



MINING MEMORIES

NEW EXPLORATIONS IN CINEMA, MEMORY AND THE PAST

SCHEDULE

22 NOVEMBER 2019

VENUE:

FILM & SCREEN MEDIA AUDITORIUM,
B10B KANE BUILDING BASEMENT

9.15: **REGISTRATION**

9.55: **WELCOME ADDRESS**

by **Dr. Helena Buffery**, Vice-Head of College of Arts, Celtic Studies and Social Sciences (Research)

10.00: **PANEL 1**

Memories of Cinemagoing/Cinema Exhibition

Chair: Dan O'Connell (University College Cork)

Simon McGuire (Limerick Institute of Technology). "Memories of The Picture House"

Jamie Terrill (Lancaster University). "Filmgoing or Cinemagoing? The role of the film text within rural Welsh cinema memories"

Niki McWilliams (Oxford Brookes). "Popular National Cinema, Diasporic Audiences and Cinematic Memory: A Case Study"

Eleonora Roaro (University of Udine). "Cinema memories in Virtual Reality storytelling: The Odeon cinema in Udine"

Simon McGuire is a filmmaker and educator who lectures at the Limerick Institute of Technology, Ireland. He is currently studying for a Professional Doctorate in Education (Ed.D) in Creative Media Practice at Bournemouth University. He is the film editor of the documentary, *The Picture House: The Story of Limerick's Cinemas*

Jamie Terrill is a research associate at Lancaster University, currently working on the AHRC funded 'Cinema Memory and the Digital Archive' project. His recently submitted PhD thesis, completed at Aberystwyth University, explored the social history of rural Welsh cinemagoing, a topic on which he has also published.

Niki McWilliams is a PhD student at Oxford Brookes University, UK researching cinema-going, Greek diaspora, identity and cinematic memory, in 1960s-1970s rural South Australia. Her project is concerned with recording and analysing the social histories and memories of post-war, working-class, migrant Greek film audiences in a geographically isolated setting and is (provisionally) titled, "Diaspora, Identity and Cinematic Memory in Rural South Australia".

Eleonora Roaro (Varese, 1989) is a visual artist and researcher. She studied Photography (BA - IED, Milano), Visual Arts and Curatorial Studies (MA - NABA, Milano) and Contemporary Art Practice (MA - University of Plymouth, Plymouth). She currently has a research grant at the University of Udine titled "VR and AR in the valorization of cultural and artistic heritage". She is a contributor for several magazines (Alfabeta2, D'ARS, Doppiozero, Espoarte) for which she writes mainly about contemporary art and cinema.

11.20: **SHORT BREAK**

11.30: PRESENTATION

Stuart Moore & Kayla Parker (University of the West of England; University of Plymouth). "Absence and forgetting to remember: *Father-Land* (2018)".

Stuart Moore is a filmmaker whose work screens internationally; he has won awards from London Short Film Festival and two SW Media Innovation Awards. He is currently a 3D3 AHRC-funded doctoral researcher at Digital Cultures Research Centre, UWE; his PhD inquiry focuses on personal archives, film and memory.

Kayla Parker is an artist filmmaker who creates innovative works for cinema, gallery, public and online spaces using film-based and digital technologies. Her research interests centre around subjectivity and place, embodiment and technological mediation, from feminist perspectives.

12.00: KEYNOTE

by **Professor Annette Kuhn** (Professor and Research Fellow in Film Studies at Queen Mary University of London): "What is cinema memory?"

Annette Kuhn is Professor and Research Fellow in Film Studies at Queen Mary University of London. She is a Fellow of the British Academy, a Member of the European Academy, and a former editor of *Screen*. She directed the ESRC-funded project 'Cinema Culture in 1930s Britain'; convened the Transitional Phenomena and Cultural Experience study group; and is currently Co-Investigator on the AHRC-funded project, 'Cinema Memory and the Digital Archive'. Professor Kuhn has an extensive research and publication record in the areas of film history; cultural memory in relation to photography and cinema; and gender and film.

13.00: LUNCH (INCLUDED)

14.00: PANEL 2

Hidden Histories: Uncovering Women's Voices on Film and in the Archives

Chair: Gwenda Young (University College Cork)

Christina Hink (King's College London). "Not All Heroes Were Men: Women in a Hollywood Cinematic Memory of the First World War"

Sarah Culhane (Maynooth University) [Presenting] and **Daniela Gennari Trevari** (Oxford Brookes). "CineRicordi: co-creating an archive of women's cinema history through the personal memories and artefacts"

Kate Kennelly (UCLA). "Encountering Memories in Assia Djebar's *The Noubia of the Women of Mount Chenoua* (1978)"

Christina Hink is currently a PhD candidate at King's College London, where she is undertaking a doctoral project titled "Remembering and Forgetting: Women and Disabled Veterans in British and American Silent Cinema." Her main interests are in the history of cinema and popular culture, representations of the First World War and silent cinema. She has previously been published in *Other Modernities* and has contributed to The International Association for Media and History (IAMHIST) Blog.

Sarah Culhane is a CAROLINE Marie Skłodowska-Curie Fellow at Maynooth University, Ireland. In collaboration with Age Action Ireland her current research project, 'Irish Cinema Audiences: Engaging older audiences and sustaining Ireland's cultural heritage', investigates the significance of cinema-going and film in the everyday lives of Irish people in the 1950s. She holds a PhD in Italian studies from the University of Bristol and as part of her research worked on the 'Italian Cinema Audiences' project (AHRC 2013-2016). From 2017-2018 she worked as a Research Fellow on it and its follow-on project, 'CineRicordi' (2017-2018), an online archive that allows users to explore the history of cinema-going in 1950s Italy.

Kate Kennelly is a PhD student in UCLA's Cinema and Media Studies programme. Her research focuses on French and Algerian postcolonial cinemas, particularly representations and censorship of the Algerian War of Independence and the politics of memory. She is the recipient of UCLA's Charles Boyer French Research Award.

15.00: **SHORT BREAK**

15.15: **PARALLEL PANELS: 3A & 3B**

VENUE: FSM AUDITORIUM, B10B

Panel 3a: Histories, Memory, Trauma

Chair: Sarah Culhane (Maynooth University)

Ana Aitana Fernández (TecnoCampus Mataró): "The Film as a family album: The exploration of the intimate memory in the reconstruction of the collective past"

Antonina Anisimovich (Edge Hill University): "Making sense of the post-communist transition in Bulgaria: the gap between the private and the public domains"

Diane Popa (University of Edinburgh). "Hopeless Didacticism: Transmedia Storytelling and Political Memory in *I Do Not Care if We Go Down in History as Barbarians* (2018)"

Eleftheria Rania Kosmidou (University of Salford). "European Cultural Memory and Cinema: The Former Yugoslav Civil War on Film"

Ana Aitana Fernández holds a PhD in Film Studies (University Pompeu Fabra) for a dissertation investigating absence and personal memory in filmed photographs in cinema. She is adjunct professor in TecnoCampus Mataró (Barcelona) and ESCAC (Cinema and Audiovisual School in Catalonia). She has contributed to the collective publication *Motivos visuals del cine* (Galaxia Gutenberg, 2016) and to the scientific journal, *L'Atalante*. She has been assistant editor of the journal, *Cinema Comparat/ive Cinema*, and producer/screenwriter of the film, *Pasaia Bitartean* (Irati Gorostidi, 2016).

Antonina Anisimovich holds a PhD in Media from Edge Hill University. Her thesis is titled 'Coming to Terms with the Past: New Bulgarian Cinema and the Post-Communist Transition'. Her main research focus is Bulgarian cinema and its transition following the events of 1989. Her broader scope of research interests includes collective memory studies, media memory, post-communist nostalgia, and historical representations on screen.

Diane Popa received her PhD in Film Studies from the University of St Andrews (2018). Currently, she is a postdoctoral research fellow working on the ERC-funded project entitled "Illuminating the 'Grey Zone': Addressing Complex Complicity in Human Rights Violations." As part of this project, she explores the relation between cinema and totalitarianism in Romania (1945-1989).

Eleftheria Rania Kosmidou is Lecturer in Film at the University of Salford, specialising in European civil war films, cultural memory, Brechtian cinema and cinematic modernisms, modern Greek cinema and the cinema of Theo Angelopoulos. She has published on the above subjects in journals and edited collections and in her monograph *European Civil War Films: Memory, Conflict and Nostalgia* (Routledge, 2nd edition). She is currently working on her second book project.

VENUE: LECTURE THEATRE, B10A

Panel 3b: Memory, Trauma, Race: Exploring Aesthetics, Form and Genre

Chair: Tony Tracy (Huston School of Film & Digital Media, NUI Galway)

Lina Jurdeczka (King's College London): "Cinephilic Spectres in *Phoenix* and *Ida*"

James Slaymaker (University of Southampton). "Brecht's Historisierung and Historical Montage in Godard's *Histoire(s) du Cinéma*"

Paula Barba Guerrero (University of Salamanca): "Archives for Disrepair: Barry Jenkins's *If Beale Street Could Talk*"

Lina Jurdeczka is a PhD candidate in Film Studies at King's College London. She won a LAHP studentship for her project 'Out of Time: Temporality and Cinephilia in Contemporary Historical Film' (Supervisor: Dr Belén Vidal). She holds an MA in Film Studies (King's College London) and a BA in North American Studies and Theatre Studies (Ludwig Maximilian University Munich).

James Slaymaker is a PhD candidate working on a thesis titled 'No Comment: Theorizing Post-Cinema through the Late Work of Jean-Luc Godard'. His research has been published in *Senses of Cinema*, *MUBI Notebook*, *Bright Lights Film Journal*, *Film International*, *Kinoscope*, and *Alternate Takes*. His first book *Time is Luck: The Life and Cinema of Michael Mann*, is scheduled to be published later this year by Telos Publishing and he has contributed chapters to upcoming textbooks, *Refocus: The Films of Paul Schrader* (Edinburgh University Press) and *Hard to Get: The Films of Howard Hawks* (McFarland Press).

Paula Barba Guerrero is a junior research fellow at the Department of English Studies at the University of Salamanca. She is recipient of a research fellowship funded by the Junta de Castilla y León and works on the research projects, 'Erasmus+: Hospitality in European Film' and 'Critical History of Ethnic American Literature: An Intercultural Approach'. She is currently writing a dissertation on contemporary African American literature; other research interests include space and memory studies, vulnerability studies, and what hospitality entails for the so-called 'ethnic minorities' in the US.

16.30: **SHORT BREAK**

16.45: **PANEL 4**

Memory, Nostalgia and the Shaping of Content and Contexts

Chair: Ciara Chambers (University College Cork)

Barry Nevin (Technological University Dublin). "The Persistence of Poetic Realism in French Cinema of the Occupation: *Lumière d'été* (Jean Grémillon, 1943) and *Voyage sans espoir* (Christian-Jaque, 1943)"

Elmoutasam Aziz (International University of Beirut): "Screen Memory: A Diaspora of Mental Images"

Katherine Farrimond (University of Sussex). "Consuming the Femme Fatale: Glamour, Nostalgia and Consumer Culture"

Jennifer O'Meara (Trinity College Dublin). "Film Voices + Time: Excavating Vocal Histories in the Digital Archive"

Barry Nevin is assistant lecturer in French at Technological University Dublin. He is the author of *Cracking Gilles Deleuze's Crystal: Narrative Space-time in the Films of Jean Renoir* (Edinburgh University Press, 2018) and his research has previously appeared in a range of journals including *Film History*, *Studies in French Cinema* and *French Studies*. He is currently writing a book-length analysis of Feyder's oeuvre.

Elmoutasam Aziz lectures at the International University of Beirut and has worked as a freelance director, videographer and editor. He holds Masters, both in Cinema Studies from the University of Saint Joseph, and in Education. His research interests include the effect of Freudian theories of memory elements on the cinematic language of filmmakers. He is also a filmmaker, whose most recent work, *Screen Memory: A Diaspora of Mental Images*, screened in Beirut, Sicily and Istanbul.

Katherine Farrimond is Lecturer in Media and Cultural Studies at the University of Sussex. Her research explores gender and genre in contemporary popular culture with particular focus on the femme fatale, mediated constructions of virginity, and the politics of nostalgia. Her monograph, *The Contemporary Femme Fatale* was published with Routledge in 2017, and she has published numerous articles and book chapters on representations of girlhood, femininity, sexuality and the uses of the past in popular culture. She is part of the editorial collective for *Feminist Theory Journal* and co-editor of *REFRAME*.

Jennifer O'Meara is Assistant Professor in Film Studies at Trinity College Dublin. Her monograph, *Engaging Dialogue: Cinematic Verbalism in American Independent Cinema*, was published by Edinburgh University Press in 2018. She has published on a diverse range of film and media topics in journals such as *The Velvet Light Trap*; *Cinema Journal*; *Celebrity Studies*; and *The New Soundtrack*. She is currently completing a monograph on the reception and remediation of women's voices in screen media.

18.00: **GENERAL DISCUSSION, FOLLOWED BY DRINKS RECEPTION.**

