



## The Modernist Landscape in the Chinese School of Animation

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**Deviate! The 2<sup>nd</sup> International Alphaville: Journal of Film and Screen Media Conference**  
**University College Cork**  
**4–6 September 2014**

Conference Programme

**Thursday 4<sup>th</sup> September**

09.00-10.00	<p><b>Conference Registration</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		
10.00-10.15	<p><b>Opening Address</b>  <b>Dr Patrick Crowley, School of Languages, Literatures and Cultures, UCC</b>  Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		
10:15-11.45	<p><b>Panel 1A</b> <b>Performance and the Body</b>  <b>Room: ORB 2.02</b> <b>Chair: Jill Murphy, UCC</b>  “Dancing with Difference: Challenging (Disabling) Perceptions of Disability in Screenance Performance” Frances Hubbard (University of Sussex)  “‘The Essence of Movement’: Norman McLaren’s Ballet Films” Aimee Mollaghan (National University of Ireland, Galway)</p>	<p><b>Panel 1B</b> <b>Psychoanalysis and the Psyche</b>  <b>Room: ORB 2.01</b> <b>Chair: Abigail Keating, UCC</b>  “Mirrors, Bathrooms and Dressing rooms as Places of Deviant Desire in <i>Black Swan</i> by Darren Aronofsky” Diletta Pavesi (Università di Ferrara)  “‘I don’t know why I did that’: Deviation from Psychological Motivation in the Films of Alfred Hitchcock” Veronica Johnson (National University of Ireland, Galway)</p>	<p><b>Panel 1C</b> <b>Cinema, Nation, Deviation I</b>  <b>Room: ORB 1.45</b> <b>Chair: Barry Monahan, UCC</b>  “Performing the Other: Deviation through Accent in Contemporary Irish Cinema” Nicholas O’Riordan (University College Cork)  “Artūras Barysas – Messiah <i>Commedia Dell’Arte</i> Style in Soviet Lithuania” Ilona Jurkonytė (Curator, Contemporary Art Centre Cinema, Vilnius)  “Stylistic Norms and Deviations in the 1930s Italian Cinematic Field” Fabio Andreazza (University ‘G. d’Annuzio’ of Chieti-Pescara)</p>
11.45-12.15	<p><b>Coffee</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		
12.15-13.45	<p><b>Panel 2A</b> <b>Commissioned Works and Self-Representation: How Not to Play by the Rules</b>  <b>Room: ORB 2.02</b> <b>Chair: Laura Rascaroli, UCC</b>  “<i>A Director’s Notebook</i>: Fellini between Deviation and Self-Representation” Laura Busetta (University of Sapienza)  “Sophie Calle’s Self-exposure, or the Art of Cheating” Marlène Monteiro (Birkbeck College, University of London)  “Chantal Akerman’s Self-Representations: The Art of Diverting the Subject” Muriel Tinel-Temple (Birkbeck College, University of London)</p>	<p><b>Panel 2B</b> <b>Cinema, Nation, Deviation II</b>  <b>Room: ORB 2.01</b> <b>Chair: Miranda Corcoran, UCC</b>  “Pioneers! Assembling an Archive. Irish Missionary Films 1930-1997” Edel Robinson (The Institute of Art, Design and Technology, Dublin)  “Negotiating the Representation of Homosexuality in Italian Cinema between the Merlin Law and the Foundation of the Gay Rights Movement” Mauro Giori (University of Milan)</p>	
13.45-15.00	<p><b>Lunch</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		

15.00-16.30	<p><b>Panel 3A</b> <b>Female Deviation</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Gwenda Young, UCC</b></p> <p>“Attack of the 50 Foot Woman’: Sexual Containment and Deviant Femininity in Atomic Age Cinema” Miranda Corcoran (University College Cork)</p> <p>“John Cassavetes: Filming Deviating Women” Delphine Letort (University of Lemans)</p> <p>“Dissent and Deviation in the European Nunsplotation Movie” James Newton (University of Canterbury)</p>	<p><b>Panel 3B</b> <b>Processes and Practices</b></p> <p><b>Room: ORB 2.01</b> <b>Chair: Nicholas O’Riordan, UCC</b></p> <p>“The Modernist Landscape in the Chinese School of Animation” Yuanyuan Chen (University College Cork)</p> <p>“Incoherence and Discontinuity: Editing in the Worst Films of All Time” Rebecca Bartlett (University of Glasgow)</p> <p>“Convergence and Symbiosis: Can the Irish Animation and Gaming Industries Learn from Each Other?” Maria O’Brien (Dublin City University)</p>
16.30-17.00	<p><b>Coffee</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>	
17.00-18.30	<p><b>Keynote Address 1</b></p> <p>Room: Civil Engineering 110 Chair: Dr Gwenda Young, UCC</p> <p>“Deviant Species: Animals and Posthumanism in Irish Cinema and Culture”</p> <p><b>Professor Maria Pramaggiore (National University of Ireland, Maynooth)</b></p>	
18:30	<p><b>Alphaville Reception</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>	

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## Friday 5<sup>th</sup> September

<p>10.00-11.30</p>	<p><b>Panel 4A Nonfiction</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Delphine Letort, University of Lemans</b></p> <p>“Fogging Time’: Considering <i>Wisconsin Death Trip</i> as a History Documentary” Peter Goddard (University of Liverpool)</p> <p>“Flourished in Reaction: Contemporary Docufiction and its Development ‘in Response’ to Documentary” Cristina Formenti (University of Milan)</p> <p>“Rhythms of Proximity: Spaces and Sounds of the Ordinary” Domitilla Olivieri (Utrecht University)</p>	<p><b>Panel 4B Mediality</b></p> <p><b>Room: ORB 2.12</b> <b>Chair: Stefano Baschiera, QUB</b></p> <p>“Accuracy vs Authenticity: The Practice of Adaptation in HBO’s <i>Rome</i> and <i>Game of Thrones</i>” Jack Murray (University College Cork)</p> <p>“Community and place in <i>Helen</i> (Christine Molloy and Joe Lawlor, 2008)” Eileen Leahy (Trinity College Dublin)</p> <p>“The Necessity of Divergence: Alternative Narrative and Formal Strategies in the Scripted Web Series” Aaron Hunter (Queen’s University Belfast)</p>	<p><b>Panel 4C East/West</b></p> <p><b>Room: ORB 1.56</b> <b>Chair: Yuanyuan Chen, UCC</b></p> <p>“Stage Blood is Not Enough’: The Failure of Transcendence in <i>Mishima: A Life in Four Chapters</i>” Ian Murphy (University College Cork)</p> <p>“Adaptation, Deviation, and Transcultural Narrative in Hayao Miyazaki’s <i>Howl’s Moving Castle</i>” Margot Blankier (Trinity College Dublin)</p>
<p>11.30-12.00</p>	<p><b>Coffee</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		
<p>12.00-13.45</p>	<p><b>Panel 5A Intermedial and Representational Border-Crossings in Contemporary Hungarian Cinema</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Jill Murphy, UCC</b></p> <p>“Serialism and New Narrativity in Gábor Bódy’s <i>Narcissus and Psyche</i>” Judit Pieldner (Sapienta University)</p> <p>“Shadowland (András Jeles: <i>Joseph and His Brothers – Scenes from a Peasant Bible</i>)” Gábor Gelencsér (Eotvos Lorand University, Budapest)</p> <p>“Unframing. Photo-filmic and Pictorial Folds in Marcell Iványi’s Short Films” Katalin Sándor (Babes-Boylai University)</p> <p>“Between Massage and Cutting. Figurations of the Eye and of the Hand in Sándor Kardos’s Films” Mónika Dánél (Eotvos Lorand University)</p>	<p><b>Panel 5B Music</b></p> <p><b>Room: ORB 2.12</b> <b>Chair: Liz Greene, University of Glasgow</b></p> <p>“Drum Rattle and Dragon Wrath: The Music of Jonny Greenwood in Paul Thomas Anderson’s <i>The Master</i>” Caitríona Walsh (University College Cork)</p> <p>“Musical Theatre as Tragic Myth: Serial Televisions’ Deviations into Song” Christopher M. Culp (State University of New York)</p> <p>“Trilogies, Quartets and Magic Flutes: Pasolini and Mozart’s Masonic Music” Kay Taaffe (St Nicholas’s College)</p>	
<p>13.45-15.00</p>	<p><b>Lunch</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>		
<p>15.00-16.30</p>	<p><b>Panel 6A Enemies of the State</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Eileen Leahy, TCD</b></p> <p>“Queer: Spy” Randal Rogers (University of Regina)</p> <p>“Deviant Protagonists and the Restoration of Consensus in 1980s British Television Conspiracy Dramas” Joseph Oldham (University of Warwick)</p> <p>“Looking for Deviations: Paranoid Style in <i>Cosmopolis</i> and <i>Zero Dark Thirty</i>” Hauke Lehmann (Freie Universität Berlin)</p>	<p><b>Panel 6B Narratives/Narration</b></p> <p><b>Room: ORB 2.12</b> <b>Chair: Ian Murphy, UCC</b></p> <p>“Aesthetic Shock: Multivalence and Affectivity as Resistance to Narrative Hegemony” Rebecca Johnson (University of Manchester)</p> <p>“Orson Welles, the Hollywood Baroque and Constructional Systems: Representation and Understanding as Theorized by Carnap, Goodman and David Bordwell” Julien Lapointe (Concordia University)</p> <p>“Time, Stillness and Horizon-Images of Landscape as a Deviation of Time in Cinematic Narrative” Katri Lassila (Aalto University)</p>	

16.30-17.00	<p><b>Coffee</b> Social Area, 2<sup>nd</sup> Floor (Block A), O'Rahilly Building</p>
17.00-18.30	<p><b>Keynote Address 2</b></p> <p>Room: Civil Engineering 110 Chair: Dr Laura Rascaroli, UCC</p> <p>"Gleaning, 'detournement' and the compilation film: some thoughts on <i>Un'ora sola ti vorrei</i> (Alina Marazzi, 2002)"</p> <p><b>Professor Laura Mulvey (Birkbeck College, University of London)</b></p>
19:30	<p><b>Conference Buffet Dinner</b> La Dolce Vita, Proby's Quay, Cork City</p>

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**Saturday 6<sup>th</sup> September 2014**

10.00-11.45	<p><b>Panel 7A</b> <b>Horror and Transgression</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Nicholas O’Riordan, UCC</b></p> <p>“Going to Extremes: Serbian Horror, the Critical Reception of <i>A Serbian Film</i> and Perceptions of Serbian National Identity in the UK” Alexandra Kapka (Queen’s University Belfast)</p> <p>“‘Feliminality’: The Cat as a Conduit between Worlds in Transgressive Cinema” James Mooney (University of Edinburgh)</p> <p>“Double Deviation: The Character of the Clown on the Big Screen” Yvonne Augustin (University of Zurich)</p> <p>“Filmic Camp: The Style of Deviant Act” Ania Malinowska (University of Silesia)</p>	<p><b>Panel 7B</b> <b>Techno-Cultural Divergences</b></p> <p><b>Room: ORB 2.12</b> <b>Chair: Aaron Hunter, QUB</b></p> <p>“Disembodied Perspectives: A Techno-Aesthetic Analysis of GoPro Videos” Philippe Bédard (Concordia University)</p> <p>“The Long Take in the Digital Epoch” Adam Kossoff (University of Wolverhampton)</p> <p>“The Digital Frontier: Liminal Spaces and Affective Embodiment in <i>Tron</i> and <i>Enter the Void</i>” Dan Strutt (Goldsmiths College)</p>
11.45-12.30	<p><b>Brunch</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>	
12.30-14.00	<p><b>Panel 8</b> <b>Avant-garde</b></p> <p><b>Room: ORB 2.02</b> <b>Chair: Sarah Hayden, UCC</b></p> <p>“Staging Memories in Depth: Visualising Deleuze’s ‘Cracked Crystal’ through Jean Renoir’s Indian Dreamscape in <i>The River</i> (1951)” Barry Nevin (National University of Ireland, Galway)</p> <p>“Rethinking the Avant-Garde: The Radical Praxis of Nathaniel Dorsky’s ‘Devotional Cinema’” Daniel Fitzpatrick (Inter-institutional DAH, Ireland)</p>	
14:00	<p><b>Conference Closing</b> Social Area, 2<sup>nd</sup> Floor (Block A), O’Rahilly Building</p>	

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