

A black and white graphic of a film strip, with several frames visible, looping around the top and sides of the page.

SYDNEY SCREEN STUDIES NETWORK

SYDNEY SCREEN STUDIES NETWORK
PRESENTS

DIAL S FOR SCREEN STUDIES



The Annual Screen Studies Conference presented
by the Sydney Screen Studies Network

12 to 13 November 2018
Program Booklet



UNSW
SYDNEY

Supported by: School of the Arts & Media, UNSW Arts & Social Sciences

About Sydney Screen Studies Network

Sydney Screen Studies Network (SSSN) is a research-led group of scholars, students, and screen enthusiasts, whose interests cover all aspects of film, television, and screen-based media. The Network welcomes members from across Sydney, Newcastle, Wollongong, and greater New South Wales. SSSN aims to provide a casual networking and collegial relationship-building space for screen studies in Sydney. The group aims to produce research outputs through collaborations including grants, publications, screenings, and other projects. Our goal is to bring together scholars, students, researchers, and industry practitioners in film, television, and screen-based media studies.

SSSN also has a dedicated higher degree research (HDR) students and early career researchers group. We run events and workshops focused on building a community and developing the skills of early career researchers and HDR students in Sydney and surrounds.

For more information on our program visit: <https://sydneyscreenstudies.wordpress.com/>

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Day 1 – 12 November 2018

| Time | SESSION A (Robert Webster Room 327) | SESSION B (Robert Webster Room 332) |
|---|---|--|
| 12pm REGISTRATION (Robert Webster Level 3) | | |
| 1230pm WELCOME (Robert Webster Room 327) | | |
| 1pm - 3pm | <p>Approaches to Film Form</p> <p>Chair: Jodi Brooks</p> <p>Luke Robinson A site of, and for, horror: the disappearing face in the Hollywood crime film</p> <p>Adam Daniel Like flowers in water: The cine-writing of Shane Carruth</p> <p>Melanie Robson Interrogating single-shot film</p> | <p>Evolving Screen Technology</p> <p>Chair: Ben Eldridge</p> <p>Charu Maithani Screening operations: Considering the gestures of screens</p> <p>Dave Hare Expanding the Menu - D3D Uptake</p> |
| 3pm – 3.30pm AFTERNOON TEA (Robert Webster Level 3) | | |
| 3.30pm – 5pm | <p>Transnational Cinema</p> <p>Chair: Kai Ruo Soh</p> <p>Zach Karpinellison The ideologically aligned spectator: Censorship and change in Hollywood films released in China</p> <p>Nicole Talmacs Australian-Chinese film exchange and collaboration: Concern and Challenges</p> <p>Parichay Patra Transnational cinema studies and interdisciplinarity: A South Asian intervention</p> | <p>Aesthetics and Space</p> <p>Chair: Jessica Ford</p> <p>Alison Horbury Utility and sovereignty in (quality) television aesthetics: The case of <i>Killing Eve</i></p> <p>Erin Pearson Situating stars: Publicity, place, and the indie stardom of Chlöe Sevigny</p> |
| 5pm to 5.15pm BREAK (Robert Webster Level 3) | | |
| 5.15pm – 6.15pm | & by Cedric van Eenoo | The Science of Pitching Workshop by Holly Lyons |

Day 2 – 13 November 2018

| Time | SESSION A (Robert Webster Room 327) | SESSION B (Robert Webster Room 332) |
|---|--|--|
| 8.45am REGISTRATION (Robert Webster Room 327) | | |
| 9.15am WELCOME (Robert Webster Room 327) | | |
| 9.30am – 11am Keynote by Karen Pearlman Chair: Luke Robinson (Robert Webster Room 327) | | |
| 11am – 11.30am MORNING TEA (Robert Webster Level 3) | | |
| 11.30am – 1pm | <p>Screen Production Research</p> <p>Chair: Karen Pearlman</p> <p>Craig Batty and Bettina Frankham Exploring a new era of screen production research: Laying foundations of engagement and impact</p> <p>Carey Ryan Empathy is the devil: Employing conventions and themes of early cinema in contemporary practice</p> <p>Cedric van Eenoo An Image Story</p> | <p>Feminism in Television</p> <p>Chair: Alison Horbury</p> <p>Jessica Ford Television authorship and feminism in <i>Sharp Objects</i> (2018)</p> <p>Amy Boyle "Nolite te bastardes carborundorum, bitches": <i>The Handmaid's Tale</i> as transmedia feminism</p> |
| 1pm – 2pm LUNCH (1.30pm – 2pm Screening of <i>Etty</i> and <i>Experiment 1b: Newton</i> by Move in Pictures, Robert Webster Room 327) | | |
| 2pm – 3.30pm | <p>Exploring Virtual Realities</p> <p>Chair: Adam Daniel</p> <p>Megan Carrigy <i>Collisions</i>, cinematic virtual reality and Sundance's new frontier</p> <p>Gregory Ferris Embodiment and Empathy in VR</p> | <p>Emotion, Cognition, Affect, and Phenomenology</p> <p>Chair: Sharon Jane Mee</p> <p>Laura Henderson The animated body knows no limits: Analysing kinesthetic empathy in Satoshi Kon's <i>Paprika</i></p> <p>Zhenzhu Peng Two approaches to cinematic emotions: Cognitive film theory and reception</p> <p>Sharon Jane Mee in response to Henderson and Peng.</p> |
| 3.30pm – 4pm AFTERNOON TEA (Robert Webster Level 3) | | |

Day 2 – 13 November 2018

| Time | SESSION A (Robert Webster Room 327) | SESSION B (Robert Webster Room 332) |
|--|--|--|
| 4pm – 5pm | <p>Gender Identities</p> <p>Chair: Rebecca Lelli</p> <p>Timothy Laurie On narrative capture: Rescripting K-pop masculinities in Korean action cinema</p> <p>Max Bledstein Queering the gaze: 'Visual pleasure' in Todd Haynes's Carol</p> | <p>Screenwriting</p> <p>Chair: Alex Munt</p> <p>Craig Batty The screenwriting PhD: How candidates articulate the screenplay as a contribution to knowledge</p> <p>Renée Brack Scripting for screen and space: How alternative exhibition formats such as Virtual Reality are impacting poetic documentary</p> |
| 5pm – 5.15pm BREAK (Robert Webster Level 3) | | |
| 5.15pm – 6.15pm | <p>Discussion: Intersection between Philosophy and Screen Theory</p> <p>Facilitator: Tara McLennan</p> | <p>Discussion: Intersection between Screen Theory and Screen Practice</p> <p>Facilitator: Adam Daniel</p> |
| CONFERENCE DRINKS, The Doncaster Hotel, Kensington 6.30pm | | |

Abstracts

KEYNOTE

KAREN PEARLMAN

Creative practice, cognition and feminist film histories

Designed especially for this conference, this keynote serves two functions. One of these functions is to present an overview of Pearlman's recent research into editing and cognition, and into feminist film histories. At this level, the keynote will argue that understanding expert editing as an instance of distributed cognition offers new ways of recognising the creative and intellectual work of women editors in film history. The aim of this argumentation is to re-position women's input into the development of film form so that we can move away from historicising it as 'helping' or 'assisting' and begin to theorise women editors in early film as engaged participants in the embodied and embedded cognitive processes that generate creative ideas.

The second function of this keynote is to demonstrate and explicate creative practice methodologies for investigating theoretical and historical questions. At this level, the keynote will argue that written archival documents are insufficient records of embodied and embedded forms of expertise. Recognition and extension of expert work requires a richer understanding of process. Creative practice research achieves this understanding through exploration and communication of ideas in the creative media in which the historical subjects of the research were actually working. In her documentary *After the Facts* and stylised bio pic *Woman with an Editing Bench*, both of which will screen during this keynote, Pearlman analyses and instantiates the work of historical women filmmakers by using their techniques. These films reveal that, although these women's thoughts may not be recorded on paper we can clearly see the creative and intellectual work of women editors when we recognise that their edits are their thoughts.

WORKSHOP

HOLLY LYONS

The Science of Pitching

In our applied industry research project at AFTRS we drew on a focus group of relevant writers, broadcasters, commissioners and producers to study responses to pitching using a biometrics approach. The project is designed to evaluate responses to a pitch delivery, as practiced in the screenwriting industry, in an attempt to ascertain what elements and techniques makes a pitch succeed or fail. Using quantitative biometric measurement in eye-tracking, facial expression and galvanic skin response, a range of emotional responses to the pitching of an original dramatic concept was qualitatively measured against the success or failure of each pitch and compared with a participant self-evaluation. Writers, directors and producers are preoccupied with the question: *What makes a pitch successful?* This research strives towards providing an answer.

SCREENINGS

CEDRIC VAN EENOO

&

& is an experimental full feature film that explores the possibilities of a story only composed of narrative gaps—scenes where nothing seems to be directly connected to plot development. The work explores an alternative cinematic dimension of time and space that allows contemplation and interpretation to become the interface between the audience and the film in an immersive experience.

MOVE IN PICTURES

Experiment 1b: Newton (2017)

The video you are about to see is a found video of an alchemist's experiments. Little is known about the alchemist's experiments and this is the only surviving video of the alchemist's work. We know that the alchemist was attempting to turn colours into sounds. We also know that the video is the same length as "Somewhere Over the Rainbow" as sung by Judy Garland in the 1939 film version of *The Wizard of Oz*. It is worth noting that the video has some visual resemblance to the 1903 George Méliès' film *Le Mélomane* and the editing is influenced by the theories and practice of Sergei Eisenstein.

Experiment 1b: Newton is by Luke Robinson of Move in Pictures.

Etty (2017)

The story of Etty Hillesum is not as widely known as her compatriot Anne Frank. It was not until 2002 the diaries and letters Etty wrote between 1941 and 1943 were fully published in English as *An Interrupted Life*. Since then many people have come to recognize Etty as one of the greatest spiritual teachers of the 20th century. That Etty was able to experience spiritual awakening and profound insight whilst living under the extreme oppression of the Nazis in Holland is testimony to her strength, courage and commitment to her faith. Etty died at the age of 29 in Auschwitz concentration camp.

Etty is a collaboration project by Move in Pictures. Paintings by Jude Robinson, edit and sound mix by Luke Robinson.

PAPERS

ADAM DANIEL

Like Flowers in Water: The Cine-writing of Shane Carruth

Filmmaker Shane Carruth's 2013 film *Upstream Color* has been described as both a "puzzle box" and an "exploration of themes and abstractions," as opposed to a concrete narrative. However, both attempts to describe Carruth's work are insufficient, in that they reconfigure the purpose of the film primarily through the lens of an audience's pursuit of narrative coherence. This paper, in turn, contends that the aesthetics of Carruth's works are deliberately designed to engage with cinema's multi-sensory properties and the embodied response of the viewer as a primary concern of the filmmaker. By examining the evolution of Carruth's treatment of the screenplay form, from his debut film *Primer* and the unproduced *A Topiary*, to *Upstream Color*, we can find a deliberate and thoughtful reconfiguration of the screenplay, one which challenges what Carruth labels the "ancient" conventional format and instead considers the filmmaking process as a more organic process of negotiation between Carruth's unique visual and auditory 'language' and the principles of cinematic narrative. Where a filmmaker such as Christopher Nolan might deliberately craft a film as a puzzle that requires solving by the audience, Carruth is arguably more interested in using narrative as a scaffold for sensory intensification. Film scholar Anne Rutherford productively identifies that these moments are not "ruptures" in narrative but are instead experiences of "contact" that activate the embodied self of the viewer. This paper examines how Carruth's process as writer, director and composer imbues this intensification, layer by layer, beginning in the process of screenwriting and culminating in the film itself.

ALISON HORBURY

Utility and Sovereignty in (Quality) Television Aesthetics: The Case of *Killing Eve*

This paper takes the BBC series *Killing Eve* (2017) as a case for thinking about the ethics of aesthetics in contemporary (anglophone) television cultures. Where the HBO effect (DeFino 2014) has seen both broadcast and over the top subscription services compete to develop and stream content that is edgier, sexier, funnier, and ultimately more transgressive than what came before, we have seen a rise in television content that is especially focused on the pleasures of transgression. Where this content is said to be of a higher, cinematic, quality that transcends its industrial context to approach the status of art, I suggest we can begin to understand the connection between the function of aesthetics and the pleasures of transgression increasingly found on the small screen. Bataille maintains that accessing the aesthetic realm offers a space set aside for a satisfaction of the drives normally prohibited in order to function in our capitalist mode of accumulation and, as such, holds a 'sovereign value for us' (1957, 3). This paper considers Bataille's work apropos 'television as art,' insofar as series like *Killing Eve* might be said to animate something of our need for the aesthetic realm and the sovereignty promised in the pleasures of transgression.

AMY BOYLE

“Nolite te bastardes carborundorum, bitches”: *The Handmaid’s Tale* as transmedia feminism

This paper will explore how Hulu’s *The Handmaid’s Tale* has extended the parameters of transmedia storytelling, to become an unprecedented example of popular and political convergence. As the television industry has evolved into a multi-channel, multi-platform, niche audience environment, industry interests and feminist interests have seemingly aligned. Due to a surge of feminist discourse in mainstream media, it has become “good business” to create female-centric, more explicitly feminist texts. With *The Handmaid’s Tale*, the industry has openly courted transnational feminist audiences. However, the use of the handmaid costume in feminist activism has seen the text simultaneously used to court transnational feminist communities, with the handmaid heralded “an international protest symbol.” *The Handmaid’s Tale* has been positioned by both industry and audience, as a transmedia text that bridges fiction and reality to become part and parcel of the contemporary feminist moment. This hybridity has rendered itself in the construction of the television series, its marketing, its reception, and its uses beyond the entertainment sphere. I will thereby make an argument for how the shifting television landscape might expand the potential of the new mediascape, and explore how such texts might be used to mobilise feminist communities and embolden feminist political action.

ANNALISE PIPPARD

Cigarette Break: *The Killing* and quality television

Television has an addiction problem. Which is also to say, it has a woman problem. This idea will be of no surprise to anyone familiar with television’s daytime, domestic mode: soap opera’s stock characters and mechanical plot twists have long been thought to induce mind-numbing passivity, particularly in its female audience. More preposterous might be to suggest that contemporary quality television, usually associated with novelistic storytelling and depth characterisation, suffers the same affliction. This paper offers a close reading of Nordic-noir remake *The Killing*’s (2011-14) protagonist, Detective Sarah Linden (Mireille Enos), whose psychological depth is enabled by the protracted, serial temporality of a murder investigation and cigarette smoking’s less-pleasurable substitute, nicotine gum. Bringing together the flattening structures of the murder mystery with what we might call the female addiction bildungsroman, *The Killing* is animated by a series of generic remediations that usefully reframe arguments about televisual quality and female pleasure.

CAREY RYAN

Empathy is the devil: Employing conventions and themes of early cinema in contemporary practice

Empathy Is the Devil is a short silent black-and-white drama with dance. It utilises silent era cinema techniques of inter-titles, iris transitions, and a reactive score, to feature themes such as societal pressure, addiction, mental health, and homelessness. The film’s protagonist, Otis, is at odds with the modern world, and suffers a curious addiction: a daily pressure to give to charity more than he can afford. He finds solace in a nostalgic past in which property is freely shared and wealth is not the ultimate goal. In keeping with many films of the silent era, the project addresses social issues both subtly and overtly, using humour and pathos. Importantly, the film revisits the close collaborations of modern dance and film, two art forms that emerged alongside each other in the late nineteenth and early twentieth centuries. *Empathy Is the Devil* features four dance ‘movements’, each designed to fit the protagonist’s issues, and sit comfortably in the stylistic environment of the near-future/silent past. With this work, I pursue the questions: How might early cinema techniques be used to elicit empathy for social themes that have parallels in the depression era and today? And, what role might dance now play in realising such narratives?

CEDRIC VAN EENOO

An image story

Cinematography is generally utilized to generate style and to give the film a characteristic appeal. But in some instances, images actually influences the narrative itself in ways that can re-orientate the plot, and at times, entirely modify it (Tarkovsky, 1989). The essence of the story can emerge from observation and introspection—as opposed to a plot build in a cause-and-effect configuration (Prince, 1974). In this study, supported by the creation of a full feature experimental film, images and their properties are examined and utilized as the sole instrument of storytelling. The analysis focuses on the sensuous characteristics of pictures and how they generate meaning (Garwood, 2013). In this perspective, the story emerges as implicit, with a non-representational approach to filmmaking. However, this does not necessarily imply the absence of narrative (Cobley, 2013). Additionally, the notion of image infused with time—the concept of ‘time-image’, is fundamental: a picture embeds connections to other times and spaces (Deleuze, 1986). The story and the images of the film are intricately intertwined, in a relation of sounds, visuals and emotions (Kohn 2012). Ultimately, cinematography is both the form of the movie and its style (Bordwell, 2007). In this regard, visuals become the central narrative mechanism, through the experience of contemplation.

CHARU MAITHANI

Screenic operations: Considering the gestures of screens

In considering the role of screens in contemporary media arts, the proposed paper highlights the production and arrangement of relations produced by the screens in such an assemblage. It specifically illustrates the conditions, affects and interactions produced by the screens as part of the art assemblage. Due to the position of screens between the participant and the machine, and their increased capacity in postmedia, their operations can be studied as gestures that create, register and extrapolate the aesthetic-sensory experiences. The paper will draw specifically from interactive and moving image artworks to analyse the gestures of screen is displayed towards: facilitating communication between the parts, participating in interactive processes, and producing new events and configurations.

CRAIG BATTY

How candidates articulate the screenplay as a contribution to knowledge

As the number of screenwriting doctorates thrives internationally, it becomes important to map the work being undertaken and, from the stance of research education, theorise their underlying concepts and constituent components. While some of this work has been done for filmmaking and screen production, very little has been done for screenwriting – a discipline in its own right, yet one that sits both across and between creative writing and screen production. In this article we analyse a range of completed screenwriting practice PhDs to ask the question: how do candidates articulate the screenplay as a contribution to knowledge? Underpinning this task is a desire to better understand how – or indeed if – these candidates conceive of the screenplay as a research artefact, one that might very well be aimed at production or industry development, but for the PhD one that has a particular function: to enable or communicate new knowledge. The paper will thus bring together empirical insights with contextual literature on doctoral education and creative practice research, which will include document analysis of a sample of theses awarded internationally. Key areas of consideration include: do screenwriting candidates position their screenplays in particular ways; are there patterns in the articulation of methodology; are candidates capable of talking about the knowledge they are contributing; and does such an analysis lead us to a sense of the typical 'standard' of a screenwriting practice PhD?

CRAIG BATTY and BETTINA FRANKHAM

Exploring a new era of screen production research: Laying foundations for engagement and impact

While the discipline of screen production is firmly getting to grips with what it means to research about, for and with the screen, a new research challenge emerges: how to see this research as engaging with those beyond the academy and have impact. In many ways, the idea of engagement and impact should be easy for screen production, given the nature of its form, audience and intent; but it is not so easy when we put research into the mix. For example, what is the relationship between research and engagement? How can impact be measured in relation to research intentions and contribution? Will the desire for impact change the very nature of screen production research, and/or will it only be seen as a 'service provider' for other disciplines?

Written from the perspective of the peak body for screen production education and research in Australia (ASPERA), but referring to international contexts and case studies, this paper draws in particular from a symposium held in 2017 that brought together the academy and industry to explore possible strategies for leading on the engagement and impact agenda. It explores what engagement looks like and how it can be structured as a pathway to impact; the implications and mechanisms for measuring impact in a variety of contexts; and the possible ramifications of the engagement and impact agenda on the nature of a practitioner-researcher's work. The paper thus provides a set of complex and competing perspectives that, while on the one hand provide principles and models for best practice, on the other hand question and problematise this new era of research.

DAVE HARE

Expanding the menu: D3D update

Digital stereoscopy (D3D) stands as one of contemporary popular cinema's most significant developments. Now almost ten years since James Cameron's *Avatar* (2009) was released, D3D's impact on popular cinema technique and style continues to be explored in diverse ways. Cameron's (2008) notion of a 'turned up or down' D3D technique helps explain some of the basic principles of D3D's impact, as does his collaborator's, Vince Pace (2012), acknowledgment that the screen technology represents an expansion of conventional cinema technique and style. Taking these practitioner views as a basis for analysis alongside other theoretical explanations of contemporary conventional popular cinema technique and style by Bordwell (2006), Stork (2011) and Isaacs (2016), this paper provides original analysis of 65 D3D films. It makes the case for a popular D3D style created by filmmakers merging D3D with conventional film techniques and approaches, often contradicting conventional ideas to do with cutting rates and pacing. The analysis explores the ways in which filmmakers have so far taken up D3D in relation to conventional cinema, and the key visual techniques and changes that define a popular D3D visual style.

ERIN PEARSON

Situating stars: Publicity, place, and the Indie stardom of Chloë Sevigny

In this paper I explore the role of 'place' in rendering the symbolic, cultural, and economic potential of stars, and the film cultures from which they emerge. I consider the mutually productive function of press coverage and publicity in drawing from and constructing place, which is defined here as the symbolic systems that surround and intersect with geographic sites. As a formative component of individual and group identities, I argue that utilising place in press coverage and publicity is neither a throwaway mention, nor an empty signifier.

In order to unpick the relations between place, stardom, and film cultures, I offer a case study of actor, model and director Chloë Sevigny. As a star who has been enduringly linked with the 'Sundance-Miramax era' of American independent filmmaking—and more specifically, the New York City indie scene of the 1990s—Sevigny's star text demonstrates a remarkable emplacement within New York's East Village. I will explore this emplacement by analysing the 'place symbols' collected through a study of 20 feature articles and interviews published in the United States and United Kingdom between 1994 and 2015. The paper will geographically map the place images referenced across these features, and use discourse analysis to reveal the social relations, cultural histories, screen cultures and taste hierarchies associated with these snapshots of place.

In 'Situating Stars', I offer an analysis that lies at the intersection of screen studies, celebrity, and media industries, while also offering a unique methodology that draws from geography and spatial analysis.

GREGORY FERRIS

Sympathetic threads: is embodiment and empathy in VR an actual reality, or simply a virtual construct?

When discussing virtual reality, much is made of the sense of embodiment and conceits of empathy that are often associated with such immersive technologies. This paper proposes that virtual reality can offer alternative states in regards to the experiential. It proposes that virtual reality alternatively offers the audience states of disembodiment, of an out of body experience. It also argues that VR offers an emotional experience more akin to the etymology of empathy, the sense of *Einfühlung*, of *feeling into* the experiential. It argues that contemporary immersions are more aligned with the descriptions of aesthetic experience of German Romanticism and the media experiences of the mid-nineteenth century such as moving panoramas, than contemporary concepts and understandings of embodiment and empathy.

JESSICA FORD

Televisual authorship and feminism in *Sharp Objects* (2018)

Sharp Objects (2018) has attracted considerable critical attention for its seething critique of rape culture, female trauma, and violence from the perspective of its female protagonist Camille Preaker (played by Amy Adams). This critique is evident in the series' aesthetics, narrative, dialogue, and characterization. The HBO miniseries is based on a novel by Gillian Flynn, created and written for television by Marti Noxon, and directed by Jean-Marc Vallée. Each of these "authors" brings their own pedigree and creative track record to the series. Flynn is a well-known for her novel *Gone Girl* (2012) and its screen adaption, while Noxon is the writer-creator of *Girlfriend's Guide to Divorce* (2015-2018), *UnReal* (2015-2018), and *Dietland* (2018-present) and the writer-director of *To the Bone* (2017), and Vallée is known for directing *Dallas Buyers Club* (2013), *Wild* (2014), and the first season of *Big Little Lies* (2017-present). The feminist sensibility of *Sharp Objects* is not the result of a singular authorial vision, but rather the collaboration between three authors who each have a 'known' style. This paper will use *Sharp Objects* to explore the problems with how authorship on television is currently conceived.

LAURA HENDERSON

The animated body knows no limits: Analysing kinesthetic empathy in Satoshi Kon's *Paprika*.

With the rise in popularity of affect and sensory-based research, Screen studies has shown an increased and increasingly nuanced interest in the manner and mechanisms for audience empathy and affective transference. Yet anime bodies, more so even than computer-animation assisted live action bodies, often do the impossible. While explanations for how the spectator might affectively empathize with on screen bodies that behave realistically have been tendered (particularly by Jennifer Barker and Gal Raz), little work has been done on the relationship the spectator might have to a body that suddenly does the impossible. What affective response do these moments engender, and is this the edges of spectatorial empathy? This presentation takes up moments from Satoshi Kon's 2006 animated feature film *Paprika* (パプリカ) where bodies do the impossible and proposes a psycho-cinematic hypothesis for spectatorial experience during these scenes. Building on Adriana D'Alois theory of kinesthetic empathy within cinema, my analysis reveals that these instances mark the very edges for the human capacity for affective empathy. The affective nature of *Paprika* appears designed to lure the viewer into a cinesthetic and kinesthetic empathy, only to then test the viewer's empathic limits by bending its characters bodies into impossible forms. Consequently, I argue that these moments within the texts represent a key consideration in screen study's quest to understand the spectator's experience, as they can help us reveal the edges of our capacity for empathy and let us better understand our uniquely human perspective.

LUKE ROBINSON

A site of, and for, horror: the disappearing face in Hollywood crime films

With reference to the images of transparent bodies that frequent haunted house films Davina Quinlivan argues that spectre is a figure that, like breath, unsettles 'boundaries between vision and the unseen' (3). The term she gives to the unsettling of boundaries produced by the spectre is the '(in)visible' (3). Through a close analysis of a scene from Alfred Hitchcock's crime film *Strangers on a Train* (1951) I show how transparent spectres can also appear on faces in close-up. In the scene from Hitchcock's *Strangers on a Train* the face of one woman is (in)visibly masked by the spectre of a dead woman's face. This masking by a past death takes place at the same time that the woman foresees her own death. It is through the coincidence of these two events – a past death and a future disappearance – that the face in close-up is seen to doubly disappear. I argue that it is because of this double disappearance that the face in this Hollywood crime film becomes a site of, and for, horror.

To develop my framework for identifying and addressing the double disappearance of the face I draw on Noa Steimatsky's (2017) work on faces and film, Domietta Torlasco's (2008) approach to disappearance and the crime film and Gilles Deleuze's arguments about the facial close-up in *Cinema 1: The Movement-Image* (1986). By producing a conceptual framework for the double disappearance of the face my paper offers a new way of understanding the relationship between horror and the seen and unseen in film. I suggest that my work is relevant for researchers of Hollywood cinema and crimes films and also for scholars interested in theoretical approaches to Hitchcock's films, visibility and invisibility, and/or the face and faciality.

MAX BLEDSTEIN

Queering the Gaze: 'Visual Pleasure' in Todd Haynes's *Carol*

This paper examines the ways in which Todd Haynes's *Carol* (2015) illustrates the strengths and limitations of Laura Mulvey's essay 'Visual Pleasure in Narrative Cinema' (1975) through the film's portrayal of queer female love in the American 1950s. In part, this illustration arises through differences from its source material, Patricia Highsmith's novel *The Price of Salt* (1952).

Highsmith's protagonist Therese, a set designer, becomes a photographer in Haynes's film, a revision leading to scenes in which she looks at her lover Carol through a viewfinder. These scenes epitomize the scopophilic imagery used throughout *Carol* to adapt Highsmith's story. Such imagery can also be found in the pervasive eyeline matches in the film, which show the gazes male and female subjects direct towards objectified men and women. The eyeline matches and the photography interrogate the heteronormativity of Mulvey's suggestion that women represented in film 'connote to-be-looked-at-ness' for the pleasure of male heterosexual viewers (837).

Although Haynes maintains aspects of Mulvey's formulation by making female characters objects of desire, he questions the rigidity of the assertion and demonstrates its relevancies and shortcomings for contemporary filmmakers and audiences.

MEGAN CARRIGY

Collisions, Cinematic Virtual Reality and Sundance's New Frontier

Virtual reality film *Collisions* (Lynette Wallworth, 2016) premiered as part of the Sundance Institute's New Frontier Program. The project grew out of the Institute's inaugural residency partnership with Jaunt VR, which gives artists the opportunity to push the boundaries of what virtual reality can do with narrative. Jaunt Studios President Cliff Plumer has described the initiative as "further proof that cinematic virtual reality is a major force in the evolution of storytelling." With *Collisions*, Wallworth uses 360 VR technology to rethink the use of a range of cinematic techniques, exploring the possibilities this might open up for different kinds of relationships between subject and audience. *Collisions* is the beginning of a larger project focused on how VR might be utilised by remote and indigenous communities around the world to share stories and culture. For *Collisions* she worked with Martu elder Nyarri Morgan, telling the story of his encounter with nuclear testing in the remote Western Australian Pilbara desert during the 1950s. *Collisions* became the first VR work ever shown at the World Economic Forum and went on to key forums around the globe including the UN Comprehensive Test Ban Treaty Meetings. This distribution strategy reflects Wallworth's investment in the idea that immersive technologies could provide a new platform for initiating social change by offering new perspectives that could lead to new thoughts and actions. In this paper, I explore ideas about the usefulness of 'cinematic virtual reality' that underpin this project, including its emphasis on activating audiences and empowering marginalised communities, and how these are connected to its experimentation with, and adaptation of, techniques associated with cinema.

MELANIE ROBSON

Interrogating the Single-Shot Film

While the earliest films screened—one-shot actualities—have come to be regarded as a primitive form of cinema, experiments with the medium over the past fifty years have given rise to an apparent ongoing project to push the aesthetic, technological and ontological limitations of the single-shot film. In more recent years, digital technology has finally overcome the technical limitations of analogue film, leaving a remaining question to be answered: what are the aesthetic and ontological potentials of the single-shot film in the absence of technical limitations? Several single-shot feature films have emerged out of this recent era, beginning with Alexander Sokurov's *Russian Ark*, and continuing with Sebastian Schipper's *Victoria* and Shahram Mokri's *Fish and Cat*. There has been little scholarly attention paid to this group of single-shot films. As such, this paper draws on Mary Ann Doane's work on temporality and cinema to argue that the single-shot methodology of these films take advantage of a key property of the long take: the privileging of cinema's contingency, or its openness to chance, and its capacity to render the experience of the present. In their longer duration, the long takes that constitute these films both magnify and complicate these crucial aspects of the long take.

NICOLE TALMACS

Australian-Chinese film exchange and collaboration: Concerns and Challenges

Over the last decade, China and Australia have been growing closer together in their filmmaking interests. Not only did 2008 see Australia and China sign an official film coproduction treaty promising opportunities for shared interests in filmmaking, but in 2015, China's Wanda Cinema Line acquired Hoyts Australia cinema chains. For the first time, new commercial films were released in cinemas located in major cities such as Sydney and Melbourne at the same time as they were in Beijing. Australian-Chinese filmmaking was entering into a new era. Challenges appeared however: Australian-Chinese film co-productions have since been met with mixed reviews both in Australia and China; and commercial Chinese films have struggled to penetrate the mainstream Australian market beyond the local Chinese diaspora. This paper presents initial findings from audience focus groups conducted with Australian audiences of Chinese films commercially released in Australia, and Chinese audiences' responses to Australian-Chinese co-productions. This paper argues that often the values espoused in commercial Chinese cinema are not shared by Australian audiences and thus detract from a mainstream audience's watching enjoyment (and arguably impacting box office revenue); and co-productions struggle to connect with either group of audience. The question therein lies, what should the approach be for Australian filmmakers engaging with Chinese collaborators, and what expectations should cinemas have in importing commercial Chinese films? Is exchange and collaboration between the two film industries a real possibility for cinematic exchange between the two countries?

PARICHAY PATRA

Transnational Cinema Studies and Interdisciplinarity: A South Asian Intervention

The appearance of the transnational as an interdisciplinary approach has been relatively recent in contemporary cinema studies, but the tracing of its roots and routes has proved itself to be an immensely complex, if not futile affair. As this paper attempts to argue, the transnational can be located back in the prolonged 1960s and '70s what Immanuel Wallerstein addressed as the moment of revolution in the global modernity. The wide variety of remembering/forgetting the '68 moment is an instance, while in Europe 50 years of May 1968 is being commemorated as a specific mode of resistance, in the Argentine cinematic scene it often connotes the first appearance of Fernando Solanas and Octavio Getino's sublime *La hora de los hornos*. The '70s ruptures were indeed *glocal* as they pose a number of *problematics* to transnational cinema studies ranging from the (un)decidability of the temporal to the debates on Marxism to the undercurrent of politico-cultural and intercontinental tension between the North and the Global South. This paper investigates into the transnational associations and negotiations within contemporary transnational-auteurist cinema studies from a relatively underexplored region of the 1970s, namely South Asia, and considers the South Asian scene itself as an intervention.

RENÉE BARACK

Scripting for screen and space: How alternative exhibition formats such as Virtual Reality are impacting poetic documentary practice.

The emergence of immersive technology such as the meta-medium of Virtual Reality offers an alternative exhibition platform for audio-visual content highlighting the assumption of the screen as a pervading and determining influence over all stages of production practice from concept to transmission. This assumption is challenged by an investigation into the scripting methodology of poetic documentary sequences designed for exhibition on screens as well as in 'space' in the form of Virtual Reality and explores the impact of immersive meta-media (Grabowski 2017) on scripting practice. Scripting for screen has traditional templates that govern the way a story is told in order for a production crew to execute it as footage. By testing emerging scripting tools such as dual pane diagrammatic systems and storyboard prototyping applications, initial data indicates an industry-standard text-based scripting template for immersive narratives may be possible. While the notion of using 'yesterday's tools for tomorrow's jobs' (McLuhan & Fiore 1967) echoes with some continued relevance, text-based scripting methodologies can evolve and make meaningful contributions to production practice, neurocinematics (Hasson et. al 2008) and cognitive cinema studies.

TIMOTHY LAURIE

On Narrative Capture: Rescripting K-Pop Masculinities in Korean Action Cinema

Performances of middle-class, urbane and emotionally responsive masculinities in Korean pop (K-Pop) have had well-documented impacts on gendered beauty norms in South Korea (Anderson 2014; Jung 2010), as well as influencing emerging masculinities in regional K-Pop markets, such as mainland China and Thailand (see Louie 2012; Siriyuvasak and Hyunjoon 2007). However, while the images of soft Idols can easily be juxtaposed against more traditional and stoic archetypes of hard masculinities, the itineraries of K-Pop idols into Korean action cinema point toward what this paper calls the 'narrative capture' of emergent gender identities. Following T.O.P. (BigBang) in *Commitment* (2013), Minho (SHINee) in *Derailed* (a.k.a. *No Way To Go*, 2016), Siwan (ZE:A) in *The Merciless* (2016), and the surprise blockbuster *Veteran* (2016), the paper argues that rather than replacing older paternalistic archetypes, K-pop Idols on screen are systemically rescripted as apprentices to aggressive heterosexual men. In this way, the meanings attached to androgyny and flower boy masculinity are not simply erased, but rather 'captured' by narrative structures that privilege the conversion of vulnerability into violence.

ZACH KARPINELLISON

The ideologically aligned spectator: Censorship and change in Hollywood films released in China

The paper considers the changes made to Hollywood films released for exhibition in mainland China between 2012 and 2013. I argue that these changes when parsed through a formal filmic analytical lens expose not only the political differences between both the state of China and Hollywood, but also reveal each institution's perceived audience: ideologically aligned spectators. These ideal spectators are unrealistic and completely fabricated, and yet the changes between the films prove institutional commitment to their existence. The paper uses *Iron Man 3* and *Skyfall* as case studies. I will present my analysis of the different versions of these films, and briefly discuss the ways in which these changes impact spectatorship.

ZHENZHU PENG

Approaches to cinematic emotions: Cognitive film theory and reception theory

This article reviews cognitive theory and reception theory, through which film scholars have attempted to investigate emotions elicited by fiction films, attempting to identify the merits and demerits of these two approaches and the possibility of integrating them to study cinematic emotions. Predominantly based on textual analysis, cognitive approach focuses on the narrative and stylistic strategies, and their functions in eliciting various emotions in the viewers. Reception theory, however, is a context-oriented approach focusing on the social and subjective conditions through which cinema is experienced. I argue that the textual-oriented cognitive approach is insufficient as it ignores the empirical audiences' emotional responses, and the neglects of film poetic of reception studies needs to be addressed through textual analysis. Therefore, integrating cognitive film theories with reception theories would be a more comprehensive approach in examining emotions elicited by fiction films.

Presenters' Biography

ADAM DANIEL is a member of the Writing and Society Research Centre at Western Sydney University. His research investigates the filmic grammar and screenwriting of cinematic virtual reality, and the evolution of horror film, with a focus on the intersection of embodied spectatorship, neuroscience, Deleuzian theory and new media technologies. He is Vice-President of the Sydney Screen Studies Network. He teaches Screen Studies at the Australian Film Television and Radio School.

ALISON HORBURY lectures in the Screen & Cultural Studies program within the School of Culture & Communication at the University of Melbourne. After publishing her first book with Palgrave Macmillan, *Post-feminist Impasses in Popular Heroine Television: The Persephone Complex* (2015), she is currently developing a research monograph on the psychoanalytic ethics of small-screen cultures.

AMY BOYLE is currently completing a Doctor of Philosophy (Arts) at the University of Wollongong. Amy's research explores the representation of women, and the circulation of hetero-patriarchies and feminism through western popular culture. Her dissertation will examine how the television evolution from broadcast networks to subscription services has cultivated a feminist niche audience and a new demand for female-centric, more explicitly feminist texts.

ANNALISE PIPPARD is a PhD candidate in the Department of English, University of Sydney. Her thesis is titled, "Over Attachment: Television, Women, Addiction."

BETTINA FRANKHAM is a practice led researcher in digital media. She has a background of industry experience that spans television, radio and web production. As a moving image practitioner she makes creative media that works across documentary, art and poetry. Her projects have screened at international media arts festivals including Videobrasil International Electronic Art Festival, Stuttgart Filmwinter Festival for Expanded Media, Berlin Asia-Pacific Film Festival, the Artivist Film Festival California and Flickerfest International Short Film Festival Australia. Her research interests include expanded documentary practice and the impact of digital culture on creative media production. She is currently exploring the role of aesthetics in knowledge creation and the shift in documentary to a rhetoric of experience. Bettina teaches in media arts and production in the Faculty of Arts and Social Sciences, UTS. She is the current Vice-President of ASPERA and a member of the ASPERA Research Sub-Committee.

CAREY RYAN is an emerging writer/director and sessional teacher at Griffith Film School. Her short doctoral film *Empathy is the Devil* (2016) has screened in France and the US, was shortlisted for "Outstanding Achievement in Dance on Film" at the AusDance Awards in 2017 and won "Best Film by an Emerging Filmmaker" (2016), at the Noosa International Film Festival. Carey featured in "WomenCineMakers: Women's Independent Cinema" magazine for their biennale edition (2018).

CEDRIC VAN EENOO is an award winning artist, musician, filmmaker, and scholar. He is a member of Brooklyn Arts Council and affiliated with the Artists Rights Society of New York. His art is exhibited at Manhattan Graphics Center; Hammond Museum; Brooklyn Art Library; The Painting Center; Queens College Art Library of The City University of New York; Pelham Art Center; Marin Museum of Contemporary Art; Katonah Museum of Art; Rochester Contemporary Art Center; Pratt Fine Art Center; Artcomplex Center of Tokyo. He is represented in Japan by Tokyo Art Gallery, and World Fine Art Gallery in New York City.

CHARU MAITHANI is a researcher who organises her inquiries in form of writings and curated projects. Her research interests are at the cusp of art, technology and media studies. She completed her MA in Aural and Visual Culture from Goldsmiths College in 2010 and is currently undertaking her PhD from UNSW, Sydney.

CRAIG BATTY is Head of Creative Writing at the University of Technology Sydney, formerly based at RMIT University. He is author of over 50 books, chapters, journal articles and refereed conference proceedings; editor of two books and 10 journal special issues; and has worked as a writer and script editor on various film/screen projects. He is currently Chair of the ASPERA Research Sub-Committee. In 2016 he received an AAUT Citation award for his contributions to excellent HDR outcomes in creative writing, and also won the inaugural RMIT Research Award for Innovative Research Supervision. His current areas of research are script development practices in the screen industry, and doctoral education in creative practice disciplines. Craig is also Adjunct Professor at Central Queensland University, and Visiting Research Fellow at the UK's Bournemouth University.

DAVE HARE is an Australian currently living in China. His research and teaching has explored the relationships between screen technologies and visual technique and style.

ERIN PEARSON is a PhD candidate in Film Studies at the University of East Anglia. Her work examines the promotional practices surrounding American independent cinema. She explores these themes in her research into film criticism and indie film culture, published in the *Companion to American Indie Film* (ed. Geoff King, 2017). Erin's co-authored research in online video advertising, 'Speaking Volumes through Silence', has also been featured in *The Journal of Advertising Research* (April 2018); this work is continued in her latest research project analysing 6-second video advertising. Erin is also the reviews editor for *Intensities: The Journal of Cult Media*, and has a keen interest in all types of cult and exploitation cinema. In her spare time, she is a high school Media and English teacher.

Artist and filmmaker GREGORY FERRIS works across a variety of media environments, including interactive media, installation, virtual reality and traditional moving image. He teaches Media Arts and Production at the University of Technology Sydney, and is represented in Australia by KRONENBERG WRIGHT ARTIST PROJECTS.

HOLLY LYONS is a writer and Script Producer with extensive experience in Australia and the UK. She has worked for *Home and Away* (Network Seven) in various roles, including Script Producer, Script Editor and writer. In the UK, Holly co-created the action comedy, *Help! I'm a Teenage Outlaw*. (ITV) Holly was the sole script editor on *Emmerdale*, and later became staff writer. She worked on *Crossroads* as Series Script Executive. She wrote the pilot script for the animated series, *Hana's Helpline* and wrote the pilot for *Horrid Henry*, based on the books by Francesca Simon. Holly participated on an EBU course, where her original series was awarded the prize of 15,000 euros and a development deal with the BBC. Holly also worked as a Development Executive for Granada Kids in London where she was attached to several shows, including Jacqueline Wilson's 'Girls in Love', 'My Parents Are Aliens' and '24Seven'. Holly lectures in screenwriting at the Australian Film, Television and Radio School. Holly is co-chair of the Australian Writers' Guild NSW Committee, organising panels, Q & As and masterclasses and social mixers for members. She is also an expert in "Pitching" and frequently runs pitching seminars and events.

JESSICA FORD is an early career researcher at the University of Newcastle, Australia. She is a co-founder of the Sydney Screen Studies Network – a community of screen studies scholars and researchers, and a Contributing Editor of *MAI: Journal of Feminism and Visual Culture*. Jessica's research examines women and feminism on screen.

KAREN PEARLMAN is a senior lecturer at Macquarie University (Sydney) and the author of *Cutting Rhythms, Intuitive Film Editing* (Focal Press 2016). Her creative practice research film *Woman with an Editing Bench* (2016) won the Australian Teachers of Media (ATOM) Award for Best Short Fiction and the Australian Screen Editors Guild (ASE) Award for Best Editing in a Short Film along with 6 other film festival prizes. Other publications from Karen's ongoing research into editing, cognition and feminist film histories include "Editing and Cognition Beyond Continuity" in *Projections, The Journal of Movies and Mind* (2017) and "Documentary Editing and Distributed Cognition" in *A Cognitive Approach to Documentary* (Palgrave MacMillan 2018). She recently co-edited (with Adelheid Heftberger) a special issue of *Apparatus: Film, Media and Digital Cultures in Central and Eastern Europe* called "Women at the Editing Table: Revising Soviet Film History of the 1920s and 1930s". The issue includes *Creative Editing, Vertov and Svilova's Distributed Cognition*, the first publication of Karen's ongoing cross disciplinary research with Prof. John MacKay (film history, Yale) and Prof John Sutton (cognitive science, Macquarie University).

LAURA HENDERSON is a sessional subject coordinator and lecturer at The University of Melbourne. Building from the PhD she completed in 2017, her research explores the intersection between affect theory and neuropsychological approaches to screen studies. Her work has been published in the online journals *Colloquy*, *Senses of Cinema* and *The Conversation*. Her most recent project on eye tracking was published in the 2018 anthology *Seeing Into Screens: Eye Tracking and the Moving Image* (eds. Tessa Dwyer, Claire Perkins, Sean Redmond, Jodi Sita).

LUKE ROBINSON is a Ph.D. candidate in Film Studies at the School of the Arts & Media at the University of New South Wales. His thesis is on the double disappearance of the face in Hollywood crime films of the 1940s. Luke is also the treasurer of the Sydney Screen Studies Network (SSSN) and a video artist working with Move in Pictures. His research interests are classic Hollywood film, issues and theories of visibility and invisibility, approaches to film materiality, and theories of film sound.

MAX BLEDSTEIN is a PhD candidate in Film Studies at the University of New South Wales. His dissertation examines the relationship between horror and national identity in Iranian cinema. His forthcoming article discusses historiography in Abraham Lincoln graphic biographies, and will be published in *Inks: The Journal of the Comics Studies Society*.

MEGAN CARRIGY is the Associate Director for Academic Programs at NYU Sydney. Before joining NYU she was Education Projects Manager at the Australian Film Television and Radio School. For four years she programmed Sydney's annual queerDOC and Mardi Gras Film Festival, building partnerships with local and international distributors, festivals, filmmakers and community organisations.

MELANIE ROBSON is a film Ph.D. and tutor at School of the Arts & Media at UNSW, and AFTRS. She is a co-founder of SSSN. Her thesis investigated the aesthetic, political and ethical role of the long take in contemporary European cinema. She has broad research interests in the history of film style in Europe and Asia.

NICOLE TALMACS received her PhD from the University of Sydney (Australia) in 2015. She serves currently as an Associate Professor in Media and Communications Studies in the XJTLU-JC School of Film and Television Arts at the Sino-British joint venture institution: Xi'an Jiao-tong-Liverpool University (Suzhou, China). She is the author of *China's Cinema of Class: Audiences and Narratives* (Routledge 2017). Her current research project investigates the challenges commercial Chinese cinema face in the global market through audience testing Chinese films in markets of strategic importance to China. This includes audiences in Australia, the UK, the USA, India, Zambia, Ethiopia, Kazakhstan and China. The project is funded by the XJTLU Research Development Fund.

PARICHAY PATRA is an Assistant Professor at the Dept. of Humanities and Social Sciences, BITS Pilani, Goa, India. Patra has completed his doctoral research on the transnational associations of the Indian New Wave of the 1970s from Monash University, Australia, worked as a visiting scholar at Universidad de Buenos Aires, Argentina, and co-edited *Salaam Bollywood: Representations and Interpretations* (2016) and *Bollywood and Its Other(s): Towards New Configurations* (2014). He is currently co-editing a collection of essays on Lav Diaz and working on his first monograph.

RENÉE BRACK is a post-grad student at the University of Technology, Sydney and lecturer at SAE Creative Media Institute, currently in pre-production of *Tickettyboo* – a feature documentary, short film and Virtual Reality experience containing first person point-of-view moments of a realist artist whose world became surreal as a result of dementia.

SHARON JANE MEE completed her PhD at the University of New South Wales in 2017. Her thesis conceptualises the cinematic pulse in horror cinema using theorists Jean-François Lyotard, Gilles Deleuze, and Georges Bataille. Sharon has presented her work at national and international academic conferences. Her research interests include biopolitics and post-structuralism; rhythm, movement, and affect in early cinema and horror cinema; and aesthetics and ethics.

TIMOTHY LAURIE teaches global cinema in the School of Communication at the University of Technology Sydney. His main research interest is cultural identity and gender in popular culture, with a focus on music and film.

ZACH KARPINELLISON is completing his Honours thesis as part of his Bachelor of Arts majoring in Film Studies at UNSW. He works as a projectionist at Golden Age Cinema & Bar. He is the 2017 recipient of the Stephanie and James Donald Prize for Best Performance in Film Studies and the Marie Robertson Prize for the Best Performance in Media, Culture and Technology. In 2016 he was a guest speaker at the Sydney Film Festival on the 'Refugees on Film – Cinema without Borders' panel, and is a current member of the festival's Film Advisory Panel. He is also an undergraduate representative of the Sydney Screen Studies Network.

ZHENZHU PENG is doing her PhD in School of Communication and Arts in University of Queensland. Her current research focuses on emotional engagement of fiction films.