

Friday 23 June

14.00-16.00
REGISTRATION
Theatre Foyer

14.30-15.30
SCREENING
Cinema

Short films programmed by MSc Film Curation students. *See separate listing.*

16.00-18.00
OPENING KEYNOTES
Sir Charles Wilson Lecture Theatre

Chair: Karen Lury

- Carol Mavor
Like the sound of one hand clapping: a question of child abuse
- Anna McCarthy
The angel of transition

18.00-19.30
RECEPTION
Theatre

Chair: Karen Lury

Judges: Tim Bergfelder, Alison Butler

- Civic welcome by Depute Lord Provost Bailie Philip Braat
- Results of 2017 Annette Kuhn Essay Prize

Saturday 24 June

Listings are alphabetical: the order of talks on the day can be agreed by chairs and panelists.

9.15-10.45
217a City as playground
Chair: Jackie Stacey

- Nicoleta Bazgan
The Atlas of Cinematic Paris: city women in Paris since 1957
- Richard Dyer
La Dolce Vita's homosexuals: the margin as centre
- Steffi Ebert
From ruins playground to well-equipped vault: metropolitan Berlin as space for children in three German film adaptations of *Emil and the Detectives* (1931, 1954, 2001)

217b Early cinema

Chair: Rebecca Harrison

- Pansy Duncan
Exploded views: early cinema and the spectacular logic of the explosion
- Chris Grosvenor
'He sees now what he looked like': soldier spectators, topical films and the problem of on-screen representation during World War I
- Claire Jesson
The cinema of attractions and audience address: the case of *Uncle Josh at the Moving Picture Show* (1902)

408 Mediated memory: post-conflict women's film

Chair: Karen Boyle

- Lizelle Bisschoff
Conflict and peace in women's films from sub-Saharan Africa
- Tatiana Heise
Memories they told me: the contribution of women directors to Latin American post-dictatorship cinema
- Stefanie Van De Peer
Revolutionary memories: solidarity and revolution in Arab women's films

Cin The ladies take over: female-centred film series in studio-era Hollywood

Chair: Tytti Soila

- Jennifer Forrest
Hildegard Withers enters the men's room: getting things done like a woman in the Hollywood B-Film series
- Helen Hanson
'B' for Budget and 'B' for Blane: the productivity and narrativity of Warner Bros. *Torchy Blane* series
- Constantine Verevis
'Blondie Knows Best': Columbia Pictures' *Blondie* series (1938–50)

Studio Animation

Chair: Lisa Duffy

- Benjamin Aspray
Cinco men: taste, consumer satire and abject masculinity in *Tim and Eric Awesome Show Great Job!*
- Oliver Kroener
'Oh my god, they didn't kill Kenny!' Seriality and viewer engagement with animated television characters
- Catherine Lester
'It's alive!' The appropriate uncanniness of stop-motion animated horror films for children

10.45-11.15

COFFEE BREAK

11.15-13.00

217a **Behind the scenes**

Chair: Michael Lawrence

- David Archibald
Loach and performance
- Kay Dickinson
Supply chain cinema: Warner Bros. offshores to British shores
- Alison Peirse
'The evil weirdo who murders people': *Prevenge* and feminist horror filmmaking
- Lawrence Webb
The 'making-of' New Hollywood: theorizing behind-the-scenes materials after the studio system

217b **Care TV**

Chair: Karen Lury

- Stuart Bell
Television for airports: care and ambient television
- Kerr Castle
Comfort TV: exploring the life lived with television and its impact on viewer well-being
- Kristyn Gorton
Brambly Hedge moments: mothering children's television
- Amy Holdsworth
Lives, animated: kinship, care and the dis/abled child as spectator

408 **Technology**

Chair: Nick Jones

- Mal Ahern
Dots, particles and the technical image in the 1960s
- Pepita Hesselberth
Creative control: superimposition, datafication and the image of uncertainty
- Katharina Loew
Unmasking technology: special effects in *Metropolis*

Cin **Regional Scottish cinema**

Chair: Sarah Street

- Ian Goode
Rethinking cinephilia: the rural cinema operator as social intermediary
- Ealasaid Munro
Modernity, mobility, community: the impact of cinema on remote and rural communities in the Highlands and islands, 1947-71
- Samantha Wilson
A trip 'doon the watter' during the Glasgow Fair: regional Scottish identities and the scenic film at the turn of the century

Studio **Screens and visions**

Chair: Alison Butler

- Michael Cowan
Public screens in the era of inter-action

- Anthony Enns
Optography and film: prosthetic vision and postmortem cinema
- Julian Ross
Carousel slide projectors in the age of swipe and scroll

13.00-14.15
LUNCHBREAK

14.15-16.00

217a Television archives

Chair: Derek Johnston

- Karen Boyle
If You Were There: the queerness of Lindsay Anderson's Wham!
- Mhairi Brennan
The Scottish independence referendum and the BBC Scotland television archive
- Gabrielle Smith
'Don't you think it's marvellous? A direct link from you to us!' Writing letters to *Blue Peter* in a digital age.
- Helen Wheatley
Haunted television: trauma and the spectre in the archive

217b Screen production and policy

Chair: Ealasaid Munro

- Katherine Champion and Lisa Kelly
Status, skills and a sustainable legacy? *Outlander* and Scotland's screen industries
- Ruth McElroy
Can PSB studios deliver sustainability and cultural diversity? An analysis of BBC's Roath Lock Studios as a centre for drama excellence
- Phil Ramsey
Film and television production in the 'New Northern Ireland': the case of NI Screen and Titanic Quarter

408 Social and environmental justice in front of and behind the camera

Chair: Kay Dickinson

- Missy Molloy
Canted views of the road in Kelly Reichardt's *Wendy and Lucy* and Andrea Arnold's *American Honey*
- Meryl Shriver-Rice
The global reach - and footprint - of screen activism
- Hunter Vaughan
Screen identity and environmental justice in *Beasts of the Southern Wild* and *Creed*

Cin Fans and stars

Chair: Anna Cooper

- Michael Lawrence
Sensuality, thy name is Rekha: scandal, gossip and diva worship in the digital era
- Moya Lockett
Paragons of failure and fallen stars: celebrity and the crisis of social mobility

- Lisa Stead
‘Her sort of trouble’: breakdown, correspondence and confession in the archived fan letters of Vivien Leigh

Studio Unsettling visions

Chair: Lizelle Bisschoff

- Kierran Horner
Intersubjectivity in the pregnant self: Agnès Varda’s *L’Opéra Mouffe* and Simone de Beauvoir’s *The Second Sex*
- Ari Mattes
The cinema of accidents: Hollywood cinema in the disaster ecology

**16.00-16.30
COFFEE BREAK**

16.30-18.00

217a Moving bodies and television

Chair: Kristyn Gorton

- Darren Blakeborough
Sport, Canadian television, and professional wrestling: the economics of ‘liveness’
- Anna Claydon
‘Yes I can’? Advertising and parodying the 2016 Paralympics
- Zoë Shacklock
Riding in cars with girls: driving desire on television

217b Ecology

Chair: Dimitris Eleftheriotis

- Chelsea Birks
Loving nature: *eros* and *agape* in *Grizzly Man* and *Konelīne: Our Land Beautiful*
- Cassandra Guan
Growing flowers in the time machine: ecology, affect and techniques of animation
- Julia Tanner
The swarm at the limits of representation: strategies of sensory ethnography

408 Netflix and big data

Chair: Faye Woods

- Tricia Jenkins
The revolution will be streamed: Netflix, big data and its disruption to the media industry
- Mimi White
The formula and the database in (lifestyle) TV

Cin Screen archives: history, historiography and Indian cinema

Chair: Stefanie Van De Peer

- Manishita Dass
Jesting at history: humor and the archival impulse in *Bhooter Bhabishyat/The Future of the Past*
- Anuja Jain
Sleaze, celluloid and Bombay cinema: *Miss Lovely* and film history

Studio Useful cinema

Chair: Ian Goode

- Julia Bohlmann
Manufacturing meaning: industrial films at the 1928 National Co-Operative Exhibition
- Vicky Jackson
Animated advertising films in Britain during the 1930s

18.00-19.30

RECEPTION

Theatre

Sunday 25 June

9.15-10.45

217a European cinema: frontier and space of contact

Chair: Katharina Loew

- Ipek Celik Rappas
Humanitarianism and refugees on European screens
- Michael Gott
Intersections of unmappable Europe: ports, airports and screens
- Ozlem Koksall
History, memory and representation: minorities in Turkey

217b Adult films

Chair: James Leggott

- Nick Jones
Intimacy, stereoscopy and *Love* (2015)
- Molly Kim
A cinematic overturn: strategies and aesthetics of Japanese 'Nikkatsu Roman Pornos' (1971-84)
- Johnny Walker
Award-winning sex sells: British adult video's quest for quality, 1978-85

408 Experimental

Chair: Michael Cowan

- Kornelia Boczkowska
From beyond perception: glimpses of mobilized landscapes in Stan Brakhage's *The Wonder Ring* (1955) and *Visions in Meditation #2: Mesa Verde* (1989)
- Ming-Yu Lee
The diary film and its variations: correspondence, song and haiku in Jonas Mekas's films
- Andrew Utterson
Cinematic-mnemonic encounters: mapping geographic and psychogeographic histories of cinema

Cin Festivals

Chair: Karen Lury

- Chris Cagle
Short films and the festival documentary
- Alexandra Colta
Discourses of evaluation in human rights film festival programming
- Katharina Kamleitner
'If you were a festival, you weren't an archive': researching the 1972 Women's Film Event at Edinburgh International Film Festival

Studio Tamil cinema

Chair: Alastair Phillips

- Swarnavel Eswaran Pillai
Nandalala: searchers and travellers on the road
- Lalitha Gopalan
Of epochs and edges: a Tamil language noir

10.45-11.15

COFFEE BREAK

Theatre

11.15-13.00

217a *Calling the shots: women in contemporary UK film culture 2000-2015*

Chair: Jackie Stacey

- Shelley Cobb
- Natalie Wreyford
- Linda Ruth Williams

217b *Cinema and the cultures of neoliberalism*

Chair: Jennifer Forrest

- Louis Bayman
Flog It: performance anxiety and neoliberalism in contemporary Hollywood
- Anna Cooper
Spaces of failure: neoliberal mobilities in the women-centred US indie road movie
- Natalia Pinazza
Self-referentiality and neoliberalism in Argentine cinema
- Erica Stein
Neoliberal policy, gentrification and real estate in popular crime films

408 *Curios*

Chair: Tim Bergfelder

- Andrew Burke
Cinema and the object world of modernity
- Ruby Cheung
Chinese culinary taboos and cinematic representations: Fruit Chan's *Dumplings* (2004)
- Susan Ohmer
Walt Disney in *Vogue*: celebrity, animation and modernity

Cin Television

Chair: Alison Peirse

- Jonathan Bignell
An intermedial trap: Pinter, Polanski, *Steptoe and Son*
- Derek Johnston
Broadcast seasonal horror traditions and reflecting on fear
- Faye Woods
Wainwright's West Yorkshire

13.00-14.15

LUNCHBREAK

Theatre

14.15-15.45

CLOSING KEYNOTE

Sir Charles Wilson Lecture Theatre

Chair: Jackie Stacey

- Steven Connor
Screen tests