Screen Cultures

Programme
and
Abstracts

Screen Cultures Conference
Friday 3 June and Saturday 4 June 2011
Organisers: Dr Catherine Fowler and Dr Paola Voci

Screen Cultures Conference

Friday 3 June and Saturday 4 June 2011

Richardson 6N4 seminar room

Programme

Friday 3 June 1:00-2:00

Opening remarks: Catherine Fowler (Otago)

Keynote: Professor Francesco Casetti (Yale University)

Some Remarks on the Relocation of Cinema

I Screen Audiences 2:00-3:30

Chair: Rochelle Simmons (Otago)

1. Owain Gwynne (Otago) *The Road Goes Ever On: Fans and the Hobbit Movie*
2. Vijay Devadas (Otago) *Cinema as Contagion: Indian Cinema & South Asian Migrant Workers in Singapore*
3. Davinia Thornley (Otago) *"I don't have to be a particular skin colour to feel beige": Mobilizing Māori Identity by way of New Zealand Film*

Tea break 3:30-4:00

II Experiencing Screens 4:00-5:30

Chair: Erika Pearson

1. Miriam Ross (Victoria) *Screening the Interstices: Alternative Film Exhibition in Latin America*
2. Marc McGuire (Otago) *Heads Up: Augmented Reality Hits the Streets*
3. Megan Saltzman (Otago) *Contentious Temporality in the Urban Periphery: Mar Recha's Petit Indi*

7:00 Conference Dinner at 'Luna' Restaurant

Screen Cultures Conference

Friday 3 June and Saturday 4 June 2011

Richardson 6N4 seminar room

Saturday 4th June 9:30-11:00

III The Haunted Screen

Chair: Brett Nicholls

1. Laurence Simmons (Auckland) *Cinema's dance of ghosts*
2. Margi MacMurdo-Reading (Otago) *Considering 'Bilderverbot' from the past in Visual Culture to our present Visual Regime*
3. Jonathan W. Marshall (Otago) *Pathos, Pathology, and the Still-Mobile Image: A Warburgian reading of Held by Garry Stewart and Lois Greenfield*

Tea break 11:00-11:30

IV Screen Attachments 11:30-1:00

Chair: Paul Ramaeker

1. Abigail Loxham (Queensland), *Active Spectatorship in Guerín's En la ciudad de Sylvia/In the City of Sylvia*
2. Paola Voci (Otago) *(Chinese?) Smaller-screens: film spaces and theories*
3. Catherine Fowler (Otago) *Remembering Cinema 'Elsewhere' Introspection in gallery films*

Lunch: 1:00-2:00

Screen Cultures Conference

Friday 3 June and Saturday 4 June 2011

Richardson 6N4 seminar room

Saturday 4th June 2:00-3:30

V Iterated Screens

Chair: Catherine Fowler

1. Jo Murphy (Otago), *"Can't we just keep things the way they are?" The Re-Adaptation of Let The Right One In*
2. Eric Repphun (Otago), *Cross Cultures: Christian Imagery and Apocalypse in Evangelion 1.0: You Are (Not) Alone'*
3. *Cecilia Novero (Otago) Off Screen! Adaptation or the Breaking Down of History into Textual Snap-Shots*

Tea break 3:30-4:00

VI Screen Challenges 4:00-5:30

Chair: Paola Voci

1. Simon Ryan (Otago) *Imaging Capital in Recent German Cinema*
2. Kevin Fisher (Otago) *The Cut as Hyperchiasm: Cinematic Ontology Reconsidered*
3. Adrian Martin (Monash) *Inside, Outside, and Around About Cinema: Abbas Kiarostami and the Dispositifs of World Cinema Now*

Closing Remarks: Paola Voci

ABSTRACTS

Keynote
Some remarks on the relocation of cinema

Thanks to convergence, media now overlap and merge. This does not mean that media have reached their end: although they no longer depend on a specific apparatus, they still have an identity, linked to the specific experience they offer. Cinema survives because there still exists a certain way of watching things. Relocation designates the movement through which media migrate to new environments and to new devices, where they reenact their basic mode of experience. The concept of relocation is important for at least three reasons within the context of the digital revolution: it focuses on permanence within a great process of change; it highlights the experiential dimension over the technological one; and it reveals the relevance of a spatial dimension – where space acts both as a physical environment and as techno-virtual setting.

Professor Francesco Casetti, Yale University
Prof. Casetti has been teaching and publishing for nearly forty years. Prof. Casetti's publications and interests speak to the fields of literature, philosophy, media and the arts in equal measure, though he has achieved most recognition as a film and television scholar. The significance of his work crosses cultures and his books and articles have been translated into more than eight languages. He is the author of *Eye of the Century. Film, experience, modernity* (New York: Columbia University Press, 2008), *Communicative Negotiation in Cinema and Television* (Milano: V&P, 2002), *Theories of Cinema. 1945-1995* (Austin: University of Texas Press, 1999 and *Inside the Gaze: The Fiction Film and Its Spectator* (Bloomington-Indianapolis: Indiana University Press, 1999). He has taught as Assistant Professor at the University of Genoa, Associate Professor at the Catholic University of Milan, and Full Professor at the University of Trieste and at the Catholic University of Milan where he served as Deputy Provost from 1998 to 2002 and as Chair of the Department of Media and Performing Arts from 1999 to 2010. In June 2010 has took up a position as a Full Professor at Yale University, in the Humanities and Film Programs.

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Devadas, Vijay

Cinema as Contagion: Indian Cinema & South Asian Migrant Workers in Singapore

This paper aims to locate cinema as part of a larger assemblage of things, objects, subjects, events and discourses. It follows Barbara Kennedy's call to 'rethink a post-semiotic space … which provides new ways of understanding the screen experience as a complex web of inter-relationalities' (2000, 3), and draws on ethnographic research conducted in Singapore exploring the relationship between South Asian migrant workers and Indian cinema. The ethnographic research sought to investigate the ways in which this cinema intertwines and is entangled with the everyday lives of migrant workers. That is to say, a conception of cinema 'as a form of contagion, endlessly mutating and spreading', connecting with other cinematic forms, 'human bodies, organizational structures, and energies' (Rai, 2009) in complex and multifarious ways.

The paper focuses on three interrelated connections: cinema's relationship to the experience of displacement and the fostering and reproduction of transnational social relations amongst migrant workers; cinema's intimacy with, and contribution to, the neoliberal project of the nation-state; and cinema's proximity to the nation-state's management of cultural difference. The paper argues that Indian cinema specifically, and the screen experience more generally, is intimately entangled with the nation-state's project of capital accumulation, a larger circuit of exploitation of South Asian migrant workers, and the discourse of racism. This is the specific point — cinema is part of a larger biopolitical apparatus involved in the segmentation, classification and consolidation of migrant lives. The more general point of the argument reinforces the need to rethink the screen experience beyond the screen itself, as contagion.

Vijay Devadas Heads the Department of Media Film and Communication at Otago. His research focuses on media, culture & society, and is informed by a number of approaches including Marxism, continental philosophy, cultural studies and postcolonial theory. His recent work has been on media & the war on terror, new media & democracy, & Tamil cinema. He is part of the editorial collective of the international journal borderlands and recently co-edited the book *Cultural Transformations: Perspectives on Translocation in a Global Age* (Rodopi, 2010) and a special issue of the journal *Continuum* Dec 2011). The research for the project presented here was undertaken while he was Visiting Senior Research Fellow at the Asia Research Institute, National University of Singapore (Aug-Dec 2010).

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Fisher, Kevin
The Cut as Hyperchiasm: Cinematic Ontology Reconsidered

The issue of cinematic realism has undergone considerable revision over the past decade, due both to a resurgence of interest in cinephilia and renewed debate over the nature and relevance of indexicality driven largely by the advent of digital cinema. However, the question of the ontology of cinema, considered by Bazin as inextricable from that of realism, has received comparatively little critical re-evaluation within either context. Drawing upon Martin Heidegger's critique of Western metaphysics in *Being and Time,* I will reveal how film theory has routinely conflated *ontic* questions about the empirical status of the cinematic image and its relation to objective reality with *ontological* questions concerning what Vivian Sobchack has described as the irreducible correlation of embodied subject and world that the film experience incarnates.

It is in this context, I will argue, that enquiry into the ontology of cinema leads through the fourth wall or image plane, which like Merleau-Ponty's chiasm, mediates the correlation of subject and object / transcendence and immanence (without being reducible to the terms of either) within the ontological continuum that he describes as the flesh of the world. However, as I will show, there exists a special flesh of the world of the film distinguished by its hyperchiasm, which through the agency of the cut (and related formal/editorial devices), enacts a level of reversibility between subject and object unprecedented within extra-cinematic experience, and serves as enabling condition of cinematic identification.

Kevin Fisher is a Senior Lecturer in the Department of Media Film and Communication at Otago. His research interests include phenomenology, special effects, and audio-visual analysis. His essays have appeared in the anthologies *Meta-Morphing* (2000), *The Lord of the Rings: Studying the Event Film* (2007), and *Cinephilia in the Age of Digital Reproduction* (2008), as well as journals such as *Science Fiction Film and Television* and *The New Review of Film and Television.* He is currently working on a book manuscript entitled *Altered States of Consciousness in Post WWII American Cinema.*

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Fowler, Catherine
Remembering Cinema 'Elsewhere': introspection in gallery films

As many writers have observed, cinema's past is finding new life in contemporary films made for exhibition in the art gallery, where it is replayed, re-enacted and remade. In this paper I argue that the interest of these 'gallery films' for screen culture lies in the fact that they offer a *new way* of looking backwards that challenges our understanding of 'the image' in the digital age in exciting ways. For many 'post-cinema' scholars cinema is dead, and recent work by Paolo Cherchi Usai, Laura Mulvey and D. N. Rodowick has examined the 'memorable' images that it has left in its wake. However the gallery films I discuss align themselves more with the work of Jean-Luc Godard, Raymond Bellour and Serve Daney, all of whom have followed the ends of cinema's past as they disperse into other incarnations of the image.

      Examining work such as Steve McQueen's *Deadpan* (1997, 4min loop) inspired by an eye-blink moment from Buster Keaton's *Steamboat Bill Jnr* (1928) and Salla Tykka's *Zoo* (2006, 11min) which remakes Hitchcock's *Vertigo* (1958) as a meditation on drowning, I show that once 'memorable' images are replaced by 'remembered' images so the look backwards becomes one alive with personal rewards, since it reminds us of the ways in which cinema has taken and continues to take hold of us.

Catherine Fowler is Senior Lecturer in the Department of Media Film and Communication at Otago. She is editor of *The European Cinema Reader* (Routledge, 2002) co-editor with Gillian Helfield of *Representing the Rural: Space, Place and Identity in Films about the Land (Wayne State University Press, 2006)* and author of *Sally Potter* (University of Illinois Press, 2009). She is currently working on a book on 'gallery films'.

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Gwynne, Owain
The Road Goes Ever On: Fans and the Hobbit Movie

In her book "Beyond the multiplex: cinema, new technologies, and the home", Barbara Klinger describes several ways in which cinema is experienced outside of the movie theater. Klinger argues that the activities of watching movies in the home, collecting films on DVD, repeat viewings and watching short films on the Internet provide different kinds of pleasures for spectators, and extend their enjoyment of cinema beyond the traditional space of the movie theatre. This article expands upon Klinger's list by examining a new category: that of pre-release attachment. Drawing upon the work of Janet Staiger and Matt Hills, my research into the fan websites for the upcoming *Hobbit* film adaptations explores how fans build an emotional attachment to a text long before it even reaches movie screens. This 'elasticity' of attachment can be demonstrated through various kinds of fan activity, evident through websites such as *Theonering.net*.

By following fan discussion on *Theonering.net* website on a daily basis I provide insight into how fans perform as active 'spectators' long before they become true spectators in the cinema. My project contributes an original way of approaching the active sub-culture of fandom, providing my research with a heightened sense of unmediated 'liveness' which differs from other approaches that work with smaller fragments of discussion boards examined after discussion has taken place. Content on the sites shows the speculative nature of fan discussion and the strong reaction to various key events during the films' production (e.g. messages of frustration and sympathy over the delays caused by MGM's financial troubles).

Owain Gwynne is currently a PhD candidate at the University of Otago in the Department of Media Film and Communication. His research interests include the ways fans are utilising the Internet to express their passion and enthusiasm for a particular text. He is also interested in looking at new ways we can learn about fandom and its relationship to the media industry by studying the role played by the net.

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Loxham, Abigail

Active Spectatorship in Guerín's En la ciudad de Sylvia/In the City of Sylvia

José Luis Guerín's 2007 film *En la ciudad de Sylvia* transgresses the space traditionally assigned to the feature length film in its relationship to a photographic exhibition, *Las mujeres que no conocemos/Women we don't know* (exhibited at the Venice biennale in 2007), and a silent film directed by Guerín in the same year and now available on DVD, *Unas fotos en la ciudad de Sylvia.* This paper examines the way in which this triptych informs Guerín's construction of an ideal spectator and his idealised version of an encounter with the moving image that encapsulates its ghostly presence and its elusive and allusive appeal.

The feature-length narrative (*En la ciudad de Sylvia*), which turns on the slender premise of one man's search for a woman whom he met years before and knows only by her first name, becomes a philosophical reflection on the nature of the visual and aural perceptual field and what it is that is specifically cinematic about these images. Cinema's roots in the still image are explored in parallel through these photographic counterparts of *Las mujeres* and *Unas fotos*. I explore the way in which, in these three works, Guerín plays with the memory of photography that cinema embodies. These are memories of images and experiences and, as these three works enter into a dialogue with these memories, he invites an alternative mode of contemplation that finds its roots in the history of cinema and photography, yet which explicitly engages with new technology and the possibilities for a renewed understanding of what it is that these works invite us to see. This is an active spectatorship that interrogates the past, present and future of our encounter with the moving image.

Abigail Loxham holds degrees from the University of Cambridge, has worked as a lecturer at the University of Hull and is currently a postdoctoral researcher in the School of Languages and Comparative Cultural Studies at the University of Queensland. Her research interests include Hispanic Cinemas, European Directors, Documentary Cinema and Film Theory. She completed her doctoral thesis on peripheral identities in the cinema of Spain and has published articles on Julio Medem and Bigas Luna.

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MacMurdo-Reading, Margi

Considering 'Bilderverbot' from the past in Visual Culture to our present Visual Regime

This paper stems from my PhD work, which continues the discussion of what I defined in my Master's thesis as the genre of the "surveillance film" in global cinema. My idea is to explore key moments in recent visual culture, (beginning with the 1930's) uncovering a complex genealogy of ethical discourse and raising a number of questions regarding the notion of conscience as the central theme in recent films in relation to the use of surveillance in various forms.

What I would like to focus on here are key moments in history and how they are portrayed or "treated" in visual culture—in these cases film—throughout various epochs in the 20th and 21st centuries. I will discuss and compare the treatment primarily of the Holocaust via first hand documentaries taken by soldiers at the moment of death camp liberations, versus dramatized "portrayals" of, or referrals to the Holocaust in *The Pawnbroker, Schindler's List* and *Shoah.* Finally, I will explore the digital screen by looking at the unique treatment in Michael Haneke's *Caché* of the pogrom of Algerians in Paris, 1961. The fact that these acts have taken place and continue to take place even though the realm of visual culture has given us ample opportunity to reveal these crimes, suggests that our distance between the screen and the acts themselves create a mere passive awareness rather than the conscience needed to stop these activities altogether. I will conclude by proposing that "Visual Culture" has, through the digital, now passed into what I call the new "Visual Regime", a place where the conscience is merely portrayed, rather than acted upon.

Margi MacMurdo-Reading has an MA in the Department of Languages and Cultures at Otago. Her MA research explored Surveillance in World Cinema, wherein she examined Surveillance film genre. She is now in her second year of her PhD, where her aim is to explore the totalisation of surveillance in visual culture. She accesses the political philosophies of Hannah Arendt, Walter Benjamin and Martin Heidegger. She analyzes films and other visual texts to look more deeply into the differences between witnessing and testifying, compared to the distancing effects of mechanical surveillance as the uninvolved witness of events.

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Marshall, Jonathan W.

Pathos, Pathology, and the Still-Mobile Image: A Warburgian reading of Held by Garry Stewart and Lois Greenfield

The technology of the moving image was developed in the late 19th century out of stop-motion photography by É.-J. Marey & Eadweard Muybridge. Between the still & the moving, the living & the non-living, these images reflected—in the terms of Romantic aesthetics—an urge to formalise and control the body, to transform the vibrating, emotional formlessness of the body let loose into a pleasing and rationally decipherable image. In this project the photographic image comes to be eulogised for its potential to fix and capture form, time and narrative. From Lessing to Muybridge, from Marey to Cartier-Bresson, the task of fixation and screening becomes one of formalisation & legibility.

Through an analysis of dance photographer Lois Greenfield's collaboration with Australian Dance Theatre in *Held*, I argue that the juxtaposition of screened images by Greenfield with the live performer dramatize the tensions and violence inherent in subjecting the body to form. Like the camera, choreography is traditionally seen as shaping the body, and traces of these formal arrangements and iconographic tropes in the dance and in the screened image of the body reflect this long history of formal containment. Nevertheless, between bodies and forms, between screens and movements, there lies a vibrating temporal mass which resists dancerly and photographic formalisation. Like the cry of the Laocoön, the body in movement cannot be fully described. I would like to suggest then that Aby Warburg's concept of "accessory forms in motion" might be a productive place to consider this tension between form and dispersal, and how the juxtaposition of screen and corpus helps to mobilise these forces.

Jonathan W. Marshall completed his PhD at Melbourne University on the work of fin de siècle neurologist Dr Jean-Martin Charcot, before taking up a position as a research fellow at the Western Australian Academy of Performing Arts, Edith Cowan University, Perth (2004-08). In 2009 he took up his current position as Lecturer in Theatre & Performing Arts Studies, at Otago. Marshall is a contributor for the national arts magazines, *RealTime Australia* & *TheatreView NZ*, & has written academic & journalistic articles on all aspects of the arts, with a particular specialisation on theatricality and its interaction with medicine.
See http://www.otago.ac.nz/theatrestudies/staff/otago016263.html

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Martin, Adrian

Inside, Outside, and Around About Cinema: Abbas Kiarostami and the Dispositifs of World Cinema Now

There has always been a strict, severe, formalist side to the film work of Abbas Kiarostami – which goes hand in glove with his disarming, game-playing ways. From the earliest 'demonstration' shorts for children through the classic *Close-Up* (1990), via his still photographic work, and especially evident in the decade of challenging pieces (in various media) ushered in by *Ten* (2002), Kiarostami has more and more tended to structure each work around a particular *dispositif*: a mechanism, system or game-plan that generates the images and sounds, gestures and events, and their arrangement into shots and blocks, segments and layers.

This characteristic of Kiarostami's cinema has been obscured by, on the one hand, Western critics' willingness to find the New Iranian Cinema a haven of innocent primitivism and, on the other hand, by the fact that we are unused, in the dominant art cinema tradition of unfettered Romantic creativity, to valuing the sophisticated conceptualism of an artist like Kiarostami. And with the appearance of the remarkable *Certified Copy* (2010), Kiarostami's seeming embrace of narrative convention slyly hides another, equally radical *dispositif.* I will explore these questions with reference to the span of Kiarostami's work, and to the general rise of a dispositif approach to creation in world cinema now, such as we see in the works of Pedro Costa, Apichatpong, Miguel Gomes, Harun Farocki, etc.

Associate Professor **Adrian Martin** teaches Film and Television Studies at Monash University, Melbourne, Australia. He has been a writer on film and art since 1979, and his work has been translated into over 20 languages. He is the author of *Phantasms* (1994), *Once Upon a Time in America* (1998), *The Mad Max Movies* (2003), *Raúl Ruiz: sublimes obsesiones* (2004), *Qué es el cine moderno?* (2008) and *A Secret Cinema* (forthcoming). He is Co-editor of *Movie Mutations* (2003), *Raúl Ruiz: Images of Passage* (2004) and the Internet film journals *Screening the Past* and *Lola*. His regular columns appear in *De Filmkrant* (Holland) and *Cahiers du cinema* (Spain).

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McGuire, Mark
Heads Up: Augmented reality hits the streets

Augmented Reality (AR) systems provide a live view of the physical world that is enhanced through the addition of computer-generated information. Initially, these were very expensive technologies that were developed and used primarily by the military. For example, heads-up displays allow fighter pilots to keep their attention focused on the sky while viewing information that is projected onto the transparent windscreen. In addition to these spatial displays and head mounted displays, handheld devices have begun to be used to deliver AR experiences.

In this paper, I review some of the Augmented Reality applications that are currently available for Android-based phones and iPhones, which use a digital compass, Global Positioning System capabilities, and video-see-through techniques to overlay digital graphics onto the physical environment in real-time. I critique Paul Milgram's often-cited 1994 model of a "virtuality continuum", which places the "real environment" and the "virtual environment" at opposite ends of a Mixed Reality" spectrum, and I discuss how screen-enhanced experiences of the world around us are becoming part of daily life. I argue that, increasingly, looking up at the world involves looking through a screen that presents a customized view of the world that is mediated by the interests and actors of consumerist culture. I relate this to Paulina Borsook's view, expressed in her book Cyberselfish (2000), that the "terribly libertarian culture of high-tech" often gives us what we want, but not necessarily what we need.

Mark McGuire is a Senior Lecturer in the Department of Applied Sciences at Otago, where he has taught Communication and Digital Media Design and Theory since 1994. He operated a Toronto-based graphic design and consulting company for ten years before moving to Dunedin in 1993. He studied Fine Arts and Architecture before completing a Masters degree in Information Science and a PhD, which investigated the design and use of 3D online communities. He has published research on online communities, digital games, podcasting, blogging, and other social uses of online media.

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Murphy, Jo

"Can't we just keep things the way they are?" The Re-Adaptation of Let The Right One In.

In the six years since its release, Swedish author John Ajvide Lindqvist's vampire tale *Let The Right One In* (2006) has spawned a critically acclaimed Swedish film adaptation (*Let The Right One In*, dir. Tomas Alfredson, 2008) and, two years later, an American film adaptation (*Let Me In*, dir. Matt Reeves, 2010). The original adaptation of the novel was given a limited release in the United States, and over time gained a cult following, as well as significant critical acclaim. Though the English language version was equally critically acclaimed and pleased fans of the original, it failed to capture the imagination of the wider American public. This raises several questions about the remaking of cult films, the relationship between adaptations of the same literary source, and, given the American version's extreme similarities to the Swedish version, whether the translation of pre-existing films into other cultural contexts requires a greater degree of revision than simply changing the language.

This presentation will consider the cult status of the original film, how it was experienced and consumed, and assess whether cult films can be successfully remade for general release and popular consumption. Alongside this, it will consider how and why films are adapted for different cultural contexts, and whether this is necessary for commercial success. It will consider these questions in light of the American film's status as re-adaptation, and the specific issues raised by this particular form of cinematic remaking and repetition.

Jo Murphy is a MA student in Film and Media Studies at the University of Otago. Her primary research area is film remakes and adaptations.

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Novero, Cecilia

Off Screen! Adaptation or the Breaking Down of History into Textual Snap-Shots

The European screen has recently seen a flourish of both adaptations (Corrigan) and heritage films" (Lützeler). First: how do adaptations and heritage films then relate to each other? And, second, what do the two genres share and where do they part in their presentations of the "past?" This is the broad horizon for my investigation of a recent German film -- Andreas Dresen's Willenbrock-- based on the eponymous novel by former GDR writer Christoph Hein. Is it the case, I ask, that German adaptations, like heritage films, are a commercial enterprise that like the latter tend to normalize German history? Or can it be that adaptations have the power to de-stabilize and dialogically fragment historical accounts of the past, as well as the present? If so, how? The paper argues that adaptations may function as off screen site for the past to emerge. To tackle the more general question of how post-wall German adaptations confront the "multiple" German pasts, especially the division of Germany, the paper argues that adaptation --as it emerges from the vanishing point of the German Democratic Republic—transformed into a minor genre of collective enunciation. Rather than dealing with the past as history, or the present as "condition," In Willenbrock the "past" returns as displacing and displaced haunting snap-shots short-circuiting the flow of images –of the present-- on the screen. In conclusion, the idea of memory as textual palimpsest, on the one hand, and the notion of collective-enunciation, on the other make adaptation into a collectively heterogeneous –polyphonic—inter-medium, which for its constitutively textual lack, lacunae and lapses, for its outspoken supplementarity, counters homogeneous accounts of history.

Cecilia Novero has a PhD in German Studies from the University of Chicago. After positions held at the University of Michigan, Vassar College and Penn State University (UP), she joined the University of Otago in 2008. Her book entitled *Antidiets of the Avant-Garde: From Futurist Cooking to Eat Art* (University of Minnesota Press, 2010) examines the temporal relations between the historical Avant-garde and the Neo-Avant-Garde. She has published scholarly articles on Dada, the cultural history of food, Viennese Actionism, artists Daniel Spoerri and Antoni Miralda, travel writing, and German and European film. Cecilia's research and teaching interests encompass aesthetics and critical theory, European cinema, travel literature, the former GDR, gender theories, and, recently, "animal studies".

Repphun, Eric
Cross Cultures: Christian Imagery and Apocalypse in *Evangelion 1.0: You Are (Not) Alone*'

This paper explores the ways in which the animated Japanese film *Evangelion: 1.0 You Are (Not) Alone* (*Evangelion shin gekijôban: Jo*) employs Christian ideas and imagery, particularly images of crosses, a repeated visual trope in the film and the *anime* television series on which it is based. Using the film as a foundation from which to explore the ways that science fiction genre conventions are deployed differently across national and religious contexts, this paper places the film in relation to a larger discussion about religion, the media, and the problems of translation. Genre conventions, as an integral part of the language of the science fiction film, require translation in their own right.

This paper not only offers a tentative interpretation of the meaning of the images themselves; it also explores the many elements that feed into such cross-cultural processes of meaning making. Any attempt to answer the essential hermeneutic question – what do these repeated cruciform images *mean?* – presents the astute viewer with a considerable challenge. To even approach an answer to this question, we must consider the specific conventions of the *mecha* subgenre of *anime*, the religious and historical context of apocalyptic narrative in Japan, the cultural and narrative differences between Japanese and Euro-American science fiction, and finally the ways in which Christian themes play into the film's particular vision of almost nihilistic world-ending destruction. The cross in *Evangelion 1.0* symbolizes many things but, because they must be translated, not all of these things are readily apparent.

Eric Repphun is Associate Lecturer in the 'Religion' side of the Department of Theology and Religion at the University of Otago. With qualifications in both Media Studies and Religious Studies, his academic interests are wide-ranging and interdisciplinary in nature, centred always on the application of the theories and methods of literary interpretation in the field of religion. He has published research on the intersection of religion and science fiction, on the novelists Douglas Coupland and Chuck Palahniuk, on the filmmakers Tom Tykwer and Terrence Malick, and on the television series *Battlestar Galactica*, among other topics.

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Ross, Miriam

Screening in the Interstices: Alternative Film Exhibition in Latin America

Throughout the radically charged New Latin American Cinema movement there was a focus on direct distribution, from screenings in factories and universities to specialised film festivals, as a means to counteract and circumvent the domination of studio films in cinemas. The movement had its zenith in the 1970s when it garnered worldwide attention and although its influence can still be seen in many contemporary films and practices, there is the sense that it has been consigned an historical context. Commercial cinema industries have gained force within the continent and narratives are more frequently centred on personal stories than on the wide political statements that made the New Latin American Cinema movement renowned.

Nevertheless, there are still a number of grass roots organisations in Latin America that see the necessity for public spaces in which cinema can be exhibited directly to local audiences without commercial intermediaries. Their work in creating these spaces almost always has a socio-political basis with an emphasis on the public's right to have direct access to cinema. As the organisations collect material from across the continent, and at times from around the world, there is an understanding that their extremely localised projects relate to greater concerns. They operate in the interstices of formalised cinema exhibition and this often includes occupying spaces illegally or screening works without proper consent. In this paper I will be focusing on two case studies – Grupo Chaski in Peru and Cine libre parque abierto in Argentina - to document and examine these contemporary practices.

Miriam Ross is a Lecturer in the Film Programme at Victoria University of Wellington. She is the author of *South American Cinematic Culture: Policy, Production, Distribution and Exhibition* (Cambridge Scholars Publishing, 2010). Her published work also includes articles on film festivals, cultural policy and alternative exhibition. This work is based on a number of field trips to Latin America and a continued focus on how Latin American films circulate overseas.

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Ryan, Simon
Imaging Capital in Recent German Cinema

Imaging capital and its reconstitution in recent German films has taken a number of forms, from the largely didactic approach of Alexander Kluge's 580-minute DVD project on the filming of Marx's *Das Kapital - Nachrichten aus der ideologischen Antike* (2008), to the spectral evocation of the dead zone at the heart of German neoliberal society, in Christian Petzold's *Yella* (2007).

In the paper I address the question as to whether the role of visual images in the economy of human attention is to help or hinder our ability to think philosophically about the operations of capital or about any other serious social or political events. To do so I wish to explore the hypothesis that attempts by Kluge, Petzold and other filmmakers to image capital may be stimulating a measure of critical reflection only on one side of the generational divide that N. Katherine Hayles, and after her Bernhard Stiegler, identify between the dominant cognitive style of the generation(s) of the filmmakers and that of the rising generation of those now under twenty or so. While spectators trained in the style of deep attention may make discursive links between images and more abstract concepts like commodification, the same images may induce in a younger generation, cognitively trained in the style of hyper attention, to rapidly switch focus between different stimuli, a state of interpretive lassitude or even outright boredom.

Simon Ryan Heads the Department of Languages and Cultures at Otago. He teaches and researches in German and European Studies, digital culture and German cinema. His recent publications include two books on the Austrian author Gerhard Roth, articles on the spatiality and political economy of computer games, on neoliberalism and the fate of collectives in recent German cinema, and a study of the perils of assimilation in Kafka's The Metamorphosis. He is currently researching the cultural-historical assumptions that constitute the organising principles of Roth's second narrative cycle, Orkus.

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Saltzman, Megan

Contentious Temporality in the Urban Periphery: Marc Recha's Petit indi

The paper that I propose to share at the *Screen Cultures* conference will discuss an underrepresented space, the urban periphery, in the film *Petit indi* (2008), from the rarely-discussed Catalan film director Marc Recha.

Since the mass exodus to Spanish cities in the 1960s, the spatial focus of cultural texts and their corresponding studies tend to be either on the city or the small town ("*el pueblo*"). Recha's film nuances this dichotomy by presenting a colorful narrative of the outskirts of Barcelona. The protagonist, Arnau, is an extroverted teenager and his mode of transportation is walking—the main technique that Recha uses to unfold the area. With documentary-like veracity, the camera lens follows Arnau's lanky walk to reveal and observe the area's neglected appearance, graffiti, highways, unregulated spaces, discarded objects, contaminated nature, and local traditions. It also shows us the bulldozers, the construction tape, and construction materials. The urbanization and deindustrialization of the periphery are engulfing the area.

The film in many ways is like many other recent Spanish films and novels that poetically lament or critique the passing of time and commodification of space, community, and nature. However, *El petit indi* deviates from Spanish cultural tendencies not only with the type of space it represents, but also with its temporal suggestions. Drawing primarily from Barcelona's contemporary urbanistic and cultural history, as well as the theories of Henri Lefebvre, David Harvey, Sharon Zukin, and Don Mitchell, I argue that the film achieves historical criticism and optimism without transmitting social lethargy. The film's creation of a liminal and underrepresented space between childhood and adulthood, modernity and tradition, rural autonomy and urban regulation, suggests that the future will quickly enter into something drastically different, but not necessarily something worse.

Megan Saltzman teaches and conducts research on Spanish language, culture, and urban studies at Otago. Her main interest lies in how both we and our urban milieu construct our ideas and practices regarding social identity, history, and political potential. She is currently working on a book titled *Public Everyday Space*. Before coming to New Zealand, Megan spent eight years teaching and researching Spanish language and culture at the University of Michigan and Grinnell College. She enjoys wandering around cities.

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Simmons, Laurence

Cinema's dance of ghosts

The cinematic image is always present and yet never simply present: for it contains rolled up within it virtual dimensions of pastness and futurity. It is not just that a certain practice of cinema is spectral (that is, some films have ghosts as their subject matter) but that the evanescent yet more-real-than-life nature of spectrality is inherently cinematic. Film does not so much capture and reproduce the real so much as it already haunts reality. With the appearance of Derrida's *Specters of Marx* (1994) that 'haunting' emerged as a methodology in and of itself, what Derrida called a *hauntology* (a neologism that combines 'haunt' with 'ontology'). In the film *Ghost Dance* directed by Ken McMullen in 1983, playing himself, Derrida is asked if he believes in ghosts and replies with a smile "that's a hard question because you see I am a ghost." "The cinema is the art of invoking ghosts," he declares and then proceeds to explain that film is always a *mise-en-scène* of ghosts who send us to an invisible beyond.

I want to ask what happens to this hauntological dimension, and its invisible beyond, when film finds new locations among the new media that envelop us today. This is not a question of simply claiming that (old) cinema is in some way more vital, or more authentic than the (new) media that are now supplanting it, or that hauntology is just a matter for human minds and bodies, for subjective experiences. Perhaps what cinema (now) teaches us is that spectrality is also something that happens on the side of matter itself, supposedly voiceless and inert things, of everything that belongs to the realm of what we call objects?

Associate Professor **Laurence Simmons** is Head of the Department of Film, Television and Media Studies at the University of Auckland. He has written widely on New Zealand film and published a book on Freud's papers on art and aesthetics entitled *Freud's Italian Journey* (2006). He has also co-edited three collections on Jacques Derrida, Jean Baudrillard and Slavoj Žižek and is currently completing a book that reads the psychoanalytic theory of Slavoj Žižek through the films of Alfred Hitchcock.

Thornley, Davinia

"I don't have to be a particular skin colour to feel beige":
Mobilizing Māori Identity by way of New Zealand Film

Elliott and Urry suggest that the paradigm of mobilities is "becoming increasingly central to contemporary identity formation and re-formation" (*Mobile Lives* 7). I wish to investigate this claim by matching it against a focus group study I undertook with expatriate New Zealanders in London mid-2006. The participants were questioned about their experiences of watching New Zealand films, now that they were living overseas, in order to understand their perspectives regarding 'mobilized' national identity. While my findings regarding the responses of the majority of the participants have been published (*European Journal of Cultural Studies* 2009), I remained convinced that additional work was needed to adequately represent the unique perspectives of the final group, four women who self-identified as being involved with Ngāti Ranana (a London-based Māori culture club).

This presentation specifically addresses the constitution of Ngāti Ranana and the women's connection to the club. Alluding to Elliott and Urry's notion of "portable personhood" (3), these four women mobilized specific aspects of their Māori affiliation through Ngāti Ranana and joint film viewings. Such affiliations strengthened their connections with Aotearoa New Zealand, but *also* with other European-based expatriates interested in Māoritanga [Maori culture]. Given these findings, then, the films under discussion function as simply one way to kick-start a much larger conversation spanning issues of national and racial identity in relation to expatriate mobility.

Davinia Thornley is a Senior Lecturer in the Department of Media Film and Communication at Otago. She has published articles in journals such as *National Identities* and *Film Criticism* and book chapters (for example in *Lord of the Rings: Popular Culture in a Global Context* edited by Ernest Mathijs) on indigenous issues, nationality, and Aotearoa New Zealand cinema.

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Voci, Paola
(Chinese?) Smaller-screens: film spaces and theories

In my exploration of Chinese smaller-screen movies (both amateur and auteur practices that are located on computer and mobile screens) I seek to understand the relevance of the multiple, fragmented, and widespread directions toward which the moving image has expanded. I attempt to write a parallel story -not quite a history- of Chinese smaller-screen cinematic practices from documentary to short animations, from cellflix to *egao* movies, from *light* political documentary videos to subaltern movies. I propose that these movies do not just appear on the edge of cinema as either marginal or posthumous developments. Not only do the moviemakers themselves look at cinema as a main source of inspiration, but their movies directly address, comment upon, and rethink it.

In this paper, I focus on how cinema looks at smaller-screen realities and how it has been affected by them. In the first section, I discuss smaller-screen realities in relation to Chinese film culture. I examine the impact of smaller-screen realities on film's screening spaces, namely on the increasing number of independent film festivals and other recently developed avenues such as cine-clubs and movie bars. I also look at their many incursions into the film narratives, in films where smaller-screen realities impact on both the formal and content levels. I propose that, rather than being excluded from Chinese film culture, smaller-screen realities enter film spaces, re-defining and expanding them. In the second section, I argue that despite their dis(location) in relation to film studies, smaller screens are an inherent part of the past and present history of cinema. In examining smaller-screen realities. I believe that film theory can help us understand smaller-screen realities, precisely because it does not seem to *see* them.

Paola Voci is a Senior Lecturer at Otago in the Departmentof Languages and Cultures. Her research focuses on Chinese cinemas and, in particular, documentary videomaking. She has published in *Modern Chinese Literature and Culture*, *Senses of Cinema*, *Bianco e Nero*, and contributed to the *Encyclopaedia of Chinese Cinema*. Her work appears in several edited collections of essays. She is the author of *China on Video* (Routledge 2010), a book that analyses movies made and viewed on smaller screens (i.e., the DV camera, the computer monitor—and, within it, the Internet window—and the cellphone display).

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