

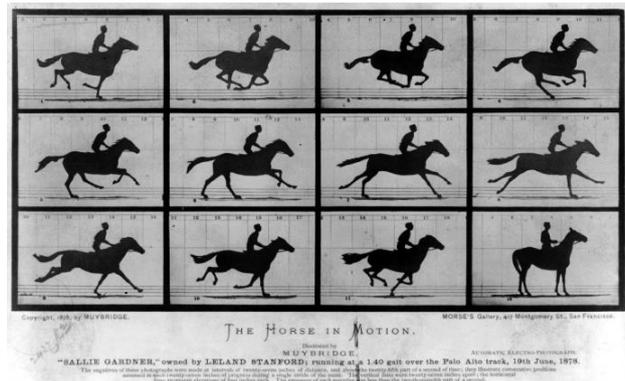
# Journeys in Film

## Study day Programme

**Saturday 18 February 2017**

**10.00-16.00**

**Avenue Campus  
Lecture Theatre C  
Building 65**



**10:00**      **Coffee**

**10:10**      **Welcome**

**10:15**      **Brief Encounters: The Railway Station on Film**  
**Professor Lucy Mazdon, University of Southampton**

The station is both physical space and symbol or metaphor for cultural encounter of all kinds: encounter engendered by travel and tourism, conflict and displacement, memory and identity. One of the very earliest moving pictures, the Lumière brothers' *Arrivée d'un train à la gare de La Ciotat* (France, 1896), puts a station at its heart reminding us of the shared origins of both cinema and the modern station in the nineteenth century and presaging the countless filmic representations of the station which would ensue. This paper will examine the different ways in which the space and iconography of the station has been used in film to represent cultural integration, transformation and/or friction.

**11:15**      **Coffee**

**11:40**      **Cinema, Trains, and Sensation: Early Cinema and Thrills**  
**Dr. Mike Hammond, University of Southampton**

From the beginning cinema has had a special relationship with the railroad. The railway window offered early travelers a version of moving images across a 'screen' that speeded up perception in surprising and unsettling ways. The earliest films depicted trains moving toward the camera or cameras mounted on trains that thrilled audiences and celebrated the modern age. Trains, huge fire breathing

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metal giants, were captured on screen with a mixture of wonder and terror. The filming of train crashes were, and remain, attractions in a cinematic art form born out of a 19<sup>th</sup>-century culture of sensation. The railways offered settings for last minute rescues, robberies and the romance of chance meetings that all became the sources for film stories and instructive on how to build suspense and make them entertaining. This talk will explore the relationship between these two 19<sup>th</sup>-century technologies that continue to thrill and impress to the present day.

**12:40 Lunch**

**13:30 Easy Riders and Sightseers: Comparing US and UK Car Culture in the Cinema**

**Dr. Louis Bayman, University of Southampton**

Motor vehicles are often thought of – and advertised – as an essential part of what it is to be American, acting as symbols of individual freedom and prosperity, means of discovery of the vast national territory, or a way to take to the road in rebellion against conformist society. This session will consider how cinema has helped give such deep and sometimes contrasting meanings to car culture in America as it developed across the 20th century. It will also present a comparison with British cinema, investigating the common complaint that the idea of a British road movie is ‘ridiculous’, and probing whether this is simply a matter of this country’s smaller scale or also of how we think of our own national history and character.

**14:30 Coffee**

**15:00 Peasant-Worker Migration in 21st Century Chinese Film**

**Dr. Corey Schultz, University of Southampton**

The economic development of 21st century China has drastically changed the nation and, as of 2009, over 300 million people have become peasant-workers – rural peasants who migrate throughout the nation to work as temporary labor, seasonally, casually, or through short-term contracts. In this presentation, I compare the representation of this group in two films: the documentary *Railroad of Hope* by Ning Ying (2002) and the fiction film *Still Life* by Jia Zhangke (2006). Through examining selected clips from the films, I analyse how these figures not only reflect the changes that have happened to Chinese society, but also how the films capture the complex feelings that members of this group have towards their migration during China’s “economic miracle.”

**16:00 End of Day**

Each session will include 40 minutes presentation and clips, and 20 minutes for questions and discussion.

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