II INTERMIDIA CONFERENCE
THE MOVING
FORM OF FILM:
EXPLORING INTERMEDIALLY AS
A HISTRIIOGRAPHIC METHOD

6 – 8 November 2017
University of Reading
UK

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AS A HISTORIOGRAPHIC METHOD

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Minghella Building
Whiteknights Campus
University of Reading
Reading  RG6 7BT

As part of the AHRC/FAPESP-funded IntermIdia Project (www.reading.ac.uk/intermidia), led by investigators from the University of Reading (UoR), UK, and the Federal University of São Carlos (UFSCar), Brazil, this international conference will discuss intermediality as a historiographic method.

Conference Convenor
Prof Lúcia Nagib

UoR Investigators
Prof Lúcia Nagib (PI)
Prof John Gibbs (Co-I)
Dr Lisa Purse (Co-I)
Alison Butler (Co-I)
Dr Stefan Solomon (PDRA)
Dr Albert Elduque (PDRA)

UFSCar Investigators
Dr Luciana Corrêa de Araújo (PI)
Dr Flávia Cesarino Costa (Co-I)
Dr Samuel Paiva (Co-I)
Dr Suzana Reck Miranda (Co-I)
Dr Margarida Adamatti (PDRA)

From its birth, the film medium has fuelled debates around its possible specificity versus its obvious connections with other arts and media. In recent days, with the advent of digital technologies that trigger and depend on media convergence, it has become indisputable that film is inherently intermedial, giving scope for reconsidering film history in light of the medium’s moving, all-encompassing form. As Alain Badiou summarises, it is impossible to think cinema outside of a general space made of its connections to the other arts. He says: ‘Cinema is the seventh art in a very particular sense. It does not add itself to the other six while remaining on the same level as them. Rather, it implies them – cinema is the ‘plus-one’ of the arts. It operates on the other arts, using them as its starting point, in a movement that subtracts them from themselves’ (2005: 79). This conference will build on such an understanding by investigating the ways in which intermediality, rather than obstructing, enhances film’s artistic endeavour. More pointedly, it will ask: how can intermediality help us to understand the history of cinema as a whole?
## DAY 1

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<td>12:00</td>
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<td>14:00 to 14:30</td>
<td><strong>Official opening of the Conference</strong>&lt;br&gt;Intermedia Project screenings&lt;br&gt;Lúcia Nagib and Intermedia Team&lt;br&gt;Venue: Cinema</td>
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<td>14:30 to 16:00</td>
<td><strong>Keynote speech</strong> by Luciana Araújo Federal University of São Carlos&lt;br&gt;<strong>Cinema from the Stage Perspective</strong>&lt;br&gt;Chair: John Gibbs&lt;br&gt;Venue: Cinema</td>
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<td>16:00 to 16:15</td>
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<td>16:15 to 17:30</td>
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<td><strong>Discussion with Cecília Mello</strong> University of São Paulo and Corey Schultz University of Southampton&lt;br&gt;Chair: Lúcia Nagib&lt;br&gt;Venue: Cinema</td>
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<td>19:00 to 20:00</td>
<td><strong>Reception</strong> including stand-up gig by Richard McKay&lt;br&gt;Venue: Ground Floor Foyer</td>
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<td>20:00 to 22:00</td>
<td>Dinner for guests at Blandford's</td>
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### DAY 2

| 09:30 to 11:00 | Keynote speech by Ismail Xavier, University of São Paulo: Found Footage, Media Archaeology and Intermediality: A Study of Santoscópio=Dumontagem (Carlos Adriano, 2008) Chair: Lisa Purse Venue: Bob Kayley Theatre |
| 11:00 to 11:15 | Coffee break |
| 11:15 to 12:45 | Panel 1: Brazilian Cinema and Music History Chair: Jonathan Bignell Venue: Cinema Flávia Cesarino Costa, Federal University of São Carlos: Building an integrated history of musical numbers in Brazilian 1950s chanchadas John Gibbs, University of Reading: Say, have you seen the Carioca? Suzana Reck Miranda, Federal University of São Paulo: Background Musicians and their Unique Triumphs Albert Elduque, University of Reading: Conjuring past and present: the temporal itineraries of Paulinho da Viola Panel 2: Intermediality as Alternative Historiography Chair: Simone Knox Venue: Bob Kayley Theatre Antônio Márcio da Silva, University of Surrey: The Intermediality of Brazilian Queer Cinema: A Case Study from the 1960s onwards Jules O’Dwyer, University of Cambridge: Bricolage Aesthetics from Soukaz to Dieutre: Queerness, cinema, art history Rajdeep Roy, La Trobe University: Songs in Memory, Memory in Song: Towards a Historiographic Method to Study Sound Culture of Popular Hindi Cinema |
| 12:45 to 14:00 | Lunch |
| 15:30 to 17:00 | ‘Stephen Dwoskin: An Intermedial Life’ Chair: Alison Butler Venue: Cinema Screening of: Soliloquy (1967), 9 min Shadows from Light: The Photography of Bill Brandt (1983), 10 min extract Some Friends (apart) (2002), 24 min Discussion with: Rachel Garfield, University of Reading Jenny Chamarette, Queen Mary University London Lucy Reynolds, University of Westminster Henry K Miller, Rijksmuseum Darragh O’Donoghue, Tate Archive Curator |
| 17:00 to 17:15 | Tea break |
| 17:15 to 18:45 | Keynote Speech by Robert Stam, New York University: Transmedial Pedagogy and the Remixed Avant-gardes: or, How I Learned to Stop Worrying and Love the Internet Chair: Flávia Cesarino Costa Venue: Bulmershe Theatre |
| 18:45 to 19:30 | Intermedia outputs exhibition, cocktails Venue: Ground Floor Foyer |
# DAY 3

<table>
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<tr>
<th>Time</th>
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<th>Chair/Panel</th>
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<tr>
<td>9:30 to 11:30</td>
<td>Advisory board plenary</td>
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<td>Ágnes Pethő: Sapientia Hungarian University of Transylvania, The Double Helix of Intermediality</td>
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<td>Lisa Shaw</td>
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<td>11:30 to 11:45</td>
<td>Coffee break</td>
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<td>13:15 to 14:15</td>
<td>Lunch</td>
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<td>15:45 to 17:15</td>
<td>Panel 8 Intermedial Documents in Latin America</td>
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<td>Bob Kayley</td>
<td>Panel 9 Intermediality, New Waves and New Cinemas: Stefan Solomon: University of Reading, The Total Art: The Intermediality of Italian Neorealism Silvia Macedo: University of Reading, The Relationship between Mise-en-scene and Music in Mango Yellow Marcela Amaral: State University of Rio de Janeiro, Realistic Intermediality and the Historiography of the Present Lúcia Nagib: University of Reading, Music and Theatre as Passage to Political History</td>
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<td>17:15 to 17:30</td>
<td>Tea break</td>
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<td>17:30 to 19:00</td>
<td>Keynote Speech by Alain Badiou: Philosopher</td>
<td>Bulmershe Theatre</td>
<td>Lucía Nagib</td>
<td>Lisa Shaw: University of Liverpool, The Brazilian Chanchada of the 1930s-1950s: How Intermedial Methodology Can Generate New Insights and Understandings of Brazilian Popular Cinema</td>
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INSTRUCTIONS FOR SPEAKERS AND PANEL CHAIRS

Speakers

Please keep your presentation to 15 minutes (4-speakers panels) or 20 minutes (3-speakers panels), including clips, to give adequate time for other speakers and discussion at the end.

Please check your technology in advance, during the break before your panel. It is sensible to bring a backup copy of your presentation and clips on a thumb drive.

Questions will be taken once the speakers have all presented.

Panel Chairs

Please give your panel speakers signals for 5 minutes left and when 15 or 20 minutes (depending on the number of speakers) are up.

Please endeavor to restrict your introductions of speakers to the minimum necessary, so as to leave more time for the speakers themselves. Your role includes coordinating the Q&A within the allocated time.

KEYNOTE 1

Luciana Araújo Federal University of São Carlos

Cinema from the Stage Perspective

In film history studies, relations between stage and screen are usually investigated from the point of view of films and film activities. This talk proposes a detour, taking stage plays as its focus in order to study the intermedial encounters they promote involving film and film culture.

The research encompasses plays staged in Brazil from the late 1910s to the 1920s, a period marked by the rise of mass entertainment industry, in which popular theatre and cinema, especially Hollywood cinema, played central roles. Often considered a ‘threat’ to theatre, films and film culture also provided a variety of themes and strategies that were incorporated on stage. Theatre would thus take advantage of cinema’s growing popularity, establishing creative exchanges while also promoting attractions that would appeal to the general theatre-going audience, which could include both film and stage patrons.

Many film references could be found on Brazilian stages, from mentions and parodies involving famous Hollywood stars, such as Chaplin and Valentino, to the impact of cinema on performance and stage directions, as in the play ‘Coco de respeito’ (1921) in which a sea-bathing sketch was staged mirroring the style and movements of Mack Sennett’s bathing beauties. Plays would also address topics connected to film-going, including film reception, audiences, censorship. In Brazil as elsewhere, films were incorporated into scenic narrative; one example was ‘A viuvinha do cinema’, staged in 1919, with a movie at the centre of the plot. Relations between stage and screen should also be traced within theatrical business, in which companies and theatre owners often worked with both film exhibition and stage attractions.

This talk will thus explore the moving form of film from the stage perspective, drawing on Charles Musser’s proposal for an integrated history of theatrical entertainment, embracing both live stage performance and the cinema.

Luciana Corrêa de Araújo is Adjunct Professor at the Universidade Federal de São Carlos (UFSCar), Brazil. Her research focuses on Brazilian silent cinema. She has published the books A crônica de cinema no Recife dos anos 50 (1997) and Joaquim Pedro de Andrade: primeiros tempos (2013). Her writing has been published in journals and edited collections including Stars and stardom in Brazilian cinema (Tim Bergfelder, Lisa Shaw and João Luiz Vieira, eds., Berghahn Books, 2016) and Researching women in silent cinema – New findings and perspectives (Monica Dall’Asta, Victoria Duckett and Lucia Tralli, eds., Università di Bologna, 2013). She coordinates the Brazilian side of the international research project ‘Towards an intermedial history of Brazilian cinema’ (AHRC, UK/FAPESP, Brazil).
My lecture will consist of a reading of Carlos Adriano’s Santoscópio=Dumontagem, a video-art project based on a study of found footage films made by American avant-garde artists from the 1960s and 1970s, in particular Ken Jacobs. Adriano’s project involved historical research conducted at the American Mutoscope and Biograph Company Archive, where he identified the provenance of the found footage used by these artists, which he reworked in his own piece by means of special effects. More specifically, he found a set of photographs inside of a Mutoscope device which had been on display in the Santos Dumont Room of the Museu Paulista, University of São Paulo; the entire set of photos focused on a single scene featuring Santos Dumont and Charles Royce. Drawing on an intermedial approach, my purpose here will be to discuss the ways in which Adriano’s work establishes a dialogue between a nineteenth-century ‘philosophical toy’ and contemporary digital technology. Using Thomas Elsaesser’s suggestive expression, one could say that this is an example of ‘Media Archaeology in practice’.

Hegel and Cinema

Cinema, the seventh art, emerges sixty years after Hegel's death. In his magnum opus on aesthetics, Hegel states that theatre, more precisely modern comedy, was the last of the arts, in the following formula: '[modern] comedy ultimately leads to the dissolution of art'.

It would seem senseless to infer, from within the Hegelian system, the emergence of a new, previously unknown artform, after modern comedy. However, let us have a closer look at the argument at the heart of his thesis on the end of art:

All art aims at the identity, produced by the spirit, in which eternal things, God, and absolute truth are revealed in real appearance and shape to our contemplation, to our hearts and minds. But if comedy presents this unity only as its self-destruction because the Absolute, which wants to realize itself, sees its self-actualization destroyed by interests that have now become explicitly free in the real world and are directed only on what is accidental and subjective, then the presence and agency of the Absolute no longer appears positively unified with the characters and aims of the real world but asserts itself only in the negative form of cancelling everything not correspondent with it, and subjective personality alone shows itself self-confident and self-assured at the same time in this dissolution. (III, 539).

The question arising is why Hegel excludes a subsequent dialectical turn, that is to say, the dissolution of this dissolution. We would then have a new figure in which art would be the total deployment of its already existing resources. There would be a figure of representation whose content would progressively accumulate the destiny of an art henceforth atemporal and in a way absolute. This art would then be the last, not because the absolute only manifests itself negatively, but, on the contrary, because the absolute would manifest itself in it as the total mobilisation of the registers of representation. This art would simultaneously be architecture, sculpture, painting and dramatic poetry, and it would bring history of art to a halt not through the negative pirouettes of comedy, but by the seriousness and anxiety combined in its redemptive totalisation. Could this total art be cinema?

French philosopher Alain Badiou is one of the world’s most influential thinkers. He is former chair of Philosophy at the École Normale Supérieure (ENS) and founder of the faculty of Philosophy of the Université de Paris VIII with Gilles Deleuze, Michel Foucault and Jean-François Lyotard. His oeuvre spans philosophy, literary fiction, theatre, opera and journalism. He has published a number of major philosophical works, including Theory of the Subject, Being and Event, Manifesto for Philosophy and Gilles Deleuze. His recent books include The Meaning of Sarkozy, Ethics, Metapolitics, Polemics, The Communist Hypothesis, Five Lessons on Wagner, Wittgenstein’s Anti-Philosophy, Handbook of Inaesthetics and In Praise of Love. His incursions into cinema include his recent book Cinema, a collection of articles dating between 1958 and 2010. Badiou was politically active very early on and continues to figure regularly in public political debates. Together with journalist Aude Lancelin, he holds monthly online discussions called Contre-courant (http://lacommune-aubervilliers.fr/emission-contre-courant ). At 80 years of age, he is about to complete the third and last volume of the saga Being and Event, entitled The Immanence of Truths (the second volume being Logiques des mondes).
Stephen Dwoskin: An Intermedial Life

Screening of
Soliloquy 1967, 9 min
Shadows from Light: The Photography of Bill Brandt 1983, 10 min extract
Some Friends (apart) 2002, 24 min

Discussion with
Rachel Garfield University of Reading
Jenny Chamarette Queen Mary University London
Lucy Reynolds University of Westminster
Henry K Miller Slade School of Fine Art
Darragh O’Donoghue Tate Archive Curator

Alison Butler Chair

The work of Stephen Dwoskin (born 1939 Brooklyn – died 2012 London) is varied in form, subject matter and genre. Most known for his early Underground films, his seminal book Film Is... and his role in setting up the London Film Makers Co-op, this screening and discussion aims to explore a lesser known aspect to his work. The films Dad (2003, 15mins), Some Friends (Apart) (2002, 25mins) and Grandpere’s Pear (2003, 4mins) are late digital films that each repurposed earlier shot and found footage (often home movies shot by his father). In these films Dwoskin would experiment with the limits of the digital software of the time ('looking for the moment when the eye picks up the camera') as a form of portraiture and self-portraiture ruminating on the nature of relationships, his with others and theirs with him. The participants on this panel are each engaged in Dwoskin’s work from different disciplines and perspectives that include artists, friends, film historians and critical theorists. We propose an informal panel of 5 minute responses with a longer discussion involving the audience as well as the panel members.

Darragh O’Donoghue works at Tate Library & Archive. He has written about cinema for The Irish Journal of French Studies and Senses of Cinema, and is a contributing writer for Screen, Framework, and Critical Quarterly, among other journals, and he also appears in the Guardian and the Times Literary Supplement. He is the editor of The Essential Raymond Durgnat, published by BFI/Palgrave Macmillan in 2014.

Lucy Reynolds teaches at the University of Westminster and published extensively, most particularly focused on questions of the moving image, feminism, political space and collective practice. She is Senior Lecturer and researcher in the department of Media, Arts and Design at Westminster University. Her research, which is predominantly about film culture and criticism in Britain, has appeared in Screen, Framework, and Critical Quarterly, among others, and she has also been published in the Hitchcock Annual. He has written for Film Comment, Cinema Scope, and Cineaste, and he is a regular contributor to Sight and Sound. Additionally he has been published in the Guardian and the Times Literary Supplement. He is the editor of The Essential Raymond Durgnat, published by BFI/Palgrave Macmillan in 2014.


Henry K. Miller teaches film at the University of Cambridge, and is an Honorary Research Associate at the Slade School of Fine Art. He has a PhD from Birkbeck College, University of London. His research, which is predominantly about film culture and criticism in Britain, has appeared in Screen, Framework, and Critical Quarterly, among others, and he has also been published in the Hitchcock Annual. He has written for Film Comment, Cinema Scope, and Cineaste, and he is a regular contributor to Sight and Sound. Additionally he has been published in the Guardian and the Times Literary Supplement. He is the editor of The Essential Raymond Durgnat, published by BFI/Palgrave Macmillan in 2014.

Jenny Chamarette is Senior Lecturer in Film Studies at Queen Mary, University of London. She is the author of Phenomenology and the Future of Film: Rethinking Subjectivity beyond French Cinema (Basingstoke: Palgrave Macmillian, 2012) and co-editor of Guilt and Shame: Essays in French Literature, Thought and Visual Culture (with Jennifer Higgins, Oxford: Peter Lang, 2010). She has published widely in journals such as Signs: Journal of Women in
The Double Helix of Intermediality

I would like to use the opportunity of this presentation to revisit some of the fundamental concepts of intermediality that have emerged in the past decades, and sum up what I perceive as major directions of thought in the field of intermedial studies of cinema. In this respect, what I would like to address are two interrelated issues: 1. the theorising of so called ‘media borders’ as a basic tenet of intermediality, as well as its alternative: the exploration of the rather blurry domain of the ‘in-between’; 2. a radical rethinking of the idea of ‘in-betweenness’ through the ideas of the ‘impurity’ (Badiou), the ‘gaps’ (Rancière) or the ‘gestures’ (Agamben) of cinema, and borrowing Bellour’s metaphor of the ‘double helix’ of the image. Based on a brief (and unavoidably incomplete) presentation of such questions defining the state of the art in intermediality studies, I will try to contextualise and interpret the findings of a recently concluded research project dealing with figurations of intermediality in Eastern European films. I propose to single out instances in which the intersections of East and West, local and global, realism and artificiality acquire a performative value and reveal also some tendencies of change regarding strategies of intermediality in contemporary cinema.

Ágnes Pethő is Professor of Film Studies at the Sapientia Hungarian University of Transylvania in Cluj-Napoca (Romania) where she is currently head of the Department of Film, Photography, and Media. She is also the executive editor of the English language international peer-reviewed journal, Acta Universitatis Sapientiae: Film and Media Studies. Her most important publications include the monograph, Cinema and Intermediality: The Passion for the In-Between (2011), the edited books: Words and Images on the Screen. Language, Literature, Moving Pictures (2008), Film in the Post-Media Age (2012), The Cinema of Sensations (2015) published at Cambridge Scholars Publishing.

Lisa Shaw University of Liverpool

The Brazilian Chanchada of the 1930s–1950s: How Intermedial Methodology Can Generate New Insights and Understandings of Brazilian Popular Cinema

This presentation will explore how intermedial methodology can shed new light on the popular cinematic tradition known as the chanchada, which dominated film production in Brazil in the 1930s–1950s. Drawing on my own research trajectory, which shifted from a focus on popular song to encompass popular cinema, and more recently, ‘racialised’ performance in a variety of popular media, including Brazil’s rich vaudeville tradition (the teatro de revista), I will explore how the interplay between song, dance, popular theatre, the radio and the cinema in a many of these musical comedy films permits new, more nuanced readings of their narrative elements and underlying meanings, not least their message in relation to Afro-Brazilian subjectivity and cultural traditions.

Lisa Shaw is Reader in Portuguese and Brazilian Studies at the University of Liverpool. She is author of The Social History of the Brazilian Samba (Ashgate, 1999) and Carmen Miranda (British Film Institute/Palgrave Macmillan, 2013). She co-wrote (with Stephanie Dennison) Popular Cinema in Brazil, 1930–2001 (Manchester University Press, 2004) and Brazilian National Cinema (Routledge, 2007). Her monograph Tropical Travels: Brazilian Popular Performance, Transnational Encounters, and the Construction of Race is due to be published by the University of Texas Press in the spring of 2018.
Flávia Cesarino Costa  Federal University of São Carlos
Building an integrated history of musical numbers in Brazilian 1950s chanchadas

Brazilians called chanchadas were a body of films made between the 1930s and the 1960s that used musical performances intertwined with comic situations, with a thin narrative line and a strong connection with the world of carnival (Freire, 2011: 95–96). Its mixed style and logic comes from domestic influences of radio and popular music routines; from local forms of comic staging at the vaudeville (teatro de revista), as well as from strategies of Broadway filtered both by Hollywood and by local theatrical entrepreneurs. The musical numbers on the ‘chanchadas’ were located inside a broader circuit of urban cultural practices in Rio de Janeiro which involved a high degree of interaction between the streets, the stages and the screens.

This paper proposes an intermedial approach of musical numbers of Brazilian chanchadas of the 1950s, based on the strong links between cinema and other cultural practices. Our study is indebted to Charles Musser’s notion of the need of ‘an integrated history of stage and screen’ (2004: 3) as well as Rick Altman’s notion of cinema as ‘event’ (1992). I will argue the need to take into account not only theatrical practices, but also the routines of carnival culture, as well as the logic of music industry and radio performances, in order to reconsider longstanding historical accounts based on the specificity of film media.

The analysis of some musical numbers will help to point toward the need to diminish the importance of film as an exclusive source of investigation and explanation, and the importance of understanding elements of economical and stylistic choices inside a broader cultural circuit. I will argue that these performances are not imperfect copies of Hollywood originals, nor plain copies of theatrical numbers, but have a logic of their own that involves a dialogue with Hollywood standards and the logic of other media.

Flavia Cesarino Costa is a professor of Film History and Theory at the Department of Art and Communication at Federal University of São Carlos (UFSCar), Brazil. She has a PhD on Semiotics and Communication Studies at Pontifícia Universidade Católica de São Paulo and is author of O primeiro cinema: espetáculo, narração, domesticação [Early cinema: spectacle, narration, domestication] (2000). Her research interests are Brazilian musical cinema from the 1940s and 1950s and its connections with theatre, radio, and popular music. She participates on Cinemídia – Research Group on Theory and History of Audio-visual Media at UFSCar (https://cinemidiaufscar.wordpress.com/apresentacao) and is a co-investigator of the IntermIdia Project – Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method (http://www.reading.ac.uk/intermidia), a collaborative project between the University of Reading (UK) and UFSCar (Brasil).

John Gibbs  University of Reading
Say, have you seen the Carioca?

This presentation explores intermedial and transnational connections between Brazilian and Hollywood cinema by attending to different practices of movie prologue and to a song and dance number devised for an RKO musical set in Rio, which then developed a life of its own.

Ostensibly a local dance encountered by the North American band who visit Brazil in Flying down to Rio (Freeland, 1933), and then taken up with enthusiasm by Astaire and Rogers in their first screen pairing, the Carioca is a version of the samba in which partners dance with their foreheads touching; the song to which it is choreographed in the film was written by Vincent Youmans (music), Edward Eliscu and Gus Kahn (lyrics); the dance was choreographed by Dave Gould, assisted by Hermes Pan, inspired by an ‘idea’ created by Fanchon and Marco.

Fanchon and Marco were a sister and brother team of impresarios involved in creating theatrical movie prologues. Unlike Luiz de Barros, whose prologues performed in the marquee theatres of Cinelândia in Rio de Janeiro in the 1920s, and which were specific to the film they accompanied (as project PI and conference keynote Luciana Corrêa de Araújo has explored (2013), Fanchon and Marco’s prologues (which they called ‘ideas’) were designed to be independent of specific films and therefore possible to be performed in many different circumstances (Calvin 1929, Wagner, 2011). Like the character played by James Cagney in Footlight Parade (Bacon, 1933), for whom they provided inspiration, their success was achieved through recognising the necessity of economies of scale, and Fanchon and Marco’s troupes toured prologues around cinema chains across the States.

The Carioca became a popular dance in the US in the thirties - especially in African American studios and ballrooms, not least because Etta Moten sang the number in the film (Pugh, 2015) - and the song became a Jazz standard, recorded by various musicians through the years, including, in the 21st Century, Caetano Veloso.

The proposed presentation links explores the relationships between these points of reference, across art forms, decades and cultures, in part through an audio-visual essay which dramatises and explores these relationships by means of the moving form of film.

John Gibbs is Professor of Film at the University of Reading. He is a Co-I on the IntermIdia project, a member of the editorial board of Movie: A Journal of Film Criticism and series co-editor of Palgrave Close Readings in Film and Television. His publications include Mise-en-scène: Film Style and Interpretation (2002), The life of mise-en-scène: Visual style and British film criticism, 1946-1978 (2013) and audiovisual essays on Max Ophuls, The Phantom Carriage (1921), and Notorious (1946).
This communication analyses the careers of three Brazilian tambourine players – Russo do Pandeiro, Russinho and Gringo do Pandeiro – who between the late-forties and mid-fifties, briefly appeared in many North-American films usually without the due credits. At this time, the three had already participated in many Brazilian films (Céu Azul, 1940; Abacaxi Azul, 1944; Não Adianta Chorar, 1945; Este Mundo é um Pandeiro, 1947, among others) and both Gringo do Pandeiro and Russo do Pandeiro were relatively well-known in the local musical milieu.

At the time, as short as the scene could be, any Brazilian musician appearing in a Hollywood movie was enthusiastically announced by the Brazilian press. The happening also generated speculations in relation to the artistic future of the lucky instrumentalists in the United States. Since the artistic names of these three tambourine players were similar, there was often some mistake in the disclosed information.

What interests us, above all, is that these and other almost invisible background musicians, when observed with attention, are able to promote diversified interpretations, since they reveal surprising intermedial encounters and transnational dialogs. As a strategy to take them away from the margins, our investigation is based on the idea of Intermediality (PETHO, NAGIB) as historiographic method, aiming not to privilege films as exclusive objects of reflection, but as a pathway that begins with the performance of these background musicians (and their dynamics in musical numbers) to cross interactions between films, press media, recordings and musical presentations.

In studying the intermedial interactions between film and music, particularly through the notion of temporality, music documentaries are a privileged genre because of the presence of pre-existent songs, the use of film footage, and the approach to the real materiality of sounds and bodies. Image, sound and lyrics carry the spectator through winding temporal paths where distinct temporal layers from distinct media are superimposed.

In this paper I want to consider how these issues find a unique case study in the works devoted to samba. Temporal issues have always been crucial for this Brazilian genre, from the polemics concerning its birth and its first recordings to the lyrics themselves. A remarkable example is the film Paulinho da Viola – Meu Tempo É Hoje (Paulinho da Viola – My Time Is Today, Izabel Jaguaribe, 2004), which intertwines the personal memories of this samba singer and composer with the lyrics of his songs. The film makes use of a wide repertoire of dialogues and images related to time (a conversation with a clock worker, lyrics on childhood, songs performed by people from different generations...) and creates an intermedial space where different temporal layers interact with the temporality of the film itself.

I will consider this film in dialogue with the works by Simon Frith on music, performance and time, Jean-Louis Comollis texts on music and documentary, as well as some relevant works on Brazilian music (such as those by Luiz Tatit and Muniz Sodré). I want to explore how popular music and moving images can establish a net of temporal layers from different media, and how these layers reflect a personal and an artistic memory which is activated each time a certain song finds a certain image. Intermediality can therefore become a method to approach and rewrite the history of popular music.

Albert Elduque is a postdoctoral researcher in the University of Reading, where he is part of the project ‘Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method’ (‘IntermIdia’). His Ph.D. dissertation, presented in Universitat Pompeu Fabra (Barcelona) in 2014, dealt with the concepts of hunger, consumption and vomit in political modern cinema, focusing on the cases of Europe and Brazil and on filmmakers such as Pier Paolo Pasolini, Marco Ferreri, Glauber Rocha and Nelson Pereira dos Santos. His current research is on contemporary Brazilian films on music, focusing in the representation of the musical traditions of the country in recent fictions and documentaries. He is co-editor of the journal Cinema Comparat/ive Cinema, published by the Universitat Pompeu Fabra.
**PANEL 2: INTERMEDIALITY AS ALTERNATIVE HISTORIOGRAPHY**

**Simone Knox** Chair

**Antônio Márcio da Silva** University of Surrey

*The intermediality of Brazilian Queer Cinema: A Case Study from the 1960s onwards*

Queer characters have appeared in Brazilian films since the first half of the twentieth century. Such characters, like in various films from other countries, shared many features that have been considered stereotypes, but which have also developed throughout the decades and provided an array of queer representations. Over the years, important films have gained prominence despite perhaps lacking a Brazilian queer aesthetics per se. A number of Brazilian queer films have departed from works by various writers, but especially Plínio Marcos and Nelson Rodrigues, and more recently by revisiting the history of some Brazilian theatre groups during the military dictatorship. Although depictions of such queer characters in Brazilian cinema have been theorised to some extent, the place of queer films in the historiography of Brazilian cinema per se has yet to be investigated, especially regarding its connection to intermediality. Indeed, Brazilian queer cinema has arguably depended heavily on intermediality as its starting point, especially its most well-known films (e.g. *A intrusa*, *Navalha na carne*, *O beijo da mulher aranha*, *Dzi Croquettes* and *Tatuagem*, to cite a few examples). This presentation will therefore discuss how intermediality has played an important role in the development of Brazilian queer cinema. It will do so by engaging with a number of films from the 1960s onwards to show how intermediality with literature and theatre in particular has been core in the depiction of such characters and to further Brazilian queer cinema. By doing so, it intends to bring to the fore a non-hegemonic perspective of intermediality to contribute to debates about film historiography.

**Dr Antônio M. da Silva** is Associate Tutor of Portuguese at the University of Surrey, UK. He completed a PhD at the University of Bristol (2013). His publications include the monograph *The ‘femme’ fatale in Brazilian cinema: Challenging Hollywood norms* (Palgrave, 2014) and the co-edited collection *Space and Subjectivity in Contemporary Brazilian Cinema* (Palgrave, 2017). His main research interests include the representation of constructions of gender, sexuality and race in Brazilian and Lusophone cinemas, and the relationship between spaces, landscapes and subjectivities in cinema.

**Jules O’Dwyer** University of Cambridge

*Bricolage Aesthetics from Soukaz to Dieutre: Queerness, cinema, art history*

In 2011, a conference at the Centre Pompidou, Paris entitled ‘Let’s Queer Art History!’ sought to address a perceived lack of dialogue between French art history and Anglo-American queer theoretical discourse. Invoking Rancière, Adrian Rifkin’s contribution to the event spoke of a need for queer art-historical methodologies which might invoke a new, willfully anachronistic ‘distribution of the sensible’. Reading against the grain of art history’s categorizing impulses, which are so often predicated on a tacit, untroubled conception of the universal, his appeal indeed resonated with queer theory’s archival turn (Muñoz, Cvekovich). Taking his proposition, as well as this broader (missed) encounter as my starting point, this paper traces forms of queer curation and intermedial bricolage from France’s experimental cinema of the 1970s through to the contemporary moment.

If ‘queer’ is often taken as a shorthand for non-normative desires, practices, and sexual counterpublics, my interest here is also in a more expansive use of the term which might include the intermedial. This paper explores work which, through a refusal of generic categories, narrative codes and catachrestic juxtaposition of cinematic elements (media, textures, themes), harnesses the decategorizing imperatives of ‘queer’ to prompt broader relational questions in the sphere of film aesthetics. I argue that this tendency can be traced back to Lionel Soukaz and Guy Hocquenghem’s radical documentary *Race d’Ep!* (1979) which addressed homosexuality through an eclectic array of visual archives, and found later iterations in the cinema of Vincent Dieutre (– in particular his autofictive project *Leçons des ténèbres* (2000) which both engages with, and palimpsestically re-visions, the baroque art-historical sources that stand at the film’s origin). Bringing these examples into dialogue, this paper turns to critically underexplored cinema to readdress Rifkin’s vision.

**Jules O’Dwyer** is a Wolfson Scholar and doctoral candidate working across French and Film Studies at Trinity Hall, Cambridge. His project explores cinematic articulations of ‘queer space’ by placing queer theory and film-philosophy into dialogue with works by French and Francophone artists. Jules is a previous recipient of undergraduate and postgraduate prizes from the Association for Studies in French Cinema and he currently serves as an assistant editor at World Picture. Forthcoming publications include two book chapters, on stardom and intermediality respectively, as well as an article on object culture and ethnography in *Screen*. 
Rajdeep Roy La Trobe University

_Songs in Memory, Memory in Songs: Towards a Historiographic Method to Study Sound Culture of Popular Hindi Cinema_

Song sequence in Hindi films has a precarious often mutative existence in its life on-screen and afterlife off-screen. Lalitha Gopalan (2002) explains this existence as a narrative of interruptions that characterizes popular Hindi films. Peter Manuel (1993) studies this phenomenon by taking us to a journey of its afterlife on magnetic tapes entering the cracks and crevices of our everyday soundscape. Gregory D. Booth (2008) and Sangita Gopal et al. (2008) present the unpredictable nature of its cultural production by exploring sources of its expressions and disseminations. The extant literature on the sound culture of Bombay cinema portrays how it works the way it works; this paper however tries to illustrate why it works the way it works.

The standard history of Bombay cinema found for instance in Alison Arnold edited _Garland Encyclopedia of World Music Vol–5: South Asia, the Indian Subcontinent_ (2000) presents a chronological account in terms of stars, canonical films, or simply decades. However, in an alternative sense of history, one recalls, reminiscence, and re-live a popular Hindi film or an entire decade through the song sequence making myriad associations that takes arbitrary forms in personal memory yet a part of collective memory. The incessant performance of the personal and the collective memories of this sound culture in the intermedial space may offer a historiographic method to study the making and unmaking of the history of popular Hindi cinema.

This paper argues that the eclectic nature of film music, its anecdotal presentation in public culture and popular discourse, and the performative spaces such as _adda_ and _antakshari_ are to be explored in search of a historiography in the intermediality of the sound culture facilitated by popular Hindi film song.

Rajdeep Roy did his Ph.D. in Film Studies from La Trobe University, Australia. His doctoral thesis studies the history of communal politics and organized crime in Mumbai through Hindi cinema. He has recently published a book chapter entitled ‘Black Friday: A Screen History of the 1993 Bombay Bomb Blasts’ in _Salaam Bollywood: Representations and Interpretations_ (2016). He currently works as Assistant Professor of Film Studies in the School of Communication at Amity University, India.

### PANEL 3: INTERMEDIALLY AND FILM TECHNOLOGY

David Pearson Chair

Tiago de Luca University of Warwick

360° _Visions: From a Panoramic to a Planetary Consciousness_

The importance of the panorama for intermedial genealogies of the cinema has been stressed by a number of scholars, whether as a means of exploring its conceptual and formal connections with early cinema, or as a way of suggesting possible avenues through which this medium can be theorised as a precursor of contemporary manifestations in our audiovisual landscape, notably immersive realities and IMAX experiences. This paper would like to contribute to these intermedial histories by proposing that the formation of a panoramic consciousness (Rice 1993) in the nineteenth century and beyond is deeply entwined with the emergence of a ‘planetary consciousness’ (Chaplin 2012) in terms of a heightened awareness of the planet as a totality. Seen as a manifestation of what Jeffrey Geiger and Karin Littau term ‘cinematicity’ (2012), which they conceive ‘as a kind of ‘mimetic trace’ of the cinematic’ to be found in media that both precede and succeed the cinema, the panoramic mode of vision, this paper will argue, can be profitably conceptualised as a mode of visibility whose underlying proposition has been the positioning of a centralised human gaze in relation to the entire world.

Dr Tiago de Luca is Assistant Professor in Film Studies at the University of Warwick. He is the author of _Realism of the Senses in World Cinema: The Experience of Physical Reality_ (2014) and the editor (with Nuno Barradas Jorge) of _Slow Cinema_ (2016).

Stefan Solomon University of Reading

_The Enemy of Perspective: Light as Medium from Cinema Novo to Now_

‘Broad daylight is the enemy of perspective’, noted Claude Lévi-Strauss on his long journey by ship from Marseille to Santos in 1934. In his memoir _Tristes Tropiques_, it is the sun in its twilight hours, and not at its most radiant point, that occasions a famous chapter-length meditation on the sunset. But in contrast to the French anthropologist’s experience en route to Brazil, many filmmakers from the South American nation would later come to embrace the harshness of direct sunlight, especially as it manifested in the north-eastern states of Bahia and Pernambuco. For cinema novo directors from Nelson Pereira dos Santos to Glauber Rocha, the unabashed incorporation of natural light and the overexposed images it produced – an effect known as _luz estourada_ – was one means of celebrating the unique shooting conditions in Brazil, and distancing the national cinema from the standards of Hollywood. In a film like _Vidas Secas_ (1962), the lack of reflectors in the production process allows sunlight to overwhelm the images, with solar flares at times occupying the entirety of the frame.
The study of intermediality in cinema has customarily taken media to designate those various branches of the arts that predated and inspired the practice of filmmaking. And yet, considering the various generous conceptions of ‘media’ today – from smog and minerals (Jussi Parikka) to clouds (John Durham Peters) – it is also worth thinking about how light, the sine qua non of all visual media, might occupy an intermedial position in film history. Drawing on particular examples from cinema novo, this paper will analyse the tense intermedial relationship between light and cinema, examining natural light both as the medium of perception that makes the capturing of images possible in the first instance, but also as the potential ‘enemy of perspective’, a medium without content that threatens to exceed the film image altogether.

Stefan Solomon is Postdoctoral Researcher in Film at the University of Reading, attached to the AHRC-FAPESP funded project, ‘Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method’. He is currently analysing the interplay of cinema and the visual arts in films associated with the Tropicália movement, as well as considering contemporary experimental developments in Brazilian filmmaking. He also maintains an interest in the various relationships between cinema and literature, and has recently completed a monograph entitled *William Faulkner in Hollywood: Screenwriting for the Studios*.

Cecília Sayad University of Kent

**A New Place for Reality in Horror**

This paper proposes that we move beyond the medium of film and beyond fiction to better account for the place that reality occupies in supernatural tales, which I question in light of digital technology’s impact on the way we see the relationship between image capturing and the material world. Horror movies are traditionally discussed as symbolic representations of reality – monsters stand for a feared Other, and stories metaphorically evoke personal or historical trauma. In this framework, the horror film translates real events; the stories they tell are removed from reality, and can only address it indirectly. This view informs a psychoanalytical approach, which sees the artwork as the equivalent of Freud’s conception of dreams (as in allegorical readings by Kracauer, 1947; Wood, 1986, Lowenstein, 2005), and a cognitivist tradition, which stresses our awareness that the monster is not real (Carroll, 1990).

This interpretive framework cannot fully account for the digital age’s emphasis on the representation of the supernatural as factual in ghost hunting reality shows and on websites devoted to the documentation of presumably paranormal phenomena. This paper analyses reality TV programs in order to propose a new method for explaining what I see as a new relationship between horror and reality. It draws from historical deployments of recording technology to access the occult (Gunning, 1995; Sconce, 2000), a practice that has found in these shows its millennial manifestation, one which is more clearly categorised as a form of entertainment. In spite of their claims to factuality, these shows aim to generate thrills and scares. Annette Hill (2011) suggested that the digital age has witnessed an increased interest in the supernatural. The ghost hunting reality show is seen by many as the 21st century’s response to 19th century spirit photography, which resulted from a similar fascination.

An intermedial approach reflecting on the documentation (rather than allegorisation) of supernatural entities has the potential not only to explain the current fascination with the occult, but it will also, and most importantly, redefine our relationship with images. I suggest that both early and contemporary uses of new technologies to explore the supernatural challenge some assumptions about the centrality of the index and the connection between material reality and images.

Cecilia Sayad is Senior Lecturer in Film Studies at the University of Kent. She is the author of *Performing Authorship: Self-Inscription and Corporeality in the Cinema* and co-editor of *Film Criticism in the Digital Age*. Her articles have appeared in journals like *Film Quarterly, Cinema Journal and Framework*, among others. Her ‘Found-Footage Horror and the Frame’s Undoing’ was the winner of the 2017 BAFTSS award for Best Journal Article.

Dr Lisa Purse University of Reading

**Pulling apart, pushing through: intermedial articulation of digital materiality in the spaces and surfaces of contemporary cinema**

As Gaudreault and Marion (2015) note, the presence of digital artifacts and environments in narrative cinema continue to be frequently understood in terms of an immateriality that positions the digital as lack in relation to lived experience. Further, narrative cinema’s preoccupation with digitally simulating the textures of objects and surfaces of analogue technologies is understood simply as a nostalgic practice that seeks to compensate for this lack (Sperb 2016), or as a spectacular practice driven by commercial imperatives. This stands in contrast to experimental digital art, which is celebrated as the privileged site at which artistic reflection on digitally mediated lived experience finds productive expression.

This paper seeks to challenge these positions, building on the work of Hansen (2001), who argues that digital images need not disrupt the ‘bodily underpinnings of human vision,’ and Elsaesser (2009), who, following Moholy-Nagy, suggests that digital cinema’s haptic dimensions can provide ‘metareflections’ on an increasingly digitally mediated quotidian existence and the issues of agency it raises. I will argue that recent digital narrative cinema reflects -- and reflects upon -- this wider context in an inherently intermedial play with space and surface. This play is structured by sensual articulations of materiality, hapticy, and proprioception, by a reflection on cinema’s relation to the visual arts and other visual technologies and practices, and by a resistance to conservative definitions of unity and photorealism. Through the analysis of example films including *Oz, The Great and Powerful* (Sam Raimi, 2013), *Pacific Rim* (Guillermo del Toro, 2013) and *Dredd* (Pete Travis, 2012), I will examine three particular tendencies that illustrate my argument: (1) the spatialisation of the digital composite as
a form of collage, (2) the contemplation of digital surface, and (3) the interrogation of
digital space and surface through movement.

Dr Lisa Purse is Associate Professor of Film at the University of Reading. She is a
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Cinema: Exploring Intermediality as a Historiographic Method, the author of Contemporary
Action Cinema (2011) and Digital Imaging in Popular Cinema (2013), and the co-editor of
Disappearing War: Interdisciplinary Perspectives on Cinema and Erasure in the Post-9/11
World (2017). She has published widely on cinema and digital visual effects, genre cinema,
and the politics of representation.

**PANEL 4: PORTUGUESE CINEMA AND INTERMEDIALITY**

Adam O’Brien Chair

**Thalita Bastos Fluminense Federal University**

**Mixed Narratives and Intermediality in Contemporary Portuguese Cinema**

The proliferation of mixed narratives in contemporary audiovisual production awakens
us to the combination of realistic aesthetics, artifice and the relation between different
media to produce affections in dealing with socially and politically complex reality.
Miguel Gomes is part of the new generation of Portuguese filmmakers who emerged in
the early 2000s, following the path opened by Manoel de Oliveira and Pedro Costa. The
trilogy of the Arabian Nights (2015) is characterized by a set of films that clearly blur the
boundaries between documentary and fictional, realism and fantasy, cinema and theatre,
image and literature.

Our focus on this paper will be the first film of the trilogy, Arabian Nights, Volume 1: The
Restless’ (2015) and how the director mixes not only different types of narrative, but also
the multiple medias he invites to play a role at the film, such as literature, journalism,
cinema and theatre, in order to address the social and political problems that were
affecting Portugal between August 2013 and August 2014. In the way the director chooses
to deal with these problems goes through the artifice of fiction narratives, the intermedial
relation between literature, cinema and journalism, since the literary reference of the
‘Arabian Nights’ interacts with the film and its narrative structure based on actual news
of what happened in Portugal during the shooting. All those medias are rendered visible
throughout the film and its stories, like chapters from the original ‘Arabian Nights’.

In order to approach the matters of affection, mixed narrative and the role played by
intermediality, we will combine the discussion of the politics of impurity presented by
Lúcia Nagib (2013), as well as the author’s recent reflections on Portuguese Cinema. The
studies on intermediality and cinema performed by Âgnes Perthô, and the studies by Rick

**Thalita Bastos** is a Substitute Lecturer of the Department of Cultural Studies and Media
at the Fluminense Federal University (UFF). PhD in Communication by Fluminense Federal
University, with split PhD at the University of Reading, UK. Master in Social Communication
by State University of Rio de Janeiro, and graduated in Social Communication, with a degree
in Journalism by Federal University of Juiz de Fora. She is a researcher of archival and
content images for audiovisual products and lecturer at Instituto Infinet in the courses of
Cinema and Audiovisual, Advertising and Graphic Design. Her research is focused on
the production of affection in realistic narratives in contemporary audiovisual production, with
emphasis on the study of performance, body and post-colonialism.

**Dominic Lash** University of Bristol

**Carving out Spaces Between: Phill Niblock and Pedro Costa**

The composer and filmmaker Phill Niblock is a champion of intermediality; the foundation
he inaugurated in 1968 is even called Experimental Intermedia. Central to Niblock’s
practice is the concurrent performance of high-decibel drone music with simultaneous
projections of multiple films, often from the series The Movement of People Working,
made between 1973 and 1985 in rural parts of countries including China, Brazil, Mexico and
Hungary. To date, however, critical discussion of this work has been excessively respectful
of Niblock’s proclamations regarding its meaning and implications. He insists that his films
have no political or other such significance, that they ‘are about moving bodies; they’re
not about people’. In this paper, I propose to read some of these films against the grain
of the filmmaker’s own stipulations, and to do so by confronting his work with Pedro
Costa’s film In Vanda’s Room (2000). Both Niblock and Costa film people largely excluded
from the ‘advantages’ of advanced capitalism, and both work with extended durations
and forms of minimalism which bring to mind the ‘subtractions’ that Alain Badiou finds
characteristic of cinema. If intermediality is to do with betweenness, does this not
require some form of negative space across or via which relationships can be formed?
But, if so, what are the limits on such ‘subtractions’? Can films that show people be ‘not
about people’? What can we learn from the way things resist being subtracted? How, for
example, do the different ways that Niblock and Costa avoid representing themselves in
their films imply differing relationships with what their cameras record? By no means,
however, do I want to set up a simple opposition between an ‘exploitative’ Niblock and
a ‘collaborative’ Costa. Rather, I hope that the comparison will help explore some of the
intermedial paradoxes that lie at the heart of cinema.

**Dominic Lash** is currently pursuing a PhD at the University of Bristol, supervised by Alex
Clayton, in which he is examining strategies of orientation and disorientation in the work of
David Lynch, Leos Carax, Pedro Costa and Jean-Luc Godard. An article on V.F. Perkins’ Film
as Film has recently been published in Screen. He has also published on the improvising
guitarist Derek Bailey and has an article forthcoming in Cinergie on musical anachronism
in Kubrick’s Barry Lyndon, as well as a book chapter on Eva-Maria Houben, Charles Ives and
Emily Dickinson. He is also a musician involved in improvised and experimental music.
Ana Sofia Pereira

Portuguese Cinema: An Intermedial Study of the Screenplay

‘The question, ‘What precisely constitutes a script?’ is currently a subject of debate. What is it? An autonomous literary work, or merely the translation into film language of a pre-existent literary work (novel, story, play), or is it purely and simply a memorandum to the director indicating the sequence of scenes and episodes?’ (Brik)

To this day this question that Osip Brik posed in 1974 is still up for debate. Since screenplays are considered to be intermediate and intermedial art forms, as Guy Gallo would put it, ‘not a thing itself’, it has been hard turning scripts into relevant objects of systematic academic analysis. Screenplays fall somewhere between literature and film, they juggle with different languages, different signs, they are considered objects that crave transmedialization, which has made the analysis of screenplays challenging. This intermedial nature of the script, that seems to have hindered its identity, has thus been considered a weakness in academia. But could this intermedial nature of the script be a strength? Could we use the screenplay as a foreground of analysis for film, using its ‘intermediality’? And what about screenplays that don’t follow the paradigm, the American norm? What about ‘auteur screenplays’ and movies? Could we use these screenplays to better understand the author of a film, his or her ideas and ideals, his or her views and intentions? Trying to revert the tendency of ignoring screenplays because of their volatile and intermediate nature, we will try to study Portuguese Contemporary Cinema through a different light. Using Margarida Cardoso, a Portuguese filmmaker and screenwriter, as a primary example for this experience, we will try to test out this theory that the ‘intermediality’ of the script might actually help us in the study of ‘auteur’ and national narratives, and in the study of the film medium itself.

Ana Sofia Pereira is currently doing her PhD on the topic ‘Women Screenwriters: A Dynamic Definition of language in the Feminine in American and Portuguese Cinema’ at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa. After completing her degree Cum Laude in Sound and Image at Universidade Católica Portuguesa in 2006, she founded Cimbalino Filmes, a production company, with three other partners. Around the same time, she also started her teaching career at her Alma Mater. Currently, besides her activity as a teacher and as researcher (which have led her to several national and international conferences and to complete a stay at the University of Reading), she works with numerous national and international production companies as a screenwriter: TKNT, Cimbalino Filmes, Ideas com Pernas, JVI Productions, Severine Pictures, etc. She is also working on a TV-Series for one of the major networks in Portugal.

Lúcia Ramos Monteiro

The Calling of a ‘Pensive Spectator’: Intermediatic spectacle and narrative halt in long duration contemporary cinema

Associated to the ‘slow cinema’ movement (DE LUCA and JORGE, 2016), Miguel Gomes’ Arabian Nights (2015) and Lav Diaz’s A Lullaby to the Sorrowful Mystery (2016) contain moments of spectacle that can be analysed from an intermedial perspective. Besides their shared literary inspiration (Scheherazade’s tales for the first, Jose Rizal’s novels for the second), Gomes features Indian dance, musical improvisations and a video clip by Novos Baianos, while Diaz includes the performance of a Kundiman song by Ely Buendia and a scene that imagines the arrival of Lumière’s cinématographe in Manila, in 1898, among other popular attractions. Bazin’s defence of an ‘impure cinema’ finds here a fertile ground, as mediatic and artistic hybridity emphasize multiculturality, or, as Nagib and Jerslev (2013) put it, unstable spaces of syncretism and creolization. The aim of this proposal is to analyse the interbreeding of artistic and technical medial forms through these digitally shot films. By following the propositions made by Mulvey (1975, 2006) while analysing classical Hollywood cinema, these moments of spectacle function as ‘narrative halts’. In Diaz’s and Gomes’ films, characterised by long duration, the scenes analysed stop the flow of narration, thus offering conditions for the apparition of a ‘spectateur pensif’ (BELLOUR, 1987). If Mulvey sees the moments of spectacle in Hollywood movies as ‘narrative halts, near stillness, that figure the halt and stillness in the structure of celluloid itself’, the situation is different when it comes to Gomes’ and Diaz’s ‘post-filmic’ movies (STEWART, 2007). The awareness here – and this is our hypothesis – concerns less the photographic origin of the moving image than the conditions of screening. The hybrid textures of film, the limits of fiction and the fallibility of the capacities to narrate become central in this case.

Lúcia Ramos Monteiro is a post-doctoral fellow at University of Sao Paulo/Fapesp. She has a PhD in Film Studies from Université Sorbonne Nouvelle Paris 3 and University of Sao Paulo (2014). Her present research concerns long duration contemporary films, dissolution narratives and the concept of national cinematography.

PANEL 5: BRITISH CINEMA AND INTERMEDIALITY II

Amanda Wrigley Chair

Carolyn Rickards

University of Bristol

The Convergence of Intermediality and Intertextuality: Historical Representation in 1960s British Cinema and Culture

This paper explores intermediality across the multiple contexts of historical representation, adaptation and national cinema. The aim is to draw on theoretical approaches to intermediality in a case study analysis of The Charge of the Light Brigade (Tony Richardson, 1968). Based on actual historical events, the film provides intertextual interest as an addition to earlier artistic, literary and cinematic reinterpretations and (re)appropriations. The paper will contend that this historicised intertextuality is enhanced by intermedial associations which firmly locate the film as a product of 1960s British cinema and culture. The relationship between the intertextual
developed by Technicolor Italia in 1963. The paper will examine the consequences of representations of gender and feminism; the use of popular music, and the impact of prose; the visualisation of sociological discourses through documentary techniques; and the latter suggests a far more extensive, intermedial network of relations surrounding Up the Junction, a collection of observational stories of Nell Dunn's 'Wednesday Play', dir. Ken Loach, 1965, and feature film, dir. Peter Collinson and Bob Kellett, 1968) of Dunn's stories. The privileging of the televisual expression of Dunn's work over the feature film however tends to obscure how the concerns Loach's adaptation of Dunn's stories. The majority of critical commentary on Up the Junction, Colour and Intermediality, and descriptive prose. The paper will examine past intersections between print culture, multi–disciplinary art practice, and the moving image through a close look at Cinim, the short-lived experimental film magazine of the London Film-maker's Co-operative (LFMC). Cinim was produced between 1966 and 1969 while the LFMC was headquartered at Better Books, a bookshop and key node within the London's countercultural arts scene that served as a meeting ground for trans-Atlantic networks of underground publishing, concrete poetry, music, performance art, and experimental film. A mimeographed magazine that emphasized text and graphic art over photographic film stills, Cinim stands out from contemporaneous specialist film magazines in its aesthetics as well as its core pre-occupations, channeling the artistic cross-fertilizations taking place in its immediate environment, and at a discursive level claiming the status of art for cinema through analogy with music, painting, and poetry. At the same time, Cinim's contributors persistently sought to name cinema's specificity, turning to Ricciotto Canudo's 'Birth of the Sixth Art' (1907) in their call for a contemporary re-birth of the medium in a purified form. I consider the stakes of this suspension between intermedial and medium-specific discourses in the context of the LFMC's and relative marginalization, as an independent, experimental film co-operative, from the institutional bases of both the film industry and the art world in the UK at this time. Finally, I reflect on the role of print publications within experimental moving image culture, arguing for their value as historiographic lenses through which to approach moving image history.


Kathryn Siegel is a Research Associate on the AHRC-funded project The Eastmancolor Revolution and British Cinema 1955–1985 based at the University of Bristol. She received her PhD from the University of East Anglia in 2015. Her thesis investigated critical discourses attached to fantasy and 'Britishness' within the context of contemporary cinema. She is currently researching the impact of colour on film genres throughout the period covered by the Eastmancolor project and tracking changes in reception during this time.

Sarah Street University of Bristol

Up the Junction, Colour and Intermediality

This paper examines intermedial connections between two visual iterations (TV 'Wednesday Play', dir. Ken Loach, 1965, and feature film, dir. Peter Collinson and Bob Kellett, 1968) of Nell Dunn's Up the Junction, a collection of observational stories published in 1963. These were based on the author's cross-class experiences of living and working in Battersea in the late 1950s, taking the form of reported conversations and descriptive prose. The majority of critical commentary on Up the Junction concerns Loach's adaptation of Dunn's stories. The privileging of the televisual expression of Dunn's work over the feature film however tends to obscure how the latter suggests a far more extensive, intermedial network of relations surrounding Up the Junction as a multi-faceted critical experiment. I demonstrate how the texts engage with a number of complex fields and intersecting themes that illustrate how a basic idea is circulated within different media forms and styles. The analytical foci includes Susan Benson's line drawings in Dunn's book and their relationship with her prose; the visualisation of sociological discourses through documentary techniques; representations of gender and feminism; the use of popular music, and the impact of monochrome and colour aesthetics. While Loach filmed the TV play in black and white, the feature film was in Techniscope, a cost-effective widescreen colour process developed by Technicolor Italia in 1963. The paper will examine the consequences of these particular aesthetic shifts -how different aspect ratios and chromatic sensibilities draw out, and on occasion are in tension with, both Dunn's stories and Loach's TV play. The paper concludes by considering how filming Up the Junction in colour completed its journey through a striking number of inter-related media forms and expressions within the context of 1960s Britain.


Kathryn Siegel King's College London


This paper examines past intersections between print culture, multi–disciplinary art practice, and the moving image through a close look at Cinim, the short-lived experimental film magazine of the London Film-maker's Co-operative (LFMC). Cinim was produced between 1966 and 1969 while the LFMC was headquartered at Better Books, a bookshop and key node within the London's countercultural arts scene that served as a meeting ground for trans-Atlantic networks of underground publishing, concrete poetry, music, performance art, and experimental film. A mimeographed magazine that emphasized text and graphic art over photographic film stills, Cinim stands out from contemporaneous specialist film magazines in its aesthetics as well as its core pre-occupations, channeling the artistic cross-fertilizations taking place in its immediate environment, and at a discursive level claiming the status of art for cinema through analogy with music, painting, and poetry. At the same time, Cinim's contributors persistently sought to name cinema's specificity, turning to Ricciotto Canudo's 'Birth of the Sixth Art' (1907) in their call for a contemporary re-birth of the medium in a purified form. I consider the stakes of this suspension between intermedial and medium-specific discourses in the context of the LFMC's and relative marginalization, as an independent, experimental film co-operative, from the institutional bases of both the film industry and the art world in the UK at this time. Finally, I reflect on the role of print publications within experimental moving image culture, arguing for their value as historiographic lenses through which to approach moving image history.

Kathryn Siegel is a postgraduate researcher in Film Studies at King's College London and a graduate of the MRes: Moving Image program at Central Saint Martins. Her PhD considers historical discourses surrounding experimental moving image practice in London between 1966 and 1980, focusing on the conceptualisation of these practices in writing by
Readings at the Intersection: Audio Culture and the Moving Image in 1970s Britain

This paper explores the intersections between two London-based collectively organised groups in the late 1970s. By discussing how the timelines of each connect, it will consider intermediality as a historiographical tool and a means of describing audio-visual artefacts. The London Musicians Collective and London Film-makers Co-operative, inhabited premises in Gloucester Road in Camden, separated by a (not quite soundproof) breeze-block wall. Though distinct, each coalition of practitioners inhabited overlapping spaces that were social, artistic and critical during an important juncture, when the disciplines of sound art and moving image emerged. Taking extracts from Readings, a short-lived review magazine edited by Annabel Nicolson and Paul Burwell (during the year 1977), the ‘intersection’ between these practices and groupings will be considered: the social and creative overlaps between usually separate histories and the ways sound, image, experience merge in these contexts. Recent research in archives relating to each group, encompasses several strands of intermedial theory, looking at material sources such as histories, paper documents and audio-visual artefacts. Though institutionally separate, these co-habiting but differing practices intersect on levels of sensory modality: to listen and hear, to watch and experience, are incumbent in both music and moving image, in performances that often to involve several modalities at once. The presentation will incorporate short video segments, sound, photos and archival documents. Theories on the recorded voice will inform exploration of the performative ‘split’ conditions of recorded utterance and of recorded audio-visual material (in the archive). This approach will build upon current research exploring the intermedial tensions underlying archival research that traces, charts and maps multiple sensory modes, organisational convergence and the remedial mediums – written, technological and representative – through which these respective histories reach us.

Dr Claire M. Holdsworth is an archivist and Early Career Research Fellow at Kingston School of Art (Kingston University London). She completed an AHRC-funded PhD at Central Saint Martins (UAL, 2016) and specialises in British artists’ moving image of the 1970s/1980s. Having previously completed an MA in Aural and Visual Cultures at Goldsmiths University, her research explores sound perception by considering the voice, authorship and oral histories in relation to archives, artworks and historiography of the moving image. Forthcoming articles include contributions to ‘Mapping (Intermediality)’, INTERMÉDIALITÉS Journal (No. 39, Spring 2017) and a special double issue of the Moving Image Review and Art Journal (MIRAJ) on ‘50 Years of Film and Video’ (July/August 2017).

Jonathan Bignell University of Reading

Entanglement of Intermediality: Polanski, Pinter, Steptoe and Son

Working from a historical and comparative perspective entails reflecting on interconnectedness and the directions of flows between objects of study. Intermediality is too often seen as a one-way process, whereas this paper argues for co-dependency and cross-fertilization. The paper traces intermedial connections between examples drawn from screen culture, the stage and broadcasting: work by the Hollywood director William Wyler, the émigré film director Roman Polanski, the theatre playwright, actor and screenwriter Harold Pinter, and the TV, radio and film characters Albert and Harold Steptoe. The research derives from a new, intermedial research project, ‘Pinter Histories and Legacies’, funded by the Arts and Humanities Research Council from 2017–19. The project’s remit to document Pinter’s work on the stage, on radio, television and in cinema means tracing historiographic connections between media, across chronologies, between Pinter’s life and his work, and between Pinter and numerous other creative figures and their output. Polanski admired Pinter’s work, and the film of Pinter’s The Caretaker featuring Donald Pleasance was screened at the 1965 Berlin Film Festival alongside Polanski’s Repulsion, leading Polanski to cast Pleasance in his next film Cul de Sac. Cul de Sac’s home invasion motif reworks Wyler’s The Desperate Hours and its mysterious Mr Kettlebach also suggests Beckett’s Waiting for Godot and Pinter’s The Birthday Party. The same scenario underpins Tony Galton and Alan Simpson’s TV sitcom Steptoe and Son, especially its episode ‘The Desperate Hours’, and Galton remarked: ‘I think we have written a little piece of Pinter here’. Tracing this intermedial story, however, leads to methodological debate about its limits and purchase. If everything is connected, repetition becomes stasis and unlimited semiosis is an entrapping entanglement. The paper concludes by arguing for a deconstructive understanding of medium specificity and a respect for the contingent specificity of the historical event.

Jonathan Bignell is Professor of Television and Film at the University of Reading. His books include the monographs Beckett on Screen, Big Brother: Reality TV in the Twenty-first Century and Postmodern Media Culture, three editions of An Introduction to Television Studies, two editions of British Television Drama: Past Present and Future (edited with Stephen Lacey), A European Television History (edited with Andreas Fickers), and the collection Writing and Cinema. His articles include contributions to the journals Screen, Critical Studies in Television, the Historical Journal of Film, Radio and Television and Media History. Jonathan’s recent work includes research into science fiction TV of the 1960s, and the history of transatlantic television drama. For twenty years Jonathan has managed teams of researchers on a series of large-scale collaborative projects, most recently a three-year study funded by the Arts and Humanities Research Council about Harold Pinter’s work for television, cinema, radio and theatre.
This paper will discuss a proposed network that seeks to develop a critical and historical approach to the use of archives in mapping intermedial performance cultures in Britain between 1956 and 1970. This period is important because new practices emerged across mediums of visual dramatic representation in design, acting and direction and new plays were often adapted to film and television. However, whilst intermedial approaches have transformed our understanding of contemporary media in recent years, historical accounts of these practitioners’ work remain media specific and thus not necessarily reflective of their professional and cultural experience or able to encompass the cross fertilization of practice that ensued. This network will aim to explore a more holistic approach to the period by instigating discussions around the many points of intersection between theatre, film and television. Rather than histories being bounded by restrictive academic distinctions, we can then envisage a history that is informed by the idea that theatre, film, television are, as Christine Gledhill has argued, ‘cultural spaces open to each other’s products and practices’ (2003:178). The project also has historiographic significance because we will be also testing methods for understanding the contours of intermedial performance practices. I will focus, in this paper, on the first of these and that is through examining materials in practitioner archives. Two significant archival collections, those of Jocelyn Herbert, the designer and Lindsay Anderson, the director will be discussed. These contain a wealth of material that will form the basis of a test case for the investigation. I will be asking in particular, how different kinds of sources held by these archives (drawings, models, plans, diaries, letters, interviews, press releases etc.) can be used to understand points of intersection between media.

Dr Victoria Lowe is a lecturer in Drama and Screen Studies at the University of Manchester. Her research interests lie in British cinema history, specifically the connections between film aesthetics and practices and Western theatrical traditions. She has published articles in the Journal of Film and Video on the relationship between performance and stardom in British cinema in the 1930s, with Robert Donat as a case study, in Scope on Hitchcock and performance, in the Journal of British Cinema and Television on stardom and the voice, and in Studies in Theatre and Performance on stage and screen acting in British cinema in the 1930s.

Fátima Chinita is an Associate Professor at the Lisbon Polytechnic Institute, Theatre and Film School, in Portugal. She has a PhD in Artistic Studies (Cinema and Audiovisual Media), an MA in Communication Sciences (Culture and New Media) and degrees in Literature (Anglo-Saxon) and Cinema (Editing). She is currently engaged on a joint post-doctoral research in intermediality, partly located at the IMS Forum – Intermediality and Multimodality Research Centre, in Växjö, Sweden and partly at Labcom.IFP, University of Beira Interior, Covilhã, Portugal. Her project is entitled ‘The Art of the Arts: Art-house Cinema Allegories of Creation as Authorial Discourse of a Coenaesthetic Intermedial Nature’. She is the author of the book The (In)visible Spectator: Reflexivity from the Film Viewer's Perspective in David Lynch’s INLAND EMPIRE [published in Portuguese] and is currently preparing another monography on intermediality in the arthouse film, to be published in English.

Malgorzata Bugaj University of Edinburgh

*In-between Genres, In-between Media: The Cinema of Peter Strickland*

The cinema of Peter Strickland escapes easy categorisation. Blurring the distinction between low and high art through a juxtaposition of experimental films, B-movies and canonical classics, his films offer an intriguing perspective on film history and interrogate generic conventions. Creative crossovers in Katalin Varga (2009), *Berberian Sound Studio* (2012) and *The Duke of Burgundy* (2014) include references to arts and media other than film, and senses other than vision and hearing - links which emphasise the intrinsically intermedial nature of cinema. Furthermore, Strickland’s films - comprising a number of European co-productions (British, Romanian and Hungarian, specifically) – cannot be easily pinned down to any national cinema. Such intermedial, intergeneric and transnational engagements enhance the art of sight and sound and dissect the established history of cinema.

Victoria Lowe University of Manchester

*Intermediality and the Archive: mapping performance cultures in Britain 1965–70*

Due to its combination of images and sounds which can present human agents acting in space, cinema is an art form endowed with great tellability (Kiss and Willemsen, 2017). Positioned between the pictorial arts, namely painting, with its symbolic capacities, and the performative arts, namely theatre, with its temporal unfolding properties, cinema is a good vehicle of performativity and narration. This ability translates into a rich form of storytelling, all the richer if it is used self-consciously in art house films about its own nature, as is the case with Peter Greenaway’s *Tulse Luper Suitcases trilogy*, composed of Part 1 – *The Moab Story* (2003); Part 2 – *Vaux to the Sea* (2004); Part 3 – *From Sark to the Finish* (2004). Greenaway’s trilogy, which is a historical saga set between WWI and WWII, makes world history the object of his own cinematic reflection on the history of cinematic form.

Taking the cue from Greenaway, and using his trilogy as a case study, I intend to scrutinize a triangle of art forms - narrative-theatre-painting - and see how not only they come together in cinema, but also how cinema uses it for its own benefit. This implies addressing what is essentially a double system of representation, having to do with volume (either two or three-dimensionality) and movement (stasis or development). I will focus on Greenaway’s digital cinema in order to convey the manner in which the ‘tableau aesthetics’, combining elements from the above mentioned three art forms, works as an immersive device to draw the viewer sensorially and emotionally into the story world. Therein, I will argue, lies cinema’s greater strength over the other three art forms.

Fátima Chinita

*Lisbon Polytechnic Institute*

*Immersive Storytelling at the Crossroads of Painting and Theatre in Peter Greenaway’s The Tulse Luper Suitcases Trilogy*

Due to its combination of images and sounds which can present human agents acting in space, cinema is an art form endowed with great tellability (Kiss and Willemsen, 2017). Positioned between the pictorial arts, namely painting, with its symbolic capacities, and the performative arts, namely theatre, with its temporal unfolding properties, cinema is a good vehicle of performativity and narration. This ability translates into a rich form of storytelling, all the richer if it is used self-consciously in art house films about its own nature, as is the case with Peter Greenaway’s *Tulse Luper Suitcases trilogy*, composed of Part 1 – *The Moab Story* (2003); Part 2 – *Vaux to the Sea* (2004); Part 3 – *From Sark to the Finish* (2004). Greenaway’s trilogy, which is a historical saga set between WWI and WWII, makes world history the object of his own cinematic reflection on the history of cinematic form.

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The cinema of Peter Strickland escapes easy categorisation. Blurring the distinction between low and high art through a juxtaposition of experimental films, B-movies and canonical classics, his films offer an intriguing perspective on film history and interrogate generic conventions. Creative crossovers in Katalin Varga (2009), *Berberian Sound Studio* (2012) and *The Duke of Burgundy* (2014) include references to arts and media other than film, and senses other than vision and hearing - links which emphasise the intrinsically intermedial nature of cinema. Furthermore, Strickland’s films - comprising a number of European co-productions (British, Romanian and Hungarian, specifically) – cannot be easily pinned down to any national cinema. Such intermedial, intergeneric and transnational engagements enhance the art of sight and sound and dissect the established history of cinema.
This paper considers the films of Peter Strickland as unique reflections on the properties of cinema and the boundaries of genre. In particular, I focus on the director’s two most recent works, which reveal cinema as a medium of dialogic interchange and draw attention to its inherent ties to other arts.

Malgorzata Bugaj is currently based at the University of Edinburgh where she completed her PhD thesis Viscerale Material. Cinematic Bodies on Screen (2014). She has taught courses on European cinema, Polish cinema, avant-garde film, cinema and senses, and film theory. Her academic interests revolve around Eastern European film (particularly Polish cinema), avant-garde cinema, intermediality and the links between cinema and other arts as well as cinematic presentations of the body and senses. She is also a film curator and co-founder of Edinburgh pop-up cinema collective, KinoKlub.

**Panel 7: Intermediality Across Film History**

**Albert Elduque** Chair

**François Giraud** University of Edinburgh

*The Intermediality of Gestures or the Art of Filmmaking in Jean-Luc Godard’s Prénom Carmen (1983)*

Although the intermediality of Jean-Luc Godard’s films of the 1980s has been extensively analysed, especially the tableaux vivants in the well-known Passion (1982), little has been said on the intermedial dimension of gesture in the director’s work of this period. Drawing on Agamben, who defines cinema as the exposure of the mediaticity of gesture, I wish to consider how the gestural flows in Godard’s Prénom Carmen interrelate heterogeneous forms, meanings, arts, and media. The interconnection between the musicians’ gestures, who are rehearsing Beethoven’s late string quartets, and the lovers’ gestures, which resonate with Rodin’s sculptures and the motion of waves, gives cohesion to the hybrid aesthetics of the film, and produces, to use Deleuze’s expression, a pluri-dimensional and musical gestus.

In the proposed paper, I aim to explore to what extent gesture is the element which incorporates, develops, and sets in motion the features of the other arts, not only by creating an in-between space that forges links between media, but especially by exhibiting the process of making itself. The relatedness between the performing, musical, and visual arts is indeed made visible in the exhibition of the corporeal effort of making (whether it be making music, film, or love) that tends to open the boundaries separating the different arts. The aural and visual qualities of gestures communicate between themselves, generating rhythms and forms that circulate in the continuous flow of moving images. By fostering the analogy between the gesture of carving, of performing music, and of making film, Godard highlights what unites the arts in cinema, while feeding on their differences. These gestural dynamics of interrelation and communication that articulate the intermediality in Prénom Carmen enable Godard to address the spectator as an active subject, and thus to reflect on the ethics of the cinematographic image.

François Giraud is a PhD student at the University of Edinburgh. He holds an M.A. in Comparative Literature and another in Media Arts (both Paris-Sorbonne). He wrote two dissertations which explore the relationship between cinema and the other arts: in 2013, he examined the influence of painting in Agnès Varda’s films and, in 2015, the process of film reception by contemporary writers such as Paul Auster and Tanguy Viel. In his current PhD thesis, entitled ‘Gestures in French post-New Wave cinema’, he studies a selection of directors including Georges Perec, Jean-Luc Godard and Chantal Akerman, who explore new ways of filming and thinking human gestures.

**Diana Popa** University of St Andrews

*Aferim!'s Intermediality and Romanian Film History

*Aferim!* (Radu Jude, 2015) represents, both thematically as well as stylistically, a departure from the internationally celebrated contemporary Romanian films and also from the filmmaker’s previous films. The film has been described as a ‘hypermediated patchwork of medial representations’ (Pieldner 2016: 96) in relation to the various literary, folkloric and cinematic sources that the film uses.

In this presentation, I want to argue that the ways in which Aferim! incorporates The Mill of Good Luck (1957) and Morometii (1987), alongside other cinematic references and cultural productions, retroactively illuminates these films and, more significantly perhaps, provides a counterpoint to the discourse of newness that has surrounded the achievements of contemporary Romanian filmmakers. Partly as a result of the status of literary adaptations during communist filmmaking, The Mill of Good Luck and Morometii are not part of the cultural memory of the nation and are often left out of film-historical accounts.

This discussion will be contextualised by two recent films made by Jude, both notable for their hybridity. Scarred Hearts (2016) contains ‘intertitles’, a silent film technique, while The Dead Nation (2017) is a documentary made up by a succession of still photographs, voice-over narration and archival footage (radio) of speeches of historical figures of the times.

Diana Popa is a PhD candidate at the University of St Andrews, department of Film Studies. Her research explores the aesthetics of slowness in film, as it has developed in contemporary and, more specifically, Romanian cinema.
**James Cisneros** University of Montreal

*An Intermedial Critique of Contact Narratives in Ciro Guerra’s The Embrace of the Serpent*

This paper proposes an intermedial revision of the cinema’s historic dialogue with ethnography. Media have been central to intercultural encounters in overlapping ways, both as tools used to record and transmit sounds and images of non-Westerners within fictional or documentary formats, and as protagonists in the contact narratives that partially frame the West’s vision of other cultures. Understanding media as ‘reflexive historical subjects,’ in Lisa Gitelman’s words (2006: 20), offers insight into the shifting relationship between their material inscriptions and their semiotic dimensions. Photographs and phonographs were once measures of Western technical prowess, otherworldly objects that would elicit stupefaction or fear, but are read today as measures of the West’s historical fascination with the Other’s supposed bewilderment before modern gadgetry (Pinney 2011, Taussig 1993). The cinema, long a privileged way to transmit cultural exchange as both knowledge and spectacle, is perhaps the most apposite medium to reflect on these historical complexities. My paper presents Ciro Guerra’s *The Embrace of the Serpent* (Colombia, 2015) as a case study of how contemporary cinema represents the history of mediated contact narratives. Focusing on the pivotal place of photography and the phonograph in the film’s narrative structure, it offers an analysis of how these media participate in a self-reflexive historical perspective that also surfaces in the story’s cyclical temporality and its black and white aesthetics, as well as in the multiple intertextual references to ethnographic materials produced since the nineteenth century, including early documentary films. With this comparative framework, I argue that Guerra’s citational use of these materials can be understood as an intermedial critique of past ethnographic audio-visual production.

**James Cisneros** (University of Montreal) has published articles on Latin American film and cultural studies in specialized journals in Europe and the Americas, and sits on the editorial board of the journal *Intérim*.

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**Rachel Randall** University of Oxford

*Found-footage Filmmaking and Foundational Fictions in Consuelo Lins’ Babás/Nannies (Brazil, 2010)*

This paper interrogates director Consuelo Lins’ attempt to redress the absence of Brazilian nannies within the country’s collective cultural memory in her short documentary film *Babás/Nannies* (2010). Lins’ film addresses the legacy of slavery that weighs on modern-day relationships between employers and nannies by retrieving and rereading historical and memorial fragments “against the grain” of dominant culture (Russell 1999: 21). Indeed, Lins approaches the research for and production of her documentary as an alternative form of historiography; she trawls through archival family footage, her own home videos, interviews, nineteenth-century portraiture and newspaper job listings in order to piece together the cultural history of a figure who has often been effaced within both personal and national narratives. Babás can, therefore, be productively analysed as what Catherine Russell terms an instance of ‘experimental ethnography’ and ‘found-footage filmmaking’ (1999: 238). Indeed, its inclusion of a multitude of different media could be considered an intercultural attempt to dismantle the ‘universalist impulse of realist aesthetics’ (Russell 1999: xvii). Nevertheless, Lins’ desire to produce a self-reflexive short, which both acknowledges her own privilege and operates an elegy to the many women who have helped her and her family, risks recalling a problematic Freyrian schema of racial miscegenation that has taken on a quasi-mythical status in popular understandings of Brazilian national identity. Within both this schema, and Lins’ film, the bodies of Afro-Brazilian nannies and wet-nurses risk over-determination and exoticisation. In sum, this analysis will show that Babás’ recourse to archival documents sometimes verges on an attempt to incorporate the figure of the nanny or wet-nurse into a national ‘foundational fiction’. This constitutes a problematic gesture given that these narratives have obscured the sacrificial role of the subaltern Other in the ‘birth’ and maintenance of modern Latin American nation states (Sommer 1991).

**Rachel Randall** is a Leverhulme Early Career Fellow in Portuguese and Spanish at the University of Oxford. Her current research project examines the depiction of domestic workers, in particular maids and nannies, in post-dictatorship Brazilian and Chilean cultural production, including film, literature and digital culture. Rachel completed her PhD in the Centre of Latin American Studies at the University of Cambridge. Her doctoral thesis explored the representation of children and adolescents in contemporary Brazilian, Chilean and Colombian cinema. Her monograph *Children on the Threshold in Contemporary Latin American Cinema: Nature, Gender and Agency* will be published later this year by Lexington Books.
Re-drafting Documentary Cinema: Drawing, Violence and Ethics in El Sicario, Room 164 (Gianfranco Rosi, 2010)

In Gianfranco Rosi's 2010 documentary El Sicario, Room 164 a former sicario or hitman for a Mexican drug cartel delivers a detailed account of a twenty-year career of kidnap, torture and killing. Preserving his anonymity, the man wears a veil improvised from black netting and the 80-minute monologue unfolds within the confines of a motel room near the Mexico-US border. Though, as critics have noted, the 'talking head' is a well-worn device associated with televisual documentary, Rosi's film, shot on digital, is anchored in the cinematic by its recourse to another medium: drawing. As the sicario recounts his life-story – his passage from seasoned narco-trafficker to evangelical Christian – he sketches in a notepad which becomes a screen within the screen, diagramming cartel activities ranging from drug transportation to brutal forms of torture and murder.

This paper explores, on the one hand, the way in which the filmed act of drawing disturbs the linear, first-person linguistic narration in ways that open the possibility of an ethical relation to the unthematizable time of unknown others tortured and killed at his hands, while avoiding the spectacularisation of violence. On the other, it reflects on El Sicario's staging of intermediality to explore relations between drawing, photography, cinema and documentary, pursuing broader questions regarding the specificity of film as medium and documentary as mode. Thinking through a genealogy of documentary images that extends to drawing as both aesthetic and scientific practice, I turn to Jacques Derrida's treatment of drawing in Memoirs of the Blind (1993) to suggest that documentary cinema – whether analogue or digital – is traversed by similar questions of memory, blindness, faith and scepticism. Through attention to drawing in and as film, I hope to reframe understandings of documentary as a mode of 'making visible', of memory, blindness, faith and scepticism. Through attention to drawing in and as film, I hope to reframe understandings of documentary as a mode of 'making visible', and as partaking of the real by way of the index as physical trace, emphasising instead its relation to that which remains outside or at the edge of vision, and its indexicality as deictic.

Dr Rhiannon Harries is Junior Research Fellow in Modern Visual Culture at Corpus Christi College, University of Cambridge, where she is also an associate of the Department of French and the Centre for Film and Screen. Her recent PhD thesis explored relations between time, ethics and politics in contemporary European documentary and her current research project pursues questions of education and politics in art documentary and contemporary French thought. Her work has appeared in the New Review of Film and Television Studies and The Zoo and Screen Media (Palgrave, 2016), with chapters forthcoming in Parasites: Exploitation and Interference in French Thought and Culture (Peter Lang, forthcoming) and Vocal Projections: The Voice in Documentary Film (Bloomsbury, forthcoming).

Lucy Bollington University of Cambridge
Towards a Cinematics of desapropiación: Residue and Performance in Mario Bellatin and Marcela Rodríguez's documentary ‘opera-film’ Bola negra, el musical de Ciudad Juárez (2012)

Juárez is frequently invoked as a symbol of the broader necropolitical violence underway in Mexico. The city's violence has been appropriated to launch a range of narratives: used as evidence that Mexico is a 'failed state'; invoked to underscore the failures of neoliberalism; and marshalled to point to the burgeoning power of organised crime groups. In 2012, Mario Bellatin, an experimental writer and performance artist, collaborated with composer Marcela Rodríguez to produce a documentary ‘opera-film’ about Juárez, a project motivated by their shared sense that existent narratives about the city tended to obscure rather than engage with it. The extensive intermediality that shapes Bellatin and Rodríguez's documentary works to complicate rather than facilitate narrative production. The film puts to music lines from Bellatin's previously published novella Bola negra, which tells the story of a Japanese entomologist, and these dislocated lines of text are sung, and performed, by a choir of local teenagers. Images of the choir are juxtaposed with documentary footage of the cityscape and of Bellatin's performative interactions with this landscape – footage that privileges images of abandonment and decay over visualisations of violence. Through this cross-fertilisation of different media, the film produces a narrative that functions as a residue or ruin. While complicating narrativisation, the film's centralisation of the young choir works as a performative act that visualises a temporary coming together premised on an acknowledgement of finitude and dispossession. My talk aims to theorise this interplay of intermediality, ruin and performance with recourse to Mexican author Cristina Rivera Garza's necropolitical theory of ‘desapropiación’ ('dis-appropriation'), a term that designates forms of communication that foster collectivity and dialogism through mutual dispossession. Extending the idea of desapropiación towards an analysis of documentary cinema, I shall examine the ways an aesthetic that privileges loss over presence impacts upon the politics of narrativisation.

Lucy Bollington is in the final stages of her PhD in Latin American Cultural Studies at the University of Cambridge. Her PhD is a study of the intersections of death, power and visuality in twenty-first century Mexican cinematic and literary culture. Lucy's articles have been published in the Bulletin of Latin American Research and the Bulletin of Spanish Visual Studies.
Cecilia Vicuña’s film Kon Kon (2010), a ‘documentary poem’, is a reflection on the director’s own intermedial artistic practice, which ranges from poetry to landscape art. It is also an exploration of ancient oral and musical traditions of Concón, a town on Chile’s central coast where Vicuña began her artistic development, and a lament for their disappearance.

Much of the art seen in the film is created on the beach, and from its flotsam. Cinema is presented here as a medium that, like the sea, resists boundaries: it brings together song, dance, photography and installation. Moreover, as the sea alters and destroys Vicuña’s art, so does film necessarily interfere with the other media it depicts: it makes installations more fleeting, and musical performances more lasting. This paper argues that in Kon Kon, intermediality is shown not to be a neutral bringing together of media, but rather a potent way of considering the affective charge of historical changes. Vicuña’s film both laments the erosion of located cultural memories, and inevitably participates in their redistribution. Kon Kon’s intermedial characteristics, and in particular its awareness of the changing nature of film technology, point to this complex role.

Engaging with theorisations of poetic filmmaking, the paper reworks Gilles Deleuze and Félix Guattari’s notion of the refrain to suggest that Kon Kon offers a kind of dissonant intermediality. Dissonance, understood as an intertwining that does not elide difference, is a frame that allows a nuancing of recent work on the cartographic function of documentary in Chile. Film, as one medium of many, cannot objectively ‘map’ a location (especially since Vicuña encourages an understanding of landscape as medium). Nor does Kon Kon offer a coherent historical narrative. Its productive confusion of media does however allow a reflection on how cinema might recover what has been lost.

Paul Merchant is completing a PhD on the construction of house and home in contemporary Argentine and Chilean cinema at the University of Cambridge. His articles have been published in Modern Languages Open and the Journal of Italian Cinema and Media Studies. His next research project will examine the significance of the sea for modern Chilean cultural identity. From September 2017, he will be a Lecturer in Latin American Film and Visual Culture at the University of Bristol.

Paul Merchant University of Bristol
A Map of Dissonance: Land, Sea and Loss in Cecilia Vicuña’s Kon Kon (2010)

The idea of this paper is to sketch a map of Tropicalisms observed in the cinema from Pernambuco considering its intermedial approaches. Starting from Tatoo (Hilton Lacerda, 2013), which is inspired by the history of the 1970’s musical and theatrical group Vivencial Diversões, the investigation seeks to understand the relationship between this cinema and the Pernambucan Tropicalism. In this way, the paper also follows the trail paved by other filmmakers who were connected especially with the music of Manguebeat and its interest in ‘modernize the past’, as said by Chico Science e Nação Zumbi. This tropicalist strategy - the submission of the past to the light of modernity - becomes a question to be confronted in films which assumes history as permanent conflict triggered by arts or media: Maracatu, maracatus (Marcelo Gomes, 1995), Perfumed ball (Lírio Ferreira, Paulo Caldas, 1996), Cartola, music for the eyes (Lírio Ferreira, Hilton Lacerda, 2007), Rat fever (Claudio Assis, 2011) among others. To sketch the map with its times and spaces, the question is how to observe this dialectical return of the past in terms of local and abroad intermedial references, hoping to reflect considerations which comes from the film Passages (AHRC-FAPESP funded Intermedia Project).

Samuel Paiva teaches History of Cinema in the Department of Art and Communication at the Federal University of São Carlos, in São Paulo, Brazil. His publications include A figura de Orson Welles no cinema de Rogério Sganzerla (2015) and the co-edited volume Viagem ao Cinema Silencioso do Brasil (2011). He is one of the Intermedia Project co-investigators supported by FAPESP (São Paulo Research Foundation) and conducts research on the cinema from Pernambuco related to Manguebeat phenomena.

Samuel Paiva Federal University of São Carlos
The Cinema from Pernambuco and its Passage to Tropicalism

According to Petho (2011), intermediality has the potential of becoming one of the major theoretical issues of contemporary thinking about cinema, precisely because it regards film to be a medium in continuous change and interchange. This statement is the basis of this paper which will focus on the relation between the mise-en-scene and the music in the film Mango Yellow (Amarelo Manga, 2002) by Claudio Assis. The film articulates different media and audio-visual languages, with music, punctuating every moment, being one of the main means for character construction so that the whole film has its characters revealed with the help of musical composition. The articulation of the different media and languages contributes to the widening of the gaze on the ways in which the characters can be seen, without necessarily referring to judgments.

Silvia Macedo University of Reading
The Relationship between Mise-en-scène and Music in Mango Yellow
from dichotomies such as good or evil, hero or thug, criminal or innocent. The film synthesises the aesthetic principles of the mangue-beat movement that emerged at the beginning of the 1990s in Recife, Brazil, giving the viewer a set of sensations revealed in the arrangement of scenery, colours and sounds. These principles originated in anti-cultural movements and in social criticism in a city where beauty and poverty are merged and where rebellion is a sign of survival. The city of Recife with its beauty and contradictions is revealed in the film in an original and sharp way and, without the power of the music, the film would not have such expressiveness. The paper will include a close analysis of the film and interviews with the director and with the team of musicians who composed the soundtrack of the film. It will focus particularly on an interview with Fred 04 who is the leader of the band Mundo Livre SA and one of the founding members of the mangue-beat movement and whose interview features in the documentary entitled Passages by Lúcia Nagib and Samuel Paiva.

Silvia Macedo is currently conducting her PhD on Visual Identity in Pernambucan Cinema from the 1990s onwards, under the supervision of Lúcia Nagib and John Gibbs, at the University of Reading. She also has a career as an art designer in Brazilian cinema.

Marcela Amaral is a PhD Visiting Researcher from UERJ/Brazil, studying at the University of Reading. Her research focus on Contemporary Cinema and Realism, Film Aesthetics, and Mise-en-scène. As a Film Studies professor, she has taught diversified themes at UFF/Brazil and other Film Schools in her country. She has also a long career in Film and TV Industries working as Editor, Assistant Director and more recently, as Film/TV Director.

Lúcia Nagib is Professor of Film and Director of the Centre for Film Aesthetics and Realism and intermediality. She is the author of World Cinema and the Ethics of Realism (Bloomsbury, 2011), Brazil on Screen: Cinema Novo, New Cinema, Utopia (I.B. Tauris, 2007), The Brazilian Film Revival: Interviews with 90 Filmmakers of the 90s (Editora 34, 2002), Born of the Ashes: The Auteur and the Individual in Oshima’s Films (Edusp, 1995), Around the Japanese Nouvelle Vague (Editora da Unicamp, 1993) and Werner Herzog: Film as Reality (EstaçãoLiberdade, 1991). She is the editor of Impure Cinema: Intermedial and Intercultural Approaches to Film (with Anne Jerslev, I.B. Tauris, 2013), Theorizing World Cinema (with Chris Perriam and Rajinder Dudrah, I.B. Tauris, 2011), Realism and the Audiovisual Media (with Cecilia Mello, Palgrave, 2009), The New Brazilian Cinema (I.B. Tauris, 2003), Master Mizoguchi (Navegar, 1990) and Ozu (Marco Zero, 1990).
PANEL 10: INTERMEDIALLY, NEW WAVES AND NEW CINEMAS

Stefan Solomon Chair

Charles Leavitt University of Reading

The Total Art: The Intermediality of Italian Neorealism

Italian neorealism is today recognised as ‘primarily an ‘art’ cinema’ (Bondanella), indeed ‘as the paradigm for a certain manner of art cinema’ (Tweedle). In my paper, however, I argue that such accounts substantially misunderstand neorealism, which was in no sense ‘primarily’ a form of filmmaking, but was instead a sophisticated form of intermediality, aspiring to draw together all of the arts in order to capture the whole of reality. Neorealist cinema is thus best understood as one of several points of convergence for the various, hybrid discourses that spanned the arts in Europe in the first half of twentieth century.

In my paper, I propose to trace a neorealist genealogy, demonstrating how, throughout the so-called age of neorealism, the term now taken to signify ‘a cinema of auteurs’ (Landy) was instead employed to refer to prominent Italian novelists (Vittorini, Pavese, Moravia) and visual artists (Guttuso, Mafai, Purificato), as well as the leading exemplars of Italian, French, English, American, and Soviet cinema. My claim is not that there were various neorealisms within each of the arts, or even that neorealism emerged and developed across the arts, but rather that neorealism encouraged collaboration between the arts. Indeed, the neorealists considered specialisation both an artistic and an ethical failure. Their goal was cultural cross-pollination in the pursuit of a ‘synthesis founded on authentic spiritual, ethical, aesthetic, and rational values’ (Olivetti). They sought nothing less than a total realism, a creative adaptation of the techniques of symbolism and modernism in order to encompass both the subjective and the objective experience of reality in its human dimensions. Only an intermedial approach to the study of neorealism, I therefore argue, can claim accurately to encompass the movement’s characteristic innovations.

Charles L. Leavitt IV is a Lecturer in Italian Studies at the University of Reading and co-editor of the journal Italianist Film. He studies post-war Italian literature and cinema in a comparative context. Leavitt earned his PhD in Literature from the University of Notre Dame, where he was Presidential Fellow in Humanities, an Annese Fellow of the Nanovic Institute for European Studies, and a Postdoctoral Research Fellow. His work has appeared in publications including Italian Culture, the Journal of Modern Italian Studies, Modern Language Notes, Tre Corone, and California Italian Studies, and he has contributed a chapter to the collection The Total Art: Italian Cinema from Silent Screen to Digital Image, which will be published by Bloomsbury in February 2018. Leavitt is in the final stages of completing his monograph on Italian neorealism.

Grażyna Świętochowska University of Gdańsk

Eastern European Multimedia Inventions

I am interested in four Czechoslovak audio-visual projects that travelled during the Cold War (1957–1967), along Eastern and Western Europe and crossed the borders between continents (Europe – North America): Laterna Magika (1957), Polyekran (1958), Polyvision (1967) and Kinoautomat (1967). These innovative multimedia concepts were strictly connected with the Eastern Europe mental topography and should suffer from an agoraphobia condition. What was the reason for their transnational success? It was certainly their new hybrid shape of art: from the screenings combined with live acting or scenic elements (Laterna Magika) to fundamentally pure projection form, 3D elements (some kinetic), including angled mirrors, twenty slide projectors, ten ordinary motion picture screens and five rotating projection screen presenting a panorama of Czech industrial life (in post-avant-garde gesture realized by Polyekran and Polyvision) to CinemaScope and the first interactive movie in the world (a case study on democracy simulation demonstrated in Kinoautomat’s screenings).

The importance and a pioneering nature of these projects have already been emphasized, but it resulted mainly from reflection in a field of fine arts, especially within the reflection on art and technology as part of the global art festivals circuit, whereas I focus on their cultural background: Czechoslovak avant-garde prewar tradition successfully recreated in the 1960s; the global image of Czechoslovak culture: two Oscars, two Oscar nominations, along with a long list of other film prizes; Lindsay Anderson’s statement that Czechoslovakia was a freest country in the world; and, last but not least, the filmmakers’ access to Alfred Radok, Jan Svoboda and Raduž Činčera’s projects (such as Milos Forman, Ján Rohác, Vladimír Svitáček, Pavel Jurácek). I track this successful circulation of socialist media productions outside the Eastern Block, especially in the context of the World Expo events.

Grażyna Świętochowska works at the Film Studies department of the University of Gdańsk. She is an Editor-in-Chief of ‘Panoptikum’, the peer-reviewed academic journal on audiovisual culture. She received her PhD in Humanities from University of Gdańsk, Poland in September 2014. Her dissertation The Czechoslovak New Wave as a form of film modernism will be published as a book České vynálezy. Selected aspects of Czech and Slovak audiovisual culture in 1960s. Her latest academic interests involve videoessay and videographic moving image studies. In 2016, she attended CEU Summer University in Budapest, Hungary: Screened Memories. Historical Narratives and Contemporary Visual Culture and participated in an Academic Study Visit in NTNU, Trondheim, Norway.
During the 1970s, a cycle of amateur cinematographic productions took place in the city of Recife (Pernambuco, Brazil), through the use of super 8 gauge. This cycle was attended by plastic artists, journalists and students who, faced the difficulties of producing films with professional equipment, took advantage of the low cost of super 8 to produce documentary, fictional and experimental film works. One of the most prolific filmmakers of the period was the professor, philosopher and writer Jomard Muniz de Britto. Britto is a cultural entertainer and always attentive to the artistic movements. He was one of the members of Tropicalismo in the Northeast; participated in the producing of Pátio (1959), Glauber Rocha, in Salvador, who Britto was a friend; he was an activist of the Popular Culture Movement with the educator Paulo Freire and, nowadays, it is a critic of Brazilian official culture.

In his cultural activism, Jomard Muniz de Britto has always defended avant-garde, Cinema Novo, and artists aligned with contemporary manifestations. Among his 32 films, Britto transformed the screen into a space of multiple experiences with an intense dialogue between audio-visual experimentation and other expressions, using as protagonists the artists from Recife cultural scene. In his short films, the filmmaker took advantage of the freedom that the equipment gave to him, transforming the filming into true performances anchored in a poetic of collage and in the hybridism between corporal arts and plastic arts. Films like Vivencial I (1974), Jogos Frutais Frugais (1979) and Outras Cenas da Vida Brasileira (1982) show the intersection of Britto’s work with the theatrical work of the Vivencial group and with painters from Recife. Essential, in the panorama of Brazilian experimental cinema, these films form the basis of this article, in which I analyse the performative content present in their mise-en-scène.

Dr. Alexandre Figueirôa Ferreira is an Associated Professor and researcher in Media and Film Studies at the Catholic University of Pernambuco. He was granted a PhD in Film Studies at the University of Paris 3 with the thesis ‘Cinema Novo: the new cinema wave and its reception in France’; which was published as a book in France and Brazil. He is an author of several books on Brazilian Cinema, and was a Capes funded senior researcher at the University of Reading (2015-2016).

**Other Scenes from Brazilian Life**

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**PANEL 11: AUTEURS AND INTERMEDIALLY**

**Faye Woods** Chair

**George Kouvaros** University of New South Wales

*The Wind Will Blow the Fire of Pain Across Everyone in Time: Robert Frank’s Intermedial Cinema*

‘My struggle with words,’ the American photographer-filmmaker Robert Frank once explained to an interviewer, ‘is that I want to get away from the picture – the idea of a picture.’ Later in the same discussion, he clarifies this imperative: ‘It isn’t in the pictures. The pictures are a necessity: you do them. And then the way you present them, and the way you put them together— it can strengthen the simplicity of the visual series.’ This paper uses the interaction of images and written text, still and moving pictures in videos such as *Home Improvements* (1985), The Present (1996) and True Story (2008) as a way to understand the creative impulses that drive Frank’s career. It will consider how methods employed in one medium are transferred to and reinterpreted in another. It will pay particular attention to the way in which Frank wrestles with the dilemma of how to represent the experience of living in a present moment that is open to new events and encounters while also etched by the grief of the past. How can the moving image capture this fleeting, overripe, yet always surprising present? What forms of temporal experience can it generate as a result of its encounters with other media? Scrutinizing the outcomes of Frank’s methods demonstrates his key role in the history of experimental cinema and enables us to better understand how the transformation and extension of media has taken shape since the post-war period.

**George Kouvaros** is Professor of Film Studies at the University of New South Wales, Sydney. He has published extensively on leading figures in independent cinema and North American filmmaking. His most recent book is *Awakening the Eye: Robert Frank’s American Cinema* (University of Minnesota Press, 2015).

**Clara Garavelli** University of Leicester

*Revisiting Film and Art History: Raul Perrone’s Explorations of the Essence of the Cinematographic*

Digital and computer-based media have led many scholars to talk about ‘Cinema beyond Film’ (Albera, Tortajada 2015), the ‘neocinematic’ (Skoller 2005) or even ‘Post-Cinema’ when exploring the new mediascape (Røssak 2014). The progressive extinction of the celluloid has generated a nostalgic revival for the materiality of the image and the film dispositif. It has become quite common to see in the white cube of the gallery space old film projectors, and the presence of art pieces or moving-image works traditionally associated with the art world in the black box of the film theatres. This is not only because they share similar aesthetic concerns (Leighton 2008: 9), but also - arguably -due to the crisis that both institutions are going through under this hyper-
visual era of mass-communication, suggesting that this crossover responds to the need to renew their language and appeal to different audiences. Although we are witnessing now an inter-trans-disciplinary approach to certain audio-visual productions, we are seeing as well an upsurge of the passionate defenders of the specificity of each subject area. We could argue that this is the case of the Argentinian filmmaker Raúl Perrone, who advocates for the essence of the cinematographic whilst employing many tropes of video art. Accordingly, this paper will explore Raul Perrone’s Fábula (2014), Hierba (2015) and Cumparsit4 (2016) in order to examine to what extent the boundaries between the art world and the film industry are becoming obsolete at the margins. By integrating various artistic and technical media forms all these films take us a step further into the art world and the pictorial, the soviet film movement, as well as into the literary tradition of folk tales and the fantastic, allowing us to reflect not only about the essence of cinema, but also, and perhaps most importantly, about its future.

Dr Clara Garavelli is Lecturer in Latin American Studies at the University of Leicester (UK). Her research interests include contemporary experimental Argentine film and video and Latin American cinema. She is the author of Video Experimental Argentino Contemporáneo (2014) and co-editor of Poéticas del movimiento: Acercamientos al cine y video experimental argentino (2015), among other works. She has worked since 2010 as editorial board member of Secuencias. Revista de Historia del Cine and is co-author of collective works such as The Cinema of the Swimming Pool (2014) and Directory of World Cinema: Argentina I & II (2014 & 2016). She has published in various international journals and acted as Jury member and curator of several video events.

Mark Player University of Reading
The Parallax Heart: Parallax Historiography and Meta-Reference in Nagasaki Shunichi’s Heart, Beating in the Dark – New Version

A major figure during Japan’s punk-inspired Super-8 and 16mm movement of jishu seisaku eiga (self-produced films) during the 1970s and 80s, Nagasaki Shunichi’s Heart, Beating in the Dark – New Version (2005) marks a complex return to his seminal Super-8 jishu film Heart, Beating in the Dark (1982). The New Version is: 1) a sequel, reuniting the original lead actors of the 1982 film; 2) a remake, featuring new actors re-enacting key scenes of the original film, while 3) remediating comparative excerpts from the original film and 4) ‘documenting’ its own production process by including ‘behind-the-scenes’ sequences of the project taking shape, both in pre-production and on set. The result is a work of profound and dizzying meta-reference, conscious of both its past heritage and its present position within Japan’s post-studio film landscape. Its reaching into the past and co-opting of the 1982 original is also suggestive of ‘parallax historiography’ (Russell 2002) – a term that invokes both a ‘shift of perspective as well as a sense of parallelism’ (552) – which Ágnes Pethő cites as a possible methodology for reading cinematic intermediality (2010: 55–56). This paper shall draw on these concepts to suggest that Heart, Beating in the Dark – New Version is not just a peculiar instance of a kind of ‘intramediality’ – absorbed by its own media legacy and specificities – but also fulfils ‘the core of the politics of intermedial proposals’ by abolishing the ‘schism between art and life’ (Nagib 2013: 29); where the real and fictional histories of the film, its characters (and the actors who play them), the director and the Japanese film industry are presented in blurred parallel.

Mark Player is a PhD student in the Department of Film, Theatre and Television at the University of Reading, whose doctoral research is focused on the intermedial collaborations between Japan’s post-studio cinema, DIY street theatre and punk culture. Coming from a background in film production, video editing and web-based film journalism, he has written extensively on Japanese and other world cinemas for publication outlets such as Midnight Eye, CineAction, Bright Lights Film Journal, Electric Sheep Magazine and the now-retired Subtitled Online (where he also served as Assistant Editor). He has also contributed to Intellect’s Directory of World Cinema book series and Punk & Post Punk journal.

May Adadol Ingawanij University of Westminster
Araya Rasdjarmrearnsook’s Moving Image Works as Animistic Cinema

Araya Rasdjarmrearnsook (b.1957, Thailand) is a known but not quite celebrated contemporary artist working across multiple media. Her print, installation, still and moving image, written and performance works reflexively and provocatively explore femininity and its relationship to presence. Her place in the canon of modern and contemporary Thai art is that of an outcast. Meanwhile, discursive hesistancies accompany the belated endowing of visibility on her practice within the institutional structures and networks of global contemporary art. Feminist? Southeast Asian? Post-conceptual? Post-human?

This paper explores Araya Rasdjarmrearnsook’s recent moving image works, focusing on the installations The Two Planets Series (2008) and Village and Elsewhere Series (2011). It speculates on the usefulness of her practice for creating concepts with which to write an art history in which local forms of very old media intertwine with digital and moving images. Araya emphasises singularity as the value with which to engage with and recognise her practice. Acknowledging the artist’s reluctance to be contained with ready-made classificatory terms from contemporary art’s critical and curatorial catalogues, the paper fictionalises another lineage. Paying attention to the logic of assemblage, the subversive repetition of ritual duration, and the place of unruly intercessors in Araya’s moving image installations, the presentation observes an affinity between her practice and animism – when the latter is conceived as an intermedial ground for artistic creation and aesthetic experience. In this sense, the presentation signals a possible opening for locating Araya’s place in art history and, in doing so, for writing an intermedial history of contemporary art routed via the deep past of Thailand and Southeast Asia.

PANEL 12: ASIAN CINEMA AND INTERMEDIALITY

Tamara Courage Chair

Cecília Mello University of São Paulo

Operatic Modes in Chinese Cinema: Forms and Functions of the Imagined Civilization

From the first film shot in Beijing in 1905 to the work of China’s most important contemporary film director, Jia Zhangke, the cinema of mainland China has shown a privileged affinity with Chinese opera, in its different manifestations. This paper offers an overview of this intermedial history, moving from early cinema to film production in the 1930s and 1940s, through to the first 17 years of the PRC (1949–1965), the model-operas of the Cultural Revolution (1966–76) and finally the cinema of the Fifth and Sixth Generations, with a special emphasis on Farewell My Concubine (霸王别姬, Tian Zhuding, Jia Zhangke, 2013). This overview prompts two main questions concerning Chinese cinema’s operatic modes: the first suggests that the relationship between cinema and opera promotes, in lieu of an alienation effect, a form of spectatorial identification, thus revoking the Brechtian proposition, in part inspired by the operatic performances of Mei Lanfang, that tends to equate the anti-naturalism of this form of art with reflexivity. The second question considers how operatic films, given their impure essence, often function as allegories of the unruly and corrupted Socialist nation undergoing globalization.

Yoshikawa specializes in Chinese film studies, Chinese modern literature and Chinese language education. Among his publications include essays on the director Sun Yu and his film, ‘The Life of Wu Xun’ and on novelists, Wang Shuo and Chi Li. He is also a translator of Chinese books and films, including the novel ‘The Ant Tribe’ (蚁族, 2010) and documentary film ‘Storm Under the Sun’ (红日风暴, dir. PENG Xiaolian, 2012). He also serves as Director of Hyoshi Festival of Chinese Films.

Pamela Corey SOAS

Trần Anh Hùng's Cyclo as Art (History) and Urban Image

Franco-Vietnamese filmmaker Trần Anh Hùng first received major acclaim in global cinema circuits with a trio of feature-length films portraying historical and contemporary Vietnamese urban life. Recipient of the Venice Film Festival’s Golden Lion, Cyclo (1995) was a transnational production filmed in location on Ho Chi Minh City, but never publicly screened in Vietnam due to its controversial depiction of an unruly and corrupted Socialist nation undergoing globalization. Cyclo’s neorealist cinematography has been largely scrutinized in relation to the filmmaker’s diasporic subjectivity and concomitant vision of a post-war Vietnam in transition; however, much of this analysis has presented the film as first and foremost an object of cultural transaction and less so a carefully crafted work testing a constellation of textual,
artistic, cinematic, and affective strategies through the urban image. This paper examines the filmmaker’s specific interest in negotiating a relationship between art, art history, and cinema, catalyzed by the use of Vietnamese art as an integral component of the film’s synaesthetic and narrative strategies. Indexical relationships are evoked by the prominence of a painting by Bùi Xuân Phái (1921–1988), the celebrated figure of Vietnamese art historical modernism, national myth, and of old Hanoi (Ho Chi Minh City’s ‘Other’). The seaming of Phái’s painting into Cyclo’s visceral portrait of 1990s Ho Chi Minh City signifies both a historiographical and synchronic gesture that situates the travails of globalization in late Socialist Vietnam through an image that self-reflexively underscores yet undermines nostalgia and a sense of place. A primary focus on the complex inter-relationships of mediums in this instance can deepen our understanding of Trần Anh Hùng’s investment in the potential of art to provide further material density to cinematic form as well as a subtly penetrating narrative subtext regarding Vietnam’s relationship to late socialist economic reform.

Pamela Nguyen Corey is an historian of modern and contemporary art, with area expertise in Southeast Asia and Asia more broadly. In 2015 she received her PhD (History of Art and Visual Studies) from Cornell University and subsequently took up post as Lecturer in South East Asian Art at SOAS. Her research is informed by theories of subjectivity, space, urbanism, postcolonialism, diaspora, globalization, art historiography and aesthetics. Her current book project examines the relationship between contemporary art and urban form in the late and post-Socialist periods in Vietnam and Cambodia, and is drawn from her doctoral dissertation research, which was supported by fellowships from Fulbright-Hays and the Center for Khmer Studies. Her writings appear in Art Journal, Journal of Asian Studies, Yishu: Journal of Contemporary Chinese Art, Journal of Modern Craft, Udaya, Journal of Khmer Studies. Her research areas include Chinese visual culture and film phenomenology.

Corey Schultz University of Southampton

Useless & ‘Useless’: Film, Fashion, Feelings

Useless (Jia Zhangke, 2007) is a documentary about the designer Ma Ke and her avant-garde fashion label ‘Useless.’ It explores several different media – fashion, clothing, and sculpture – as well as the various media found in clothing, including memory, emotion, and feeling. The documentary itself is a medium that records not only the fashion brand, but also explores personal and social relationships with clothing, the connections between people and the environment, and the associations between philosophy and art. Additionally, the film also interrogates the phenomenology of clothing’s materiality – from its design in the atelier, to its creation in the factory, to its exhibition, and finally to its humble repair.

In this presentation, I examine how the film and Ma Ke’s clothing brand captures what Raymond Williams calls ‘structures of feeling’ – feelings that have concretized around particular times and places, which are often captured and evoked in art and culture (Williams, Marxism and Literature, pp. 128–135). Film is both a cultural product and a producer of culture, and communicates not only consciously, but also emotionally, in that it offers both a way of thinking as well as a way of feeling. I analyse how both the film and the clothing line capture various structures of feeling associated with China at the turn of the millennium, a period synonymous with great wealth but also great poverty, and thus record an emotional and affective history of this space and time. I do this by comparing what Ma Ke says about her clothing line and the personal philosophies that she associates it with, to how the camera explores the fashion collection, the interrelations between people of various classes and economic levels, and human interdependence with the textile industry.

Dr. Corey Kai Nelson Schultz is a Lecturer in Film at the University of Southampton. His research areas include Chinese visual culture and film phenomenology.

PANEL 13: MULTIMEDIA PERFORMANCE ARTS

Samuel Paiva Chair

Alison Butler University of Reading

Resisting Categories: Embodied Feminism between Performance and Film

Questions of embodiment feature prominently in the artistic practices and cultural discourses of mid-20th Century Brazil, from the participatory and relational forms of Neo-Concretism, including works designed for the spectator to enter into, lie down on, touch or wear, to the anthropophagic metaphor at the heart of the Tropicália movement. Lygia Pape’s 1976 exhibition, Eat Me: Gluttony or Lust? included a short film (Eat Me, 1975) constructed from extreme close-ups of mouths which seemed to threaten the spectator with seduction or consumption. But despite this sophisticated and politicized engagement with the body and patriarchy, overtly feminist work is relatively scarce in this period, and when it does appear, it is met with various kinds of unease, including uncertainty as to where the work belongs, in what genre or even what medium. My paper will explore two such instances: the trilogy of films directed by Ana Carolina between 1977 and 1987 (Mar de Rosas, Das Tripas Coração and Sonho de Valsa), and the videos made in the 1970s by pioneering video artist Leticia Parente. Critics routinely describe Ana Carolina’s films as ‘hysterical’ and this quality is linked to theatricality of various kinds, including melodrama and absurdism. This contrasts with my second case study, Parente’s videos, which are situated, like much early video, between film and performance art, and which draw on other art practices, such as needlework in the video Marca Registrada (1975) in which the artist embroiders
the words ‘Made in Brasil’ onto the sole of her foot. I will suggest that the Parente's radicalism and innovation is enabled by her interstitial, intermedial location, which makes a positive virtue of precisely those qualities that made Carolina's career so difficult. I will conclude with some thoughts about the role of intermediality in the development of new forms and points of view.

Alison Butler is an Associate Professor in Film at the University of Reading and a Co-Investigator on the IntermIdia project. She has published widely on women's cinema and alternative film. She is currently working on a monograph on moving image installations with geopolitical themes. She is an editor of the journal Screen.

Julian Ross University of Westminster

The Carousel Slide Projector, Intermediality and Performance Art

The 35mm carousel slide projector remains prevalent in contemporary art despite the termination of its industrial production over a decade ago. While slides have been mostly ignored in research on contemporary visual arts, when it is taken into account, it is often discussed in terms of ‘absence’ in part due to the etymology of the word ‘dia.’ While the projected still image does intermittently disappear off the wall, the appearance of the subsequent slide is also a central feature of the slide projector. The digital, on the other hand, is characterised by its ephemerality. Even an absent image has presence in slide projection. While black in digital is a pixel interpretation, the black in between the slides is the projection light being physically interrupted by the mechanism of the slide projector. As such, there is a relation with the here and now in slide projections, despite its projection of images recorded in the past when light is shone through the 35mm slide.

This presentation seeks to examine works that utilise this tension between past and present that is characteristic of the 35mm carousel slide projector. It proposes that these core characteristics of the medium—existing in the interstices of still photography and the moving form of film—are brought to the foreground when subjected to an intermedial mix with another medial form, namely, performance art. The presentation will take a close look, for example, at Brazilian-Dutch artist Pablo Pijnappel’s performance Casa da Michèle (2014) that mixes a live phone conversation and carousel slide projection on continuous mechanical loop. Between the technology (2014) that mixes a live phone conversation and carousel slide projection on continuous mechanical loop. Between the technology of the projector and the corporeality of the body and voice, the different renditions of liveness clash in ways that bring the two medial forms together while highlighting their difference, echoing Lars Elleström’s notion that intermediality is a bridge between medial differences founded on medial similarities (2010: 12).

Julian Ross is a research fellow at University of Westminster on a Leverhulme Early Career Fellowship. He holds a PhD on 1960–70s Japanese expanded cinema at the University of Leeds, which has led to curatorial projects at Tate Modern, British Film Institute, Eye Film Institute, Art Institute of Chicago, Anthology Film Archives, BOZAR, Centre for Fine Arts and International Film Festival Rotterdam (IFFR). He is a programmer at IFFR.

Michal Lawrence University of Sussex

(Let’s Get) Intermedial: Aerobic Dance-Exercise Across Video and Film

The viral popularity of a mash-up video in which Taylor Swift’s hit single ‘Shake It Off’ was paired with television footage from the Crystal Lite Aerobics Championship (1988) prompts us to consider not only the representation and remediation of pop music on screens in the era of the digital prosumer, but also the earlier relationship between aerobic dance-exercise (popularly known as aerobics) and the electronic media, and specifically video. We might recall, for instance, the video for Olivia Newton John’s exercise-themed hit ‘(Let’s Get) Physical’ (1981), and, more recently, the video for Eric Prydz’s ‘Call On Me’ (2004), an homage to the 1985 aerobics movie Perfect (the song itself borrowed from Steve Winwood’s 1982 hit ‘Valerie’). This paper concerns the intermedial migration of aerobic dance-exercise across video, television and film in the 1980s (and onto digital platforms in the 2000s), and explores how the representation of the aerobic work out, as a musical event, moves between the instructional format of the workout video (and lifestyle television shows) and the narrative fiction of the popular feature film (made for either television or the cinema). While aerobics classes regularly featured in films about ordinary women throughout the 1980s, reflecting the popularity of this form of exercise, there were also handful of films that sought to capitalize on that decade’s physical fitness craze by setting stories in health clubs or gyms to sanction the repeated presentation of aerobic exercise in extended and always musical sequences. It is in such films that the aerobics sequence functions to problematise not only traditional categories within one media (are these films musicals?) but also across different media, due to their overlapping in various ways (both formal and ideological) with exercise videos and music videos. This paper draws on feminist studies of media and exercise to examine the intermedial dimensions of aerobic dance-exercise in order to reconsider the relationship between popular media, dominant ideology and the moving body during the 1980s.

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