Screening Censorship Conference:

New Histories, Perspectives, and Theories on Film and Screen Censorship

Ghent/Brussels, 16-17 October, 2020

Organized by: Daniel Biltereyst (Ghent U, Belgium) & Ernest Mathijs

BIONOTES

Bionotes : Keynotes

Professor Richard Maltby

Richard Maltby is Executive Dean of the Faculty of Education, Humanities and Law in addition to being Matthew Flinders Distinguished Professor of Screen Studies. He moved to Flinders from the UK, where he established the Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter, before becoming Research Professor in Film Studies at Sheffield Hallam University. Professor Maltby has co-convened three major international conferences on the history of Hollywood's audiences, and co-edited six books on the subject, the most recent being Explorations in New Cinema History: Approaches and Case Studies (Wiley-Blackwell, 2011) and Cinema, Audiences and Modernity: New Perspectives on European Cinema History (Routledge, 2011). He is Series Editor of Exeter Studies in Film History, and the author of over 50 articles and essays. He is currently working on a history of regulation and the politics of Hollywood in the 1920s and 1930s. Richard will present his new book, Decoding the Mobies, at the Screening Censorship Conference.

Manuel Mozos & **Margarida Sousa**

Manuel Mozos is a Filmmaker of documentaries and fiction films. He studied in the Lisbon Film School between 1981-1984. In 1989 he directed his first movie. From 2002 he is a film archivist in the Cinemateca Portuguesa-ANIM, and since 2013 he works with Cinemateca on collections of censorship film cuts under Salazar (Cinema: Alguns Cortes – Censura, 1999, 2014, 2015).

Margarida Sousa is a researcher and a film archivist at the Cinemateca Portuguesa-ANIM, Lisbon, Portugal. She has an MA in History and worked in film and editing production. She joined Cinemateca Portuguesa in 1998 and works there as a film archivist since 2008. She has done research on film censorship under Salazar, and works with Manuel Mozos on the censorship collection.

Professor Linda Williams & **Professor Damon R. Young**

Linda Williams is a Professor in Film, Media and Rhetoric at the University of California, Berkeley. She is the author of Figures of Desire (1981), a co-edited volume of feminist film criticism (Re-vision, 1984), an edited volume on film spectatorship, Viewing Positions (1993), Reinventing Film Studies (co-edited with Christine Gledhill, 2000), and Screening Sex (Duke, 2008). In 1989 she published a study of pornographic film entitled Hard Core: Power, Pleasure and the Frenzy of the Visible (second edition 1999). This study of moving-image pornography looks seriously at the history and form of an enormously popular genre. She has also edited a collection of essays on pornography, Porn Studies, featuring work by many U.C. Berkeley graduate students (Duke, 2004). She is also known for the articles Film Bodies: Film, Genre and Excess, and Learning to Scream.

Damon R. Young is Associate Professor of French and Film & Media at the University of California, Berkeley. He is the author of *Making Sex Public and Other Cinematic Fantasies* (Duke University Press, 2018), shortlisted for the 2019 Book Prize at the Association for the Study of the Arts of the Present. The book offers a reading of the utopian and dystopian fantasies that

condition the imaginary of female sexuality outside the home, and queer sexualities in general, in the second half of the "cinematic century." Young is currently working on a project on transformations of subjectivity in the digital era.

Rachel Talalay

Rachel Talalay is a film and television director and producer. She worked for New Line Cinema as a producer on the Nightmare on Elm Street series (1984-1994), and produced John Waters' Hairspray (1988) and Cry-Baby (1990). She directed Freddy's Dead: the Final Nightmare (1994) and the cult classic Tank Girl (1995). For television she directed episodes of Sherlock, Ally McBeal, Supernatural, and Doctor Who.

Bionotes : Participants

Achom Omen

Omen Achom, is a research scholar at the Department of Film Studies, English and Foreign Languages University, Hyderabad. His areas of research interests are in Popular culture, Folk culture, Nation-Region, Culinary traditions, Migration, and the Diaspora. He is currently working on the film history of Manipur at the backdrop of Politics and Socio-Economic Milieu of Manipur. He holds a post-graduate degree in Mass Communication and Journalism along with a dissertation on Music: Protest, Identity, and Social movement, concerning Manipuri Music. Also interested in outdoor activities and adventure, loves Food, Trekking, Cycling, and Camping.

Amaldas C.

Amaldas C is a PhD researcher at the Film Studies Department of English and Foreign Languages University, Hyderabad, India. His work explores the relationship between film censorship controversies after 1990s and the economic and political milieu of the country since then. His areas of interest include religious fundamentalism and its political economy, globalization, and film censorship.

Aveyard Karina & **Burgos Karol Valderrama**

Karina Aveyard is an Associate Professor in the School of Art, Media and American Studies at the University of East Anglia. She is the author of the Historical Dictionary of Australian and New Zealand Cinema (2018), The Lure of the Big Screen: Cinema in Rural Australia and the United Kingdom (2015) and co-editor of Watching Films: New Perspectives on Movie-Going, Exhibition and Reception (2013) and New Patterns in Global Television Formats (2016).

Karol Valderrama-Burgos is an early career researcher with interests in Latin American cinema and representations of gender. She completed her PhD at the University of Leicester in 2020, where she has also taken part of the Interdisciplinary Gender and Sexuality Research Cluster and the Film Research Group (School of Arts) since 2015. Her work explores female representation in Colombian cinema, focusing on themes of silence and subordination, illegal armed structures, and desire and sexuality. Karol was funded to undertake her doctoral studies by Minciencias (Colombia).

Chalkou Maria

Maria Chalkou holds a Ph.D. in Film Theory and History (University of Glasgow), sponsored by the Greek State Scholarships Foundation (I.K.Y.), and an MA in Film and Art Theory (University of Kent). Currently she is a post-doctoral researcher at Panteion University (CIVIL – Censorship in Visual Arts and Film, supported by ELIDEK) while teaching Film History, Film Theory and Documentary Film at the Department of Audio & Visual Arts of Ionian University. She is also the principal editor of Filmicon: Journal of Greek Film Studies. She has published articles in peer reviewed journal and chapters in edited volumes on Greek Cinema, film censorship, film criticism and cinematic representations of the past. She has also researched and co-

directed the documentary Oneira Mikrou Mikous (1960- 1967)/Dreaming in 'Shorts' (1960-1967) for the TV documentary programme Paraskinio / Backstage (2007).

Giori Mauro & **Subini Tomaso**

Mauro Giori is Senior Lecturer in Film Studies at University of Milan. The majority of his research is focused on the cultural history of Italian cinema, with a special emphasis on the representation of sexuality. His most recent books include Homosexuality and Italian Cinema (Palgrave, 2017).

Tomaso Subini is Associate Professor in Film Studies at University of Milan. He is co-editor in chief of the academic journal «Schermi: storie e culture del cinema e dei media in Italia». Between 2014 to 2017 he has been PI of two "National Interest Research Project" on the cultural history of Italian cinema.

Giusti Maria

Maria Giusti graduated with 110/110 cum laude in Law at the Sapienza University of Rome. She is currently a Ph.D. Candidate in "Analysis and Management of Cultural Heritage" at the IMT, School for advanced studies of Lucca. Her Ph.D. project focuses on public funding for cinema, in Italy and France. For this reason, she spent six months as a visiting student at the Institut sur le cinéma et l'audiovisuel within the Sorbonne Nouvelle University of Paris. In addition to public funding for cinema, she is interested in cinematographic censorship and wrote an article on the Italian legislation on the subject which is about to be published in the Italian Rivista trimestrale di diritto pubblico.

Iturriaga Jorge

Jorge Iturriaga Echeverría is Doctor in History (P. Universidad Católica) and is currently Assistant Professor in Instituto de la Comunicación e Imagen at Universidad de Chile. His teaching and research focus on cinema and media history, especially in regard to social reception. In 2015 he published the book La masificación del cine en Chile 1907-1932. La conflictiva construcción de una cultura plebeya (LOM Ediciones). He leads the research project "Film censorship in Chile 1960-2000" (Fondecyt Iniciación n°11170598 Agencia Nacional de Investigación y Desarrollo, and U-Inicia n°007/17, Vicerrectoría de Investigación U. de Chile).

Jóźwiak Karol

Karol Jóźwiak is a researcher at the Culture Studies Department of the University of Lodz. He holds PhD in culture studies (dissertation on Pasolini's semiotic theory), and he has recently concluded his post-doc internship at Université Sorbonne Nouvelle Paris III (Laboratoire International de Recherches en Arts) funded by Polish National Research Center. His main research areas address different issues of European transnational functioning of art and cinema in relation to the questions of memory, writing history, identity and politics in XX century. Moreover, he works as an art critic and curator, collaborating with different institutions in Poland and in Europe on exhibitions of XX century art. Currently he supervises the research project entitled "Sovietophilia in Post-Fascist Italian Film Culture" (funded by Polish National Research Center).

Kibris Guldeniz

Kibris Guldeniz is a PhD Candidate at Leiden University, Department of History & Middle Eastern Studies and expects to defend her dissertation, "Benevolent Conquerors, Besieged Homelands and Sacred State: The Reproduction of Political Myths in Cold War Turkey" supervised by Prof. Erik Jan Zurcher by December 2020. She is also teaching on nationalism at Koc University, Istanbul. Her research interests include peripheral perspectives on national identity, everyday life and critical legal studies.

Klejsa Konrad

Konrad Klejsa is Professor at Department of Film and Audio-Visual Media at University of Lodz. His research interests focus on the history of post-1945 Polish cinema, audience studies and German-Polish film cooperation. Currently he supervises the research project "Film distribution and exhibition in Poland, 1945-1989", funded by the Polish National Science Centre.

Kunicki Mikołaj

Dr Mikołaj Kunicki has been member of the Faculty of History at the University of Oxford since 2013. Before coming to Oxford, he taught history at the University of Notre Dame and the University of California at Berkeley. Kunicki received his PhD in History from Stanford University in 2004. Kunicki is a historian of 20th-century Poland and East-Central Europe with research concentrated on Communism, nationalism, and their relationships with popular cultures of cinema and performing arts. He is the author of Between the Brown and the Red: Nationalism, Catholicism and Communism in Twentieth Century Poland (Ohio University Press, 2012) as well as articles and book chapters on 20th-century Polish and European history, cinema, nationalism and contemporary politics.

Llorens Fernando Ramírez

Fernando Ramírez Llorens is sociologist and holds a Ph.D. in Social Sciences from the University of Buenos Aires. Professor of Media History and Argentine History, he currently works as a postdoctoral fellow at the Institute of Higher Social Studies (IDAES) at the National University of San Martín, Argentina. He is the author of "Nights of clean fun. State, Catholics and businessmen in the censorship of cinema in Argentina 1955-1976" (Libraria, 2016).

Marlatt Michael

Michael Marlatt is a graduate of Ryerson University's Film + Photography Preservation and Collections Management MA program and is currently in the 3rd year of his PhD in York University's Communication & Culture program. Michael has previously done film cataloguing and inspection projects for TIFF, the CFMDC, and York University. Michael's research interests centre on the history and influence of the university media archivist and archival collection on post-secondary institutions in Ontario. Michael works as a student researcher and archivist for Archive/Counter-Archive and is organizing the digitization of the Ontario Board of Censors Card Catalogue Collection.

Mckenna Mark

Mark McKenna in a lecturer in film, television and radio at the Staffordshire University. He has published on cult film and video distribution and his monograph Nasty Business: The Marketing and Distribution of the Video Nasties with Edinburgh University Press was published in July, and his second book, Snuff, drawn from the same research is due out next year. He is currently writing a third monograph on the John Milius surf film Big Wednesday (1978) for the Routledge series Cinema and Youth Cultures.

Merve Dürdane Solmaz Tarlabölen

Dürdane Merve Tarlabölen Solmaz was born in 1981. Completing her undergraduate education at the Department of Cinema and Television at Anadolu University in Turkey, she had various jobs in national television channels. In addition to directing documentaries including Divan in IstanbulDaniel Baremboim's Divan Orchestra, From Venice to Istanbul- Biennale Election for Istanbul Modern Museum, Hello Pablo - Making of First Picasso Exhibition in Turkey, she produced a twenty-minute art and culture news programme "Afiş" broadcasted every weekday at CNN Turk. She started to work as an instructor at the Department of Radio, Television and Cinema at Cukurova University in 2014 and completed her MA on film censorship in 2019.

Morgan Daniel

Daniel Morgan is affiliated to the Institut de recherche sur le cinéma et l'audiovisuel, Université Sorbonne Nouvelle - Paris 3

Petley Julian

Julian Petley is professor emeritus of journalism at Brunel University London. His many works on censorship include Censorship: a Beginner's Guide (Oneworld 2009) and Film and Video Censorship in Modern Britain (Edinburgh University Press 2011). He was heavily involved in lobbying against the 'extreme porn' provisions of the Criminal Justice and Immigration Act 2008. He is a member of the editorial board of Porn Studies, and principal editor of the Journal of British Cinema and Television, He is currently writing The Repressive Press for Routledge.

Petrychyn Jonathan

Jonathan Petrychyn is a Postdoctoral Fellow in Gender, Sexuality, and Digitality in the Department of Recreation & Leisure Studies at the University of Waterloo. His research focuses on the intersections of sex, activism and media industries and seeks to explore the affective economies that bring these ideas together. He received his PhD in Communication & Culture from York University and Ryerson University in 2019. His dissertation, Networks of Feeling: Affective Economies of Queer & Feminist Film Festivals on the Canadian Prairies was awarded the Susan Mann Dissertation Scholarship. His research has been published in Senses of Cinema, Imaginations: Journal of Cross-Cultural Image Studies, the Canadian Journal of Film Studies, and is forthcoming in Journal for Media History.

Petsini Penelope

Penelope Petsini holds an MA in Image and Communication from University of London, Goldsmiths College, and a PhD in Arts and Humanities from the University of Derby, both sponsored by the State Scholarship Foundation (I.K.Y.). Recent publications include Sites of Memory: Photography, Collective Memory and History (Athens: Hellenic Center of Photography & NEON Foundation, 2016), Capitalist Realism: Future Perfect | Past Continuous (University of Macedonia Press, 2018) and the collective readers Censorship in Greece (Athens: Rosa Luxemburg Stiftung, 2016) and Companion of Censorship in Greece: Weak Democracy, Dictatorship, Metapolitefsi (Athens: Kastaniotis) co-edited with Dimitris Christopoulos. She is currently lecturing in the MA course "Censorship: Interdisciplinary approaches" in the Department of Political Science and History, Panteion University, Athens. She is Principal Researcher in the post-doctoral programme «Censorship in Visual Arts and Film» (CIVIL) in the same Department.

Rühse Viola

Viola Rühse works as a course director and research assistant at the Department for Image Science at the Danube University Krems in Austria. She studied History of Art and German Language and Literature at the universities of Hamburg and Vienna. She submitted her PhD thesis on Siegfried Kracauer's film writings in March 2020, the final PhD exam is planned for autumn 2020. Her current main themes of research in addition to film theory are modern and contemporary art and critical theory. She also works as an artist/photographer. One of her critical essays was granted the Bazon Brock Essay Award.

Sacco Daniel

Daniel Sacco holds an M.F.A. in Screenwriting from York University and a Ph.D. from the joint program in Communication and Culture at York and Ryerson Universities. He has published on the cinemas of Sam Peckinpah, Lucio Fulci, Vincent Gallo and Andrew Jarecki. His writing has appeared in Cinephile, The New Review of Film and Television Studies, and Studies in the Fantastic. He currently teaches screenwriting at the Toronto Film School at Yorkville University. His first monograph, Film Censorship in National Context, is forthcoming from Edinburgh University Press.

Sahu Ipsita

Ipsita Sahu is currently pursuing her doctoral studies in Cinema Studies from Jawaharlal Nehru University, New Delhi. Her key research area includes urban history and exhibition spaces and the history of technologies, particularly television.

Sowiński Emil

Emil Sowiński is a Ph.D. student at the University of Lodz, Department of Film and Audiovisual Media. He is preparing a dissertation in which he will investigate problems of production process that took place at Irzykowski Film Studio. His research interests include history of film culture in Poland and economy of cinema. In 2018 he was awarded the first prize in Professor Ewelina Nurczyńska-Fidelska Competition for the Best Master's Thesis on Polish Cinema. In the years 2018-2020, Sowinski was employed as a coworker of a grant project Film distribution and exhibition in Poland, 1945-1989: national institutional framework and local case study (National Centre of Science).

Staksrud Elisabeth & **Haugland Marita Eriksen**

Elisabeth Staksrud (PhD) is a full professor at the Department of Media and Communication, specializing in research on children and media related risk, media panics, censorship, freedom of expression and research ethics. She has written several books and articles considering the legitimacy of age-specific self-regulatory practices versus the rights of children. Her book "Children in the Online world: Risk, Regulation, Rights" (Routledge, 2016) deals with the balancing of media risk, problematic regulatory practices and the pressure this puts on children's participatory and provisional rights. Before returning to academia she worked seven years for the Norwegian Board of Film Classification as a senior policy advisor and film censor. As a policy advisor she was involved in the establishment of the PEGI system for age recommendations on computer games in Europe.

Marita Eriksen Haugland has an MA in media and communications from the University of Oslo. Haugland's MA thesis concerns age regulation in the video game industry and explores the differences between regulatory systems. Research interests include film, video games, censorship, media regulation, social media, audience communication, and environmental issues.

Strassfeld Ben

Ben Strassfeld is currently teaching in the department of Media Studies at Queens College, having received his PhD in Film, Television, and Media from the University of Michigan in 2018. His scholarly work has appeared in Velvet Light Trap, Historical Journal of Film, Radio, and Television, and Journal of the History of Sexuality. He is currently working on his book project, Indecent Detroit: Race, Sex, and Censorship in the Motor City.

Vitrinel Ece

Ece Vitrinel holds a double PhD degree in communication sciences at University of Paris 3-Sorbonne Nouvelle and Galatasaray University, and works as an assistant professor at the Faculty of Communication of Galatasaray University in Istanbul. Her research focuses on film industries, screens and audiences. She serves as a steering committee member of MediArXiv, a free, community-led digital archive for media, film, and communication research.

Yüksel İlke Şanlıer & **Çam Aydın**

İlke Şanlıer Yüksel is an assistant professor in the School of Communications at Çukurova University. She got her BA degree from Sociology Department at Boğaziçi University and a PhD degree from Communication program at Anadolu University. Her research mainly focuses on the sociology of migration and the sociology of cinema. She works on, transnational politics through mediated settings, cinema and mobility, and new/local cinema history. She has a long experience of field research and ethnographic research on migrants and cinema history.

Aydın Çam is an assistant professor in the School of Communications at Çukurova University. He got his BA degree from Department of Communication Sciences at Marmara University and a PhD degree from Media and Communication Studies Program at Galatasaray University. His research mainly focuses on the New Cinema History, cinema history of Çukurova, cinemagoing, and spectatorship. Recently, he works on travelling cinema experiences in Taurus' highland villages, local films, and mapping of Adana cinema history. He is also interested in cinema and space relations such as cinematic spaces, spatial experiences, and mapping the cinematic spaces.

Bionotes : Organizers

Daniel Biltereyst

Daniel Biltereyst is Professor in Film and Media History and director of the Cinema and Media Studies research center (CIMS) at Ghent University, Belgium. Besides exploring new approaches to historical media and cinema cultures, he is engaged in work on film and screen culture as sites of censorship, controversy, public debate and audience engagement. He has published widely on these matters in edited volumes and journals. He is now working on *The Routledge Companion to New Cinema History* (with R. Maltby and Ph. Meers) and on *Mapping Movie Magazines* (Palgrave). He's finalizing a monograph on the hidden history of film censorship in Belgium (Verboden beelden, 2021).

Ernest Mathijs

Ernest Mathijs is Professor in Film and Media Studies at the University of British Columbia, in Vancouver, Canada. Ernest's research focuses on provocative and genre cinema, with cult films and the horror genre as areas of specialty. Books include *100 Cult Films*, *Cult Cinema*, and *The Cinema of David Cronenberg*. Recent publications include *The Routledge Companion to Cult Cinema* (with Jamie Sexton), and essays on Monty Python, *The Room*, *Joker*, the Soska Sisters, exploitation film, and the films of Delphine Seyrig.

Alexander De Man

Alexander De Man holds a M.Sc. in Film- and Television Studies at the department of communication sciences at Ghent University where he will start as a PhD researcher, conducting research on diaspora film policies and representations in Flanders (2002 – 2021). Previously he operated as a research assistant at the Cinema Ecosystem platform project and is the first author of the book chapter "*Regional & Local Film Commissions in Belgium: A Case Study of Flanders*" (with D. Biltereyst and Ph. Meers), which will be published in the edited volume *Las Film Commissions en Europa y América Latina: influencias de los espacios y territorios cinematográficos en la cultura y el desarrollo económico y social*.

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FOR MORE INFORMATION SEE: http://www.censorship-symposium.org/

CONTACT: Daniel Biltereyst – daniel.biltereyst@ugent.be; Ernest Mathijs – ernest.mathijs@ubc.ca; Alexander De Man – alexander.de.man@hotmail.com