

Impure Cinema
Interdisciplinary and Intercultural Approaches to World Cinema
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Abstracts and Biographies

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Sorbonne Nouvelle, Paris 3

Rooms of coloured lights

The projection as an Art suggests an issue that is above the conventional aesthetic analyse of the history of Art. The concern subsists certainly in its cinematographic *dispositif*. The color pieces of James Turrell are one example where the cinema and art cohabit. The approach about Turrell's room with the cinema of Alexander Sokurov and Andrei Tarkovsky is the *dispositif* of the installation not only by the projection but also by the chromatic light expression, as a chromatic explosion, where the colour action outlines a temporal dimension and creates the experience of the duration.

My main aim in this text is to expose an aesthetic reflection about their works as chromatic projection room, in which feelings, time and space concepts make an access to multidisciplinary necessary for an analysis. Thus, it was indispensable to rethink the method and to mix theories of Art and cinema, using an aesthetic thinking about the philosophy of duration (Bergson, Deleuze). Considering this point of view, the installation concept exists in Tarkovsky's and Sokurov's cinema, as well as cinema exists within Turrell installations. Nonetheless, Turrell works come close to cinema not only by these techniques. Indeed they also use their simulation and their creative feelings related to projection magic, which makes possible to catch the sight and drives it to an inner journey. Knowing that, during the projection, the colour that is revealed by light burst expands its action range in diffusing itself in the room. Our idea is exactly based on the point of view that "The aspects of things that are most important for us are hidden because of their simplicity and familiarity" (Wittgenstein).

Lenice Barbosa halicya2002@yahoo.fr is a PhD student at the University Paris 3 La Sorbonne Nouvelle. Her thesis is entitled *The colour affect as a dispositive in Cinema and Contemporary Art's experimental movies*, In 2006, Lenice obtained her Master's Degree, also from University Paris. She graduated in Visual Arts (2003) at the Goiás Federal University (UFG) - Brazil, from where she also received her Masters degree in Visual Cultures in 2005. In 2004 -2005, she taught photography, video and visual communication at UFG. Her fields of research are multiple and hybrid, in the area of photography, installation and moving images.

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On the impurity provided by movement

Movement has been employed by visual arts at least since Classical antiquity. In his thesis, published in 1893, German art historian Aby Warburg defended the idea of the supremacy of movement over a supposed stillness in Italian Renaissance art – and particularly in Sandro Boticelli's works –, and also stated that an intensification of that so called 'apparent movement' (an expression that takes us back to film) was already suggested by classical models: by 'stirring' not only characters, but mainly their 'external animated accessories: clothes and hair' (Warburg). However, while painting expresses movement through its details, in film movement itself is detailed, decomposed and recomposed, as a direct result of Marey's and Muybridge's chronophotographies, sometimes on the expense of a sharp definition of the figures depicted. On the other hand, while photography produces a sort of time concentration through its spatial immobility, especially since the development of instantaneous photography, film elaborates a time dilution, thanks to 'passage', the very essence of the cinematographic image (Borges). 'Passage' implies constant deformation of image components, once projected – what relates it to other fleeting elements, such as water, gas and electric current (Valéry). It also implies a path, pointed by Warburg at the turn of the 20th Century, connecting the 'moving image' to a 'motion-knowledge of the image' (Didi-Huberman). As opposed to painting and photography, film would exceed, from the very beginning, the simple 'imitation of appearances' to attain the 'restitution of presence' (Michaud), by taking into account all the 'impurity' that comes with it. One can, therefore, notice the manifestation in the cinematographic image of a double event related to 'passage': the almost instantaneous emergence and disappearance of figures, in a sort of phantasmal coming-and-going, recognizable at the 'serpentine dance' created by Loïe Fuller and registered in the first years of the Lumière cinematographer.

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Britto Neves, Bráulio de
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What (didn't) happen with cinema documentary indexicality (or: The emergence of a documentary rhetoric)

Fifteen years ago, the emergence of digital imaging led most cinema theoreticians to chant the requiem for documentary cinema's truth-telling claims. Simultaneously, rebel voices rising up from Southern Mexican rainforest heralded a new kind of communicative political action. Now is the time to sum up the outcomes of the forecasts by both postmodern theories and by the prefigurative politics outlined in the anti-corporate globalisation "movement of movements". The scrutiny of the new conditions for public enunciation, mainly through video publication on worldwide web platforms, points out to unexpected results for the skeptical postmodern academic

forecasts and for the “Seattle” cyberactivists’ proposals alike: never before have so many people produced so many documentary movies. A few kernel questions remain as yet unanswered: for whom are these movies made? What kind of intersubjective relations do they aim to create? What kind of public spaces do they built? This paper undertakes the analysis of the enunciation processes by independent documentary films made about the 1999 Seattle protests. We argue that the impact of telematic dissemination of the video shots and narratives stemming from that event are far more significant than the supposed loss of indexical content resulting from the use of digital imaging. We argue that the distinctive effects of documentary cinema have never depended on either the supposed ontology of the photographic image or on large audience reception, but instead on rendering the addressees as members of a *public*. In the context of the so-called “late cinema”, an ethics of autonomous public prefiguration is being consolidated through the stylistics of web documentary filmmaking. This leads to a new cross-media method defining both cinema and documentary whilst also acknowledging an emergent documentary rhetoric, the prefigurative documentary, by which the subjective documentary rhetoric becomes the catalyst of collective subjectivation processes.

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Broughton, Lee
University of Leeds

Korkusuz Kaptan Swing: *exploring the intertextual and intercultural play found in Tunc Basaran’s Turkish film adaptation of an Italian Western comic strip*

Film adaptations of comic strips tend to be produced by the national cinemas of the countries that the strips originated in: see *Batman* (Leslie Martinson, USA 1966), et al. However, Turkish popular cinema has traditionally employed a more transnational and inclusive approach. For example, T. Fikret Ucak’s *3 Dev Adam* (1973) transports the USA’s Captain America and Mexico’s El Santo to Istanbul in order to pit them against a villainous variant of Spiderman. As such, Turkish filmmakers were responsible for a number of similarly intertextual films that featured a variety of foreign comic strip characters. Tunc Basaran’s Western feature *Korkusuz Kaptan Swing* (1971) - which details the titular hero’s fight against the British redcoats in North America during the War of Independence - remains one of Turkey’s most striking and significant comic strip adaptations. Maria Pramaggiore and Tom Wallis observe that ‘for many, the Western is the quintessential Hollywood genre’ (2007: 379) while Jim Kitses notes that ‘the Western is American history’ (1969: 8). As such, Hollywood has sought to claim

fundamental ownership of the Western genre. However, Kim Newman asserts that the War of Independence 'remains an oddly uncomfortable subject for American cinema' before adding that 'all the major [Hollywood] films about the period ... concentrate on fighting the Indians to the exclusion of throwing out the Brits' (1990: 4). *Korkusuz Kaptan Swing* is actually based on an Italian comic strip that was created by the EsseGesse collective in 1966 and it presents scenarios that earlier Hollywood films had been reluctant to enact (namely conflicts between American patriots and British troops). As such, the film represents an engagement with the Western genre that is once removed from Hollywood. This paper will discuss aspects of the intertextual and intercultural play that contributed to the production of Basaran's groundbreaking Turkish Western.

Lee Broughton ml07lb@leeds.ac.uk is a PhD student in the Centre for World Cinemas at the University of Leeds. His research – which focuses upon European Westerns – ultimately seeks to question Hollywood's claim to fundamental ownership of the Western genre whilst also seeking to redefine our broader understanding of Hollywood's relationship with world cinemas. He has previously studied at Leeds Metropolitan University (BA (Hons)) and the University of Leeds (MA).

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Buchanan, Judith
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Temporalising the spatial: artistic hauntings in early cinema

In cinema's pioneering years, the medium was interested in the meanings and operations of an artistic frame. Characters burst out of frames, other characters entered them; frames gave meaning, and cultural weight, to the subjects they contained. Moreover, in their exhibition contexts, films in cinema's first decade were projected onto screens that were often encased in artistically imitative frames. Emulating the visual codes of gallery exhibition testified to the cultural aspirations of the early film industry, and invited its patrons to conceive of themselves as gallery-goers or connoisseurs of cultural works of distinction. Here I study not only the early film industry's self-interrogating interest in the cultural force and broader effects of artistic frames but also its self-exemplifying interest in making still images *move*. The argument is illustrated with examples of early films that specifically and strategically allude to known works of art. These include: Billy Bitzer's 1905 film entitled *Spirit of '76* which quotes Archibald Willards' Yankee Doodle (1891) painting and Vitagraph's *Julius Caesar* (1908) that quotes 'The Death of Caesar' (1867) by Jean-Léon Gérôme. The cultural operations and interpretive effects of each citation are considered. In the case of the Vitagraph film, for example, the production company did not simply 'quote' the known painting, but additionally, in 'performance-animating' it, riffed on the unrealised comic potential of the cited work of art. Allowing temporality and dramatic impulse to erupt from the stuff of the well-known painting was sufficient to achieve this *piquant* commentary of early moving pictures upon an inherited artistic legacy. Such painterly films therefore constitute an illuminating case-study both for the ways in which their negotiations between still and moving images reflect on the ontology of cinema itself and for the cultural specificity of their mediations between 'high' art and mass culture in the early cinema period.

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narrative transmission in film and literature, and on the body on film. She convenes York's 'Film and Literature' MA and is the author of *Shakespeare on Silent Film: An Excellent Dumb Discourse* (Cambridge University Press, 2009) and of *Shakespeare on Film* (Longman-Pearson, 2005). In addition to her work on painterly 'quotations' in early cinema, she is currently working on the apocryphal figure of Judith in film, art and literature and editing a volume on the figure of the writer as represented in the cinema.

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Carvalho, Laura
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Macunaíma, Joaquim Pedro de Andrade (Brazil, 1969): Cinema and Painting in their anthropophagic connections

The film by Joaquim Pedro de Andrade offers fertile ground for investigation when viewed through the prism of "impurity". A literary adaptation of the book by Mario de Andrade (1928), the film reiterates the concept of cannibalism of Oswald de Andrade's "Manifesto Antropofágico" (1928), opening up for a post-structuralist reading of the concepts of ethnicity and culture in Brazil, or even a *potpourri* of visual styles combining Brazilian modern art and pop culture. On the basis of these legacies, Joaquim Pedro de Andrade in his film *Macunaíma* establishes an intimate connection with the first generation of modernist artists in Brazil. As pointed out by Jacques Aumont in *L'Oeil Interminable*, the dialogue between cinema and painting on the basis color is a clear limitation when the palette of painters is "imitated" by the filmmakers. Under this assumption, the visual identity of *Macunaíma* mixes in the colors of the modern painter Tarsila do Amaral, but also modern iconography in general. Joaquim Pedro takes the harmony established in the Brazilian iconography between the human element and the cityscape in order to transpose Mario de Andrade to the reality of 1969, the concept of cannibalism by Oswald de Andrade, and the Brazilian modernist painting.

Laura Carvalho lilitchka_av@yahoo.com.br is a graduate from Audiovisual University of São Paulo (Brazil), specializing in film theory and criticism. She developed the research "Godard and Matisse: The Modern Way of Colors", a project that was presented at the international conference *The Colour and the Moving Image* (University of Bristol, United Kingdom, 2009). Parallel to the study of cinema and painting, she realized, with staff and researchers from the Department of Film, Radio and TV University of São Paulo, a survey of political representation in contemporary Brazilian cinema and its reception on the outskirts of São Paulo. She also works as a set designer for feature films. She was editor of two web magazines of the new Brazilian film criticism and teaches courses about film in cultural spaces in São Paulo.

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Chan, Felicia
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'Life of Imitation': Trompe l'oeil animation in Millennium Actress

The title of this presentation is borrowed from a Berlin-based Singaporean artist, Ming Wong, whose work 'Life of Imitation' revisits the history of a nation through its cinematic past. Satoshi Kon's animated feature, *Millennium Actress* (2001), explores similar themes through the experiences of a retired actress whose memories of life seem to be

indistinguishable from the films she has made. As she recounts her story, the TV crew sent to interview her gets drawn — literally — into the past, never knowing when they might switch suddenly from filming on an ocean liner to dodging bullets on a movie set. The blurring of boundaries between art and life, fact and fiction, past and present, is prominent in art, film and literature; this paper attempts to explore the possibilities offered by the medium of animation, in particular, a form of Japanese animation (*anime*) that utilises a realist mode infused with the surreal. While the realist style may have originated in early efforts to provide a cheaper alternative to live-action storytelling, and the surreal in pushing the boundaries of reality on screen, taken together in *Millennium Actress*, it is not simply a ‘trick of the eye’ that is presented to the spectator, but also an alternative encounter with the cinema as medium of recorded memory, lived fantasy and mediated history.

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Charlesworth, Amy
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Gender and Capital in the Contemporary Film/Video Essay

Since the 1980s a mode of audiovisual production, the ‘film essay’ or ‘video essay’, has proliferated and been widely exhibited in international art exhibitions (to varying degrees examples include work by: Oliver Ressler, Chantal Akerman, Avi Mograbi, Walid Ra’ad, Patrick Keillor, Ursula Biemann, Hito Steyerl, Chto delat? and Maria Ruido – many influenced by the work of Chris Marker). Interestingly, film/video essays have been deployed to address recent economic transformations in the geographies of global capital, exploring issues such as migration, the ‘feminisation’ of labour, the transit of commodities, inter-communal conflict, and the implications of neo-liberal policies. However, they typically convey this political subject matter by way of ‘subjective’ voices and narrational experimentation. The focus of my paper turns on the conjuncture between the distinctive aesthetic form of the film/video essay and its deployment to convey dense historical and political content. Often it is perceived as too experimental, self-reflexive and subjective from the perspective of documentary and, from that of video art, as overtly political. I will explore whether the techniques used – for example, the fragmentation of form, the use of explicit post-production techniques, or how the framing and editing of materials is handled - give the film/video essay a marked epistemological stance. This stance, I propose, is concerned with mapping the distinctiveness of subjects’ positions, drawing our attention to both the disparity and commonality between them, exploring the tensions between ‘reality’ and ‘representation’, and negotiating ‘truth claims’ in a nuanced and dialectical manner. Significantly, this recent phase of artistic work has sought to exceed the critical paradigm provided by Jean-Luc Godard’s argument in favour of exploring ‘the politics of representation’, that is making films politically, without returning to ‘the representation of politics’.

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Cobb, Shelley
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Women of the Cinema: Female Directors, Authorship and Adaptation

“Talent, to be sure, is not a function of fidelity, but I consider an adaptation of value only when written by a *man of the cinema*.” (Truffaut)

“Theoretically, a masterpiece is something that has already found its perfection of form, its definitive form.” (Truffaut in conversation with Hitchcock)

This paper argues that a female filmmaker's choice to adapt a source text is often a way of calling attention to film authorship and the female voice. Women directors have always been on the margins of auteurist history (i.e. at the theory's height, very few women worked in the mainstream; as more women have worked as directors in the mainstream, auteurism has gone out of academic fashion). In light of Truffaut's statements above, which point to the foundations of auteurism in masculine mastery and formal purity, the many literary film adaptations made by female directors since 1990 offer a different way of recognizing and theorizing auteurism and authorship in the cinema that promote the contingencies of authorship and cross-media collaboration. The three films interrogated in this paper foreground female authorship through their protagonists: the protagonist of Kathryn Bigelow's *The Weight of Water* (2002) is a female photographer researching an unsolved nineteenth century murder for a newspaper article; the protagonist of Lynn Ramsey's *Morvern Callar* (2002) publishes her recently-deceased boyfriend's novel under her own name; and the protagonist of Jane Campion's *In the Cut* (2003) is a teacher of literature who collects words for a book on urban slang. Each of these female characters encounter dangerous persons and events that put their lives at risk, textually reflecting the perils and difficulties of establishing a female auteur identity that rejects the myth of pure cinema.

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Coelho, Luiz Antonio L.
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Falling Purity

This paper draws on Gilles Lipovetsky and Jean Serroy's idea that “cinema has become a circle whose centre is everywhere and whose circumference is nowhere”.

According to these authors, we are presently living a moment where information is mediated by screens adopting a perceptive construct bequeathed by cinema. That is, our society expresses itself and perceives reality basically by adopting the cinematic aesthetics. If we are to function adequately in such an environment, we need to consider multiliteracy as an ability to be conquered. If this is the case, the notion of impure as applied to any technology, medium or communication system becomes weaker nowadays. If we think of cinema specifically, we need to consider that it was born without constraint of purity. It appeared modern and mixed. It is the only artistic system where the notion of “Industrial Art” was adopted almost from the beginning. This fact may help to reinforce the argument that the issue of impurity should not be central within the context of cinema. The issue may be due to the fact that cinema is, as mentioned by Béla Balasz, the only Art that we know from the outset. It becomes easy to track down its forerunners and influences. On the other hand, cinema seems to be the only Art that did not have to be emancipated from religion and to detach itself from the sacred. Stemming from another branch of the artistic history, cinema escaped the fight for its own school or style in relation to other artistic expressions. In this sense, it was born free. One of the main questions we plan to address here is “what gives the *auteur* cinema its *cinematographic* essence vis-à-vis any other *non-auteurist* piece of work?”

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Colman, Felicity
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Affective Race: Ethnicity and Australian Cinemas

When discussing world cinemas, convergence theories in their focus on organization can skim over or ignore questions of ethnicity. Conversely, applied philosophies of race sometimes overlook the complexities that the forms of ethnically specific knowledge can take on-screen, as moving sound-images. Engaging a Deleuzian account of the movement of affection-images, in this paper I look at both aspects of form producing content and consider nationalist constructions on screen. By way of example, I take the Australian screen as a problematic place where the politics of colonial control persist in enforcing colonised location as the determining law over its mixed race subjects. The Australian place on screen always has race as its central organising structure. Australia is a part of the geo-political region of the Asia-Pacific and Australian communities are composed of what is termed a diaspora of peoples; British, European, other Asian, and Aborigines. Whatever their cultural background, these people are legally constituted by an Australia tempered through its British Colonial mores and systems, although this cultural majority was diverted through shifts in cultural capital of the late 20th century. Screen adaptations of Australian histories, life, and culture take form in various ways,

as we see in a range of Australian films of the past ten years, including *The Tracker* (2002 Rolf de Heer), *Rabbit-Proof Fence* (2002 Phillip Noyce), *Japanese Story* (2004 Sue Brooks), *Ten Canoes* (Rolf de Heer 2005), *The Home Song Stories* (2007 Tony Ayres), *Noise* (2007 Mathew Saville), and *Samson & Delilah* (2009 Warwick Thornton). The Deleuzian focus on *how* degrees of intensity of affect are achieved by film shifts the viewer's perceptual cognisance to the components of the image, over its duration of becoming. Instructions for an ethics of race, may be found in some of these new forms of screen histories.

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Cooke, Paul and Rob Stone
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'Transatlantic Drift: Hans Weingartner meets Richard Linklater'

Richard Linklater is recognised as one of the most 'European' of American independent filmmakers. Drawing on the intellectual tradition of Debord and the work of the Situationist International (SI), his films offer a cinematic realisation of the *dérive* (drift). Thus, the non-working class drifters of Linklater's *Slacker* (1991), as well as the walking and talking would-be lovers of his *Before Sunrise* (1995) and *Before Sunset* (2004) make a virtue and mission of their directionless lives, transcending the banality of their relatively bourgeois existence through the elective affinities they find in the ephemeral communities created through their reflective and questioning banter and the interpersonal connections that allow them to reconfigure and find new value in their previous education and experience. By psycho-geographical *flânerie* they redefine and reterritorialise the spaces they traverse as arenas of imagination, reflection and subversion rather than of conformity, monotony and alienation. In a number of contemporary European films we see a similar reengagement with the ethos and practice of the SI. Here, however, this has incorporated a sensibility reminiscent of Linklater's work, be it the redefinition of communities of conversation as empty phatic noise, revealing the bourgeois malaise that grips the protagonists of recent works by the German Berlin School filmmakers, or the time-wary construction, deconstruction and reconstruction of urban Europe in Guerín's *In the City of Sylvia* (2007), the long takes that both herald and desecrate this reality in Haneke's *Code Unknown* (2000), the simple comic stasis of its inhabitants in *Déjàte caer* (2007) and the vicarious, imaginative carnival of Klapisch's *Paris* (2008). In tracking these *flâneurs* on their transatlantic, transnational and transurban drifts, this paper will embrace the conjoined philosophy of slackerism, the *dérive*, the *flâneur* and thereby explore the essential 'impurity' that is at the heart of European filmmaking in this age of transnational production.

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Germany: From Colonization to Nostalgia (Oxford: Berg, 2005). His edited books include *World Cinema's 'Dialogues' with Hollywood* (Palgrave, 2007) and, with Stuart Taberner, *German Culture, Politics and Literature into the Twenty-First Century: Beyond Normalization* (Rochester: Camden House, 2006). He is currently writing a monograph for Manchester University Press on contemporary German cinema.

Rob Stone r.a.stone@swansea.ac.uk is Professor of Film Studies at Swansea University, UK. He is the author of *Spanish Cinema* (Longman, 2002), *The Wounded Throat: Flamenco in the Works of Federico García Lorca and Carlos Saura* (Edwin Mellen Press, 2004), *Julio Medem* (Manchester University Press, 2007) and *Walk, Don't Run: The Cinema of Richard Linklater* (Wallflower, 2010). His edited works include, with Graeme Harper, *The Unsilvered Screen: Surrealism on Film* (Wallflower Press, 2007), with Lisa Shaw, *Screening Songs in Hispanic and Lusophone Cinema* (Manchester University Press, 2011) and, with Julián Daniel Gutiérrez Albilla, *The Companion to Luis Buñuel* (Blackwell, 2011).

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Dass, Manishita
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Radical Remix: The Cinema of Ritwik Ghatak

My paper focuses on the challenges posed to purist conceptions of “art cinema” by the films of Ritwik Ghatak (1925-1976), the maverick Bengali director described by film critic Jonathan Rosenbaum as “one of the most neglected major filmmakers of the world.” Ghatak’s oeuvre is characterized by an eclectic mix of neorealist strategies and melodramatic clichés, leftist critique and creative appropriation of Indian folklore/mythology, sentimental excess and avant-garde formalism (e.g., Eisensteinian editing techniques, Brechtian alienation effects, an intricate and often contrapuntal layering of images and sounds), internationalist impulses and local nuances – a blend that cannot be easily accommodated within conventional paradigms of “art cinema.” To the extent that these paradigms filter out lowbrow genre elements on the one hand and avant-garde impulses on the other, or see these as mutually exclusive, and rely on a notion of art cinema as an elevated national cinema with international legibility, they cannot come to terms with the unruly energy of Ghatak’s films, which are at once intensely personal and deeply political, shaped by a cosmopolitan cinematic and critical sensibility (informed, for instance, by idiosyncratic readings of Marx, Jung, European film theorists, Brechtian theatre, and the films of Sergei Eisenstein and Luis Buñuel) yet steeped in Bengali history, literature, folkways, and culture, and equally indebted to the popular and the experimental. In this paper, I explore how the stylistic hybridity and cultural density of Ghatak’s films – and in particular, the interplay of the cinematic and the theatrical that shapes these films -- force us to re-evaluate definitions of art cinema predicated on assumptions of aesthetic purity and international legibility.

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Intertextuality: Brazilian Paintings on French Screen

Two different media dialoging and collaborating with each other. Two neighbors, from different parts of the globe, influencing each other's works. The paintings, the strokes, the flatness of a canvas within the depth of the celluloid and the movement of a moving picture. The French filmmaker Jen-Pierre Jeunet, director of movies such as *Le fabuleux destin d'Amélie Poulain* and *Un long dimanche de fiançaille* admitted in interviews that he had been influenced by the aesthetics of the Brazilian painter, Juarez Machado. However the director does not point where Machado's visual elements were used as inspiration for his scenes. This project aims to analyze comparatively Machado's paintings and Jeunet's *Le fabuleux destin d'Amélie Poulain* to focus these determinant characteristics of the proclaimed aesthetic influence. As the specific objective, this paper illustrates and raises correlational art movements' characteristics that might pervade both arts: cinema and painting. The problem is scoring the similarities between the works. At what point these two distinct forms of art can show similarities and under what perspectives or nuances of the art direction does the film interact with Machado's work as inspiration? To raise such data and draw correlations between the paintings and the movie the use of theoretical literature based on, among others, Jacques Aumont and Modesto Farina, will be made.

Patrick Diener contato@patrickdiener.com is a television director and host in Curitiba, Brazil. Award winning advertising man, he graduated in Social Communication – Advertising and Propaganda. He graduated in Audiovisual Communication and is currently a Master's student in the Communication and Languages Program at the Universidade Tuiuti do Paraná (www.utp.br/mdcl). He works with media since he became an illustrator for a print newspaper at the age of thirteen. Since 2001 he also has been working as a college teacher. Presently he teaches Film Theory and TV Production at Faculdade Internacional de Curitiba, and Screenplay Writing at UTP, besides heading his own TV show.

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Diffrient, David Scott
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Films that Breathe, the Rustling of Leaves: Medium Specificity and the Meaning of Wind

In his provocatively titled 1974 essay, "What Isn't Cinema," Gerald Mast asks why it is that none of the major theorists who had written about the medium of motion pictures prior to, during, or after André Bazin's time had managed to arrive at a conclusive definition that might answer the French critic's own provocative question (translated into English), "What is cinema?" According to Mast, many of the major figures in postwar film criticism and theory, including Stanley Cavell, Siegfried Kracauer, and Christian Metz, were preoccupied with the relationship between cinematic art and nature; the latter being "contained" by the former due to the medium's ontological

capacity to photograph or visually capture reality itself. Discounting the fact that a movie can be made “without photographing anything” (something that Mast, a historian familiar with the experimental “scratch films” of Man Ray and Len Lye, reminds his readers of with characteristic pragmatism), it is worth pursuing further the question of cinema’s ontological distinctiveness as a medium of enormous chronotopic complexity; that is, as an art form with unique temporal and spatial capabilities that are perhaps best highlighted when nature itself is taken as a focal point. In this presentation I aim to test the validity of Mast’s claim that cinema art is “the only true space-and-time art” (or, modifying that assertion a bit, “the art in which space and time play a *full and almost equal role*”). In doing so, I will take an admittedly unorthodox approach, focusing on that most mysterious and elusive yet ordinary and ubiquitous of filmic-meteorological phenomena: the wind. Pinpointing a series of seemingly mundane micro-moments in contemporary cinema, including brief scenes from Olivier Assayas’s *L’heure d’été* (2008), Hong Sang-soo’s *Woman on the Beach* (2006), Jia Zhangke’s *Still Life* (2006), Kiyoshi Kurosawa’s *Tokyo Sonata* (2008), and Joris Ivens’s *Une histoire de vent* (1988), this presentation ultimately suggests that while motion pictures might indeed “contain” nature as no other medium can (and in doing so provide visible evidence of the world’s subtle vibrations), they too are enclosed or “contained” within a windswept space where motion itself is tantamount to being.

David Scott Diffrient Scott.Diffrient@ColoState.edu is Assistant Professor of Film and Media Studies in the Department of Communication Studies at Colorado State University. His articles on international cinema have been published in such journals as *Cinema Journal*, *Film & History*, *Historical Journal of Film, Radio, and Television*, *Journal of Japanese and Korean Cinema*, *Journal of Film and Video*, *Journal of Popular Film and Television*, *Post Script*, and *Screening the Past*, as well as in the edited collections *East Asian Cinemas: Exploring Transnational Connections on Film* (2008), *New Korean Cinema* (2005), and *Seoul Searching: Culture and Identity in Contemporary Korean Cinema* (2007). He is the author of a book on the television series *M*A*S*H* (Wayne State University Press, 2008) and the editor of a volume on the “screwball” TV series *Gilmore Girls* (Syracuse University Press, 2010).

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Erickson, Ruth
University of Pennsylvania

Animal-Borne Imaging: Embodied Point-of-View and the Ethics of Identification

Fantasies of transcendent release are wrapped up in film and animals, both of which promise, by virtue of their contingency and automaticity, to disclose perspectives outside of everyday human experience. In pursuit of such perspectives, people have attached cameras to animals’ bodies since the first decade of the twentieth century, producing a little-studied stock of still and moving images that crosses scientific, artistic, militaristic, and commercial realms. Beginning in the 1980s, animal-borne imaging became part of earnest environmental initiatives to gain deeper understanding about animal behavior. By examining three ongoing projects by Greg Marshall, Sam Easterson, and John Downer (and their animal counterparts), this paper explores how animal-borne imaging posits relations between space, movement, and subjectivity through techno-animal hybrids, wherein animals serve as auteur, physical supports, and subjects though images largely devoid of their bodies. Specifically, I discuss how the filmmakers treat the largely illegible animal footage through narrative and self-reflexive filmmaking techniques in efforts to engender environmental awareness within

the contexts of scientific research, art galleries, and broadcast television. Drawing on close visual analysis of animal-borne footage and Judith Butler's recent work, I suggest that rather than clarity, noise, blankness, and indecipherability open up powerful ethical questions about relations between images and understanding as well as humans, animals, and the environment. These questions, though often overlooked in the humanities, apply to an ever-increasing body of images derived from bodily probes, satellites, and unmanned rovers mapping the often non-visible environment and conveying new modes of knowing.

Ruth Erickson ruthee@sas.upenn.edu is currently pursuing a doctoral degree in the Department of the History of Art at the University of Pennsylvania. Her research focuses on modern and contemporary art, with specific interest in video, film, institutional critique, and collectivity. She is completing a dissertation on political art and video collectives that emerged in Paris after May 1968 and is a recipient of a Fulbright Fellowship to support her research during the 2010-11 academic year. She has published in *Framework* and *via* and organized an interdisciplinary conference on animal studies in the humanities. She has presented papers at Bryn Mawr College and the University of Pennsylvania. From 2004-2007, she was Curator at the Firehouse Gallery, Burlington, VT, where she organized over two-dozen exhibitions.

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Freake, Suzy K.
University of Nottingham

On the Edge of Art and Film: Investigating the Multi-Screen Installations of Jane & Louise Wilson

Despite the abundance of projected, moving images that fill contemporary galleries, art history has been slow to recognise the benefit of looking at film theory and criticism to historicise and theorise such artworks, even when the artists themselves explicitly state cinema's history and visual vocabulary as their principle influence. Artistic strategies such as recycling cinematic material, parodying generic conventions, and the appropriation of specific auteurist styles remain radically under-theorised in art history, despite a century-long precedence, and this paper hopes to rectify such an imbalance by employing film theory (specifically the writings of Pascal Bonitzer and Stephen Heath) to approach the cine-literate, multi-screen installations of British duo Jane & Louise Wilson. Regardless of their frequent gesturing to cinematic influences (Andrei Tarkovsky, Stanley Kubrick and Jean Cocteau being the most common), writing on the Wilsons' work tends to overlook the importance of filmic conventions to their practice. By paying attention to the Wilsons' own cine-literacy, and to theorists specifically concerned with the limitations of the cinematic screen, this paper proposes that the Wilsons' multi-screen installations enact both a celebration and interrogation of the cinematic apparatus. In multiplying the edge of the screen, drawing attention to the function of the frame, and decentering the usually static viewing position, the Wilsons' work skilfully locates a 'blind spot' in cinematic ideology, and, as such, perhaps looking at contemporary art such as this has something to teach film studies too.

Suzy Freake Adxf1@nottingham.ac.uk is completing her PhD in the Department of Art History at University of Nottingham. Her thesis aims to re-address the contemporary use-value of Freud's 'Das Unheimliche' through recent film, installation and video art. Suzy has spoken frequently on the work of artists Gregor Schneider and Jane & Louise Wilson in both the UK and US, and has also published on Schneider's work. She has

organised several conferences including *21st Century Anxiety* and *Image, Space, Text: Perspectives on Interdisciplinarity*, both at Nottingham in 2008, and will be hosting *Between Documentary and Fiction in Artists' Film* at the annual Association of Art Historians conference in 2011. She was recently awarded the University of Nottingham's 2010 Postgraduate Teaching Award.

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de la Garza, Armida
University of Nottingham, Ningbo

'Translating' Frida Kahlo: The Film-Paintings

To account for the boundary-crossing media and art so prevalent today, in which 'all specific artistic skills tend to leave their particular domain and swap places and powers', Jacques Rancière has proposed three different paradigms (*The Emancipated Spectator*, 2009 p. 21). First, Nietzsche—and then Wagner's—idea of the *Gesamtkunstwerk* or total artwork, in which art would ultimately become life. Second, the view that hybridisation of artistic means is a logical outcome of the postmodern condition, characterised by eclecticism and the levelling off of hitherto entrenched hierarchies. And last, the idea that the various mixtures imply translations from one medium into another, as encountering the work(s) of art and making meaning is an active process: 'an emancipated community is a community of narrators and translators' (22). This paper brings these three paradigms to bear upon the making and reception of the films on the life and work of Mexican painter Frida Kahlo, namely *Frida, Naturaleza Viva* (Leduc, 1984) and *Frida* (Taymore, 2002), considering the different ways they set, as it were, her paintings in motion, and how the paintings in turn become hypertext devices, providing a commentary on the difference between the two media, while her iconic figure is made to transgress the boundaries of the 'translating' (as per Rancière), (post) national communities.

Armida de la Garza Armida.De.La.Garza@nottingham.edu.cn is Associate Professor in International Communication (Film) and Deputy Head of Division at the University of Nottingham, (Ningbo, China campus). Her research interests are mainly on film and its relation to cultural identity (especially national identity), and audience reception. She has published essays on the links between documentary and diaspora (in Haddu and Page, *Visual Synergies: Fiction and Documentary Filmmaking in Latin America*. London: Palgrave) and realism in Latin American cinema (in Nagib, L. and Antakly de Mello, C. (eds), *Realism in the Audiovisual Media*. London: Palgrave). She is also co-editor of the *Transnational Cinemas* Journal (Bristol: Intellect). She is currently working on a collaborative research project entitled 'Transnational Cinema in Globalising Societies: Asia and Latin America', which focuses on films that are produced for the global market but still sold as national productions, and the ways domestic audiences engage with them.

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Gil-Curiel, Germán
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Three Accounts of 'An Occurrence at Owl Creek Bridge': Ambrose Bierce's Narrative in Film

In his seminal book entitled *Make Believe in Film and Fiction* (2006), Karl Kroeber famously contends both media bring about very different experiences of subjectivity, consciousness and ultimately the world. Film, he claimed, is about distance and the present, in that 'to see something is to understand its separatedness from us' and 'sight is immediate, whereas language requires time'. He argued these features, together with film's 'unique magnification of movements' render the medium appropriate for experiencing what is seen as somehow 'outside'. By contrast, he depicted the experience of reading as intimate, free from the confinement of temporal sequence, with words entering the mind and thus 'especially suited for subtle stimulation of changes in self-awareness'. In this paper, I test out these views by comparing and contrasting the short story 'An Occurrence at Owl Creek Bridge' by Ambrose Bierce (1890) and two adaptations of it that were made by Robert Enrico in 1962 and by Brian James Egen and Don Maxwell in 2006. From a phenomenological perspective, my paper focuses on the aesthetic impact and implications of experiencing the literary work through cinema.

Germán Gil-Curiel German.Gil@nottingham.edu.cn is Lecturer in International Communication and French at the University of Nottingham in Ningbo. His research interests include supernatural literature, and the intersections between literature, film and music. He has published an essay entitled 'Music, Literature and Cinema: A Comparative Approach to the Aesthetics of Death in *Tous les matins du monde*' in P. Gladston (Ed.), *China and Other Spaces* (Nottingham: CCCP, 2009). He is also a member of 'The Silk Road' research project at the University of Nottingham UK, contributing to the analysis of short stories and tales set on the famous trading route.

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Gleghorn, Charlotte
Royal Holloway

The Colonial Record Revisited: Intercultural Dialogue and Genre Crossing in Contemporary Indigenous Film

Since the 1990s, Indigenous filmmaking from around the world has experienced a marked surge in production, with a number of feature films garnering critical acclaim and widespread media attention, notably *Smoke Signals* (Chris Eyre, 1998), *Atarnajuat – The Fast Runner* (Zacharias Kunuk, 2001), and most recently *Samson and Delilah* (Warwick Thornton, 2009). In addition, a number of feature films have been produced in collaborations between non-Indigenous directors and Indigenous communities, which similarly fall under the rubric of Indigenous film at festivals worldwide. Whilst the romanticised 'savage ethnography' of the past captured native cultures as the last vestiges of a past doomed for extinction, many recent collaborations return to the colonial archive in order to contest it and grant greater agency to Indigenous participants in the filmmaking process. In so doing, these productions significantly challenge the presumed authority of the 'lone' director, and acknowledge the fraught histories of entanglement between colonial powers and Indigenous cultures. By drawing on ethnographic footage and colonial narratives of indigeneity, films such as *Ten Canoes* (Rolf de Heer and the Ramingining Community, Australia, 2006) and *Eréndira Ikikunari* (Juan Mora Catlett, Mexico, 2006), to cite but two examples, attest to

the intercultural imperative which drives much Indigenous film, whether it be at the level of process (collaboration), product (hybrid aesthetics) or reception (bridging distinct sectors of the population). This paper draws on recent examples of films which utilise the colonial record of Indigenous cultures to reclaim a space for contemporary versions of indigeneity. The fabric of constructing indigeneity on screen – consultation, set design, make-up, ethnographic footage and the reenactment of cultural traditions – will be explored in order to foreground the truly hybrid aesthetics of these films.

Charlotte Gleghorn Charlotte.Gleghorn@rhul.ac.uk is a Postdoctoral Researcher for the 'Indigeneity in the Contemporary World: Performance, Politics, Belonging' Project based at Royal Holloway, University of London. Her doctoral thesis (University of Liverpool, 2009) focused on contemporary Argentine and Brazilian women's film production, with a particular emphasis on the role of the body and its relation to the processes of identity formation and memory politics associated with the recent histories of authoritarianism and neoliberalism in both countries. This research has led to three independent outputs to date, all of which are forthcoming in edited volumes. Her current research project considers the construction of indigeneity on screen at the intersection of anthropology, politics and film studies. The project, funded until 2013 by the European Research Council, explores how Indigenous cinematic cultures intersect both with national and international film platforms in screenings and festival circuits.

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Grist, Leighton
University of Winchester

Powell-Godard-Scorsese: Influence-Genealogy-Intertextuality

Michael Powell liked quoting Rudyard Kipling's maxim, 'All art is one,' which finds its clearest expression within Powell's filmmaking through his conception of the 'composed film', in which 'music, emotion and acting made a complete whole, of which music was the master'. It is also an approach that achieves a certain, recurrent reflection within the filmmaking of Powell's most famous and influential champion, Martin Scorsese, albeit the characteristic combination of the high Romantic with the orchestral that marks Powell's work is replaced in that of Scorsese by a fusion of urban expressionism and rock music. The relationship of Powell and Scorsese, however, is not only divorced historically and institutionally, but mediated by a number of intervening intertexts, among the most insistent of which is the *nouvelle vague* in general and the work of Jean-Luc Godard in particular. *Nouvelle vague* filmmaking is, in turn, itself rampantly intertextual, with that of Godard, not least during his Brechtian, political output of the late 1960s and early 1970s, differently adducing high literature and pulp fiction, philosophy and Hollywood cinema, visual art and advertising images, Mozart and The Rolling Stones. It accordingly suggests Roland Barthes's anti-authorial postulate that a text comprises 'a multi-dimensional space in which a variety of writings, none of them original, blend and clash', this yet as it comprises an *oeuvre* that is insistently authored. Bringing these lines of influence and implication together, the paper will proceed to discuss *Casino* (Scorsese, 1995), a film that has been described as 'one of the most trenchant late 20th-century films about money', and concordantly considered one of the most 'Godardian' of all Scorsese's films. It can besides be regarded as a late instantiation of a particular, densely allusive, modernist cinematic practice, to which Scorsese's *Shutter Island* (2010) might be seen as providing a valedictory paean.

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Hall, Jonathan M.
Pomona College, California

Screen as Interruption: Multiple Projection Technologies in Mid-Century Japan

This paper examines multi-projection work in late 1960s and early 1970s Japan, looking at the work of Matsumoto Toshio, Terayama Shuji, and Oe Masanori. While multiple-projection was lauded, for example, by mid-century techno-triumphalist Gene Youngblood as “a performing art” where “the phenomenon of image-projection itself becomes the ‘subject’ of the performance and in a very real sense the medium is the message,” Japanese filmmakers frequently rejected celebrations of material and technological fascination when not in the service of rigorously political destabilizing. To the contrary, Matsumoto Toshio, for example, sought to foreground social structures that organize experience, what Matsumoto referred to as “an era” (*jida*) through the interaction of spectator, medium, and content. Thus, while Youngblood and Matsumoto might share a common interest in structures of consciousness, the former understood multiple projection as “a tribal language that expresses not ideas but a collective group consciousness.” Rejecting this largely American fetish of technological primitivism, Matsumoto ambitiously understood experimental film instead as iconoclasm or social critique capable of a summation of the era as a whole that also enacted its disruption. The paper proceeds to identify the differing political critiques of medium offered by Matsumoto, Terayama, and Oe.

Jonathan M. Hall jmhall@gol.com is Assistant Professor in the newly formed Department of Media Studies at Pomona College in Claremont, California. Hall has previously taught critical theory and Japanese film in the Department of Comparative Literature at the University of California Irvine, the University of Chicago, San Francisco State University, and the Tokyo National University of the Fine Arts and Music. Hall was Visiting Assistant Professor at the University of California Berkeley in Spring 2008. His first book project, entitled *After Revolutionary Time: Perverse Fantasies of the Japanese Postwar*, addresses media theory, social histories of perversion, and the Japanese underground. Hall is currently a Japan Society for the Promotion of Science Postdoctoral Fellow at the Research Institute for Language and Culture at Meiji Gakuin University, where he is working on a second project, a history of Japanese experimental film. Hall also works as a film curator and occasional producer.

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Hamilton, Robert
Manchester Metropolitan University

The Melbourne Controversy and Jia Zhang-ke

In July 2009, a controversy broke out at the 58th Melbourne International Film Festival (MIFF) over the programming of a documentary called *The 10 Conditions of Love*. Directed by Australian Jeff Daniels, it profiled the exiled Uighar leader, Rebiya Kadeer. A wave of protests ensued led by the Chinese Consulate who demanded the removal of the film and the invitation to Kadeer, rescinded. The festival website was cyber-attacked and crashed. In a separate objection, Jia Zhang-ke and his production company, Xstream Pictures, withdrew 3 entries from MIFF. In this paper, I will examine the cultural conflict between China and the Western Media that followed. I will seek to place the conflict in its political and historical context, especially within the relationship between Chinese filmmaking and International film festivals, which is often considered to be the site of ideological tension between Chinese cultural policy and Western festival organizers and their liberal views. I will explore the reasons why an internationally respected film director such as Jia, who made his reputation, it could be argued, at film festivals as an 'independent' should choose to side against Kadeer and fellow filmmakers. Finally, I will map the end of controversy and the reasons why it simply dissipated, rather than reaching a negotiated and satisfactory conclusion.

Robert Hamilton r.hamilton@mmu.ac.uk is senior lecturer in Film and Media Studies at Manchester Metropolitan University. He was a member of the 'Effects of Conflict on Culture' group, who published on Vietnam, the Falklands and Gulf Wars. His current research is on Chinese Cinema and its relation to Western film festivals. He is also working on teaching Chinese through film and is a member of the Chinese Film Forum UK.

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Harper, Matthew
Loyola University, Maryland

Adaptation by Degree: A Study of Vittorio De Sica's Bicycle Thieves

This paper will analyze the process of adaptation employed in Vittorio De Sica's 1949 film, *Bicycle Thieves* which is a loose adaptation of Luigi Bartolini's eponymous novel, published in 1946. The main focus of the study centers around the two cinematic treatments that Cesare Zavattini (the principal screenwriter for the film) wrote in preparation for production. Significant differences in characters, plot, and endings between the film and the book have caused many critics to dismiss the role of Bartolini's novel, saying that beyond the title it has nothing in common with the film, and that De Sica's work stands alone, taking nothing from the book. The proposed analysis of the cinematic treatments written by Zavattini and their intertextual relationship to both the film and the novel should yield new modes of interpreting the film and the novel. Zavattini's two cinematic treatments for *Bicycle Thieves* can be considered both separate texts that stand alone, and as appendages to both the novel and film, a sort of middle ground that shows the passage from pen to screen. The progression from novel to film presents a complex relationship that can be interpreted within an intertextual dialogism. The novel informs the cinematic treatments, which in turn inform the film. By analyzing these *soggetti* as a means of dialogue between the original and the

cinematic adaptation I shed light on the ways that De Sica and Zavattini actually reduced some of the themes, characters, and scenes found in Bartolini's novel and transformed them into a film that revolutionized the world's view on reality and humanity's place in cinema.

Matthew Harper mlharper@loyola.edu received a doctorate in Italian Studies from The University of North Carolina at Chapel Hill and is currently Assistant Professor at Loyola University, Maryland. He has published articles on the cinematic works of Vittorio De Sica and Cesare Zavattini's theories on cinema and adaptation. He has also presented papers on Italian episode cinema and its literary roots, gender in Giuseppe De Santis' films, 20th Century Italian literature and theatre, and adaptations of Dante's *Divina comedia*. His research interests centre on the relationship between literature and Neorealist cinema, particularly the cinema of Vittorio De Sica and Cesare Zavattini. Matthew's current research is *Una Storia Altrui: Adaptations and Appropriations in the Works of Vittorio De Sica and Cesare Zavattini*, which looks at the changes in cinematic and literary narrative style that took place in Italian cinema and literature following World War II.

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Hay, James
University of Swansea

Roads to Nowhere: Neo-melodrama and the Truncated Journey

This paper explores the transatlanticism of contemporary European 'art-house' and American Independent cinema. A considerable number of contemporary low-budget European and American films address the truncated journeys, both physical and metaphysical, of female protagonists, as well as their lack of social and financial mobility. Using the key tropes of melodrama as a means to approach and account for what may well be an impure transatlantic film movement, it will propose the existence of a new genre, Neo-melodrama. This paper will assert that parallels and differences between European and American Independent cinema that can be considered under an umbrella of Neo-melodrama must be drawn not along rigid lines of geographical location, but rather on hybridised, impure lines of economic and social considerations – in terms of both film content and production. Through a stylistic and thematic analysis of several films that it believes are representative of this 'genre', this paper will examine how they reterritorialise melodrama away from the affluent, bourgeois settings of the Hollywood family melodramas of the 1950s, to impoverished and working-class locales in which independent mobility and identity are erased. It will explore how the representation of these films' respective female protagonists illustrates this erasure of identity as a result of poverty, a lack of access to technology and societal exclusion in both contemporary Europe and America. More so than merely identifying 'working-class melodrama', however, something which has been prevalent in both cinema and television for the last sixty years, it will identify the truncated journey as a key theme of this impure cinema, and address how these instances of enforced stasis invite readings of their representations of sexuality, of sexual identity, and of their protagonists' attempts to transcend the limitations of sexuality.

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Queen Mary's, and has been commissioned to submit his MA dissertation, 'Inside/Outside: Space and Sexual Behaviour in *La Pianiste* and *Belle de Jour*' as a chapter in the forthcoming book, *The Companion to Luis Buñuel* (Stone, R. & J. D. Gutiérrez-Albilla, Blackwell. Forthcoming).

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Heise, Tatiana and Andrew Tudor
University of York

Shooting for a cause: cyberactivism and genre hybridisation in The Cove

Directed by National Geographic photographer Louis Psihoyos, *The Cove* tells the story of Ric O'Barry, a former dolphin trainer who became an active campaigner against keeping dolphins in captivity. The film follows O'Barry's efforts to document the annual killing of thousands of dolphins in a secluded cove in Taiji, Japan. Using underwater microphones and high-definition cameras camouflaged as rocks, Psihoyos and his crew reveal a horrific spectacle which had until then been carefully concealed from the public by local authorities. In this paper I shall explore two main issues about *The Cove*. First, the use of new media such as websites, Facebook, Twitter, text messaging and blogs to reinforce the film's impact and convert spectators into activists. I shall draw comparisons with other recent eco-documentaries such as *An Inconvenient Truth*, *Food Inc.* and *The End of the Line* to argue that, rather than serving as a mere poster or press release, the Internet can play a powerful role in constructing viewer positions and readings of the film. The second issue is the interbreeding of different film genres. Unlike the above mentioned documentaries, *The Cove* is constructed like a thriller. This genre borrowing has contributed to the extraordinarily positive reception of *The Cove* by critics, one of whom even suggested that the film puts orthodox Hollywood thrillers to shame. But does it?

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Andrew Tudor aft1@york.ac.uk is Professor in the Department of Theatre, Film & Television at the University of York, having just retired after serving as founding Head of the department from 2006 to 2010. He was previously Professor and Head of the York Department of Sociology and was a member of staff in that department from 1970 to 2006. He is the author of several books in the areas of film studies and cultural studies, including *Theories of Film, Image and Influence: Studies in the Sociology of Film*, *Monsters and Mad Scientists: a Cultural History of the Horror Movie* and *Decoding Culture: Theory and Method in Cultural Studies*. He has published numerous articles in those areas as well as in sociology more generally. His main research interest currently is on the representation of insanity in the cinema.

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Hollweg, Brenda
University of Leeds

Stretching boundaries, crossing borders: personal voice, hybridity and the essay film

A border-crosser *par excellence* in terms of genre and filmic language, the cinematic essay is characterised by a personalised, self-reflective voice, an open, experimental mode of engagement and the radical questioning of objective and fixed viewpoints on the world. Prominent cine-essayists such as Chris Marker and Jean-Luc Godard have never respected the boundaries between genres. Their essayistic work is typical of an art form that is *in potentia*, i.e. constantly borrows from other forms – political manifestos, journalistic interviews, ethnographic analysis, diaries, personal letters or even computer games –, and thereby reflects on its own coming into being. In Marker's cine-essays but also in the more recent work by video essayists Ursula Biemann (*Performing the Border*, 1999) and Allan Sekula (*Lottery of the Sea*, 2006) the crossing of generic boundaries in formal terms is matched on a thematic level by an engagement with questions of identity, subjectivity, migration and border. In these works, a personal voice is combined with a politically engaged style reflecting an increasing awareness among filmmakers of the emergence of new political subjectivities both as a result of inner-European transformation and global shifts in capitalist production and organisation. I investigate the different ways essayistic 'authority' – a strong personal voice – is negotiated in a selection of 21st century essay films. More specifically, I analyse how it is 'performed', by means of voice-over narration, absence-presence of the filmmaker, palimpsest-like use of layers of text, titles, intertextual references etc., and how it complements, subverts and perhaps counters the inherent openness, instability and hybridity of the genre. Theoretical reference points for my discussion are Laura Rascaroli's, Michael Renov's and Hamid Naficy's studies on the essay film, autobiographical forms of filmmaking and 'accented' (exilic and diasporic) cinema as well as the philosophical writings of Jacques Rancière on 'the future of the image'.

Brenda Hollweg b.hollweg@leeds.ac.uk is currently working at the School of Fine Art, History of Art & Cultural Studies (University of Leeds). She is the research assistant on the interdisciplinary research project on the 'The Road to Voting', an Arts and Humanities Research Council (AHRC) funded project looking at the affective and aesthetic dimensions of voting. In association with Prof. Vanalyne Green, she is shooting a documentary film on people's experiences of voting. She has a PhD in English and American Studies and has worked as lecturer and research fellow at different German universities. Her interest in the cinematic essay developed out of a more literary-oriented research project on 'Gender and Genre' (Humboldt University, Berlin). Her research interests include auto-ethnographical writing and filmmaking; feminist theories; collecting, exhibiting cultures and identity formation and, more recently, the role of experience and affect in the production of knowledge.

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Hope, Claire
University of Leeds

Politicising Agency through Affect: Towards a Cinema of the Fragmentary Subject

Regarding critical applications of contradiction amid diversions of affect in moving image as essential tools for interrogating the role of maker and social agent in capitalist society, the author as mixed subject produces mixed cinema, towards a Cinema of the

Fragmentary Subject. An artist working in video and performance, I would present my short video, *Realising a One Track Mind*, 2009. The cultural mix of approaches taken - where intertitles frame a psychoanalysis-infused conversation between three people about work, set in a traditional pub, as a futuristic narrative of genetic modification - are unpacked and connected to theoretical positions from Gilles Deleuze on the capitalist subject amid perversions of desire, to Mark Currie on the critical historicisation of Metafiction and Parveen Adams via Jacques Lacan, on art rejecting the 'ego-ideal' identification with the object. My paper supports a critical moving image practice which is specific yet inclusive and impure, an experimental yet identifiable medium denying an idealist cinematic and cultural yearning for the unitary subject. Here moving image adopts a cross-fertilisation of affects, concepts and formal structures, taking risks by re-working the languages of culture and society with a view to providing a critical counterpart to the actual experience of the contemporary capitalist subject.

Claire Hope claire.hope@btinternet.com holds an MA Fine Art from Chelsea College of Art in 2004. An artist exhibiting nationally and internationally for 10 years, Claire has produced a number of solo projects and installations also showing widely in group exhibitions and video screenings. Producing 9 videos since 2004, she takes performative approaches to analysing the contemporary capitalist subject. A LUX Associate Artist in 2007/8, Claire had a solo show with tank.tv in 2009, was selected for S1/Salon09 screening programme and took part in 'For Your Eyes Only' a group exhibition of British Artist's video at Mains D'Oeuvres Arts Centre, Paris among other opportunities. With recent screenings and performance work shown in Melbourne and London, Claire is currently developing new projects.

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Howard, Christopher
SOAS

Tezuka is Dead: Itō Gō's anti-cinematic manga theory

Tezuka Osamu's reputation as the so-called 'God of *Manga*' remained virtually unquestioned in Japan until the publication of *manga* theorist Itō Gō's provocative book *Tezuka is Dead* in 2005. In particular Itō took issue with the claim of rival theorist, Takeuchi Osamu that the standard of contemporary *manga* had slipped into terminal decline since the death of Tezuka in 1989. A closer reading, however, reveals that Itō's polemic is less a denunciation of Tezuka's work *tout court* and more a critique of the approach to Tezuka that emphasises his importance in perfecting visual techniques resembling those of Hollywood continuity editing. Adapting *Screen* theory, Itō discusses how Tezuka's techniques drove the movement from simple four-frame comic strips to longer story *manga* through an emphasis on classical conceptions of space and time. In a rejection of this model Itō instead emphasises the formal aspects of *manga* that he views as essentially different from film, most notably through the distinction between frame composition (*koma kōsei*) and frame development (*koma tenkai*). He also relates this to a further division of the concept of character into *kyara* (icon) and *kyarakuta* (psychologically coherent character). Whilst Takeuchi bemoans the deterioration in contemporary story-telling, Itō instead reads this as indicative of new aesthetic possibilities associated with the shift to postmodernism. After outlining Itō's argument, however, I question whether his distinctions between classicism, postmodernism and modernism successfully hold, whether his work lacks any concept of social critique and, finally, whether we can find examples that blur some of the

distinctions between *manga* and film that he is attempting to draw (as evident in self-confessed Tezuka fan Ōbayashi Nobuhiko's *House*).

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Ingawanij, May Adadol
University of Westminster

Ghostly crowds in peripheral film history: Thailand's '16mm period'

A fascinating aspect of cinema history in Thailand is the unusual longevity of its 'versioned' screening practice, facilitated by the spread of 16mm technology after the Second World War. Even until the late 1960s it was commonplace for a team of *nak phaak* (or 'versionists' as they referred to themselves in English) to provide live voice performances, from the equivalent of a broom cupboard, to accompany the projection of silent film strips. Proceeding from the impact on film form of this improvisatory mode of oral performance, I will theorise the experience of popular Thai cinema between the 1950s and 1970s – often referred to as the '16mm period' – as one that combined the culture of spectatorship of plebeian folk performance with the fascination of the indexical. The majority of feature films during this period were shot quickly on location as 'silent' (to be voiced during the projection), on what was dismissed at the time as 'sub-standard' 16mm stock. Their emblematic image, as my paper will propose, is of the bystanders, incidentally captured as they gathered to watch the event of filmmaking; crowds preserved within the very same frame as a soundless recording of the gestures and expressions of the stars. What do we make of the fact that the film strip registering this contingent detail did not end up on the cutting room floor? Surviving on severely deteriorated silent film prints – now 're-dubbed' and compressed on VCD and DVD for distribution on the market stall circuit – what kind of media archaeology can do justice to these silent ghosts?

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Jerslev, Anne
University of Copenhagen

David Lynch in the digital world – time, texture and digitality in The Interview Project

In this paper I want to discuss David Lynch's Internet documentary work *The Interview Project* (www.interviewproject.davidlynch.com), which is a multimodal combination of 121 short documentaries, photographs, written text, a map of the road trip during which the visual and audiovisual material was recorded, and links to some of Lynch's other

products. First I will discuss genre – how can we understand the series of short films on this website – are they a multimedia documentary or, semiotically, a multimodal documentary? Second, including also *Lost Highway* and *The Straight Story* and focussing mainly on Lynch's close-ups of faces in the three works, I want to discuss Lynch's interest in texture as a material sign of processuality and time passed. When talking about *Lost Highway* in Gifford's book *Lynch on Lynch*, Lynch declared that he hated digital technology because it prevented him from being close to the materiality of film. However, *Inland Empire* was shot and edited entirely on digital equipment. I argue that whereas *Lost Highway* is in a sense about what it is not, digital image manipulation and digital time and *The Straight Story* might be regarded as a melancholic swansong to film as an analogue medium, *The Interview Project* shows how texture and the (analogue) passing of time may be aesthetically produced and preserved in a digital medium. Just like in *The Straight Story*, time is inscribed in the interviewed persons' faces as time passed but also as time preserved for the future on a website. Thus, even though most of the 121 interviewed persons have passed midlife and live at the outskirts of modern US, Lynch's project enters into dialogue with a central discussion of time in modernity, "how we experience or inhabit duration as the passing of present time" to quote Rodowick from *The Virtual Life of Film* (2007).

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Kilicbay, Baris

Abant Izzet Baysal University, Turkey

Girls just want to go "home": Coming-of-age and melancholy in Karamuk and Tour Abroad

Sülbiye Günar's *Karamuk* (2002) and Ayse Polat's *Auslandstournee* (*Tour Abroad*, 2000) are similarly striking in the sense that they both revolve around a young girl's attempt to find a lost parent and the story of their considerably painful coming-of-age through this journey. *Karamuk* is the story of Johanna who discovers that her biological father is actually a wealthy Turkish man who owns a restaurant. *Tour Abroad* tells the story of a gay Turkish nightclub singer, Zeki, who has made his career in Germany, and who suddenly finds himself the guardian of an 11-year-old girl, Senay. In order to find her mother, whose whereabouts nobody knows, Zeki takes the girl on an odyssey around Germany and other European countries. In this paper I will argue that in both films the search for the lost parent is translated into a melancholic quest for the lost motherland. Homi Bhabha defines the nation as a time of gathering, and in this economy of national life, the nation rests not on some positive ontology of being but rather is haunted by a sense of originary absence and displacement that projects it on its trajectory of becoming. The characters in the two films find different ways to identify

with the (lost) motherland instead of mourning the loss of the parent. As prostheses for the lost parents appear throughout the films, the melancholy of the migrant body, “inscribed,” as Bhabha puts it, with the object of national loss, becomes an indispensable prosthesis of amnesia, repository of an unavowable yet foundational loss inherent in the libidinal economy of national identification. This paper will therefore offer an analysis of this melancholic identification with the imaginary motherland through the parental figures and the coming-of-age of the two teenage girls in their newly discovered migrant bodies.

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Leigh, Jacob
Royal Holloway

Eric Rohmer’s Pure Adaptations

Eric Rohmer was sometimes accused of making films that were too literary. Though untrue as a critical judgement, Rohmer was drawn to adapting a diverse range of literary material during his long career. Of the 23 completed feature films, five are adaptations, while many of his films refer to novels, poems and plays. Rohmer’s first attempt at a feature film was an adaptation of Comtesse de Ségur’s *Les Petites filles modèles*, which he shot in September 1952, but for which he never managed to finish the post-production. One of his most celebrated adaptations is his 1976 version of Heinrich von Kleist’s 1808 novella *Die Marquise von O...* Besides some significant exceptions, Rohmer’s film remains faithful to the novella’s actions and its tone. Kleist tells the story in the third person, maintaining an omniscient position over events, using a tone that is ironic and deadpan. Rohmer allies his method of storytelling to Kleist’s, building tension through a flat detached style, a mode of comic irony. Despite its loyalty to Kleist’s story, the film presents themes and uses a style that is in line with Rohmer’s preoccupations; for instance, during the film’s preparation, Rohmer said he wanted to make Kleist’s story even more like Hitchcock than it already was (Gauteur 1975: 10). Rohmer’s inventiveness in adapting the novel to his own requirements while preserving the spirit of Kleist led him to incorporate visual references to contemporary sources, most famously Fuseli’s *The Nightmare*, but also Fragonard’s *The Bolt*. This paper will consider the implications of Rohmer’s cinematic adaptations of literature, focussing on *Die Marquise von O....* It will discuss Kleist’s indirect style, Rohmer’s methods of adaptation, the visual references, narrative viewpoint and character alignment.

Jacob Leigh jacob.leigh@rhul.ac.uk is the author of *The Cinema of Ken Loach: Art in the Service of the People* (2002) and *Reading Rohmer in Close-Up 02*. He is currently writing *The Cinema of Eric Rohmer* for Wallflower Press. He teaches the following courses at Royal Holloway, University of London: Film Aesthetics, Hitchcock and Hollywood Star Performances, Critical Theory and Textual Analysis (convener). Jacob’s research interests include film style, film narrative, film interpretation and evaluation.

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Lewis, Diane Wei
University of Chicago

Affective Landscapes: 1920s Ballad Films in Japan and the Configuration of “Native Place”

This paper examines how the use of music in 1920s Japanese film exhibition shaped the critical concept of affective landscape. As an example, I analyze the affective landscape of *kouta eiga*. These “ballad films” were released in conjunction with popular records and featured well-known songs that evoked the charms of a particular place. As sentimental melodramas that flaunted their mixed exhibition practice, *kouta eiga* were long dismissed by film historians as a “pre-modern” or transitional cinematic form anticipating sound. However, I argue that *kouta eiga* constitute a stable, intermedial film practice that enhanced and instrumentalized the affective experience of cinema’s heterotopic space. Two surviving examples are *Misasa Ballad* (Hitomi Kichinosuke, 1929) and *Gion Ballad* (Kanamori Banshō, 1930). These films advertise a remote village or famous place as a potential tourist destination while conjuring strong emotional attachment to native Japaneseness or *kyōdo*, the rural hometown. As in films that publicized their location shoots as spectacles, or exhibition practices that combined film projection and stage performance, *kouta eiga*’s extra-cinematic element—namely, the song performance—draws attention to the transformation of space into image and vice-versa, increasing the fascination of the intersection between the cinematic image and real place. The symmetry (or, at other times, lack of symmetry) between the landscapes of everyday experience and those imagined by cinema contributed to the (nationalistic) recognition of “native place.” However, more so than other film practices that emphasized what I will call “tandem space”—for example, in *rensa geki* or the chain drama, the relationship between the day’s ticketed open-air shoot and the evening’s film screening, and the interior scene played live on stage and the projected film of the same actors outdoors—*kouta eiga* domesticated the otherness of cinematic space by reconfiguring it as a profound and uncanny emotional response to “native place.”

Diane Wei Lewis dlewis@uchicago.edu is a PhD Candidate in Cinema and Media Studies at the University of Chicago. Her dissertation examines the impact of the 1923 Great Kanto Earthquake on the geography of the Japanese film industry and incipient studio system, and transformations in Japanese discourse on cinema and spatial practice. In addition to prewar Japanese cinema, her primary research interest is landscape and film. She is currently based in Tokyo, where she is a Visiting Researcher at Meiji Gakuin University on a Fulbright-Hays Doctoral Dissertation Research Abroad fellowship. In the past year, she presented on Mizoguchi Kenji’s *Blood and Soul* (1923) and 1920s screen and spatial aesthetics at the Japanese Film Workshop, Meiji Gakuin University, and gave a paper at the Josai International University Media Studies Department Media Workshop on the role utopian images of the city played in shaping the significance of “Hollywood” in Japan.

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Lowndes, Douglas
Film Producer, Teacher

Technology and Cultural Form Theory/Practice: Knowledge/Production

Written at a time when the history of cinema was 'contained within the life span of a single man', Bazin's essay, 'In Defense of Mixed Cinema' could be said to be a prolegomena to the direction that critical writing was to take over the ensuing 50 years. Questioning ontological insights: 'let's stop appealing to precedents drawn from the origin of cinema', and asking the reader to imagine that cinema was of the same age as the other arts: 'And God knows that this hypothesis is not as silly as it sounds', it could be said to embody the seeds of a synchronic approach to film analysis. One which is today characterized in terms of intertextuality' (Kristeva) and 'combinative practice' (Calvino). Given that position, Bazin, a dialectician at heart, admits its opposite: that 'the concept of a pure art is not entirely without meaning'... 'as there are many bad hybrids and hideous combinations'. But he goes on to say that this does not 'support the theory of an art the theory of art's sake.'

'Pure Cinema' could be rendered into English as 'Cinema as a Fine Art', or another way of putting it, 'Film as Film'. Starting from its opposite, we use Bazin's approach, describing the contradictions that exist in film culture, at a certain moment in history. This is all the more important at present when a major ideological and technological shift is taking place, and when cinema's contingent practices are as significant a subject for the critic as a film on screen. 'What is Cinema?' has never been a more pertinent question.

Douglas Lowndes douglowndes@yahoo.co.uk has worked extensively both in film education and in the industry itself. His background in education covers primary, secondary and tertiary and includes setting up the first film production course for university postgraduates, at Hornsey College of Art. He has also held the Professorship in Film and Television at the Royal College of Art and introduced a series of semesters called 'Critical Studies' into the curriculum at the National Film School. He wrote and presented the Thames Television series 'Viewpoint' and produced films for the Arts Council of Great Britain, before working as a documentary producer/director throughout Africa and the Middle East, at first for VisNews, then as a director of his own company 'Mediac International', making films for both the state and private enterprises. Douglas has most recently produced a series of multicultural DVDs in 29 languages for immigrant children in the East End of London and is currently developing a feature film and is currently developing a feature film written by Susan Bennett to be directed by Horace Ové, the Trinidadian director of *Pressure*.

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Marchant, Steven
Royal Holloway

Identity and Difference in Bazin's Ontology

Jean-Louis Comolli's 1969 article 'The Detour Through the Direct' conjures up the terms of Bazin's ontology of the photographic image whilst insisting on one slight but significant modification: for Bazin the image 'is' the model; for Comolli the image is 'not quite' the model. Comolli's article is not a rebuttal; it doesn't insist on thinking the image in terms of representation, nor does it soften Bazin's ontology by recasting it along the lines of the index. Comolli's 'not quite' instead operates a difference within the same, such that the event in the photograph is always the event of the photograph. This paper explores the implications of Comolli's 1969 article for Bazin's ontology. It proposes that the ontological purity of cinema – wherein the image *is* the model, or the shot *is* the event – is inseparable from an original difference, namely the difference between the event and the shot, or the event in the shot and the event of the shot. It's

in this difference, and thus in the refusal of an externalised conception of the image's identity with the object, that the fundamental mechanisms of Bazin's ontology reside.

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Marshall, Bill
University of Stirling

Traces and Spaces: the Parkour Film

This paper will seek to address several strands of the 'impure cinema' project: the intersection with other aesthetic practices; the question of intertextuality; the communication of cultural diversity, and even the relation between still and moving image. It will do so by examining the phenomenon of parkour (urban free running) which originated in the Parisian *banlieues* and which has spread to become a global youth subculture that has also been appropriated for mainstream film (e.g. *Casino Royale* and in vehicles produced by Luc Besson's Europacorp: *Yamakasi*, *Banlieue 13*). Parkour poses questions for French 'national' cinema in its *métissé* origins, its relation to martial arts movie figures such as Bruce Lee, and the problematic insertion of the *banlieue* into French national culture; for the boundaries of cinema itself, in the engagement with histories of physical education (closely related to French colonialism) and across fiction, documentary, training films, amateur youtube footage, and video games. The spectacularisation of parkour, and its will to create alternative spatial narratives in the city, in turn poses questions about its relation to the narrative structures – and closures - of film texts. In an examination I shall make of now oft-quoted still images of the parkour *traceur* photographed in mid-air against a background of modern office buildings, I shall examine how this figure – in flow and problematically inserted at angles to the urban solidifications of the flow of capital – possesses the ability to defamiliarise the past and to create new ways of looking and moving in the city.

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Mello, Cecília
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Cinema and architecture: moving through ephemeral spaces in Jia Zhang-ke's Still Life and 24 City

The proposed paper follows theorists such as S. Eisenstein (c. 1937) and Giuliana Bruno (2002) to suggest that cinema shares affinities with architecture in that both are spatial practices. It takes as a starting point for this discussion the way cities are presented in two films shot on location by Chinese director Jia Zhang-ke, *Still Life*

(2006) and *24 City* (2008). Testament to the instability of urban spaces in contemporary China, both films attempt to record what could be called a disappearing architecture. By doing so, Jia's camera movements and editing produce a space through which the immobile spectator of film will travel and feel. The analysis will attempt to evaluate whether the cultural specificities of his style can be traced back to Chinese landscape scroll painting and especially Chinese garden architecture, perfectly exemplified by the Long Corridor in Beijing's Summer Palace, painted with extracts of folk tales throughout its extension, and thus inviting a mobile spectator who must traverse space to follow a story.

Cecília Mello cicamello@yahoo.co.uk is FAPESP Postdoctoral Fellow in the Department of Film, Radio and Television, University of São Paulo, Brazil. Her research interests include British cinema and television, audiovisual realism, Taiwanese and Chinese cinemas, and cinema and urban spaces. She has published several essays and co-edited *Realism and the Audiovisual Media* with Lúcia Nagib (Basingstoke: Palgrave 2009). Her PhD thesis *Everyday Voices: The Demotic Impulse in English Post-war Film and Television* (2006) focuses on issues of realism in English film and television.

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Monteiro, Paulo Filipe
Universidade Nova de Lisboa

The rude cinema of João César Monteiro

João César Monteiro was Portuguese cinema's most powerful filmmaker ever. A radical auteur, he reunited multiple talents: writing (plots and dialogues), pictorial composition of images, rhythmic and musical wisdom, even acting of main characters. All this put together in idiosyncratic fictional worlds, to which he invited (still invites) the audience. More than idiosyncratic, one should say, with a neologism, *idiosyncretic*, for he always worked on the fusion of opposed traditions, the sublime and the obscene, highbrow literature and profane swears, Wagner and popular music, performative and visual arts put together in a hybrid cinema. He claims and proves that an auteur does not necessarily have to work under the modernist utopia of purity for each art. Even a certain primitivism, which from his youth led him to the search of some pureness, to which poverty resembles, cannot be innocent. It has to be created within culture, in difficulty and solitude, mixing sordidness with epiphany. Day-to-day life is made of disaggregation, in which beauty sleeps, or awakes. Beauty itself disturbs who knows where it comes from, and how it comes. There is something baroque in his attitude, in his fusion of diverse elements, in his laughs. But also an ascending movement akin to romanticism. He prefers incompleteness, that one thing is always interrupted by something very different. This discontinuity is a characteristic of modernism. In César Monteiro, we can say modernism spreads inside romanticism – something made possible by the importance of image in both and in Monteiro. He wants to make sure that nothing is just formal appearance, that something always threatens beauty, that beauty carries inside some impurity, some poverty, an apparent neglect, a bit of brutality. As in the sentence he takes from Brazilian and Portuguese XVIII century philosopher, Matias Ayres: "All art must include a little rudeness."

Paulo Felipe Monteiro pfm@sapo.pt holds a PhD in Portuguese cinema and is currently Professor of drama, cinema and fiction at Universidade Nova de Lisboa. In 1999-2000 and 2006-2007 he was Chair of the Department of Communication Sciences. Between 2002 and 2006, he was President of the Portuguese Association of

Scriptwriters and Playwrights and was a founder of the Federation of Scriptwriters in Europe, serving on the board in 2005. He has published numerous articles and four books (the latest being on art theory), and given courses, conferences, and workshops in Portugal, Spain, France, Belgium, Germany, Ireland, Brazil and USA. He has worked in theatre as a playwright, actor, and director, and works extensively in cinema and television as a scriptwriter (7 feature films, selected to Cannes, Locarno and Venice, plus 1 TV series) and actor (39 films and series). In 2008, he directed his first short film.

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Müller, Adalberto
Fluminense Federal University

Cocteau Intermedia

Jean Cocteau's work is not easy to classify. Mainly because he was a poet and novelist (which is unusual in literature) as well as a playwright and a painter, and furthermore a film director, screenwriter and actor in some of his own movies. What standpoint should one adopt in order to adequately observe his "impure" aesthetics and cross-cultural production? We believe that the concept of intermediality might help us find a path into the creative labyrinth of Jean Cocteau. By reading his essays on art, cinema and poetry, it becomes possible to understand (by means of an intermedial perspective) the uncanny connection between high classicist aesthetics and popular "féerie" (which is the intermedial source of his cinematic predecessor, Georges Méliès). Within the specific field of film studies, some of his enigmatic films, like *Le sang d'un poète* and *Le testament d'Orphée*, defy the dominant view of cinema as narrative and lead us to an understanding of cinema as poetry. Cocteau's concept of "poésie de cinéma" also allows us to better understand the classical opposition between word and image. As Cocteau states, "l'écriture c'est le dessin noué autrement; et le dessin c'est un autre emploi de l'écriture", a sentence that makes us suspect there are more things between word and image than our common sense can dream of. Where there is the discontinuity of media, Cocteau's gesture creates magical continuity, as if it were possible to establish a "raccord" between a poetic line and a filmic image. Hybrid, multiple, intermedial, Cocteau's borderline patch(art)work invites the scholar to be specially attentive to transdisciplinary connections, while at the same time penetrating the mirror of texts that conducts to the Hades of pure creation.

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Petrie, Duncan
Univeristy of York

Cosmopolitanism and British Film Education: The Case of the London Film School

Established in 1957, the London Film School is Britain's longest running film conservatoire. Unlike the National Film and Television School, which admitted its first students in 1971 and has been generously supported by government and industry, the LFS has had to rely almost entirely on an income of student fees. From the beginning this meant actively recruiting international students, from draft-dodging Americans in the 1960s to an increasing number of aspiring film-makers from the developing nations in recent years. But there were also benefits and in this paper I will subsequently examine the history of the LFS as a site of international and cross-cultural creativity, collaboration and exchange. I am particularly interested in the ways in which the culture of the LFS culture has been maintained and nurtured in relation to the various institutional, political and economic challenges the school has confronted along the way. The school's international student body has arguably served to create an institution that is more heterogeneous, cosmopolitan and outward looking than the National, reflecting the dynamic, fluid and transnational culture of both London and an increasingly globalised film production industry. Moreover, in the context an educational and training environment increasingly dominated by an industrial imperative, the centrality of this cosmopolitanism to the LFS has provided a basis on which the current director has forcefully advocated the artistic and cultural importance of the School's identity and mission.

Duncan Petrie dp547@york.ac.uk is professor of film and television in the new department of Theatre, Film and Television at the University of York. He has previously worked at the British Film Institute, the University of Exeter, and the University of Auckland, where he was Head of the Department of Film, Television and Media Studies. His research has primarily concentrated on questions of national cinema and cultural identity and on creative collaboration in the film-making process. His recent monographs include: *Contemporary Scottish Fictions* (2004), *Shot in New Zealand: The Art and Craft of the Kiwi Cinematographer* (2007) and *A Coming of Age: Thirty Years of New Zealand Cinema* (2008). He has also edited or co-edited a further ten volumes including most recently *The Cinema of Small Nations* (2007) with Mette Hjört. He is currently working on a history of the significance and contribution of film schools to the development of cinema.

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Pitts, Virginia
University of Kent

From process to product: intercultural collaboration in the making of Whale Rider

Whale Rider (2003), adapted for screen by Niki Caro from Witi Ihimaera's novel, tells the story of a courageous young Māori girl who harnesses her extraordinary empathy with oceanic life to overturn patriarchal resistance towards her destiny as a leader. The film's considerable commercial success sharpened local debate already sparked by the

Pākehā (New Zealander of European – primarily British – descent) status of its director. Dialectical conceptions of cultural difference underpin much of that commentary, as do assumptions about power relations on set and positivist dismissals of the indigenous spirituality guiding the production. This paper seeks to expand the scope of that debate by exploring the very nature of the intercultural collaborative processes established between Caro, Ihimaera, Taumaunu (Cultural Advisor), and the elders of Whangara (home of the Whale Rider myth). While New Zealand's cinematic history proves that intercultural collaboration may replicate processes of colonial assimilation, my interviews with the two key collaborators on *Whale Rider* reveal processes characterised by a sophisticated awareness of what distinguishes and what connects peoples from different cultures, extremely high levels of mutual respect, and the democratization of traditional screen production culture in accordance with Māori spirituality and protocols. This, in turn, triggered a higher degree of shared authorship than is the norm in mainstream cinema production. The resulting film demonstrates the potential for indigenous mythology to address contemporary concerns, and interweaves the respective naturalistic and symbolic registers of New Zealand cinema and Maori storytelling paradigms without retreating in to exoticism. I thus argue that the 'dialogic' mode of intercultural collaboration undertaken in the making of *Whale Rider*, in which differentiation is understood as 'simultaneous resemblance and difference' (Holquist, M., 2002), manifests in a specific permutation of aesthetically hybrid cinema that carves out a constitutive 'third space' in the New Zealand national canon.

Virginia Pitts v.t.pitts@kent.ac.uk is an academic and filmmaker dedicated to fostering dialogue between critical enquiry and creative practice by combining practice-based research approaches with more established methodologies. Her PhD examined the nature and impact of cross-cultural creative and financial collaborations on New Zealand National Cinema. She recently completed a short narrative-dance film exploring dialogism as a model for human interaction, and an article exploring the relations between technology, creativity and policy in low budget digital feature filmmaking. Her screen production work spans drama, documentary, screendance and various hybrid forms for both film and television. Her films have been selected to screen at many of the world's top film festivals, toured US art galleries, and sold widely to television. She is currently exploring forms of embodied engagement with cinema, both in the screen development process and in the viewing experience.

Pollock, Griselda
University of Leeds

How it has all changed: terrified reflections on the complex interface of art and film in the twentieth century

In this paper I shall address several moments of 'encounter' between cinema and related art forms: the visual arts. On the one hand, there has been a rich vein in popular narrative cinema representing changing concepts of the artist and of art itself (Minelli's film are my favorites); on the other, documentary developed a complete sub-genre that has become a necessary complement to the contemporary art exhibition which stems from certain key encounters between film form and artistic practice in the mid-twentieth century (Resnais and Namuth). In the 1970s, we can furthermore point to another kind of intersection where 'avant-garde' political and aesthetic radicalism brought conceptual art practice and independent cinema practice into creative conversation (Mulvey & Wollen with Kelly). The legacy of specifically feminist and postcolonial independent cinema has itself been changed by the emergence of new media as the privileged modes of contemporary postmodern art such that filmmakers

such as Chantal Akerman now more often appear in *Documenta* or have retrospectives in art museums which, by virtue of the embrace of the lens-based and time-based art forms, are more hospitable and provide a public for non-narrative or experimental cinema. How shall we explain these intersections? Did the fine arts ultimately, post-1960 have to come to terms with the photomechanical leading to the apparent abandonment of their traditional forms for a prolonged period of engagement with their modernist other? Or has the cinematic been shifted and transformed by its specifically aesthetic expansion in which modes of viewing and experiencing are not longer cinematic (in the sense of apparatus theory) while art and cinema are both affected by novel technologies of the televisual and the digital? Before being stalled by the sheer complexity of the questions this conference incites us to consider, I shall use these larger considerations to read closely some works by Laura Mulvey, Tracey Moffat, Martine Attile, and Trinh T Minha.

Griselda Pollock G.F.S.Pollock@leeds.ac.uk is Professor of Social and Critical Histories of Art and Director of the Transdisciplinary Centre for Cultural Analysis, Theory and History at the University of Leeds and was appointed to a joint position in art history and film studies when she joined the university. Author of many books and articles dealing with feminist theory, sexual difference and the visual arts from the nineteenth century to the present, she has also taught and written extensively on cinema and media-based contemporary art. She is currently researching trauma and aesthetics across both film and visual art and directs, with Max Silverman, a research project: *Concentrationary Memories: The Politics of Representation* from which has been produced an edited volume on *Concentrationary Cinema* which focusses on Alain Resnais' *Nuit et Brouillard*. Her most recent publication include edited volumes *Bluebeard's Legacy: Death and Secrets from Bartók to Hitchcock* (with Victoria Anderson, I . B Tauris, 2009) and *Digital and Other Virtualities: Renegotiating the Image* (with Antony Bryant, I B Tauris, 2010) and article on Chantal Akerman's cinema and trauma in *Studies in the Maternal* 3 (2010).

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Portella, Rubens Cesar Stier
Universidade Tuiuti do Paraná

Michel Gondry and the “Inside Out Cinema”

From an aesthetic point of view, the term “cinematic” has been employed as a veneer of acquiescence and beauty, just like the qualities of excellence, perfection, expressivity and originality have been associated with the term “artistic”. Cinematic language is associated with all sorts of elaborations that go from the expectation of a wide range of exuberant colours to an intricate editing scheme or spectacular special effects, applied not only to fiction film, but also to music videos and advertising films. Breaking those conventions, the present paper aims to reflect about the production of French director Michel Gondry as the proposition of an “Inside Out Cinema”, that permanently denies the idea of representation or truth, highlighting instead the importance of frame, light, continuity, props, settings and tricks that refuse to remain unseen. The director’s work presents, despite its technical accomplishment, a subversive tint that turns it into a deliberated “reality” that refuses to be seen as anything other than cinema. In the adoption of this metarelinguistic optic of impurity and imperfection that one can see the conduction line of Gondry’s creation process, visible on productions that go from advertisements for Levi’s and Smirnoff to music videos for

Björk, The Chemical Brothers and The White Stripes or films like *Eternal Sunshine of the Spotless Mind* and *Be Kind Rewind*.

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Pucci, Lara
University of Nottingham

The medium of martyrdom

This paper examines cinematic representations of death and rebirth in the cultural milieu of Italy's antifascist resistance. My discussion will focus on the 1945 montage film *Giorni di gloria (Days of Glory)*, which combines newsreel and documentary footage to narrativise the role of the resistance in Italy's liberation and subsequent reconstruction. Death, not unexpectedly, plays a central role: from the public hangings of partisans, to the exhumation of massacre victims, to the cathartic executions of war criminals. Both a product of the resistance and a foundational text in its memorialisation for post-war consumption, *Giorni di gloria* is less a tale of triumphant victory than one of sacrifice and martyrdom. Corpses of partisan victims dominate the screen, representing beginnings as well as ends, functioning as foundational deaths – in the Christological mode – for the mythology of the post-fascist nation. Taking as its point of departure Laura Mulvey's discussions of cinema's indexicality and temporality in *Death 24 x a Second*, this paper seeks to explore the unique capacity of celluloid to articulate conceptions of martyrdom. The interrelationships between stillness and movement, between the individual frame and the projected film, between discontinuous and continuous time, between photography and cinema, will be central to my analysis. Drawing on Bazin's and Barthes' associations of photography with death, I will argue that photography's capacity to still movement combined with film's capacity to animate the inanimate, evokes the mythologising processes of resurrection at work in the film's narrative of traumatic reconstruction.

Lara Pucci lara.pucci@nottingham.ac.uk holds a PhD from the Courtauld Institute of Art. She held a British Academy Postdoctoral Fellowship in Italian Studies at the University of Manchester before joining the University of Nottingham, where she took up the post of Lecturer in Art History in September 2010. Her research interests include Italian art and cinema in the twentieth century, particularly the relationship between political and visual culture in the fascist and post-war periods. Her current work focuses on the pictorial and filmic landscapes associated with the fascist cultural movement of Strapaese, which are examined in light of contemporary discourses of reconstruction and renewal. She is also developing a collaborative project on post-totalitarian landscapes, addressing issues of demolition, decay, neglect and reconstruction. Her publications include essays on film and painting in the *Journal of the Warburg and*

Courtauld Institutes; and the forthcoming volume with Palgrave, *A Museum without Walls? Film, Art, New Media*, edited by Angela Dalle Vacche.

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Reyes, Josmar de Oliveira
University of Santa Cruz do Sul

From Literature to Screen, Between Theory and Practice: Two Examples From the Brazilian Cinema

The literary adaptation in screenwriting has been a subject of study and analysis by many theorists and film critics such as André Bazin, with his foundational work “Pour un cinéma impur: défense de l’adaptation.” This paper intends to reflect on the literary adaptation in order to construct a different understanding of the semio-narratological transition that occurs when going from literature to film. What is the adaptation? Why the need to transform a text? How does this transformation, this transition from one medium to another occur? To answer the question of how this transformation occurs, in a semio-narratological and analytical perspective, we chose two Brazilian films produced in the eighties – Susana Amaral’s *A Hora da Estrela* (*The Hour of the Star*) and Carlos Alberto Prates Correa’s *Noites do Sertão* (*Evenings in the Northeast*), whose explicit starting points are literary narrative texts by Brazilian writers Clarice Lispector and João Guimarães Rosa, respectively. This analysis aims to determine the pertinence of some theories to the detriment of others.

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Richmond, Aimee
University of Sheffield

Contemporary Japanese horror film and obakeyashiki

While much has been made of the influence of dance and drama upon Japanese cinema, less attention has been paid to the role of *obakeyashiki*, the traditional Japanese haunted house attractions which are still wildly popular within Japan today. This trope of the haunted house inhabited by folkloric ghostly figures has provided inspiration for movies such as *Ju-On: The Grudge* (Takashi Shimizu, 2000) and *Dark Water* (Hideo Nakata, 2002). Recently, however, specific visitable *obakeyashiki* have become the setting for films, and other especially themed *obakeyashiki* have been created which allow viewers to literally immerse themselves within the world of a particular film. This paper will address cross-platform fertilization between *obakeyashiki* and contemporary Japanese horror film, looking at the way in which the two work

together to create an extra-filmic experience. The form of *obakeyashiki* will also be presented as a potential way in which to approach contemporary Japanese horror film reception, through small screen viewing which brings horror into the realm of the home, the Japanese idea of *kimodameshi* or 'test of courage', and active, immersive and confrontational viewing.

Aimee Richmond aimee.richmond@hotmail.com is a WREAC-funded PhD candidate at Sheffield University, researching the transnational nature of contemporary Japanese horror film and its UK reception. She is currently an exchange researcher at Waseda University, Tokyo.

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Rosen, Philip
Brown University

From Impurity to Historicity and Back

Certain shifts in the concerns of recent film and media theory could be charted through attitudes towards Bazin's film theory. The schema for such shifts might be an oscillation between specificity and "impurity." In the 1970s, at a time of ideological ferment and theoretical reflexivity associated with the disciplinary formation of Film Studies, Bazin was often read critically, as an essentialist. This positioned him within a central tendency of classical film theory concerned with the unique specificity of cinema. Nowadays, some read Bazin more generously as, among other things, a complex and perhaps prescient proponent of impurity. This follows a period of ideological retrenchment and also of theoretical and cultural excesses associated with postmodernist aesthetics and theory. Most directly, digital media have now achieved the status of a cultural dominant. This has contributed to an intense and extensive awareness of the hybridization of any single "medium," though this awareness often threatens to limit itself to a certain technological and phenomenological immediacy. Film and media theory must constantly confront the historicity of theoretical conceptualization, but the corollary should be that it must also confront the historicity of film and media. Bazin himself linked his notion of impurity with a certain historicity, though it might be debated whether his impurity extended to historical temporality itself. Beginning from such considerations in Bazin, this paper will examine the impurity-historicity connection through some key encounters with impurities, mixtures and hybridities in the history of film theory.

Philip Rosen philip_rosen@brown.edu is Professor and Director of Graduate Studies in the Department of Modern Culture and Media, Brown University. He has published extensively in several countries on film and media theory and history as well as cultural theory. His books include *Change Mummified: Cinema, Historicity, Theory*.

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Ross, Julian
University of Leeds

Self-Adaptations to Efface the Self: The Transmedial Works of Terayama Shuji

Although Terayama Shuji maintains legendary status in Japan 27 years after his death, he continues to be largely ignored in the West. This deficiency in scholarly attention is

perhaps due to his multidisciplinary identity which refuses to be tied down by generic categories; he feverishly worked between theatre, film, poetry and literature, as well sports commentary. However, the difficulty in defining Terayama and his work was the essence of his persona. Sorgenfrei comments on Terayama's frequent remark, "I am a Terayama Shuji," that he is here suggesting, to be a Terayama Shuji, you must have more than one mask. With this in mind, the paper will suggest that the difficulty of assigning a singular identity to Terayama was self-imposed, proposing that it was a strategy of self-effacement to deny the primacy of an originator. Together with the cross-media profile of many of his concepts, his multimedia personality will be considered as an approach to stimulate dialogue with his audience, an awakening from passivity striven for by many of the artists of his generation. His oeuvre teemed with intertextual references that crossed media; the difficulty in pinning down Terayama's authorship was to seduce audiences into participation. The paper will explore the three incarnations of *Throw Away Your Books, Get Out Onto the Streets*, which was first a play, second a collection of poems and essays, and finally a feature-length film with ATG; it would be a difficult task to find a more fitting example for Bazin's prophesied 'artistic pyramid' template. Defying conventional assumptions, Terayama's early work in poetry was heavily inspired by cinema, and his transmedial translations thus place cinema on a level plane with other arts. Through Terayama, the paper will address in a Japanese context the conundrum proposed in response to Truffaut, whether *auteur* cinema opposes mixed cinema.

Julian Ross julianross@hotmail.co.uk is a PhD Candidate at the Centre of World Cinema, University of Leeds, funded by the White Rose Consortium and a student of the Mixed Cinema Network. His research focuses on the Art Theatre Guild of Japan, an organisation that created an environment for artistic and intercultural dialogue between filmmakers and other sectors of the art world. His work concentrates on their early phase during the 1960s and 1970s.

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Sharp, Jasper
University of Sheffield

Presentation versus Representation: The Collapsing Time Tunnel of Mamoru Oshii's The Amazing Lives of the Fast Food Grifters

Following the landmark release of the first completely computer-generated (CG) feature *Toy Story* (1995), commercial animation has predominantly striven to emulate the lens-based reality of live-action cinema, with new developments in processing power put to the service of creating more detailed, "realistic" three-dimensional worlds with faithful modelling of landscapes, light and shadow. In this context, one of the most interesting aspects of Japanese animation such as Studio Ghibli's *Howl's Moving Castle* (2004) and Studio 4C's *Tekkon Kinkreet* (2006) is how they have utilised 3D CG technology in service of a traditional 'flat' 2D aesthetic. Few in the commercial field have challenged the representational tropes of both 2D and 3D as inventively as Mamoru Oshii with *Tachigui: The Amazing Lives of the Fast Food Grifters* (2006), a "mockumentary" look at Japan's postwar history through its dietary habits. Oshii and the creative team at Production I.G. developed the technique of 'Superlivemation', rendering still photographs as flat objects in 3D space and animating them as simple paper cut-outs in a theatre, resulting in what Oshii described as "either a live-action movie with extremely limited information or a simple animation with extremely intense information." This paper considers the conflation of form and narrative content within

Tachigui, with its playful assembly of Japanese history and cultural artefacts into a limited number of overlapping flat planes, in relation to developments within foreign and indigenous the visual arts throughout the 20th century, specifically the Superflat movement founded by the artist Takashi Murakami in the early 1990s, whose manifesto posited a way of “rethinking art as history – not merely art as representing history but art as putting into practice a new relation of and to history.”

Jasper Sharp jasper.sharp@hotmail.com is a writer and curator specialising in Japanese cinema and co-editor of the website Midnight Eye. Publications include *The Midnight Eye Guide to New Japanese Film* (Stone Bridge Press, 2004) with Tom Mes, *Behind the Pink Curtain* (FAB Press, 2008) and *The Historical Dictionary of Japanese Cinema* (Scarecrow Press, forthcoming). He has written on Japanese cinema for various anthologies and magazines including *Sight and Sound* and *Film International*. He has contributed liner notes, commentaries and video interviews to numerous DVD releases, and programmed the Japanese section of London’s Raindance Film Festival. He has also worked as an advisor for the Japan Foundation UK’s annual touring season since 2005, as well as curating high profile seasons and retrospectives at the BFI, the Deutches Filmmuseum, Austin Fantastic Fest, Montreal’s Fantasia Film Festival, and Thessaloniki International Film Festival. He is currently a Mixed Cinema Network PhD student at the University of Sheffield researching widescreen cinema in Japan.

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Smith, Michael
University of Leeds

Professional Wrestling in Japanese Cinema

In his seminal collection *Mythologies*, Roland Barthes sees professional wrestling as 'the spectacle of excess' and an activity where 'signs at last correspond to causes, without obstacle, without evasion, without contradiction.' My paper looks at the representation of professional wrestling in Japanese cinema, focusing closely on two very different films: the fictional magic-realist film *The Calimari Wrestler* (Minoru Kawasaki, 2004) and the lo-fi documenary *Gaea Girls* (Kim Longinotto and Jano Williams, 2000). Using Barthes' reading as a framework to structure my analysis, I will investigate how the two films portray wrestling as a highly-skilled performance art and discuss the notion of reality in relation to the conflict of identity between the professional ('wrestler') and personal (member of society) which is common to its practitioners in both films. Through looking at their delineation of the physical act of wrestling, I will demonstrate that both films work to establish professional wrestling as being something more than a 'fake' pseudo-sport, but an activity which has very real consequences outside of the four-pillored posts within which its rituals, or to use Barthes' terminology 'signs', are performed. Finally, by outlining the quite different cultural understanding of professional wrestling in Japan as compared to that of Western society, I will position Barthes' notion of wrestling as 'exhaustively presented' excess as being ill-suited to a discussion of wrestling in the Japanese context.

Michael Smith ml06mjs@leeds.ac.uk is a WREAC funded research postgraduate student at the University of Leeds/University of Sheffield under the supervision of Prof. Lúcia Nagib (Leeds) and Dr. Angela Coutts (Sheffield). After undergraduate study at Sheffield Hallam (BA Film Studies, 2004), he took a short break from academia before returning to part-time study at the University of Leeds (MA World Cinemas, 2008). He spent the majority of 2009 living in Tokyo, where he undertook full-time language

training in addition to library and archive work relevant to his thesis. Now based in Leeds, he hopes to complete his doctoral research, which looks at the representation of women in early Japanese postwar cinema, in early summer 2012.

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Stacey, Jackie
University of Manchester

Cosmopolitan Cinema and the Limits of Transparency

Is cinema a place where borders can be crossed that can't be crossed politically (as Jacqueline Rose claimed for literature recently)? This paper begins with a consideration of how cosmopolitanism might be thought through in relation to the place of cinema in modern culture. It discusses the idea of cosmopolitanism as an openness to the difference of others by looking at the ways in which cinema might be seen to offer new forms of mobility to the modern subject. Following Giuliana Bruno's claim that early cinema invited spectators to travel to other cultures, to be 'in transit', we might ask: what kinds of intersubjectivity can the cinema generate and how might this connection to other people and other places operate through a fantasy intimacy with others? These very general questions about an intimacy or empathy with those on the screen will then be connected to questions of cosmopolitan cinema in so-called postmodern, globalised cultures. What kinds of technologies now promise a new universalised mobility, connectivity and legibility? This paper will offer a brief discussion of the limits of transparency in the cosmopolitan spaces of *Code Unknown* (Michael Haneke, 2000), *Code 46* (Michael Winterbottom, 2004), *Caché (Hidden)* (Michael Haneke, 2005) and *Babel* (Alejandro González Iñárritu, 2006).

Jackie Stacey jackie.stacey@manchester.ac.uk is Professor of Media and Cultural Studies at the University of Manchester where she is Co-Director of the Research Institute for Cosmopolitan Cultures (RICC) and Director of the Centre for Interdisciplinary Research in the Arts (CIDRA). Her publications include: *Star Gazing: Female Spectators and Hollywood Cinema* (1994) and *Teratologies: A Cultural Study of Cancer* (1997), *Global Nature, Global Culture* (co-authored with Sarah Franklin and Celia Lury) (2000) and *The Cinematic Life of the Gene*. (2010). She has also co-edited a number of books, including *Romance Revisited* with Lynne Pearce (1995), *Screen Histories: A Screen Reader* with Annette Kuhn (1998), *Thinking Through the Skin* with Sara Ahmed (2001) and *Queer Screens* with Sarah Street (2007). She is currently co-editor of two journals: *Screen* and *Feminist Theory*.

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Sturtevant, Paul
University of Leeds

A Violent Clash of History and Technology: the problems with pixellating Beowulf

The story of the films of *Beowulf* is an odd case of the ultramodern mingling with the ancient. *Beowulf* is the oldest story in the English language. It is a rare product of a culture removed from ours by at least a thousand years. Yet, recent attempts to adapt the *Beowulf* story for the screen have been relentlessly ultramodern. Three science

fiction versions have been made: an episode of *Star Trek: Voyager*, the 1999 film *Beowulf* and the 2009 film *Outlander* all retain the base narrative but replace the monsters of the Anglo-Saxon poem with alien invaders and prowess with technological ingenuity. In 2007, Robert Zemeckis released a version entitled simply *Beowulf*. Though this film keeps the setting in the Early Middle Ages and many of the plot elements, it is also uniquely technological in that it renders the world using performance capture technology and CGI. This paper focuses on the 2007 Zemeckis *Beowulf* and explores how history and technology clash in this film to create a hyper-real, yet uncanny, version of the imagined past. In particular, this paper examines the audience reception of *Beowulf*'s CGI filmmaking techniques. To do so, this paper will give some of the results from an audience reception study conducted at the University of Leeds between 2008 and 2009, in which 19 undergraduate students were shown and discussed three films that depict the Middle Ages. Many of the participants responded passionately to the use of CGI in *Beowulf*, but they couched their praise or criticism in terms of their perception of the past. These participants betray a sophisticated perception of the interplay between historical narrative and cinematic realism, and the challenge to both of these that new technology can present.

Paul Sturtevant paulsturtevant@gmail.com was recently awarded a PhD from the University of Leeds, co-supervised by Lúcia Nagib of the Centre for World Cinemas and Richard Morris of the Institute for Medieval Studies. His PhD thesis was entitled 'Based on a True History?: The Impact of Popular 'Medieval Film' on the Public Understanding of the Middle Ages', and brings sociological methods to explore public history and cinema reception. He has also recently had a chapter published in *Hollywood in the Holy Land: Essays on Film Depictions of the Crusades and Christian-Muslim Clashes* (McFarland, 2009).

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Šukaityte, Renata
Lithuanian Academy of Music and Theatre

Intercultural Aesthetics and Language of Šarunas Bartas' Films

This paper seeks to critically examine intercultural discourse in the films of Lithuanian filmmaker Šarunas Bartas', namely *Three Days* (1991), *Corridor* (1995), *Freedom* (2000), *Seven Invisible Men* (2005) and *Eastern Drift* (2010), through the analysis of his cinematic language and aesthetics. Already the very first Šarunas Bartas' films gained international recognition at international film festivals and cross-national fan groups are gradually growing. Despite representing a small cultural and linguistic group, he managed to create films that easily cross cultural and geographical borders due to a well developed intercultural language and aesthetics, which is characterized by representations of intercultural spaces and communities, and a mixture of different languages (mainly Lithuanian, Russian and French). His protagonists are nomads who trek from one place or community to another in quest of relief, freedom or new adventures. Their national or cultural identity is not clearly articulated, however they can be recognized as Eastern Europeans (or citizens of countries who have undergone similar historic experiences), whose land has always been a corridor for different nations and a temporary home or place of freedom. The nation is represented by archetypical images of bridges, corridors, harbours and homes to signify a period of transformation. In addition to the aforementioned artistic strategies, the intercultural character of Bartas' films is expressed in the very nature of its production. Most of his films are made in co-production with French, Portuguese, Russian and Dutch companies and with international cast (Valentinas Masalskis, Ekaterina Golubeva,

Leos Carax, Klavdia Koršunova, Valeria Bruni Tedeschi and others).

Renata Šukaityte renata_sukaityte@yahoo.com is a lecturer in the Faculty of Theatre and Film, Lithuanian Academy of Music and Theatre in Vilnius (Lithuania) where she coordinates the BA Film Studies programme and teaches film and new media theory, as well as audiovisual industries. She gained her PhD in Baltic Media Art Studies at Vytautas Magnus University (Lithuania, 2008) and holds a Master Degree in Film Studies from University of Lodz (Poland, 2001). She has done substantial research in institutional and aesthetic discourses of new media art of the Baltic States, which has resulted in a number of publications and conference papers. Her current research centres on Lithuanian and Baltic film, particularly national and intercultural dimensions from the 90s to the present. She is the editor of a forthcoming issue of *Acta Academiae Artium Vilnensis* entitled *Baltic Cinemas After 90's: Shifting (Hi)Stories And (Id)Entities* (2010).

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Talajooy, Saeed
University College London

Iranian Cinema and Intercultural Adaptation: The Case of Dariush Mehrjui

Modern translation theories define the film adaptations of literary and dramatic texts as intersemiotic translations and categorize them according to their structural, inter-historical, intercultural and inter-paradigmatic qualities. They also hail the practice as a major way of intensifying or expanding the cultural impacts and functions of the cultural discourses promoted in literary texts. In Iran, Dariush Mehrjui is celebrated as the foremost filmmaker engaged in adapting Iranian and western novels and plays. His early masterpiece, *The Cow* (1969), took the symbolic realism of Iranian art cinema to a new level by transforming Gholmahosein Saedi's *The Mourners of the Baial* into a memorable film on the poverty of Iranian villages and the psychology of human identity as defined within the circle of his/her dependencies. Most of his later films were also inspired by or adapted from Iranian and non-Iranian novels and plays. The purpose of my paper is to offer new perspectives on Mehrjui's contribution to intercultural adaptation in the light of contemporary translation and reception theories. I will compare the structural qualities and the social functions of *The Postman* (1971) with Georg Buchner's *Woyzeck* (1836), *Hamoon* (1990) with Saul Bellow's *Herzog* (1964), *Sara* (1993) with Henrik Ibsen's *A Doll's House*, (1879), *Pari* (1995) with J. D. Salinger's *Franny and Zooey* (1961), and *Santoori* (2007) with Henrik Ibsen's *Ghosts* (1881).

Saeed Talajooy s.talajooy@ucl.ac.uk is a Post-doctoral Mellon Fellow at University College London. His research is focused on the point of convergence between film, performance and translation studies with a particular interest in the changing patterns of Iranian identity as reflected in Iranian literature, theatre and cinema. As a teacher, he teaches a module on Iranian Cinema and contributes to the translation and comparative literature courses at SOAS and UCL.

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Teh, David
National University of Singapore

Animate Cinema: it breathes, it moves, it remembers

The voracious appetite for Asian film amongst Western cinéphiles occasions all manner of cultural crossings. Contemporary productions are increasingly not just subject to, but *products of*, transnational cultural and capital flows. They are ‘hybrid’. But this descriptor often elides the vastly differing contexts they traverse, typically under an unreflexive idea of ‘the global’, with the medium linking them, film, supposed to be the same thing in each. The practice of Thai artist-filmmaker Apichatpong Weerasethakul, while rooted in local realities, is exemplary for having made the leap to the core of the international art-film establishment. His reflexive formal statements have lent confidence to auteurist accounts, allowing anchorage to art-cinema’s canon, a dish then garnished with some surplus that exceeds Euro-American film aesthetics and makes Apichatpong – culturally exotic, spiritually transcendent, tropically queer, and so on. Unfortunately, this movement from formal (international) base to aesthetic (local) superstructure tends to confine the matter of media reflexivity to the medium of *film*, overlooking the other media – and their local genealogies – that so richly inform his practice. My research identifies non-cinema histories that may be adduced in the study of contemporary Thai moving images. I theorize Apichatpong’s practice as an ‘animate cinema’, highlighting three characteristics – itinerancy, permeability and historicity – each of which open perspectives grounded in local (national and provincial) cultural histories. The present paper establishes the permeability of this animate cinema with respect to other media – mass media as well as literary and performance traditions – that is, to its formal impurities. Against both auteurist and national cinema discourses, I argue that only a cross-disciplinary media archaeology, with a radically expanded notion of channelling or ‘mediumship’ (Rosalind C. Morris), can do justice to an animate cinema. What *discursive* impurities are called for, to take account, critically and historically, of the “cultural determinants” proper to it?

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Vieira, João Luiz
Federal Fluminense University

The sky is the limit: interactivity in the (new) age of immersive realism

In the recent bluray edition of Michael Mann’s *Public Enemy* (2009), there is a sequence where the main protagonists are playing a game of cards. Simultaneously, the spectator watching the movie comfortably seated in their living room, marvelled at

the stunning visual and surround-sound quality of the large high-definition flat-screen tv monitor of their private “home theater”, with their control pad on hand, clicks a special button and interrupts the flow and the flux of the film to engage in the same game that is being played in the film narrative in front of him. In a way, he/she “enters” another secondary narrative and starts playing the game, while the actual film narrative is suspended. Could this act alone conform to what Bazin envisioned as the “myth of total cinema” in the mid 20th century when he was thinking about the visual expansion promoted by the widescreen processes in the mid fifties? If this situation is just one of the myriad possibilities of “immersive realism” now made available through the new versatilities promised by digital technologies, how do we question and expand the same tenets of “impure cinema” claimed by Bazin himself? Will the domestic space of the home be the final embodiment of Bazin’s now reformulated and inclusive notion of a “totally impure cinema”? These are some of the questions I would like to address in this paper, as well as expanding on concepts of hybridity to include not only authorship but also the relation between film and new technologies.

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Vieira, Marcelo Dídimo Souza
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The Nordeste: A Hybrid of Brazilian Cangaço and American Western

The *Cangaço* was a cultural-historic phenomenon that occurred in the Northeast backlands of Brazil between 1870 and 1940. This type of social banditry took place in a poor region with an arid climate, the *sertão*, with unique scrub vegetation, the *caatinga*. The social differences were aggravated by the existence of immense rural properties and a flawed legal system. These factors influenced aggrieved people to come together in gangs, the *cangaceiros*. This kind of banditry has been well explored in Brazilian Cinema from the 1960s, but it was in the decade before that this issue had raised a typically Brazilian *genre*, with the film *O Cangaceiro* (Lima Barreto, 1953). The violence, the horses, the backlands and the lack of cinematic tradition in Brazil: all these factors had contributed to create a new vision of a genre in Brazil, with particular features, importing from the American western and its outlaws some issues that characterized the *cangaço*, which Salvyano Cavalcanti de Paiva called *Nordestern*. The neologism *Nordestern* is an adaptation of the word “western” to the northeastern region of Brazil, which became an hybrid of these terms, resulting in a Brazilian genre. The *Nordestern* is a direct reference to the classic western that had strongly influenced the *cangaço* films in that period. So, the *cangaço* became a *genre* with common aesthetics features, creating a nationalist bias with relation to the American dramatic structure. The western and the *cangaço* have many common issues and some features that differentiate or approximate them. “The defining feature of the *genre* is the elemental conflict between civilization and savagery.” (Mattos, 2004, pp. 17-18)

The main purpose of this paper is to present the *Nordestern* through the analysis of several films with its particular narrative and aesthetics structure, as directly related to the American western *genre*.

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Watkins, Raymond
Colgate University

Gently Painting the Portrait: Robert Bresson's Une femme douce (1969)

Robert Bresson was formally trained as a painter, and claimed throughout his long career that he "never left painting," but instead imported a painterly aesthetic to the cinema. His painterly citations tend to be sourced from the Medieval and Baroque period and seldom explore art movements taking place while Bresson was alive. I argue that in order to liberate cinema from its roots in naturalistic theatre and create the new artistic form Bresson termed the "cinématographe," he viewed cinema as a plastic art much more closely allied to sculpture, painting, and video art. This study therefore investigates the way a filmmaker makes self-conscious reference to painting and the plastic arts in order to push his work away from narrative sense, and toward the purely figural image. It further encourages a view of Bresson's films within a tradition of experimental, avant-garde art that was a direct result of his training and work in the 1930s as a painter and photographer strongly influenced by surrealism, all on full display in his *Affaires publiques* (1934). This study of *Une femme douce* therefore explores works of art and sculpture that appear in the film, Bresson's attitude toward and perceptions of painting while making the film, and other artists and ideas that influenced its making, specifically: Jean Fautrier's *Femme douce*; the kinetic light sculpture *Lux I* by Nicholas Schöffer; the surrealist paintings of Bresson's art director Pierre Chardonner; a painting of *Vénus et Psyche nue* that appears in the film; Antoine Watteau's *Jupiter dévoilant Antiope* at the Louvre; and Pierre Klossowski's reflections on the tableau vivant, and the relationship between female nude and painter as explored in several of his early novels. Ultimately, Bresson creates a self-conscious painterly portrait of his "gentle woman" much indebted to painting and the plastic arts.

Raymond Watkins rwatkins@colgate.edu graduated from The University of Iowa in 2006 with a doctorate in Cinema and Comparative Literature. While at Iowa, he began a second project supervised by Dudley Andrew on the use of painting in the films of Robert Bresson. He received a six-month FACSEA French Government Fellowship to conduct archival research on Bresson in Paris under the guidance of Jacques Aumont. From this work, he presented a paper at the annual International Association for Philosophy and Literature (IAPL) Conference in Rotterdam that has since been revised for publication in *Cinema Journal*. This article, "Robert Bresson's Modernist Canvas: The Gesture Toward Painting in *Au hasard Balthazar*," serves as foundation for the book project *Robert Bresson and the Plastic Arts: Painting, Sculpture and the Avant-*

Garde. Formerly postdoctoral fellow at Western Case University, Raymond recently joined Colgate University as Visiting Professor.

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Willis, Andy
University of Salford

Dubbed, subtitled and original versions: the multiple and impure manifestations of Spanish horror cinema of the 1970s

Products of the boom in production of horror cinema in the Spain of the 1970s might be labelled impure in the extreme. This is the result of a number of significant factors: firstly, in the manner in which filmmakers borrowed extensively from other cycles and films within the genre; secondly, in the way films existed in various different versions, each edited for different international markets; and thirdly, in the attempts often employed to disguise the films' country of origin through elements such as casting, setting and dubbing. The label 'impure' also seems appropriate for Spanish horror cinema of the 1970s when one considers the various ways in which identifying a finite and authentic version of most films of the period is futile due to the working practices of the international commercial film industry. Therefore, in this paper I wish to explore the problems of seeking a 'pure' version of any of the Spanish horror films of this period, particularly as they were produced within the commercial context of European exploitation cinema, rather than embracing their inherently 'impure' nature and making that a cornerstone of any analysis. I intend to approach this through a case study of Jess Franco's *Female Vampire* (1973), a film which exists in a multitude of international cuts and which defies the search for an authentic 'director's cut'. In this instance, the impact of this impurity on the idea of an original, authentic and pure edit of any film is undermined and challenged by a director's willingness to shoot material for a plethora of versions.

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Wilson, Gavin
Leeds Metropolitan University

Cell/ular Cinema: The Impossibility of The Long Take in Films for the Mobile Phone Platform

This paper investigates the emerging phenomenon of using the mobile phone as a platform for both the production and exhibition of film/video. Films made using mobile phones are currently given various descriptive titles such as 'phone films' or 'pocket films'. In view of the individualising nature of their production and exhibitive circumstances, I propose the generic terms *cellular cinema* or *cell cinema* as descriptors of this innovative mode of cultural discourse. By accident or design, cell cinema is informed by a concern for a 'sensuous' aesthetic of style and spectacle, reflecting aspects of what Darley (2000) identifies as the 'surface play' of computer games. Avoiding the so-called high/low culture debate, I shall discuss the emergence

of a new media dialectic with traditional forms and their associated aesthetics, indicating cell cinema's tendency towards the ephemeral and a circumscribed representation of meaning. The paper will identify and show examples with short film clips of approximately six minutes total duration. Centrally, I'll discuss the dynamic of spectacle in the cell cinema experience, drawing comparisons between aspects of the audience's engagement and traditional narrative film. I'll discuss how viewing experiences of cell cinema are resonant of society's increasing familiarity with viewing media products as mobile, spatially indeterminate activities situated within contemporary culture. Cognisant of this, as part of my presentation I hope to enable the conference audience to consider the viewing experience of cell cinema on a large public screen and on the much smaller, individual (cellular) mobile phone platform. In summation, I shall stress the shift to a new aesthetic posed by cell cinema, foregrounding the need for a different set of analytical and critical tools for interrogating its particular mode of spectatorship.

Gavin Wilson G.Wilson@yorks.ac.uk is a first year PhD Film Studies student at York St John University. During most of my career I have worked as a freelance cameraman on film and TV dramas, commercials and music promos, and continue to write narrative screenplays. Interspersed with my freelance production work, I have also taught media and visual communications studies at a number of UK institutions. Whilst working as a Sector Manager for Screen Yorkshire, the regional screen agency for Yorkshire and the Humber, I undertook an MA in Screen Media Cultures at Leeds Metropolitan University, graduating in August 2010. The subject matter for this poster presentation, expresses my ongoing research interests in historical film criticism, whilst also reflecting themes expounded in my current doctoral research into film production and exhibition using the mobile phone.

Yan, Haiping
Cornell University

Amidst Landscapes of Mobility: Tropes of Home in Urbanizing China

Cinematic and theatrical adaptations of historical events and fictional stories, taken from reservoirs of different civilizations and rendered with techniques of various media as well as mounted through artistic collaborations across national borders, constitute one of the foundational repertoires in twentieth-century Chinese culture. The aesthetic center of gravity of such a repertoire is a China-specific transcultural imagination that engages resources worldwide to generate spheres of art-making, as working processes to break away from the patterns of human behavior that are also genres of human relations dictated by the *realpolitik* of expansionisms in modern times. The earliest of modern Chinese artists, coming of age in the 1910s and active in the subsequent decades, have created a trove of such adaptations therein "passion[s] of life" are mobilized and articulated into an embodied lexicon of transcultural intelligibility across a war-torn China amid a volatile world, laden with immense human casualties. Hong Shen, Xia Yan and Tian Han, to name a few among the founding figures of modern China's artistic cultures, were all working with multiple media as much as with different linguistic registers. Their cinematic and theatrical adaptations amount to a transcultural and intermedial constellation, whereby the idea of a "new China" transpires as a critical impetus for generating unprecedented scenes and scenarios of

relational human behavior, deeply at odds with established classifications of the human and its world caught in a prolonged historical moment of extreme violence. This paper posits itself as a dialogue with those founding figures and the critical impetus of their lifeworks in the 20s and the 30s, by the way of working through a range of contemporary woman directors such as Sun Weishi, Huang Shuqin and Tian Qinxin and their paradigm-making adaptations rendered through cinematic screen and mounted on theatrical stage.

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Yacavone, Daniel
University of Edinburgh

Intermediality, Essentialism, and Cinema as Artistic World-Making

Certain themes and concepts in twentieth-century aesthetics and the philosophy of art help to theorise cinematic 'intermediality,' formal/stylistic hybridity, and (self-)reflexivity, in new and illuminating ways: in part through implicitly challenging both the *realism* and (medium or formal) *essentialism* of influential paradigms in contemporary film theory and the philosophy of film (whether rooted in cinematic ontology or the burgeoning phenomenology of film). I will explore what conceiving film art as symbolic 'world-making' may contribute to recent discussions of the relation between films and other media, art forms, and works. I will show the relevance of a theory of art as symbolic form to anti-essentialist categories aligning cinema with painting, literature, and theatre that have been forwarded by Gilles Deleuze, Jacques Rancière and Pacal Bonitzer while at the same time re-emphasising the need to distinguish between cinematic *form* (as aesthetic form) and the film *medium*, in this context. As creating and presenting aesthetic and symbolic 'worlds' of a particular kind, via complex processes of transformation and immersion, narrative films share significant features in common with other art forms and works, but are also marked by important differences. Crucially, however, these differences can only be fully understood and appreciated when cinema is situated in a wider aesthetic context, in which artistic creation is viewed as symbolic creation, and aesthetic experience and interpretation as the conscious and active apprehension of symbolic-aesthetic forms and processes. In relation to narrative cinema, this need not entail lapsing into a dogmatic aesthetic 'formalism' or 'purism', as V.F. Perkins, for example, has suggested. Instead, such an 'aesthetic' and anti-essentialist perspective, rooted in symbolic form, acknowledges and celebrates the eclecticism, pluralism, and 'impurity' of cinematic practices worldwide, *especially* in a contemporary new media and mixed-media context, as well as providing a larger philosophical framework for its recognition and evaluation.

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2010 took up a post as Lecturer in Film Studies there. He has published articles in journals including *Studies in French Cinema* and *Film-Philosophy* and his monograph *Film Worlds: A New Philosophy of Cinema as Art* is under advance contract from Columbia University Press (with an expected publication date of 2011).

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Zahlten, Alexander
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Anime as a Visualization Technique of Transworld Negotiations

The current reliance on the amorphous liquidity metaphor for describing the “flows” of information / media / images points to a basic problematic: The apparent difficulty in conceptualizing specific processes of negotiation in a new media environment conceived as marked by global and media convergence. Zygmunt Bauman’s “liquid modernity”, Manuel Castells’ “space of flows” or Bryan Turner’s “liquid differentiation” seem almost deliberately opposed to the Kantian concept of a “world of worlds.” Meanwhile, as a version of possible worlds theory from modal philosophy gains ground in popular film and literature, theorists such as Hiroki Azuma and Alain Badiou explore the implications of concepts such as transworld individuals and transworld truths. This paper will explore some of the problems of current media theory in conceptualizing border phenomena in a seemingly borderless multimedia framework. To solve some of these problems, it will propose an approach to media texts that extends beyond textual immanence to include processes taking place in the spheres of law, economy and aesthetics. Anime in particular will be presented as a particularly well-suited example for illustrating such processes, partially due to its exceptionally heavy participation in the current multimedia globalization. On the textual level of its obsession with alterity, border crossing, and a global scale, in its role as a prime catalyst of negotiations of new legal relations of identity (i.e. copyright), and in its recent central importance for larger political/economic policies of national branding, anime is a prime medium for the ongoing negotiation of frameworks of meaning as they present themselves within a globally conceived environment. Examples will illustrate how, structurally as well as on the visual and narrative levels, anime can be conceived as a phenomenologically based visualization technique for these processes, implying new conceptualizations for terms such as medium and genre.

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