the camera as we asked: what are you watching? Of course, the answer was *each other*. Now, years into the pandemic, another popular question is ‘where were you during lockdown?’ My answer is that I was on ‘Zoom TV’ watching me watch you. Zoom TV became the media we produced and consumed as our work, work environment, and spaces of social gathering and entertainment. In this paper, I examine how Zoom has figured on and as TV, focusing on it as a means to comment upon and also craft one’s own mise-en-scene. How did Zoom produce a new screen world that made everyday life look like TV? What might Zoom TV offer to our understanding of participatory media and of the racialized, gendered and classed features of both television and everyday life? While Zoom TV may not fulfil many participatory ideals, what do we do with this corporate television world that allows glimpses into worlds not seen before on TV?

Hunter Hargraves • California State University, Fullerton

On mis-convergence: smartphones, television and the everyday

This paper examines what I call ‘mis-convergence’, or what happens when two media objects, forms and interfaces co-exist around each other in uneasy spectatorial relation. Stemming from Henry Jenkins’s definition of ‘convergence culture’, ‘mis-convergence’ refers to what happens when attempts at mixing multiple media platforms, industries, forms and consumer groups fail, providing a less-than-seamless experience for its user-audiences. I turn to the smartphone’s use on television to illustrate this phenomenon, because just as smartphones have come to govern everyday life, they have similarly become tools of governance within television. My presentation outlines how television responded to this new domestic technology in competition for the attention of TV’s spectators, with the smartphone’s capacity for interactivity promising a potentially deeper engagement with media texts. In situating the affective collision between these technologies during the late 2000s and 2010s, I trace the development of mis-convergence through television’s cannibalization of the smartphone’s distinguishing features and through a re-negotiation of its formal and generic structures. As TV series began to reflect more expansive world-making, accommodating the smartphone simultaneously summoned worlds more realistic

yet also more complicated; mis-convergence thus helps index some of the postmillennial changes to television's everyday habits, audience behaviors, and aesthetic practices.

Feroz Hassan • Indian Institute of Technology, Kanpur

Intercultural spectatorship and the Global South

This paper is a work of experimental film criticism that explores the possibilities of an 'intercultural' spectatorship in the context of the Global South. It looks at how two Brazilian films *O Som ao Redor/Neighbouring Sounds* (Kleber Mendonça Filho, 2012) and *Que Horas Ela Volta?/The Second Mother* (Anna Muylaert, 2015) may evoke a critical recognition of certain experiences of shifting class relations in contemporary India. Arguing that certain similarities in the class configurations in the two countries as seen in the films, set against some key differences in the same, provides just the sort of de-familiarization required to critically reflect upon familiar experiences. The paper will theorize intercultural spectatorship by extrapolating from Laura U. Marks's writing on intercultural cinema. It will also engage with emergent theorizations of film worlds and of 'felt environments' in reading the two films' treatments of architectural space.

Mary Hegedus • York University

***Planet Z* and the nevermore earth**

Planet Z (Momoko Seto 2011) examines the threat to ecological systems on earth through the filming of slime and invasive molds that cover and devour all living things in their wake. Using everyday, recognizable produce (such as oranges, cauliflower or radish sprouts), Franco-Japanese director and artist Seto moves us with the mould and slime examining the destructive effects of the Anthropocene in ultra-close-up. Seto created her work at the French National Centre for Scientific Research. Her *Planets* film portfolio is comprised of ecologically conscious films taking place in small-scale worlds using things from everyday life. The films all explore various aspects of climate change, Anthropocene fabulations that work with tangible material matter while hypothesizing the effects and after-effects of capitalistic degradations on the planet, all effectively presenting an 'unworlding' of earth. *Planet Z* envisions a planet going through species eradication overcome by rot and succumbing to the natural deterioration of organic matter in a slow and aesthetic symphony of sights and sounds. My intersectional exercise marries science with cinema by looking at the perceptual experiences of matter through a planetary, plant and protoplasmic exploration. With the help of science and feminist thinkers and alongside film theorists we can watch Seto's filmic depiction of a place devoid of humans while reflecting on a beginning and an ending of planetary life.

Janelle Hixon • University of Manchester

The anticipation of presence: longing and disjuncture in Richard Fung's Home Trilogy

The drive towards internationalization in film festivals and gallery exhibitions has led to greater visibility of moving-image artists and filmmakers from beyond the Global North. At the same time, this internationalized framework is dependent on a rhetoric of inclusion that puts pressure on artists and filmmakers to affirm a particular local accent in their work, reproducing interpretive frameworks which set conditions on the mechanisms of visibility. Analysing Richard Fung's trilogy of films: *The Way to My Father's Village* (1988), *My Mother's Place* (1990) and *Sea in the Blood* (2000) as a case study, this paper will examine the multiple ways of being in, of, with, against, and outside 'home' as a way of troubling the assumption of 'place' as fixed and coherent. Exploring Fung's use of home-movie footage and family photographs juxtaposed with multivalent narrative devices and interviews, this paper argues home emerges within a structure of longing – within the spaces between what can be said and what is withheld, and in the interstices between memory and archive. Emanating from absence, longing opens up the framework of place and belonging to form new registers of collective subjectivity that are open, permeable and emergent.

Penelope Ingram • University of Texas at Arlington

Panthers, apes, and rhinos: *Black Panther's* Afrofuturist world-building

The genre of speculative fiction (SF) has historically navigated race in a doubled fashion and has been simultaneously accused of reactionary and progressive postures in its depiction of racial 'otherness'. Contemporary SF frequently engages in covert race-work by reproducing and refashioning well-travelled and well-interrogated colonial tropes of contagion, monstrosity, and animality in progressive 'postracial' vehicles. As a subgenre of SF, Afrofuturist fantasy provides an

effective vehicle to voice Black resistance and offers Black filmmakers an opportunity to explore racism in ways that redeem Black life, rather than traffick in its subjection. Through a reading of Ryan Coogler's film, *Black Panther*, this paper examines the persistent trope of animality in antiblack racism. In representing animal life as coextensive with human life, the film interrogates and undermines colonial rhetorics that have excluded people of African descent from the category 'human' since the transatlantic slave trade and produced an ontological crisis for the Black subject. *Black Panther*, I argue, redefines Black life in an antiblack world in both political and philosophical ways and asks us to consider how the kind of world-building central to the genre of speculative fiction offers new possibilities for Black identity at both a political and *ontological* level.

Abigail Jenkins • University of Glasgow

Shifting through the multiverse: screen worlds and desired realities

In the years following the onset of Covid-19, the fantastical act of 'reality shifting' (or simply: shifting) has blossomed online, particularly among post-Millennials on TikTok, Youtube, and Reddit. Shifting is a practice in which a person uses a series of meditative methods to enable the feeling of moving into a different chosen universe, usually one inspired by film, television, games, or books; some of the most popular texts include the *Harry Potter*, *Star Wars*, and *Marvel* franchises, but there are a wide range of screen worlds that may serve as the basis for a shifter's 'desired reality'. These fictional worlds transcend the boundaries of the television or cinema screen, extending beyond the immersive and escapist to become, for the most dedicated reality shifters, literal worlds in an infinite multiverse (Somer et al., 2021). In this paper, I consider the process of 'unworlding' by exploring how reality shifting imaginatively mobilizes the screen to offer alternatives to systemic collapse and traumatic experience. I explore the formal, aesthetic, and narrative qualities of shifting accounts on YouTube and TikTok (ava digiovanni 202; AnthonyPadilla 2021; TheOddIsOut 2021) alongside the serial media that inspires their desired realities to think about the relationship between seriality and everyday life in times of crisis.

Tricia Jenkins • Texas Christian University

The role of local film commissions in selling the screen world

A local film commission works to bring cinematic productions to its city in order boost job opportunities and hotel, equipment rental and food service revenue. While local tax incentives are an important aspect in a production's decision to film in a particular location, another, but often understudied aspect, lies in the cinematic worlds that a commission can sell using local infrastructures and landscapes. This presentation will start by examining the role of local film commissions in selling screen worlds and then take a closer look at one in particular – The Fort Worth Film Commission. Fort Worth, Texas is the 12th largest city in the United States and located in the nation's fifth largest media market. Recently, it has attracted numerous 101 Studios productions (including the popular Western television franchise *Yellowstone* and its extensions *1883*, *1923*, and *Bass Reeves*). This paper will examine how the city uses its assets to brand itself as a 'natural' location for cinematic Westerns, despite being a major metropolitan area, and it will demonstrate how it also simultaneously works to 'de-Westernize' itself, promoting the location for medical dramas, urban dramas, and even science-fiction films. Interviews with the city's film commissioners, an analysis of their marketing materials/location look books, and examples from recent productions shot in Fort Worth will be used to illustrate the strategies cities employ to sell screen worlds and the creative 'give and take' that exists between producers and commissions.

Berenike Jung • University of Southampton

TikTok Time: exploring short video through video essay

This talk investigates the potential of the video essay as methodology to generate qualitative analysis of TikTok videos, which I reframe them as celebration and exploration of a new form of *punctum*. Extending and reworking Barthes' original concept for still images, Laura Mulvey (2006) suggests that a *cinematic* punctum can emerge through the active spectator working with the film text. Following Mulvey's intervention, I argue that certain genres of TikTok follow a similar pursuit, creating new temporal structures and displaying their fascination with a specific moment. TikTok videos exist in a peculiar temporality: suspended by hypnotic swiping are very short, jump cut-saturated videos which pile up as many hours lost to binge-viewing; the videos themselves often play with accelerated or slow-motion pace. Within TikTok, there is a decrease of affective investment in stardom, image, and narrative, relative to the 'TikTok moment' itself, which revolves around visual, aural, kinesthetic puncta, displayed in dance, gesture, sound or music. Such videos provide the basis for fluidly, mimetically identifying with bodies in motion, often outside of language. I will explore whether the video essay might be

useful as methodology for this media format which is still largely missing qualitative analyses that neither employ a techno-deterministic discourse or a narrow understanding of representation.

Zahra Khosroshahi • University of Glasgow

Girlhood on the Iranian screen

Post-revolutionary Iranian filmmakers have often built their screen worlds through the perspective of the child. In fact, the strict laws of the Islamic Republic have made it desirable for artists to turn to the child figure as a strategy to negotiate with censorship. The child's innocence allows her to navigate spaces, even functioning as a mediator and symbol for social and political change, without necessarily compromising the position of the filmmaker. In this talk, I discuss how films such as *Persepolis* by Marjane Satrapi, *The Apple* by Samira Makhmalbaf and *Ava* by Sadaf Foroughi use not only the child figure, but girlhood, to explore the complex social and political issues of contemporary Iran and its intersections with gender. The cinematic world of these films is constructed through the child's gaze and experiences, lending it a sense of universality. But it is the unique experience of girlhood that facilitates a deeper exploration of Iran's cultural specificities such as war and revolution. Whereas childhood is intended to offer a universal lens, through the girl figure, these films move towards something far more local, and in doing so, they disrupt the neutrality of childhood.

Iris Kleinecke-Bates • University of Hull

Museums of civilisation: memory spaces and curating in post-apocalyptic visual fictions

In *After the End* Berger notes: '[v]ery seldom... does the end of the narrative coincide with the end of the world. ... The end itself, the moment of cataclysm, is only part of the point of apocalyptic writing' (1999, 6). The world of the post-apocalypse is one of opportunities and new beginnings yet also full of reminders of the past. The aesthetics of such spaces are often recognizable across different media, depicting ravaged urban environments, streets clogged with abandoned cars, ruins, ransacked supermarkets, and empty homes. They speak of loss and combine nostalgia and a sense of being adrift in a world that remembers, but cannot return, to a point of origin. In this paper I propose to examine the notion of the post-apocalyptic space with specific reference to HBO's adaptations of *Station Eleven* and *The Last of Us* and their focus on the layering of meaning around locations and objects, to create recognisable anchors, but also to curate the redundant and obsolete in an attempt to construct a sense of permanence in an unmoored reality, which in turn allows for an unbalancing of our own understanding of spaces and objects and a contemplation of our relationship with them.

Angelos Koutsourakis • University of Leeds

***Neptune Frost* (2021): rethinking Third Cinema's politics in light of the Anthropocene**

Drawing on Kathryn Yusoff's work *A Million Black Anthropocenes*, which suggests that the term Anthropocene effaces unequal relations of power, histories of racial violence and colonial extraction that have accelerated environmental catastrophe, this paper seeks to reassert the significance of Third Cinema's politics in light of the Anthropocene crisis. It does so through a close reading of Saul Williams and Anisia Uzeyman's Afrofuturist film *Neptune Frost* (2021), which links colonial practices of extraction with neo-colonial ones to emphasize the continuing violence of white colonial modernity. I link the film's utopian revolutionary politics to Third Cinema's commitment to a history from below and to a politics of radical imagination. The Anthropocene crisis has been discussed by scholars as a crisis of imagination in as far as we cannot envisage an alternative to the neoliberal present, and in this paper, I contend that revisiting Third cinema's lessons can provide models of thinking that they may help us not just to visualize the Anthropocene politically but also to reimagine our future.

Yamini C. Krishna • FLAME University, Pune, India

Princely states and patronage: cinema in South Asia, 1930–40

Most early film history in South Asia discusses the emergence of the film industry in the colonial cities of Bombay, Madras, Lahore and Calcutta. In this history, colonial, national and the industrial are the dominant frames. The Indian sub-continent was comprised of British India and Princely India, while much is known about British India very little is discussed about the Princely India. This paper presents an alternative history of early film endeavors from the site of princely state, and hence a non-national and a non-industrial form of cinema. Princely states on account of their wealth and transnational connections often funded modernist projects. Photography and film were seen both as continuation of performance

traditions and as new technologies. Princely film, functioning in the mix of patronage and capital. It often did not fit into the clear distinction of propaganda or entertainment. Princely cinema was in conversation with the world, where films were carrying ideas of modern statehood and citizenship in and outside of the princely states. This paper examines the case of Hyderabad the richest and largest princely state in India, placing film as a part of the world system.

Sarah Lahm • University of Leeds

‘A stable environment?’ World-building through rotoscoping in *Undone* (Amazon Prime, 2019–)

Undone, alongside other recent television programmes such as *Search Party* (TBS/HBO Max, 2016-2022), *Made for Love* (HBO Max, 2021–), and *Russian Doll* (Netflix, 2019–) employs Science Fiction and other genre tropes and aesthetics outside the conventions of typical women-centric half-hour dramedies of the past few years. As their protagonists navigate how to relate to others, questions of sex, race, and class are raised and viewers are invited to consider these dynamics within contemporary culture and society, as they negotiate anxieties and hopes about the stability of ‘reality.’ *Undone*’s narrative structure weaves together scenes from the narrative present, past, and future. This is achieved via rotoscoping, which conveys the characters’ affective relationships with one another by emphasizing their interdependence and interrelatedness. The promotion of *Undone*, a women-centric half-hour drama, emphasizes its status as an example of quality television and as a work of art regarding its use of rotoscoping to create a complex storyworld as well as its female protagonist’s character trajectory. Therefore, this paper investigates the ways in which the rotoscoping and complex spatio-temporal structure of *Undone* work to articulate its main character’s experiences as an individual living through precarious times as she relates to others and herself.

Tarja Laine • University of Amsterdam

Class-based trauma and the production of space in Bong Joon Ho’s *Parasite*

Bong Joon Ho’s *Parasite* (2019) tells the story of the Kims, a Seoul family who are financially broke, but strongly devoted to one another. Inspired Henri Lefebvre’s thinking, this paper analyses the film through the notion of abstract space aligned with neoliberalism, which overpowers the social space of the underprivileged. This inhibits the Kims’ ability to improve their social standing, which becomes the source of their class-based trauma. The Kims attempt to negotiate their social space through performative capitalism as a praxis driven by the ideology of equal opportunity. But this leads to a notion of the underprivileged groups as threats, which ensures the hegemony of the privileged. The paper also discusses smells and scents as important aesthetic themes in *Parasite*. The Kims’ negotiation of social space fails due to the odorous materiality of their bodies, which is associated with poverty and will be extruded from the privileged space of the wealthy. The way in which *Parasite* synaesthetically immerses us as spectators in their sordid smells, also engages us in the Kims’ class-based trauma. This invites us to reflect on the fallacy of smell serving as a fundamental manifestation of the body’s social standing, justifying the existence of class hierarchy by which the trauma persists.

Dominic Lash • University of Bristol

Playing with mirrors: virtuosity and spectacle in Robert Bresson’s *Four Nights of a Dreamer*

In the most famous sequence in Robert Bresson’s 1971 film *Quatre nuits d’un rêveur/Four Nights of a Dreamer*, Marthe (Isabelle Weingarten) looks at her naked body in her bedroom mirror. The sequence clearly establishes the film’s interest in eroticism, narcissism, and self-knowledge, but there are two other shots prominently involving mirrors in the film which have not received any extensive attention, despite the fact – as this paper will argue – that they pose challenges for some firmly established ideas about the Jansenist austerity of Bresson’s filmmaking. At two points in the film, Marthe enters her apartment building and – for a moment – her image is doubled. It is only during the second sequence (if at all) that the viewer is able to appreciate that the film frame is almost entirely taken up with a mirror image. Repeat viewings indicate the extraordinary care with which these shots were constructed so as to maximize their disorientating potential. Developing some of the arguments in my book *The Cinema of Disorientation*, this paper will explore the implications of these shots for our understanding of *Four Nights of a Dreamer* specifically, as well as of the functions of artifice and spectacle more generally in Bresson’s later works.

Angelica M. Lawson • CU-Boulder Colorado

Ceremonial aesthetics in indigenous ecocinema

This paper explores the intersections of ecocinema, Indigenous digital studies, and Indigenous feminisms through the work of several Indigenous artists and filmmakers to show how artistic communities create ecocinema which highlights Indigenous cosmologies in contrast to settler colonial industrialism and capitalism. In doing so, they illuminate ethics and values expressed through ceremony emphasizing relationality over extraction and destruction. Building on Monani's concept of d-ecocinema and Annishnabeg scholar Leanne Simpson's theories of Indigenous resurgence, I'll consider how ceremonial aesthetics in Indigenous poem-films and animated shorts activate resurgence and contribute to decolonizing efforts within Indigenous communities.

Nobunye Levin • SOAS University of London & University of Witwatersrand, Johannesburg

Caesura

This second panel contribution is a screening of and reflection on *Caesura*, a five-minute film fragment that forms part of *SpillOver* (2021). *SpillOver* is a fragmentary cine-poem in which different 'enunciations' (Mignolo in Gaztambide-Fernandez, 2014) explore love and love relations as political possibilities and acts 'to envision, theorize, and compel politics' (Abbas, 2017) towards love as a 'practice of freedom' (hooks, 2006), and as a transformational space (Berlant, 2011) for feminist love praxis. In *Caesura* a black woman floats in a pool in a beautiful dress and dreams of herself. She creates a poem of herself for herself; an 'aesthetics of existence' (hooks, 1999) produced through self-love. A time for oneself that also reinvents time – '(...) the past dreaming the future blooming real and tasty into the present, now' (Lorde, 2017). Her body's activity through space and time, the *mise-en-scene* of this poem; the room she creates for herself through herself to feel herself. In this cinematic room of interiority expressed and in the making she dreams herself into existence through self-love as a practice of freedom and relation: 'a strategy for remaking the self and for moving beyond the limitations of selfhood' (Nash, 2011).

Sophie Shu-Yi Lin • Kun Shan University

The world of queer family melodrama: the ethical turn in Taiwan *Tongzhi* new wave films

Since around the time when the Taiwanese government legalized same-sex marriage, May 2019, there has been a surge of Taiwanese films focusing on the theme of queer family melodrama. This paper argues that these films constitute a new wave of Taiwanese *Tongzhi* (i.e. gay/ queer) film. Films of the *Tongzhi* new wave have garnered either record-breaking box office figures or critical acclaim. These new films provide an other-orienting ethical perspective, showing characters who are gay but whose significance is not limited to their repressed sexuality; and showing character's negative traits sympathetically rather than villainizing queerness. These new *Tongzhi* family melodramas represent gay kinship roles as both archaic and contemporary, and embody a new queer becoming. Collectively, these films extend the genre tradition of melodrama with their perspective on queer ethics and kinship. This paper analyses the depiction of intimate LGBTQ relationships in *Tongzhi* films before and after the passing of same-sex marriage bill in Taiwan, considering political and affective representations, and modes of production, as well as how these films move between gay identity politics and queer aesthetics in commercial filmmaking.

Tom Livingstone • University of the West of England (UWE)

Defaults from the digital backlot: world-building with game engine technologies

This paper focusses on the growing use of game engine technology in the production of narrative screen content and explores the consequences of the rising prominence of game engines on the aesthetics and rhetoric of gaming on screen. At first glance the use of game engines in practices such as Virtual Production and computer-animation appears to offer limitless options for gaming. Nowhere is this clearer than in content produced for Unreal Engine's own 'Short Film Challenge' where solo animators and small animation companies use the engine to create a wide variety of screen worlds in a short amount of time. However, this emphasis belies the practical and technical constraints that game engine technologies place on the building of screen worlds, in both big budget and independent productions. Using a media-epistemological framework this paper will interrogate the hidden influence of the digital backlot on game-engine derived screen worlds. I'll argue that the technical defaults and parametrics inherent to game engine technology have an underacknowledged aesthetic impact on the screen worlds they create. Finally, I'll suggest the imminent ubiquity of game engine technology across multiple zones of visual media production is set to impact our habituated perception of worlds, on-screen and off.

Marta Lopera-Mármol • Research Affiliate at the Center for Alternative Finance / University of Cambridge

Manel Jiménez-Morales • Professor at the Communication Department at Universitat Pompeu Fabra

Greening the Catalan audiovisual industry

Green Shooting has been rapidly taking space in the Catalan audiovisual industry. In mid-November 2022, the Institut Català de les Empreses Culturals (Catalan Institute of Cultural Enterprises) presented their official guidelines (documentary and fiction separately) to producers and creatives under the Green Filming (EUFCN) initiative. The guidelines collect measures for sustainability that can be applied in filming and linked to energy saving and the reduction of emissions, sustainable mobility, the consumption of materials, waste generation and the relationship with the community and promotion of the local economy. Applying sustainability to audiovisual productions is still a nascent practice in Spain. Catalonia is one of the leading sectors, due to the ethical commitment of companies such as K for Knowledge and because administrations are beginning to add it as an added value when applying for subsidies. Finally, a lack of sustainability in other cultural industries seems to be still in the rear window, such as museums, theatre, etc., as well as their application into the sociocultural and economic spheres. Therefore, there is still a need to understand the potential of Green Shooting as a promotion tool that can strike more responsible and inclusive practices beyond, and including, ecological measures.

Janice Loreck • University of Melbourne

Women's experimental screens: in search of an Australian avant-garde

Experimental filmmaking is a domain of screen culture particularly well-suited to women. Like many other countries, Australia has a rich history of women's experimental practice: from the politicized documentaries of the Sydney Filmmakers' Cooperative in the 1970s to the short films of First Nations filmmaker Tracey Moffatt in the 1980s. Yet the experimental works of Australian women have received limited coherent study after 1989, and little is known about the forms and politics of this work as a whole. What is the place of Australian women in the creation of an avant-garde screen culture, and can their work be placed within a broader international project of women's experimental filmmaking? This paper uncovers an important but occluded domain of women's screen worlds, presenting the findings of archival research into experimental film, video and digital filmmaking in Australia from the 1990s to the mid-2000s: case studies include the works of Anna Kannava, Solrun Hoaas and Tracey Moffatt. I consider how recurring themes and poetics of women's experimental film are uniquely inflected in the Australian postcolonial context. I also look beyond national borders to place these women's work within an international context, comparing them to experimental practitioners from North America, the United Kingdom and Europe.

Philippa Lovatt • University of St Andrews

Of 'spaces in-between': experimental film practices, community organizing, and Hanoi DocLab

Hanoi DocLab was an independent, volunteer run, non-profit initiative founded by leading Vietnamese artist filmmaker Nguyễn Trinh Thi in 2009 out of what she has described as 'a need to start a community.' DocLab's focus was pedagogical, with the explicit aim of nurturing critical thinking and experimental film practices among young makers working across narrative film, documentary, video, and performance. Originally housed at the Goethe-Institut, DocLab closed just under a decade later in October 2018 following intimidation by the Vietnamese authorities and a police raid on their new premises. This took place in a context where surveillance of the independent art scene in Vietnam had been increasing since the mid 2010s leading to the arrest of photographer and filmmaker *Thịnh Nguyễn* for making work about politically sensitive environmental issues (Lovatt, 2020; Bùi Kim Đĩnh, 2022; Trần Ngọc Hiếu, 2022). Drawing on interviews with Nguyễn Trinh Thi and other DocLab participants, this paper considers the role of community organizing and discusses films and video works that address environmental histories and urban development in post *Đổi Mới* Vietnam by artist filmmakers associated with Hanoi DocLab (including Nguyễn Trinh Thi, Nguyễn *Phương* Linh, and *Phạm Thu Hằng*) as a form of environmental activism.

Iris Luppá • London Southbank University

'And outside it's winter': reflections on transience and eternity in *Liebelei*'s winter landscapes

In the 1933 filmic adaptation of Arthur Schnitzler's stage play *Liebelei* Max Ophüls makes expressive use of winter landscapes, from a romantic sleigh ride through a snow laden forest, to a duel taking place in a bleak frozen landscape. As shooting took place January 1933 it could be argued that changing the season from summer (in the play) to winter in the film was born out of necessity. However, I want to argue that the wintry world of the film contributes fundamentally to the

key themes of short-lived dalliance and eternal love which the film explores. In a dramatically climactic moment of the Schnitzler play, its heroine Christl refers to a painting of a winter landscape at a point where, arguably, she realizes but does not yet want to acknowledge, that her love affair (Liebelei) with Fritz, a soldier of the Austrian Empire's upper class, is going to be short lived. With reference to Rosalind Galt's seminal study *Pretty* I want to argue that in Ophuls' film the wintry scene bursts outside its pictorial frame to reflect on Christl's (Magda Schneider) yearning for eternal love and spiritual transcendence in the tradition of German romantic landscape paintings, projecting Christl's feelings sympathetically (if not uncritically) onto the film's wintry mise-en-scene.

Bettina Malcomess • Kings College London & Wits School of the Arts (University of the Witwatersrand)

Acts of moving out of place: the archive and the unfinished gesture

This contribution centres on a four-minute fragment from the film series *Sentimental Agents*, entitled 'Weighted Down by Gear (they left the dead to bury themselves)' (2022). A essay film shot in various locations in varied formats, the film tracks the journey of the sentimental agent, an amateur historian who suffers from 'narcolepsy', in their attempt to relay the story of the cine-camera's place in the South African War. Travelling to war memorials and museums, the viewer is caught within the nervous system of empire, a network of signals, noise and light as the film presents a media archeology of cinema and empire technologies. *Sleeping* becomes a metaphor for the decision not to reproduce archival footage from the war, working instead with a repertoire of flawed gestures that complicate the positionality of my whiteness and queerness at the limit of decolonial re-inscription (Fatimah Tobing-Rony). Alongside the film I read three fragments of war accounts that echo the positions of different subjectivities in the colonial archive: a Boer soldier, a British officer and Solomon T. Platjie, an indigenous court translator. The diary readings and the film fragments articulate the 'anxieties' of colonial world-building in the archive as a way to disrupt its own logics of seeing, being and thinking' (Priya Jaikumar).

Nikolas Matovinovic • Monash University

***Squid Game* and kids' games: the subjective and material limits of allegorical worlds**

The lethal and whimsical arena at the centre of *Squid Game*'s (2021) allegorical portrayal of contemporary capitalism reifies the assumed properties of the neoliberal subject in its juxtaposition between the innocence of childhood and the corrupting influence of adult life. The series positions the games that its characters must play as a fairer alternative to the challenges of the real world as they more accurately embody the promise of a meritocratic society without the mediating interference of entrenched economic inequality. *Squid Game*'s challenges and world presupposes an idea of the self that makes the series particularly amenable to recapture by the cultural and economic forces it is attempting to critique, as can be seen in the planned recreation of its games by Netflix themselves with real participants. This repetition is aided by the arbitrary connection between players and their material conditions within the games, which aligns with neoliberal ideas regarding the autonomous and rational individual as the foundation of society. This paper will study the way in which subjectivity is constructed within fantastical worlds, drawing from Bliss Cua Lim's work on the fantastic as a means to interrogate postcolonial cinema and Donna Haraway's conception of SF worlding.

Mercedes McGrath • Sorbonne Nouvelle University. Funded by LabEx ICCA (Sorbonne Paris North University)

Filmmaking as (queer) undoing: Chantal Akerman's multi-screen installations and *Saute ma ville/Blow Up My Town* (1968)

Chantal Akerman's positioning of filmmaking as undoing is perhaps most literal in her installations, where she takes apart her films and spreads them onto multiple screens, reworking the material to other ends. Her films, too, portray the practice of undoing, unbecoming, and, perhaps, 'unworlding'. In his forthcoming book *Unworlding*, Jack Halberstam questions queer theory's emphasis on 'world-making' and contends that queerness's current task is to rework the present. The term 'queer' as discussed by Halberstam, Lauren Berlant (2013) and Lee Edelman (2004) has more to do with undoing the supposed seamlessness of production, identity, the Self and relations than establishing foundations for identity and identification. The queerness of Akerman's *Saute ma ville* (1968) materializes in her suggestion that 'the future stop here' (2004: 31). However, there is something more 'generous' (Murray 2016) about Akerman's queer politics. Insofar as 'blow up my town' references her apartment and herself, we might understand that *Saute ma ville* is really about the need to collapse and rework both inside and outside. Returning to Halberstam's argument that we might need to change things quite radically in order to move forward, this paper contends that filmmaking can be the terrain of undoing rather than producing.

Laura McMahon • University of Cambridge

Onyeka Igwe: archive, remediation, world-making

The remediation of ethnographic footage of colonial Nigeria in the work of British-Nigerian filmmaker Onyeka Igwe is shaped both by a ‘nostalgic desire for the archive, an irrepressible desire to return to origin’ (Derrida) and by a recognition of the impossibility of that return. To that impossibility, Igwe responds with various strategies of ‘critical fabulation’ (Hartman), reworking archival footage in experimental modes of speculative reimagining. *We need new names* (2015) recycles video footage of the Nigerian funeral of Igwe’s grandmother, intercutting this with ethnographic archival footage, reflecting on (dis)identification and diasporic matrilineal genealogies. *The names have changed, including my own and truths have been altered* (2019) includes details of Igwe’s grandfather, Colonial Film Unit footage, a Nollywood TV series, contemporary scenes of dance, and a folktale invented by the filmmaker, in a dense interweaving of archival fragments, performance and fabulation. Reflecting on this work, Igwe invokes Sylvia Wynter’s writing on myth (including her call for different origin stories that undo ‘plantocratic colonial time-space’). Building on this connection, I read these two video works as forms of decolonial feminist world-making that grapple with bloodlines queered through diaspora, and with the promissory dimensions of archives and their speculative returns.

Monika Mehta • Associate Professor, SUNY Binghamton

Locating anti-colonialism and Hindu nationalism in *RRR*

Many leftists have criticized the toxic Hindu nationalist narrative of S. S. Rajamouli’s *RRR* (2022). While I do not dispute that the film embraces a muscular and violent (Hindu) nationalism, I argue that this interpretation relies on reading the film via its ending. Inspired by the twin tales of revolutionaries, Alluri Sitarama Raju/Ram Charan and Komaram Bheem/N. T. Rama Rao Jr, *RRR* stages a fictionalized meeting between the two, complicating narratives of anti-colonialism and (Hindu) nationalism. The film’s nod to the Bombay superstar Aamir Khan in the opening credit sequence invites comparison with *Lagaan/Tax* (2001) which located anti-colonialist sentiments and emergent nationalism within Hindi-speaking heartland. In contrast, *RRR* imagines anti-colonialism from the vantage point of another location, Madras Presidency and showcases different anti-colonialism struggles, strategies and aims. If Lagaan suggested that the anticolonial struggle was singular and its endpoint nationalism, *RRR* depicts multiple challenges to British Raj, including ones that did not imagine ‘India’ as their goal.

Daniel Meyerend • University of Michigan, Ann Arbor

***Watchmen* (2019): a meditation on Blackness and technology**

In October of 2019, HBO released the now critically acclaimed and Emmy award winning show *Watchmen*, a reimagination and reinterpretation of the 1986 Alan Watts’ original comic series. The series centres Blackness in a narrative world that previously sidestepped questions around race and inequality in the U.S., carefully crafting narratives around Blackness that highlight the past sins of a country while also moving past the tropes of Blackness as solely connected to trauma and pain. The show provides a sharp and stunning exploration of Blackness, racialized power, the U.S. police state and government, and how technology mediates these ideas. I argue that HBO’s *Watchmen* centres Blackness around a technological narrative, placing Black characters at the forefront of what the superhuman or posthuman can be - providing us an entry point into understanding the relationship between Blackness and technology but also Blackness *as* technology. A crucial part of *Watchmen*’s storyline is technological absolutism, or at least, the belief in it from certain characters. Blackness has been utilized and co-opted as cultural capital in the service of progress, and I highlight raced depictions of technology, focusing on technological progress being a primarily modernistic white enterprise while also speaking to Blackness as a disruption of modern and post-modern thought.

Maria Fernanda Miño • University of St Andrews

‘Come and know us’: Pocho Álvarez collective practice as oppositional documentary in Ecuador

Arguably one of the closest representatives to a Third Cinema tradition in Ecuador, director Pocho Álvarez has managed to maintain a consistent oppositional film practice since the 1970s. After the turn of the 21st century, under a revamped industry framework that included a new film policy and National Film Council (Consejo Nacional de Cinematografía or CNCine), Álvarez continued to plead for the interests of the collective, particularly regarding environmental concerns over state mining activities. This paper reviews Álvarez filmmaking practice during this latter period, specifically as it compares to its encompassing political ideology of Socialism for the 21st century. It is argued that Álvarez filmmaking aligns with local and regional theories on *cine comunitario* or community cinema, in which the interest of the community is expected

to inform the film text and its distribution. The role of the director, as well as film institutions like CNCine, is revised through Álvarez own writings, suggesting a two-fold proposition to a local industry: filmmaking through the community, as well as building community through the filmmaking process. This approach is then evaluated in Álvarez own documentary *A cielo abierto, derechos minados* (2009), in which the intent of the community is made clearly known, in line with similar tendencies in contemporary Latin American documentaries

Salma Monani • Gettysburg College

Stephen Rust • University of Oregon

‘Third wave’ ecocinema: D-ecocinema criticism

Ecocinema studies is founded on a premise that collapses cinema studies’ earlier boundaries between culture and nature to argue convincingly that all cinema is environmentally entangled. In this talk we consider how the field has self-reflexively evolved to articulate a flow of diverse theoretical and practical engagements that trouble not just the boundaries between nature and culture but also those between centre and margin, power and disenfranchisement. Specifically, we turn to the field’s growing interests in decolonial and affect studies. By turning to ‘Hunting,’ a short created by the Indigenous comedy group, 1491, we engage with the concept of *d-ecocinema criticism*, which not only centres non-western texts as the ecocinema archive, but also turns to Indigenous intellectual thought to ground its insights. Our discussions point to a ‘third wave’ in ecocinema scholarship that has begun to decentre prior universalizing and Eurocentric foci to look elsewhere for radical ways to address how cinema (and media, more broadly) play a part in environmental crisis and care.

Stephen Morgan • University of Bristol

Unworlding settler cinemas: visual sovereignty and contemporary indigenous cinema/s

Over the last two decades, much Indigenous filmmaking has been situated within frameworks of ‘Fourth Cinema’, which Barry Barclay proposed as a space to for Indigenous cinema to grow ‘outside the national orthodoxy’ (2003). And yet Indigenous production in places like Australia, Aotearoa New Zealand and Canada still operates (and circulates) within the confines of the settler state and national orthodoxies to which they are often resistant. This designation becomes even more troubling as First Nations production is increasingly fostered by national screen agencies, and comes to occupy a central place within ‘national’ cinemas, and as a ‘national’ formation celebrated at home and abroad. Reconceptualizing Audre Lorde’s famous phrase, Michele Raheja (2010) argues that Indigenous filmmakers have ‘found ways of appropriating some of the ‘master’s tools’...in order to rebuild their own houses’. Drawing on Raheja’s conception of ‘visual sovereignty’, this paper seeks to provoke discussion about the role of Indigenous feature production within the settler nation, within settler national cultures, and within the still dominant framework of ‘national’ cinemas. In doing so, it asks whose ‘house’ is being rebuilt via Indigenous filmmaking, and what role cinema might have in shaping and reflecting increasingly potent arguments around sovereignty, visual and otherwise.

Debashree Mukherjee • Columbia University in New York

Energy and exhaustion in a coal melodrama: *Kaala Patthar* (1979)

Melodrama serves as an important mode to interrogate assumptions about the temporal, spatial, and ontic features of carbon modernity. This paper analyses the 1979 Hindi coal melodrama, *Kaala Patthar* (Black Rock), to present a situated history of mediatized sentimental coal imaginaries and their role in the extractivist developmental logics of a postcolony. The film opens up the history of coal and cinema as a history of not just energy, but also exhaustion, offering glimpses into the simultaneous co-depletion of minerals and humans. Drawing on recent work in energy humanities and ecocriticism, and moving across histories of public advertising, film form and production, the presentation reframes theories of slow violence and geologic life to argue for a relational and non-binary study of extractivism and cinema’s relation to carbon modernity.

Eva Njoki Munyiri • Exeter University and The London Film School

Audiovisual essay: *Monitor*

A short experimental nonfiction video that puts into practice my research on Black film language(s). For the purposes of my project I define Black film language as one that through the innovation of formal techniques and the disruption of

cinematic conventions seeks to tell the fragmented, non-linear, shifting realities that (individually and collectively) inform our understanding of Black existence. Formal techniques include:

- Archive manipulation – desynchronization of sound and image, zooming in/out, rendering black&white, juxtaposition, slowing down or speeding up – as a means of reading archival images differently.
- Sound as vital aspect of film. Enriching the sound narrative plane through several techniques – non synchronous sound, foregrounded music, multiple echoed voices.
- Non diegetic sound, interviews are not filmed – the words of the interviewee divorced from the moment of the uttering elicit complex readings as the visuals that accompany their words have a poetic rather than illustrative function.

Eduard Glissant's thinking on orality and repetition informs this work. Glissant wrote, 'through repeating things, one begins to glimpse the emergence of something new'. The completed video will be under ten minutes, and I will present a short paper that discusses the formal techniques used and how they contribute to my quest for a Black film language.

Lúcia Nagib • University of Reading

Films to die for: Wim Wenders and the death of Glauber Rocha

In this presentation I will show and discuss my audiovisual essay *Films to Die For: Wim Wenders and the Death of Glauber Rocha* (2022), which looks at *The State of Things* (Wim Wenders 1982) as an archive of other films. A wealth of citations, resonances and convergences are uncovered which demonstrate that, unlike evolutionary histories of cinema, films themselves are a realm of freedom, where works interact with each other undisturbed by orders of primacy or hierarchy. With its self-confessed borrowings from other films and directors, *The State of Things* ushers in a decolonized and polycentric historical narrative as a corrective to centre-periphery models that place the West as paradigm provider for all other cinemas in the world. In his concept of 'worldhood', Yacavone (2014) distinguishes between the world 'in' a cinematic work, which is representational and denotative, and the world 'of' it, which is connotative and presentational, including and enclosing the former. With its self-negating rhetoric of the end of cinema and storytelling, *The State of Things* displays a worldhood in and of itself. Ending with the fictional death of a Hollywood producer and a German auteur, it resonates with the real-life demise of Cinema Novo leader Glauber Rocha, a tragedy predicted by Rocha himself as he meets Wenders' cast on location in Sintra, in a compelling testament to the reality of filmmaking.

Sarah Niazi • Institute of Film, Communication and Creative Arts, Whistling Woods Int. (India)

Un-worlding film practice: cinematic discourse and texts from the Urdu public sphere in India (1930-40)

The overlaps between the cinematic public sphere and Urdu literary culture produced a series of fascinating texts that fed into and shaped an Urdu discourse around film in India. At the turn of the twentieth century, the spread of ideas and concepts was calibrated by the burgeoning print and information networks. Despite the rise in English education, Urdu was an important medium through which individuals and institutions were able to articulate the ideas emerging from the complexities of negotiating with colonial modernity. In this paper, I focus on two Urdu books, *Film Acting Guide* by Prithi Singh (1935) and *Filmī Adakāri (Film Acting: A translation of Vsevolod Pudovkin in Urdu)* by Balam Firdausi (1937). These textual artefacts highlight how cinema as an institution was formalized and disseminated in Urdu. I show how these texts were produced with serious pedagogical intent to refine the taste of cinephiles and at the same time make accessible global film theories through translocation and translation. Through these texts, I interrogate the ways in which the Urdu public sphere was responding to cinema (imagined as a 'western' import) and specifically film acting by using a variety of literary strategies and genres thereby complicating processes of 'worlding'.

Justus Nieland • Michigan State University

World-building from the briny deep: Dow Chemical and the extraction architecture of Alden B. Dow

This paper discusses the amateur films of Michigan-based architect Alden B. Dow as a window into the postwar global expansion of the petrochemical industry and the synthetic, often toxic world it built. In the case of Dow, scion of Dow Chemical, a modernist design idiom materialized in an architecture of extraction well documented in his films. Following his mentor Frank Lloyd Wright, Dow viewed the novel materials of the petrochemical industry as essential to an 'organic architecture' of the future. Alden Dow's filmed architecture confidently enshrined the marvels of anthropogenic world-making that, for Hannah Arendt, marked the midcentury's hubristic excess of man-made artifice. I explore Dow's extraction architecture across several amateur films and film projects, from his wartime town planning in Texas and two later process films starring the architectural applications of Dow Chemical products to his Vietnam-era design of a

vanguard arts institution, the Midland Center for the Arts. Braiding architectural, corporate, and environmental history, my paper compares the architect's role in making natural a chemical-built world with Dow Chemical's contemporaneous public relations efforts. I offer a new model of understanding the role of para-industrial filmmaking and plastic-loving modernism in the management of the chemical industry's toxic environmental impacts.

Eoin Ó Gaora • University College Dublin

‘Why live here?’ Liminal worlds in Irish state advertising of the rural West

This proposed paper argues that the Irish Western Development Commission (WDC) engages in the construction of a Screen World through its advertising of the Irish West. The WDC utilizes an iconography not typically presented to a domestic Irish audience, constructing a vision of rural Ireland as a paradise more akin to historically American film depictions, or contemporary touristic advertising. Additionally, the WDC utilizes the individualist vocabulary of late-capitalist neoliberalism, constructing an ideologically liminal space in its vision of the West, as the terminology of hyper-individualism features alongside images of rural Ireland, a space still popularly perceived as possessing a high degree of community. Thus, the West is constructed and positioned as simultaneously home to the incompatible modes of individualism and community. This paper further makes use of care and infrastructure studies to suggest that the WDC's world-building creates further liminality through conceptualizing the rural as simultaneously well-connected, and therapeutically isolated. As a result of Ireland's small size, such isolation and remoteness can come only from infrastructural underprovisioning, but such deficiency in the very infrastructure necessary for the construction and maintenance of communities is incompatible with the simultaneous characterization of Western Ireland as a well-connected network of rural towns.

Adam O'Brien • University of Reading

The nature of ostension in *Black Pond*

Jessica Sarah Rinland's *Black Pond* (2018) is an experimental documentary made in collaboration with the Elmbridge Natural History Society. In its rigorous attention to the methods and materials used by Society volunteers (observing, measuring, identifying, etc.), the film develops a version of world-engagement which differs quite pointedly from the kind explicitly or implicitly endorsed by much ecocinema, where principles of ecocentrism, connection and submission often hold sway. To better understand the aesthetic means deployed by Rinland to develop such a conspicuously un-Romantic mode, this paper will pay particular attention to *ostension* in *Black Pond*, the gestures and mechanisms by which people in the film – and the film itself – point to subjects in the world. Bruno Latour, acknowledged by Rinland as a formative influence, has written of the importance of pointing as a gesture which ‘always signals an access to reality’. Asking whether *Black Pond* addresses the ‘signaling’ or the ‘reality’ is a productive approach for understanding its particular contribution to discussions of worldhood, environments and screen representation.

Kimberly Owczarski • Texas Christian University

Pitch decks, screen worlds and project development in contemporary Hollywood media

The myth of a spectacular script making its way through Hollywood gatekeepers and onto the screen (relatively) intact is a powerful one. And while that myth persists despite the nebulous path of content development typical in Hollywood, the script is seen as vital in the greenlighting of studio projects. In recent years, however, pitch decks have become equally (if not more) important to the potential of a project to receive a greenlight. As visual proposals, pitch decks are viewed as central to capital raising in startup businesses. It is only in the era of intense streaming competition that the pitch deck has emerged as a crucial feature in Hollywood's development phase. This paper explores the role of pitch decks in defining and shaping potential Hollywood projects. Streaming services like Netflix are increasingly depending on pitch decks as they select series that have extension potential. Through the use of pitch decks, animated series and period pieces, in particular, are able to easily demonstrate a visual world and tone that is crucial to receiving a greenlight. By visualizing a potential screen world, pitch decks offer executives the ability to foresee a project's likelihood of being successful.

Eleni Palis • University of Tennessee, Knoxville

Reparative world-making: theorizing cinematic reparations

This paper theorizes a ‘reparative mode’ in cinema, uniting concurrent debates regarding reparations and reparative justice underway in mainstream American politics and law, in racial justice organizing and activism, and in film theory at large. Following work on ‘reparative modes’ in film archives, industries, and practices, this paper locates a reparative mode within film remakes, or intertextual relationships between films that adapt, amend, or un-make a film predecessor. The ‘reparative remake’ models concrete, self-conscious cinematic inheritance, lineage, intimacy, and proximity among texts. Theorizing the reparative remake, I follow Olúfemi Táíwò’s *Reconsidering Reparations*, advocating the world-remaking ‘constructivist’ view of reparations, or ‘the theoretical perspective of world-making’. This paper locates reparative world-making in the South Side Home Movie Project (SSHMP) ‘Spinning Home Movies’ series. Constructed by Chicago DJs during the March 2020 COVID-19 lockdown, each episode features a DJ’s curatorial, reparative making, selecting from South Side home movie footage and setting the edit to music. Followed by live discussion in this digital exhibition space, the ‘Spinning Home Movies’ spin a collaborative, communal experience of history and memory, flipping entrenched popular narratives about Black American domesticity, sociality, joy and community. These sonic constructivist episodes model a reparative remaking of archive and community memory.

Monica Pearl • University of Manchester

‘Where is your rage?’ AIDS generations

In a handful of recent cultural American texts of disparate genres, episodes of furious reaction on the part of gay men who have survived the AIDS crisis towards younger men who are seemingly oblivious to it, expose a wave of rage in cultural representations of the queer community. That these episodes point to an emotional rift between one generation of gay men towards another also suggests something less obvious and more taken for granted: that we now *have* generations of gay men. This talk’s interrogation is therefore twofold: that 40 years into the AIDS epidemic, there is an emergent gay rage in cultural texts and also that AIDS produced generationality in white gay male culture. The genres under scrutiny in the larger project include a play, a novel, a film, and a limited streaming series. This talk for *Screen* will focus on the film *After Louie* (Vincent Gagliostro, 2017) and the television show *Tales of the City* (Netflix, 2019).

Xin Peng • University of Cambridge

Phonographic memory and the Chinese telephone girls: labour, machine and glamour

This paper traces the figure of Chinese telephone operators in San Francisco Chinatown telephone exchange (c. 1901–49) and focuses on what I call the ‘phonographic memory’ that characterizes their work and labour in popular discourse, including newspaper articles, newsreel stories, and classical Hollywood narrative cinema. Using a low-budget police-procedural film, *Phantom of Chinatown* (1949), as the starting point where a chic Chinese girl operator plays the key to solving the crime by remembering the voice of the murderer, I interrogate the celebration of the Chinese telephone operators’ memory prowess (‘carrying in their heads 2,300 names and numbers’) as an erasure of both their labour of mediation and the reality of racial segregation. Drawing from personal correspondences and interviews with the descendants of the operators that reveal the conditions of their seemingly magical capabilities, this paper conceptualizes and contests ‘phonographic memory’ as the popular analogy between extraordinary, orientalized subjects and the automaticity of recording machines that implies the effortlessness of gendered and racialized labour. The glamorized, machine-like effortlessness also shows how this labour is framed as a black box where the knowledge of obscured processes that make things work is not only eluded but also deemed irrelevant and undesirable.

Savina Petkova • King’s College London

‘Now sink into the floor’: literal metaphoricity in the films of Jordan Peele

Metaphor is more than a mere speech ornament, it is integral to our worldviews (Underhill 2011, Lakoff and Johnson 1999), and has been seen as a vital part of cinematic language since its early days (Eisenstein). Amidst debates around realism, metaphors, and anthropocentrism, (Whitlock, 1990; Müller/Kappelhoff, 2018) little attention has been devoted to the category of the literal. If we think of the cinematic literal as reality, mediated by the film’s fictional ramifications, that would give us the film’s world. In this hybrid paper (part audio-visual essay, part oral presentation with the prospect of being fully videographic), I look at examples by Jordan Peele whose three films to date, I argue, represent literalized metaphors and thus their respective screen world(s). In the case of Peele, the metaphors governing his genre films concern black experiences. I propose a new horizon for metaphoric reading of films through close reading of Peele’s iterations of

the race metaphor – as trauma (*Get Out*), repression (*Us*), spectacle (*Nope*) – while interrogating the ethical implications of metaphorizing racial experiences, before and after their literalization. In this way, the literal emerges as an ethical category with decolonial potential.

Heidi Philipsen • University of Southern Denmark

Sustainable screenplay development through storyworld-building

In Denmark we see a growing interest in sustainable filmmaking and the use of storyworlds within media-studies. Little attention has though been paid to the possibilities of using world-building in screenplay development as a tool towards generating sustainable film-production processes. My presentation offers findings from the project ‘Sustainable sGreenplay’. This contributes to develop knowledge of green film-production processes and to design and test an app. It also conducts a production study of a filmmaking-process at ‘Odense Film Workshop’. The purpose of our app will be to calculate the CO₂ impact of production standards and illustrate the potential CO₂ savings from choosing alternative options. My research question is: How can green production dogmas, world-building and the app help to carry out sustainable decision-making in pre-phases of filmmaking? Bringing awareness of climate impact here can be a step toward reducing the industry’s CO₂, as screenwriter’s ‘world-build’ the fundamental settings for a story that help to define the entire production and its environmental footprints. Research has illustrated that transport contributes largely to the climate impact of a film-production. World-building is a small contribution here, and the production culture needs to change to adopt more green solutions. At the conference I present project findings.

Jackie Pinkowitz • Mercer University

The racial/body gothic: exhuming and transcending the ghosts of slavery in *Lovecraft Country* (2020)

Black media has proliferated in the wake of Black Lives Matter and the racial ‘reckoning’ it fueled. Much of this has been touted as means of redressing the industry’s lack of diversity and exposing American histories of racism and violence to (white) audiences. While this replicates the industry’s longstanding pedagogical approach to blackness, the Black media ‘boom’ also created an expansive space for articulating Black subjectivities in popular media. What is especially striking is these Black creators’ frequent invocation of the gothic across the ‘boom’s’ mix of genres, settings, and subjects. This paper investigates this utilization of the gothic by Black creators, contextualizing their contributions to a longer tradition of using the mode to speak to Black experiences, reclaim racial subjugation, and reveal that America’s haunted history is Black history. Focusing on *Lovecraft Country*, I show how the series re-constructs 1950s America as a gothicized, haunted world of monsters, ghosts and violence where seemingly immutable boundaries (racial, bodily, temporal, generic, regional, national) are transgressively blurred and chattel slavery’s afterlives are exhumed. Specifically, *Lovecraft* deploys what I call a racial body gothic around the gruesome transformations one character, Ruby, undergoes as she moves between Black and white bodies. Thus, the series gothicizes racial mixing, passing and embodiment to reveal the repressed histories of miscegenation and sexual violence against Black women enacted from slavery to the present, and ultimately enable Black women’s liberating self-actualization and transformation.

Iris Pintiuta • McGill University

Trans-lesbian intimacy on screen, from Penelope Spheeris’s *I Don’t Know* (1971) to Ester Martin Bergsmark’s *She Male Snails* (2012)

In order to build a queerer future, we must first turn to the past. Trans scholars have insisted, from the inception of trans studies (Stone, 1987) until the present (Gill-Peterson, 2022), on the importance of revisiting history through a transfeminist lens. Adopting such a lens, this paper aims to find the moments of overlap between lesbian and trans film history, in an effort to build new lineages and connections that allow us to imagine the future otherwise. It puts two films in conversation, Penelope Spheeris’s *I Don’t Know* (1971) and Ester Martin Bergsmark’s *She Male Snails* (2012), reading the former as a precursor to the latter. In both films, two lesbian lovers take a bath together. As they caress each other’s bodies, they engage in a meditation on identity, desire and violence. In *She Male Snails*, a film shot through a trans gaze, the bath becomes a utopian space of trans intimacy, whereas in *I Don’t Know*, the director – a cis woman – limits the interaction between the two protagonists by asking intrusive questions. Instead of dismissing *I Don’t Know* as either exploitative or transphobic, I engage in a reparative reading of the 1970s film. Using *She Male Snails* as a starting point, I demonstrate the importance of searching for filmic moments that capture the existence and resilience of trans-lesbian intimacy and desire, even in uncomfortable places.

Damien Pollard • University of Cambridge

Reworlding Uganda: Wakaliwood, hybridity and nation

Wakaliwood (aka Ramon Film Productions) is a Ugandan company that produces outlandish, micro-budget actions movies. These films take inspiration from American action films and Chinese Kung-Fu movies, use non-professional actors and feature crude CGI effects. Wakaliwood's films are also typically distributed with a comic, non-diegetic 'video joker' track added to the soundtrack. (The video joker is a common figure in Uganda's 'video halls' and on Ugandan TV. These professionals commentate, often humorously, on a film as it is exhibited.) This paper will argue that by fusing foreign generic models with a Ugandan mise-en-scene and Ugandan traditions like the video joker, Wakaliwood's films *reworld* Uganda. They construct a fantastical version of Uganda in which national issues such as crime and child poverty are reimagined through a stylized combination of domestic and foreign aesthetic forms. This hybrid reworlding both creates space for ironic social comment and underpins Wakaliwood's economic survival; the company's eccentric depictions of Uganda and Ugandan society have earned it a dedicated, global online fan-base that it has leveraged to crowdfund its projects. Wakaliwood's reworlded Uganda is a representational space where both domestic and foreign audiences find a home, and which serves both social and economic imperatives beyond the text.

Anupama Prabhala • Loyola Marymount University, Los Angeles

Melodrama on steroids: animals and the Anthropocene in *RRR*

Made on a budget of ₹550 crore (\$72 million), *RRR* is the most expensive Indian film to date. A substantial amount of its budget was spent on VFX to create animals. So impactful are its animals that the movie begins with the disclaimer that 'the horses, oxen, birds, tigers, wolves, bears, leopards, deer, fish, and snakes shown in the film are all computer generated'. Set in 1920s India, *RRR* pictures British rulers as hunters. Indians, as the hunted, contain the animal energies in this relationship. The film's most powerful sequences are structured around animals: Komuram Bheem is first introduced in scene that shows him quelling a tiger with his bare hands. In a standout sequence that upends the hunters, Indians unleash tigers, leopards and other beasts, hurling them through the air to attack the British. This paper analyses *RRR*'s use of animal imagery as the core vehicle for imagining a decolonial Anthropocene. I show how animals and the animalistic are crucial for fleshing out a subaltern worldview where animals hold the key – not only to identity, recovery and survival, but also to a range of emotional effects in a very highly strung melodramatic universe.

Christopher Pullen • Bournemouth University

Transnational TV drama and the cinematic imaginary: HBO's second season of *The White Lotus* (2022) as pastiche of Antonioni's *L'Avventura* (1960)

In the second series of *The White Lotus* (HBO, 2022) set in Taormina in Sicily, Jennifer Coolidge as Tanya McQuoid-Hunt wants to experience life as the film actress Monica Vitti, embarking from her luxury hotel on the back of a scooter, little aware that she will later be seduced, deceived, and her body finally lost at sea. Evoking Antonioni's *L'Avventura* (1960) which starred Vitti and features Sicily with a similar narrative of a missing female and seduction, *The White Lotus* represents a high-quality television drama that borrows from the cinematic imaginary, in the manner that *The Sopranos* references *The Godfather*, yet with a more obvious postmodern deconstructed focus. Focusing on the mise-en-scène of Taormina, the San Domenico Palace Hotel, Cefalu and the Sicilian coastline, this paper explores [Antonioni's] 'architectonics of space and time' (Harrison and Carey, 2011) and 'cinematic landscapes' (Jazairy, 2009), as aesthetic devices within *The White Lotus*, framing character narratives of naivety, complicity, indulgence and immorality. Seeming like a postmodern pastiche on *L'Avventura*, *The White Lotus* not only exhibits identifiable cinematic allusions to the former, but also it offers a more deliberate ironic play on the dynamics of space, time, landscape, tourism and character construction.

Christian Quendler • University of Innsbruck

'Franz, I'll meet you there in the mountains': landscape in Terrence Malick's *A Hidden Life* (2019)

Among the overall positive reviews of Terrence Malick's film *A Hidden Life*, some critics took exception to the liberties taken in the depiction of Franz Jägerstätter's refusal to fight for Hitler. By presenting us with an introvert who suffers silently, Malick aims to amplify the mystery of a martyr who was also known for his rebelliousness. Interestingly, little to no mention has been made about the fact that Malick moved the story from the plains of Upper Austria to the South Tyrolean Alps. This paper examines the film's landscape as a transformative site of Malick's spiritual and ethical quest.

Captured with a hand-held camera and a wide-angle lens, landscape in *A Hidden Life* is constantly recomposed presenting its protagonists in ever-changing relations with their environment. Taking my cues from Malick's landscape, I will respond to the film's historical imaginary ('would we have done as others did?') with reference to the transatlantic context of the 1960s, when Jägerstätter became an icon in the pacifist movement of the US Catholic church.

Aleksi Rennes • University of Turku

From Epstein's Etna to Rossellini's Stromboli: volcanic environments as utopia

In the 1926 essay 'The Cinema Seen from Etna', Jean Epstein describes the spectacle of an erupting volcano. It produces sensations and perceptions of dizzying novelty, revealing a world made anew. For Epstein, this disorienting experience establishes a profound correspondence between Etna and the cinematic apparatus as nonhuman agents renegotiating the limits of human perception. A similar questioning of the boundary between the visible and the invisible constitutes a recurring theme throughout Roberto Rossellini's oeuvre. In *Stromboli* (1950), this inquiry connects explicitly to a volcano which functions both as a warning of devastation and a promise of liberation. The rivers of lava and the trembling ground define a space that is inherently in flux. Through a comparative analysis of such volcanic landscapes in Epstein's text and Rossellini's film, this paper argues that their spatiality of constant transformation can be characterized as utopian. This implies a new paradigm for utopianism: whereas classical utopias are exercises in world-building via the projection of an ideal human order onto space, in the vicinity of volcanoes, space itself becomes unstable and active. Here, the central utopian gesture rather becomes one of unworlding, of unmaking static orders and infusing a space with potentialities for being otherwise.

Richard T. Rodríguez • University of California, Riverside

Cruising the screen: fantasy and sexuality in Augie Robles' cinematic world-making

This paper examines the work of Los Angeles-based queer Latinx filmmaker Augie Robles and the screen worlds it fashions. For over 30 years, Robles – while working as an editor in both independent film circles and in the US mainstream television industry – has spotlighted the experiences and histories of queer Latinx communities in films like *Cholo Joto* (1993), *¡Viva 16!* (1994) and *The Rookie and the Runner* (2012). Indeed, in his reading of *Cholo Joto* in *Disidentifications: Queers of Color and the Performance of Politics* (1999), the late queer theorist José Esteban Muñoz recognizes how, in Robles' documentary, queer world-making materializes vis-à-vis the interrelatedness politics of race, ethnicity, and sexuality as powerfully articulated by the film's speaking subjects and keenly structured by the film's narrative. Building on and extending Muñoz's insights, 'Cruising the screen' specifically explores how queer sexual practices are central to Robles' cinematic world-making, evident from his earlier work to his most recent productions. Thus, the filmmaker's desire to 'cruise' both heteronormative Latinx and white queer screen cultures serves to disclose an unapologetic politics of sexuality while fantasizing a queer Latinx cinematic world otherwise unseen.

Polly Rose • University of Bristol

Audiovisual essay: *On the Edge: Tracking Buster Keaton's Creative Process*

This audiovisual essay outlines a new methodology for archival film research to track the creative production process of individual films. Silent film comedian Buster Keaton is known to have used a flexible, iterative production method in the making of his influential comedies 1920–28, working without a shooting script. In interviews he described repeated cycles of devising, shooting and editing in response to creative developments during production and to audience reactions at preview screenings. Tracking stages in the creative evolution of Keaton's films is a challenge because his production documents were not preserved, unlike those of his contemporaries Charlie Chaplin, Harold Lloyd, and Mack Sennett. As Charles Wolfe notes, 'in the case of Keaton ... the lack of studio records, scripts, notes or other written documents is a substantial barrier to understanding precisely how and under what conditions a given film was planned, shot and assembled' (Wolfe, 2010). Examining early negative and positive prints of Keaton's films yields a new source of evidence – edge numbers, introduced by Eastman in 1919 to track footage during post-production. This new data reveals hidden details of Keaton's production process and in combination with contemporaneous press sources gives further insights into the making of his films.

Iliia Ryzhenko • University of Warwick

The non-hermetic film world of Apichatpong Weerasethakul's *Memoria*: theatricality of slowness, sound and collective viewership

This presentation analyses the use of protracted duration, interrupted sound, and collective spectatorship in Apichatpong Weerasethakul's *Memoria* to examine how it creates a non-hermetic film world, addressing its viewers theatrically 'as viewers'. Daniel Yacavone notably theorizes a 'film world' as 'a singular, holistic, relational, and fundamentally referential reality'; curiously, *Memoria* generates a film world that, while cohesive, is *presentational* (rather than representational) insofar as it acknowledges the temporality of its spectators' viewing circumstances. The first aspect through which *Memoria* creates a non-hermetic film world is its exaggerated slowness: as in most of 'slow cinema', *Memoria*'s durational takes involve a 'post-action lag', and a 'literalness', which invite the spectators to ponder on the constructedness of the film and become phenomenologically attentive towards their body and viewing situation. Second is *Memoria*'s soundscape: the film's slowness sets the stage for a loud and irregularly interrupting sound effect – a 'bang' – setting up a kind of 'play' about when the next 'bang' will come. And third is the film's imposition of a theatrical, real-time mode of viewing: at Apichatpong's request, US distributor NEON chose an unconventional exhibition format where *Memoria* toured around the country one cinema at a time, unavailable to be watched at home.

Viviane Saglier • University of St Andrews

Re-enacting the icon of decolonization

This presentation analyzes Lebanese artist Marwa Arsanios's video art piece *Have You ever Killed a Bear? Or Becoming Jamila* (2014) and its investigation of the afterlives of famous Algerian freedom fighter Jamila Bouhired, who fought against French colonization in the late 1950s. The film is structured around visual citations of previous films and newspapers that contributed to construct her as a female icon of decolonization, thus also raising questions about the role of gender in the struggle for anticolonial liberation. Those films – the Egyptian melodrama *Gamila el-Gaza'iriyya* by Youssef Chahine (1958) and Gillo Pontecorvo's canonical *Battle of Algiers* (1966) are placed in conversation with a performance by the Lebanese actress Jessika Khazrik, who re-enacts Jamila's most well know military operation. In my presentation, I examine how the film's diverse citational practices seek to locate where the anticolonial revolutionary project can be found today. What kind of affect and subjectivity is needed to conduct a revolution? What is the relationship to historical events as they unfold? I argue that the technique of re-enactment is best positioned to investigate the embodied nature of revolution and its gendered forms, as well as its lasting imaginary in today's disenchanting world.

Ipsita Sahu • Jawaharlal Nehru University

Land, biopolitics and the Indian television documentary of the 1970s

In this paper I focus on two programmes of early Indian television of the 1970s, *Perspective* and *Now* produced and anchored by the iconic media personality Melville Demello. Already a household name of significant stature due to his longstanding career in radio, Demello's television series and its distinct travelogue form made dramatic changes to the Indian documentary film's propaganda style by replacing the typical 'voice of god' and repetitive 'sights and sounds' of the state with interviews, oral history, and most distinctly a lyrical and evocative use of sound. The rhetoric of 'truth value' was transferred to Demello's auteurist legacy in radio instead of the statist gaze. Moreover, Demello's Anglo-Indian ethnicity vitally informed the travelogue documentaries, which mounted grand narratives of national identity by fusing the (neo)colonial settler trope of pristine nature with an anthropomorphic Nehruvian vision of land as 'Bharatmata' or 'Mother-India'. The paper will look at episodes of *Perspective* and *Now* to analyse how key disputes of the seventies which also witnessed the dictatorial period of the national emergency in India (1975–77) were negotiated. As the country witnessed widespread displacements during conservation programmes, slum demolitions, forced sterilizations, peasant uprisings and war with neighbouring countries, *Perspective* and *Now* staged a complex biopolitics of landscape and territory through its ethnographies of 'development'.

Jeff Scheible • King's College London

Ping pong, modelwork and televisual style

This talk examines the recurrence of ping pong across a series of contemporary TV shows and new media – (*Atlanta*, *The Morning Show*, *I May Destroy You*, *The Americans*, and David Lynch's daily YouTube videos) to consider how the game and its iconography participate in what Marin Brückner, Sandy Isenstadt and Sarah Wasserman have recently described as 'modelwork', whereby material objects 'bridge the gap between the tangible and the abstract'. More specifically, I argue

that ping pong's modelwork in these instances conjures a long history of ways in which the game has served as a 'test object' during moments of media in transition, lending moving-image artists and game designers a simple, familiar, and easily programmable aesthetic from which to try out the potentials and limits of new technologies and formal innovations. Ping pong's appearance in these televisual contexts, I suggest, aligns contemporary 'quality' television with this media history of aesthetic innovation. At the same time, I explore how these examples stage elemental questions about televisual style and time, regarding seriality, broadcast rhythms and narrative form. I pay detailed attention to two episodes of *Atlanta* and the ways in which ping pong figures euphemistically to refract and manage ambiguities around race and gender.

Karl Schoonover • University of Warwick

Smog's dissolution of the visible

'Slow violence' is Rob Nixon's term for how the temporally dispersed effects of toxins disproportionately endanger minoritized communities. Slow violence's dangers are amplified by its stealth presence: it cannot be seen and is impossible to register in images. In a widely cited work of ecocriticism, then, Nixon lambasts the visual. He dwells on the inadequacies of the moving image and how cinema's apparent propensity for speed and spectacle conspires with a cultural refusal to confront ecocatastrophe. But is it true that no images can adequately capture the distended temporalities of ecocatastrophe and the inequitably dispersed parameters of toxic contamination? This paper reassesses cinema's capacities to represent slow violence, drawing examples from images of pollution found in films of the 1940s and 1950s, the period preceding the publication of Rachel Carson's blockbuster book on pollution *Silent Spring*. These pre-Carson imaginings of pollution aim to demonstrate the environmental effects of poisonous industrial substances and they do so through an idiom of negated vision: that is, they picture pollution as obstructing visibility. In representing smog, for example, the images embrace an obscuring mistiness in which the film stock's grain appears to coalesce with particulate air pollutants.

Meheli Sen • Rutgers University, New Jersey

Re-animating the region: space and atmosphere in South Asian horror

Indian popular cinema has undergone seismic shifts in the wake of the Covid 19 pandemic. Most noticeably, the 'all-India film,' a tag usually claimed by Hindi-language cinema from Bollywood, has come to be decisively wrested away by regional language films – especially in Telegu, Tamil and Malayalam, which have achieved remarkable success nationally. This paper looks at this upstaging of Bollywood via several recent horror films, notably *Tumbbad* (2018), *Bhoothakaalam* (2022) and *Kumari* (2022), to suggest that a new kind of regional imagination buttresses these films, in marked variance from the generic cosmopolitan homogeneity of Hindi-language cinema. At the core of this inquiry is the question of how the 'region' – variously conceived – is concretized in cinematic terms. Beyond language and the invocation of local culture, I suggest that an intense investment in climate, atmosphere, and the natural world enables this texturing of space and place in a specific way. Drawing on ecocritical approaches and animal studies, I also show how genre films can resist being co-opted into the 'all-India' narrative by insisting on the granular specificity of location. In this sense, these films also challenge the upper-caste, Hindu discourse that characterizes much of Bollywood cinema.

Martha Shearer • University College Dublin

The long sad history of LA land use: *Inherent Vice* (2014) and real estate cinema

Inherent Vice makes repeated references to real estate development. Its investigative narrative is triggered by the disappearance of a repentant developer, and it relies on oppositions between renters and property developers, between paving stones and the beach. Its unstable, bewildering conspiracy, emphasis on real estate as media image, and invocation of larger, mysterious, even mystical forces foregrounds questions of the representability of real estate, encompassing not only buildings but also complex financial and legal arrangements and longer histories of dispossession. This paper builds on recent scholarship that has highlighted the limitations of 'the city' as a subject in film studies to propose real estate as a framework for understanding how cinema constructs screen worlds and ways that film texts and real estate are both engaged in the commodification of space. Mark Fenster argues that conspiracy 'attempts to map, in narrative form, the trajectories and effects of power' yet 'continually threatens to unravel and leave unsettled the resolution to the question of power that it attempts to answer'. I argue that *Inherent Vice* foregrounds precisely what threatens to unravel and leave resolutions unsettled, enabling broader questions about the relationship between real estate and cinematic form after 2008.

Chi-Yun Shin • Sheffield Hallam University

Vertical desires: stairways in South Korean thrillers

This paper is concerned with staircases that have been used as a prominent architectural motif in recent South Korean thrillers, most notably in Bong Joon-ho's multi-Oscar winning *Parasite* (2019) and Hwang Dong-hyuk's Netflix sensation *Squid Game* (2021). Director Bong apparently called *Parasite* a 'staircase movie' while filming it, while Hwang remarked that the disorientating staircases in *Squid Game* were inspired by M. C. Escher's *Relativity* (1953). In many ways, vertical images of stairs in *Parasite* evoke those of the 1960s classic Korean films such as *The Housemaid* (1960) and *The Devil's Stairway* (1964), in which staircases not only function as a visual allegory of desire for social mobility but also embody psychological tension and anxiety. The spatial organization of *Squid Game* on the other hand works to disrupt the physical and metaphorical hierarchy at least for the contestants, creating a 'fantastic' (à la Sartre) world, made up of a 'labyrinth of hallways, doors and stairways that lead nowhere'. Yet the staircases in both thrillers are conveyed as the liminal space between and between life and death, or an uncanny place of violence.

Maya Sidhu • University of California, Berkeley

Cinematically re-mapping the Parisian periphery in Alice Diop's *Nous* (2021)

This paper considers Alice Diop's film, *Nous* (2021), in which the director explores the experiences of individuals living along the lines of the RER train on the outskirts of Paris, with a focus on Black, immigrant and elderly populations. Yet Diop does not situate the encounters geographically beyond their connection to the suburban train line. Instead, the film's editing style reveals cinema's unique ability to juxtapose each filmed subject in otherwise impossible relationships. For example, a tearful interview with an unnamed garage mechanic, who immigrated from Senegal and now lives out of his car, is preceded by a bourgeois hound hunt recalling the famous scene from Jean Renoir's film, *The Rules of the Game* (1939). The relationships between the locations and subjects, who are geographically and temporally separated but joined through the film, are offered up for the audience as a new assemblage of the Parisian metropole. Through this cinematic reworlding, *Nous* invites the viewer to engage critically with constructions of national identity.

Uvadip Sinha • Asian and Middle Eastern Studies, University of Minnesota

Cinematic reclamation of the city: *Wolfen* and *Eeb Allay Ooo!*

This paper looks at two texts – 1981 American crime horror film *Wolfen* (Michael Wadleigh) and 2019 absurd fiction film *Eeb Allay Ooo!* (Prateek Vats) – to alert us about the overlapping nature of violence, displacement, and extermination faced by human and nonhuman species in the aftermath of statist and capitalist development. While Wadleigh's film, in which an unknown sub-species of grey wolf unleashes terror among Manhattan residents who are otherwise blissfully ignorant of the island's indigenous past, reveals how America's largest city stands only because its indigenous nonhuman and native-American inhabitants have been rendered expendable, Vats' film uses the figure of a migrant labourer employed as a professional monkey repeller to remind us that the most politically significant space in India's capital city needs to feel haunted by the spirits of its original nonhuman inhabitants and of the invisible labourer who makes it 'habitable' for its current human occupants. Both these films use entangled nonhuman animality and human precarity strategically to question the conventional notion of development and to reveal the deep structure of anthropo-dominant injustice beneath the spatial making of our cities. By bringing the spectator to the fluctuating line dividing human–nonhuman and culture–wilderness, *Wolfen* and *Eeb Allay Ooo!* emerge as manifestoes for unmaking of the world built through the unholy state–capital nexus and provoke us to question the limits of anthropocentric world-making.

James Lawrence Slattery • University of Manchester

The feminine shadow: sexual difference and noir in *Sharp Objects*

The neo-noir miniseries *Sharp Objects* (2018) begins with the journalist Camille (Amy Adams) returning to her hometown of Wind-Gap, Missouri to cover the recent unsolved murders of two girls. Throughout the series, Camille experiences flickering and enigmatic flashbacks that give viewers a glimpse of her adolescent life in Wind-Gap. This paper examines *Sharp Objects* through Lacan's organisation of sexual difference, where 'masculine' and 'feminine' designate symbolic positions rather than biological taxonomies. Camille is argued as occupying the 'feminine' position as her unnerving memories disturb linear narrativity and cohesion in the visual field. The function of the feminine and memory is then analysed with regards to Camille's Confederate ancestry. Whilst Confederate insignia is displayed in the series, slavery is repressed in the diegesis. This silencing of historical trauma is read against the town's exhibition of nostalgic 1950s consumerism, manifested in painted advertisements that adorn the town's public walls. Central to the series is the

intertwining of personal and national history. *Sharp Objects*' recurring theme of the return of the past brings conventions from the *film noir* genre into dialogue with the feminine position which usurps linear temporality to problematize a prevailing fantasy of American history as staged in the series.

Sarah Smith • The Glasgow School of Art

Decolonial encounters with Hollywood cinema: the fragment as audiovisual metonym in artists' moving image

Visual culture theorists have long connected visibility (the dominant image system of the western world that determines how we look and what we look at) and imperialism (Mirzoeff, 2014; Azoulay, 2019). From the late 20th century, politically engaged artists' moving image (AMI) has explored forms of countervisuality to address social and environmental justice issues. A strand overlooked in this context is AMI that appropriates or imitates cinema. This paper explores three examples of AMI that include iconic fragments from Hollywood films, proposing that these act as audiovisual metonyms for imperial visibility: In *Deadpan* (1997), Steve McQueen re-enacts a scene from Buster Keaton's *Steamboat Bill* (1928); in *Zoo* (2006), Salla Tykka imitates Madeline from Alfred Hitchcock's *Vertigo* (1958); and in *Zarathustra* (2008), Jesse Jones uses Richard Strauss's 'Also Sprach Zarathustra' (1896), which is synonymous with Stanley Kubrick's *2001 A Space Odyssey* (1968). Disrupting conventions of what is sayable and seeable, these films give visibility to cinema's minority bodies (the black man, the animal, the socially disadvantaged, and children in state care). In different ways, they surface the vestiges of colonialism to bring the marginalized and excluded into view and, in so doing, point to other ways of seeing and understanding.

Wendy Sung • University of California, Los Angeles

Asian faciality and the George Floyd video: biometric pasts and the presents of facial attunement

Charting facial recognition technologies to the rise of immigration identification papers within the USA when Chinese Exclusion laws marked the formal emergence of visual documentation regulation into immigration policy, this paper brings this biometric past to the present and argues that our current moment of facial attunement as I call it, normalizes a forensic investigatory eye when it comes to facial logics, one that I argue is indebted to the specificity of Asian Americanness and the Asian face. Examining *The New York Times* reconstruction of George Floyd's murder and its use of faciality/surveillance, I put into conversation the spectacle of anti-Blackness alongside the long-standing histories that construct the Asian face as already *inherently* inscrutable (in the bystander and spectatorship of officer Tou Thao). Examining the histories of visual identification and emotion detection, this paper asks: how might our practices of looking at faces within the Floyd video instantiate outrage and intimacy and at the same time index our racialized biometric presents *and pasts*? How do these visual grammars usher us into scopic and technological regimes of looking while making us amateur scrutinizers of Asian faciality and participants in a racializing surveillance as they simultaneously galvanize us and make us bear witness to Black suffering? And finally, how does this usher in a forensic surveillant eye that attempts to scrutinize and read human 'universal' emotion that might be not only be inherently flawed, but a racialized history in and of itself?

Karen Sztajenberg • Amsterdam School of Cultural Analysis, University of Amsterdam

Speculative utopias: *Neon Bull* and the non-event

In Gabriel Mascaro's *Boi Neon/Neon Bull* (2015), Venice Jury Prize winner in 2015, which takes place in the rural backlands of Northern Brazil, a cattle worker aspires to being a fashion designer, a go-go dancer drives a truck, and a conspicuously pregnant woman seduces a client. None of these breaks with gendered stereotypes is met with any resistance. While some writers question Mascaro's gender utopia as a facile way to endear himself to an Anglocentric festival and art-house circuit that applauds such a progressive Latin American vision, I sustain that this Brazilian filmmaker's articulation of a gendered utopia dispels the conservative fears that progressive policies and attitudes will unravel society. It is precisely the non-eventfulness of these dramatic plights that invites the question: what if abolishing gender stereotypes was of no consequence whatsoever? I will root Mascaro's thought experiment first to Mark Fisher's writings on how our capacity to dream up new utopias has become sadly atrophied, in *Capitalist Realism*, then secondly, to how this film signals a shift in Brazilian politics between the progressive Lula years and the Evangelical church supported Bolsonaro governance. Unspoken anxieties around gender – at a pivotal moment, when not just Brazil, but the world at large saw a swing towards the right, strongly heralded by populist leaders – are rendered visible by Mascaro's film, which beckons an engagement with the fertility of speculation as a way to sprout us into a roomier future. My paper will engage with critical writing around *Boi Neon* by Fabio Andrade, Francis Vogner dos Reis, and Dana Khromov, to produce a scrutiny of Mascaro's

oeuvre as a continuum of work that engages with transnational filmmaking problematics, dares to dream up a more progressive Brazil at a momentous transition, and seems richly preoccupied with futurity within family structures and care practices.

Karim Townsend • University of Cambridge

‘Living imperfectly between knowledge and despair’: forever chemicals, transcorporeal bodies and *Dark Waters*

This paper examines the ecological dimensions of the film *Dark Waters* (Todd Haynes, 2019), whose narrative portrays the real-life story of lawyer Robert Bilott’s legal fight against the DuPont corporation, known for causing the contamination of American towns with unregulated chemicals. These ‘forever chemicals’, with their resistance to biodegradation, have been linked to a variety of health problems and diseases, enacting a slow violence against human and animal bodies, as well as natural environments. The paper contextualizes the film’s depiction of these forever chemicals in relation to their origins in the US military, the beginning of the atomic age, and the ecological discourses that emerged thereafter. I think alongside Stacy Alaimo’s concept of transcorporeality to examine the ecologically inclined rhetorics through which the film, and eco-film generally, give expression to the materiality of both human and nonhuman embodiments, as well as the porous assemblages of cross-species contact by which they are shaped. The paper also considers the film’s promotional campaign – centred on consciousness-raising in relation to the real-life material impact of anti-environmental and neoliberal deregulation policies on human and nonhuman life – and examines the effectivity of these campaigns and the political impact of environmental whistleblower films more broadly.

Carloalberto Treccani • Hong Kong Baptist University

Self-image in the age of anxiety: noise-cancelling technologies for smartphone cameras

Noise-cancelling technologies allow individuals to fight the noise of the world. Headphones with audio noise-cancelling capability, for instance, allow users to eliminate unwanted sounds and enjoy music on a rowdy bus. Thanks to advancements in artificial intelligence, these technologies are today available in smartphone cameras to *automatically* eliminate unwanted *visual* noise, such as skin stains, wrinkles and acne, and transform a noisy selfie into one noise-free and thus pleasant. By ‘intelligently’ reconstructing parts of an image, superimposing newly created pixels on other pixels, noise-cancelling technologies offer users a *noise-free version of themselves*. However, although these technologies provide individuals with solutions by freeing them from unwanted self-noise, they also affect their perception of the self by determining new visual anxieties. A case in point is the phenomenon of *Snapchat dysmorphia* and, more recently, that of *Zoom dysmorphia*, characterized by prolonged screen staring and rumination upon self-image and the consequent request for cosmetic treatments to look like the *noise-free versions of themselves*. This paper aims to a) demonstrate how noise-cancelling technologies act as sociocultural filters by establishing standards of self-desirability, noise phobias, body dissatisfaction, and visual anxieties. Moreover, b) reflect on the role of noise-cancelling *automatisms* in shaping future world imaginaries.

Jasmine Nadua Trice • University of California, Los Angeles

Domestic temporalities and screen worlds: Los Otros and Forum Lenteng

Questions of home and the domestic have been critical in recent Southeast Asian cinemas, threading together films from culturally and linguistically disparate contexts. Through examining the work of two experimental film groups – Forum Lenteng, in Jakarta, Indonesia, and Los Otros in Quezon City – this presentation will focus on how the groups use aesthetic and pedagogical tactics in relation to the space of the home in their films and in their filmmaking practice. I seek to trace the home’s various meanings as a space of creative labour and care work, as well as a space of cinematic representation on screen. Living and working in rapidly and unevenly transforming urban spaces, Forum Lenteng and Los Otros have turned to the home as a site of temporal invention. The home has become a space to make work, to find new modes of working and being, and to anticipate the future. In films such as *Dolo* (2021), *Nervous Translation* (2017) and *Years When I was a Child Outside/Taon noong ako’y anak sa labas* (2008), homes become sites for transformation, and the groups’ working modes mirror this anticipatory dynamic.

Carole-Anne Tyler • University of California, Riverside

‘Audiogenic’: the audiovisual unconscious

For Walter Benjamin, the close up is an entry into ‘the optical unconscious’, the ‘inner life’ of an image – but as perceived by a subject, who reads (into) it. As Mary Ann Doane shows in *Bigger than Life*, any defamiliarizing framing can serve as such an entry. By extension, cinema can defamiliarize sound, as has been argued of the voice off, which is often uncanny, an entry into what we might call ‘the acoustic unconscious’ with Benjamin in mind. Doane, Kaja Silverman, Michel Chion, and others have explored how cinematic voices and sounds can be reframed for effects that disorient the auditor and exemplify film’s ‘audiogenic’, its ability to enhance things not through technological manipulation of images, as Epstein defined ‘photogenic’, but sounds or their synesthetic combination with images – Chion’s ‘audiovision’, implicit in Epstein’s description of the close-up of a face in a silent film breaking into a smile through its incorporation of numerous sonic metaphors. This paper outlines ‘audiogenic’ and its subjective effects through a discussion of Stephen Daldry’s *Extremely Loud and Incredibly Close*, which centres on the deathly pleasure of a call from a father trapped in the World Trade Center on 9/11.

Boel Ulfsdotter • University of Gothenburg, Sweden

Mapping the male presence in fashion exhibition footage

Screening documentary footage in fashion exhibitions formally bears on the traditional museum film in terms of physical locale. The inclusion of this type of moving imagery in contemporary museum displays bears witness of a curatorial effort to present exhibitions that are both entertaining and informative, along the prime tenets of new museology. This exhibition policy has encouraged the development of a new type of screen content in fashion exhibitions which goes beyond traditional catwalk footage or talking heads interviews. Having previously established the museological screening conditions and general character of documentary footage as a form of useful cinema in fashion exhibitions (Ulfsdotter, 2023), my current research is directed towards the epistemological and visual *content* of the screened films. In my presentation I focus on the exploration of masculinity in such footage and how this particular notion determines three exhibition narratives recently displayed in *Yves Saint Laurent Aux Musées* (France); *Paris of the North* (Sweden) and *Fashioning Masculinities* (UK), respectively. I suggest that the intellectual rationale driving the screen content and narrative in each of these exhibitions reflects and embraces but is also determined by the impact of three highly different forms of masculinity.

Kathryn Brenna Wardell • University of North Alabama

Peeling back the layers: how costumer Jenny Eagan builds the colourful, complex world of *Glass Onion*

Moving from murder mystery *Knives Out* (2019) to *Glass Onion* (2022), costumer Jenny Eagan sheds the old-money New England style of *Knives* for the casual decadence, and socioeconomic baggage, of resort wear, crafting a visual world different from, yet connected to, its predecessor, particularly in its playful take on the mystery genre and its satiric approach to privilege. As Drake Stutesman argues in *Fashion Design in Film*, costume design ‘plays on our deepest responses to clothes and all their aspects ... Power, class, and wealth are recognized by what is worn’; in *Onion* Eagan uses clothing to gesture to the characters’ power plays, often articulated through dress, and their diverse performances of identity, from the Technicolor maxi dresses worn by sweatpants entrepreneur and former model Birdie Jay to the shades of beige donned by calculating politician Claire Debella. In particular, I focus on the sartorial choices of the charming detective Benoit Blanc, the only carryover from *Knives* – a costume chameleon whose complex use of clothing exemplifies how Eagan crafts a deceptively sunny visual world that both nods to and critiques the mystery genre, with its association with deception, violence and greed, and addresses real-world capitalism and consumerism.

Lai Wei • University of Southampton

The paradigm of silence in postmodernist theory: the formation of discourse

I will attempt to analyse how absence subjects form agency concerning *Jeanne Dielman* (1975) and the short experimental film *Gently down the Stream* (1981) on pure silence. The criticism in this chapter is more motivated by the articulation of counter-hegemonic ideological constructions and digs deeper into whether silence can constitute intertextual discourse. Silence facilitates the production of meaning and metaphorically signifies a radical political discourse. I want to distinguish the extended ideology of silence in the two works based on the contrast between mutism and taciturnity. Drawing on film apparatus theory and psychoanalysis, I want to explore how cinematic silence achieves and supports subjectivity enunciation. Jean-Louis Baudry proposes that cinematic apparatus drive the spectator to generate ideologies. The cinematic apparatus priors to realist images and sounds in front of the spectator. Applying these two works to the meanings of silence

in two semantic contexts, the spectator displaces the counter-gaze in the film text. Moreover, the feminine/LGBT ideology implies and interrogates the spectator as a subject; the spectator's position determines that the spectator of silence is still seen as an active producer of meaning, that is, as an agent of the film text. I want my argument to be a process of demystification. At the same time, the unfolding of the argument benefits from the historical proximity of feminist film/Queer theory and psychoanalysis. I plan to construct a relationship between the silence that transcends the text and its essential function of ideological instilling in thinking about the philosophical relationship of Spectator-Apparatus.

Mimi White • Northwestern University

Beyond the formula, or the world of Hallmark TV's *The Good Witch*

Hallmark television – largely formulaic made-for-TV movies, aimed at women – is commonly seen as predictable and unchanging. Popular and academic critics make broad generalizations about Hallmark movies, including their settings (small towns), characters (white, Christian, heteronormative), plots (romantic comedy), and their 'traditional' ethos (gendered professions, etc.). I challenge this one-dimensional view of Hallmark media through close analysis informed by feminist media and affect studies. I attend to Hallmark's persistent environmental consciousness, its critique of life driven by the prerogatives of neoliberal capital, its magical realism, and the increasingly diverse communities it represents. For example, the *Good Witch* franchise (films and a television series) navigates between a world where the main character and her relatives perform magic, and the ordinariness of a small town in the American Midwest. *Good Witch* represents a world where 'witchcraft' at times seems to be women's intuition or coincidence, but sometimes seems to be much more potent. One can conceptualize the Hallmark 'world' at the level of a single franchise or at a broader industrial level that encompasses many different movies. I offer close readings and attentive viewing to challenge common assumptions about Hallmark movies; and explore nuances and deviations from 'formula' as sources of viewer pleasure.

Evelyn Whorrall-Campbell • University of Cambridge

***Summer of '95* (Barker and Scheirl, 1995) and the trans vernacular**

During one of the warmest UK summers on record, artist-filmmakers Jason Elvis Barker and Ashley Hans Scheirl took to documenting their hot adventures with fellow trans artists and friends. Titled *Summer of '95* and set to a '90s grunge soundtrack, the resultant film is an experimental road trip through the director-protagonists' newfound boyhood, a narrative container which offers the bildungsroman as the basis for trans sociality and world-building, consisting of group hijinks with a vagina-shaped tree trunk and shared testosterone shots. Shot on grainy Super-8, and scappily spliced together, *Summer of '95* recalls the tradition of earlier avant-garde (and also frequently queer) filmmaking, rather than the novel digital experiments pursued in both mainstream and artistic practice at the end of the millennium. This paper understands *Summer of '95*'s mediatic and aesthetic choices as constituting a trans vernacular informed by modernist artistic practice, contextualized within trans community publishing, both forms shaped by the 'cut' as defining montage and collage. This paper offers a rejoinder to trans media histories, which understand trans representation of the 1990s as characterized by the twinned emergence of digitality and 'transgender' as community label, to complicate the legacies of modernism in trans artistic practice and identifications.

Jani Wilson • Independent screen scholar, Ngāti Awa, Ngā Puhī, Ngā iwi o Mātaatua

Te Matatini: screening the Olympics of Kapa Haka

Kapa haka stalwart Annette Wehi said recently, 'If you want to know what's happening in the Māori world, haere mai ki Te Matatini' (come to Te Matatini). Te Matatini's live coverage displays competitive kapa haka performances – often referred to as 'traditional' Māori performing arts – by the crème de la crème of Australasian kapa haka. After several iterations, Te Matatini – the many parts/faces – is the pinnacle of competition where teams vie for the Duncan McIntyre trophy and the title of champions for two years. This paper argues that the now fully developed Te Matatini screen production style, where kapa haka metamorphoses with sport, is fundamental to how the art appeals to a widening global audience, and is elemental to building a hugely popular Māori culture in Aotearoa. Attached to a much wider research project, the presentation is a brief historical overview concentrating on important adaptations to the sportesque style that includes crowd involvement, multilingual running narration, ongoing 'behind the scenes' commentaries, and many dynamic but structured techniques to ensure Te Matatini is increasingly produced, performed and choreographed for smaller screens. The examination tracks consistent finalists Te Whānau-a-Apanui to assess palpable impacts production continues to have on the art itself.

Ori Yakobovich • Tel Aviv University, Tisch School of Film and Television

Documenting Africa: between building empires and selling images

In this paper, I will examine the different modes of representation of Africa, found in Italian documentaries from the 1960s and 1970s and their impact on contemporary representation of Africa. I will examine these movies through a contemporary postcolonial lens, that would be based on the historical relationship between Italy and the newly decolonized Africa. I will argue that the Italians used documentation of Africa in order to solidify a unified Italian national identity in the face of a 'savage' world. I will examine the process by which the Italian film industry commodified the image of Africa in Mondo documentaries. I will explore the origins of the Mondo genre and its attraction of scopophilia, and argue that its ethnographic depiction of the taboos of the Africa created a new violent and marketable cinematic world of 'The Other'. I will argue that the usage of violence in *Africa Addio* and its imitators created a 'barbaric space' that allowed Italians to form an identity based on a position of privilege. Lastly, I will examine Pasolini's documentary *Notes Towards an African Orestes* and argue that its critique of the western gaze on the African continent offers an alternative to the ethnographic mondo documentaries.

Greg Youmans • Western Washington University

Steven Arnold and the role of surrealism in the queer world-making of 1960s and 1970s San Francisco

This presentation clarifies how surrealism contributed to the project of queer liberation in the San Francisco Bay Area in the 1960s and 1970s through an analysis of the work of visionary filmmaker Steven Arnold. The concept of 'queer world-making' has circulated since the late 1990s to describe artists like Arnold, who was once characterized as a 'West Coast Andy Warhol' because his warehouse studio became a haven where queer misfits could imagine and enact alternative visions of themselves and their community. Arnold also programmed the Nocturnal Dream Shows, the midnight movie series that launched the hippie-drag troupe the Cockettes, and his feature film, the psychedelic art/porn fantasia *Luminous Procuress* (1971), screened at Cannes. Looking closely at Arnold and his films contributes to the 'worlding' of surrealism spurred by the recent *Surrealism Beyond Borders* exhibitions and catalog, which decentre interwar Paris and Andre Breton from the movement's history in order to understand surrealism as an ongoing practice with hubs of activity all over the globe. This presentation continues that project by showing how Arnold channeled surrealism toward queer liberatory ends on the US West Coast almost half a century after the movement's founding.

Mila Zuo • University of British Columbia

Blurry streams: the pandemic film festival

This presentation revisits John Ellis's contention that television's regime of vision is rooted in the glance, rather than the gaze, by exploring the virtual pandemic film festival from the perspective of a filmmaker and festival programmer. Reflecting upon these experiences, this essay addresses the loss of the auratic or ritualistic experience of festival-going, with a replacement by what I describe as 'Artflixing'. The 'blurry effects' of streaming relate to the impressionistic aesthetics of the pandemic, extending to the dissolution of boundaries between work and home, as well as to the erosion between arthouse and mainstream films. Despite these blurs, aesthetic boundaries are re-entrenched along lines of taste, nationalism and race. This essay makes the provocation that Artflixing produces an antithetical engagement to what Scott MacDonald describes as the ecocinematic experience which models patience and mindfulness. Due to competition with, and distraction by, other domesticated commercial streamers and digital devices, which often skew towards 'hysteria' or 'ambience', the powerfully fragile art film can lose its delicate spell and its potential as transitional play when relocated home.

Video Essay prize

As part of this year's conference, a collection of eight audiovisual essays relevant to the conference theme of 'Screen Worlds' has been curated by the following panel:

Dr Lucy Fife Donaldson

Dr Ian Garwood

Prof Susan Harewood

Prof Kevin B. Lee.

Distant Journey Through the Desktop (Jiří Anger and Jiří Zak, 2020)

Feeling and Thought as They Take Form: Early Steadicam, Labor, and Technology (1974-1985) (Katie Bird, 2020)

Wild at Heterosexuality (Dayna McLeod, 2022)

shiplap (Eva Hageman, 2021)

Nazarbazi (Maryam Tafakory, 2022) (This is password protected and is for conference delegates only: 17-144)

The Rise of Film TikTok (Queline Meadows, 2020)

Terror Nullius Unmixed (Caitlin Lynch, 2020)

Cracks in the Czech Film Heritage (Jan Kinzl and Max Stejskal, 2022)

We invite you to watch the videos on the *Screen* website at any time, or they will be shown on a loop from 2–4pm on Friday and 1–2.15pm on Saturday in Rm 237B at the conference venue. You must vote for your favourite by lunchtime on the Sunday. The winner of the *Screen* Conference Audiovisual Essay Prize will be announced at the closing plenary of the conference.

The videos and the voting form can be accessed at the *Screen* website
<https://www.gla.ac.uk/research/az/screen/videoessays2023/>

Food

During the day

Gibson Street and around is the closest place to head for coffee or snacks. Byres Road and Great Western Road are the main roads in the West End and have the usual chain coffee shops and many independent delis and coffee houses. A small nearby sample listed below ...

Off Shore, 3-5 Gibson Street, G12 8NU (Fri 8am-7.30pm; Sat/Sun 9am-7.30pm) overlooks the river.

Eusebi Italian Deli, 52 Park Rd, G4 9HB (Mon-Sat, 8.00am-11pm) great takeaway food, though can get crowded.

Sonny & Vito's deli and cafe, 52 Park Rd, (Fri-Sat 9am-6pm; Sun 10am-6pm).

Cottonrake Bakery, 497 Great Western Road, G12 8HL (Fri-Sat, 8am-5pm; Sun 9am-4pm).

Perch and Rest, 39 Otago St, G12 8JJ (Mon-Fri 8.30am-6pm, Sat 9.30am-6pm, Sun 10am-5pm).

If you're staying at Queen Margaret Halls, the nearest café is **Cuku**, 1 Kirklee Rd, G12 0RL (open from 8am)

Local restaurants

Stravaigin

28 Gibson Street, G12 8NX – 0141 334 2655. <https://www.stravaigin.co.uk>
Bar and restaurant offering classic Scottish 'fusion' menu with vegetarian options.

The Left Bank

33-35 Gibson Street, G12 8NU – 0141 339 5969. <http://theleftbank.co.uk>
Relaxed bar/restaurant, reasonably priced with a large range of dishes. Also does good brunch.

Crabshakk

18 Vinicombe St, G12 8BE – 0141 286 4508. <https://www.crabshakk.co.uk>
Excellent fish and seafood specialists

The Ubiquitous Chip

12 Ashton Lane, G12 8SJ – 0141 334 5007. <https://ubiquitouschip.co.uk>
Pub and restaurant. Chic Scottish fare. Downstairs has a larger menu and is more expensive, upstairs is less expensive but still quite pricey. Vegetarian options.

The Gannet

1155 Argyle St, G3 8TB – 0141 204 2081. <https://www.thegannetgla.com>
Modern, seasonal food in a stripped-back interior.

Hanoi Bike Shop

8 Ruthven Lane (off Byres Rd), G12 9BG – 0141 334 7165. <https://www.hanoibikeshop.co.uk>
Vietnamese canteen, ideal for a communal dining experience.

No. Sixteen

16 Byres Road, G11 5JY – 0141 339 2544. <https://www.number16.co.uk>
Popular foodie restaurant serving a mix of dishes. Vegetarian options.

Mother India

One of the most reliable curry franchises in Glasgow. Not too expensive, plenty of vegetarian options.
Various cafes and branches. <https://www.motherindia.co.uk/>

Ox and Finch

920 Sauchiehall St, G3 7TF, 0141 339 8627. <https://www.oxandfinch.com>
Varied ‘small plates’ menu of mainly Scottish provenance.

You’ll find plenty of other bars and restaurants in Finnieston, on and around the cobbled Ashton Lane (off Byres Road) and on Byres Road itself.

City Centre restaurants

The Merchant City area of Glasgow in particular is awash with restaurants and bars, although the centre will inevitably be busy over the weekend. These are two of the oldest and most iconic Glasgow restaurants.

Babbity Bowster

16-18 Blackfriars Street, G1 1PE - 0141 552 5055. <https://babbitybowster.com>
Landmark pub/restaurant/hotel. Good bar menu, beer garden, nice atmosphere.

Café Gandolfi

64 Albion Street, G1 1NY - 0141 552 6813. <https://www.cafegandolfi.com>
Very popular (for good reasons) so book ahead if you want to get a table. Famous wood and stained glass interior, and fantastic range of Scottish dishes.

Screen Essay Awards

Screen hosts two different essay awards, each offering a £1000 prize.

The Screen Award is awarded to the writer/s of the best article or research paper submitted to the journal within the previous two years, as judged by a panel of *Screen* editors and invited academics. It is temporarily paused, but when it resumes, all articles published during the relevant period are automatically considered. The winning essay in 2021 was:

Kirsty Dootson and Zhaoyu Zhu, 'Did Madame Mao dream in Technicolor? Rethinking Cold War colour cinema through Technicolor's "Chinese copy"', *Screen*, vol. 61, no. 3 (2020), pp. 343–67

The Annette Kuhn Award was established in 2014 in recognition of Professor Kuhn's outstanding contribution to *Screen* and her wider commitment to the development of screen studies and screen theory. The joint winners for the last Award in 2020 were

Mal Ahern, 'Cinema's automatisms and industrial automation', *Diacritics*, vol. 46, no. 4, pp. 6–33

Rachel Fabian, 'Reconsidering the work of Claire Johnson', *Feminist Media Histories*, vol. 4, no. 3, pp. 244–73

Essays for this award must provide an original contribution to the theoretical or empirical exploration of screen media, but there are no requirements in terms of specific content or methodological approach. The criteria for entry are:

- It is the debut single-authored journal essay by the scholar
- It has been, or is due to be, published in a refereed journal
- The date of first publication falls between the given relevant dates for each iteration of the award (this may be an online publication date, in advance of a print issue)
- It is written in English

We will also consider debut articles under the following circumstances, but request that you flag these:

- You previously published a different essay as a book chapter
- You previously published a different essay in a journal under special circumstances (such as an undergraduate essay prize where you did not compete in an open, blind peer-reviewed forum)
- You have previously published a conference report, book review or similar short piece in a peer-reviewed journal
- You have previously published no more than one co-authored essay in a peer-reviewed journal
- You previously published the essay in another language, but both the initial publication and the English-language publication fall within the relevant calendar year

Subscribers to *Screen*'s mailing list will receive an alert when submissions to the next debut essay award open. To join our mailing list, email screen-journal@glasgow.ac.uk.

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| | SUN 2ND | Rm 218 | Rm 221 | Rm 224 | Rm 227 | Rm 230 | Rm 234 | Rm 237A |
|--|-------------------|---|---|--|---|---|---|--|
| | 9.15 - 10.45am | Affinity in difference: practices of decolonial world-making Carter (Chair), Levin, Malcomess | Televsual world building and global formats Andrews, Gorton, Lahm (Chair) | Creating screen worlds from pre-production to critical reception Ingram, Jenkins (Chair), Owczarski | Queer worlding and unworlding II Alexander, Lin, McGrath (Chair: Monica Pearl) | Oil, extraction, toxicity Cook, Nieland, Schoonover (Chair: Joshua Yumibe) | Structures of looking Grocott, Lash (Chair) | Transnational spectatorship and gendered utopias Hassa, Sztajnberg (Chair: Tim Bergfelder) |
| | 10.45 - 11.15am | COFFEE | | | | | | |
| | 11.15am - 12.45pm | Silent cinema Browne, Rose (Chair: Sarah Street) | Visual Grammars of Race Munyiri, Petkova, Sung (Chair: Alastair Phillips) | The subaltern anthropocene: RRR and the world of the Telugu blockbuster Chekuri, Mehta (Chair), Prabhala | Time and Screen Media: Repetition, Replay and Death Flaig, Nagib, Shearer (Chair: Tim Bergfelder) | Transworlds: representation, experimentation, history Chokly, Pintuita, Whorral-Campbell (Chair: Karl Schoonover) | Trauma, Genre, Memory Costello, Slattery (Chair: Kay Dickinson) | |
| | 12.45 – 2pm | LUNCH | | | | | | |
| | 2 – 3.30pm | AV Essay Prize winner announced Closing keynote Chair: Sarah Street, Screen <ul style="list-style-type: none"> • Screen Worlds: Towards People-Oriented Approaches in Future Film and Screen Studies Lindiwe Dovey, SOAS University of London | | | | | | |

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