



Film Research Seminars Spring 2018

Tuesday 13th February 2018, 4-6pm

Venue: TBC

Rebecca Harrison, University of Glasgow

'Stretchers, Screens and Cinema Day: How Medicine and Film Shaped Caregiving in the First World War'

Lawrence Napper, King's College London

'"Patriotism is Not Enough": Edith Cavell on Film'

This special seminar is presented as part of the 'Great War: Unknown War' project and will be followed at 7:30pm by a screening of the 1928 silent film *Dawn* about the life and death of British nurse Edith Cavell. Further details and free ticket registration can be found at https://www.southampton.ac.uk/greatwar_unknownwar/film/film.page

Abstracts:

'Stretchers, Screens and Cinema Day: How Medicine and Film Shaped Caregiving in the First World War'

Throughout the conflict, medicine and film were intertwined in the provision of care for wounded soldiers. Stories about the journeys taken by casualties from the front line to base hospitals, and advances in battlefield medical practices, served as propaganda onscreen. Patients watched restorative comedies and other films from their hospital beds. And doctors recorded men with newly conceived conditions such as shell shock in attempts to understand and treat their trauma. In this paper, Harrison will discuss the intersecting roles of medical practitioners, and filmmakers and exhibitors, in developing a culture of care during the conflict. Paying close attention to the personal testimonies of nurses, medical officers and patients, as well as contemporary films, she will reveal a shared history between medicine and cinema that changed how audiences understood the nature of wartime caregiving.

'"Patriotism is Not Enough": Edith Cavell on Film'

Nurse Edith Cavell's execution in Brussels in 1915 offered the opportunity for extensive propaganda by Allied governments, which emphasised the contrast between Cavell as a figure representing maternal Christian femininity and the 'brutal' implications of German militarism. This talk will consider some examples of this propaganda, focussing particularly on the various cinematic representations of her story which circulated in Britain and Belgium both during the war and during the ten years after the armistice.

Tuesday 20th February 2018, 4-6pm

Venue: Lecture Theatre B, Avenue Campus, SO17 1BF

Aylish Wood, University of Kent

'Making waves and making characters: a software perspective on *Moana* and *Inside Out*'

Abstract:

Moana (Disney, 2016) and *Inside Out* (Pixar, 2015) are widely known for creating positive role models for girls. Celebrations of Moana and Riley rely on mapping the two animated characters to girls in actuality. The ocean in *Moana* has also been widely applauded for its realism, giving the impression that the water is an accurate depiction of real-world phenomenon. Again, the

animated ocean is mapped onto actuality. I aim to take your attention in a very different direction, and argue that the ocean, and indeed all simulations in animation (and live-action films), never straightforwardly mimic reality; instead, they sit at the intersection of multiple technological and cultural influences. For *Moana*, these include Disney's history of water animation, water as a character based on automated simulation *and* artistic control, and enduring ideas about the 'magic' of animation. I take this idea further for *Inside Out*, and claim that the design of the Emotions is informed as much by particle simulation software as by behavioural psychology. If *Moana* and *Inside Out* tell us anything about actuality, that actuality is both physical and digital.

Wednesday 21st February 2018, 5-6pm.

Venue: Room 1077, Avenue Campus, SO17 1BF

Deborah Shaw, University of Portsmouth

'Transnational Cinema: Milestones in a New(ish) Field of Study'

Presented in conjunction with the Centre for Transnational Studies

Tuesday 27th February 2018, 4-6pm

Venue: Lecture Theatre B, Avenue Campus, SO17 1BF

Michael Cowan, University of St Andrews

'Interactive Media and Imperial Subjects: Excavating the Cinematic Shooting Gallery'

Tuesday 6th March 2018, 4-6pm

Venue: Lecture Theatre B, Avenue Campus, SO17 1BF

Kerstin Stutterheim, Bournemouth University

'Anti-Semitism represented in Newsreels and Movies throughout the 'Third Reich' in Germany'

Presented in conjunction with The Parkes Institute

Abstract:

Anti-Semitism was not only one of the central political aspects of National Socialism, but it was also central to its propaganda. This presentation will focus mainly on how Anti-Semitism was presented in German newsreels between 1933 and 1942, but referring also to selected corresponding examples of movie production of that time to give an understanding of the orchestrated propaganda in cinema programmes of that time - as well as discussing this as an universal topic. This research is supported by the German National Film Archive (BA-FA), which provided the material to be shown.

Tuesday 1st May 2018, 4-6pm

Venue: Lecture Theatre B, Avenue Campus, SO17 1BF

Michael Goddard, University of Westminster

'Radical "Minor" Cinemas in the 1970s: Alberto Grifi, Chantal Akerman, Rainer Werner Fassbinder, Emile de Antonio and the "Anthropology of Disobedience"'

Presented in conjunction with Winchester School of Art

Abstract:

'Minor cinema' was a term used independently by both Gilles Deleuze and Felix Guattari to discuss a range of cinematic practices that intervened in different ways in the production of subjectivity, outside of dominant modes of representation. While Guattari applied this especially to films engaged with anti-psychiatry, it was also applicable to a range of radical cinema projects beyond this. This paper will engage with this field of practice in the 1970s by means of a second concept formulated by film and video maker Alberto Grifi, namely the 'anthropology of disobedience'. This will firstly be examined in his own experimental work, especially the film *Anna* (1975) and then in examples from the very different filmmakers Akerman, Fassbinder and de Antonio. I will be arguing less for any common style between their works than a shared impulse of producing a minor cinema that combines subjectivity and politics directly, and thereby calls dominant modes of both cinema and power radically into question.

All welcome!

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