

II INTERMEDIA CONFERENCE THE MOVING FORM OF FILM:

EXPLORING INTERMEDIALITY AS
A HISTRIOGRAPHIC METHOD

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6 – 8 November 2017

University of Reading

UK

AHRC

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II Intermedia Conference



LIMITLESS **POTENTIAL** | LIMITLESS **AMBITION** | LIMITLESS **IMPACT**

II INTERMIDIA CONFERENCE THE MOVING FORM OF FILM: EXPLORING INTERMEDIALITY AS A HISTORIOGRAPHIC METHOD

6–8 November 2017

**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)

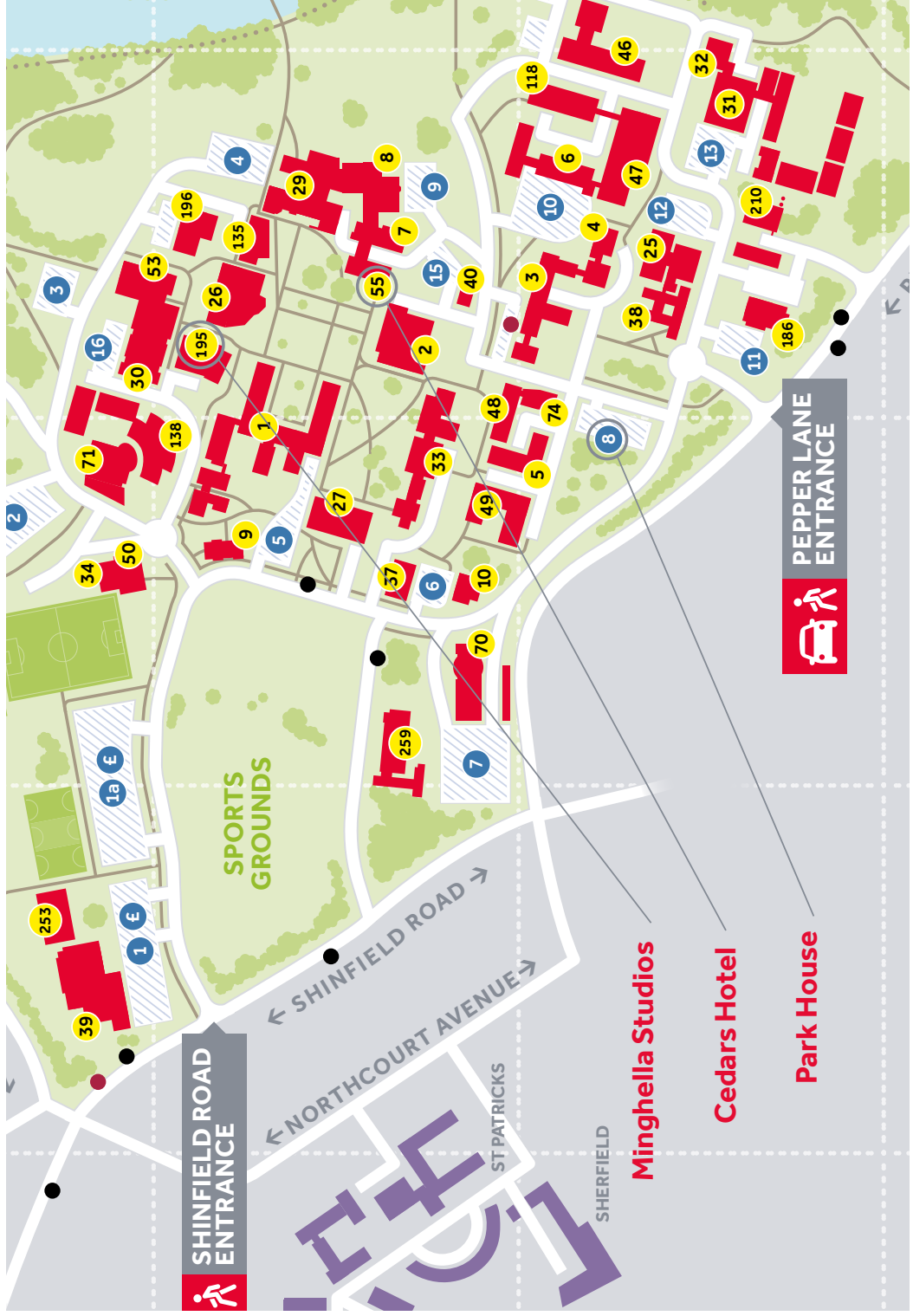
Dr Flávia Cesarino Costa (Co-I)

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?



WHITEKNIIGHTS MAP KEY (NUMERICAL)

Name and grid ref	Building	Name and grid ref	Building
1 Classics C4	HumSS	31 Pre-school C4	TOB 2
2 Economics C3	HumSS	32 Study@TOB2 C6	TOB 2
3 English Language and Applied Linguistics C4	HumSS	33 Topography and Graphic Communication C4	TOB 2
4 English Literature C3	HumSS	34 Construction Management and Engineering D4	Palmer
5 History C3	HumSS	35 Palmer C4	Palmer
6 Humanities and Social Sciences HumSS C3	HumSS	36 Reading Film Theatre C4	Palmer
7 In-residential English Support Programme (ISU) C3	HumSS	37 Communications Office C3	Whiteknights House
8 International Study and Exchange (IntStudy) D3	HumSS	38 Finance and Corporate Services C3	Whiteknights House
9 Languages and European Studies C4	HumSS	39 Graduation Office C3	Whiteknights House
10 Philosophy C3	HumSS	40 Humanities C3	Whiteknights House
11 Politics and International Relations C3	HumSS	41 Insurance Office C3	Whiteknights House
12 Postgraduate and Enterprise Archaeology C4	HumSS	42 Post Services C3	Whiteknights House
13 Peer Support C4	HumSS	43 Postal Services C3	Whiteknights House
14 IT Helpdesk C4	HumSS	44 Research and Enterprise C3	Whiteknights House
15 Library C4	Library	45 Security Office C3	Whiteknights House
16 Mathematics Support Centre C4	Library (Room 103)	46 Vice-Chancellor's Office C3	Whiteknights House
17 Study Advice D5	Library (Room 103)	47 Whiteknights House C3	Whiteknights House
18 Electron Microscopy Laboratory (EMUL) D4	JJThomson	48 360° Bar C4	Student's Union
19 Health and Safety Services D4	JJThomson	49 Biological Sciences Teaching Laboratories B4	AMS Tower
20 JJThomson D4	JJThomson	50 Cole Museum of Zoology B4	AMS Tower
21 Technologies for Sustainable Built Environments Centre (TSBE) D4	JJThomson	51 Biological Sciences D4	Harborne
22 Information Technology D4	Mathematics and IT Services	52 Harborne D4	Harborne
23 Mathematics and Statistics D4	Mathematics and IT Services	53 Institute for Cardiovascular and Metabolic Research (ICMR) D4	Harbourne
24 Archaeology, Geography and Environmental Sciences (AGEES) D3	Wager	54 Biological Sciences D4	Philo Lyly
25 Wager D3	Wager	55 Construction Management and Engineering C3	URS
26 Chemistry D4	Chemistry and Pharmacy	56 Muslim Centre C3	Estates and Facilities
27 Pharmacy D4	Chemistry and Pharmacy	57 Knowledge Transfer Centre D4	Archway Lodge
28 Catering, Hotel and Conference Services C4	Park House	58 Computer Science D4	Systems Engineering
29 Meadow Suite C4	Park House	59 Biomedical Engineering D4	Systems Engineering
30 Senior Common Room C4	Park House	60 SportsPark B2	SportsPark
31 Graduate School C3	Park House	61 Chaplaincy Centre C4	Park House Lodge
32 Alumni Relations C3	Blanford Lodge	62 Reading Scientific Services Ltd (RSSL) D4	The Lord Zuckerman Research Centre
33 Blanford Lodge C3	Blanford Lodge	63 Food and Nutritional Sciences D4	Food Biosciences
34 Campaigns and Support Engagement Office C3	Blanford Lodge	64 Pharmacy D4	Miller
35 International Office C3	Blanford Lodge	65 Alien Laboratory C6	The Alien Laboratory
36 Design and Print Studio C6	TOB 2	66 Admissions Office C3	Miller
37 National Centre for Biotechnology Education C6	TOB 2	67 Procurement C3	Miller
38 Student Recruitment and Outreach C3	Miller	68 Student Recruitment and Outreach C3	Miller
39 Estates and Facilities B3	Estates and Facilities	69 Estates and Facilities B3	Estates and Facilities
40 Grounds/Maintenance Office B3	Estates and Facilities	70 Grounds/Maintenance Office B3	Estates and Facilities

Name and grid ref	Building	Name and grid ref	Building
41 Biological Sciences Microbiology B4	Knight	135 Carrington C4	Carrington
42 Innovation Works C4	Science and Technology Centre	136 Counselling and Wellbeing C4	Carrington
43 Science and Technology Centre C3	Science and Technology Centre	137 Disability Advisory Service C4	Carrington
44 Southern Universities Management Services (SUIS) C5	Science and Technology Centre	138 Examinations Office C4	Carrington
45 Southern Universities Purchasing Consortium (SUPC) C5	Science and Technology Centre	139 Faculty Offices C4	Carrington
46 Campus Central (Shop) C4	Science and Technology Centre	140 International Student Advice C4	Carrington
47 Cedars Hotel and Conference Centre C4	Cedars Hotel and Conference Centre	141 Job Shop (Student) C4	Carrington
48 Centre for Integrative Neurosciences (CINN) C6	Harry PRT	142 Peer Support C4	Carrington
49 ESC (Environment al Systems Science Centre) C5	Harry PRT	143 Room Booking and Timetabling C4	Carrington
50 HarryPRT C6	HarryPRT	144 Student Financial Support Team C4	Carrington
51 Statistical Services Centre C5	HarryPRT	145 Student Helpdesk Team C4	Carrington
52 Meteorology D5	Meteorology	146 Centre for Entrepreneurship C3	Carrington
53 Meteorological Observation D5	Meteorology	147 Healey Business School C3	Healey Business School
54 National Centre for Earth Observation D5	Meteorology	148 Healey Business School C3	Healey Business School
55 Agriculture, Policy and Development D4	Agriculture	149 Informatics Research Centre C3	Healey Business School
56 Centre for Agricultural Strategy D5	Agriculture	150 Management (School) C3	Healey Business School
57 Centre for Agri-Environmental Research D5	Agriculture	151 Reading Real Estate Foundation C3	Healey Business School
58 Crop Protection Unit D6	Agriculture	152 Real Estate and Planning C3	Healey Business School
59 Farm Management Unit D6	Agriculture	153 Central Kitchen	Central Kitchen
60 Graduate Institute of International Development and Applied Economics D6	Agriculture	154 Film, Theatre and Television C4	Minghella Studios
61 Veterinary Epidemiology and Infection Research Unit (VEIRU) C5	Agriculture	155 Minghella C4	Minghella Studios
62 Whiteknights for Climate System Research D5	Agriculture	156 Nursery C4	Nursery
63 Charlie White Institute D5	Psychology	200 Reading Enterprise Centre C5	Reading Enterprise Centre
64 Clinical Language Studies D4	Psychology	201 Energy Centre D3	Energy Centre
65 Psychology and Clinical Language Studies D4	Psychology	202 SportsPark Pavilion B2	SportsPark Pavilion
66 Speech and Language Therapy Clinic C5	Psychology	203 Chancellor's Building C3	Chancellor's Building
67 Russell C3	Russell	800 Synthetic Turf Pitch	Synthetic Turf Pitch
68 ICHA Centre B3	ICHA Centre	N15 Health and Dental Centre	Health and Dental Centre
69 Archology B4	Archology	199 Agriculture snack bar D6	Agriculture
70 Social Club (Employees) C5	TOB 2	71 Café Index B3	ICHA Centre
71 Law A4	Fossil House A4	201 Eat at Enterprise C6	Reading Enterprise Centre
72 Biological Sciences D4	Hopkins	7 Eat at the Square C4	Eat at the Square
73 Pharmacy D4	Hopkins	7 Eat and Drink at Park House C4	Park House
74 Accommodation Office C4	Carrington	202 Park Eat B3	Park Eat
75 Careers, Placement and Experience Centre C4	Carrington	8 Blandford's C4	Park House

Catering venues

Cafés	Building
1 Eat at HumSS C3	HumSS
2 Café Libro C4	Library
3 D'Alche Vita C4	Palmer
4 Eat at SportsPark B2	SportsPark
5 Fusion Café C5	Science and Technology Centre
6 Agriculture snack bar D6	Agriculture
7 Café Index B3	ICHA Centre
8 Eat at Enterprise C6	Reading Enterprise Centre

DAY 1

12:00	Registration opens
14:00 to 14:30	Official opening of the Conference Intermedia Project screenings Lúcia Nagib and Intermedia Team Venue: Cinema
14:30 to 16:00	Keynote speech by Luciana Araújo Federal University of São Carlos <i>Cinema from the Stage Perspective</i> Chair John Gibbs Venue Cinema
16:00 to 16:15	Tea break
16:15 to 17:30	Introduction and screening of <i>Dong</i> Jia Zhangke, 2006 Venue Cinema
17:30 to 19:00	Discussion with Cecília Mello University of São Paulo and Corey Schultz University of Southampton Chair Lúcia Nagib Venue Cinema
19:00 to 20:00	Reception including stand-up gig by Richard McKay Venue Ground Floor Foyer
20:00 to 22:00	Dinner for guests at Blandford's



Dong, Jia Zhangke, 2006

DAY 2

09:30 to 11:00	Keynote speech by Ismail Xavier University of São Paulo: <i>Found Footage, Media Archaeology and Intermediality: A Study of Santoscópio=Dumontagem (Carlos Adriano, 2008)</i> 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 <i>Building an integrated history of musical numbers in Brazilian 1950s chanchadas</i> John Gibbs University of Reading <i>Say, have you seen the Carioca?</i> Suzana Reck Miranda Federal University of São Carlos <i>Background Musicians and their Unique Triumphs</i> Albert Elduque University of Reading <i>Conjuring past and presente: the temporal itineraries of Paulinho da Viola</i>	Panel 2 Intermediality as Alternative Historiography Chair Simone Knox Venue Bob Kayley Theatre Antônio Márcio da Silva University of Surrey <i>The Intermediality of Brazilian Queer Cinema: A Case Study from the 1960s onwards</i> Jules O'Dwyer University of Cambridge <i>Bricolage Aesthetics from Soukaz to Diéutre: Queerness, cinema, art history</i> Rajdeep Roy La Trobe University <i>Songs in Memory, Memory in Songs: Towards a Historiographic Method to Study Sound Culture of Popular Hindi Cinema</i>	
12:45 to 14:00	Lunch		

14:00 to 15:30	Panel 3 Intermediality and Film Technology Chair David Pearson Venue Cinema Tiago de Luca University of Warwick <i>360° Visions: From a Panoramic to a Planetary Consciousness</i> Stefan Solomon University of Reading <i>The Enemy of Perspective: Light as Medium from Cinema Novo to Now</i> Cecília Sayad University of Kent <i>A New Place for Reality in Horror</i> Lisa Purse University of Reading <i>A Haptic Intermediality: Cinematic Histories of the Digital's Performative Materiality</i>	Panel 4 Portuguese Cinema and Intermediality Chair Adam O'Brien Venue Bulmershe Theatre Thalita Bastos Fluminense Federal University <i>Mixed Narratives and Intermediality in Contemporary Portuguese Cinema</i> Dominic Lash University of Bristol <i>Carving out Spaces Between: Phill Niblock and Pedro Costa</i> Ana Sofia Pereira Universidade Nova de Lisboa <i>Portuguese Cinema: An Intermedial Study of the Screenplay</i> Lúcia Ramos Monteiro University of São Paulo <i>The Calling of a 'Pensive Spectator': intermedial spectacle and narrative halt in long duration contemporary cinema</i>	Panel 5 British Cinema and Intermediality II Chair Amanda Wrigley Venue Bulmershe Theatre Carolyn Rickards University of Bristol <i>The Convergence of Intermediality and Intertextuality: Historical Representation in 1960s British Cinema and Culture</i> Sarah Street University of Bristol <i>Up the Junction, Colour and Intermediality</i> Kathryn Siegel King's College London <i>Rebirth of the 6th Art in Cinim (1966-1969)</i> Claire M. Holdsworth Kingston University <i>Readings at the Intersection: Audio Culture and the Moving Image in 1970s Britain</i>
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 Slade School of Fine Art 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: <i>Transmedial Pedagogy and the Remixed Avant-gardes: or, How I Learned to Stop Worrying and Love the Internet</i> Chair Flávia Cesarino Costa Venue Bulmershe Theatre		
18:45 to 19:30	Intermedia outputs exhibiton, cocktails Venue Ground Floor Foyer		

DAY 3

9:30 to 11:30	Advisory board plenary Chair Luciana Araújo Venue Bulmershe Theatre	Ágnes Pethő Sapientia Hungarian University of Transylvania <i>The Double Helix of Intermediality</i>	Lisa Shaw University of Liverpool <i>The Brazilian Chanchada of the 1930s-1950s: How Intermedial Methodology Can Generate New Insights and Understandings of Brazilian Popular Cinema</i>
11:30 to 11:45	Coffee break		
11:45 to 13:15	Panel 6 British Cinema and Intermediality I Chair Lib Taylor Venue Cinema Jonathan Bignell University of Reading <i>Entanglement of Intermediality: Polanski, Pinter, Steptoe and Son</i> Victoria Lowe University of Manchester <i>Intermediality and the Archive: mapping performance cultures in Britain 1965-70</i> Fátima Chinita Lisbon Polytechnic Institute <i>Immersive Storytelling at the Crossroads of Painting and Theatre in Peter Greenaway's The Tulse Luper Suitcases Trilogy</i> Malgorzata Bugaj University of Edinburgh <i>In-between Genres, In-between Media: The Cinema of Peter Strickland</i>	Panel 7 Intermediality across Film History Chair Albert Elduque Venue Bulmershe Theatre François Giraud University of Edinburgh <i>The Intermediality of Gestures or the Art of Filmmaking in Jean-Luc Godard's Prénom Carmen (1983)</i> Diana Popa University of St Andrews <i>Aferim!'s Intermediality and Romanian Film History</i> James Cisneros University of Montreal <i>An Intermedial Critique of Contact Narratives in Ciro Guerra's The Embrace of the Serpent</i>	Panel 8 Intermedial Documentaries in Latin America Chair David Foster Venue Bob Kayley Theatre Rachel Randall University of Oxford <i>Found-footage Filmmaking and Foundational Fictions in Consuelo Lins' Babás/Nannies (Brazil, 2010)</i> Rhiannon Harries University of Cambridge <i>Re-drafting Documentary Cinema: Drawing, Violence and Ethics in El Sicario, Room 164 (Gianfranco Rosi, 2010)</i> Lucy Bollington University of Cambridge <i>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)</i> Paul Merchant University of Bristol <i>A Map of Dissonance: Land, Sea and Loss in Cecilia Vicuña's Kon Kon (2010)</i>
13:15 to 14:15	Lunch		
14:15 to 15:45	Panel 9 Passages Chair Suzana Reck Miranda Venue Cinema Samuel Paiva Federal University of São Carlos <i>The Cinema from Pernambuco and its Passage to Tropicalism</i>	Panel 10 Intermediality, New Waves and New Cinemas Chair Stefan Solomon Venue Bob Kayley Theatre Charles Leavitt University of Reading <i>The Total Art: The Intermediality of Italian Neorealism</i>	

	Sílvia Macedo University of Reading <i>The Relationship between Mise-en-scène and Music in Mango Yellow</i> Marcela Amaral State University of Rio de Janeiro <i>Realistic Intermediality and the Historiography of the Present</i> Lúcia Nagib University of Reading <i>Music and Theatre as Passage to Political History</i>	Grażyna Świętochowska University of Gdańsk <i>Eastern European Multimedia Inventions</i> Alexandre Figueirôa Catholic University of Pernambuco <i>Other Scenes from Brazilian Life</i>	
15:45 to 17:15	Panel 11 Auteurs and Intermediality Chair Faye Woods Venue Cinema George Kouvaros University of New South Wales <i>The Wind Will Blow the Fire of Pain Across Everyone in Time: Robert Frank's Intermedial Cinema</i> Clara Garavelli University of Leicester <i>Revisiting Film and Art History: Raul Perrone's Explorations of the Essence of the Cinematographic'</i> Mark Player University of Reading <i>The Parallax Heart: Parallax Historiography and Meta-Reference in Nagasaki Shunichi's Heart, Beating in the Dark – New Version</i> May Adadol Ingawanij University of Westminster <i>Araya Rasdjarmrearnsook's Moving Image Works as Animistic Cinema</i>	Panel 12 Asian Cinema and Intermediality Chair Tamara Courage Venue Bulmershe Theatre Cecília Mello University of São Paulo <i>Operatic Modes in Chinese Cinema: Forms and Functions of the Imagined Civilization</i> Tatsuo Yoshikawa SOAS <i>Letters, Sounds and Stage Performance: Revisiting Little Toys directed by Sun Yu from the point of view of Intermediality</i> Pamela Corey SOAS <i>Trần Anh Hùng's Cyclo as Art (History) and Urban Image</i> Corey Schultz University of Southampton <i>Useless & 'Useless': Film, Fashion, Feelings</i>	Panel 13 Multimedia Performance Arts Chair Samuel Paiva Venue Bob Kayley Alison Butler University of Reading <i>Resisting Categories: Embodied Feminism between Performance and Film</i> Julian Ross University of Westminster <i>The Carousel Slide Projector, Intermediality and Performance Art</i> Michal Lawrence <i>(Let's Get) Intermedial: Aerobic Dance-Exercise Across Video and Film</i>
17:15 to 17:30	Tea break		
17:30 to 19:00	Keynote Speech by Alain Badiou Philosopher <i>Hegel and Cinema</i> Chair Lúcia Nagib Venue Bulmershe Theatre		

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.

KEYNOTES

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).

KEYNOTE 2



Ismail Xavier University of São Paulo

Found Footage, Media Archaeology and Intermediality: A Study of Santoscópio = Dumontagem (Carlos Adriano, 2008)

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'.

Ismail Xavier is Professor of Audiovisual Studies at the University of São Paulo. He has been Visiting Professor at NYU (1995), University of Iowa (1998), Université de Paris III (1999), University of Leeds (2007), University of Chicago (2008) and Universidad de Buenos Aires (2011). He is the author, among other books, of *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema* (London & Minneapolis, University of Minnesota Press, 1997), *O olhar e a cena: Hollywood, melodrama, Cinema Novo, Nelson Rodrigues* (São Paulo, CosacNaify, 2003) and *Sertão mar - Glauber Rocha e a estética da fome* (São Paulo, CosacNaify, 2007, 3rd edition). He has contributed to: *Mediating Two Worlds: Cinematic Encounters in the Americas*, John King, Ana López & Manuel Alvarado (eds.) (London, BFI Publishing, 1993); *A Companion to Film Theory*, Toby Miller & Robert Stam (eds) (Oxford, Blackwell Publishing, 1999); *The New Brazilian Cinema*, Lúcia Nagib (ed) (London, I.B.Tauris, 2003); *Realism and the Audiovisual Media*, Lúcia Nagib & Cecília Mello (eds) (Basingstoke & New York, Palgrave Macmillan, 2009); *Theorizing World Cinema*, Lúcia Nagib, Chris Perriam & Rajinder Dudrah (eds.) (London, I.B.Tauris, 2012).

KEYNOTE 3



Robert Stam New York University

Transmedial Pedagogy and the Remixed Avant-gardes: or, How I Learned to Stop Worrying and Love the Internet

After a preamble explaining my affection for concepts that begin with the prefix "Trans" – translinguistics, transmediality, transnationality, and "transe/trance" modernism – this talk will focus on the ways that the Internet and YouTube have transformed my teaching in three areas, which can be summed up by three trajectories: 1) from teaching film, and especially feature films, to teaching the full inter-medial-artistic-digital spectrum, including fiction films, documentaries, stand-up comedy, internet mashups, cable news, music videos, on-line games, remixed trailer and so forth; 2) from teaching film adaptations of novels to teaching adaptation as a ubiquitous process in cultural production, paying attention to the way a canonical novel, for example, turns into a film adaptation, then a revisionist adaptation, then a TV series, then a mixed trailer, then a video game and so forth; 3) from teaching only radical feature films such as *Hour of the Furnaces* and *Battle of Algiers*, to teaching the "new political films" which are short, low-budget, and often made available through the internet. Their aesthetic-political strategies, I will argue, can be traced back to the historical avant-gardes – futurism, surrealism, dada, anthropophagy, situationism and so forth, but they also remix the avant-garde strategies with mass culture and are now facilitated and enabled by the new media technologies.

Robert Stam is University Professor at New York University and author of some seventeen books on film, the media and cultural studies. His books include *François Truffaut and Friends: Modernism, Sexuality, and Adaptation* (Rutgers, 2006); *Literature through Film: Realism, Magic, and the Art of Adaptation* (Blackwell, 2005); *Film Theory: An Introduction* (Blackwell, 2000); *Tropical Multiculturalism: A Comparative History of Race in Brazilian Cinema and Culture* (Duke University Press, 1997); and *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film* (Johns Hopkins University Press, 1989). With Ella Shohat, he is co-author of *Unthinking Eurocentrism* (Routledge, 1994), *Multiculturalism, Postcoloniality and Transnational Media* (Rutgers University Press) and *Flagging Patriotism: Crises of Narcissism and Anti-Americanism* (Routledge, 2007). His most recent book (with Richard Porton and Leo Goldsmith) is *Keywords in Subversive Film/Media Aesthetics* (Blackwell/Wiley, 2015). He has taught in France, Tunisia, Brazil, and Abu Dhabi. His work has been translated into French, Italian, Greek, Farsi, Japanese, Chinese, Korean, Portuguese, Spanish, Swedish, Norwegian, German, Hebrew, Arabic, Ukrainian, Estonian and Serbo-Croatian.

KEYNOTE 4



Alain Badiou Philosopher
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*).

PLENARY SESSION

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 *Cineaste*. He won the Crookshank-Glin Prize for best dissertation, M.Phil. in Irish Art History, Trinity College Dublin (2012) and the inaugural Pete Walsh Critical Writing Award (2014). He is currently undertaking doctoral research in the Stephen Dwoskin Archive, University of Reading.

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 Macmillan, 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*

Culture and Society, *Paragraph*, *Studies in French Cinema*, and *Modern and Contemporary France*. Her research examines intermediality, phenomenology, cultural politics and affect in contemporary visual and moving image cultures, in Europe, North America and the Middle East. She is currently working on a monograph entitled *Cinemuseology: Digital Screens, Museum Vitrines and Cultural Politics*.

Rachel Garfield, Associate Professor at the University of Reading is an artist and also writes on contemporary and Modern art. Some of her recent exhibitions include *Unsensed*, at the Hatton gallery Newcastle (2015), London Short Film Festival (2016), ICA London, Solo show Beaconsfield London (2012). Selected relevant texts are, 'Between Seeing and Knowing: Stephen Dwoskin's *Behindert* and the Camera's Caress', *Other Cinemas: Politics, Culture and British Experimental Film in the 1970s* (eds. Sue Clayton and Laura Mulvey) 2917; Screen Journal Dossier: Stephen Dwoskin, Vol. 57, Issue 1, Spring 2016 (co-editor with Alison Butler); 'Playing with History: Negotiating Subjectivity in Contemporary Lens Based Art' Routledge *Handbook of Contemporary Jewish Cultures*, Nadia Valman, Laurence Roth eds. pp. 320–339, Routledge NY, 2015 Garfield, Rachel, 'A Particular Incoherence; Some Films of Vivienne Dick', *Between Truth and Fiction, The Films of Vivienne Dick*, (ed Treasa O'Brian)

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 other journals, 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 Durnat*, 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 articles have appeared in a range of journals such as *Afterall*, the *Moving Image Review* and *Art Journal*, *Screen*, *Screendance*, *Art Agenda* and *Millennium Film Journal*, and she has curated exhibitions and film programmes for a range of institutions nationally and internationally. As an artist, her films and installations have been presented in galleries and cinemas internationally, and her ongoing sound work *A Feminist Chorus* have been heard at the Glasgow International Festival, the Wysing Arts Centre and most recently as a *European Chorus* for the *No Fun without EU* arts event, Vyner Street. She is currently editing an anthology on *Women Artists, Feminism and the Moving Image*, for publication in 2018.

ADVISORY BOARD PLENARY

Luciana Araújo Chair

Ágnes Pethő Sapientia Hungarian University of Transylvania
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.

PANEL 1: BRAZILIAN CINEMA AND MUSIC HISTORY

Jonathan Bignell Chair

Flávia Cesarino Costa Federal University of São Carlos

Building an integrated history of musical numbers in Brazilian 1950s chanchadas

Brazilian *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 Intermedia Project – Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method (<http://www.reading.ac.uk/intermedia>), 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 Intermedia 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).

Suzana Reck Miranda Federal University of São Carlos

Background Musicians and their Unique Triumphs

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.

Suzana Reck Miranda is Adjunct Professor of Film and Music Studies at Federal University of São Carlos (UFSCar), Brazil. Her research interests include music in film and television, sound film, close textual analysis and Brazilian cinema history. She is author of several articles on the relationship between film and music and is part of the AHRC/FAPESP funded project 'Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method'.

Albert Elduque University of Reading

Conjuring past and presente: the temporal itineraries of Paulinho da Viola

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 Comolli's 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' ('Intermídia'). 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'Ép!* (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: INTERMEDIALITY 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 visuality 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, hapticity, 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 co-investigator on the AHRC-FAPESP project *Towards an Intermedial History of Brazilian 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 a 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. 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 Ágnes Perthö, and the studies by Rick Altman (2000) on cinematographic genres.

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 Infnet 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 Universidade Nova de Lisboa

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 transmediation, 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 scrip 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, Ideias 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 University of São Paulo

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 multiculturalism, 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

and intermedial provides the platform to interrogate such meanings. This study focuses on three key areas. Firstly, claims towards historical accuracy and authenticity will be assessed through analysing the use of colour, costume and design showcased in the film, examining archive materials sourced from extensive collections based at the University of Bristol. Secondly, the self-referential use of animation which appears as regular inserted segments throughout the film, allowing access to intermedial spaces beyond the immediate text. Finally, the paper considers the wider connections between *The Charge of the Light Brigade* and the cultural moment in which the film was released. Central to this study will be a discussion of intermediality as historical process ‘during which previously distinct media merge with each other, resulting in the creation of a new (art) form and shaping the form of a new medium’ (Shail, 2010). The principal objective is to determine how the film can be understood as an intermedial text that speaks to a broader historical, contemporary and retrospective temporal framework.

Carolyn Rickards 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. Further research interests include the influence of colour on film costume, design and intermediality.

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.

Sarah Street is Professor of Film at the University of Bristol, UK. Her publications on colour film include *Colour Films in Britain: The Negotiation of Innovation, 1900–55* (2012), winner of the British Association of Film, Television and Screen Studies prize for Best Monograph, and two co-edited collections (with Simon Brown and Liz Watkins), *Color and the Moving Image: History, Theory, Aesthetics, Archive* (2012) and *British Colour Cinema: Practices and Theories* (2013). She is currently co-authoring with Joshua Yumibe *Chromatic Modernity: Color, Cinema, and Media of the 1920s*, to be published by Columbia University Press. She is Principal Investigator on *The Eastmancolor Revolution and British Cinema, 1955–85*.

Kathryn Siegel King’s College London
Rebirth of the 6th Art in Cinim (1966–1969)

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

members of the London Film-makers' Co-operative as specifically materialized within film and arts periodicals centred in London and New York. The role of print publications within experimental moving image culture is an ongoing focus of her work.

Claire M. Holdsworth Kingston University

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 writing 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. 29, 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).

PANEL 6: BRITISH CINEMA AND INTERMEDIALITY I

Lib Taylor Chair

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 Katelbach 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.

Victoria Lowe University of Manchester

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

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 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.

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 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.

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 *Visceral 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 mediality 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 *Intermédialités. Histoire et théories des arts, des lettres et des techniques*.

PANEL 8: INTERMEDIAL DOCUMENTARIES IN LATIN AMERICA

David Foster Chair

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.

Rhiannon Harries University of Cambridge

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 that 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', 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 visibility 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*.

Paul Merchant University of Bristol

A Map of Dissonance: Land, Sea and Loss in Cecilia Vicuña's Kon Kon (2010)

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.

PANEL 9: PASSAGES

Suzana Reck Miranda Chair

Samuel Paiva Federal University of São Carlos

The Cinema from Pernambuco and its Passage to Tropicalism

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 Diversiones*, 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* (Claúdio 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.

Sílvia Macedo University of Reading

The Relationship between Mise-en-scène and Music in Mango Yellow

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-scène 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

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.

Sílvia 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 State University of Rio de Janeiro

Realistic Intermediality and the Historiography of the Present

The present paper will tackle the elements of intermediality in the film *O Invasor* (2001), directed by Beto Brant, according to information collected in his interview for the film *Passages* and also with an empirical analysis of the film. *O Invasor* brings in interesting and diverse uses of intermediality, mostly connected to São Paulo's hip-hop music and culture. In this film, intermediality is a tool to introduce not only other forms of art inside film space, but also, to bring to the screen a critical social view. The highly contrasted Brazilian social class stratum, usually portrayed as divided into two distinct and opposite sides: the elite and the urban fringes ('periferia' in Portuguese); in *O Invasor* is shown still very contrasted, but not by opposing or struggling classes, but more of a conflicting and promiscuous relation between them. This film becomes thereby an important document of historical content as it portrays a particular space and time in São Paulo and Brazilian artistic and cultural recent history. Yet, *O Invasor* opens up an interesting space for realism, as Brant appropriates from the 'unexpected', using the camera to capture 'events of truth' (cf. NAGIB, 2017 and BADIOU, 2006), as the happenings of the pro-filmic moment are absorbed by the film as a means to compose its atmosphere and narrative. This configuration sets an interesting intersection between the realism and intermediality, so to speak, we could talk about a 'realistic intermediality', a raw documentation of moments framed historically, socially and culturally. The paper will bring together materials currently being shot for the film *Passages*, as part of the AHRC-FAPESP funded Intermedia Project.

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 University of Reading

Music and Theatre as Passage to Political History

This paper will focus on the work of Brazilian filmmaker Tata Amaral, in particular *Antônia* (2006), *Bring It Inside (Trago comigo)*, 2013) and recent TV series *Causing in the Streets (Causando na rua)*. The portrayal of art in the making by actual artists grounds these films firmly within their historical environment, changing them into a piece of activism or 'artivism' as Amaral likes to call it, whilst committing casts and crews intellectually and physically to the causes defended in the fictional plot. The great merit of *Antônia* is to have unveiled real hip-hop female singers from the periphery of São Paulo, whose actual performances in the film re-write the history of this musical genre in the Brazilian context. In *Trago comigo*, a derelict theatre house is reopened by a former guerrilla and theatre director who attempts to remember and reconstruct his political past through the re-enactment of his revolutionary (or so-called 'terrorist') acts in a theatre play. Here, the reality of the physical space, the disused TBC in São Paulo, where action takes place, is matched by the various testimonials of real guerrilla survivors who retell their harrowing experiences of torture under the military dictatorship. Finally, *Causando na rua* addresses street art and activism by directly interacting with street artists and militants. Most important in my approach will be the emphasis on presentational rather than representational strategies, by defining Amaral's political and feminist stance not only as the creation of positive role models, but as transformative political action in the real world through intermedial passages.

Lúcia Nagib is Professor of Film and Director of the Centre for Film Aesthetics and Cultures at the University of Reading. Her research has focused, among other subjects, on polycentric approaches to world cinema, new waves and new cinemas, cinematic 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* (Estação Liberdade, 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 Cecília Mello, Palgrave, 2009), *The New Brazilian Cinema* (I.B. Tauris, 2003), *Master Mizoguchi* (Navegar, 1990) and *Ozu* (Marco Zero, 1990).

PANEL 10: INTERMEDIALITY, 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 Radúz Činčera’s projects (such as Milos Forman, Ján Roháč, Vladimír Svitáček, Pavel Juráček). 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.

Alexandre Figueirôa Catholic University of Pernambuco

Other Scenes from Brazilian Life

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).

PANEL 11: AUTEURS AND INTERMEDIALITY

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 simpleness 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 *Cump4rsit4* (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 hesitations 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.

May Adadol Ingawanij is a moving image theorist, teacher and curator. She is writing a book titled *Animistic Cinema: Moving Image Performance and Ritual in Thailand*. Publications include 'Long Walk to Life: the Films of Lav Diaz' (Afterall Journal, 2015); 'Animism and the Performative Realist Cinema of Apichatpong Weerasethakul,' in *Screening Nature: Cinema Beyond the Human* (2013); *Glimpses of Freedom: Independent Cinema in Southeast Asia* (2012); 'Nguyen Trinh Thi's Essay Films,' in *Engaged Practices: Writings on Women Artists and the Moving Image* (forthcoming); 'Image Mobility, Artistic Dispositif and Animistic Cinema,' (for *Southeast of Now* journal). Curatorial projects include Lav Diaz Journeys (London Gallery West 2017), Attachments and Unknowns (Sa Sa Bassac, Phnom Penh, 2017), Southern Collectives (BIM, Buenos Aires, 2016). May teaches at the University of Westminster where she co-directs the Centre for Research and Education in Arts and Media (CREAM).

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 *Bawang Bie Ji*, Chen Kaige, 1993) and A Touch of Sin (天注定 *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 nation, understood not as an 'imagined community' but as an 'imagined civilization'.

Cecília Mello is Lecturer in Film Studies at the Department of Film, Radio and Television, University of São Paulo. Her research focuses on world cinema – with an emphasis on British and Chinese cinemas – and on issues of realism, urban cinema and intermediality. She has published several essays, co-edited with Lúcia Nagib the book *Realism and the Audiovisual Media* (Palgrave Macmillan, 2009) and edited the book *Phantasmagorical Realism* (Cinusp, 2015). Her forthcoming book *The Cinema of Jia Zhangke: Realism and Memory in Chinese Film* will be published by I.B. Tauris in 2018.

Tatsuo Yoshikawa SOAS

Letters, Sounds and Stage Performance: Revisiting Little Toys directed by Sun Yu from the point of view of Intermediality

As the first Chinese film director to study film direction in the US, Sun Yu (1900–1990) was one of the most representative directors of the Golden Age of Shanghai Cinema in the 1930s. His film direction was closely linked to other media such as newspapers, magazines, literary works, music (records) and theatre. Although much of recent research examine Sun Yu's works through analysis on representations of gender, modernity, nation, there is limited discussion of the concept of intermediality that enables a re-evaluation of the complexity of Sun Yu's films and his film-making. In this paper, I focus on Sun Yu's film 'Little Toys' (1933) and examine the links between film and other media. The film production company Lian Hua published magazines to promote their film, and the newspaper 'Dian Sheng Daily' conducted a voting contest on the most popular actor and actress. These publicity stunts contributed to the star-system in the Shanghai cinema, and those stars also acted in Sun Yu's films. Li Lili who played in 'Little Toys' as Zhu Er was a dancer in the Bright Moon Song and Dance Troupe before she became a film actress, Sun Yu used her experience in the troupe and created a new type character in 'left-wing cinema'. Although there were only few sound effects in 'Little Toys', Sun Yu was much eager to use music in his film, he found the talent of Nie Er known as the composer of national anthem of PRC. The paper therefore argues that the complexity of Sun Yu's films and his film-making can be appreciated from the approach of intermediality.

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 Hiyoshi 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 on location in 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*, as well as in numerous exhibition catalogues and platforms for art criticism.

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 Intermedia 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 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.

Michael Lawrence is Reader in Film Studies at the University of Sussex. He is the author of *Sabu* (BFI, 2014) and the editor, with Laura McMahon, of *Animal Life and the Moving Image* (BFI, 2015) and, with Karen Lury, of *The Zoo and Screen Media: Images of Exhibition and Encounter* (Palgrave Macmillan, 2016). His essays have appeared in *The International Film Musical* (Edinburgh University Press, 2012), *Transnational Film Remakes* (Edinburgh University Press, 2017) and *Revisiting Star Studies: Cultures, Themes and Methods* (Edinburgh University Press, 2017). He is currently completing a book on transnational adaptations in popular Hindi cinema.

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