



28th SERCIA Conference

Questioning the margins of English-speaking films and TV series

September 6-8, 2023

Campus Condorcet, Aubervilliers, Université Paris 13

ABSTRACTS

Joël Augros - Sorbonne Université

Forbidden Hollywood ou cinéma pré-code : un cinéma en marge ?

Inauguré en 2020 le programme *Forbidden Hollywood* vient couronner une séquence historiographique qui a fait du cinéma pré-code presque un genre en soi. Entre 1930 et 1934 ce serait développé un cinéma interdit (forbidden) ou du moins en marge de la production hollywoodienne classique, une parenthèse enchantée.

Cette communication souhaite revenir sur la réalité de cette période historique mais aussi interroger la façon dont elle a été progressivement constituée au cours du temps.

Joël Augros est professeur en études cinématographiques à l'Université Sorbonne Nouvelle. Ses recherches portent sur l'économie du cinéma à Hollywood et ailleurs. Il est l'auteur, avec Kira Kitsopanidou, de Une histoire du cinéma américain. Stratégies, révolutions et mutations au XX^e siècle, Armand Colin, Paris, 2016 et a co-dirigé avec Nolwenn Mingant et Cecilia Tirtaine Film Marketing into the Twenty-First Century, BFI Publishing / Palgrave Macmillan, Basingstoke, 2015 et plus récemment, a coordonné le numéro 171 de la revue CinémAction : CinémArgent (2019). Il est membre du Cinecosa (Cinéma, Economie et Sociétés Anglophones) et de l'IRCAV.

Jean-François Baillon - Université Bordeaux Montaigne

Interstitiality and the Celtic Fringe: Experiences of Scotland in *I Know Where I'm Going!* (Michael Powell and Emeric Pressburger, 1945), *Local Hero* (Bill Forsyth, 1983) and *Limbo* (Ben Sharrock, 2020)

According to anthropological theorist Victor Turner, the central stage of 'rites of passage' is defined by "margin or limen (meaning threshold), when the subjects of ritual fall into a limbo between their past and present modes of daily existence". Still according to Turner, "Liminoïd phenomena, unlike liminal phenomena, tend to develop apart from central political and economic processes, along the margins, in the interstices, on the interfaces of central and servicing institutions – they are plural, fragmentary (representing, in some cases, the dismemberment, or *sparagmos*, of holistic, pivotal, pansocietal rituals) and often experimental in character" (*Japanese Journal of Religious Studies*, 6/4, december 1979, p. 492).

We will apply this frame of analysis to three films taking place in Scotland and sharing a similar pattern. In all three cases, the protagonist – an outsider – undergoes a process of initiation by experiencing life on the margins and going through interstitial and experimental processes. The three films are: *I Know Where I'm Going!* (Michael Powell and Emeric Pressburger, 1945), *Local Hero* (Bill Forsyth, 1983) and *Limbo* (Ben Sharrock, 2020).

Jean-François Baillon is a Professor in English and Film Studies at Bordeaux Montaigne University. He is an honorary member of the Board of SERCIA and a collaborator of Positif film journal. He has published many articles on British cinema, with a focus on the link between identities and film genres. His latest publications are Intermedial Frankensteins (ed. by J.-F. Baillon and Nicolas Labarre), LEAVES n° 9, January 2020, online and Dictionnaire du cinéma britannique (with N. T. Binh), Vendémiaire, 2023.

The Outskirts of Contemporary Hollywood Science Fiction: Margin(s) and Center(s) of a Dominant Genre in Space Films *Moon* and *The Martian*) /

Les espaces périphériques de la science-fiction hollywoodienne contemporaine : Marge(s) et centre(s) d'un genre dominant à travers *Moon*, de Duncan Jones, et *The Martian*, de Ridley Scott

La science-fiction hollywoodienne, centre de gravité du cinéma grand public étatsunien (cf JP Telotte 2001), a construit sa centralité autour de caractéristiques qui définissent aujourd'hui une certaine norme hégémonique. Ivana Milojevic et Sohail Inayatullah (2003) problématisent la manière dont cette domination culturelle étatsunienne a rendu marginale toute proposition de science-fiction alternative. Il est cependant permis de nuancer cet état des lieux, ou du moins de constater qu'au sein-même de l'incarnation hollywoodienne du genre, des formes ont su se développer à l'écart du cinéma *mainstream*. On parle là de sous-genres ou de tendances alternatives qui, par leur prise de distance quant aux normes hollywoodiennes, s'inscrivent dans une zone marginale de production et de création. C'est le cas à titre exemplaire du film indépendant *Moon*, de Duncan Jones, dans lequel l'employé d'une entreprise de forage fait l'expérience d'une isolation prolongée sur la Lune. Réalisée en 2009, cette production correspond pourtant à une certaine idée de la science-fiction hollywoodienne classique, tant par son récit d'exploration lunaire que par ses thématiques et son imagerie. Son budget réduit, sans l'appui d'un grand studio, ainsi que l'absence de vedette, le marginalisent néanmoins – ce que met en évidence la comparaison avec le blockbuster de SF *Avatar*, sorti la même année. Cette marginalité, d'abord économique, exerce un impact sur les ressources techniques du film et donc, étant donnée la place centrale de la technologie dans le cinéma de science-fiction, sur sa forme. Il semble donc fertile d'étudier la manière dont la mise-en-scène de *Moon* se situe en regard du canon majoritaire du film d'exploration spatiale, d'autant plus qu'il place au centre de son récit un personnage seul sur la Lune, donc en marge du reste de l'humanité. C'est un motif que développe John McCullough (2001) et qui anticipe un film au postulat dramatique similaire mais représentatif pour sa part de la norme hollywoodienne : *The Martian*, (Ridley Scott, 2015), dans lequel un astronaute abandonné sur Mars tente de survivre dans l'attente des secours. Cette communication propose ainsi une étude comparative de ces deux films, exemplaires du rapport entre centre et périphérie dans la création cinématographique anglophone occidentale. Bien qu'issues de catégories différentes de l'industrie cinématographique, les deux œuvres ont en effet en commun leurs postulats narratifs minimaux, au décor et au personnage quasi-uniques, qu'il s'agisse de Sam Bell sur la Lune, ou de Mark Watney sur Mars. Ils semblent à ce titre s'éloigner du foisonnement dramaturgique et des récits choraux du *space opera* classique, caractéristiques qu'a pu identifier Vivian Sobchack dans ses travaux (1997). On pourrait alors supposer que *Moon*, film de la marge aux moyens réduits, prendrait le parti de respecter ce minimalisme, là où *The Martian* s'en éloignerait afin de mieux respecter la norme esthétique et commerciale dans laquelle il s'inscrit. La comparaison des deux films nous permettrait d'interroger ce présupposé. Elle nous conduirait aussi à envisager les manières dont l'imagerie et les tropes de la science-fiction hollywoodienne classique sont reconduits ou non, dans le cinéma de la marge comme de la norme. De la représentation du/des grand(s) espace(s) ou des décors intérieurs, à la mise-en-scène des notions d'exploration, de conquête ou de colonisation spatiale, il s'agirait ainsi d'interroger en quoi une science-fiction marginale peut se dégager des enjeux canoniques du genre ou se les approprier. Toutefois, si l'analyse des dissemblances formelles entre science-fiction indépendante et science-fiction de studio nous semble essentielle, on peut à l'inverse s'interroger sur la possible proximité entre les deux films et, partant, les deux systèmes de production et de création. Plus largement, on pourrait aussi questionner la porosité formelle entre ce qui apparaît comme un cinéma de la marge et le cinéma commercial, que Geoff King (2009) identifie comme une possible absorption de la marge par le centre.

Nous nous proposons donc d'étudier, à travers *Moon* et *The Martian*, la redéfinition des frontières entre marge et centre dans le cinéma de science-fiction étatsunien, et la manière dont l'esthétique du cinéma indépendant a su infuser l'un des genres dominants de Hollywood, alors que s'amorçait une décennie 2010 de renouvellement du cinéma d'exploration spatiale.

Guilhem Billaudel est agrégé d'anglais et, depuis septembre 2021, doctorant en études cinématographiques à l'Université Paul Valéry Montpellier 3, où il enseigne l'anglais du cinéma et la traduction. Sa thèse, dirigée par David Roche, a pour sujet d'étude la tension entre intime et spectaculaire dans le cinéma d'exploration spatiale anglophone contemporain. La communication se fera en anglais.

Adrienne Boutang – Université de Franche-Comté

In and out Hollywood – Reassessing Paul Verhoeven's career

In this talk I intend to look into Paul Verhoeven's liminal status, as the path of his career led him from being the ultimate outsider inside Hollywood, (with works such as *Basic Instinct* and *Showgirls* blending a softcore, mainstream sensitivity with a cruder aesthetic reminiscent of the director's first works) and a Hollywood filmmaker attempting to do "art film" (with, recently, *Elle* and *Benedetta*). Rather than the usual symbiosis of European art-house style and more mainstream aesthetics, expected from so-called exiles from Europe, I will try to show how Verhoeven stands out by embodying, simultaneously or alternately, an "authentically American tradition" (Williams) and a "very European take on the United States" (Sconce). My study will both resort to an internal approach focusing on style and attempting to delineate the "Verhoeven's touch" and look into the filmmaker's controversial reception, in the US as well as in France.

Adrienne Boutang is Associate Professor of film studies at Université de Franche-Comté (Besançon, France). Her research focuses on censorship and regulation, transgressive representations, and the representation of adolescence in film and television in contemporary North American cinema. She published a book on teen movies (2011, with Célia Sauvage), collaborated on a French film analysis manual (2018) focusing on cultural and gender studies approaches, and has written numerous articles focusing on censorship and coming-of-age issues. On the topic of horror, she devoted several articles to torture porn and coedited a collection devoted to Horror and childhood in Tim Burton's work (2016, with Bérénice Bonhomme and Mélanie Boissonneau). She is currently working on a collected volume called "Ages of life, ages on screen: Passages, thresholds, transitions and gendered evolutions," and putting together a special issue about censorship of images in the United States.

Benjamin Campion - Université Paul-Valéry Montpellier 3

***Too Old to Die Young* (Prime Video, 2019) : Nicolas Winding Refn et les « espaces de marginalité » d'Amazon**

Selon Tony Dowmunt et Kate Coyer, « l'objectif premier des médias commerciaux est de fournir de l'audience aux annonceurs qui les financent et assurent leur rentabilité » (2007 : 1). La définition vaut pour le leader du commerce en ligne Amazon, si l'on considère qu'il se sert de sa plateforme de streaming Prime Video comme d'un point d'entrée vers son propre site marchand. Par conséquent, il paraîtrait pour le moins inapproprié de qualifier Prime Video de média « alternatif » ou, selon un lexique approchant, de média « radical », « indépendant », « citoyen », « tactique », «

activiste » ou « autonome » (*Ibid.* : 3). Cependant, son catalogue de films et de séries est si fourni, hétéroclite et protéiforme que l'un des titres qui y figurent est tout de même susceptible de correspondre aux trois premiers critères établis par Chris Atton pour définir un média alternatif : « du contenu radical, qu'il soit de nature politique ou culturelle ; une identité esthétique très marquée ; un recours à des innovations/adaptations tirant pleinement parti des technologies de pointe à disposition » (*Ibid.*).

A ce titre, *Too Old to Die Young* apparaît comme une œuvre singulière dans la filmographie de son auteur danois, Nicolas Winding Refn. Bien qu'envisagée comme un « film de treize heures » (Setoodeh 2019) et projetée en avant-première au festival de Cannes 2019, elle se démarque par son changement de médium (Refn avait réalisé dix longs métrages pour le cinéma entre 1996 et 2016), son absence d'acteurs renommés et, surtout, une forme narrative et plastique très inhabituelle pour une série télévisée. Se voyant dans la peau d'un peintre à qui l'on aurait proposé « une toile sans fin » (Besse 2019), Refn (qui a entièrement réalisé et coécrit la mini-série) a eu tout le loisir de « [modeler] chaque épisode en fonction de son développement dramatique sans contrainte de durée » (Rouyer 2019 : 45). Le deuxième épisode s'étend ainsi sur 1h37, tandis que le dixième ne dure que 31 minutes. Le cinéaste applique à tous les épisodes un « volontarisme dilatoire [...] figeant et espaçant les actions, brisant la compréhension de ce qui se passe, [...] [bouleversant] la manière dont on regarde la série » (Béghin 2019 : 96). De surcroît, chaque épisode reprend « à un autre moment, dans un autre contexte » (Rouyer 2019 : 45), la construction d'ensemble voulant que « la cohérence de ce qui se raconte recule au second plan » (Béghin 2019 : 96). Plastiquement, la mini-série permet à Refn de « radicaliser les immobilités sculpturales et morales » de ses films par l'entremise d'une « hypertrophie du style [qui] dévore tout » (*Ibid.*), prenant à contrepied les séries télévisées qui s'efforcent de ne pas mettre en avant leurs gestes formalistes. Il s'agit donc bien d'un objet singulier dans la carrière de Refn, tout comme dans la relation entretenue par Amazon avec des cinéastes réputés (les propositions de Woody Allen et Barry Jenkins, *Crisis in Six Scenes* en 2016 et *The Underground Railroad* en 2021, ne pouvant être jugées aussi anticonventionnelles).

Lors de cette communication, je commencerai par situer *Too Old to Die Young* dans le catalogue de Prime Video et dans la filmographie de Refn. Puis je mènerai une analyse filmique visant à relever ce qui place foncièrement cette mini-série dans les marges des séries anglophones, bien qu'elle soit portée par une plateforme et un cinéaste ne pouvant être qualifiés de marginaux. Il s'agira ainsi d'étudier et de qualifier une marginalité *de l'intérieur*, ou ce qu'on pourrait qualifier d'« espace de marginalité » (comme on parlerait d'espaces de liberté). Tel est l'un des grands paradoxes de plateformes hégémoniques comme Prime Video ou Netflix : bien qu'envisageant leurs abonnés comme « autant d'individus, qu'il va falloir – très vite et très efficacement – orienter vers des recettes déjà éprouvées » (Cailler et Taillibert 2019 : 79), elles ouvrent parfois des fenêtres d'expérimentation qui offrent, ne serait-ce que ponctuellement, la possibilité à des artistes d'explorer les marges de leur propre discipline.

Benjamin Campion enseigne le cinéma et les séries télévisées à l'Université Paul-Valéry Montpellier 3. Docteur en études cinématographiques et audiovisuelles, il a publié deux essais sur la chaîne premium américaine HBO aux Presses universitaires François-Rabelais (2018 et 2022). Ses travaux visent à nouer un dialogue entre les arts et les médiums, tant à travers la sérialisation du cinéma que son expansion narrative et formelle à la télévision et sur Internet.

Hélène Charlery - University of Toulouse 2 Jean Jaurès

Discussing the margin-center paradigm with Ava DuVernay's *Middle of Nowhere* (2012)

Black feminist theory has defined the margins by identifying processes of marginalization that are linked to (multiple) oppression and subordination (Crenshaw 1989). Individual and collective emancipation and development therefore implies struggling one's way from margin to center, relying on the advantages of experience and knowledge of marginality (hooks, 1984). Contrariwise, some film scholars (including in the CFP for the present conference) define the margins as a space, a site of resistance, which some filmmakers eventually willfully chose to stay in, "in reaction and maybe in opposition to" a "world of big finance, targeting large audiences in order to generate substantial profits", and a world whose rules these filmmakers "refused to abide by". The margins are then seen as a space where minority filmmakers find new venues to see their work reach their targeted audiences, outside, against or alongside, the mainstream. This paper intends to discuss the differences between filmmaking "outside", "against" and alongside" the mainstream, and to determine, meanwhile considering the margins as a space of power and creativity, whether these paradigms still imply reading or viewing the margins from and with the analytical tools developed in and by the center.

Before she was called to direct the first biographical picture film on Martin Luther King, Jr. (*Selma*, 2014), Ava DuVernay directed two independent feature films, centering on black female-centered narratives, *I Will Follow* (2010) and *Middle of Nowhere* (2012), the story of a black woman who "chooses" to drop out of medical school, work at night and put her life on hold to support her imprisoned husband, meanwhile navigating through her mother's disappointment with the choices made by her two daughters. Like other African American and black contemporary filmmakers in the early 2010s (Lee Daniels, *Lee Daniels' The Butler*; Barry Jenkins, *Moonlight*, or Jordan Peele, *Get Out*), DuVernay's success, with *Middle of Nowhere*, led her to shift to the status of an "outsider-within" (Baker 96), a space from which she enforces the philosophy she disclosed in a 2019 *Glamour* Women of the Year speech, "My truth is, I don't want a chair at the table. I want the table to be rebuilt. In my likeness. And then the likeness of others long forced out of the room. This paper will use *Middle of Nowhere*, the film's plot, aesthetics and career, to discuss the way the filmmaker creates, not the margin, but a margin, from which to reconsider a new center...a new table.

Hélène Charlery is an Associate Professor at the University of Toulouse 2 Jean Jaurès. Her research focuses on the representation and staging of gender and race identities in contemporary American films and television series, with an emphasis on intersectionality and black feminist film theory. Her research has also recently addressed Ava DuVernay's civic and artistic activism in films, television series and documentaries.

Nicole Cloarec - University of Rennes

Filming the margins of modern life in the margins of modern technology: Marc Jenkin's and Ben Rivers's odes to hand-made cinema

The 2010s marked cinema's definite shift to digital. According to film producer Stephen Follows, who examined the top 200 grossing films from 2000 to 2018, digital formats overtook film in 2013, topping 91% of films released in 2018. Although the adoption of digital camera has not eradicated film, contrary to some doleful predictions that film stock will stop being produced and processed altogether, the fact is that since the mid-2010s, most movies across the world are being shot as well as distributed digitally. And while some have expressed fears of uniformisation, the advent of digital technologies allowed films to be produced for minimal cost, thus providing more opportunities for low budget independent productions.

In this context, the filmic approach of British filmmakers Marc Jenkin and Ben Rivers seems of another age. Not so much because they used film stock to shoot their feature film debuts, shot respectively in 2011 and 2018 – it is well-known that some *big budget film* directors like Christopher

Nolan and Quentin Tarantino have adamantly refused to shoot on digital – but because they also hand processed them. Most fittingly, their maverick, DIY approach to cinema is echoed in the subject of their movies, filming the margins of modern society. Shot on shoestring budgets, with minimal crew (Jenkin acting as screenwriter, DP, editor, and composer in addition to director, Rivers's film's crew and cast consisting in three people in all), the two feature films fittingly portray marginal places (Cornwall and the Highlands), and marginal ways of life, one of traditional fishermen whose livelihood is threatened by tourism and its ensuing gentrification, the other of a modern-day Thoreau-like hermit.

This paper aims to analyse how Marc Jenkin's and Ben Rivers's singular approach creates uncanny narratives about marginal worlds through a distinctive emphasis, and celebration, of cinema as a craft that engages the physicality both of gesture and texture as well as the history of cinema.

Nicole Cloarec is a senior lecturer in English at the University of Rennes. Her research focuses on British and English-speaking cinema and in particular questions related to the cinematic apparatus, transmediality, adaptation and the documentary. She has been a member of SERCIA since 2000 and is part of the 2023 conference organising committee. She is the co-editor of LISA e-journal and member of the editorial board of Film Journal.

Alain J.-J. Cohen - University of California, San Diego

Soderbergh's *The Good German*. The Margins' Infinite Regress

Berlin was the center of gravity of WW2 Germany. Postdam, situated geographically within its margins, is where the Allies (The UK, the US and the USSR) held their 1945 Conference to decide the fate of defeated Germany. Likewise, Berlin itself was being divided into four tightly-controlled Zones (USSR, US, UK, France, with the iconic Brandenburg Gate as a No Man's Land limited margin separating East from West Berlin.) Ironically, it's in the margins of Postdam geopolitics that a pre-war romance between Lena Brandt (Cate Blanchett, as femme fatale) and Jacob Geismar (George Clooney) is rekindled and seems to take front stage in the diegesis. Still more ironically, their renewed love story is itself a marginal MacGuffin for a series of retroactive revelations seemingly at the margins of this too recent history. For Lena's interest in Jacob has more to do with protecting her husband Emil, a rocket scientist who worked on Camp Dora using Jewish slave labor to build Nazi rockets.

Though a main referent and its margins may be interrelated in a wide spectrum of an ever shifting Möebius loop, the film is a case study wherein some margin's hidden registers may overshadow a front stage. Emil plays at being dead, but hides in the sewers of Berlin (Soderbergh's marginal homage to Carol Reed's *The Third Man*, and Werker's & Mann's *He Walked by Night*) and wants to escape Berlin so as to expose not only the secret of Camp Dora but to expose as well the German top rocket scientist who is being too speedily de-nazified. In this series of intertwined margins, the film makes manifest that the US and the USSR competed in recruiting the German rocket scientists as soon as WW2 ended, and in so doing prepared for the inevitable Cold War. Postdam thus reconfigured WW2 alliances and the film underscores our « thinking the unthinkable » namely that, albeit its unspeakable horrors, WW2 was already marginalized by the oncoming Cold War.

Alain J.-J. Cohen is a Professor of Comparative Literature & Film Studies at UC San Diego, as well as a practicing psychoanalyst and member of APsA (American Psychoanalytic Association).

He has a pluri-disciplinary and multi-national formation in clinical and theoretical psychoanalysis (from Freud and Lacan to today's multiple schools of psychoanalysis), the history and analysis of cinema, aesthetics and philosophy, literary theory, semiotics (from Peirce and Greimas to the present), and art history. He has single-authored about 100-odd research articles in professional

journals and scholarly volumes, and presented nearly 300 papers at invited lectures and conferences locally, nationally and internationally. Through his teaching and research, Cohen has been dedicated to the dissemination of (1) psychoanalysis, (2) cinema studies and (3) semiotics. He contributed research articles about some of the major figures of "French theory" (Sartre, Barthes, Lacan, Greimas, Foucault, Baudrillard, Damisch, Lévi-Strauss, Metz, etc.) and has written very extensively about the films of quite a number of auteurs-filmmakers such as Kubrick, Godard, etc. With regard to cinema and media, he likes to focus upon the interweave of punctual technique and its psychological motivation.

Raphaëlle Costa de Beauregard - Université de Toulouse Jean Jaurès

The genre of science-fiction genre and its margins: the case of *Logan's Run* (Michael Anderson, 1976)

If genres depend on economic arguments, this is first because genres are constructed upon the audience's expectations. This paper will argue that, while *Logan's Run* (*L'Age de cristal*) is most certainly classified as a science-fiction film, yet the film needs the audience's belief in the special effects characteristic of the genre. Four scenes in the film will be discussed in the light of the margins between genres which contribute to the audience's identification with the characters. First the hologram scene which screens the entrance of Jessica in Logan's world, and the margins between science-fiction and romance. Then the 'shoot to kill' scene in which Logan is screened as a typical action-hero. Then two scenes in which Logan is confronted to a controlling session with the system's computer voice. In the first instance, he is given a new mission which he fully accepts. However, in the second scene of control by the system, when he returns from his mission, he follows his own sense of a mission in the light of his discovery of the real, though post-apocalyptic, world.

Raphaëlle Costa de Beauregard is Emeritus Professor at Université de Toulouse Jean Jaurès in English and American Studies, Literature, Art and Film. She is the founder of the SERCIA (Société d'Etudes et de Recherches sur le Cinéma Anglo-saxon) in 1993. She has published, among others: Nicholas Hilliard et l'imaginaire élisabéthain Paris: CNRS. 1992; Silent Elizabethans-The Language of Colour of two Miniaturists, Montpellier: CERRA. 2000. She has edited Le Cinéma et ses objets-Objects in Film, Poitiers: La Licorne, 1997 and Cinéma et Couleur- Film and Colour, Paris : Michel Houdiard, 2009. Her present research focuses on phenomenology and film mostly in Early Cinema.

Celestino Deleyto & Costanza Salvi - Universidad de Zaragoza

King of the Bandits: The Cisco Kid, the B-Western and the Space of the Border

One of the most obvious instances in the history of cinema in which marginal cinema does not aspire to any subversion or resistance with respect to the mainstream, whether aesthetically or ideologically, is the Hollywood B-films. Although exceptions like *The Cat People*, *I Walked with a Zombie* and *Detour* are often mentioned as "masterpieces" that came out of Poverty Row, the vast majority of B-films, which that flourished since the 1930s, were cheaply made programme-fillers that responded the growth of demand by audiences and, as Edward Buscombe points out, were more conventional than the much more expensive A-films. The most popular among Poverty Row movies were, by far, the Westerns. The films were virtually identical, with each series featuring the same star, uniform production values, story-lines and running times. Fans knew exactly what to expect: fistfights, chases and shoot-outs; villains were uncomplicatedly evil and summarily defeated

by the hero (Buscombe 1988, 36-39). The remit of these marginal films was not difference or originality, much less artistic success, but similarity.

And yet, these independent but extremely conventional films sometimes offered alternative and unexpectedly complex and, at least from the perspective of today, polemical views of certain areas of US society. This is the case of the construction of the Mexico-US border that we find in some south-of-the-border B-Westerns. In this paper we want to focus on the Cisco Kid movies, a long-lasting cycle that spanned several decades and later transferred its popularity to television. Although the character of the Cisco Kid, a Mexican bandit with a good heart, had already appeared in the 1910s, it was with the advent of sound that the hero found his way into B-movie territory. Notably, if in other B-Westerns produced in the 1930s a stereotypical representation of ethnic groups was the norm, in the Cisco Kid, the image of Mexicans was adapted to an audience largely consistent of Mexicans living on both sides of the border.

Throughout the long and prolific cinematic life of the Cisco Kid, a fictional world emerged around the border between Mexico and the US that, while thoroughly codified and conventional, sometimes radically changed cultural perceptions of border dynamics, Mexico and Mexicans. In this paper we focus on one particular series of Cisco Kid movies, produced at Republic, with Mexican star Gilbert Roland in the titular role, released between the years 1946 and 1947. We want to examine the impact of the landscape in the construction of the characters, particularly the protagonist, who can be described as an extension of the land that he inhabited; the resistance to the stereotype of the “evil halfbreed” of the 1930s; the mobility of Cisco through the landscape as part of his good bandit persona; and the construction of the border as a fantasy of a real borderland, i.e., a unique territory which is two things at the same time; a fantasy in which the border, far from exclusionary, becomes the engine of a rich hybrid identity and experience.

Celestino Deleyto is Professor of English and Film Studies at the University of Zaragoza. He has published widely on romantic comedy, film genre theory and history, transnational cinema and cosmopolitan film theory, and recently, film space. His books include The Secret Life of Romantic Comedy (Manchester, 2009), Alejandro González Iñárritu, for the Contemporary Film Directors series (Illinois, 2010), co-written with María del Mar Azcona, and From Tinseltown to Bordertown: Los Angeles on Film (Wayne State, 2016). His monograph, co-written with María del Mar Azcona, on Before Sunrise, is forthcoming from Routledge later this year. He has contributed to edited volumes on Pedro Almodóvar and Film Comedy for Wiley-Blackwell, the Film Genre Reader (ed. Barry Keith Grant) for The University of Texas Press, Richard Linklater for Edinburgh U.P. and cinema and contemporary intimate culture for Routledge, among others. He has published his research in Cinema Journal, Screen, PostScript, Critical Survey and Film Criticism, among others. His most recent work on transnational cinema, cosmopolitan theory and cinematic borders has appeared in Transnational Screens, Studies in Spanish & Latin American Cinemas and New Review of Film and Television Studies.

Costanza Salvi is a Ph.D. candidate in English Studies at the University of Zaragoza. She received her MA in Visual Arts, Performance, and Media Studies from the University of Bologna, with a thesis on the populist cinema of the Great Depression, mainly focusing on the works of John Ford, Frank Capra, Will Rogers. Her research centers on the classical Hollywood cinema and its relationship with national and transnational contexts, within the scope of the American Studies but dealing with cross-cultural exchanges. Her work has appeared in academic journals such as InMedia, Cinema & Storia, Fata Morgana, Griselda. She is currently working on the spatial representation of the US-Mexico Border in the Classic Hollywood Western from the cosmopolitan perspective. She is member of SERCIA.

Claire Dutriaux - Sorbonne Université

Rethinking the Margins of Hollywood Censorship: The Regulation of Cinema by Southern Women Censors (1921-1945)

When the Chicago decree authorizing the chief of police to ban or cut scenes from films was issued in 1907, local censorship committees multiplied throughout the United States to fight against representations that were considered contrary to decency and virtue. Despite the advent of the Production Code in 1930/1934, which was supposed to empty these censorship boards of their substance, they continued to act, particularly in the Jim Crow South. The Southern censors used their status to fight against film representations that they considered likely to disturb public order, i.e. films highlighting African American claims or presenting episodes of racial violence (such as lynching) on screen. The control of Hollywood cinema became the place where the political opinions of the South were expressed – mostly those of white Southern women.

Censorship committees were organized within Women's Clubs, Parent-Teacher Associations, and Better Films Committees (BFC). From Florida to Alabama, the Better Film Committees allowed these women to occupy a space where their political voice could be expressed, opposing any representation they deemed "obscene." This paper will examine the ways in which women made their voices heard, through censorship, in the face of a male-dominated Hollywood industry and Code administration. Censorship of Hollywood films constituted another locus of politics for women in BFCs, even though they did not have access to the vote until the ratification of the 19th Amendment and were very little represented in political institutions. Women censors negotiated constantly with the PCA and Will Hays and saw themselves as the moral center of the United States – which meant that they fought against attempts to push them to the margins of cinema.

Claire Dutriaux is Associate Professor at Sorbonne Université, Paris and affiliated with the research unit HDEA at Sorbonne. Her research focuses on portrayals of social issues, race, gender, sexuality, and politics in Hollywood films, which she has explored in articles about Westerns ("Racial Violence at the Crossroads of West and South in Rosewood (John Singleton, 1997)" Revue LISA/LISA e-journal, vol. XVI-n°1 | 2018) as well as transnational Westerns ("South Africa's Frontier in Five Fingers for Marseilles (Michael Matthews, 2017)," with Annael Le Poullennec, in Hervé Mayer and David Roche (eds.), Transnationalism and Imperialism: Endurance of the Global Western Film, Bloomington: Indiana University Press, 2022, pp. 249-263). Another area of interest is the audience's response to Hollywood films, specifically that of the US South, and her current work analyzes the impact of women censors in the South in the Pre-Code and Code eras. She is the author of a podcast about the Deadwood series, recorded for Histoires en séries, episode 224.

Sara El Majhad - Paris 8 University

Hollywood Cannibalism: In Case of Emergency, Eat the Margin

Throughout the 1950s and until the mid-1960s, Hollywood cinema went through what is perhaps the worst crisis in its history. In addition to the dismantlement of the studio system by a Supreme Court decree, Hollywood had to face the fierce competition of television and was forced to adapt to significant demographical changes in the United States. As a result, movie theater audiences dwindled and the studios suffered severe financial losses. During those two decades, the American film industry adopted various survival strategies ranging from the rapid adoption of technological innovations to investments in the emergent television market. However, one that proved most efficient was the integration of young, previously unknown filmmakers into mainstream circuits of production and distribution. This fresh talent whose work drew from American counterculture and European "arthouse" cinema gave birth to what is called New Hollywood, arguably saving mainstream American cinema. In short, in a time of crisis, Hollywood found solace in its margins. A

similar phenomenon could be observed in the 1990s, when Hollywood had to negotiate with the emergence of new media and consumption habits with the popularization of DVDs and the internet. The loss of movie theater audiences was partly alleviated through the propulsion of independent filmmakers into the mainstream and massive investment in indie films by major studios, especially after *Pulp Fiction's* unexpected success in 1994. Through a comparative analysis of those two moments of crisis, this paper aims to discern a pattern in Hollywood's reaction to external threats. It will specifically address the role that marginal filmmakers play in the rejuvenation of the American film industry and the process through which those filmmakers are incorporated into mainstream circuits, eventually participating in the creation of new norms.

Sara El Majhad is a doctoral student in anglophone studies at Aix-Marseille University, where she teaches US Cultural History, Media Studies and Translation. She is a graduate of Paris 8 University and a former journalist in Morocco. Her research interests include the history and political economy of Hollywood, as well as issues of visibility and representation in American popular media. Her dissertation title is « *Maghrebi Identity Through the Hollywood Lens: A Genealogical approach to filmic representations of Otherness* ».

Olivier Esteves - University of Lille & **Sébastien Lefait** - Aix-Marseille University

Mainstreaming the marginal: Selma not Chicago, Hollywood's obscuring of racism in the North

As a very marginal question in the history of Hollywood production, racism (as defined along the lines of the 'American dilemma' researched by Gunnar Myrdal) has always confronted filmmakers with the challenge of exposing issues repugnant to any liberal democracy whilst having to reassure producers, political, media elites as well as the mainstream public about the exceptional nature of racism in the United States. In a book project entitled *Selma not Chicago, Hollywood's obscuring of racism in the North*, we seek to expose the mechanisms and decision-making processes that took the issue of racism from the margins into the mainstream, to such an extent as to turn it into a crowd-puller. We show that the process has included what we call *a triple remove*: first it relegates racism in the (deep) South; second, it depicts it as literally 'a thing of the past'; third, it places the burden of racism on the shoulders of dysfunctional, White-trash type individuals, thereby silencing all structural forms of racism. Consequently, it may be asserted that Hollywood mainstreams American racism in ways that relegate it to the geographical, historical, or social margins of the country.

In this paper as well as in the book project, we wish to study the genesis of these three biases, in an approach that resonates with recent historiography on the study of U.S. racism (by Thomas Sugrue, Jeanne Theoharis, Matthew Delmont, Joseph Crespino and Matthew Lassiter) and draws from extant scholarship on the representation of the South in Hollywood (Edward Campbell, Karen Cox, Allison Graham in the US; Claire Dutriaux and Taina Tukhunen in France). We thus show that Hollywood's strategy partakes of an institutional effort at depicting racism as a regional anomaly, not a national question.

Our focus is both quantitative and qualitative, looking into specific scenes from films like *Green Book*, *The Butler*, *Mississippi Burning*, *The Help*, etc. which taken together weave a narrative of silencing racism outside the South, thereby reinforcing what W.E.B. Du Bois or more recently Jeanne Theoharis have referred to as an 'epistemology of ignorance' among the mainstream (white) public about the pervasive, systemic, nationwide nature of racism in the U.S. We include a comparison with Sundance films (*Shadows*, *Dear White People*, *Fruitvale Station*), which offer a fairer treatment of racism as a national and systemic issue, thereby refusing to relegate the issue to the margins of US society. We conclude that Hollywood offers a normative treatment of racism as a problem of the South, of the poor, and of the past, exposing this representation strategy as a consequence of

Hollywood's normative production system.

Olivier Esteves is professor of British Studies at University of Lille. He is the co-author of La France, tu l'aimes mais tu la quittes : enquête sur la diaspora française musulmane, Paris, Le Seuil, 2024. With Sébastien Lefait, he has published La question raciale dans les séries américaines (Paris : Presses de Sciences-Po, 2014). He is a member of CERAPS (UMR 8026, political science).

Sébastien Lefait is a Professor at Aix-Marseille University. His research focuses on the way in which the arts of representation interact with human societies. His work therefore examines the areas of interference between a socio-cultural issue and its textual or audiovisual renditions, showing the existence of bilateral influences. In particular, he studies surveillance societies and their impact on fiction, the overlapping areas between American literature and contemporary visual culture, racial tensions and the challenges of their representation, post-September 11 paranoia and the corresponding media vehicles, the influence of military fiction on armed conflicts, etc. In his works, he concentrates on the ways in which artworks and cultural productions, beyond merely reflecting a state of reality, can act as vehicles of change. He is currently working, with Olivier Esteves (Lille University) on a book project provisionally entitled Selma Not Chicago: Hollywood's Obscuring of Racism in the North.

Rachel Garfield - Royal College of Art

Lived Experience and DIY women's film making

Experimental Film is of marginal interest. Feminist experimental film even more so. This paper will discuss women artist filmmakers whose work have been at the margins of even this peripheral placing: they have inhabited the margin of the margin. Through economic necessity they made films on no budget and often exhibited them only to each other in their friendship groups or at Punk gigs. Less nihilistic than their No Wave counterparts, but of the same generation, their insistence on DIY methods and foregrounding of lived experience sets them apart from the doxa of structuralist or feminist filmmakers whose work was more overtly theoretically driven and have formed the main histories of this marginal form of film practices.

Artists such as Betzy Bromberg, Ruth Novaczek, Sandra Lahire, younger than the second wave feminist filmmakers, offered a paradigm shift from the work that critiqued representation as a politically transformative agent. These artists focussed on work, sex work, music, love, death and the contradictions that these lived experiences foist upon young people. Formally these works are primarily about their relationship to the world. Hence they are often shot in relation to the responses to the subject, so that the person holding the camera is filming, from the inside of the activity shot. The effect of this type of filming is of an ongoing negotiation, contingent on the context and conditions that are being formed through the moment. These artists, I will argue, are a link between second wave feminism, contemporary video practice and emergent subjectivities: a pre-history that is missing and a D-I-Y aesthetic which it is timely to address at a time when many do not have access to funding and where women are again searching for new models of expression.

Rachel Garfield is an artist who also writes about contemporary art. She is Professor in Fine Art at the Royal College of Art. Garfield was Principal Investigator (2018-22) on the interdisciplinary AHRC-funded project, The Legacies of Stephen Dwoskin's Personal Cinema. She is co-editor of Dwoskino: The Gaze of Stephen Dwoskin, LUX, (2022), long-listed for the Kraszna-Krausz award, and author of the book Experimental Film making and Punk: Feminist Audio-Visual Culture of the 1970s and 1980s, Bloomsbury (2022). Garfield has contributed widely to anthologies and journals particularly on lens based work, identity politics and feminism. She also exhibits her videos in galleries.

Christophe Gelly - Université Clermont Auvergne

***The Banshees of Inisherin* (Martin Mc Donagh, 2022) — Margins and the aesthetics of subversion**

Martin McDonagh's last, much acclaimed work, deals with margins in a number of ways. The geographical meaning of marginality applies first. The plot takes place on one of the Aran islands, bearing a fictional name, on the periphery of the mainland which, at the time of the story, is recently detached from the colonial British power. Historically, it is a place cut out from the turmoil of the young Irish Republic—the story unfolds in the 1920s, during the Irish Civil War, whose echoes are audible on Inisherin only vaguely and intermittently. Finally, and most importantly, the topic of margins materializes aesthetically and emotionally through the tragi-comic quality of the plot, focusing on the decision of one character, Colm, to put an end to his relationships with his former friend Pádraic, for the mere reason that he considers he has better things to do in life. This seemingly childish feud develops into a grotesque, sometimes gruesome farce involving self-mutilation on Colm's part and depression on Pádraic's. That the film mingles these opposite strands and tones suggests McDonagh borrows from various models without fully inscribing his work in a definite genre. Playing with generic traits borrowed from parochial comedy, absurdist plays and folklore (hence the banshees of the title), the director draws on a blend of references that situates the film precisely at the crossroads of these influences but outside any definite genre.

The purpose of this paper will be to analyse and interpret the way viewers' expectations are thwarted by choices related to script and mise en scène. The subversion of conventional filmic narrative is implemented so as to debunk any given interpretation of the tone adopted— at the moment when we may think *The Banshees of Inisherin* is pure comedy, it veers towards horror, when it seems to be a metaphysical, absurdist farce, it turns into tragedy, e.g. when Dominic, the local Garda's abused son commits suicide. We shall try to relate this motley combination of tone and influence to a specific film aesthetics, to the suggestion of a given reception context, and to the evolution of McDonagh's filmography.

Christophe Gelly is Professor of British and American literature and film studies at Université Clermont Auvergne, France. He has worked mainly on film genre, film noir, adaptation and has published two book-length studies on Arthur Conan Doyle (Le Chien des Baskerville : Poétique du roman policier chez Conan Doyle, Lyon, Presses Universitaires de Lyon, collection Champ Anglophone, 2005) and Raymond Chandler (Raymond Chandler — Du roman noir au film noir, Paris, Michel Houdiard, 2009). He edited the issue of journal Écrans devoted to French literary realism and film adaptation (Écrans, n° 5, 2016 - 1, Le Réalisme français du XIXe siècle et sa transposition à l'écran) and co-authored a book-length study of Ang Lee's adaptation of Jane Austen (Sense and Sensibility, Atlande, 2015). He has recently completed a monography on the dystopian genre in literature and cinema, scheduled for publication in 2023.

Vincent Jaunas - Jean Monnet-Saint Etienne University

A metafilm from the margins: Jordan Peele's *Nope* (2022), or the double-bind of African Americans in Hollywood

After his first feature film *Get Out* (2017) met with worldwide popular and critical success, Jordan Peele became the spearhead of contemporary African American cinema. As such, he has frequently spoken up to criticize the historical marginalization of African Americans within the American film industry, one that still determines the African American experience of cinema today despite recent

efforts to make the industry more inclusive. By focusing on two African American characters evolving in the margins of Hollywood – they live in a ranch on the outskirts of Los Angeles and train horses for the film industry –, Peele’s latest film, *Nope*, explicitly tackles this issue.

The film goes as far as making these two characters the fictional descendants to the anonymous black actor seen riding a horse in Eadward Muybridge’s 1878 *The Horse in Motion*, a man *Nope* depicts as both the first actor in the history of motion pictures, and the first African American man condemned to remain in the margins of this new medium and of its emerging industry: “It felt like the film was about my ability to reclaim that lost soul, and those that have been erased and exploited. This film is, in a way, a meta expression of trying to get that impossible shot”, Peele argues (Chen, 2022).

For that reason, one may call *Nope* the first African American metafilm, i.e. the first African American film “that is explicitly and/or implicitly about cinema” (Roche, 2022, 317). This paper aims at examining how, as a metafilm, *Nope* defines the African American relation to Hollywood as a double bind. On the one hand, the film calls for the need to symbolically demarginalize the African American community by having it invest the center of an industry from which it was previously kept aside. On the other hand, *Nope* offers a critical look on Hollywood as seen from the margins, as it constructs a scathing satire of the industry’s mercantilism and of its tendency to spectacularize reality. By imbuing his metafilm with two seemingly opposite agendas, Peele thus raises an ethical and political conundrum proper to historically marginalized filmmakers now liable to be included in Hollywood: how can one attempt to leave the margins and occupy the center without losing the creative freedom to oppose the norm afforded by one’s marginal position?

This article will also suggest that this double bind may determine the film’s very status as a hybrid film, in-between Hollywood superproduction and independent B movie, auteur film and exploitation sci-fi flick.

Vincent Jaunas is maître de conférences at Jean Monnet-Saint Etienne University. He wrote his Ph.D. thesis as well as various articles on the films of Stanley Kubrick. He also published a book on the Coen Brothers’ No Country for Old Men (Atlante, 2022), as well as various articles on the films of Denis Villeneuve, Ari Aster, M. Night Shyamalan and Jordan Peele. He is currently editing an issue of the journal Imaginaires entitled “The ‘elevated horror’ / ‘post-horror’ cycle: films and series”.

Keleris Argyrios - Paris VIII-Vincennes-Saint Denis University

Margins of independence in American Independent Cinema

The presence of the adjective ‘independent’ in the term American independent cinema is the main reason for the confusion that accompanies the use of the label by the majority of scholars, critics, audience members and film practitioners to describe films that would ideally combine a sense of social engagement and/or aesthetic experimentation with a mode of production, financing and distribution free from control of the major studios. Given that in recent years these latter have been increasingly involved in independent production by creating specialty divisions, or by buying out previously established independent companies, and also since independent cinema’s institutionalization in the late 1970s and early 1980s, mainly through Sundance and other film festivals, it is clear that the field’s perceived ideal of autonomy with regard to economic power and dominant ideologies, an ideal suggested by its very name, is compromised by several factors.

This paper aims to examine the difficulty of tracing clear aesthetic, political and economic boundaries between independent and major production in the US, as well as to address the ways in which this difficulty is related to the ambiguity and elusiveness of the term ‘independent’, challenges to be met on the way for a renewed understanding of both the meaning of this type of filmic production and the category of independence attributed to it. In order to deal with this

difficulty, the paper will also attempt a redefinition of American independent cinema from the point of view of independence as a principle of aesthetic and political incompatibility.

Based on Gilles Deleuze's concept of 'modern political cinema' and its primary characteristic of impossibility or powerlessness, which could be attributed to the special relation this cinema entertains, in terms of subject matter, with minorities and minority conditions, my approach of this cinematic field will focus on its relation with a co-existent non-independent field on the grounds of their different forms of belonging to American cinema as a whole. It will seek to demonstrate that this relation, far from being oppositional or conflicting, has the quality of what has been described by Deleuze and Guattari in the case of Kafka's literature, as an assemblage between a major and a minor pole, or between a major language and a minor usage of it, bringing about modern political cinema's characteristics of sobriety, stagnation and slowness.

Argyrios Keleris holds a PhD in film theory from the Paris VIII-Vincennes-Saint Denis University. His research focuses on American independent cinema through the prism of schizoanalysis (Deleuze-Guattari), and minority and animal studies. He is currently teaching film history and theory at the Screenwriting Faculty in Athens and his most recent publications include studies on the cinema of Todd Solondz (Toronto University Press, L'Harmattan), Kelly Reichardt (upcoming – Bourgogne University), and the question of anthropomorphism in Hollywood and American independent cinema (Carnets Journal).

Martin Knust - Linnæus University

The Eastern margin of the West: Anti-Westerns made in GDR

The Western is the most iconic American film genre. It follows many narrative, visual and sonic conventions that developed in early 20th century. Curiously, in the late 1960s a genre related to the Western emerged and became extraordinarily popular in Communist Germany, the so-called *Indianerfilm*. It refers in many ways to the American model, albeit often in a negative way, and on many levels. Its narratives are based on historical events or adaptations of novels that are often critical – or read critically – considering the myths and legends about the 'Wild West'. The most fundamental difference to the U.S. and West-European Western is that the story about the conquest of the West is told from the perspective of those who were conquered, the native Americans, who were depicted quite stereotypically in American cinema until the 1970s. This reversed perspective and the focus on the suffering of a population that was geographically and culturally out of reach for the common GDR citizen had several consequences for the technical and aesthetic shape of these films. For instance, the style, genres and functions of their film music is different from classical Hollywood Western soundtracks. The cowboy and other romantic typologies of the Western settlers are absent from these films. American enterprises and military are depicted as violent and corrupt. But not only in terms of technology and artistic choices these *Indianerfilme* turn the American model upside down. Also, their social production was entirely different. These films were produced under strict political control and censorship of the Communist party. Funding was, contrary to the situation in Hollywood at that time, no problem: The DEFA – the state-owned film studio in Babelsberg – could dispose over excellent actors, had its own permanent orchestra, and big budget. The films were shot in, among others, Yugoslavia, Romania, the Caucasus, and Mongolia. Finally, the reception of these films in East Germany led to an *Indianer* craze that has no analogue in the West. Studying the GDR *Indianerfilm* makes many narrative and technical conventions of the contemporary Western in the U.S. visible that were later subjected to critique in the West as well. In my presentation, I will exhibit a selection of them and the deeply paradoxical relation between these films that were produced on the margin of the West and their model.

Martin Knust studied musicology, philosophy and theology in Greifswald, Berlin (HU) and Dresden (TU). Magister Artium 2000, Dr. phil. 2006. He has been employed at universities in Greifswald, Berlin (TU), Stockholm, Örebro and at the Royal College of Music Stockholm from 2007 through 2012. Since 2013 Senior Lecturer and since 2020 Associate Professor in musicology at the Linnæus University in Växjö, Sweden, since 2015 member of the Linnæus University research center for Intermedial and multimodal studies (IMS). Since 2022 Project leader of a three-year Kamprad foundation funded project about digital music production. Research specializations: song and gesture in opera and music theatre, north European music after 1800, music in TV news.

Hubert Le Boisselier - Université Bordeaux Montaigne

George Romero's zombie films and the surviving images of carnivals or The dismembered clown

George Romero's status as a marginal film director can hardly be denied. Both the ideology and the aesthetics of his films have been acknowledged as a critique of contemporary America (Thoret, 2007) and a subversion of the horror genre (Rouyer, 1997). While contributing at the same time to the emergence of body horror / gore and to the renewal of the zombie sub-genre (Menegaldo, 2016), Romero set new standards to what the (horror) cinema viewer can bear to watch and wants to see on film. As he pushed the boundaries of the "watchable" in his zombie films, Romero made way for slapstick comedy and the grotesque (Boutang, 2016, 2020) to (further) contaminate horror genre.

My presentation will discuss the subject of the grotesque in Romero's zombie films, more precisely grotesque realism as the main component of the carnivalesque (Bakhtine, 1970) and as a means of questioning and destroying the dominant culture and values as well as setting the scene for the renewal of the world and of mankind. I will focus on one recurrent motif in Romero's zombie films (and more generally in the sub-genre), namely the dismembering and / or disemboweling of human bodies by the zombies. My hypothesis is that this particular *topos* is a surviving image (Didi-Huberman, 2002), not only of carnivalesque parodic practices, such as the beating and symbolical dismembering of the king / clown of the carnival (Bakhtine, 1970, 198 seq.) but also of Ancient Greece orgiastic rites such as the *sparagmos* and *omophagia*, related to the myth of Dionysus and his cult by the Maenads (Robert Graves, 1960, 103 seq.).

This abridged genealogy of the motif emphasizes its ambivalence along with its anthropological dimension. First of all, the ambivalent laughter characteristic of the grotesque introduces a dialogism which does not only combine horror and comedy but also - and therefore - threatens the stability and integrity of the viewer's judgement even as he is witnessing the joyous and serialized ruination of a human body – the human subject. Secondly, the Dionysian element in which the motif is rooted, intensifies its rhetoric of disorder and subversion, and provides the viewer with an underside of culture and of reality – "the world upside down" of carnival (Bakhtine, 1970). Finally, the ambivalent carnivalesque laughter together with the Dionysian element, characterized by their common apocalyptic enthusiasm and their chaotic aspiration to (a different) prosperity and to renewal, contribute to creating visions of the *abhuman* (Hurley, 1996) or of "the body without organs" (Guattari and Deleuze, 1980), which are other words for the debunking of traditional constructs of human identity and the subsequent modeling of new ones.

Hubert Le Boisselier est en deuxième année de doctorat, inscrit à l'université Bordeaux Montaigne, sous la direction de Jean-François Baillon (PU). Le titre de ma thèse est : "Le carnivalesque dans le film fantastique et d'horreur : les films de zombies de 2000 jusqu'à aujourd'hui." Par ailleurs, il est enseignant depuis maintenant 30 ans ; il a travaillé dans le secondaire jusqu'en 2015 et est maintenant en poste à l'Université des Hauts-de-France (Valenciennes) depuis 2016.

Jean-Marie Lecomte - Université de Lorraine

'Pull my Daisy' (1959). Jack Kerouac et les 'Beat Movies' de l'avant-garde new-yorkaise.

En 1959, Jack Kerouac, après la publication de *On the Road*, écrit un scénario pour un court-métrage qui sera réalisé par Robert Frank et Alfred Leslie, avec, dans les principaux rôles, les poètes Beat Allen Ginsberg, Gregory Corso, Peter Orlovski, le musicien de jazz Larry Rivers, l'actrice Delphine Seyrig et le peintre Alice Neel. Ce film s'inscrit dans le courant du 'free cinema' de la nouvelle vague new-yorkaise des années cinquante. Mais sa fabrication et son esthétique représentent un cas unique dans l'avant-garde new-yorkaise. D'abord, c'est un film muet, tourné par un photographe (Robert Frank) et un peintre (Alfred Leslie). Ensuite, il est commenté en voix off, apparemment spontanée, par Jack Kerouac, le tout rythmé par des morceaux de jazz Bebop. Le court-métrage revisite un événement assez cocasse auquel Jack Kerouac a participé alors qu'il séjournait chez Neal Cassady, le héros de *On the Road*. Ce film chaotique et loufoque illustre les rapports entre le cinéma muet et la parole littéraire (de Kerouac) et ouvre une fenêtre audio-visuelle sur le monde de la *Beat Generation*. Fenêtre d'ailleurs vite refermée, puisque le film est l'unique *beat movie* de l'histoire du free cinéma.

Jean-Marie Lecomte est spécialisé dans l'analyse et l'esthétique des films muets, de la naissance du cinéma et de la transition au parlant (l'image et la parole). Il s'intéresse particulièrement aux archives du cinéma et à l'œuvre de King Vidor, dans le but de préserver et faire connaître des films oubliés, insolites ou des auteurs singuliers (Seaström, Mamoulian, Vidor, Borzage). Ses analyses sont principalement inspirées d'un croisement interdisciplinaire entre la philosophie (l'ontologie), la littérature et le cinéma.

Delphine Letort - University of Le Mans

The Documentary: a Genre of the Margins

This presentation contends that the documentary, although linked to the origins of filmmaking, is a genre that comes from its margins. The documentary's engagement with the real (instead of a constructed diegesis) accounts for its lower production costs (even at the time of digital filmmaking), attracting directors from the social and political margins of society. The documentary therefore approaches its topics from a singular standpoint, aiming to make the invisible visible – including power relations, socioeconomic discriminations, race and gender prejudice, etc. The documentary genre challenges the hegemonic order by shedding light on individuals whose actions gain legitimacy (sometimes deemed controversial) thanks to the films that focus on them. The documentary is therefore a site of paradox as a genre that brings recognition to marginalized topics and figures while remaining a marginal genre, the distribution of which is often limited to spaces outside the mainstream (including militant festivals). The recent evolution of documentary film has brought it into the mainstream, creating an environment where the marginal and mainstream documentaries co-exist (including through the space documentaries are granted on mainstream platforms). Relying on various case studies, this presentation hopes to establish a typology of documentary film, which will provide the basis for the study of a genre that is typified by its relations to the margins of filmmaking as a mode of production and creation.

Delphine Letort est Professeure des Universités en études américaines et filmiques à l'Université du Mans, et directrice du laboratoire Langues, Littératures, Linguistique des Universités d'Angers et du Mans (3L.AM). Elle a dirigé de nombreux ouvrages et numéros de revues et publié de nombreux

articles sur le cinéma afro-américain, l'adaptation et le documentaire. Elle est l'auteure de The Spike Lee Brand: A Study of Documentary Filmmaking (SUNY 2015), Du film noir au néo-noir : mythes et stéréotypes de l'Amérique (1941-2008), Paris, coll. « Sang maudit » (L'Harmattan, 2010), et de Barry Jenkins and the Legacies of Slavery: the TV Adaptation of Underground Railroad (Lexington, à paraître).

Rachel Levitsky - Pratt Institute & **Nathalie Rozanes** - University of Bern

„I“ want out : Why be free when you can be hot: The Persistence of The Straight Woman in Contemporary TV

Taking Yvonne Rainer's 1974 "A Film About A Woman Who..." and Lizzie Borden's 1976 "Regrouping" as a baseline of radical feminist wrangling over the problem of womanhood (with Monique Wittig's truism that "Lesbians are not women" ringing in our ears), and siphoning it through the construct of Tikkun's "Young-girl" (*Preliminary Materials For a Theory of the Young-girl*, Semiotext(e) intervention series, 2012), Levitsky and Rozanes examine three recent TV shows created by Gen X and Millennial (White) women, *Slip* (2023) by Zoe Lister-Jones (b. 1982), *Fleabag* (2016-2019) by Phoebe Waller-Bridge (b. 1985) and *Russian Doll* (2019 - 2022) by Natasha Lyonne (b. 1979) to ponder the demise of liberatory interrogations of the condition of the straight woman, and observe what has risen in its place.

What are the political and economical conditions that influence the narrative arc in these works?

As a response to violence, what is the complex relationship between the margins and alternative worlds?

This presentation will be built of two main parts, one concentrating on content (led by Levitsky) and the other on form (led by Rozanes) and conclude with a discussion to which within the possibilities of the proposed frame, we project to invite additional speakers from choreography, poetry, screenwriting, performance such as queer and feminist theory.

Rachel Levitsky came out as a Lesbian in 1984 and as a poet in 1994. She is the author of Under the Sun (Futurepoem, 2003), NEIGHBOR (UDP, 2009), the poetic novella The Story of My Accident is Ours (Futurepoem, 2013) and numerous chapbooks. In 1999 she founded Belladonna which is now Belladonna* Collaborative. She teaches writing at Pratt Institute.*

Nathalie Rozanes is an actor, writer and performance maker based in Brussels. In 2011 she graduated from INSAS Brussels in acting and holds an MFA in writing from the School of the Art Institute Chicago since 2023 with a focus on scriptwriting and poetry. As a performer she worked with various theater and filmmakers across Europe. In her personal work, she writes, plays and directs. Her solo piece Francesca, a tribute to photographer Francesca Woodman, premiered at Théâtre National in Brussels in 2016. Currently, she is co-writing a feature film with Louise Dubois produced by Velvet Films in Belgium and conducting a PhD project called "Self-defense for the young actress. A Study" within the Studies in the Arts program at the University of Bern, Switzerland.

David Lipson - Université Sorbonne Nouvelle

The marginalized female late-night host: making hosts male again

The late-night TV genre in the United States has always been a male dominated area where female hosts have been marginalized or even excluded. *The Tonight Show* (NBC, 1954-present) the influential late-night archetype has had seven different hosts, all men. Paradoxically, the very first

late-night talk show *The Faye Emerson Show* (CBS, 1949-1951) was hosted by a woman. However, only a few years later, female hosts were relegated to day-time talk shows and from 1954 to 1986 there were no female late-night hosts at all. When Joan Rivers broke this new glass ceiling with *The Late Show* (Fox, 1986) she paved the way for other female late-night hosts like Whoopi Goldberg, Wanda Sykes or Chelsea Handler to emerge from this marginal position into the mainstream. This even led up to a prosperous period in 2021 when there were three late-night shows hosted by women: *The Amber Ruffin Show*, (Peacock 2021 – present), *A Little Late With Lilly Singh* (NBC, 2019-2021) and *Full Frontal With Samantha Bee* (TBS, 2016-2022). But Singh's show was cancelled in 2021 and *Full Frontal* soon followed suit in 2022. Now as of this writing (April 2023) only Amber Ruffin is left and on a marginalized streaming platform to boot. Are we heading back towards a new period of female late-night host marginalization? What is behind this retrograde trend? Male backlash or purely economics? Will Amber Ruffin be next?

This communication seeks to understand and explore these questions by first looking at the context of the prosperous three show period in 2021, then focus on what happened to Singh and Bee's shows and then finally look at Amber Ruffin's show.

David Lipson holds a Ph.D. in American Studies and Civilization at the Université Sorbonne Nouvelle. His research interests are documentary films, history of media, politainment, late-night TV and political satire, as well as American history in the 20th and 21st century.

Stella Louis - Sorbonne Université

Le cinéma de Russ Meyer : récréations marginales et marges féministes à la périphérie du cinéma hollywoodien conventionnel et de la pornographie

Définis par le critique de cinéma Roger Ebert comme des « récréations de scènes de guerre » (McDonough, 2005 ; Briggs, 2005), les premiers films de Russ Meyer comme *The Immoral Mr. Teas* (1959) et *Eve and the Handyman* (1961) ont d'emblée imposé une marginalité qui caractérisera son cinéma ; un cinéma de série B devenu un grand représentant de la sexploitation en mettant au premier plan la nudité féminine et en scène des actrices dans des situations de pin-ups burlesques, érotiques, drôles et/ ou provocantes. Dans l'histoire du cinéma de série B et d'exploitation, sa marginalité s'est définie d'abord par rapport à la norme d'un cinéma hollywoodien de la fin des années 50, encore contraint par le code d'autocensure Hays. Elle a évolué en interrogeant les influences entre les cinémas européens (le film d'art) et le cinéma (puritain) américain, ainsi que les frontières esthétiques qui séparent la série A et la série B ou le film d'exploitation. Enfin, sa propre marginalité de cinéaste qui a commencé sa carrière comme photographe de guerre et puis pour la revue *Playboy*, s'est déplacée et a changé d'acception quand les images des années 1970 ont été affranchies de toute censure et ont ouvert la voie à l'extrême monstration de la nudité réinterrogeant les notions de conventionnel et d'artistique.

Cette communication propose de revenir sur le parcours et l'évolution du cinéma de Russ Meyer, un cinéma qui a donc évolué sur une ligne qui s'est toujours placée à la périphérie de grands courants et qui s'est déplacée entre la fin des années 50 et les années 70. De sa marginalité nous verrons que sont nés de nouveaux (sous-)genres (le *nudie-cutie*, puis le *roughie*), de nouvelles approches formelles, esthétiques (*soft core*, *hard core*), et un discours féministe qui s'est transformé sur plusieurs décennies. Nous reviendrons ainsi sur sa filmographie et ses mouvements permanents aux frontières du cinéma sexuel qui ont fait passer Meyer d'un cinéaste révolutionnaire à un cinéaste dépassé (et encore marginal) qui n'a jamais franchi la limite du pornographique, afin de définir ses images à la fois kitschs et avant-gardistes qui ont fait de lui un cinéaste culte.

Docteure en études cinématographiques, Stella Louis a récemment soutenu une thèse à Paris-Nanterre sur l'image contemporaine du vampire au cinéma et dans les séries télévisées. Elle enseigne actuellement l'histoire de l'art et des images à Sorbonne Université et le cinéma d'horreur, bis et d'exploitation à Gustave Eiffel. Sa recherche et ses publications sont consacrées particulièrement aux genres de l'horreur et du fantastique, à leurs mutations plastiques et audiovisuelles ; à l'évolution des mythes dans la littérature, le cinéma et les séries télévisées, à l'évolution de la figure du monstre et de ses représentations, à l'image de la femme dans les médias audiovisuels, ainsi qu'aux liens entre les différents arts.

Glenn Man - University of Hawai'i at Manoa

Postcolonial Alliances and Avant Garde Aesthetics: *Meek's Cutoff* (2010) and *The Body Remembers When the World Broke Open* (2019)

The presentation will focus on postcolonial perspectives of the feminist-indigenous alliance in Kelly Reichardt's *Meek's Cutoff* and of the indigenous feminists' alliance in Elle-Maija Tailfeathers' First Nation film *The Body Remembers When the World Broke Open*. Both alliances, one between a settler pioneer woman and a Native American on the Oregon Trail in 1845 and the other between two First Nation women in 2019 Vancouver, BC, are fraught with conflict, mistrust, and tension, but at the same time suggest linkages of marginal figures and the possibilities that their alliances set in motion and intimate. Both films' formalism challenge mainstream classical editing in their radical expressions of their feminist and postcolonial visions: *Meek's Cutoff's* celebrated use of "slow cinema" and *The Body Remembers When the World Broke Open's* 90 minutes one shot long take. In part, the presentation will analyze a few scenes from each film to illustrate how their avant garde aesthetics bolster their radical visions.

Glenn Man is Professor Emeritus of English, University of Hawai'i at Manoa. His interests include Hollywood genres, narrative theories and practice, adaptation studies, transnational studies, gender-race-sexuality in film, and auteur studies. His publications include Radical Visions: American Film Renaissance 1967-1976 (1994) and chapters and articles on: The Third Man, The French Lieutenant's Woman, David Copperfield, Throne of Blood (novel/play to film adaptations); Thelma and Louise (gender and genre); the Godfather films (ideology and genre); the family in Robert Altman; postmodern/postclassical narration in Eastwood's Iwo Jima films; the myth of Asia in Hollywood; and Hollywood Images of the Pacific, among others.

Gilles Menegaldo - Université de Poitiers

Jacques Tourneur : Entre marge et *mainstream*, série B et série A, un « contrebandier » à Hollywood.

Martin Scorsese, grand admirateur de Tourneur, le décrit en effet comme « contrebandier », ce qui suppose une certaine forme de marginalité que cette communication tentera d'interroger. La carrière de Jacques Tourneur, fils du cinéaste Maurice Tourneur, est assez erratique, ponctuée au début d'allers retours entre Hollywood et l'Europe. Son œuvre se construit pour l'essentiel en marge des grosses productions hollywoodiennes. Si certains de ses films relèvent de la série A, la plupart relèvent de la série B, en particulier les films produits par Val Lewton, mais aussi certains films d'aventure à petit budget. Tourneur se distingue dans un genre relativement marginal, celui du film d'horreur. Soulignons aussi la marginalité esthétique de Tourneur, liée en particulier à sa collaboration avec Lewton. Les choix formels du cinéaste se distinguent assez nettement de la

convention hollywoodienne, d'où parfois une réception critique mitigée au moment de la sortie des films. Le cinéaste français émigré à Hollywood porte aussi un regard européen (en marge) sur le cinéma hollywoodien, d'où un jeu plus ou moins subversif avec les codes des genres qu'il explore (horreur, western, film noir, film de guerre, films de pirates, etc.). Nous évoquerons aussi certains films tardifs, restés en marge, comme *The Comedy of Terrors* (1963) ou *War Gods of the Deep* (1965). Enfin nous mettrons en lumière la valorisation dans l'univers diégétique de personnages marginaux, décalés.

Gilles Menegaldo est professeur émérite de littérature et cinéma à l'université de Poitiers. Fondateur et ancien directeur du département Arts du spectacle, et président d'honneur de la SERCIA. Auteur de Dracula, la noirceur et la grâce (avec A-M Paquet-Deyris, 2006) et de nombreux articles sur la littérature et le cinéma fantastique anglo-saxon et le cinéma hollywoodien et européen. Editeur ou co-éditeur de 36 ouvrages collectifs. Dernières publications : Le Western et les mythes de l'ouest (avec L. Guillaud), PU Rennes, 2015, Sherlock Holmes, un limier pour le XXIème siècle (avec H. Machinal et J-P Naugrette), PU Rennes, 2016, Lovecraft au prisme de l'image (avec C. Gelly), le Visage vert, 2017, Tim Burton, a Cinema of Transformations, PULM, 2018, Spectres de Poe, (avec J. Dupont), le Visage vert, 2020, Le Goût du noir, (avec M. Petit), PU Rennes, 2020, Dark Recesses in the House of Hammer (avec M. Boissonneau et A-M Paquet-Deyris), Peter Lang, 2022, Hammer laboratoire de l'horreur moderne (avec M. Boissonneau et A-M Paquet-Deyris), le Visage vert, 2023.

Audrey Molinier - Université Paris Nanterre

Retrospective of a success story: the Daniels' style or the art of redefining the codes of film creation

The Daniels have always been on the fringe. Right from the start, they sought original ideas for their music videos and turned rejected ideas into short films. In an interview, Daniel Kwan, one of the Daniels, says: "You aspire to change the consensus as opposed to learning to fit into the consensus". By this he means that his films aspire to originality and innovation, and to thwart viewers' expectations. By using cinematic codes, then breaking them, and introducing new visual imagery never seen before, the Daniels push the boundaries of mainstream cinema. With unsettling visual effects that play on speed and image inversion, reified, penetrated and manipulated bodies, absurdist humor mixed with anxiety-inducing themes, spectacular action scenes mixed with incongruous ideas, non-linear narration and the representation of invisible minorities, the Daniels touch on everything and don't fit into the usual frameworks of representation.

Although initially less successful, the Daniels have gradually made a name for themselves in the industry, and their absurd, excessive style is recognizable at first glance. In 2016, their debut film *Swiss Army Man*, about a suicidal man (Paul Dano) who survives in a forest thanks to the supernatural abilities of a corpse (Daniel Radcliffe) (he can, for example, navigate thanks to his flatulence), was nominated for the Oscars. In 2020, their latest music video "Turn Down For What" reached one billion views on YouTube. In 2022, *Everything Everywhere All At Once* became one of the most awarded films of all time, winning seven Oscars (with Michelle Yeoh becoming the first Asian woman to win the "Best Actress" Oscar). The Daniels themselves say they don't fully understand their success, but that they've always followed their own ideas, without following a set path. On the set, for example, they want to eliminate all hierarchy and call their entire team together every morning to warm up, establishing a collective creative context where everyone is valued. In post-production, the duo touches on everything (music, special effects, sound effects), escaping the traditional organization of film creation.

The Daniels' work has never been analyzed in an academic context. I am therefore presenting my research for my Master's thesis, whose sources, essentially primary at this stage, are largely to be

found on the Internet. This is because the duo made their name on the Internet, but also because their work is so recent that nothing has been published on the subject until now. Their films are not for everyone, but they are certainly unique and memorable.

Audrey Molinier completed a Master's student at Université Paris Nanterre and is currently directing her research on the work of the Daniels under the supervision of Professor Anne-Marie Paquet-Deyris.

Céline Murillo - Université Sorbonne Paris Nord

Can a marginal *Barbie* (Tina L'Hotsky, 1977) do anything?

Directed and performed by an active artist and curator of the late seventies Downtown New York scene, this ten minute short film stars Barbie with a twist. The presentation will show the short and briefly discuss how it can be seen as a prank, a dystopia or a fundamental attack to visual structures of oppression.

Celine Murillo is a lecturer in English and American Cinema at Université Sorbonne Paris Nord. After her PhD, she published a monograph on independent filmmaker Jim Jarmusch (Le Cinéma de Jim Jarmusch. Un monde plus loin, Paris: L'Harmattan, 2016). She has published several papers on Jim Jarmusch on Westerns and about underground American cinema from the 1960s onwards. Her research now focuses on punk and No Wave films in downtown New York in the late seventies and early eighties, with an emphasis on collective creation, as well as humour and politics.

Sara Pesce - University of Bologna

Transforming the marginal. *The Marvellous Mrs Maisel*

Identifying the norm and its margins in the contemporary mediascape is difficult. What we understand to be the norm and the margin has largely evolved, for example, in portraits of gender roles and status in the milieu of entertainment. My proposed presentation investigates this uncertainty in terms of spheres of influence and strategies of agency in the world of stand-up comedy as seen in the TV series *The Marvellous Mrs Maisel* (Prime 2017-2023). This TV show manipulates American cultural history so as to push a fictional comic (the protagonist Miriam Maisel, a Jewish housewife turned into a hit on New York stages, in night clubs and television shows) toward the centre of entertainment's innovative phenomena in the New York late 1950s and 60s, exhibiting hers as a successful countercultural itinerary despite historical proof of the contrary. Mrs Maisel is a character inspired by a few American comedians who raised to fame in the 1950s, such as Elaine May and Joanne Rivers, but also other Jewish entertainers from the past like Fanny Brice, Sophie Tucker or Perle Williams. Her characterization overcomes the factuality of these comedians' provincial positioning (including confinement to Jewish circuits) and temporary fame (as compared to the Olympus of male stand ups and writers such as Mort Sahl, or Woody Allen) and puts her instead in a winning condition of absolute fascination, due to a combination of verbal and bodily wit – the first expressed in a comic discourse engaging her experience as housewife, mother, ex-wife; the latter expressed in a phantasmagoria of colourful dresses, hats, accessories (and an explicit attention drawn to them). The perspective through which I will analyse such a phenomenon is *The Marvellous Mrs Maisel's* costume department's expressive effort (including contributions and donations by collectors) and the mutual exchange of inspiration and resources between the show and New York (including iconic stores like Woolworth, Saks and a multiblock homage to the series on Fifth Avenue). Showing an exquisite alliance with a high marketable fashion trends – vintage –

the show changes the instruments to convey centrality, endorsement, prominence in film narrative empowering a sphere of film narration and self-expression - costume and fashion – that have long been socially conceived as secondary, adjunctive if not futile.

Sara Pesce is Associate Professor at the University of Bologna, where she teaches film history and cinema and literature. Her research is published in journals and edited collections: on acting, performance, celebrity culture and fashion, on the historical roots of Hollywood industry, on war in Italian and American cinema, on memory and digital culture in the contemporary global context, and. She is the author of a few books: on Hollywood Jewish founders (2005. Dietro lo schermo); on World War II and Italian Cinema (2008. Memoria e immaginario); on Laurence Olivier (2012 Laurence Olivier nei film). She is editor and author of two books: on film melodrama (2007. Imitazioni della vita); and on time, memory and paratextual media: (2015, The Politics of Ephemeral Digital Media. Routledge).

Nathan Rabord – Université Le Mans

William Greaves : l'Histoire afro-américaine à l'écran.

Les films de William Greaves offrent une plongée dans le passé de la communauté et de l'histoire afro-américaine. Ce réalisateur et fin observateur de la société se concentre sur les communautés en marge de la société de la période esclavagiste jusqu'à nos jours et ses films portent sur des sujets d'actualité ou reposent sur des investigations historiques : ils interrogent la place des Noirs dans la société américaine (*Wealth of a Nation* (1964), *Struggle for Los Trabajos* (1972), *The Voice of la Raza* (1972), *On Merit* (1972)), retracent le parcours des pionniers culturels ou politiques afro-américains (*Malcolm X: Nationalist or Humanist?* (1966), *Ali, The Fighter* (1971), *NationTime, Gary* (1973), *Ralph Bunche: An American Odyssey* (2001)), reconstruisent l'histoire afro-américaine en attirant l'attention sur des personnages oubliés (*Space for Women* (1981), *Booker T. Washington, the Life and the Legacy* (1982), *Frederick Douglass : An American Life* (1985), *Ida B. Wells: A Passion for Justice* (1989)). Les films de Greaves participent aux combats pour la justice sociale à travers le portrait qu'ils dressent des artistes et des activistes dont ils retracent la biographie pour souligner l'impact qu'ils eurent sur la société américaine.

Le corpus retenu pour cette thèse est donc constitué de l'ensemble de ces œuvres, une majorité de documentaires qui traitent d'une grande variété de sujets comme l'indiquent les titres suivants : *Emergency Ward* (1959), *The First World Festival of Negro Arts* (1966), *Still a Brother: Inside the Negro Middle Class* (1968), *In the Company of Men* (1969), *From These Roots* (1974), *EOC Story* (1974), *Power Versus the People* (1974), *Just Doin' It (A Tale of Two Barbershops)* (1976), *Where Dreams Comes True* (1979), *Black Power in America: Myth or Reality?* (1988), *Symbiopsychotaxiplasm: Take One* (1968) et *Symbiopsychotaxiplasm: Take 2 ½* (2005) sont deux films expérimentaux qui demandent une attention particulière et témoignent du désir de Greaves d'inventer un nouveau cinéma.

L'étude des films de William Greaves repose sur une double méthodologie : d'une part, ce sont des films qui traduisent l'engagement du réalisateur pour le réel dont il révèle des aspérités singulières. L'étude filmique permet ainsi d'analyser le regard du cinéaste ainsi que son discours politique. La longue carrière du réalisateur traduit non seulement une évolution personnelle, mais elle atteste de changements plus profonds dans les structures économiques de l'industrie télévisuelle ou cinématographique. Les formes esthétiques sont souvent contingentes aux conditions socio-économiques de production dont le réalisateur a parfois voulu s'affranchir. D'autre part, ce sont des documents construits à partir d'interviews et d'archives dont la valeur civilisationnelle intéresse le chercheur en civilisation américaine. Les thématiques abordées par Greaves interrogent le

chercheur en sciences sociales dans la mesure où elles abordent des questions sociétales et identitaires profondes (voir, par exemple, *Still a Brother: Inside the Negro Middle Class*, 1968). L'analyse de ces documentaires selon une approche comparative permettra de mettre en lumière les stratégies narratives et filmiques utilisées à des fins didactiques et pédagogiques. En effet, Greaves a utilisé l'expérimentation pour interroger le regard du spectateur et aborder les questions raciales de manière nouvelle.

Après avoir été professeur d'anglais contractuel à temps plein dans le secondaire de 2020 à 2022, Nathan Rabord a obtenu en octobre 2022 un contrat doctoral contractuel à l'université du Mans où il donne des cours de thème et de version à des étudiants en licence de lettres, langues et civilisations étrangères : spécialité anglais.

David Roche – Université Montpellier 3

Love on the Australian Margins' Margins: The Ethics and Politics of Cinematic Space in *Samson & Delilah* (Thornton, 2009)

Certainly the most evident way of considering the margins of Australian cinema is by attending to the indigenous peoples who were displaced, killed and marginalized under British colonization. The late 20th century saw Aboriginal Australians seeking to regain some rights to the land, the most notable victory being the Mabo decision, i.e., the 1992 overturn of the terra nullius doctrine and recognition of the indigenous people's rights. In cinema and the arts, efforts had been made to promote Aboriginal Australian art and culture. These efforts were rewarded in the 21st century, with the emergence of key directors, producers, screenwriters and craftspeople among Aboriginal Australians. Cinematographer turned director Warwick Thornton is one of the frontrunners of this group (alongside Wayne Blair, Rachel Perkins and Ivan Sen) who, significantly, have joined forces under the production label Bunya Productions and have released several very successful works including *Mystery Road* (2013) and the subsequent TV series as well as *Sweet Country* (2017). Yet, it is not so much the history of the coming to the fore of such marginal productions into the mainstream that I would like to explore as the treatment of marginal spaces within Thornton's first feature film, *Samson & Delilah*. *Samson & Delilah* tells the love story of two Aboriginal Australian youths, Samson and Delilah, and how it is soon compromised by their addiction to gas fumes. While their love initially leads to them crossing boundaries within the limited space of the tribal town they live in, their addiction leads to their banishment. They become marginalized from the margin that had been their norm and are condemned to haunt and roam the margins of Australian society. This talk means to analyze the handling of cinematic space, with attention to the dynamics between territory, place, landscape, cinematic space and sound space. I argue that the negotiation of these dynamics serves to dramatize and formulate the political and ethical subtext regarding the youths' own troubled relation to their heritage and to the modern world, which remains largely under the influence of Western civilization even within the realms of the tribal society. The margins will thus be revealed to be an untenable site but one that is nonetheless productive and perhaps necessary to constitute a more joyful space to accommodate the two youths.

David Roche is Professor of Film Studies, President of SERCIA and an IUF member. He is the author of Meta in Film and Television Series, Quentin Tarantino: Poetics of Cinematic Metafiction and Making and Remaking Horror in the 1970s and 2000s, and has recently edited Edgar Poe et ses motifs with Vincent Souladié and Transnationalism and Imperialism: Endurance of the Global Western Film with Hervé Mayer. This will be his third talk on Australian cinema, potentially making him the foremost expert of Australia in France (this is a joke!). His latest book, Arrival, is due to come out by the end of 2023 at University of Texas Press.

Roxanne Sexton - Université Sorbonne Nouvelle

Circulation des motifs et histoire marginales : *Caravaggio* (1986) de Derek Jarman et *Scorpio Rising* (1964) de Kenneth Anger

Lorsque l'on vient à évoquer les œuvres filmiques du cinéaste anglais Derek Jarman, l'un des noms les plus cités est celui de Kenneth Anger. Si elle est attestée biographiquement et est devenu un trope critique incontournable dans les études jarmanienne, l'influence du cinéaste américain est pourtant souvent reléguée à un rapprochement esthétique à la fois évident – cinéma marginal et expérimental porté par une exubérance *queer* parfois mystique ainsi qu'un détachement de la narration traditionnelle, entre autres – et flou, sans incarnation précise. Il est ainsi d'autant plus perturbant de trouver à l'intérieur de l'une des œuvres les plus connues, quasiment *mainstream*, et considérées comme « l'une des moins représentatives de son cinéma » (Simon Rouille, 2009) de Derek Jarman l'hommage le plus direct au cinéma de Kenneth Anger. La réutilisation et déformation du motif de la mort et du biker dans *Scorpio Rising* semble au cœur de l'iconographie de *Caravaggio*, en devient même un vecteur thématique central – par ce motif transitent la question de la trahison de la marginalité par un artiste, le rapport à un art orphique, la question de l'altérité, de la fabrique de l'identité, du miroir –, renouvelle la manière dont Jarman s'était approprié ces sujets jusqu'alors et apparaît même de manière sous-jacente comme une forme d'engagement politique.

L'objet de l'intervention est ainsi d'étudier la singularité de cette citation formelle au sein du film (son effectivité thématique et figurative qui dépasse les attributs de signe anachronique qui modernise le genre du *biopic*), et de la percevoir également comme la marque d'un geste plus général, à savoir la lutte contre la forme d'oubli historique et politique organisé envers les personnes LGBTQIA+, oubli au sein duquel l'homosexualité du Caravage, tout comme l'art de Kenneth Anger, semblaient maintenu en 1986.

A ce stade de la construction de l'intervention, il y aurait ainsi une première partie comparative qui viendrait mettre en lumière la diffraction de la figure angerienne, son devenir au sein du film de Derek Jarman, et permettrait de la percevoir comme l'expression la plus minimale et complète des enjeux du film ; puis une seconde partie qui éclairerait l'angle politique qui sous-tend ce geste esthétique, et mènerait à des considérations plus générales sur l'art de Derek Jarman et son souci de *queerer* l'Histoire.

Le travail critique autour de cette intervention est ainsi motivée par des considérations esthétiques, figuratives, et auteuriste qui vont également lorgner sur le champ de l'histoire de l'art, du cinéma et des *cultural studies*. Les principales sources proviennent des études jarmanienne, notamment les ouvrages de Jim Ellis (*Derek Jarman's Angelic Conversation*, 2009), Steve Dillon (*Derek Jarman and Lyric Film: the Mirror and the Sea*, 2004), William Pencak (*The films of Derek Jarman*, 2002) et Niall Richardson (*The Queer Cinema of Derek Jarman: Critical and Cultural Readings*, 2008) ; ainsi que les écrits de Derek Jarman.

Roxanne Sexton a obtenu une licence cinéma et audiovisuel à l'université Sorbonne Nouvelle en 2018. Son mémoire, sous la direction de Nicole Brenez avec pour second lecteur Philippe Dubois et soutenu en septembre 2020 sous le nom de Jim Sexton, s'intitule « L'œuvre de Derek Jarman : une poétique de l'histoire ». Ce mémoire s'intéresse à la manière dont l'œuvre filmique et littéraire de Derek Jarman « témoigne d'un déplacement épistémologique de la discipline historique en réformant, par une pratique poétique, son rapport à la subjectivité ». Depuis, elle a été diplômée d'une licence de lettres modernes à la Sorbonne Nouvelle en 2022, et cherche à approfondir au sein

d'une thèse la question de la ruine et de la réinvention figurative au cinéma, plus précisément chez Derek Jarman et Cosmotopia de Xam.

Marine Soubeille - Université de Lorraine

« Made in Austin » - How does Austinian cinema steer away from the mainstream?

According to the Austin Film Commission, Texas director Tobe Hooper's 1969 *Eggshell* was the first film shot and produced in Austin. Like *The Texas Chain Saw Massacre*, which he directed 5 years later, it follows a group of hippies whose vacation takes a horrific turn once they enter a gloomy country mansion. Since then, many films have been made in Austin (*Blood Simple*, *Saturday Night Lights*, *Texas Chainsaw Massacre*, *Dazed and Confused*, *Tree of Life*, *Machete*, *Sin City: A Dame to Kill For*, and *Idiocracy*), and most were made by Texans.

Promoted by Richard Linklater's Austin Film Society and the city's Film Commission, scholars are starting to talk about the Austin film industry as something different, which would have emerged in the 1970s as an alternative to Hollywood (Rob Stone, 2013). In 2010, before the theatrical release of *Machete*, Alison Macor published the book *Chainsaws, Slackers and Spy Kids, Thirty Years of Filmmaking in Austin*, in which she deals with the most emblematic figures of the Austin film scene, from independent cinema to B-movies gone international. As her title already suggests, three main Texas directors form the heart of this Austin brand: Tobe Hooper (*Eggshell*, *Texas Chain Saw Massacre* and its sequels), Richard Linklater (*Slacker*, *Dazed and Confused*), and Robert Rodriguez (*El Mariachi* trilogy, *Spy Kids*, *From Dusk Til Dawn*, *Machete*, *Sin City*); their most emblematic works and cinematic style, although quite different, very often retain this impression of home-made, low budget projects. Indeed, *The Texas Chain Saw Massacre*, *Slacker* and *Machete*, came out on very small budgets as compared to the Hollywood standards of their respective times: \$140,000 for Hooper's *Massacre* in 1974, \$23,000 for *Slacker* in 1991 and \$10,5 million for *Machete* in 2010. At the same time, all three of them offer an alternative reading of the region of Austin – its cityscape and rural countryside, reimagining the Texas capital and stepping away from traditional genres and mainstream representations – or reinventing them.

As Robert Rodriguez himself points out about himself and Linklater filming in Austin and not in LA, "(...) if you want to think outside the box, you have to live outside the box." (Macor, 2010) And this might exactly be what producing cinema from the margins of Hollywood – in this case, Austin, Texas – means: trying to offer a possibility to 'think outside the box', in order to produce an alternative vision of the American landscape and characters. The present talk aims to study those Austin filmmakers who, because they manage to steer clear of the Hollywood studios, gain enough critical distance to question the mainstream representations of the urban and rural spaces of the Texas capital; presenting Austin and its surroundings as a marginal space within the State's territory. Focusing mainly on Linklater's movie *Slacker*, its representation of Austin as a marginal space, its rejection of the visual and narrative codes of mainstream cinema and its "home-made" kind of production, this talk will try to interrogate the nature of the 'Made in Austin' brand crafted by filmmakers like him, and the way they represent the marginal places and/or people in their city.

Marine Soubeille est doctorante en 4e année en Arts, spécialité cinéma et audiovisuel à l'Université Paul Valéry Montpellier 3, et ATER d'Anglais à l'Université de Lorraine, Campus ALL de Nancy. Elle travaille sur les représentations du Texas à l'écran et les liens entre l'histoire et les mythes régionaux et nationaux véhiculés et questionnés par le cinéma et la télévision.

Melvyn Stokes - University College London

Chaplin on the margins: the French Reception of *A King in New York* (1957)

Charlie Chaplin's *A King in New York* was the first movie he had produced not to be filmed within the Hollywood system. After Chaplin's effective exile from the United States in 1952, it was made in Britain and France. In spite of Chaplin's own British origins, the film received only a lukewarm reception in London. In France, by contrast, it was generally warmly received and inspired a lively debate among critics. Essentially a story of exile, it saw Chaplin playing King Shahdov, who has been overthrown as monarch of a fictional European country and flees to the US. Shahdov consequently reversed the trajectory of Chaplin himself, who now re-examined American life and culture from the jaundiced perspective created by US attorney-general James McGranery's decision in September 1952 -- while Chaplin was on his way to Britain -- to rescind his permit to re-enter the United States. *A King in New York* satirised a series of cultural targets and contemporary American preoccupations (rock n' roll music, Hollywood film noirs and westerns, the pervasiveness of commercial television, plastic surgery). It also lambasted 'progressive' education and, crucially, the anti-communist inquisition that had played such a crucial role in driving Chaplin himself out of America. But it was also very much a film from the margins, made by someone who was no longer involved in day-to-day American life and limited in perspective as a result. While some of the film's satire was well done, even some of Chaplin's greatest French supporters such as André Bazin recognised that *A King in New York* missed its targets in some respects and was even rather out of date in its criticisms of American politics and preoccupations. Some of his Chaplin's critiques, indeed, French commentators pointed out, were considerably less pointed and effective than films on the same subjects recently released by American directors.

Melvyn Stokes is Professor of Film History at University College London. His books include D. W. Griffith's 'The Birth of a Nation': The 'Most Controversial Motion Picture of All Time' (Oxford University Press, 2007), Gilda (British Film Institute, 2010), American History in Hollywood Film (Palgrave, 2013) and, with Matthew Jones and Emma Pett, Cinema Memories: A People's History of Cinema-going in 1960s Britain (Palgrave, 2022). He has also edited 11 books, including those arising from two SERCIA conferences he organised in London (1998, 2004). He was president of SERCIA from 2008 to 2014.

Anne Sweet - Institut de Gestion Social

If the Mainstream and Mainstream AI Dictated the Margins and What it Means to be Marginal? “Weird Girl” Wednesday Addams and Netflix-Defined, Internationally Transmitted, Non-normative Girlhood

The series *Wednesday* (2022-) has been one of Netflix's biggest hits, and a hit with teenagers especially, in the US, France and worldwide. It has also become a socio-cultural phenomenon. Excerpts, like the dance scene, have gone viral and inspired people to replicate them and be “non-conformists” (Kortes 2022). But how does Netflix depict this popular “non-conformist”? Its eponymous teenage heroine is shown to be someone outside the norm, from a family of monster-like people, some of whom have special powers, including Wednesday who possesses witch-like telepathy. She attends special school for children who are considered as and consider themselves as “outcasts” (or children with supernatural aspects or abilities), and the “outcasts” are often mocked and feared by the “normies” (or non-supernatural townspeople), who have a long history of conflict in a way that is reminiscent of the Salem Witch Trials, and which highlights issues of unjust persecution and discrimination.

As a “non-normative” girl—or “outcast”—Wednesday wears black all the time. As she has pale skin, she looks almost as if she is in black and white (a reference to an older series this series is based on). She is gross, violent, macabre and acts in anti-social ways that could be read as psychopathic, including a lack of empathy. She is rude and abrupt rather than “nice”. Yet, what the other “outcasts” seem to find especially curious about is her lack of wanting to be a “girl”, and to have friends and do social things—and part of her character arc is to show how good it is to have these things and fit in, and her “weirdness” and “otherness” even amongst the other “outcasts” is a source of comedy. She is also played by a Latina actress, which makes her different from many of the white, perfect, teen supernatural heroines of yore, such as Buffy, and this casting decision is considered to be socially and culturally important in the eyes of the media and fans. Yet like Buffy, she is also called upon to play a reluctant hero, which gives her behavior a certain impact and importance, and places her within the symbolic media landscape of empowered women heroes (and anti-heroes).

However, this “difference”—or what it means to be a “weird girl” or an “odd girl”, to live as a girl on the margins—is not being defined by the margins, or actual “outcasts”, but by men, working for the powerful juggernaut Netflix, which styles itself as the world’s first international TV network, and has exceptional reach and power, as it broadcasts its media products all over the world, simultaneously, in many languages, at once. As an American company, whose dominant series are American series, it is thus a party to American hegemony and transmitting American values and culture all over the world. Its original business model was to curate as many different kinds of content as possible, including niche content, in order attract a maximum number of subscribers, instead of trying to aim at a mainstream with content that was either pleasing to all and/or offensive to none, as primetime TV once did (Lotz 2017). And yet, due to falling revenues, it has begun to change business and creative model.

The creative choices behind the depictions on *Wednesday* are partly attributed—not only to human creativity or caring about empowerment and valorizing the “weird” girl—but to algorithms and AI that aimed to give viewers a form of palatable, popular “weirdness” (Connolly 2023). It would thus be interesting to examine *Wednesday* as media content that targets young viewers, and the messages about normative and non-normative, and marginal, and non-marginal, girlhood that the series is transmitting worldwide.

Anne Sweet Fédé holds a Master of Arts from Columbia University and a Phd from Sorbonne Nouvelle University. She is a lecturer in American Civilization, TV and Film Studies in Paris, France. She is a permanent faculty member of the Institut de Gestion Social and an adjunct lecturer at the Ecole Nationale des Ponts et Chaussées. She is a contributing editor and member of the editorial board of the journal MAI: Feminism & Visual Culture. Her research focuses on questions of women on screen, as well as on TV, new media and streaming platforms.

Mikaël Toulza - University of Lille

On the Margins of Hollywood: Hollywood South, Film-Induced Tourism and Louisiana Voodoo Films and Series.

Filmed in the Hollywood studios, classical voodoo zombie films partly drew inspiration from the Louisiana tourist industry’s active commodification of its voodoo lore to promote gothic tourism in the Pelican State. In 1948, the U.S. Supreme Court decision to break up the vertical integration of the industry encouraged Hollywood to film in new locales. While this led to a slight increase of films being shot in locations that had been marginal up until then, profit was still concentrated among Hollywood-based elites. The weight of on-location shooting on Louisiana’s economy remained minimal until the ratification of the 2002 Louisiana Motion Picture Tax Incentive Act, which offered Hollywood tax incentives for entire projects that intended to both shoot on location and hire locals

(Mayer, 2017: 27). With this Act, Louisiana lawmakers aspired “to grow a new permanent industry that would sustain a job cluster and spark economic renaissance” (*ibid*). This strategy worked so well that the number of audiovisual productions set in Louisiana increased drastically in the early 2000s, to the point where the state was nicknamed “Hollywood South”.

Hollywood’s newfound interest in marginal Louisianan locations led to a reorganization of space in New Orleans which, as Vicki Mayer argues, “is produced by the shared structure between the film economy launched in 2002 and the tourism economy that preceded it by half a century” (*ibid*: 78). Similarly, what I call Louisiana voodoo films and series (*LVFS*) are rooted in a wider entanglement between the tourism and entertainment industries. Although it remains difficult to measure the impact of media-induced tourism, scholars such as Roger W. Riley and Carlton S. Van Doren (1992) argue that movies can incite viewers to travel to filming sites. Functioning as audiovisual billboards that advertise a mystical land drenched in voodoo, *LVFS* display selected fragments of Louisiana to prospective tourists. Because *LVFS* shot in Hollywood South after 2002 also benefited from the state’s approval and alluring tax incentives, Louisiana itself appears to have, yet again, capitalized on the widespread of stereotypical images of its culture. Thus, this talk will focus on the extent to which *LVFS* shot on location are symptomatic of the strategies put into place by the once marginal Hollywood South to become, in a little more than a decade, the third largest film industry in the US.

Mikaël Toulza is an Associate Professor (MCF) of films studies and American civilization at the University of Lille. His doctoral dissertation sought to interrogate the political implications of the representation of Louisiana voodoo in cinema and television through an intersectional approach. Currently he studies questions of religious identities, Southern identities and intersectionality in film and television.

Pierre-Olivier Toulza - Université Paris Cité

De la norme à la marge : l’exemple des *musicals* classiques de Twentieth Century-Fox

Régulièrement programmées à la télévision, étudiées par les universitaires et appréciées par de véritables fans, les comédies musicales produites pendant une vingtaine d’années par la Freed Unit de MGM représentent aujourd’hui à elles seules l’esprit même de la comédie musicale classique hollywoodienne, au point de faire l’objet d’un culte à la fois cinéphilique et *camp* (voir Steven Cohan, *Incongruous Entertainment*, Duke University Press, 2005). La production de Twentieth Century-Fox n’a pas connu le même sort. À l’exception d’une poignée de titres, au premier rang desquels *The Sound of Music* (Robert Wise, 1965) ou *Gentlemen Prefer Blondes* (Howard Hawks, 1953), les *musicals* Fox semblent désormais n’être connus que de quelques spécialistes.

Pendant les années 1930 et 1940, Fox a pourtant contribué à définir les normes (industrielles, esthétiques, narratives, musicales) du *musical* classique. Sous la houlette de Darryl F. Zanuck, le studio produisait en effet des comédies musicales populaires (c’est-à-dire très rentables), dont le générique mettait en avant des stars comme Shirley Temple, Alice Faye ou Betty Grable, qui n’avaient rien à envier aux stars MGM.

Comment en quelques décennies cette production abondante a-t-elle pu passer de la norme à la marge, pour ne plus susciter, chez quelques rares historiens, que l’intérêt que l’on accorde à de simples curiosités ? Pour comprendre ce processus d’oubli et de mise à l’écart, je souhaiterais explorer la circulation des films dans d’autres médias ainsi que les mécanismes de patrimonialisation du *musical* qui ont pu jouer un rôle dans la marginalisation des *musicals* Fox. Il s’agira également de voir si la formule narrative et musicale promue par Fox, si différente des pratiques des autres studios, a pu contribuer à rejeter ces comédies musicales vers des limbes méconnus.

Pierre-Olivier Toulza est professeur en études cinématographiques et audiovisuelles à Université Paris Cité. Ses travaux portent sur le cinéma hollywoodien ainsi que sur les séries télévisées américaines. Il a codirigé Politiques du musical hollywoodien (2020), Stars et solistes du musical hollywoodien et Star Turns in Hollywood Musicals (2017). Il est l'auteur de Homeland : les complots contre l'Amérique (2022) et de Backstage : scènes et coulisses des séries musicales (2021).

Andrea Virginás - Babeş-Bolyai University

'Marginal' Remnants in Mainstreamed Eco-Cinema: Trauma Narratives, Realism and Closed Situations

From a relatively marginal topic in science fiction often hybridized with disaster action cinema – think *Mad Maxes*, *Blade Runners*, *Elysium*, or *Avatars* – narratives of ecological equilibrium being threatened evolved into a distinct genre by the 2020s. Eco-cinema has been forming in front of our eyes, a former margin unfortunately thrown into mainstream position(ing) by the negative processes usually referred to as the Anthropocene climate change. In my presentation I shall address the remnants of no-to-so faraway marginality in globally targeted English-language eco-cinema, by following several pathways of demonstration and argument. The focus shall be on the overall negative, anti-climactic worldview that eco-cinema needs to adopt if it wishes to have an effect of truthfulness to ongoing real-world processes and enhance its power of persuasion in what concerns contemporary audiences experiencing climate change – named climate trauma in recent literature. Both these processes have been (film) historically set by relying on such marginal production, narrative, and aesthetic conventions like low-budget filmmaking, realism and neorealism, documentary and chamber/closed-situation dramaturgical structures, and a strong reliance on trauma(tic) narratives. By a comparative analysis of such recent eco-cinematic examples as *Blade Runner 2049*, *Annihilation* or *Men* the mentioned “marginal” features shall be identified – and the changes that emerged as eco-cinema moved from being a peripheral topic to a (multimodal) genre on its own right. The presentation concludes with mentioning some truly marginal eco-cinema representatives originating from European small national cinemas – Hungarian *Womb* or *Eden*, Lithuanian *Vesper*, Swedish *Aniara*, or Icelandic *Lamb* – suggesting that the existential threat to Earth's ecosystem leads to remarkably similar artistic choices, with trauma and post-traumatic survival narratives, as well as the (broken) English language being binding element(s) between mainstream and small national/marginal eco-cinema examples.

Andrea Virginás is Associate Professor in the Faculty of Theatre and Film, Babeş-Bolyai University, Cluj-Napoca. His Latest volume is Film Genres in Hungarian and Romanian Cinema: History, Theory, Reception (Lexington Books/Rowman and Littlefield, 2021). He is Bolyai János Research Fellow (2021-2024) of the Hungarian Academy of Sciences with the project Feature Filmic Processing of Collective Traumatization in Contemporary European Film: A Possible Model of Mediated Public Memory-Work, and project leader of Cultural Traumas in Contemporary European Small National Cinemas (2022-2024, Ministry of Research, Innovation and Digitization, CNCS – UEFISCDI, project number

Joanne Vrignaud - Université de Nanterre

From Hollywood to independent Native studios: the case of *Wind River* (Taylor Sheridan)

Film production and distribution are entirely different things, although they usually influence each other when it comes to the Hollywood studio system. In the case of the American neo-western *Wind River* (Taylor Sheridan, 2017), the movie was principally funded by Acacia Filmed Studio, a project company owned by the Tunica-Biloxi Tribe of Louisiana and Savvy Media Holdings, an independent filmmaking studio which specializes in representing the contemporary and near-contemporary political Americana. It was however distributed by the Weinstein Company. This communication proposal offers to contextualize the production and distribution paradox that this particular movie was caught in at the end of 2017 during the Harvey Weinstein scandal.

Taylor Sheridan's script, which includes the rape of a Native girl, was deemed too crude for major production studios, and Sheridan himself said in a DP/30 interview that he would not have felt confident about filming *Wind River* without the approval and support of the tribes. The movie premiered at the Sundance Festival, further establishing that Sheridan's debut as a film director, contrarily to his previous works - *Sicario* (2015, Denis Villeneuve), *Hell or High Water* (2016, David McKenzie)-, was to be considered as an independent picture, although it had been first offered to major studios and stars A-list actors. The picture was then distributed by the Weinstein Company in 2017, that is to say at the time Harvey Weinstein was being ostracized for the harassment and rape of a growing list of women. It became a cruel irony for the makers of *Wind River*, which had hoped for a wide release and the support of TWC, and now was tainted by the controversy.

Sheridan perceived that being associated to Hollywood labels, and especially TWC, would ostracize and prejudice *Wind River* in this context, when reclaiming an independent label or at least image would only support the film.

This particular relation to the notion of the studio margins, both as a curious general advertisement and as a diversion from an infamous Hollywood name, makes the movie's marketing memorable. The campaign was famous for its cancelled interviews, new interviews featuring Native actor Gil Birmingham, public donation of the film's royalties to the National Indigenous Women's Resource Center, and the complete erasure of the name Weinstein by Lionsgate and Netflix, who now distribute the film. What was the norm must now be rejected, while the movie's most marginal aspect was to be highlighted. Ironically, *Wind River's* success later made Savvy Media Holding a rather important studio, although it remains off Hollywood. From norm to margin to norm again, the film *Wind River* tries to fit into several categories at the same time, which also begs the question of Native economic emancipation in arts.

Joanne Vrignaud is a PhD student at Université de Nanterre. Her research focuses on the neo-western genre in contemporary America. She has published or will publish articles about Chloe Zhao's The Rider (2017), the body politic in superheroes in Watchmen (Alan Moore, 1985) and the western codes in the series The Mandalorian (Favreau, 2019-). Her communications have focused on Taylor Sheridan's Frontier Trilogy, especially the notion of Frontier in Sicario, and Chloe Zhao's movies.

Sven Weidner - University of Bamberg

From the margins about the margins: filmic spaces of NYC: similarities and differences in contemporary US independent cinema

New York City -the flamboyant prima donna situated between the Hudson and the East River- has never stopped to be the hub of superlatives. Through its ambivalent history it has been faced with unbelievable cultural and economical success-stories, accompanied by dreadful event with the probably most incisive one: 9/11.

NYC being the cradle of US-American Film has been depicted in millions of movies, meaning our stock images of it seems to be hopelessly overloaded. Plenty of directors belong to New York as the Empire State Building does; among them: Woody Allen, Sidney Lumet, Spike Lee, James Gray, or

Abel Ferrara. The Big Apple is also a filmic space to unfold the thriller, cop film, gangster and crime genre, such as in the Film Noir, or it is a popular target of extraterrestrial attacks (Independence Day), in different disaster movies (*Deep Impact*, *The Day after Tomorrow*). Romantic comedies or innovative TV-Shows complete the spectrum. Beyond that, New York has always offered innumerable spaces and for Avantgarde and Independent Filmmakers such as, Maya Deren, Marie Menken, Andy Warhol, Jack Smith, Shirley Clarke, Jonas Mekas, John Cassavetes, in the 50s/60s or later on Jim Jarmusch, Wayne Wang, Quentin Tarantino, Gus Van Sant, the Coen-Brother up to contemporary Indie-Directors such as Todd Solondz, Todd Field, Sarah Polley, Todd Haynes, Jordan Peele, Sean Baker, Berry Jenkins, Josh Safdie, Benny Safdie or Eliza Hittman.

In this paper I am going to scrutinize how filmic spaces of New York City are depicted, or to be more precise: how spaces from the spatial, social, intellectual or cultural margins are illuminated by directors operating from the economic margins by themselves. We will analyse the exact aesthetic structures that define these particular spaces and give them meaning. On the basis of two contemporary independent movies *Good Time* (dir: Benny and Josh Safdie, 2017 USA) and *Beach Rats* (Eliza Hittman, 2017 USA) we will discuss the filmic, dramatic and narrative structures in the context of filmic spaces. In a very concise overview single clips from film-history will prove that productions from the so-called margins (a term that needs a clear definition in a scientific context) have had high artistic potency and influence on later directors.

Sven Weidner is currently a PhD-Candidate in Film and Media Studies and a lecturer at the Department of Literature and Comparative Culture at University of Bamberg. Apart from that he has also taught at International University and Macromedia University. His research areas are US-American Film, Contemporary US-Independent Cinema, Suburbia/City/Masculinity in US-Film, Postmodern US-Film, Film genres, Melodrama, Queer Cinema. Spaces and Film. He is the author of Künstler im Big Apple. Die filmische Darstellung von Künstlern in New York City im Spiel- und Experimentalfilm (Ibidem-Verlag, Stuttgart, 2011) and a number of articles about, among others, places and masculinity in American films.

Shannon Wells-Lassagne - Université de Bourgogne

“Reduce, re-use, recycle”: Marginalia and adaptation in *Station Eleven*

One of the most evocative elements in Emily Saint John Mandel’s postapocalyptic novel *Station Eleven* (2014) is the importance of theater at the end of the world: the character who serves as lynchpin for the array of characters appearing in the novel is a B-list actor trying his hand at *King Lear* as the pandemic hits, and one of the other major characters is a member of an itinerant troupe of actors, who spend the summer months putting on Shakespearean plays. Characters have names with suspiciously Shakespearean echoes, including Arthur Leander playing Lear, as well as his ex-wife Miranda, the author of the titular graphic novel *Station Eleven*. The HBO miniseries similarly foregrounds the Bard, but makes some deliberate choices that highlight the importance of performance that are largely absent from the novel. In particular, the staging and costuming choices for the production of *Hamlet* make use of found objects, the detritus of the world we know that has found new use and meaning in the series’ post-apocalyptic world. The marginal (both in terms of objects repurposed, or outlying locations – the airport, the superstore, the golf club...) has become the center of both the narrative and the society that it depicts, and recycling is perhaps the key theme of the adaptation.

Shannon Wells-Lassagne est professeure à l’Université de Bourgogne. Elle travaille sur l’adaptation filmique et télévisuelle, et est l’auteur de Television and Serial Adaptation (Routledge), et éditrice de Adapting Margaret Atwood: The Handmaid’s Tale and Beyond (Palgrave), Adapting Endings from

Book to Screen (*Routledge*), Adaptation and Illustration (*Palgrave, forthcoming*), et Short Circuit: Brevity and the Short form in Television (*Edinburgh University Press*), entre autres. Son travail est paru notamment dans *Screen*, *The Journal of Screenwriting*, *TV/Series*, *Critical Studies in Television*, *The Journal of Adaptation in Film and Performance*, et *The Journal of Popular Film and Television*.

Panel “How to Approach Film Studies after #MeToo in the Classroom and at Conferences”

Chair : **Claire Dutriaux**

Participants: **Hélène Charlery, Emmanuelle Delanoë-Brun, Delphine Letort, Nolwenn Mingant**

This panel aims at opening and encouraging reflection on the way we teach Film Studies in the classroom and discuss films in conferences in the wake of the #MeToo movement. The fourth wave of feminism raises new questions about gender issues but film studies does not always incorporate this discourse. Considering Hollywood films and TV series are the products of an industry still largely controlled by white men both in terms of production and direction, promoting the development of a fantasized image of women as objects to the 'male gaze' theorized by Laura Mulvey, is it possible to conduct film studies without taking into consideration the new cultural context created by recent feminist activism? The panel will promote exchanges on new ways of conducting Film Studies by rethinking corpus and theory, notably by including films and artists considered as marginal."

Hélène Charlery is an Associate Professor at the University of Toulouse 2 Jean Jaurès. Her research focuses on the representation and staging of gender and race identities in contemporary American films and television series, with an emphasis on intersectionality and black feminist film theory. Her research has also recently addressed Ava DuVernay's civic and artistic activism in films, television series and documentaries.

*Emmanuelle Delanoë-Brun is a specialist in visual culture (cinema, tv series), gender representations, popular culture and 20th-21st century American literature. She co-edited *Qu'est-ce que l'intersectionnalité ? Dominations plurielles : sexe, classe et race*, with Myriam Boussahba and Sandeep Bakshi (Petite bibliothèque Payot, 2021), and translated Kimberlé Crenshaw's two seminal articles on intersectionality, published as *Intersectionnalité* (2023, Petite Bibliothèque Payot). She regularly lectures and publishes on tv series as ideological productions, focusing more specifically on genre fiction (cop shows, horror).*

*Delphine Letort est Professeure des Universités en études américaines et filmiques à l'Université du Mans, et directrice du laboratoire Langues, Littératures, Linguistique des Universités d'Angers et du Mans (3L.AM). Elle a dirigé de nombreux ouvrages et numéros de revues et publié de nombreux articles sur le cinéma afro-américain, l'adaptation et le documentaire. Elle est l'auteure de *The Spike Lee Brand: A Study of Documentary Filmmaking* (SUNY 2015), *Du film noir au néo-noir : mythes et stéréotypes de l'Amérique (1941-2008)*, Paris, coll. « Sang maudit » (L'Harmattan, 2010), et de *Barry Jenkins and the Legacies of Slavery: the TV Adaptation of Underground Railroad* (Lexington, à paraître).*

*Nolwenn Mingant is a Professor in US History and Culture at the Université of Angers (France). She is the author of *Hollywood à la conquête du monde* (2010) and *Hollywood Film in North Africa and the Middle East: A History of circulation* (2022). She is the co-founder of *CinEcoSA* a research group dedicated to film industries around the world and is part of the *Transcultural Production Studies* collective. Her areas of expertise are: US film history, film distribution, film marketing, film policies. She is currently writing a book exploring her own experience of films and the Female Gaze.*