

WORLD CINEMA AND THE ESSAY FILM Conference Programme

DAY 1: Thursday, 30 April

16:00 – 17:00	REGISTRATION
17:00 – 20:00	<p>WELCOME ADDRESS by conference convenor Dr Igor Krstic</p> <p>SCREENING and Q & A Walter Salles in conversation with Prof Lúcia Nagib on the essay film, accompanied by a screening of one of his films</p>

DAY 2: Friday, 1 May 2015

TIME	BULMERSHE THEATRE	BOB KAYLEY THEATRE	STUDIO SPACE	CINEMA (screenings only)
9:00 – 9:30	REGISTRATION			
9:30 – 11:00	<p>Panel 1 (chaired by Dr James Rattee) Memory & Trauma I <u>Bohr</u>: 'No Man's Zone: The Essay Film in the Aftermath of Fukushima' <u>Benyahia</u>: 'The search for temporal and</p>	<p>Panel 2 (chaired by Dr Antonia Kazakopoulou) Debating Authorship <u>Brunow</u>: 'Conceptualising essay film research: canon formations between</p>		<p>Screening 2 (10:20-11:00) Current Events <u>Sudeuropa (2007)</u> by Raphaël Cuomo and Maria Iorio (40 min)</p>

	<p>spatial identity in <i>Nostalgia for the Light</i> <u>Kosmidou</u>: ‘Civil War, Cultural Memory and the Essay Film: The case of Theo Angelopoulos’</p>	<p>transnational film studies and “strategic auteurism” <u>Chinita</u>: ‘Agnes Varda’s Recycling of Life: Metacinema as a Discourse of Creatorship’ <u>Veiga</u>: ‘For an “unauthorized autobiography” in filmmaking’</p>		
11:15 -12:45	<p>Panel 4 (chaired by Alison Butler) The Political Essay Film <u>Fontinele</u>: ‘<i>The Hour of the Furnaces</i> and the permanent invention of Cinematic-activism’ <u>Smith</u>: ‘The genealogical essay film: structural discontinuity in James Benning’s <i>Stemple Pass</i>’ <u>Fidotta & Avezzu</u>: ‘The World Essay Film and the Politics of Traceability’</p>	<p>Panel 5 (chaired by Dr Adam O’Brien) Essay Film Style & Aesthetics <u>Akcali & Cakirlar</u>: “A Kind of Proto-Cinema”: Aesthetics of Werner Herzog’s Documentary Essayism’ <u>Gee</u>: ‘Reflexivity and the Anti-Aesthetic Aesthetic – A Surrealist Approach’ <u>Bastos</u>: ‘Production of affection in the essay film <i>Elena</i> by Petra Costa’</p>	<p>Panel 6 (chaired by Ian Banks) Reworking the Canon <u>Dermentzopoulos & Vassiliou</u>: ‘Cultural memory and time in the early fictional films of Alain Resnais’ (read by <i>Eleftheria Kosmidou</i>) <u>Cavallini</u>: Temporalities of the real: documentary as research or the essay film according to Pier Paolo Pasolini</p>	<p>Screening 3 Autobiographic Filmmaking in Iran <i>Profession: Documentarist (2014)</i> by Shirin Barghnavard, Firouzeh Khosrovani, Farahnaz Sharifi, Mina Keshavarz, Sepideh Abtahi, Sahar Salahshoor, Nahid Rezaei (80 min)</p>
12:45-14:00	LUNCH BREAK			
14:00 – 16:00	<p>Panel 7 (chaired by Prof Lúcia Nagib) Eduardo Coutinho <u>Hamburger</u>: ‘A cinema that thinks the world and the making of images of the world’ <u>Mesquita</u>: ‘Cinema and History’ <u>Lins</u>: ‘The last phase of Eduardo Coutinho’s films: the “indoors” documentaries’ <u>Sayad</u>: ‘<i>Jogo de Cena</i> and the Loose Boundaries between Inner and Outer Selves’</p>	<p>Panel 8 (chaired by Dr John Gibbs) Diaries, Notebooks and Letters <u>Feldman</u>: ‘David Perlov’s Film Diaries: From the Private Sphere to Politics’ <u>Canet</u>: ‘Essay films about film: “letters” between Guerin and Mekas’ <u>Valente</u>: ‘Travelling the world. Essay Diary and notebook films by Massimo Bacigalupo (1968-70)’ <u>Gegisian</u>: ‘The essayistic film space as a location of thought’</p>	<p>Panel 9 (chaired by Prof Jonathan Bignell) My Essay Film I <u>Munro</u>: ‘The Essay Film as Address’ <u>Lukic</u>: ‘Collision between the sound and the image in essay film as a way to address the feelings of displacement in migration’ <u>Achnas</u>: ‘Shadows of the Past and the Essayistic Form’</p>	<p>Screening 4 Postcolonial Encounters A preview of <i>Lovers in Time – or how we didn’t get arrested in Zimbabwe (2015)</i> by Agnieszka Piotrowska (60 min), followed by a panel discussion with the filmmaker, Prof Thomas Elsaesser, Prof Lib Taylor and Dr Lisa Purse.</p>

16:15 – 17:45	KEYNOTE by Prof Timothy Corrigan 'Essayism and Contemporary Film Narrative' (in the Bulmershe Theatre)
20:00	CONFERENCE DINNER at the Indian restaurant Sizzling Spice

DAY 3: Saturday, 2 May 2015

TIME	BULMERSHE THEATRE	BOB KAYLEY THEATRE	STUDIO SPACE	CINEMA (screenings only)
9:00 – 11:15	REGISTRATION			Screening 5 Places and People <i>Edificio Master (2002)</i> by Eduardo Coutinho, followed by a <u>Q & A</u> with Consuelo Lins and Dr Igor Krstic
11:30 – 13:00	Panel 10 (chaired by Mark Player) Paolo Gioli <u>Nicodemos</u> : 'Paulo Gioli between Media: An essay on chronophotography' <u>Machado</u> : 'Is it Porn or Subversive Art? Transgression, Sensuality and the re-use of Taboo Image Footage in Paolo Gioli's Film Essays' <u>Kuo</u> : 'Body as apparatus of the image in Paolo Gioli's inventions'	Panel 11 (chaired by Dr Igor Krstic) 'Accented Essay Films' <u>Hollweg</u> : 'Reconsidering subjectivity, memory and forced migration: Angela Melitopoulos's <i>Passing Drama</i> ' <u>Ercan</u> : 'The essay as homeland' <u>Belot</u> : 'Emotion in a Transnational Essay Film: <i>Algerian Dreams (2003)</i> '	Panel 12 (chaired by Dr James Rattee) The Nine Muses <u>Sharma</u> : 'Deconstructing the Archive: <i>The Nine Muses</i> and the essay film as postcolonial counter-memory' <u>Guha</u> : 'Remains in the Making: The Shifting Status of the Archive in John Akomfrah's <i>The Nine Muses (2010)</i> '	Screening 6 (11:30-11:45) Places and People (continued) <i>Dekho Purani Dilli (Seeing Double) (2013)</i> by Karl Mendonca (15 min) Screening 7 (11:45-12:30) Found Footage / Found Remnants <i>Transgressions (2015)</i> by Júlia Machado (15 min.) <i>Two Emperors and a Queen (2015)</i> by Vesna Lukic (8 min)

13:00 – 14:15	LUNCH BREAK			
14:15 – 16:15	<p>Panel 13 (chaired by Dr Lisa Purse) Memory & Trauma II</p> <p><u>Behlil</u>: ‘Family Matters: Memory, History and the Essay Film’</p> <p><u>Gonzaga</u>: ‘Cosmopolitan Nostalgia in Tan Pin Pin’s <i>Invisible City</i>: The Failure of an Historical Essay Film’</p> <p><u>Bertasaviciute</u>: ‘The Essay Film in Post-Soviet Culture: Remembrance of Things (Not) Past’</p> <p><u>Schweigl</u>: ‘Poetry as form of resistance and as means against oblivion in Olivier Zuchuat’s essay film <i>Comme des lions de pierre à l’entrée de la nuit</i>’</p>	<p>Panel 14 (chaired by Thalita Bastos) The Essay Film in Turkey</p> <p><u>Akcali</u>: ‘Video letters of love and politics: essayistic expressions in <i>My Marlon and Brando</i>’</p> <p><u>Cengiz</u>: ‘<i>Voice of My Father</i> as Historical Essay Film’</p> <p><u>Tüzün</u>: ‘<i>The Settler</i>: Unsettling the Conventional Modes of Narrativization in Essay Film’</p>	<p>Panel 15 (chaired by Douglas Pye) My Essay Film II</p> <p><u>Greenhalgh</u>: ‘<i>Cottonpolis</i>: subjective voice, dialogue and visual strategy in a contemplative essay film’</p> <p><u>Brasier</u>: ‘A Networked Voice: Speculative Transformations of Essayistic Subjectivity in Online Environments’</p>	<p>Screening 8 (Self-) Portraits</p> <p><u><i>Closer Than They Appear</i> (2015)</u> by Kim Munro (20 min)</p>
16:30 – 18:00	<p>KEYNOTE by Prof Thomas Elsaesser</p> <p>‘The Essay Film Between Festival Favourite and Global Film Practice’</p> <p>(in the Bulmershe Theatre)</p>			