

# Impure Cinema

## Interdisciplinary and Intercultural Approaches to World Cinema

1-4 December 2010

### Conference Programme

Wednesday 1 December, Institute of Communication Studies, University of Leeds

18:30 – Pre-Conference Exclusive Screening:

*Waste Land* (Lucy Walker, João Jardim and Karen Harley, 2010)

Introduction and post-screening Q&A with Producer **Angus Aynsley**



*"The moment when one thing turns into another is the most beautiful moment" - Vik Muniz*

*Filmed over nearly three years, WASTE LAND follows renowned artist Vik Muniz as he journeys from his home base in Brooklyn to his native Brazil and the world's largest garbage dump, Jardim Gramacho, located on the outskirts of Rio de Janeiro. There he photographs an eclectic band of "catadores" -- or self-designated pickers of recyclable materials. Muniz's initial objective was to "paint" the catadores with garbage. However, his collaboration with these inspiring characters as they recreate photographic images of themselves out of garbage reveals both dignity and despair as the catadores begin to re-imagine their lives. Walker (Devil's Playground, Blindsight) has great access to the entire process and, in the end, offers stirring evidence of the transformative power of art and the alchemy of the human spirit.*

## Thursday 2 December, Leeds Art Gallery, The Headrow, Leeds

### 12:00 – Registration, Lunch Reception

#### Poster Presentations:

1. Lenice Barbosa, Sorbonne Nouvelle, Paris 3: ‘Rooms of coloured lights’
2. Laura Carvalho, University of São Paulo: ‘*Macunaíma*, Joaquim Pedro de Andrade (Brazil, 1969): Cinema and Painting in their anthropophagic connections’
3. Amy Charlesworth, University of Leeds: ‘Gender and Capital in the Contemporary Film/Video Essay’
4. Patrick Diener, Universidade Tuiuti do Paraná: ‘Intertextuality: Brazilian Paintings on French Screen’
5. Ruth Erickson, University of Pennsylvania: ‘Animal-Borne Imaging: Embodied Point-of-View and the Ethics of Identification’
6. Jimmy Hay, University of Swansea: ‘Roads to Nowhere: Neo-melodrama and the Truncated Journey’
7. Claire Hope, University of Leeds: ‘Politicising Agency through Affect: Towards a Cinema of the Fragmentary Subject’
8. Diane Wei Lewis, University of Chicago: ‘Affective Landscapes: 1920s Ballad Films in Japan and the Configuration of “Native Place”’
9. Gavin Wilson, Leeds Metropolitan University: ‘Cell/ular Cinema: The Impossibility of the Long Take in Films for the Mobile Phone Platform’

#### Authors’ Presentations

14:00 – Official Opening – Lúcia Nagib (Director, Mixed Cinema Network, Centre for World Cinemas)

#### 14:15 – Plenary Session

1. Jackie Stacey, University of Manchester: ‘Cosmopolitan Cinema and the Limits of Transparency’
2. Bill Marshall, University of Stirling: ‘Traces and Spaces: the *Parkour* Film’
3. Duncan Petrie, University of York: ‘Cosmopolitanism and British Film Education: The Case of the London Film School’
4. João Luiz Vieira, Fluminense Federal University: ‘The Sky is the Limit: Interactivity in the (New) Age of Immersive Realism’

16:15 – Tea break

16:30 – Leeds Première Film Screening:

***The Arbor*** (Clio Barnard, 2010)

running time: 88 minutes



**The Arbor** is the perfect illustration of how film, theatre and real life intermingle in one single overwhelming experience. This acclaimed British film focuses on the powerful true story of **Bradford** playwright **Andrea Dunbar** and her troubled relationship with her daughter Lorraine. Andrea wrote honestly and unflinchingly about her upbringing on the notorious **Buttershaw Estate**. When she died, tragically at the age of 29 in 1990, Lorraine was just ten years old. *The Arbor* catches up with Lorraine in the present day, also at 29; ostracised from Buttershaw and now in prison, serving a sentence for manslaughter for the death of her son. Whilst in prison and undergoing rehab, Lorraine is re-introduced to her mother's plays and private letters and as she reflects on the parallels in their lives, she begins to come to terms with her role in the death of her son. **Clio Barnard** began recording audio interviews with Lorraine Dunbar, other members of the Dunbar family and residents from the Buttershaw Estate over a period of two years. The material was edited to form an audio 'screenplay' which forms the basis for the film as **actors lip-synch to the voices of the interviewees**. This footage is intercut with archive footage and extracts from a re-staging of Andrea's first play.

**Cast:** Manjinder Virk, Christine Bottomley, Neil Dudgeon, Jimi Mistry, Kathryn Pogson, Natalie Gavin, Danny Webb, George Costigan

**Friday 3 December, Leeds Art Gallery & Henry Moore Institute, The Headrow, Leeds**

<b>09:00 – 10:30</b>		
<b>Panel 1</b> <b>Film and New Technologies 1</b> <b>Location: Henry Moore Room</b>	<b>Panel 2</b> <b>Screen Adaptation: Theory and Practice 1</b> <b>Location: HMI Seminar Room</b>	<b>Panel 3</b> <b>Intermedial Theory 1</b> <b>Location: Inchbold Room</b>
<b>Paul Sturtevant</b> University of Leeds ‘A Violent Clash of History and Technology: the problems with pixellating <i>Beowulf</i> ’	<b>Matthew Harper</b> Loyola University, Maryland ‘Adaptation by Degree: A Study of Vittorio De Sica’s <i>Bicycle Thieves</i> ’	<b>Daniel Yacavone</b> University of Edinburgh ‘Intermediality, Essentialism and Cinema as Artistic World-Making’
<b>Jasper Sharp</b> University of Sheffield ‘Presentation versus Representation: The Collapsing Time Tunnel of Mamoru Oshii’s <i>The Amazing Lives of the Fast            Food Grifters</i> ’	<b>Jacob Leigh</b> Royal Holloway ‘Eric Rohmer’s Pure Adaptations’	<b>David Scott Diffrient</b> Colorado State University ‘Films that Breathe, the Rustling of Leaves: Medium Specificity and the Meaning of Wind’
<b>Douglas Lowndes</b> Film Producer/Teacher ‘Technology and Cultural Form Theory/Practice: Knowledge/Production’		
<b>10:30 – Coffee break</b>		

<b>10:45 – 12:15</b>		
<b>Panel 4</b> <b>Authorship and Hybrid Cinema</b> <b>Location: Henry Moore Room</b>	<b>Panel 5</b> <b>Film and New Technologies 2</b> <b>Location: HMI Seminar Room</b>	<b>Panel 6</b> <b>Screen Adaptation: Theory and Practice 2</b> <b>Location: Inchbold Room</b>
<b>Andy Willis</b> University of Salford  ‘Dubbed, subtitled and original versions: the multiple and impure manifestations of Spanish horror cinema of the 1970s’	<b>Bráulio de Britto Neves</b> State University of Campinas  ‘What (didn't) happen with documentary indexicality’	<b>Germán Gil-Curiel,</b> University of Nottingham, Ningbo  ‘Three Accounts of “An Occurrence at Owl Creek Bridge”’: Ambrose Bierce’s Narrative in Film’
<b>Shelley Cobb</b> University of Southampton  ‘Women of the Cinema: Female Directors, Authorship and Adaptation’	<b>Tatiana Heise &amp; Andrew Tudor</b> University of York  ‘Shooting for a cause: cyberactivism and genre hybridisation in <i>The Cove</i> ’	<b>Josmar de Oliveira Reyes</b> University of Santa Cruz do Sul  ‘From Literature to Screen, between Theory and Practice: Two Examples from the Brazilian Cinema’
<b>Paulo Filipe Monteiro</b> Universidade Nova de Lisboa  ‘The Rude Cinema of João César Monteiro’	<b>Jonathan Hall</b> Pomona College, California  ‘Screen as Interruption: Multiple Projection Technologies in Mid-Century Japan’	
<b>12:15 – Keynote Speech 1</b> Henry Moore Room, Leeds Art Gallery <b>Philip Rosen, Brown University:</b> ‘From Impurity to Historicity and back’		
<b>13:15 – Lunch</b>		

<b>14:30 – 16:00</b>		
<b>Panel 7</b> <b>Film and Visual Arts 1</b> <b>Location: Henry Moore Room</b>	<b>Panel 8</b> <b>Intercultural Aesthetics and Narratives 1</b> <b>Location: HMI Seminar Room</b>	<b>Panel 9</b> <b>Multimedia Films 1</b> <b>Location: Inchbold Room</b>
<b>Judith Buchanan</b> University of York ‘Temporalising the spatial: artistic hauntings in early cinema’	<b>Charlotte Gleghorn</b> Royal Holloway ‘The Colonial Record Revisited: Intercultural Dialogue and Genre Crossing in Contemporary Indigenous Film’	<b>Lara Pucci</b> University of Nottingham ‘The Medium of Martyrdom’
<b>Raymond Watkins</b> Colgate University ‘Gently Painting the Portrait: Robert Bresson’s <i>Une femme douce</i> (1969)’	<b>Baris Kilicbay</b> Abant Izzet Baysal University, Turkey ‘Girls just want to go “home”’: Coming-of-age and melancholy in <i>Karamuk</i> and <i>Tour Abroad</i> ’	<b>Cristian Borges</b> University of São Paulo ‘On the Impurity Provided by Movement’
<b>Armida de la Garza</b> University of Nottingham, Ningbo ‘“Translating” Frida Kahlo: The Film Paintings’	<b>Felicity Colman</b> Manchester Metropolitan University ‘Affective race: ethnicity and Australian cinemas’	<b>Adalberto Müller</b> Fluminense Federal University ‘Cocteau Intermedia’
<b>16:00 – Tea break</b>		
<b>16:15 – Keynote Speech 2</b> Henry Moore Room, Leeds Art Gallery <b>Griselda Pollock</b> , University of Leeds: ‘How it has all changed: terrified reflections on the complex interface of art and film in the twentieth century’		
<b>19:00 - Conference Dinner, Red Chilli Restaurant, 6 George Street, Leeds</b>		

**Saturday 4 December, Leeds Art Gallery & Henry Moore Institute, The Headrow, Leeds**

<b>09:00 – 10:30</b>		
<b>Panel 10</b> <b>Intercultural Aesthetics and Narratives 2</b> <b>Location: Henry Moore Room</b>	<b>Panel 11</b> <b>Hybrid Genres</b> <b>Location: HMI Seminar Room</b>	<b>Panel 12</b> <b>Film and Visual Arts 2</b> <b>Location: Inchbold Room</b>
<p><b>Virginia Pitts</b> University of Kent</p> <p>‘From process to product: intercultural collaboration in the making of <i>Whale Rider</i>’</p>	<p><b>Lee Broughton</b> University of Leeds</p> <p>‘<i>Korkusuz Kaptan Swing</i>: exploring the intertextual and intercultural play found in Tunc Basaran’s Turkish film adaptation of an Italian Western comic strip’</p>	<p><b>Suzy Freake</b> University of Nottingham</p> <p>‘On the Edge of Art and Film: Investigating the Multi-Screen Installations of Jane &amp; Louise Wilson’</p>
<p><b>Saeed Talajooy</b> University College London</p> <p>‘Iranian Cinema and Intercultural Adaptation: The Case of Dariush Mehrjui’</p>	<p><b>Aimee Richmond</b> University of Sheffield</p> <p>‘Contemporary Japanese horror film and <i>obakeyashiki</i>’</p>	<p><b>Chris Howard</b> SOAS</p> <p>‘“Tezuka is Dead”: Itō Gō’s anti-cinematic manga theory’</p>
<p><b>Paul Cooke &amp; Rob Stone</b> Universities of Leeds and University of Swansea</p> <p>‘Transatlantic Drift: Hans Weingartner meets Richard Linklater’</p>	<p><b>Marcelo Dídimo Vieira</b> Federal University of Ceará</p> <p>‘<i>The Nordeste</i>: A Hybrid of Brazilian <i>Cangaço</i> and American Western’</p>	
<b>10:30 – Coffee break</b>		

<b>10:45 -12:15</b>		
<p align="center"><b>Panel 13</b>  <b>Film and Performance Arts</b>  <b>Location: Henry Moore Room</b></p>	<p align="center"><b>Panel 14</b>  <b>Multimedia Films 2</b>  <b>Location: HMI Seminar Room</b></p>	<p align="center"><b>Panel 15</b>  <b>Intermedial Theory 2</b>  <b>Location: Inchbold Room</b></p>
<p align="center"><b>Julian Ross</b>  University of Leeds  ‘Self-adaptations to efface the self: the transmedial works of Terayama Shuji’</p>	<p align="center"><b>Brenda Hollweg</b>  University of Leeds  ‘Stretching Boundaries, Crossing Borders: personal voice, hybridity and the essay film’</p>	<p align="center"><b>Steven Marchant</b>  Royal Holloway  ‘Identity and Difference in Bazin’s Ontology’</p>
<p align="center"><b>Michael Smith</b>  University of Leeds  ‘Professional Wrestling in Japanese Cinema’</p>	<p align="center"><b>Felicia Chan</b>  University of Manchester  ‘Life of Imitation: trompe l’oeil animation in <i>Millenium Actress</i>’</p>	<p align="center"><b>Luiz Antonio L. Coelho</b>  Pontifical Catholic University of Rio de Janeiro  ‘Falling Purity’</p>
<p align="center"><b>May Adadol Ingawanij</b>  University of Westminster  ‘Ghostly Crowds in Peripheral Film History: Thailand’s 16mm Period’</p>		
<p><b>12:15 – Keynote Speech 3</b> Henry Moore Room, Leeds Art Gallery  <b>Anne Jerslev</b>, University of Copenhagen  ‘David Lynch in the Digital World: Time, Texture and Digitality in <i>The Interview Project</i>’</p>		
<b>13:15 – Lunch</b>		

<b>14:15 – 16:00</b>		
<p align="center"><b>Panel 16</b>  <b>Intercultural Aesthetics and Narratives 3</b>  <b>Location: Henry Moor Room</b></p>	<p align="center"><b>Panel 17</b>  <b>Film and cross-media intertextuality</b>  <b>Location: HMI Seminar Room</b></p>	<p align="center"><b>Panel 18</b>  <b>Multimedia Films 3</b>  <b>Location: Inchbold Room</b></p>
<p align="center"><b>Renata Šukaityte</b>  Lithuanian Academy of Music and Theatre  ‘Intercultural Aesthetics and Language of Šarunas Bartas’ Films’</p>	<p align="center"><b>Leighton Grist</b>  University of Winchester  ‘Powell-Godard-Scorsese: Influence-Genealogy-Intertextuality’</p>	<p align="center"><b>Alexander Zahlten</b>  Meiji Gakuin University, Tokyo  ‘Anime as Visualization Technique of Transworld Negotiations’</p>
<p align="center"><b>Manishita Dass</b>  Royal Holloway  ‘Radical Remix: The Cinema of Ritwik Ghatak’</p>	<p align="center"><b>Cecilia Mello</b>  University of São Paulo  ‘Cinema and Architecture: moving through ephemeral spaces in Jia Zhang-ke’s <i>Still Life</i> and <i>24 City</i>’</p>	<p align="center"><b>David Teh</b>  National University of Singapore  ‘Animate Cinema: it breathes, it moves, it remembers’</p>
<p align="center"><b>Robert Hamilton</b>  Manchester Metropolitan University  ‘The Melbourne Controversy and Jia Zhang-ke’</p>		<p align="center"><b>Rubens Cesar Stier Portella</b>  Universidade Tuiuti do Paraná  Michel Gondry and the ‘Inside Out Cinema’</p>
<b>16:00 – Tea break</b>		
<p>16:15 – <b>Keynote Speech 4</b> Henry Moore Room, Leeds Art Gallery  <b>Haiping Yan:</b> Cornell University  ‘Amidst Landscapes of Mobility: Tropes of Home in Urbanizing China.’</p>		

**END OF CONFERENCE**