



## The Modernist Landscape in the Chinese School of Animation

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## List of Abstracts

### **Stylistic Norms and Deviations in the 1930s Italian Cinematic Field**

**Fabio Andreazza, University 'G. d'Annunzio' of Chieti-Pescara**

After a period of commercial success, Italian film production fell dramatically in the 1920s, despite a gradual increase in filmgoers. The foremost Italian directors emigrated to Germany and France. Some of them would return to their homeland at the beginning of the 1930s, when film production finally began recouping, thanks to the investments of the production company Cines and to the interventions by the Fascist regime. These recently repatriated directors, such as Guido Brignone, Carlo Campogalliani and Gennaro Righelli, were entrusted with the task of directing the new films, along with young newcomers such as Alessandro Blasetti, Goffredo Alessandrini and Carlo Ludovico Bragaglia.

Unlike the older generation, the style of these younger practitioners fostered in a cultural environment during the 1920s, when film was going through a process of cultural legitimation and the role of the director, identified as the film's author, was becoming increasingly more prestigious. Though some of these newcomers openly declared their intention to make films that would look stylistically Italian, they were not influenced by their older fellow countrymen, but by the most prestigious representatives of the European narrative avant-garde, such as Clair, Eisenstein and Murnau. Importing what is now called 'International Style' into the Italian cinematic field, these new directors were attempting to distance themselves from the stylistic norms of the previous generation, which in turn was still identified with the 'old Italian cinema', despite the fact that they also had worked abroad.

In this paper I will illustrate how deviations from national stylistic norms in the 1930s were heavily informed by the cultural experiences of these young directors. Such deviations were aimed at imposing a new way of making films, and consequently of being a director, on the Italian cinematic field.

### **Double Deviation: The Character of the Clown on the Big Screen**

**Yvonne Augustin, University of Zürich**

Clowns in their grand variety can be considered as essential characters in most societies throughout the ages. One of their remaining features is their deviation from the norm and the expected, be it through costume, speaking or behaviour. Theirs is therefore mostly a marginal and liminal character.

The objective of the present paper is to investigate the deviation of clowns in feature films. The current state of research on this topic is still very low, aside from the abundant publications about the 'grand film clowns' as Buster Keaton, Charlie Chaplin, Jacques Tati or Jerry Lewis. Therefore the focus of the paper will be on filmic characters which cannot be subsumed under the before mentioned categories. I will concentrate on characters wearing a clown's dress or make-up who do not necessarily share principal characteristics of the clown as known from the circus, street or theatre. The hypothesis guiding the presentation is that in cinema clowns deviate not only from 'real-world' norms and rules but also from the stereotype of the clown itself, presenting thus a double deviation. To show the validity of this supposition and after a brief overview of the main characteristics of the clown, movies from different historic epochs and geographic production

contexts will be analyzed in order to show the deviation of the depicted filmic character dressed as clown from the usual clown image. Movies of the subgenre of the 'Killer Clown films' prove to be most interesting in this context. Examples may be found in which the killer clown – as such already a deviation from the usual clown as harmless entertainer – subverts his own image of the mad killer constituting so a threefold deviation.

### **Incoherence and Discontinuity: Editing in the Worst Films of All Time** **Rebecca Bartlett, University of Glasgow**

Editing techniques were first developed as a way of addressing technical problems – editing enabled spatial and temporal variety while concealing the filmmaking process and encouraging narrative continuity and coherence. By allowing filmmakers a chance to counteract issues they were confronted with during the filmmaking process, editing is arguably the most crucial element in badfilm, a genre frequently confronted with, or restricted by, certain limitations and/or problems. While there are acknowledged conventions, particularly in classical continuity editing, it is widely accepted that the established rules can be broken in order to achieve narrative and/or aesthetic coherence – whether invisible or visible, “good” editing should be consistent and appropriate to the film. Problematically, when editing fails to achieve its aims, it becomes a visible and often unavoidable distraction from the film's narrative. In badfilm, this visibility is predominantly not a deliberate deviation from classical continuity editing, but the result of the filmmaker's failure to adhere to established conventions. Walter Murch argues that bad editing can make the audience “disoriented and annoyed, without knowing why;” this paper aims to specifically examine the elements that cause such disorientation. Using examples from some of the most (in)famous badfilms, such as *Plan 9 From Outer Space* (Edward D Wood Jr, 1959) and *Manos: The Hands of Fate* (Harold P Warren, 1966), issues of continuity, coherence, and pacing will be discussed, demonstrating that, rather than conceal the filmmaking process, the failure of the editor(s) to seamlessly present a temporally and spatially coherent diegesis creates an often unavoidably confusing and unexpected aesthetic, resulting in a viewing experience in which the film's construction – its artificiality – takes precedence. This deviation from the traditionally expected aesthetic and narrative form nonetheless proves to be one that is frequently an enjoyable experience for the viewer, encouraging greater levels of engagement with both textual and extratextual features as a result.

### **Disembodied Perspectives: A Techno-Aesthetic Analysis of GoPro Videos** **Philippe Bédard, Concordia University**

Created in 2007, the GoPro brand of wearable cameras has since become a household name among extreme sports enthusiasts and has spawned a new breed of sport videos. Despite their populist inclinations, these videos experiment with a paradigm of camera movements that is unlike that found in narrative films. This is done primarily by attaching the camera to the body of an athlete while simultaneously reversing its gaze onto them. Through their physical reversal of the technical apparatus, these images consistently challenge the viewer and emphasize the extreme nature of the stunts they display.

This paper offers an analysis of these unusual images by first presenting a new vocabulary more suited to the discussion of these innovative points of view. This is accomplished by drawing on Edward Branigan's definition of “perception shots” and Gilles Deleuze's interpretation of “free indirect discourse,” which itself is based on Jean Mitry's account of “semi- subjective shots.” This then leads to a reading of the GoPro point of view through Henri Bergson's analogy of centrifugal

and centripetal perception. While the former characterizes the movements typically seen in narrative films, this paper argues that GoPro images fall into the second category. This centripetal perception, which is unlike that of humans, accounts for the perplexing effect of GoPro videos on their viewer.

This paper's analysis of the unusual images created by the GoPro is done at a point in time where these are still novel. These images, experimental in nature, will surely soon become subsumed into mainstream culture and it is imperative to address them before they do.

### **Adaptation, Deviation, and Transcultural Narrative in Hayao Miyazaki's *Howl's Moving Castle*** **Margot Blankier, Trinity College Dublin**

This paper will examine the Japanese film, *Howl's Moving Castle* (2004) by director Hayao Miyazaki as a loose adaptation of Diana Wynne Jones' original fairy-tale novel *Howl's Moving Castle* (1986). Miyazaki's production studio, Studio Ghibli, relies almost entirely on original and deeply personal narratives as subject matter for their films, stories in which the Showa period, the poetics of Japanese postwar memory, and the intersection of destructive technology and Shinto-inspired environmentalism are explored. Wynne Jones' *Howl's Moving Castle* appears to be a significant thematic departure from the typical Studio Ghibli fare: the source text is steeped in traditional Western fairy-tale tropes, to comment on inaction and cowardice, and the inability of social expectation to account for individual desires.

Through his adaptation of Wynne Jones' text, which often deviates from its source to an extreme degree, Miyazaki subjects *Howl's Moving Castle* to a variety of cultural repurposing strategies that elude existing taxonomies of adaptation theory. More than "colonization," as Thomas Leitch describes adaptations that redesignate the source material's signs into a new cultural milieu in *Adaptation and Its Discontents* (2009), but not quite "analogue," which (as Leitch writes) invoke rather than recreate source material, Miyazaki employs the essential framework of this decidedly Western text and transplants his own thematic preoccupations onto it, resulting in a film that accomplish two functions. First, Miyazaki's film uses the iconography of Western fairy tales to explore twentieth-century Japanese history and social attitudes, as well as cultivate a didactic message of extreme pacifism; second, the film simultaneously create and deny an transcultural narrative space, in which cultural boundaries are at once defamiliarized and transgressed by the intersection of Western and Japanese themes, and affirmed by the privileging of Japanese visual aesthetics and Miyazaki's postwar thematic preoccupations over Wynne Jones' rejection of prescribed fairy-tale narratives and Western narrative structures—all of which remain present, but are backgrounded in Miyazaki's films.

### **A Director's Notebook: Fellini between Deviation and Self-Representation** **Dr Laura Busetta, University of Sapienza**

Commissioned by the U.S. television NBC, *A Director's Notebook* (1969) was supposed to be a television documentary behind the scenes of Fellini's films, and an interview on Fellini's life and work. The director was asked to make a long interview about his abandoned project *Il viaggio di Mastorna*, and about the film he was making at that moment, the *Fellini Satyricon* (1969). Deviating from the original contractual obligations, Fellini turned the film into an exploration of his world, and into an affirmation of his own artistic strategies. The project became, in fact, a subjective film, in which Fellini plays himself as the narrator of a self-reflexive and imaginary journey among the places of his life and movies. If *Intervista* (1987) is a backward journey that

leads to the films already made by the director, *A Director's Notebook* concerns the project he never made. The director appears among the set of the *Satyricon*, in a solitary and nocturne walking near the Colosseum, and in his office while doing auditions for aspiring actors, which look like some of the characters of his films. The film is therefore an ironic and illusory “behind the scenes” that shows Fellini’s troupe, social relationship, and creative work.

### **The Modernist Landscape in the Chinese School of Animation** **Yuanyuan Chen, University College Cork**

From the 1950s to the 1980s, the Chinese School of animation was renowned both at home and abroad, especially on account of its emphasis on national character, aesthetics and philosophy. Applying techniques and styles of traditional Chinese painting was a significant strategy to achieve a unique “national” look of animation. Nearly all the representative works of the school, such as *Havoc in Heaven* (Wan Laiming 1964), *Where is Mama* (Te Wei, 1960), *Three Monks* (A Da, 1980), embraced without exception this painterly convention, showcasing moving pictures of classical Chinese painting. However, after the “Reform and Opening Up” policy developed in China at the end of the 1970s, and the “Cultural Fever” movement took place in the 1980s, Western modernist art became overnight the most popular fashion in China, significantly eroding traditional Chinese art. This modernist tendency also influenced the school of animation, though in a subtler way than in other art forms.

This paper will explore how the school employed the Western modernist painting to reshape the look of Chinese animation after the 1980s, by analysing two experimental animated shorts, *The New Doorbell* (A Da, 1986) and *Super Soup* (A Da, 1986). The former borrows Dutch abstract artist Piet Mondrian’s famous work *Composition with Red, Blue and Yellow* (1930) to construct the landscape of the film, and the latter applies collage technique to create a chaos of time and space. Both works present completely different aesthetics from the conventional Chinese school of animation, thus signalling the start of a period of profound changes, during which Chinese animation deviated from the established norm and found itself within new contexts shaped by globalization and hybrid cultural trends.

### **“Attack of the 50 Foot Woman”: Sexual Containment and Deviant Femininity in Atomic Age Cinema**

**Miranda Corcoran, University College Cork**

Speculating on the potential for social and familial disintegration in the wake of nuclear attack, the Harvard physician Charles Walter Clarke posited in a 1951 article for *The Journal of Social Hygiene* that, “[f]ollowing an atomic bomb explosion,... supports of normal family and community life would be broken down...” (qtd. in May 92). In the event of such a catastrophe, Clarke also hypothesised that “moral standards would relax and promiscuity would increase”(ibid). Although this emphasis on the denigration of traditional sexual mores amidst the destruction of nuclear war seems somewhat incongruous, Clarke’s admonition does not represent an isolated position, but is instead embedded within a larger web of Cold War discourse that figured America’s survival in the nuclear age as contingent upon the promulgation of traditional values and the maintenance of strong family units whose continued endurance hinged upon strict adherence to rigidly defined gender roles. As such, the social mores of the period repeatedly underscored the necessity of gender conformity and the sublimation of destructive or deviant sexual impulses, particularly on the part of women whose sexual agency, unrestrained by the socially-sanctioned bonds of

matrimony and family, was considered a potentially destructive force. Indeed, this fear of the transgressive power of female sexuality was so potent that the post-war discourse that accrued around its representation was ultimately conflated with the language of contamination and containment that surrounded the atom during this period.

Drawing on this vision of female sexual agency as a volatile and deviant force, this paper seeks to explore the broader representation of female sexuality in atomic-age popular culture. Centring on a discussion of two popular mid-century science-fiction films, *Attack of the 50 Foot Woman* (1958) and *The Wasp Woman* (1959), this study will analyse how these films, by depicting female protagonists who are transformed, via quasi-scientific means, into grotesque, sexually-charged perversions of acceptable femininity, function to encapsulate a broader historical trend which viewed female sexuality as a monstrous mutation, a volatile force which, if unleashed, would cause untold destruction. Utilising these films as a means of exploring the wider socio-historical context of the post-war period, this paper will demonstrate how such films, through the conflation of the atomic-age fear of nuclear contamination and the equally pervasive anxiety that surrounded female sexual agency, reflected contemporary conceptions of female sexuality as an unstable, deviant force which, like atomic power and other analogous scientific discoveries of the era, could, if contained and domesticated, build a stronger America, but, if left uncontrolled, had the potential for incalculable destruction.

**Musical Theatre as Tragic Myth: Serial Televisions' Deviations into Song**  
**Christopher M. Culp, State University of New York**

This paper traces the use of Musical Theatre within television to see how it is consistently used across genres as a way to frame tragedy within a narrative arc. By mediating the drama through music, Musical Television Episodes represent the inner struggles between characters and are focal points for the dramatic arc for the entire series without needing a highly developed plot or action. Instead, drama is subsumed into the semiotics of the Musical genre. The paper concludes by proposing the Television Musical Episode is a highly effective yet under-researched convention capable of changing the metaphysics of a television series.

Friedrich Nietzsche, in *The Birth of Tragedy*, claimed that music could create tragic myth at its highest function: it reveals truth, terror, and relief from the horrors of existence. This metaphysics of music has been revived in the recent surge of Television Musical Episodes. By using Musical Theatre's trope of musical expressive time, elucidated by Scott McMillian in *The Musical as Drama*, these episodes recreate German Idealist philosophy of music to have the power of expression. Characters begin to sing their deepest feelings and, in turn, reveal secrets about themselves. The presence of music in non-Musical series, however, creates a rift between realities that enacts Nietzsche's tragic myth: the characters are often faced with a dual choice between life and death, Musical and non-Musical. Through this context, I analyze the Medical Drama *Grey's Anatomy* to show the use of Musical genre and the tragic choice created by the gap between Musical and non-Musical realities that Callie faces in order to wake up from her coma. In addition, I will mention similar tropes across genres including *Buffy the Vampire Slayer*, *Lexx*, *Xena*, *Scrubs*, and *Pushing Daisies* to show the prevalence and unifying features of this unique television convention.

**Between Massage and Cutting. Figurations of the Eye and of the Hand in Sándor Kardos's Films**  
**Mónika Dánél, Eotvos Lorand University, Budapest**

The *Slitfilm* (*Résfilm*, 2005) and *The Gravedigger* (*A sírásó*, 2010) are two Hungarian experimental films photographed by a slit camera. The first was awarded the Best Experimental Film Prize at “The Golden Eye Cinematographer Festival”, the second the FIPRESCI prize (2011).

The director-photographer Sándor Kardos’s adaptations of Akutagawa Ryunosuke’s short story, *The Handkerchief* (Hankechi, 1919) and Rainer Maria Rilke’s *The Gravedigger* (*Der Totengräber*, 1903) expose a differing physiognomy of the filmic medium through the use of the slit camera. Due to this technique the acting in the film, as well as the face as the privileged medial surface for emotion becomes an uncanny, stretching painting with grotesque connections, resembling Francis Bacon’s paintings. The sharp, clear voice reading, layering the literary texts “unto” the moving image further emphasizes the colour-stained plasticity of the visible.

Both films attempt to articulate a liminal experience: the cultural differences in expressing/concealing emotions in the Eastern and Western world (*The Handkerchief*) or the question of life and death, of the speakable/conceivable and the unspeakable/unthinkable (*The Gravedigger*) are embedded into the communicative modalities of interpersonal relations. Through the elastic flow of images, the face and the hand as two uncovered, visible corporeal surfaces are engaged in a particular rhythm and communication within the stains of colour (due to the chromatic resemblance of the skin colour), and thus gradually uncover the medium of the film as palpable skin surface or violated, wounded flesh. The fluid, palpable imagery displacing the human towards the inhuman uncanny of the flesh can be discussed through the concept of haptic visuality proposed by Laura U. Marks.

### **Rethinking the Avant-Garde- The radical praxis of Nathaniel Dorsky’s ‘Devotional Cinema’ Daniel Fitzpatrick, National University of Ireland, Galway**

The filmmaker Peter Tscherkassky restates a largely familiar position within various lineages of avant-garde cinema with his rejection of the “overall perception of the [cinema] image as a stand-in for reality”; an idea of film as a ‘window to the world’ frequently associated with the writings of Andre Bazin. This ‘oppositional stance’, a rejection of and a refusal of transparency, is often seen to be the central configuration of avant-garde cinema, both historical and otherwise. The radicality of Nathaniel Dorsky’s cinema on the other hand, a contemporary filmmaker whose work remains within and addresses these lineages, is suggestive of a different set of possibilities for the avant-garde, a cinema formed along other lines. Like many of those working expressly within these lineages Dorsky’s represents a truly medium-specific practice; our experience of his films is not reducible to any other means and he is overtly concerned with interrogating the unique possibilities of the filmic medium. His films are not reproduced digitally in any form, distributed and exhibited instead solely as 16mm prints, they are even projected at the ‘sacred speed’ of 18 FPS, as opposed to the standard 24. What we locate here is not a cinema without precedent, there are similar strategies at play for example in the work of Stan Brakhage (both also considered themselves documentary filmmakers for instance), but Dorsky’s is an avant-garde cinema that attempts to realign itself with cinema uses as an observational tool, to incorporate and investigate rather than exclusively problematise the medium’s seemingly privileged relationship with profilmic reality. What this results in is a highly subjective iteration of the avant-garde, and a true ‘film in the first person’.

### **Flourished in Reaction: Contemporary Docufiction and Its Development “in Response” to Documentary**

**Cristina Formenti, University of Milan**

As noted by Adriano Aprà (2002), we are accustomed to conceiving the audio-visual production as entirely dividable in two opposite and non-superimposable categories: that of fiction and that of non-fiction. Yet, across the last three decades has come to take shape a plethora of different bodies of films, each springing from and characterized by a diverse type of cross-pollination between fiction and documentary. And the number of these audio-visual works that deviate from the fiction/non-fiction accepted divide has come to be so consistent to induce scholars to recognize, in recent years, the existence of a third category, namely that of docufiction. Indeed, although products that at some level blur the lines between fact and fiction have always existed, if we trace the history of forms such as mockumentary, animated documentary or docudrama, we will notice that each of them has undergone a first boom in the 1980s, followed by a second one in the 1990s, and that ever since they have kept expanding at a constant rate.

The paper intends to infer that the fact that these docufiction forms share an analogous development path is not a casualty. On the contrary, seen the kind of reflexivity towards non-fiction filmmaking that characterizes each of them, it will be suggested that their picking up steam in those specific times is strongly linked to the developments simultaneously occurred in the documentary field. In particular, it will be suggested that such booms can be read as a reaction to the collapse of specific certainties we previously had about this non-fiction cinematic form

**Shadowland (András Jeles: *Joseph and His Brothers – Scenes from a Peasant Bible*)  
Gábor Gelencsér, Eotvos Lorand University, Budapest**

In 2003 András Jeles (\*1945), a vanguard and lonely artist in Hungarian film history, directed an experimental film (*Joseph and His Brothers – Scenes from a Peasant Bible*) released in a movie theatre that nevertheless disrupted the conventions of traditional feature-films. The narrative is centred around the motif of “selling” (a human) that reveals the defencelessness of human condition, the motif being constructed of several narrative elements folding into each other. One of these elements is the narrative and the style imitating the Peasant Bible, the archaic Hungarian version of the Bible, whereas the other element is the paraphrase of the motif of “selling” reiterated in a contemporary environment. The difference between the two parallel cultural discourses is made “visible” through the radically differing imagery: the archaic style of the Peasant Bible is conveyed through the shadow play imitating the pre-cinematic quality of the moving image, while the extremely inhuman situation of the present is articulated through industrial and infra-red cameras. The paper examines these two different narrative and stylistic modes of expression, as well as the folding of these two kinds of visuality unto each other – due to the parallel structure of the film. At the same time, the paper also focuses on the cultural memory and the technical conditions of the filmic medium through the perspective of aesthetic applicability.

**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**

As historian Peppino Ortoleva has recently shown, the closure of the whorehouses under the 1958 Merlin law was followed by a wild outburst of all forms of erotica, which in its suddenness and



disorder transformed the entire Italian mediasphere into a sort of 'brothel without walls'. Throughout the 1960s, in Italy the sexual mores evolved rapidly, and so did the representation of sex both in popular movies and in art films. Italian cinema began to deal more and more relentlessly with every kind of sexuality, the more deviant from the procreative heterosexual norm the better. As a result, homosexuality became a particularly challenging subject: conceived both as a deviation and as an attraction (also in Tom Gunning's sense of the term), it was exploited in an unprecedented number of works. In fact, throughout the 1960s more than 150 films – both fiction movies presenting homosexual characters and documentaries showing homosexuals – were produced and released in Italy.

In the effort to preserve the postwar mores, Christian Democrats politicians, censors and magistrates tried to fight back in so anxious a manner that they sometimes went so far as to deviate from the standard and legal procedures.

Thanks to new and unpublished archival documents, mostly from the censorship files at Ministry of Cultural Heritage, the paper will reconstruct the negotiation which shaped this unparalleled representation of homosexuality and contributed to redefining the boundaries of what cinema was allowed to show and to defining sexual deviation itself before the foundation of the Italian gay rights movement in 1971.

### **“Fogging time”: Considering *Wisconsin Death Trip* as a history documentary’**

**Peter Goddard, University of Liverpool**

*Wisconsin Death Trip* (James Marsh, 1999) is a uniquely rich text from a director who expresses a particular interest in visual imagery, photographic composition and creating an 'experience' for viewers. Inspired by a remarkable set of glass-plate black and white prints taken by the local photographer, Charles Van Schaick, the film chronicles events in a remote American town in the 1890s and lovingly restages many of them to create a cinematic experience which is immersive, dreamlike and strikingly macabre.

In this paper, I want to consider *Wisconsin Death Trip* as a history documentary, but as one which transgresses the normative conventions for work which recovers and documents moments in history. Rather than extrapolating from what is known to reveal a satisfying, well-rounded and fully historicised account of life in an 1890s Wisconsin town, Marsh's film intentionally confines itself only to those documentary sources which have survived – the Van Schaick photographs and the archives of the town newspaper and the local insane asylum. Instead of the conventional linear, chronological structure favoured in history documentaries, Marsh chooses to organise his film by seasons. The resulting film reveals much about the fears and obsessions of the population, but his method demonstrates that it is only the extremes of 1890s life which have survived. Consequently, while everything which *Wisconsin Death Trip* contains is fact-based – more so, perhaps, than conventional history documentaries which choose to 'fill in the gaps' in the historical record – the result for audiences is much more a powerful aesthetic experience than a contribution to historical understanding, raising broader questions about documentary treatments of history.

### **Dancing with Difference: Challenging (Disabling) Perceptions of Disability in Screendance Performance**

**Dr Frances Hubbard, University of Sussex**

This paper will examine the potential for screendance to challenge exclusionary perceptions of physical disability, working towards transforming a historical (and cinematic) tendency towards liminality and objectification into embodied interaction. It is not merely the presence of a disabled

dancer performing their own identity on screen, nor narrative content alone that shape the meaning(s) of disability and dance, but the specificity of their filmic mediation. Using Laura Marks's (2000) concept of haptic images and visuality, I shall explore the ways in which camera placement (in relation to dancers), mise-en-scène, lighting, framing, sound, and editing technique, all contribute towards physically arousing the viewer to meaning. I thus aim to show how the sensuality of filmic form can potentially bring the film object closer to the viewer's body, connecting (and incorporating) them with/into the body of the dancers and with the body of the film, in a tactile and mimetic relationship that can elicit empathy rather than pity and/or fear. In this way, the technology of film can extend the boundaries of what we are. And it is precisely this merger and expansion that can endow "our" (filmic and human) bodies with an ethical experience, reducing the distance between our selves and Others as we 'embrace their alterity *as our own*' (Sobchack 2004: 289, original emphasis). Furthermore, through the intersubjectivity inherent in the act of Rosemarie Garland-Thomson's (2009) notion of baroque staring, which is distinct from the oppressive and disciplinary gaze that seeks to subordinate its object from a "safe" distance, I shall investigate how screendance can encourage a circuit of communication and meaning making that broadens expectations of who can and should be seen, and who refuses exotic spectacularization by "looking back."

### **The Necessity of Divergence: Alternative Narrative and Formal Strategies in the Scripted Web Series**

**Aaron Hunter, Queens University Belfast**

While video web series first appeared in the earliest days of the Web, the form did not begin to thrive until the advent of Web 2.0. Video hosting platforms like YouTube have combined with the rise of social media sites to create newly emerging methods of distribution and exhibition, effectively allowing practitioners to bypass traditional delivery patterns. This has fostered an environment in which independent producers can reach millions of viewers, forgoing both the aid and approval of the traditional gatekeepers of visual media.

The opportunity to present work almost directly to an audience has appealed to a wide variety of content creators, but one of the most intriguing forms has been the scripted web series. On one hand, the format has given rise to big-budget series produced by established Hollywood talent (Bryan Singer's *H+* for example). Arguably, it also includes such high-profile fare as *Orange Is the New Black* and *House of Cards*. However, most scripted web series have been developed and produced with low or micro-budgets. This has allowed content creators to focus their talents on a wide variety of divergent narratives, themes, and communities that mainstream visual series generally ignore. Felicia Day's *The Guild*, about a group of online gamers, was considered too obscure for television; Teal Sherer's *My Gimp Life*, based on Sherer's own experiences, depicts the struggles of wheelchair-bound actress trying to find work in Hollywood. A striking number of web series have been created by or depict the lives of women, people of color, and more marginalized communities. In addition to this deviation in narrative, web series also offer their creators a freedom to experiment with form and content in ways that mainstream television generally avoids.

This paper begins mapping out a context for understanding the appeal of these series – to their creators and audiences. By interrogating both narrative and formal strategies of select web series, it argues that deviation is actually a fundamental principle in their creation and their success –

forced to diverge in terms of production and distribution, they find pleasure in their divergent narratives and forms.

**Aesthetic Shock: Multivalence and affectivity as resistance to narrative hegemony**  
**Rebecca Johnson, University of Manchester.**

This presentation conceptualises deviance from a narrative theory perspective; specifically, it assesses how contemporary aesthetic texts containing non-mainstream socio-political narratives can successfully penetrate a normative – or hegemonic – narrative environment. The sociological manifestation of narrative theory states that human beings are storytelling creatures, and that our stories are constitutive, rather than simply representative, of reality (Somers 1994; Baker 2006). A widespread criticism of Fisher’s 1987 paradigm for assessing narratives is the assumption that social agents are more likely to subscribe to narratives which already conform to their worldview. Given that narrativity plays a central role in policing cultural legitimacy such that even ostensibly counter narratives can become conventional – since their intelligibility derives from conformity to familiar plots – I aim to assess what textual devices social agents can use to challenge narrative hegemony. The talk departs from Bennet and Endelman’s suggestion that “[i]f stories can be constructed to wall off the senses to the dilemmas and contradictions of social life, perhaps they also can be presented in ways that open up the mind to creative possibilities developed in ways that provoke intellectual struggle, the resolution of contradiction, and the creation of a more workable human order” (1985: 161).

I propose to explore how a combination of aesthetics and multivalence (defined as the combination of seemingly contradictory narratives within a single text) can act to exploit the ‘breach’ element of narrativity using “transcendental dissolution” (Stroud 2009), throwing a subject out of unquestioned immersion in their normative narrative environment and opening an affective space for new meanings and values to enter. As exemplified by the data set – a collection of comedy films and music videos circulating in the UK and France which confront narrative hegemonies related to Islam and the ‘War on Terror’ – I argue that such subversive tactics are becoming more prevalent as a means of asserting non-mainstream identities and establishing alternative forms of political engagement while globalising tendencies intensify and the positivist paradigm and nation-state system lose currency. This combination of aesthetics and multivalence, as I will seek to demonstrate, constitutes an observable epistemological groundswell whose nature is symptomatic of our time.

**“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**

Classical Hollywood Narrative films are defined by a number of features which relate to character motivation and development. In particular, films of this type feature characters that have a clearly defined set of personality traits which are revealed to the audience early on in the unfolding of the action. These traits form the psychology of a character and it is this psychology which then determines a character’s motivation for action. Alfred Hitchcock had a very finely tuned grasp of the parameters of what we now call Classical Hollywood Narrative. He was an expert in clearly outlining the psychology of his characters and using that psychology as a base for their unfolding

development and the progression of the narrative. This expertise in psychological motivation did not prevent him from experimenting with other forms of character motivation however.

This paper will examine three films by Hitchcock which deviate from the Classical Hollywood Narrative norm of psychological motivation for character action. These films *Spellbound* (1945), *Psycho* (1960) and *Marnie* (1964) all feature protagonists whose causal motivation for action stems from psychoanalytical rather than psychological reasons. Specifically, John Ballantine, Norman Bates and Marnie Edgar's actions are determined by their unconscious desires, wishes and repressions. This unconscious character motivation cannot be traced back to a character's initial personality traits as is the case with psychological character motivation. The linear aspect of the Classical Hollywood Narrative is thus lost and new forms of narrative progression must occur in these films. This paper will investigate how this deviation from the norms of Classical Hollywood Narrative influenced both the character development and the narrative progression of these three films.

**Artūras Barysas – Messiah *Commedia Dell'Arte*. Style in Soviet Lithuania**  
**Ilona Jurkonytė, Curator, Contemporary Art Centre Cinema, Vilnius**

Internationally little known cinema of Lithuania has developed during the Soviet occupation 1945–88. The country has experienced a radical transition from communism to the free-market economy during the early 1990s. During Soviet decades the filmmaking was tightly controlled and there had been little ways for invoking moving image for free self-expression. However there had been attempts to work with moving image experiments, also implementing scripts without forehand approval of the censorship apparatus. Such attempts for freedom “without negotiations” with the censors were possible in the case of amateur film clubs (important to note that even in amateur film clubs often the self-censorship was prevailing).

In Lithuania there was a unique case of amateur filmmaker: Artūras Barysas (1954 - 2005) active 1969–2000 who's work can be defined by non compromised opposition to any kind of authority – moral, governmental, intellectual, traditional, religious... He started attending the amateur filmmakers' club for youth in 1969. 1970–2000 he created over 40 films.

In this paper I claim that Barysas work is a rare example of essayistic filmmaking in the conditions of totalitarian regime. I state that after choosing deviation from variety of norms as both life and creative strategy Barysas developed a unique style analyzing which contributes to understanding of essay film in broad sense. For Jean Starobinski, breaking the rules is one of the essay's essential features. In case of Barysas, this raises questions about infringing the rules not only of film genres, but also of censorship bodies.

Self-reflective, semi-fictional, silent Barysas' films embrace gesture as the main constitutive communicative mean. Medium conscious Barysas' *commedia dell'arte* type of performances hint at ethical and political dimensions. According to Giorgio Agamben, gesture is between *praxis* and *poesis*, it is neither action nor production, gesture is a medium through which something expresses itself. In this sense art is communication according to human physical movement. Art together with the question of freedom were central in the work of Barysas through which he intuitively presented the ideas, which I find interesting analyzing in relation to Agamben's notes on gesture.

## **Going to Extremes: Serbian Horror, the Critical Reception of *A Serbian Film* and Perceptions of Serbian National Identity in the U.K.**

**Alexandra Kapka, Queens University Belfast**

This paper outlines the development of genre cinema in Serbia, with a particular focus on horror. This will be used to contextualise an analysis of the U.K. critical reception of *A Serbian Film* (Spasojević 2010, Serbia) in order to illustrate the ways in which reception and censorship of this transgressive film shaped, and in some cases exacerbated, negative perceptions of Serbia.

*A Serbian Film* is a particularly interesting case study as it is the first fully independent, Serbian, feature film made in Serbia. Produced in a country in which pure genre is still rare, *A Serbian Film* is an unequivocal deviation from the cultural specificity seen as characteristic of the domestic horror genre. Exemplifying instead the trend for a new extremism in European cinema, *A Serbian Film* is the first film to successfully generate mainstream British critical interest in the Serbian film industry and, at the same time, the most heavily censored film in the U.K. for sixteen years.

Accordingly, the objective of this paper is, on the one hand, to illustrate how and why *A Serbian Film* diverges from its domestic generic counterparts, and on the other hand, provide a diachronic portrait of British response to the film. This will explicate the understanding of Serbian national identity that emerges from its critical reception. Ultimately, the paper argues that the film invokes dated tropes of Balkanisation and relies heavily on Western influences in order to attract a Western audience, and in doing so obscures the political metaphor.

### **The Long Take in the Digital Epoch**

**Adam Kossoff, University of Wolverhampton**

1970's Apparatus Theory criticised the cinematic mainstream on the basis that it trapped the spectator in a technological and ideologically constructed world that imposed passivity. More recently Bernard Stiegler has argued that while cinema has mimicked the temporal flux of consciousness, the global domination of Hollywood cinema has led to the "industrialisation of memory". This results in the loss of individuation that lies at the core of his philosophical exploration of technics. It was Jean-Luc Godard who famously argued that, "travelling shots are a question of morality". The obvious implication being that there is close relationship between the how and what of cinematic representation. This can be taken further in that the tracking shot, the long take, implies a temporal and spatial relationship of a different ontological status to that of the fast-paced montage of mainstream cinema, one that Godard would have been aware of. Indeed, the status of the long take in the art house tradition, in relation to Bazinian realism, to the auteur-driven filmmaker and to experimental filmmaking, implies an anti-Hollywood position that resists the imaginary centring of the spectator in the midst of spectacle.

What needs to be queried is how the shift from the analogue to the digital has affected the ontological status of the long take - and the 'network' of cinematic power relations? Does the digital undermine the temporal flux and technical artifice that the long take aesthetic has stood for? Contrasting the use of the long take in Cuarón's *Children of God* (2010) with uploaded footage that records the realities of protest during the Arab Spring, I will finally ask whether the long take might continue to provide some resistance to the "industrialisation of memory"?

**"Orson Welles, The Hollywood Baroque and Constructional Systems: Representation and Understanding as theorized by Carnap, Goodman and David Bordwell.**

**Julien Lapointe, Concordia University.**

My paper calls on various philosophic disciplines to better define stylistic deviations and alternative artistic modes in Hollywood, with a particular focus on Orson Welles. More precisely, I reassess David Bordwell's work on classical narration by confronting it to American philosopher Nelson Goodman's early work in phenomenology and logic. The narrative model put forth in Bordwell's co-authored study *The Classical Hollywood Cinema* is here understood as a "constructional system," a philosophical approach whose virtues are well-argued by Rudolf Carnap in his 1928 study *The Logical Structure of the World*. I thereafter consider Goodman's critique of Carnap, in *The Structure of Appearance*, and argue that Bordwell's work is similarly limited. I reveal that Bordwell's definition of the classical paradigm causes him to misapprehend distinctly non-classical films whose narrative features occasionally overlap with the more typical production of the studio era. In developing the style class term "Hollywood Baroque" via an analysis of Welles's *The Lady from Shanghai* (1948), I contend firstly that a minority tradition existed in the contra-distinction to the prevailing aesthetics of the studio system that merits further consideration. Secondly, and more importantly, I urge that the theory adopted in *The Classical Hollywood Cinema* need be redefined in light of its philosophical deficiencies to better allow for Hollywood's diversified production. In conclusion, I consider how my definition of Hollywood Baroque differs from competing accounts in film studies, as well as how it challenges received wisdom on the norms and subversion allowed for within the institutional framework of the classic studio system.

## **Time, Stillness and Horizon: Images of Landscape as a Deviation of Time in Cinematic Narrative**

**Katri Lassila, Aalto University, Helsinki**

Photography and film are related not only by their history and technics but they also share a more philosophical connection. Despite of their evident similarity, film and photography were experienced quite differently already early on in their history, the most important source of divergence being their relation to time.

Critic and writer André Bazin and philosopher Gilles Deleuze have both written extensively about the differences of time between photography and film. Stanley Cavell and Christian Metz have contemplated the essence of time in film. Susan Sontag has treated the subject of time in relation to death in photograph extensively. Sontag argues that because of that difference, a photograph's trace in memory is stronger than that left us by a film. She also writes, that a still image contradicts the very form of film: "The photographed world stands in the same, essentially inaccurate relation to the real world as stills do to movies." Raymond Bellour describes a film as presence, as a vanishing image which precisely through its transience becomes accessible and tangible to our memory, whereas a photograph is absence, a still or permanent image, remains unchanged and unreachable. Peter Wollen calls photograph a point and film a line, manifestation of linear time.

I argue that the image of a landscape can be seen as a focal point in which the deviance of time between photography and film can be tracked down and researched. In my opinion landscape images in film may have a poetic function which represents their nature as a deviation of cinematic narrative and draws them near to a photograph. In my presentation I will take a closer look at, how these different views of the differences in modes of time convey or diverge in photography and film and also present my own efforts in trying to arrive at some kind of a

practical synthesis by treating the image of landscape as a bridge between them. The components of my synthesis are not only dialectics of previous studies or treatises on the subject, but also my personal experiences from extensive work as a photographic artist.

**Community and place in *Helen* (Christine Molloy and Joe Lawlor, 2008)**  
**Eileen Leahy, Trinity College Dublin**

This paper aims to examine the film *Helen* (Christine Molloy and Joe Lawlor, 2008), shot in Newcastle, Liverpool, Dublin and Birmingham, with a community filmmaking approach and funding from community sources. Drawing on theories of social geography and community the paper will explore the ways in which this film detaches urban community from place and creates a network of interconnecting communities in a placeless space. The operationalizing of place (de Certeau, 1984) by those who use it as a tactic to subvert the ordering of space by controlling powers will show how communities of place become unbound from the places that fix them. Groups of people construct themselves as a community through the creation of symbolic boundaries that distinguish one group from others (Cohen, 1985). In this way community is constantly produced and reproduced through culture and becomes a space that subverts the disciplining order. *Helen* shows how this process of symbolic community can work across physical and geographical boundaries to bound the community beyond place within a “constellation of social relations” (Massey, 1994).

In this examination the cinema of Molloy and Lawlor will be shown to utilize community film and community arts to deviate from the norms of cinema and challenge cinematic forms. This film will be examined in light of its precursors, the series of short community films *Civic Life* (desperate optimists, 2003-2010) made by Molloy and Lawlor with various communities in the U.K. and Ireland. Molloy and Lawlor’s long-take cinema, which demonstrates their approach to filmmaking/film production as a community event, where action is choreographed for a long take, unleashes the potential from a mixture of professional and non-professional elements. This distinctive approach, which emerged from their community theatre background, allows them to push the form of cinema beyond the limits set by the commercial agenda of contemporary cinema in the U.K. and Ireland.

**Looking for Deviations: Paranoid Style in *COSMOPOLIS* and *ZERO DARK THIRTY***  
**Hauke Lehmann, Freie Universität Berlin**

From the point of view of the paranoid, the tiniest of aberrations can harbor the potential for catastrophe. Clear examples of this principle can be found in New Hollywood films like *THE CONVERSATION* (Francis Ford Coppola, USA 1974), where it is the shifting intonation of a single word that makes all the difference in uncovering a conspiracy. The fragmentary montage of the “paranoid style” (Richard Hofstadter) is constantly on the verge of isolating an ominous detail that would be capable of disrupting the fabric of consensual reality, with paranoid thinking hesitating “between the suspicion that the truth is wholly obscured by the visible, and the equally disturbing sense that the truth may be a sinister, invisible design *in* the visible” (Leo Bersani). In the quest for truth, the paranoid seeks to break through the opaque surface of the blown-up image, looking for proof in smoke, speckles of dirt, and finally the film grain itself (the paradigm for this being the Zapruder film).

In recent years, and especially after 9/11, this paranoid style in American cinema has reached new levels of complexity. In my presentation I would like to explore the ways how, in two current films

– COSMOPOLIS (David Cronenberg, Canada 2012) and ZERO DARK THIRTY (Kathryn Bigelow, USA 2012) – the role of the singular deviation is interpreted. Whereas in ZERO DARK THIRTY, the attack on the World Trade Center sets in motion a frenzied search for a single clue regarding Bin Laden’s hide-out, in COSMOPOLIS it is the irrational behavior of a currency rate that undermines the protagonist’s worldview of absolute predictability. The two films can thus be seen as complementing each other, building on the same principles of the paranoid style and developing them further. My main interest lies with the question how the conditions of Big Data on the one hand and digitized stock trading on the other have informed the idea of deviation, and if these conditions possibly constitute a new paradigm whereby the move from analog to digital modes of expression can be conceptualized.

**John Cassavetes: Filming Deviating Women**  
**Delphine Letort, University of Lemans**

Ray Carney, author of *The Films of John Cassavetes* (1994), notes that “the originality of his [Cassavetes’] work was precisely what doomed it to critical misunderstanding and neglect” (1). While Hollywood conventions draw on the mimetic power of film to reveal the connections between the visible and the invisible – i.e. emotions that are imprinted on the surface of the body, Cassavetes captures and renders invisible interior torments through body movements that are only slightly revealing. Missing a narrative voice that might help the characters understand their own troubles, Cassavetes’ films challenge Hollywood politics of representations, deviating from the melodramatic model to enhance the obscure psychological drama. Through focalizing on *A Woman under the Influence* (1974), *Opening Nights* (1978) and *Gloria* (1980), this presentation aims to question Cassavetes’ deviating mode of filmmaking and his portrayal of singular female characters that undermine the stereotyping process at work in most Hollywood productions. His improvisation techniques challenge gender roles both in films and beyond, making use of group interaction to construct characterization. Women embody non-idealized standards of beauty and Cassavetes’ mode of filmmaking allows for individual idiosyncrasies to develop, which unveil individual fragilities in a context of discordance and disagreement. While subverting dominant modes of representing women on screen, Cassavetes breaks away from archetypal models and paves the way for self-representation. However, the lack of a classical narrative framework throws the characters into an unpredictable world that shatters all preconceived notions about gender roles, triggering identity crises that reverberate through the films.

**The Female Thief in *Marnie*: Poor versus Poorly**  
**Rachel MagShamhráin, University College Cork.**

This paper examines the representation of the female deviant in two versions of *Marnie*, the novel by Winston Graham (1961) and its film adaptation by Hitchcock. While Hitchcock’s film seems to reiterate and reinforce long-standing ideas about female theft in which the thieves are seen as psychopathological cases as opposed to victims of an unjust social order or even deliberate and premeditated wrong-doers, Graham’s novel seems more concerned with describing a sick society in which socio-economically marginalized women are not deviants, but rather become thieves in extremis, forced to take matters into their own hands both literally and metaphorically. However, although Hitchcock’s adaptation has been accused of simplifying the Graham novel, making the crucial issue one of crude sexual psychopathology (*Marnie*’s frigidity) and downplaying the all-important socio-economic dimension, this paper argues that Hitchcock’s *Marnie* is, Hitchcock’s



private life notwithstanding, not devoid of enfranchising impulses, and, arguably, is more liberating than its precursor.

Charting Hitchcock's adoption of and subtle deviation from the long-standing and still medically recognized kleptomania diagnosis, I argue for a feminist reappraisal of the much-criticized film on this basis. Building on the interpretations of Bailin and Piso in the 1980s, the film is interpreted here as a radical act of resistance to the pathologization of female agency—of the independent (quite literally self-made in Marnie's case) woman—in modern society. By tracing various deviations from the standard script of the kleptomania diagnosis, a juridico-medical category the definition of which has remained more or less fixed since the early twentieth century, it is possible to confirm that the film actively opposes the psycho-medicalization of Marnie. However, unlike Bailin and Piso, this reading then sees feminist Marnie not as a broken victim of gender and class politics, which is her destiny in Graham's novel, but as an inspirational shape-shifting and self-fashioning feminist heroine in charge of her own destiny and, in a quite literal way, of her identity. In this sense, this analysis reads the film's ending not as a capitulation to the patriarchal order as represented by husband-rapist-gaoler Mark Rutland, but as yet another manoeuvre by ever-morphing Marnie from which she will, we are encouraged to believe, undoubtedly engineer another getaway.

### **Filmic Camp. The Style of Deviant Act**

**Dr Anna Malinowska, University of Silesia**

In the rich and dynamically developing tradition of deviant forms of artistic expression, *camp* stands out as a leading style and practice to transgress / trespass the cultural norm. Potent and performative, camp has for long challenged normative aesthetics and representations offering its own 'poetics of deviation', especially as adopted for / in a filmic practice.

In this paper I explore the genre of cine camp from the perspective of its contribution to the history of cultural deviation. I examine how its excessive visual forms have contributed to the formation of deviant cultural acts, altering the perception of cultural norm.

My analysis will focus on the non-traditional understanding of filmic camp, which departs from the Hollywood-related production mode of 'gay sensibility' (Dyer, Babuscio, Tincom) and locates cine camp in the tradition of low-budget B-class filth and tackiness. The paper will attempt at examining the process of creating a 'deviant act' in camp filmic performance, analyses camp characters, camp's aesthetic choices and the politics of disgust and lowbrow that provides alternative / novel cognitive practices to question the stability of cultural norm.

The paper will address the problem of deviation by analysing the characteristics of cinematographic camp and camp filmic performances. It will discuss the emergence of camp deviation in light of selected camp strategies: queer parody (Meyer), deployment of the fantastic (Todorov, Lacan), depiction of excess (McGowan), sublimation of porn and communicating cultural difference. It will refer to deviation as a cognitive way to know / understand the cultural standard and cultural extreme. It will examine the potential of disgust and surplus that create visual acts in which "moderation is never enough" (Hogan).

### **"The Essence of Movement:" Norman McLaren's Ballet Films**

**Aimee Mollaghan, National University of Ireland, Galway.**

Norman McLaren famously posits that he probably became a filmmaker because he had been unable to be a dancer or choreographer. Even when McLaren's films have explicitly focused on dance as their central thesis, McLaren has drawn attention to the fact that within this body of work he aimed "to grasp the very essence of movement" (*Sequences*, 1975). While one can argue

that the underlying concern of his work is *movement*, one can also posit that McLaren's ballet films arose from his enduring interest in ballet as a temporal art form with its own medium specific qualities and concerns that could potentially be appropriated into a new hybrid filmic dance form that dance film scholar Erin Brannigan terms cine-choreography. Drawing on the process of aesthetic and philosophical distillation that modernist art underwent in the wake of two world wars and Russian choreographer George Balanchine's *absolute* or non-programmatic ballets, this paper will pay close attention to the experimental techniques that McLaren developed in *Pas De Deux* (1968) and *Narcissus* (1983) in order to capture his desire to "obtain unrealised images which would present the very essence of the dancers and not simply their physique" (McLaren, 1991: 40).

**Sophie Calle's Self-exposure, or the Art of Cheating**  
**Marlène Monteiro, Birbeck College, University of London**

This paper will focus on French artist Sophie Calle. Although she is not a film-maker (she has only made one film to date), but rather a narrative artist, as she likes to describe herself, Calle's strategies of self-representation are very similar in many respects to those found in first-person films. As is well known, her work is generally described as self-referential, and tends to combine performance, with photography, writing, personal or found objects, and sometimes video. Like for most artists, her works are often the result of commissions instigated by art institutions or galleries. In addition she plays almost systematically around a set of rules and instructions that she simply invents when they are not imposed on her by the commissioners. One of her first performances, *La Filature*, (*The Shadowing*) was the response to a commission ordered by the Musée national d'art moderne in 1981 for an exhibition entitled "Photographic Self-Portraits, 1898-1981". Calle asked her mother to hire a private detective to follow her for one day. In this sense, the photographs taken of her by the detective are not, strictly speaking, self-portraits. Yet, this deviation from the commission principle enabled her to set up a complex narrative device based on the multiplication of points of view and, ultimately reaffirmed her control and authorship while indirectly creating a complex self-portrait. This is one among other several examples that will be examined here, to show how Calle's self-exposure relies on a necessary dialectical relationship between playing with and bending the rules.

**'Feliminality': the cat as a liminal creature in transgressive cinema**  
**James Mooney, University of Edinburgh**

In urban Australia, Bubby is a 35-year-old man-child who has spent his entire life imprisoned in one small room by an abusive mother, who tells him the air outside is poisonous. The introduction of a cat, from the outside world, leads Bubby to question his mother's claim (*Bad Boy Bubby*, Rolf de Heer, 1993). In Greece, three siblings are trapped in their suburban home by a patriarch who tells them that they cannot leave until their dogtooth falls out and grows back again. Father also informs the children that cats are man-eating creatures that roam the world outside the garden fence (*Dogtooth*, Giorgos Lanthimos, 2009). In a small midwestern town, in the aftermath of a hurricane, adolescents kill time against a landscape of depression and depravity. The cash they receive for killing feral cats allows them to buy glue to escape the tedium of their world (*Gummo*, Harmony Korine, 1997).

Each of these transgressive films presents a world that deviates significantly from the norm. I will argue that, in all three films, cats function symbolically as liminal creatures, marking out the boundaries between the 'deviant world' and the 'normal world'. In addition, I will show that by

killing these cats the protagonists are able to transcend the limitations of their deviant world.

The following video-essay, using images and sound from the three films in question, illustrates the issues to be addressed: <https://vimeo.com/90993557>

### **“Stage Blood is Not Enough”: Body and *mise-en-scene* in *Mishima: A Life in Four Chapters***

**Ian Murphy, University College Cork**

Paul Schrader’s overlooked biopic *Mishima: A Life in Four Chapters* (1985) concerns the Japanese writer Yukio Mishima’s lifelong search for radical forms of creative and personal expression, culminating in a highly self-conscious act of public seppuku. Despite the occasional debt of inspiration to Ozu’s so-called tatami shot, Schrader’s stylised *mise-en-scene* owes less to the Golden Age of Japanese Cinema than to the design principles of modernist European art cinema innovators like Antonioni and Bertolucci, who staged neurotic relationships between character and environment by painting objects, manipulating colours, and decorating natural landscapes in the manner of studio sets. Drawing upon Kaja Silverman’s work on male masochism and Nick Davis’ concept of the queer crystal image, I argue that Schrader uses the elements of colour, staging and camera movement to elaborate a reproductive aesthetic that expresses Mishima’s desire for transcendence. I focus especially on the manner in which Mishima’s neurosis is displaced onto the architectural structures of his object world: a vaginal golden pavilion that mocks his desire for beauty; an ovarian pink room that formalises his masochistic womb envy; and soundstages whose non-naturalistic design highlight the performativity of his death wish. In this sense, Schrader conveys Mishima’s fantasies of transcendence through a visual design that repeatedly binds him to the twin prisons of self and environment.

### **Accuracy vs Authenticity: Adaptation and Deviation in HBO's *Rome* and *Game of Thrones***

**Jack Murray, University College Cork**

Bruno Heller's TV Series *Rome* was a co-production between the BBC and HBO which aired in two series between 2005 and 2007. Featuring lavish and expansive sets and extremely detailed costume design *Rome* was cancelled after only two seasons due to high costs. In spite of its cancellation the scale of *Rome*'s production set a precedent for future HBO dramas and the network's reputation for high production values such as those featured in 2009's *Boardwalk Empire* or 2014's *True Detective* has become a key part of HBO's brand strategy. This strategy has found its greatest success to date in the hit adaptation of George R. R. Martin's *A Song of Ice and Fire* novels, the 2011 series *Game of Thrones*.

Despite the significant differences in their source materials – the history of late republican Rome versus that of the fantasy realm of Westeros – the shows share the status of being adapted works. Furthermore they share many commonalities of theme and aesthetic. Both draw inspiration from real world history (Martin's novels are strongly inspired by the history of the War of the Roses) and both seek to create a sense of realism and verisimilitude while at the same time engaging with literary traditions that are anything but realistic – previous fictive adaptations of Roman history and the canon of fantasy literature respectively.

This paper will be a comparative study of the shows' approaches to the practice of adaptation. I will argue that both shows seek authenticity rather than accuracy in their adaptations. Deviation from the source material is employed strategically in order to capture the spirit of the original work. This approach allows deviation to serve the adaptation rather than disrupt it.

### **Staging Memories in Depth: Visualising Deleuze's "Cracked Crystal" through Jean Renoir's Indian Dreamscape in *The River* (1951).**

**Barry Nevin, National University of Ireland, Galway,**

*The River* marked the emergence of a new style in Jean Renoir's oeuvre: largely sacrificing deep space and camera-mobility in favour of stationary framing, Renoir's film deviates from the classical technically-audacious and scathing social satire with which he is primarily associated. This paper relates Renoir's deceptively simple camera techniques employed in *The River* to an evolution in Renoir's depiction of temporality rather than as a stylistic regression. The relationship between the film's commentary, dreamlike visual style and the dominant themes of memory and renewal form a crucial avenue of enquiry which this paper aims to explore in a theoretically-informed and empirically-grounded textual reading of the film.

Drawing on previously unpublished letters and screenplay drafts held at UCLA's Jean Renoir archives, I shall firstly discuss importance of Renoir's elision of contemporary post-Partition Indian politics. I shall specifically demonstrate that Renoir was aware of the strife that ravaged India but relegated these issues in favour of elevating the setting to a dreamlike plane of existence. I shall also discuss the importance of the film's complementary off-screen commentary which is provided by the now-mature Harriet from her present-day standpoint as she mentally revisits her childhood in British India.

I shall subsequently discuss the manner in which the narrative synthesises these threads – dreamlike set-design and retrospective commentary – with Renoir's signature staging of multiple events in depth in order to visually depict the relationship between memory and the possibility for change in time beyond the influence of predetermining elements. Drawing on Deleuze's conception of Renoir's cinema as a "cracked crystal" of time and Bergsonian conception of "sheets of the past", I argue that this change occurs simultaneously within the deeply-staged memories that form the core of the narrative and in the off-screen character of the mature Harriet.

Thus, I ultimately aim explore the stylistic deviation represented by *The River* as a landmark in the creation of temporally-charged images within the context of Renoir's career rather than as a superficial stylistic regression.

### **Dissent and Deviation in the European Nunsplotation movie**

**James Newton, University of Kent**

In an era of renewed critical appreciation of European genre and exploitation cinema (such as in Austin Fisher's *Radical Frontiers in the Spaghetti Western*) there is one cycle of films where any recognition appears to be absent: the Nunsplotation movie. This minor cycle of exploitation cinema, set in convents where a nascent lust bubbles just under the surface, examines themes of feminism, radical left wing politics, and the role of the Church and religion in society.

Each film is based around a set of similar scenarios, where nuns transgress the rules of the authoritarian institutions which govern them. Their behaviour is then brutally punished by the repressive authorities of the church and state. In doing so the films set up a series of binary clashes; conflicts of order and disorder, the feminine against the masculine, and church or state against the individual.

The films address these concerns through the presentation of a succession of 'deviant' behaviours; a series of acts committed by the rebellious nuns which contravene the oppressive rules of the convent. However, the deviance of the acts committed is only in contrast to the inhumane arrangement of the religious order of the convent. The deviance of the nuns is expressed in their very human qualities and failings; for falling in love, for having ambitions of a life beyond the convent, or for expressing themselves sexually. 'Deviance' from authority and hierarchy is demonstrated as being the normal human condition.

This paper examines the way two films, *The Nuns of Saint Archangel*, and *Flavia, the Heretic*, tackle the issues surrounding deviance through their mise en scene and narrative structure. In particular, it analyses how through diverse cinematic techniques, both films arrive at similar conclusions; making radical proclamations for the role of individual freedom in society, and critiquing organised religion, patriarchy, capitalism, and hierarchical institutions.

## **Convergence and symbiosis: Can the Irish animation and gaming industries learn from each other?**

**Maria O'Brien, Dublin City University**

I explore the ideas around potential interaction between the animation industry and the video gaming industry in Ireland. Technological advancements could facilitate cross over between both industries. However, animation has a history within the Irish film industry, a history that the games industry lacks. Could animation deviate from the norms of the Irish film industry, with its geographic, situated history imbricated with the national? Could it move towards an ahistorical, floating idea such as that of the supranational gaming industry?

The Irish games industry tends not to exploit Irishness as gaming requires a worldwide reach. Conversely, Irish roots can help animated films, e.g. *The Secret of Kells* (2009) reach a worldwide audience. Even if possible, would the animation industry want to lose ideas of its roots?

My overall project is on cultural policy in Ireland and elsewhere. To examine this, I am looking at the function and effect of fiscal incentives on both the animation and gaming industry. Animation is uncontestedly a vibrant part of our cultural industries. However, the gaming industry, despite the potential of crossover with the animation industry, is less likely to be considered cultural.

To explore these issues I look at David Hesmondhalgh's writings on the cultural industries and cultural policy. In particular I examine his use of the concept of aesthetics and its function and relevance in the formation of cultural policy. Tensions between artistic and commercial goals are at the centre of cultural policy. The cultural policies identifiable in Ireland appear to show an increasing trend towards the exploitation of the commercial. In the animation industry, artistic goals are still relevant. However, in contrast, artistic goals in the gaming industry are rarely deemed important. The commercial aspects, including sales and employment are emphasised.

I examine the aesthetic agency of animation and gaming. I look at whether both industries have a function in representations of popular imaginings. Can animation move to a more international, less Irish form? Can gaming exploit Irishness and still succeed on the world stage.

## **Performing the Other: Deviation through Accent in Contemporary Irish Cinema**

**Nicholas O’Riordan, University College Cork**

My paper examines the position of accent in contemporary Irish film, with a particular focus on cinematic Dublin. Looking at several key texts from the new wave of Irish film, I will explore the representation and ideological application of accents as semiotic categories in recent cinema.

Over the past 25 years there has been a notable shift in accent in the country, with South Dublin widely recognised as the nexus of a ‘new accent’. Robert Moore claims that the new Dublin accent is one which “nobody in the country would claim as their own”, having “no community of ‘native speakers,’ only people who are pretending to be something they aren’t”, an accent which has been created to dissociate the speaker from local Dublin. When one considers that “many features of ‘local Dublin English’ go back further than the 17<sup>th</sup> century” there is an implication that as this accent is far more historically, socially and geographically rooted, that it, and its speaker are therefore more ‘authentic’.

Looking in particular at a recent trend of ‘voicing’ in Irish cinema, I will examine the implications of and motivations behind the use of ‘other’ voices by characters in films including *What Richard Did*, *Dollhouse*, *The Commitments* and *Adam and Paul*. I will do this by considering link between ‘authenticity’ and accent.

As Geoff Nunberg writes, “our idea of an authentic accent reflects our idea of an authentic self”, I therefore intend to examine the use of accent as an ideological device in the respective films, by challenging the methods, modes and motivations behind the ways in which “authenticity” becomes an ideologically-empowered semiotic and textually-performative device, and by analysing the ways in which the formation of recorded cinematic accents have been unproblematically yoked to notions of “authenticity”.

## **Deviant Protagonists and the Restoration of Consensus in 1980s British Television Conspiracy Dramas**

**Joseph Oldham, University of Warwick**

Jerry Palmer argues that ‘in the modern thriller the representation of deviant acts is used to construct a component of the consensus’, and this is perhaps most explicitly true in the case of the conspiracy thriller. Whilst the detective story typically operates in the assumption that the law will ultimately work to uphold consensus, in the typical conspiracy thriller the very systems of law are themselves deeply corrupted, forcing the protagonist to adopt a more pronounced ‘outsider’ perspective and to follow a more deviant/rebellious investigative narrative. Yet this is typically geared towards a more direct and personal appeal to a national consensus, typically through whistleblowing acts and exposure in the press, in the assumption that public opinion can force positive change. This paper will analyse such narratives of exposure chiefly in relation to the cycle of conspiracy thriller serials broadcast on British television across the 1980s, including *Bird of Prey* (BBC1, 1982), *The Detective* (BBC1, 1985), *Edge of Darkness* (BBC2, 1985) and *A Very British Coup* (Channel 4, 1988), considering how they draw upon real-life narratives of investigative journalists reporting upon the activities of the ‘secret state’. I will examine the significance of the genre's emergence on British television against the government of Margaret Thatcher, the exposure-drive narratives of such serials implicitly offering possibilities for the restoration of social cohesion at the

moment many commentators to mark the substantial decline of the post-war social-democratic consensus. I will also explore how such thrillers often emerge in response to political cultures employing the rhetoric of Manichean opposites, and whilst they seek to challenge the terms of such a model, they are nonetheless paradoxically drawn to adopting it through the heroic emphasis placed upon deviant acts.

### **Rhythms of proximity: spaces and sounds of the ordinary**

**Dr. Domitilla Olivieri, Utrecht University**

Both in documentary practice and in theoretical research, the last fifteen years have seen an increase in works that deal with the everyday, the ordinary, the prosaic. I take this renewed attention to the uneventful and the taken-for-granted as a critical move that enables addressing aspects of social reality otherwise left invisible, and specifically as a way for documentary film to encounter and experiment with these interstitial subjects and spaces.

Consequently, this paper engages with films that emphasise the daily, prosaic details and, through their use of sounds and silences, disrupt master-narratives and hegemonic representations, opening alternative spaces of encounter with Other subjectivities: the people of the harbour, fishermen, those who repeat “traditional” gestures seemingly connected to a forgotten past, the inhabitants of liminal and remote places, or those who live in the city and are hardly the subjects of media stories and images. The focus is on ethnographic-experimental documentaries, particularly Francesco de Melis’ films (e.g.: *Montagne di Cibo* and *Porto dei Suoni*) in relation to others’ such as *Sacro GRA* and *¡Vivan las Antipodas!*. Taking the concept of rhythm – elaborated through an interdisciplinary approach that spans from film theory to ethnomusicology, via postcolonial and feminist theories – as a lens, the paper explores how the way these films are shot and edited can create a sense of being “there,” of recognition, and of spatial and embodied proximity to the subjects and objects represented. Particular attention is paid to the rhythms of the aural/sonic layers of these documentaries.

Focusing on *how* these films are constructed, in particular at the level of editing strategies (e.g.: close-ups, slow pans, long-shots, directional microphones and extradiegetic soundtracks), I consider what these films can *do*: their political potential to affecting alternative imaginaries, provoking new knowledges and new perceptions, thus producing effects on our social reality.

### **The Bathroom as Place of Deviant Desire in *Black Swan* by Darren Aronofsky**

**Diletta Pavesi (Università di Ferrara)**

*Black Swan* (2010) seems to be the latest entry of a long movie tradition in which ballet is iconographically associated with deviance and excess, disaster and doom, as well as beauty and grace. Even though the director claims *All about Eve* (1950) e *The Tenant* (1976) as his major influences, *Black Swan* firstly recalls *The Red Shoes* (1948). On the surface, both films use the ballerina as a functionary to explore the tragic trajectory of artistic ambition, and each ballerina’s director pushes her along that trajectory. But as striking as these similarities may seem, these films are also separated by decades of social and cultural transformations. Instead of a story about the traditional conflict between art and life as it happens in *The Red Shoes*, *Black Swan* focuses more on gender issues. In fact, in Aronofsky’s film the ballet director, Thomas, bluntly links sex to Nina’s performance, and Nina is bound by the demands of her own false self and confined to a self-imposed state of arrested development. The white swan/black swan dichotomy does not just

signify the girl's artistic struggle but stands for more general conflicts contemporary women experience in Western society. In my analysis, I'll suggest that *Black Swan* can be understood as representing a female struggle both to restrain and to explore femininity, including her most "deviant" aspects. In this highly hostile scenario, the numerous bathroom moments are particularly meaningful. For Nina, trapped under the gaze of others, the bathroom becomes the sole liminal space for the fragmented emergence of her own deviant desire in contrast to her "perfect" stage persona. Particularly brilliant in *Black Swan* in all these respects is the obsessive use of mirrors, expressing narcissism, ambiguity, disorientation, and, not least, dramatically underlining the fractured psyche of Nina in the pursuit of completeness identity. As one of the most powerful cinematic tools, the mirror immediately calls forth Lacan's notion of the "mirror stage", which offers here a way of reading such scenes ideologically. Moreover, bathroom is the main place where Nina's body sustains numerous, unexplainable, often most likely imagined, injuries. Aronofsky plays with the theme of the female body, and its creatureliness throughout the film in a way that Julia Kristeva would call "abject". Specifically, *Black Swan* posits this discourse of abjection on two levels: through its liminal character, it depicts an abject way of being a woman; through its visual rhetoric, this film uses some cinematic devices to represent the abject visually.

**Serialism and New Narrativity in Gábor Bódy's *Narcissus and Psyche*  
Judit Pieldner, Sapienta University**

The paper addresses the issue of deviation by investigating it in the context of Hungarian experimentalism of the 1970s and 1980s, a determining period of Hungarian film history, with live connections with both early avant-garde and contemporary cinematic trends. Experimental filmmaking is a form of cultural resistance, embedded in the alternative/underground cultural movements of the respective period, and a form of representational resistance, strongly defying the conventions of mainstream cinema.

Gábor Bódy is a charismatic figure of the discussed period. His films and film theoretical writings are manifestos of a new spirit in Hungarian filmmaking, conceptually rearranging the terrain of the medium through a strong reflexive attitude, viewing film in a dynamic interconnectedness with the other arts. Deviation from mainstream cinema characterizes his whole life work, urging the viewers to leave behind their customary spectatorial preconceptions in order to get closer to the texture and materiality of the cinematic medium and to partake of a more profound, embodied experience of the cinema (Laura U. Marks).

Bódy carried out significant theoretical research on serialism, which he applied in his masterpiece, the multilayered, intermedial and self-reflexive screen adaptation *Narcissus and Psyche* (*Nárcisz és Psyché*, 1980). However, in spite of Bódy's wide recognition and the intercultural spirit of his work, serialism is internationally connected to Peter Greenaway and the English Neo-Baroque rather than to Hungarian Neo-Avant-Garde and Gábor Bódy's name. The paper proposes to rethink Bódy's monumental film experiment of encyclopedic character, conceived in the spirit of the "new narrativity" and "new sensitivity" of the eighties, in a wider theoretical framework, especially focusing on its conceptual basis, serialism, as an alternative structuring principle, as well as on the hybridization of experimental and feature film forms.

**Pioneers! Assembling an Archive. Irish Missionary Films 1930-1997.  
Edel Robinson, The Institute of Art, Design and Technology, Dublin.**

I have assembled an Archive of previously undocumented films made by and commissioned by Irish missionary societies, now housed in the IFI, Irish Film Archive.



This paper will look at two 35mm. feature length documentaries that pioneered a new approach to distribution that successfully bridged the traditional boundary between ‘amateur’ and ‘professional’ filmmaking. They are *Visitation the Story of the Medical Missionaries of Mary* (1947), commissioned by the Medical Missionaries of Mary and *Out of the Darkness* (1949) commissioned by the Missionary Sisters of the Holy Rosary.

There are eighty-seven societies with registered membership in the Irish missionary Union (IMU). To date thirteen Catholic societies have participated in this Research Project providing over one hundred films. Eight of these are societies of women religious. Irish missionary films are forgotten and neglected. The aim of this Project is to find them and to document the significance of their contribution to Irish film and mission history.

This paper will examine how *Visitation* and *Out of the Darkness* began a flow of filmmaking by other missionary societies to promote vocations and boost fundraising on a national and international circuit. Their approach to distribution has parallels with the Avant Garde, Amateur, 16mm. and Film Society Movements. Sisters hired out cinemas and cinema chains. They effectively managed to by-pass the problem of mass audiences and more than recovered their production costs. They retained complete control over their films. Today, over sixty years later, as cinemas prepare to go digital, these films remain an exemplary if forgotten achievement for independent filmmaking.

I plan to extend the scope of this Film Research Project to other missionary denominations on the island of Ireland.

### **Queer:Spy**

**Randall Rogers, University of Regina**

At the first level this project is about queers and spies in film, television and other media. In the spy genre it is surprising to note the repeated presence of queer subjects, as characters in the narrative and as spies themselves. If one looks at film, for the purpose of this presentation, from *Another Country* (1984) to *Skyfall* (2012) and all points between, the “queer” is a significant marked presence, which has elided in-depth scholarly consideration. At a second level, this research looks at the rhetorical proximities of the queer and the spy, who share many perceived characteristics that beg for investigation: secrecy, duplicity, disloyalty, treachery, villainy, and the potential to be traitors or terrorists.

In her landmark work *The Epistemology of the Closet* Eve Kosofsky Sedgwick writes that the “closet is the defining structure for gay oppression in this century” (71), thus proposing what has itself become an axiom of GBLTQI politics. At a third level, then, this research revisits the closet’s force to consider attending modes of queer subjectivity. As a benign space the closet primarily frames the individual and engages a politics of visibility. I argue that this often fails to capture the manners in which queers—even now in the era of publicity, transparency and visibility—continue to be framed as potential enemies of the state. The spy as a figure informs more insidious modes of historical queer definition that ask us to reconsider the closet’s primacy.

### **Unframing. Photo-filmic and Pictorial Folds in Marcell Iványi’s Short Films**

**Katalin Sándor, Babes–Bolyai University**

Cinematic stillness in/and motion or the photo-filmic and painterly tableau vivant have gained attention in film studies (Laura Mulvey, Ágnes Pethő) as questions – among others – through which the idea of self-enclosed medium specificity can be challenged and displaced towards a

concept of post-media hybridity. The photo-filmic tableau vivant in cinema as a continual and elusive folding between stasis and movement, corporeality and imageness, artifice and sensuality can be addressed within a disciplinary “unframing” or reframing research of intermediality that deals both with the conceptual, discursive and the “sensational”, phenomenological dimensions of becoming intermedial (e.g. the theoretical works of Henk Oosterling and Ágnes Pethő).

The paper examines the figurations of the photo-filmic and the painterly, of stillness in/and motion in two short films by Marcell Iványi: *Wind* (1996) and *Ballad* (2005). The Palme d’Or-winning *Wind* can be considered a filmic narrativization, an intermedial re-appropriation of (or dislocation, “deviation” from) a photograph (Lucien Hervé’s *Three Women*, 1951) exposing the filmic reanimation of photography as a potentially media-reflexive act. The medial unframing of the photograph folds stillness and motion, the photographic and the filmic unto each other within a single, unedited long take, a panoramic tableau evoking particular historical techniques of seeing and being unframed in its turn by an imagery with historical, cultural and film historical references (e.g. Miklós Jancsó’s and Jean-Luc Godard’s films). Iványi’s *Ballad*, the digital, cinematic narrativization of a painting (Giuseppe Pellizza da Volpedo’s *Fourth Estate*, 1901) will be discussed to expose the links and displacements between the photographic and the painterly, the analogue and the digital, the body mediated as image and the body as a medium of images within the context of these short films.

### **The Digital Frontier: Liminal Spaces and Affective Embodiment in *Tron* and *Enter the Void*** **Dan Strutt (Goldsmiths College)**

This paper explores the link between the new conceptual challenges brought about by digital media, and our contemporary cultural imaginary of unstable reality and trans-dimensionality. This link is expressed as a ‘digital frontier’ – understood as an ontological problematic – that struggles to account for the relative immateriality of data and digital simulation. It is an ontological liminality explored through aesthetic fabulations of digitally inflected spaces, our bodies and actions within them, and the transitions between real and virtual spaces.

The films *Enter the Void* (Gaspar Noé) and *Tron Legacy* (Disney, Joseph Kosinski), both released in 2010, provide my point of entry to understand how digital processes of image creation synthesise dynamic relations of space and bodies – as an attempt to affectively ‘think’ through the ontology of the digital. Both films deal with an idea of disembodied consciousness in an ‘inbetween’ zone, but where one film returns consciousness to a digital body within emphatic space as a reassuring restoration of the Deleuzian sensory-motor-schema, the other explicitly explores the spatio-temporality of the any-space-whatever, as consciousness drifts in a derivé through memory and future.

What is explored here is what I ascertain to be an automatic techno-cultural shift towards aesthetic experimentation with forms of conscious presence in non-material or unstable spaces. This is described in Deleuzian terms as a mutation or deviation within the repetition of difference of photographic representations of space, and I argue that this proves to be an emergent affection of a more fluid spacetime – possibly an ethical, nihilistic destabilisation of reality.

### **Trilogies, Quartets and Magic Flutes: Pasolini and Mozart’s Masonic Music** **Kay Taaffe, St.Nicholas’s College**

The composer Rustichelli, who collaborated with Pasolini, said of the director: 'He knew more than me, and in *Accatone* and *Mamma Roma*, he demonstrated a musical competence most rare in a director' (Calabretto, 1999: 333). Pasolini selected music for his films 'in assoluta autonomia' (absolutely autonomously) and the music was often granted 'a superhuman dimension' (*ibid*: 328). Much has been written about Bach's music in the soundtracks of the earlier films, less on the use of Mozart's music. Elsa Morante introduced Pasolini to Mozart's music and I will argue that this marks a sort of progression from the director's Baroque to his Classical period. Although there are obvious links between the opera 'The Magic Flute' and Morricone's score of *Uccellacci e Uccellini*, Mozart's music is employed extensively but more subtlety in *Teorema*, *Edipo Re*, *Il fiore delle Mille e una notte*, even *Il Vangelo secondo Matteo* which was inspired by Bach's *St Mathew's Passion*. In *Il Vangelo*, Pasolini chooses a very significant moment to introduce Mozart's music for the first time in his work. It accompanies the sequence of the baptism of Christ by John the Baptist. The excerpt is taken from the *Maurerische Trauermusik* K477 (The Masonic Funeral Mass), which was written in 1784 for a Masonic confraternity. Freemasonry was based on principles of Beauty, Strength and Wisdom, promoting the welfare of mankind in a common bond. Pasolini himself said that he selected all the music for *Il Vangelo* before he constructed and shot the scenes (Gerardo, 2002). I suggest that this particular sequence offers a critical insight into reading Pasolini's use of Mozart's music.

This paper traces Mozart's Masonic music in Pasolini's films and suggests that this selection represents a deliberate musical manifestation of Pasolini's own humanistic philosophy, in contrast to the divine and mystical elements associated with Bach's music in the earlier films.

### **Chantal Akerman's Self-representations: the Art of diverting the subject.**

**Dr Muriel Tinel-Temple, Birbeck College, University of London**

Throughout her long career Chantal Akerman has directed all types of films: some feature films, some short ones, some fiction films, some documentaries, more recently some video installations and also some commissioned films. If we look closely, we notice that among the latter, a substantial number (6 out of 9) are also self-reflexive films, which could be defined as autobiography, filmed letter, self-portrait or self-fiction. In chronological order we find *Dis-moi* [*Tell me*](1982, 45mn, série "Grands-mères", INA), *L'Homme à la valise* [*The Man with a Suitcase*] (1983, 60mn, INA), *Lettre d'une cinéaste* [*Letter from a Filmmaker*] (1984, 8mn, pour "Cinéma, cinémas", A2), *Portrait d'une paresseuse* [*Portrait of a Lazy Girl*] (1986, 14mn, série "7 femmes, 7 pêchés", ZDF), *Chantal Akerman/Chantal Akerman* (1996, "Cinéma, de notre temps"), *Le Jour où* [*The Day When*](1997, 7mn, "Locarno Festival"). Far from being anecdotal, these films are an essential part of Akerman's filmography, as they all interrogate the filmmaker's status and work. It seems that Akerman needed to legitimate herself as a (female) filmmaker every time she was faced with a contract.

The aim of this paper is to present this particular corpus – one of the less discussed among Akerman's work – by exploring the relationship between the self-representation and the context of production of each film.

Two questions will be discussed:

- The presence of the body and the voice of Akerman in her films acting like an appropriation and a deviation of the filmic space.
- The function of these commissioned films as "creative workshop" for more ambitious feature films –especially *Golden Eighties*(1986).

Muriel Tinel-Temple holds a PhD in Film Studies (“The Filmic Self-Portrait”, EHESS-Paris, 2004). She is the author of several articles and essays about first person cinema. Having worked as a postdoctoral teaching and research assistant at Paris-III, she is currently a Visiting Lecturer at Birkbeck and the University of Westminster. She is now preparing her book, *The Self-Portrait in Cinema* (forthcoming 2015, Hermann, Paris).

**Drum Rattle and Dragon Wrath: The Music of Jonny Greenwood  
in Paul Thomas Anderson’s *The Master*  
Caitríona Walsh, University College Cork**

One of the more commonplace criticisms leveled against the practices of film music has honed in on a prevailing tendency toward convention, conservatism and cliché. This stance looms large in the attending literature, from the contrarian writings of Theodor Adorno and Hanns Eisler in the mid-twentieth century to the more recent work of figures like Jeffrey Smith and Kathryn Kalinak. An antidote to this standardized, stock compositional approach has been an ongoing experimentation with the viability of alternative scoring practices, in recent decades. One principal causal factor of this has been an insurgence of musical figures from slightly further afield, at a time when dabbling in popular genres has arguably become the film music phenomenon du jour. This paper centers on the output of one such figure, namely Jonny Greenwood, best known for his longtime role as part of alternative rock outfit, Radiohead. In specific terms of his film music repertoire, innovation has emerged as both a core compositional component and a defining stylistic feature. This has been linked to Greenwood’s outsider status and remoteness from the classical orthodoxy, which may have rendered him immune to some of the more well-worn norms of the genre. This is perhaps especially true of those film scores created in close collaboration with Paul Thomas Anderson, with the duo having thus far proved to be a highly compatible and adventurous pairing of sound and vision on such titles as *There Will Be Blood* (2007) and *The Master* (2012). For the purposes of this presentation, the original music featured in the latter title will be explored in terms of its various compelling features. This will involve an examination of the abstruse and sonically ambiguous score, whose primary role is as an auditory externalisation of the untamed nature and beastly impulses of the film’s central protagonist. Mention will be made of the adept application of instrumentation, from portentous percussion and wayward woodwind to dreamy harp figures, while pertinent aspects of timbre and sound design will also be considered, as a means of further demonstrating Greenwood’s innovative and idiosyncratic compositional approach.