

The Department of Cultural, Media and Visual Studies, in association with Nottingham Contemporary, Radical Film Network, and Frey Legends Bookshop, is proud to present:

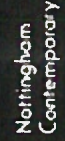
Transnational Radical Film Cultures

An International Conference on
Film, Aesthetics and Politics

3-5 June

University of Nottingham
University Park

Booking essential. Early-bird registration available:
nottingham.ac.uk/qo/trfc2019



Conference Programme

Organised by:

Hongwei Bao and Daniel Mutibwa

Supported by



University of
Nottingham
UK | CHINA | MALAYSIA



**RADICAL
FILM
NETWORK**



**Nottingham
Contemporary**

Welcome

On behalf of the Radical Film Network (RFN) we would like to welcome you to the University of Nottingham's Sir Clive Granger Building for our conference: **Transnational Radical Film Cultures 2019** (TRFC2019).

TRFC2019 aims to bring together the political and aesthetic avant-gardes, with a particular focus on the transnational nature of contemporary radical film cultures. By looking at how radical films are produced, circulated and engaged with in different parts of the world, the conference aims to shed light on the transnational nature of film cultures and the intersecting relationship between political struggle and aesthetic innovation. Bringing together filmmakers and researchers, the conference hopes to create new and consolidate existing connections and networks, facilitate transnational and cross-cultural dialogues, and forge global solidarity among radical filmmakers around the world.

The sessions of the conference take place across three lecture theatres on the A-Floor of the Sir Clive Granger Building on University Park Campus, NG7 2RD). Registration and tea/coffee breaks are on the A-Floor. Catering will be provided throughout the day. Lunch will be served in the Eat East Dining Hall, Hugh Stewart Hall.

The **Radical Book Night** on Day 1 takes place in the city centre at the Five Leaves Bookshop. The **Radical City Tour** and the **Lis Rhodes: Dissident Lines Exhibition** at the Nottingham Contemporary also take place in the city centre.

Thank you for joining us (and don't forget to tweet along using the #TRFC2019 hashtag)!

Hongwei Bao and Daniel Mutibwa (and on behalf of our conference volunteer team)

Acknowledgements

Hongwei Bao and Daniel Mutibwa would like to acknowledge the following individuals and partners for their assistance and support.

Financial support

The School Research and Conference Fund (SRCF), School of Cultures, Languages and Area Studies (CLAS), the University of Nottingham
PVC's Research and Impact Fund, the University of Nottingham
Centre for Contemporary East Asian Cultural Studies (CEACS), the University of Nottingham
Centre for Critical Theory (CCT), the University of Nottingham

Event partners

Ross Bradshaw (Five Leaves Bookshop)
Steve Presence (Radical Film Network)
Julia Lazarus and Ursula Böckler (Radical Film Network Berlin)
Carolina Rito and Sofia Lemos (Nottingham Contemporary)
Roger Tanner (Radical History Walk)

Administrative and logistical support

Amy Smith
Stuart Wright
Sam Robinson
Susie Colley
Antony Reed

Volunteer team

Phil Cowley
Zhun Gu (Jason)
Sixuan Yang
Ning Zhang

Camera and photography

Matthew Baren (CINEMQ)

Conference programme template design

Robert Stenson

Central themes of the conference

Here are the central themes around which the presentations at this conference are going to revolve.

Radical aesthetics and politics;
Political filmmaking and ethical issues;
Class and radical films;
Forms of radical film activism and political agitation;
Programming, distribution and exhibition;
Radical film festivals and audiences;
Radical film history across national borders;
(Self)-Representation, identity and privacy in radical film cultures;
Collaborative and participatory practices in radical film cultures;
Partnerships between radical filmmakers and institutions;
Issues of inclusion/exclusion in radical film cultures;
Radical film cultures, memory, the archive and preservation;
Creativity and innovation in radical film cultures;
Radical films and the proliferation of digital technologies;
Radical film cultures in the Global South;
Radical film cultures and future direction(s)

Day 1: Strands 1 & 2 | 10:30-12:00

Panel 1: Text & Contexts

Lecture Theatre A40 | Chair: Lorena Cervera Ferrer

Sven Weidner | University of Bamberg (Germany)
The Radical Deconstruction of Suburbia in the Films of Todd Solondz

Harry Kuoshu | Furman University (U.S)
Mischievous Parody and Hong Kong Dimension of the Crazy Stone Phenomenon

Yun Peng | University of Hawai'i at Mānoa (U.S)
Correlating Race: On Machine Learning and Digital Culture

Panel 2: Distribution & Festivals

Lecture Theatre A41 | Chair: Alejandro Pedregal

Ka Lee Wong | University of Southern California (U.S)
Free Pass to be Vulgar? Vulgaria (2012) and the Circulation of Hong Kong Exploitative Films through International Film Festivals

Norman Zafra | University of Auckland (New Zealand)
Obrero ('worker'): Radical Documentary Production and Distribution in the Global South

Sima Kokotović | Concordia University (Canada)
The Subversive Festival: Postsocialist Cultural Strategy of Resistance

Day 1: Strand 3 | 10:30-12:00

Workshop 1: Mrinal Sen's Film Practices: The Radical Long-1960s and Beyond

Lecture Theatre A48 | Moderator: Manas Ghosh

Sanghita Sen | University of St. Andrews (U.K)
Making of a Revolutionary Counter-Cinema: Mrinal Sen's Calcutta Trilogy

Omar Ahmed | University of Manchester (U.K)
Cinematic Expressions of Transnational Solidarity in Parallel Cinema (1968 – 1975): Statue smashing and Naxalite Revolutionary Iconoclasm

Manas Ghosh | Jadavpur University (India)
Projection of Human Body in Mrinal Sen's Radical films: Influences of the Alternative Visual Culture of 1940s

Lunch | 12:00-13:00

Eat East Dining Hall | Hugh Stewart Hall

(A Minute Walk from the Sir Clive Granger Building — See **Sir Clive Granger Building Map** in Conference Pack for Directions)



Day 1: Strands 1 & 2 | 13:00-14:30

Panel 3: Film History, Labour & Politics

Lecture Theatre A40 | Chair: Binayak Bhattacharya

Clara Santaolaya | Universitat Pompeu Fabra (Spain)
"We the People"

Mariz Kelada | Brown University (U.S)
Contesting Cinematic Labor in Post-Revolutionary Egypt: I Have a Picture.

David Wood | Universidad Nacional Autónoma de México (UNAM) / University of Cambridge (U.K)
Echoes of the Scream: Mexico's '68, remixed

Mariam Waheed | Cairo University (Egypt)
Robin Hood's Character in Egyptian Cinema

Panel 4: Feminist, Queer, Parallel & Utopian Cinema

Lecture Theatre A41 | Chair: Miriam De Rosa

Gina Marchetti | University of Hong Kong
Screen Feminisms with Hong Kong Characteristics

Matthew Baren | CINEMQ Shanghai (China)
Screening Radical Queerness in Shanghai

Phil Todd | Leeds Beckett University (U.K)
Film Utopias: Arden, Kubelkind and Others

Xiaopei He | Independent Scholar/Pink Space (China)
My Sexy Funny Activist Movies

Day 1: Strand 3 | 13:00-14:30

Workshop 2: Machines for Thinking: Glasgow Glam Rock Dialogues

Lecture Theatre A48 | Moderator: David Archibald

Co-presenter | Carl Lavery

This workshop explores how cinema can be theatricalized and theatre cinematized in order to shed light on how both media operate as organs for what the presenters call "an affective pedagogy"

Tea & Coffee | 14:30-15:00

Café & Foyer | Sir Clive Granger Building



Day 1: Strands 1 & 2 | 15:00-16:30

Panel 5: Film Philosophy, Theory & Histori-cisation

Lecture Theatre A40 | Chair: Shaun Dey

Juyeon Bae | Sogang University (South Korea)

Re-historicizing Women's Memory and Space: Gender, Place, and Contemporary Korean Women's Documentaries

David Fleming and Filippo Gilardi | University of Stirling (U.K) and University of Nottingham Ningbo Campus (China)

Niccolò Bruna's Ethical Process as Social Engagement: Upholding Human Stories Against a Backdrop of Globalization

Sabrina Yu | Newcastle University (U.K)

Making Visible 'Invisible' Violence: Chinese Ecofilms and Social Intervention

Panel 6: Film Cultures, Archives & Social Movements

Lecture Theatre A41 | Chair: Erica Stein

José Miguel Palacios | UAH (Santiago, Chile)

Radical Cinemas, Transnational Solidarity, and the Archive: The Case of Chilean Exile Cinema (1973 – 2016)

Sylvia Nowak | Queen's University (Canada)

206 Carlton: Archival Documentary Media as Antiracist Resistance

Miguel Errazu | UNAD (México)

The Camera as a Sewing Machine. Memory, Fragility and Decay in the Super 8 Film Work of The Marginal Film Coop (Mexico, 1971-1975).

Day 1: Strand 3 | 15:00-16:30

Workshop 3: Leeds Animation Workshop: A Feminist Radical Film Collective — 40 Years and Counting

Lecture Theatre A48 | Moderator: Terry Wragg
Co-presenter | Jo Dunn

This workshop examines the ways in which Leeds Animation Workshop's history and practice reflect those of the women's movement and other radical cultures since the 70s, and also to compare and contrast current and future concerns with those of other RFN members.

Travel to the City Centre | 16:30

Bus no. 34 or Tram (Getting off at the Old Market Square Stop)



Day 1: Radical Book Night|19:00-20:30

Venue | Five Leaves Bookshop
(<https://fiveleavesbookshop.co.uk>)

Mike Wayne (England's Discontents, Political Cultures and National Identities)

Clive Myer (Critical Cinema: Beyond the Theory of Practice)

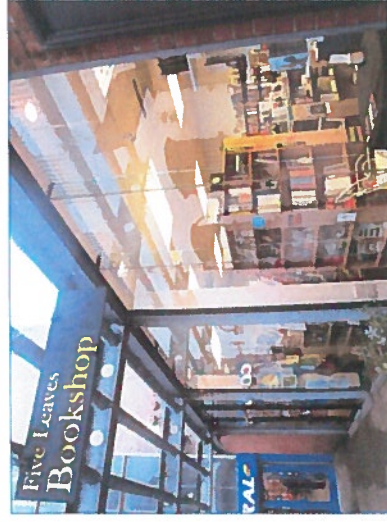
**Jack Newsinger, Steve Presence and Mike Wayne
(Contemporary Radical Film Culture: Networks, Organisations and Activists)**

Five Leaves Bookshop
14a Long Row
Nottingham
NG1 2DH

0115 8373097

bookshop@fiveleaves.co.uk

Booking required: events@fiveleaves.co.uk



Day 2: Strands 1 & 2 | 10:30-12:00

Panel 7: Cinema and the Politics of Revolution, Militancy & Resistance

Lecture Theatre A40 | Chair: José Miguel Palacios

Esra Cimencioglu | Northwestern University (U.S)
"My Camera is My Weapon:" The Evolution of Women's Filmmaking and Representation in Post-Revolutionary Iran

Lorena Cervera Ferrer | UCL (U.K)
The Construction of the Worker's Voice in Latin American Feminist Militant Cinema

Carolina Rito | Nottingham Contemporary (U.K)
The Cine-geographies of the Portuguese Revolution. When Fiction Anticipates Reality.

Yun Peng | University of Hawai'i at Mānoa (U.S)
Image of Resistance in the Age of Spectacles

Panel 8: Representation, Inclusivity & Exclusion

Lecture Theatre A41 | Chair: Gina Marchetti

Ambrose Uchenunu | University of Benin (Nigeria)
Nollywood Narratives: Politics of Exclusion in the Niger Delta and Emerging Radical Movie Genres

Sushmita Banerji | University of Iowa (U.S)
Cinema Makes it Safe: Akaler Sandhane and the Problem of Looking

Manish Kaithwas | University of Dehli (India)
Portrayal of Women Identity in Indian Media and Its Impact on Social Structure with Relation to Sexual Crimes

Day 2: Strand 3 | 10:30-12:00

Workshop 4: Film Free and Easy

Lecture Theatre A48 | Moderator: Frank Abbott

Co-presenters | Chloe Langlois, Peter Ellis, Roger Suckling, Jim Brouwer, Effy Harle, Mollie Boyd and Belen Cerezo

This workshop discusses an open, casual, DIY, no-snobbery approach to making and showing film work and helping others to do the same, acting as a catalyst rather than an end point. This approach does not select and reject and makes no claim over what is of lesser or greater value —rendering work a unique and unpredictable mixture rather than a sorted and curated screening

Lunch | 12:00-13:00

Eat East Dining Hall | Hugh Stewart Hall



#TRFC2019

13

Day 2: Strands 1 & 2 | 13:00-14:30

Panel 9: Activist Film Cultures, Digital Media and Technology

Lecture Theatre A40 | Chair: Jesse Cumming

Marc Bosward | **University of Derby (U.K)**

Social Software: Archives, The Digital and Radical Histories

Rosalia Namsai Engchuan | **Max Plank Institute for Social Anthropology (Halle, Germany)**

A Political Dance in the Rain: Cinematic Practices and the Creation of Social and Material spaces for Argument

Cyrell Miksch | **University of Basel (Switzerland)**

Film as Technology of War in Third Cinema

Emilia Kurylowicz | **Independent Film-maker (Germany/Poland)**

Hit Upcycling

Panel 10: Ideologies, Occupation & Postcolonial Contexts

Lecture Theatre A41 | Chair: Clara Cestoros Santaolaya

Elena Boschi | **Independent Scholar, Italy)**

Radical Film Culture in Occupied Spaces in Genoa: Programming, Subtitling and Other Challenges

Binayak Bhattacharya | **MAHE (India)**

“(It)... Stars the People”: Communist Enterprise and the Early Days of Radical Cinema in India

Alejandro Pedregal | **Alto University (Finland)**

The “...And Only the Light Should Be Seen”: The Common Appearance of Latin American Testimonio and Third Cinema

14

@TrfCoF

Mani Sharpe | University of Leeds (U.K)
HistoriesThe Impossibility of Testimony in J'ai 8 ans (Vautier/
Le Masson 1961)

Day 2: Strand 3 | 13:00-14:30

Workshop 5: Radical Film: Art, Aesthetics & Film Language

Lecture Theatre A48 | Moderator: Clive Myer

Co-presenters | Julia Lazarus, Ursula Böckler, Ewuraba Hama-Lansiquot, Mike Dunford, Peter Taylor, Gareth Evans

This workshop will explore the state of contemporary radical film cultures, artists' films and associated issues of aesthetics and politics. Building on the debates and discussions that will have been kick-started at the Radical Film Network Meeting in Berlin in early May 2019, key questions for exploration will revolve around what contextual consideration might enable a new avant-garde? What value can be given to older vanguards in cinema and film? What makes films radical? And whether a film can be radical without espousing radicalism?

Travel to the City Centre | 14:30

Bus no. 34 or Tram (Getting off at the Old Market Square Stop)



Day 2: Optional Events | 15:30-17:30

Please choose one from the two optional events

Option 1

Nottingham Radical City Tour led by Roger Tanner

(Booking required: <https://www.eventbrite.com/e/nottingham-radical-city-walk-as-part-of-the-transnational-radical-film-cultures-conference-tickets-58457174984>)

Option 2

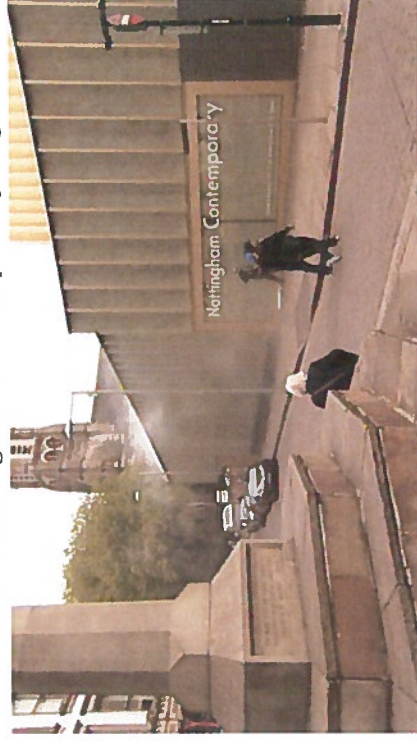
Lis Rhodes: Dissident Lines Exhibition

Curator: Irene Aristizábal

(<https://www.nottinghamcontemporary.org/whats-on/lis-rhodes-dissident-lines/>)

Nottingham Contemporary
Weekday Cross
Nottingham NG1 2GB
+44 (0)115 948 9750

info@nottinghamcontemporary.org



In case you are contemplating what to do, here is a selection of events that you might want to consider.

Tourist Attractions

Nottingham Castle

Take pictures with the iconic Robin Hood Statue and drink some pints (beer) at the oldest pub in England (Ye Old Trip to Jerusalem)

<https://www.visit-nottinghamshire.co.uk/things-to-do/nottingham-castle-p357581>

<https://www.nottinghamcastle.org.uk/>

<https://www.visit-nottinghamshire.co.uk/food-and-drink/ye-olde-trip-to-jerusalem-p529041>

Lace Market

Visit the city's historical Lace Market quarter:

<https://www.visit-nottinghamshire.co.uk/explore/nottingham/the-lace-market>

National Justice Museum and City of Caves (Guided tours available)

<http://www.nationaljusticemuseum.org.uk/>

Wollaton Hall and Deer Park

Within walking distance from University Park Campus (conference venue)

<https://www.visit-nottinghamshire.co.uk/things-to-do/wollaton-hall-and-park-p354961>

Newstead Abbey

(Home to the poet Lord Byron 1808–1814)

<https://www.newsteadabbey.org.uk/>

More information

<https://www.visit-nottinghamshire.co.uk/>

<https://www.tripadvisor.co.uk/Attractions-g186356-Activities-Nottingham-Nottinghamshire-England.html>

Events

Lakeside Arts

Visit the Lakeside Arts on campus (Open Tuesdays to Saturdays 11 am- 5 pm, Sundays 12 am-4 pm, Closed Mondays)

<https://www.lakesidearts.org.uk/whats-on.html?from=04062019&to=04062019>

including the play Letters from the Front at 7:30 pm on 4 June (<https://www.lakesidearts.org.uk/theatre/event/4042/letters-from-the-front.html>)

New Art Exchange

Attend many interesting exhibitions at the New Art Exchange, including The Path by Hassan Hajjaj (Monday - Friday: 9am - 6pm; Saturday 10am - 5pm; Sunday 10pm - 4pm)

<http://www.nae.org.uk/>

<http://www.nae.org.uk/exhibition/hassan-hajjaj-the-path/155>

Broadway Cinema

Watch a film at the Broadway Cinema

<https://www.broadway.org.uk/>

5 June, 7:00 pm, Watch the Royal Shakespeare Company performance The Taming of the Shrew at the Broadway Cinema Nottingham

<https://www.broadway.org.uk/whats-on/date?date=20190605>

Day 2: Open Evening | 17:30 Cont'd

Theatre Royal

See a play (Kinky Boots) at the Theatre Royal or attend a concert at the Royal Concert Hall

<https://trch.co.uk/whats-on/2019/06/04/>

<https://trch.co.uk/whats-on/2019/06/05/>

Rock City

Attend a Death Grips gig at the Rock City at 7 pm, 4 June

<https://www.rock-city.co.uk/gig-guide/1599/death-grips>

Nottingham Booklover's Walk

<https://www.visit-nottinghamshire.co.uk/whats-on/nottingham-booklovers-walk-p728211>



Day 3: Strands 1 & 2 | 10:30-12:00

Panel 11: Exhibition, Audiences & Third Cinema

Lecture Theatre A39 | Chair: Esra Cimenioglu

Emily Wilczek | University of Lincoln (U.K)

Radical Film Exhibition – A Local Perspective

Faye Corthésy | University of Lausanne (Switzerland)

Going Transnational, Against Film Festivals: The Travelling Exhibitions of New American Cinema in the 1960s

Jesse Cumming | Film Programmer (Canada)

“Show and Tell: Production and Exhibition in Contemporary Mobile Cinema Practices

Panel 12: Film Aesthetics, Avantgarde & Digitalisation

Lecture Theatre A41 | Chair: Sven Weidner

Erica Stein | Vassar College, U.S)

That Which Is Not Yet: Utopian Aesthetics in Film

Ian Fraser | University of Loughborough (U.K)

Kleber Mendonça Filho's Neighbouring Sounds: Marcusean Moments

Marcy Saude | (Radical Film Network, Tolpuddle)

Lefttube Aesthetics

Ernesto Livon-Grosman | Boston College, U.S)

Film Collectives: Recent Shifts in Politics and Aesthetics

Day 3: Strand 3 | 10:30-12:00

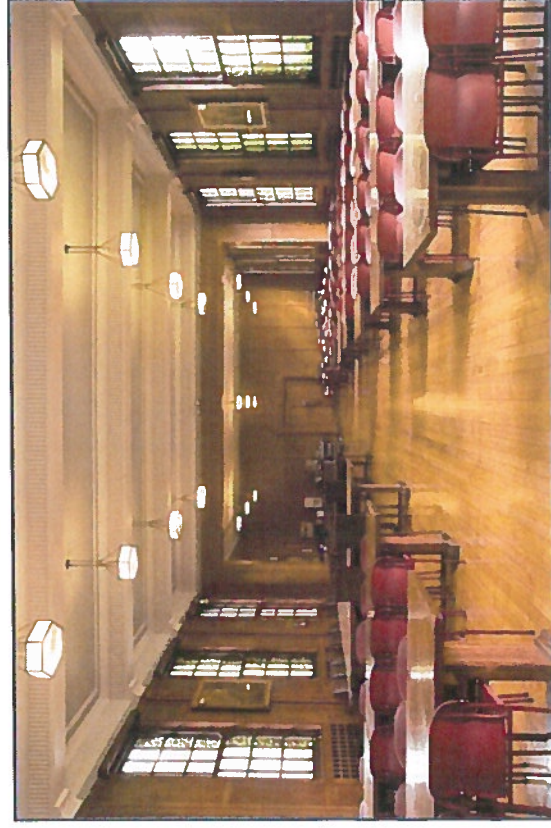
Workshop 6: A Radical Film Circuit

Lecture Theatre A48 | Moderator: Mic Dixon (War School, U.K)

This workshop explores mechanisms for building a circuit of Radical Film Clubs similar to a chain of cinemas and of the use of high volume, time targeted nationwide exhibition to educate, inspire and mobilise in support of campaigns and actions.

Lunch | 12:00-13:00

Eat East Dining Hall, Hugh Stewart Hall



Day 3: Strands 1 & 2 | 13:00-14:30

Panel 13: Film, Media, Policy & Regulatory Intervention

Lecture Theatre A39 | Chair: Sanghita Sen

Sylvia Harvey | University of Leeds (U.K)
Public Service Broadcasting, Radical Film and Public Money in the Age of 'Just Giving'

Benj Gerdes | Royal Institute of Art (Sweden)
Radical Film as a Process of Mediated Relations: Embedded Documentary and the Question of Address of the Future from within Activist Temporalities of the Present

Steve Presence | University of the West of England (U.K)
Doc Society and the Politics of UK Documentary Financing

Panel 14: "American Climate Rebels" Reel News (U.K)

Lecture Theatre A41 | Presenter: Shaun Dey

Day 3: Strand 3 | 13:00-14:30

Workshop 7: Cinema Nation (U.K)

Lecture Theatre A48 | Moderator: Michael Pierce

This workshop will discuss a new methodology that Cinema Nation is currently developing that aids individuals, groups and organisations to effectively manage their activities and practices by taking a holistic and reflective approach to engaging with all aspects relating to cinema and/or film exhibition.

Tea, Coffee & Drinks | 14:30-15:00

Café & Foyer, Sir Clive Granger Building

Day 3: RFN Planning Meeting | 15:00-16:00

Chair: Steve Presence

&

Closing Comments & Thanks

Hongwei Bao and Daniel Mutibwa

Lecture Theatre A48, Sir Clive Granger Building

Abstracts

Panel 1: Text & Contexts

Sven Weidner | University of Bamberg (Germany)

US-American Indie Film icon Todd Solondz is and was for some the enfant terrible within the independent film scene of the 1990s years. His radicalism not only in the choice of his topics, but also in his film aesthetics is provocative; by using a seemingly conventional film language, that deconstructs the conventions, he conveys deeply radical ideas. From pedophilia to masturbation, from evil youngsters to ambivalent shrinks, from hypocritical housewives to isolated stalkers: Solondz questions basic core values and moral standards that were valid hitherto. Solondz focuses mostly on the depiction of Suburbia that for him is a place of moral decay. He contrasts a Suburbia that is determined by the 1950s years idea of being a symbol of the American Dream and of an emerging prosperity, combined with a solid and secure surrounding, with a Suburbia that is place/space of sheer hypocrisy, unfulfilled desired and broken characters. The radical and fundamental social and cultural changes in questions of gender, masculinity or family are depicted in most of Solondz movies.

Based on selected films by Todd Solondz this paper explores the formal and aesthetic structures (narrative, drama, montage, lightning, sound, color) and how their specific use leads to a radical redefinition of filmic concepts. In addition to we will discuss the radical deconstruction of suburbia, as well as the dissolution of genre boundaries. Apart from that it will be analyzed how the radical aspect in Solondz work has altered. American Independent Cinema here is -generally speaking- contextualized between art-house cinema and indiewood. Films, being discussed are: *Welcome to the Dollhouse* (Todd Solondz, 5³ 9) *Happiness* (Todd Solondz, 5³ 9), *Wiener Dog* (Todd Solondz, USA, 2016).

Harry Kuoshu | Furman University (U.S)

The radicalism of the films I study here has to do with their determination to be crazy, that is, not serious and not normal. In 2006, a Chinese low-budget film, *Crazy Stone*, made an extensive impact on Chinese cinematic production and discourses that it produced a "stone phenomenon."

Approaching this phenomenon as a black carnival, believing that it played a similar role in Chinese filmmaking as Pulp Fiction to a circle of neo-noir films in the west, this study argues that the 2006 stone phenomenon testifies to the Chinese participation of the global neo noir. With an impulse toward “cinophilia” at the heart, global neo noir maintains a mediascape of references, borrowings, and re-workings. This study explores one particular dimension of this networking, that is, the connection of “the stone phenomenon” with Hong Kong film culture, knowing that the seed money for Crazy Stone is from Hong Kong and the central egao thrust of Crazy Stone can be traced to Stephen Chow’s movie produced in Hong Kong. It argues that the Chinese name for the “impulse toward cinophilia” is egao, or mischievous parody. Crazy Stone relies on egao parody to engage the audience and to generate inter-textual, sarcastic associations. With an in-depth discussion of egao as introduction, the study moves on to focus on one particular Crazy Stone-inspired film, Crazy Foolish Thieves, to illustrate issues generated by connecting mainland Chinese film culture with that of Hong Kong.

Yun Peng | University of Hawai‘i at Mānoa (U.S)

In recent years there have emerged several films made by women that put the mother-daughter relationship centerstage. These include Ma Li’s Born in Beijing (2011, China, documentary), Chantal Akerman’s No Home Video (2015, Belgium, documentary), Huang Hui-chen’s Small Talk (2016, Taiwan, documentary), and Yang Mingming’s Girls Always Happy (2018, China, feature). These films have in common an unsentimental scrutinization of the mother-daughter relationship, through which the intimate yet estranged space between them not only comes to frame the films’ examination of traumatic memories of often gendered oppression but constitutes a space for critique and transposition. As a departure from the commonsense that views the relationship as a pre-social enclosure, in these films the space between the mother and the daughter becomes the very place where the social, as force and as relationship, is both registered and reconfigured. These films raise a tantalizing question: what happens when we use the mother-daughter relationship to replace the father-son relationship as the template for thinking about the social? My paper addresses question this in relation to *Small Talk*, Huang Hui-chen’s documentary about her relationship with her lesbian working-class mother. While the film’s focal point is the mother’s sexuality, its analysis is “queer Marxist” (Petrus Liu) and rooted in the unique confluence in Taiwan of queer activism and labor movement.

As the film peels back the layers, the distance separating the mother and the daughter is revealed to be haunted by an intricate web of oppression: patriarchal rules, domestic and sexual abuse, homophobia, class discrimination and social marginalization. By comparing two different versions of the film, I am particularly interested in Huang’s transformative use of filmmaking in facilitating a reconfigured relationality and sustaining a space for social critique.

Panel 2: Distribution & Festivals

Ka Lee Wong | University of Southern California (U.S)

Pang Ho-cheung is a Hong Kong filmmaker celebrated for producing films with localized humor for local Hong Kong audience. Filmmakers as such are becoming rare because many have given up the Hong Kong market but turned to the mainland China for more funding opportunities and a much larger market despite the tighter control over what can be talked about. While many Hong Kong audience lament about the gradual loss of entertainment due to the declining number of movies with local socio-political concerns and local humor, in 2012, Pang Ho-cheung makes a blatantly critical and satirical movie called *Vulgar*, where lots of exploitative tropes from the Hong Kong cult cinema traditions are recycled: it is about the plight of Hong Kong filmmakers, who, in the movie, are forced to engage in bestiality so as to please the mainland Chinese investors and obtain funding to produce movies. The movie has sparked heated controversies in mainland China and Hong Kong – while mainland critics say Pang should not have demonized mainlanders, Hong Kong ones defend that nobody should interfere with the freedom to create in Hong Kong. What is intriguing in this movie is that, while it is banned in mainland China from releasing in cinema, the movie has not only been circulated through but also it received multiple awards from various international film festivals. In this paper, I’ll situate my discussion of *Vulgar* with a particular focus on global media distribution through international film festivals. Other than discussing the ways that international film festivals serve as an alternative outlet for Chinese-language films, I will also examine the implication of being endorsed by these festivals in relation to the ethics of creation by probing into questions like whether making *Vulgar* an arthouse film means that it is given a free pass to be exploitative.

Norman Zafra | University of Auckland (New Zealand)

This presentation offers a critical and creative exploration of how trans-media logic meshes with political documentary's goals to educate and promote social change, using data derived from the author's practice-led research. The creative project referred to in this research is an activist and low-budget documentary titled *Obrero* ('worker') about the conditions and context of Filipino construction workers migrating to Christchurch, New Zealand to help rebuild the city after the 2011 earthquake. From a conventional film format, *Obrero* was strategically refashioned and repurposed into online variants (a social network documentary and an interactive documentary) to digitally spread awareness on labour migration issues and engage with transborder publics. In this presentation, I interrogate the capacity of documentary's variants to engage with differing audiences and assess how effective this engagement is. I argue that transmedia and transnational documentaries with activist and political outreach require a constant creative re-negotiation of established filmmaking aesthetics and practices in order to adapt in this period of shifting technologies and fragmented audience.

Sima Kokotović | Concordia University (Canada)

This paper investigates one instance of the assemblage of practices, modes of resistance, and political projects that are currently shaping the global radical film cultures responding to the ongoing crisis of neoliberalism. As new forms of resistance arise across the globe to counter further privatizations and dispossessions of common property resources, the postsocialist context proves to be a productive terrain for the analysis of new forms of leftist and radical cultures that emerge out of these struggles (Atanasoski and Vora, 2018).

I focus on the Subversive Film Festival, organized for the first time in Zagreb in 2008, at the time when ex-Yugoslav countries were immersed in the postsocialist transition towards liberal democracy and neoliberal economy. As this process forced out the leftist perspectives from both a political and cultural sphere, generating what has been called the "desert of transition" (Horvat and Stiks, 2015), the festival gradually assumed a major role in the project of revitalizing the region's leftist culture. Through thematic focus (i.e. 1968, Chinese Revolution, socialism, decolonization, and the European crisis), it has operated as a gathering site for numerous activists, political filmmakers and leftist intellectuals.

Specifically, this paper examines how a film festival can be conceived and organized as a strategy of resistance to neoliberalism (Tascon and Wils 2017), and in this way participate in an expansion of radical cultural horizons.

By taking into account the ten-year history of the Subversive, its annual themes, and the multiple events programmed as a part of it (a film festival, an activist forum, an international critical theory conference, publication of a critical theory reader), I analyze the contours of a political culture as it has emerged through the entanglements between local political movements (i.e. student protests, the "Right to the City" and the "Give Me a Theatre" movements) and the festival.

Workshop 1: Mrinal Sen's Film Practices: The Radical Long-1960s and Beyond

Sanghita Sen | University of St. Andrews (U.K)

Omar Ahmed | University of Manchester (U.K)

Manas Ghosh | Jadavpur University (India)

Mrinal Sen (14.05.1923 – 30.12.2018), a lifelong crusader of the Indian political cinema, has been majorly responsible in shaping the idiom and radical aesthetics of the Indian alternative film-practice in alignment with the transnational Third Cinema which subsequently influenced the Indian parallel cinema between the early 1970s and 1990s. An integral part of the first triumvirate of the Indian alternative film-practice, along with Satyajit Ray and Ritwik Ghatak, Sen's film career was the longest among the three. While Satyajit Ray's films drew attention at home and the world, films of Sen and Ghatak remained rather less-discussed and under-researched. In the wake of a renewed interest in the radical 1960s and its influence on cultural influence at a global level in the last couple of years commemorating the 50th anniversary of the May 1968, we feel that it is important to contextualise and explore the films of these filmmakers with reference to the transnational political film-practice. This will help us address the earlier discursive oversight that failed to include the Indian political cinema as part of the transnational Third Cinema. These three filmmakers went on to be received and discussed exclusively through the prism of auteurism. Keeping this in mind, we propose this panel to offer a tribute through a discussion of political films of Mrinal Sen for his un-wavering dedication to the Left politics who used filmmaking as activism. The panel aims at demonstrating how Mrinal Sen used his films not only as chronicles of his time but also as a means to articulate a transnational political solidarity for the radical social and systemic transformation.

The three papers of this panel, comprising of academics and scholars located in India and UK, will explore the divergent aspects of Mrinal Sen's radical film-practices, including transnational and indigenous cultural influences, and how such practices were translated and visualised on screen.

Panel 3: Film History, Labour & Politics

Clara Santaolaya | Universitat Pompeu Fabra (Spain)

Didi-Huberman considers that the cinema, during its course, has tried to show a secret story of the folks, a symptom of the internal disposition of the communities. The communities are exposed, due to being menaced on their representation. Upon their exposure, these folk are at risk if being hypostatized and reduced to a boarder and more consensual entity, causing an identification of the masses, interchangeable, populist and alienated.

On the other hand, the act of taking the streets, acquires a special relevance in the inscriptions of the History, because it relates to an event, where what's effective and affectionate, happen at the same time. When the folk declares itself oppressed, it is at the same time declaring its own powerless, pain, emotions and needs. The "we the people," that assembly, emanated from the bare act of being stated, it is based on the simplest and most powerful sovereignty of the people, expressing itself in that gathering of its body, movements, gestures, its way of orchestrated acting.

In conclusion, to expose these communities is to see them return to their original and true form, and the cinema has put all its effort, during its history, in showing the masses the act of taking the streets. The representation of the people on that gesture of collective self-determination can, somehow, declare on a certain way the feelings of said community.

How a folk represents itself on its most determinative act, can show us an accurate view of some, symptomatic and essential, aspects of ourselves.

Due course of this study asks how has evolved the I will reflect about how the filmmaking treatment of the spontaneous revolution has transfigured during cinema history comparing different stagings and statements in at various significant moments in the history. And discusses how, that tension, can be extracted different ways, intentionalities, imaginings and gestures with the communities become present and claiming for itself the dignity of belonging to the people, of BEING the people.

Mariz Kelada | Brown University (U.S)

At the moment when the Egyptian documentary scene has been oversaturated by polarizing narratives about 2011 revolution, funded by Western European cultural institutions, one documentary broke off this polarization, focusing on the internal politics of labor in Egyptian cinema.

In this paper I analyze radical narrative strategies and aesthetics of Mohamed Zedan's I Have a Picture: Film No. 1001 in the Life of the Oldest Extra in the World (2017), and the resistant ways it problematizes forms of representing cinematic labor.

In the making for seven years, the film focuses on Metawe Eweiss, the oldest extra in Egyptian cinema. Self-reflexively, it incorporates in its narrative the conflicts and negotiations that arise between Zedan, the young independent filmmaker, and Kamal, the older assistant director who has worked all his life in commercial cinema. The characters' clashes can be easily dismissed as the usual 'generational feud', however, I argue that through the conflicts the film contends with the sociopolitical realities of labor in Egyptian cinema industry.

In particular, I trace how their contestations embody and reveal modes of subjectification that took place in Egyptian cinema in its transition from Fordist and Post-Fordist modes of production during the past fifty years. To make this argument, I expand on the notion of invisibilized labor in the film, to engage with Paolo Virno's concept of virtuosity (2008). I connect his theorizations with Maurizio Lazzarato's insights on cultural employment (2007), to then conclude by rethinking the resistant potentiality of post-Fordist precarity.

David Wood | Universidad Nacional Autónoma de México (UNAM) / University of Cambridge (U.K)

In October 2018, Mexican audiences witnessed a series of emotive screenings of the newly-restored El grito (The Scream, or The Cry, Leobardo López Arretche, Mexico, 1968): the celebrated feature-length documentary of the violently repressed '68 student movement, assembled from footage of the protests filmed and produced by students at the national university's film school (CUEC-UNAM). For the university's film archive, the Filmoteca UNAM, the act of restoring and reissuing El grito went far beyond conventional archival preservation and access, constituting instead a profound intervention into the broader national process of commemorating the half-century of the Tlatelolco massacre of 2 October 1968. As '68 veterans joined with younger generations, both the film itself and the historically poignant locations at which it was screened became sites of memory at which the collective wound of '68 was re-examined. This paper will address the ways in which 2018 Mexico faced down the ghosts of '68 both through the re-viewed and restored - "healed" - print of El grito and, in particular, through a series of four short experimental found-footage media artworks commissioned by the Filmoteca and made by young audiovisual artists that aim, rather than healing, to reopen the wounds of '68 to better understand their radical potential for present-day oppositional politics.

Presented under the collective title "Echoes of El grito", these shorts revisit the footage of the student movement, making experimental interventions into the old analogue material and remediating it through digital platforms. The paper argues that in doing so, found-footage filmmaking comes to constitute a powerful analogy of the place that the remembrance of '68 still holds in current political consciousness; asks what might be gained by converting radical documentation into aesthetic object; and warns against the monumentalisation of "old" militant cinema.

Mariam Waheed | Cairo University (Egypt)

The Legend of Robin Hood is still popular nowadays in British literature and film as it has been there since 800 years. This legacy was not merely present in the British context. Perceived as a courteous robber or a savior who desires justice by disobeying the authority; Robin Hood inspired many Egyptian novelists and filmmakers. Robin Hood's legend was adapted to the Egyptian context in the movies since its emergence till present. The character was presented in the following movies are " Ali Baba and the Forty thieves ", " The Thief and the Dogs ", " Ali Baba's trial ", " Adham El Sharkawy", " Towards whom we shoot ", " The Escape ", " 678 " & " Diamond dust ". The paper analyzes the traces of Robin Hood tradition and his perception of political disobedience, rebellion and resistance in Egyptian cinema. The idea of the legitimate thief who is justified to take from the rich to the poor or from the oppressor to the weak in order to achieve social justice is portrayed massively in Egyptian cinema. The paper sheds light on several explanations regarding how this character was elaborated in the movies and the reasons specific to the Egyptian political and social reality that have led to the presence of this character strongly in Egyptian cinematic discourse . Multimodal Critical Discourse Analysis (MCDA) method will be adopted to analyze this.

Panel 4: Feminist, Queer, Parallel & Utopia Cinema

Gina Marchetti | University of Hong Kong

In the years after the 1997 change of sovereignty of Hong Kong, the territory's women have faced momentous economic, political, social, and cultural vicissitudes, and a range of feminist responses to these changes have emerged as a result. This presentation focuses on the importance of a radical, transnational, cinematic vision to the ways in which Hong Kong women filmmakers have depicted feminist movements, women's issues, and sexual politics on screen since 1997.

In Mayfair Yang's groundbreaking anthology *Spaces of Their Own: Women's Public Sphere in Transnational China*, several of the contributors considered cinema to be a vital part of the feminist public sphere in transnational China, and I expand on that aspect of Yang's project. The subtitle of Lingzhen Wang's anthology, *Chinese Women's Cinema: Transnational Connections*, notes the crucial role cross-border networks play in the careers of women filmmakers, and Hong Kong women have particularly robust global connections. Wang draws on Inderpal Grewal and Caren Kaplan's call for a "transnational" feminism in order to "scatter" the hegemony exerted by Euro-American feminism in theory and political. Editors at *Public Culture* have gestured in a similar direction by theorizing a cosmopolitan feminism that merges feminism's political plurality with cosmopolitanism's view to a world beyond the nation. Many of these filmmakers deal with issues that resonate within and beyond the HKSAR, including the impact of neoliberal policies on women's lives, cross-border migration, families divided within the Chinese diaspora, sex work, sexual harassment and violence, gender discrimination in the workplace, LGBTQ issues, and women's basic political rights such as suffrage and representation in government. Drawing on a range of examples from women's film and media arts, the radical perspective of Hong Kong's women and their contribution to Chinese-language screen feminisms with specifically Hong Kong characteristics comes into sharp focus.

Matthew Baren | CINEMQ Shanghai (China)

CINEMQ is an underground queer cinema collective in Shanghai. We curate thematic short film programmes for a monthly screening and party series. We also edit and publish a bilingual online zine focused on East Asian LGBTQ screen culture and East Asian perspectives on global queer cinema. We operate as volunteer-led and not-for-profit, and without corporate or governmental alignment or support.

Phil Todd | Leeds Beckett University (U.K)

My proposal derives from a component of my MPhil research (at Leeds Beckett University) into Welsh film-maker Jane Arden and specifically her 1972 film *The Other Side Of The Underneath*. Arden's film stands as the only feature film in 60s/70s Britain to be directed solely by a woman. Further to Arden's identity as a Welsh female director of working-class origins, her film is a formally audacious avant-garde feature on the theme of women and mental illness.

The film was barely released in its day and largely slipped into obscurity unnoticed. After Arden's death in 1982 it was withdrawn from circulation but restored and re-released by the BFI in 2009 when unwitting 21st century viewers were faced with a compelling "time capsule" of early 70s countercultural feminism and avant-garde anti-psychiatry in the form of Arden's semi-documentary, collectively produced film.

I intend to talk about Arden's film, which stemmed from her work in avant-garde improvisational theatre, in terms of a strong though marginalised strand of experimental narrative cinema which arose from very much a post-May '68 mindset, a strand which I would like to call "Film Utopia". Avant-garde narrative cinema has always been a rarity in the UK, where progressive-minded cinema has tended to be social realist in tone and where experimental cinema has tended to take the form of short, abstract pieces derived from the visual arts. However, my research has uncovered a strong worldwide strand of collective-based and bold avant-garde narrative cinema which could loosely be compared with Arden's project.

I intend to talk about this widespread but largely forgotten tendency in the history of counter-cinema, its meaning in terms of post-1968 avant-garde cinema and what it could offer to an international 21st century audience.

Xiaopei He | Independent Scholar/Pink Space (China)

In 2007, after finishing my MA studies in Sexual Dissidence, and PhD in Cultural Studies, both in the UK, I came back to China, and set up Pink Space NGO which builds solidarity between sexual dissidents and other diverse communities. The experiences of these people have inspired my films. I will be talking about three films in this presentation:

The Lucky One: A woman with HIV who had been given three months to live, whose story turned upside down the power relations between the researcher and researched, the film maker and the filmee, and the illiterate and educated.

When Lesbians Marry Gay Men: Four lesbians who wed gay men tell how they negotiate their desires, the roles their gay men husbands play in their lives, how they dress up for the wedding parties and perform their roles, and how to be filial Chinese daughters and sons as well as homosexuals. This is a story of reinvention of marriage and relationship formations in a society where marriage is the only option.

Yvo and Chrissy: Two English people tell of their lives and desires, Chrissy, who gave up her given gender as a man, but refuses to dress up as a woman, who gave up a settled life, became a traveler and lives in the mountains. Yvo, who gave up houses and a million pounds of inheritance, and became a poet, writer, performance artist, carer and diver, and lives off the sea. Their radical life choices encourage people to question the dualistic gender system and oppressive capitalist institutions.

My films aim to bring marginalized peoples' desires into the public realm. I include diverse neglected groups, e.g. people with HIV, people with disabilities, and lesbians who are married. Moreover, I focus on the positive experiences, to show that marginalized communities do not simply live under repression, but also have rich lives and joys.

Workshop 2: Machines for Thinking: Glasgow Glam Rock Dialogues

David Archibald and Carl Lavery | University of Glasgow

This workshop explores how cinema can be theatricalized and theatre cinematicized in order to shed light on how both media operate as organs for what the presenters call "an affective pedagogy".

Panel 5: Film Philosophy, Theory & Historicismisation

Juyeon Bae | Sogang University (South Korea)

One of the most prominent features in contemporary Korean documentaries is to re-examine the relationship between memory and history through the deconstruction and re-construction of space. In the representational sphere, space has long been a time-dependent background, that is, a supplement to the narratives. However, in recent documentaries, space rises apart from time and narratives. Such documentaries represent space as a counterpart from linear and singular temporality. This trend seems like a filmic resistance to the situation in which a space with a memory (places) no longer exists as the neo-liberal development policy accelerates in South Korea. In particular, when regarding gender, the representation of space with/without a memory becomes re-historicizing and re-contextualizing women's spatiotemporal position, which has long been deleted in both the history and narrative. This presentation will examine the representation of space and memory in recent Korean radical women's documentaries dealing with city redevelopment issues. By doing so, I will argue that these documentaries make efforts for a political struggle to intervene the neo-liberal redevelopment policy as well as to find women's place in history.

David Fleming and Filippo Gilardi | University of Stirling (U.K) and UNNC (China)

Born in Turin, Italy, Niccolò Bruna is an independent filmmaker and producer who has been experimenting with the expressive tools of documentary-film since attending the EICTV (Escuela Internacional de Cine y Televisión) in Cuba in 1999. He moved to Barcelona in 2014 adding his name to the Italian phenomenon known as the 'fuga dei cervelli' (a "brain drain" that saw thousands of well-educated, creative and innovative Italian people leave the country because of a lack of opportunities, poor working conditions, and high living costs). Associated with this, his growing body of films highlight the effects of moving bodies and shifting identities undergoing, in one form or another, migration in-between different nation states. In this paper we take the opportunity to view Bruna's documentary corpus holistically, asking of it what it means to be an ethical documentary filmmaker in the epoch that the Mexican-Argentine philosopher Enrique Dussel calls the age of "globalisation and exclusion." Certainly, Bruna's work is that of a global itinerant, foregrounding human-interest stories against a backdrop of prejudicial globalization. Although this demands that he research and record in a radically diverse range of global locations (that now includes Italy, Brazil, India, China, Cuba, and Ethiopia), we can still identify a loose yet consistent series of themes, tropes, and motifs that define his expanding body of heterogeneous (and heteroglossic) work. These can be broadly adumbrated here as being linked to 1) the director's preference for a dispersed mode of storytelling that leads to a polycentric view of a given milieu or event 2) an ethically "withdrawn" or absented auteur persona, which foregoes any authoritative "voice over" conventions, while allowing framing, editing, and the characters themselves to build the multi-aspectual stories instead; and 3) a tropological favouring of female perspectives and characters with regard to the various events presented.

Sabrina Yu | Newcastle University (U.K)

In this paper, I will discuss two Chinese ecofilms made in recent years; *Beijing Besieged* by Waste (Wang Jiuliang 2011) and *Liwen at East Lake* (Li Luo 2015). Both films are made in response to environmental problems caused by the state's ignorance of an ecologically sustainable development. The former has played an important role in the local government's decision to tackle garbage problem around the city; the latter is part of grassroots artistic activism in fighting against local property development plan. By analysing two films in close relation to their social and political intervention of environment issues in contemporary China, I want to evaluate the potential of using radical films to reveal invisible state violence, and to influence public opinion and government policy in a non-democratic country.

Panel 6: Film Cultures, Archives & Social Movements

José Miguel Palacios | UAH (Santiago, Chile)

After the 1973 military coup in Chile most filmmakers went into exile in all corners of the world, where they made more than two hundred films, videos, animations, and works for television. This presentation examines two interconnected aspects of this often-neglected corpus: the transnational circulation of Chilean exile cinema in the 1970s and 1980s, and the different ways in which this cinema is now present in various film archives across the Americas and Europe. I will understand Chilean exile cinema as a film culture born out of transnational networks of solidarity, where film festivals, magazines, exile communities, and embassies and consulates play a key role in defining how this corpus traveled and was received across the world. But I also want to argue that the transnational nature of Chilean exile cinema, the solidarity movement that largely made it possible, and the 'orphan' status of many of its films (produced in the interstices of national film and television industries) are also determining now, decades after its heyday, the ways in which Chilean exile cinema is safeguarded and stored in archives, cinemathèques, and museums. Where do these films belong? What (national) institutions can claim a right to them? I will briefly analyze a couple of case studies—the film archives of the French Communist Party and the Audiovisual Archive of the Museum of Memory and Human Rights in Chile—in order to discuss the relations between radical cinemas, transnational solidarity, and the archive. If solidarity mediates the production and reception of Chilean exile cinema across the geopolitical space of the Cold War during the 1970s and 1980s, memory, in turn, is the key concept for understanding today its inclusions/exclusions from the archive.

Sylvia Nowak | Queen's University (Canada)

Using a variety of archival materials, 206 Carlton is a short experimental compilation documentary film which brings together a story of racism and resistance in the city of Toronto, through focusing on one house. At the center of this story is Ernst Zundel, a former resident of 206 Carlton Street, and an internationally infamous Holocaust denier. Using found footage methods, this film explores media representation, while also serving as a reflection on the medium of the archive.

Materials used in the film range from institutional media archives, amateur activist VHS tapes, to Youtube videos originating from various people and sources. The film bridges past anti-racist activism in Toronto, to the fights today. Through this personal case-study presentation, which includes clips of the film, the artist-filmmaker will reflect on their experience in found footage filmmaking, from collecting, licensing, editing, and finally in screening. By primarily relying on mainstream media to structure the film, a dominant voice in Canadian social identity is deconstructed, while the documents themselves are placed in conflict with one another. The film is marked with low-resolution clips and stamped timecodes, in defiance of expensive licensing fees from media networks. The use of archival clips stripped to audio and video only, and represented out of sync, in repetition, and with visual effects speaks to the malleability of the document as described by Stella Bruzzi. Today, the proliferation of media along with the mass circulation and re-circulation of images has been tied to the spread of hatred in the digital domain. This film hints at an early beginning of this, proving the power of the archive in speaking to the future.

Miguel Errazu | UNAD (México)

One of the most telling examples of the afterlives of Mexico's movement of 1968 was the emergence of a significant number of art and film collectives that sought to articulate aesthetics and politics. The Marginal Film Coop (Cooperativa de Cine Marginal, 1971-1975) was the first of this kind of collectives, and probably the most enduring, transversal and politically committed of them. Created in 1971 as a grouping of young independent filmmakers, students, political activists, film clubbers and critics that had played different roles in the brigades of the 1968 movement, the Coop soon became a national network of production, distribution and exhibition of radical political cinema composed of almost 70 people, with solid relations with workers and unions across the country. The Coop used Super 8 reversal film stock for all their films, a technology that made almost impossible to make new prints from original footage. As a consequence, just an insignificant part of their production has been preserved, often because films were destroyed during projections. The use of Super 8 film poses a challenge to the memory of this experience and a limit example of how the radicalisation of García Espinosa's call for an imperfect cinema played a key role in the almost complete oblivion of the Coop in the history of Latin American political cinema. Based on interviews, personal archives of some of its members, film journals and scattered Super 8 materials held at Filmoteca UNAM, my reading of the Coop explores how this fragility was part of a political and aesthetic operation of unbinding the conjunction between the metaphor of the camera as a weapon and the emancipatory horizon of a radicalised film practice, substituting the rhetorics of violence and disruption with a patient labor of stitching aimed at creating a common sense of solidarity.

Workshop 3: Leeds Animation Workshop: A Feminist Radical Film Collective — 40 Years and Counting

Terry Wragg and Jo Dunn

This workshop examines the ways in which Leeds Animation Workshop's history and practice reflect those of the women's movement and other radical cultures since the 70s, and also to compare and contrast current and future concerns with those of other RPN members.

Panel 7: Film Cultures, Archives & Social Movements

Esra Cimencioglu | Northwestern University (U.S)

In the aftermath of the Islamic Revolution of 1979, the new Iranian regime enforced regulations codifying "Islamic rules" which led to a dramatic change in the social presence and cinematic representation of women. Besides the gendered segregation in public life, this social order which controlled by a space-based patriarchy and gender hierarchy has brought a visual segregation of the sexes where all artistic space is threatened as public space. The regulation of the industry with modesty rules together with the national rhetoric of Iran on women's duties have significantly affected the representation of women and initially resulted in an intentional exclusion of women in Iranian cinema. However, corresponding with the expanding role of women in Iranian public sphere, women's representation in Iran has gradually changed since the mid-90s with an increasing number of women's films and emerging women's cinema.

This paper looks at the transnational art-house films by Iranian women filmmakers, examining their representation of Iranian women in relation to space, gender and everyday life. These films, which are distributed transnationally and mostly censored in Iran, address the issues of compulsory hejab, women's (im)mobility and public (in)visibility, and the division between private and public space which become stronger over the body of women (i.e. not being allowed in the public beaches and prohibition of riding bicycle).

In response to the patriarchal and moral codes of the Islamic Republic which relegate women to domesticated identities, they depict multidimensional and agentic female characters who are not limited to idealized Muslim women and supporting figures for the male characters as mothers, wives, and sisters. By analyzing the works of contemporary Iranian women filmmakers whose confrontational cinema has brought alternative women stories to screen, I aim to understand how they reclaim women's space by constructing 'representational spaces' of cinema as sites of resistance.

Lorena Cervera Ferrer | UCL (U.K)

In the late 1960s, Latin American militant cinema unfolded as a political approach to filmmaking that aimed at giving voice to people hitherto unheard. As a result, the struggles of the working class became the focus of attention. However, most of the early filmmakers failed to challenge the (under)representation of, give voice to, or involve, women (Pick 1993). From the 1970s, an increasing number of Latin American women filmmakers reformulated militant cinema by representing the struggles of female workers. I intend to explore how the woman's voice unfolded as a form of counter-patriarchal resistance in the documentary film *The Double Day* (1976). This film has been recognized as the first documentary about 'contemporary Latin American women's rights and the first film of such a nature to be made by a woman' (Foster, 2013: 55). During its production, a predominantly female crew directed by Brazilian Helena Solberg travelled to Argentina, Bolivia, Venezuela, and Mexico to capture a range of women's work-related forms of oppression, from the lack of job opportunities to their double day. This documentary bridges the Marxist discourse of militant cinema with the feminist practices undertaken by documentary filmmakers in the USA during the early 1970s. Whereas there has been a recognition of the influence of militant cinema over feminist filmmaking, it has rarely happened the other way around. In this paper, I argue that *The Double Day* is the first documentary made in Latin America that incorporated feminist practices into militant cinema, thus it is important to re-evaluate its contribution to *feminist* militant cinema, and the New Latin American Cinema.

Carolina Rito | Nottingham Contemporary (U.K)

When the Portuguese Revolution (25th of April 1974) overthrew the longest dictatorial regime in Europe in the 20th century, activists, filmmakers and intellectuals flooded to Portugal to witness the unfolding of the event. The revolution was followed by two years of transition from the dictatorship to the new democratic system, Ongoing Revolutionary Process (PREC). Portuguese filmmaker Sergio Trefaut's *Another Country* (1999) documents the journey of Brazilian Glauber Rocha, US American Robert Kramer, German Thomas Harlan, and others who have travelled to Portugal in support

of the socialist revolution and to film its making. More than observers, these filmmakers had a direct influence and impact in the local scene. This presentation aims to touch upon the role of Thomas Harlan and his crew in the development of the only independent occupation of agricultural land by its daily waged workers in Torre Bela farm. In 1975, Thomas Harlan arrived in Lisbon drove from central Europe with a group of colleagues with the purpose of recording the revolution, but when they became acquaintance with the popular upheaval in Torre Bela they joined the movement. Torre Bela (1977) by Harlan it's a document that shows both the direct participation of the workers and the problematics / complexities of Harlan's interference. By drawing from film practices, the film cooperatives, and dialogues between local and international filmmakers, this presentation wants to explore the intertwinements between social, political and aesthetic transformations in the context of the Portuguese revolution.

Yun Peng | University of Hawai'i at Mānoa (U.S)

Why make images in an age when the world is saturated with images, and when image-making has become an integral part of both capitalist production and state control? These are central questions for any contemporary radical film practice. My paper examines them through the lens of Film Auteur, a group of Chinese filmmakers loosely affiliated with the magazine of the same name. The group began in the independent documentary movement, but their recent works signal a phase change. I will use two filmmakers' works to illustrate how this new film practice reenacts Benjamin's quest to "make art completely useless for fascism." Cong Feng's *The Ashenosphere: The Film on Space and Epic Theater in Our Time* (2018, 263 mins.) is an essay film composed mostly of existing images, including footage found on the internet. Going beyond image-production, this Debord-inspired film offers a powerful critique of both capitalist and authoritarian spectacles. Ma Li's *Inmates* (2017, 287mins.), a documentary set in a mental hospital, rejects the temptation to simply bring visibility to marginalized groups. What is revealed through its immersion in the inmates' experience is the ideological transparency of the norm. I see these two approaches as complementary experiments in answering the question of how to think our moment through images, when visibility itself has become problematic. I then consider larger implications of the group's practice for creating and sustaining space and community in environments under pressure from both commercial and political interests.

Panel 8: Representation, Inclusivity & Exclusivity

Ambrose Uchenunu | University of Benin (Nigeria)

Nigeria gained independence on October 1st 1960 from British colonisation and indirect rule politics which breathe power from a central authority, insensitive to the yearning and aspirations of the subjects was practised. This exclusion was further exacerbated by years of military dictatorship, and with the discovery of large deposit of petroleum oil in the Niger Delta, (the major source of income to Nigeria), the exclusion became pronounced. Intrigues between the ruling powers and the foreign oil explorers polluting the immediate environment went unchecked with cover-ups and trumped-up charges heaped on vocal agitators who are quickly silenced by executions. The Nigerian movie industry which had its humble beginning in the 1970s shooting on celluloid was barely sustained for 16 years. Precisely in 1991, experimental movie production directly onto video which has become the official mode of movie production in Nigeria till date, took centre stage assuming the name — 'Nollywood'. Fast becoming a genre in Nollywood, the Niger Delta narratives are radically exploring the stories of this marginalised part of Nigeria with so much passion beyond entertainment. With laurels trailing after the movies at award festivals, my interest is kindled to document this history in the making by researching the facts and motives behind the narratives. This topic will be explored using three features — *Oloibiri* (645⁶), *In My Country* (645²) and *Cross Roads* (645²), while postcolonial theory will form the pedestal to the essay, content analysis and interviews will be employed as methodology.

Sushmita Banerji | University of Iowa (U.S)

This paper shall consider the trifecta of Bengali film directors Satyajit Ray (1921-1992), Mrinal Sen (1923-2018), and Ritwik Ghatak (1925-1976) to map a period in Indian film history when a political cinema was funded, at least in part, by the Indian government. The three directors were a provocative part of the Indian New Wave from the 1950s to the 1970s. They map two distinct definitions of "good political cinema" – from an aesthetically sophisticated cinema to a radical political text – that the state attempted to fund and administer in an attempt to develop cinema as an art form rather than as mass entertainment. In particular this paper shall consider Akaler Shandhaney (In Search of Famine, Sen, 1980) to argue that the film is unique in naming a pernicious relationship of inter-dependence between filmmaking, political speech, and the abject sub-altern. This self-reflexivity allows Sen to explore the exploitative nature of filmmaking and the middle class intellectual.

Read in conjunction with Ashani Sanket (Distant Thunder, Ray 1973) and Jukti, Takko Aar Galpo (Reason, Story and Debate, Ghatak, 1977), Akaler Shandhaney calls into question filmmaking and funding practices, revealing the imbrication of national, social and cultural institutions in a complex interplay of aesthetic, ideological, and bureaucratic forces engaged in making "political" cinema possible. This paper argues that Sen uses this moment of selfreflexivity to speak a truth to the necessarily ambivalent and murky business of film making and viewing.

Manish Kaithwas | University of Dehli (India)

Background: Victimization occurs in many walks of life, rendering everyone equally vulnerable. In addition, it may also be caused by social structures and institutions. Some form of this victimization and its representation is found in Art and Media. In turn, this representation and objectification results due to subtle forms negative stereotypes held regarding women. Therefore, role of media is major concern of feminist writers, especially regarding the inappropriate portrayal of women in the visual media. In the backdrop of growing violence against women, Media objectifying the body and devaluing the role of women in society is further damaging the social fabric. Cinema, a popular medium and art of the masses, influences all sections of society in India. Although Bollywood produces more movies than any other industry, Bhojpuri Cinema a regional industry based in Uttar Pradesh and Bihar attracts a Hindi speaking population across India, screened in Cinema halls as well as Television. Until 1990s, this industry produced family entertainers. However, its script and visuals today rival any Porn industry.

Objective: If women are continuously portrayed in cinema merely as an 'object of desire' for lewd consumption, even actresses in a narrow sense of a commodity, how does it reflect in the mindset and behaviors of youth and children in public spaces, in contrast to the gender sensitivity advocated by the contemporary feminist movements in the media?

Method: This paper tries to examine this issue in depth through a discourse analysis based on film reviews, media reporting, audience responses against a backdrop of feminist ideologies and writings on the social conditionings which glorifies the objectification of women as a merely 'satiety stimulant'.

Findings: Bhojpuri cinema, in general, portrays over- pampered dumb women, who accept all theatrics of male chauvinism,

body shaming in conversations and acts that encroach women's modesty, packaged as a consumer product. The drama is intricately polished, and enamors passionate and sometimes vulgar representations, Gender-based Violence (GBVs), all to create an artificial LSD effect, often shunned down by family audience but popular among youth.

Impact/Implications: Therefore, it's necessary at this juncture to investigate how do Bhojpuri Films as a form of Media affect the mindset of children and youth (both Male and Female) in relation to their attitude and behaviors towards the other genders?

Workshop 4: Film Free and Easy

Frank Abbot and Team

This workshop discusses an open, casual, DIY, no-snobbery approach to making and showing film work and helping others to do the same, acting as a catalyst rather than an end point. This approach does not select and reject and makes no claim over what is of lesser or greater value — rendering work a unique and unpredictable mixture rather than a sorted and curated screening

Panel 9: Activist Film Cultures, Digital Media and Technology

Marc Bosward | University of Derby (U.K)

This paper will present practice research that sits at the intersection of animation, found footage film and documentary. The research deploys archive film and animation in the production of experimental non-fiction collage that challenges hegemonic, institutional histories. The practical methodology, informed by critical realism, uses digital compositing and layering to render an explicitly constructed aesthetic that foregrounds the ontological distinction of the elements it combines. This fragmentation is engaged to rupture the seamless, unitary realism of conventional compositing, opening a space for a plurality of alternate voices that the flat, corporate realism of orthodox digital media obscure. This aims to connect digital compositing to the radical politics that drove collage practice at its emergence in the modernist movements of the twentieth century. The paper argues that the political reconfiguring of creative software must involve sensitivity to how dominant ideologies are conducted through digital technologies.

The work aims to develop the role of digital media practice in addressing shifting notions of reality and politics, arguing that collage techniques can cut against the homogenising effects of capitalism in visual cultures, a homogenisation that collapses the complexity of reality, nullifies the recognition of real social relations and circumscribes the possibility of a more progressive politics.

Rosalia Namsai Engchuan | Max Plank Institute for Social Anthropology (Halle, Germany)

My paper looks at the cinematic practices of komunitas film (film community/ies) in contemporary Indonesia and their disruptive potential to nullify the ostensible binary between being a good Muslim and queerness. Thus, showing alternative ways of being Muslim, where piety and sexual identity come together in unexpected ways. Through an analysis of the cinematic practices around the short film *On Friday Noon* — the story of Wina, a transgender woman on her journey to perform the Muslim Friday prayers — by Luhki Herwanayogi, this paper investigates how Indonesian film practitioners navigate and negotiate social, political and religious configurations — entanglements of power and knowledge — through their cinematic practices. Linking my analysis to the socio-political climate of contemporary Indonesia I will point to the political potential of these cinematic practices. I will then illuminate how we can imagine these disruptive spaces and draw on 'ethnographically informed film analysis' — going beyond a discussion of the film as text or its socio-political backdrop and considering ethnographic insights into the production of the film. Looking at the microprocesses during film production I will show how the LGBT/Islam binary is performatively nullified through komunitas film cinematic practices, not only on screen but also off screen. I will then turn to an analysis of the film itself and develop the notion of the cinematic evocation of empathy as a rhetorical strategy, which translates into a very particular kind of film form and style. Finally, a closer look at the social space of the screening and discussion will position these practices and spaces in the wider public sphere and popular culture of Indonesia — conceptualizing them as a microcosm with potential for a hopeful future: a 'micro-utopia'.

Cyrill Miksch | University of Basel (Switzerland)

In my presentation I will discuss the concept of film as war technology outlined by Octavio Getino and Fernando Solanas in their 1969 manifesto "Hacia un tercer cine" and realised in their film *LA HORA DE LOS HORNOS*

the previous year. By understanding their practice radically as an active part of the battle against neo-colonialism they wrote: "The camera is the inexhaustible expropriator of image-weapons; the projector, a gun that can shoot 24 frames a second". In my talk I will first highlight the genealogy of film rooted in military technology (Friedrich Kittler) and will argue that the specific technological foundation of Third Cinema production – portable tape recorders and affordable 16mm film cameras – were a result of WW2's proliferation of flexible film technology needed for documentary purposes. Secondly I will analyse selected sequences of LA HORA DE LOS HORNOS and discuss how Getino's and Solanas' concept of film as military technique translates into aesthetics. I will argue that the instrumentalist stance towards their medium leads to a structure where the filmic form often becomes a mere means of delivering a message already formulated by language instead of letting the film images themselves transport the critique. Moreover the audio-visual properties several times tend to resist their utilisation and counter the didactic voice-over, thereby broadening the political picture. In one segment for example a young middle class crowd is seen in a music shop while Ray Charles' "I don't need no doctor" is played on the soundtrack. While the voice-over links the scene to consumerist ideology reproducing the exploitative power relations, the syncopated beat and the repeated line of not letting somebody else command oneself, becomes an anti-authoritarian cue in itself, thus shooting back at the narration.

Emilia Kurylowicz | Independent Film-maker (Germany/Poland)

Emilia Kurylowicz is a Berlin based artist, filmmaker and performer working with humour. In *Hit Upcycling* she applies her experience as a music video director to re-imagine the landscape of popular music. Her alter ego - Lil Witch Global - a fictional rapper, appropriates popular songs and their music videos by re-making them with a socially engaged spin. The new provocative and politically charged versions of popular hits aim to inspire a discussion about consumerist culture, misogyny and ego-driven lifestyle. For the Radical Film Conference, she will present the Lil Witch's biggest banger "Plastic Bag" (upcycled from the original by Drake&Future), as well as some work in progress pieces and a song created together with participants of the workshop of the Radical Film Meeting in Berlin.

Panel 10: Ideologies, Occupation & Postcolonial Contexts

Elena Boschi | Independent Scholar, Italy)

Film screenings are a common, well-documented activity in occupied spaces around the world (Moore and Smart 2015). The Italian city of Genoa is host to many CSOAs, *centri sociali occupati autogestiti* (occupied self-managed social centres), where films are shown and debated, not only on the premises they occupy, but also in the squares of those parts of the Old Town which are often described using the word *degrado* (decay, decline, neglect, disrepair, degradation). In this presentation I will give an overview of film-related activities in Genoa's centri sociali and public spaces and reflect on my involvement in programming film events. One obstacle we've been facing since I've been involved in this, aside from the obvious financial limitations, is the lack of Italian subtitles for many films we wanted to screen. Starting from this frequent challenge and how we've dealt with the issue thus far, I'd like to make some initial suggestions and start a wider conversation about possible ways to make the subtitling and distribution of independent and activist films sustainable.

Binayak Bhattacharya | MAHE (India)

The proposed presentation aims to historicize the early attempts in developing a culture of radical cinema in India. It considers the landmark initiatives taken by the communist-influenced Indian People's Theatre Association (IPTA) in ushering a new approach in film practice in the midst of war and crises in the film industry during the 1940s as the most important pointer here. Simultaneously, it critically retrospects the process through which a culture of 'people's cinema' had been conceived; its genesis, development and diffusion in late-colonial and early post-colonial India. The exercise identifies a transnational traffic of Soviet cinema and 'progressive Hollywood' in providing a necessary ideological matrix to this 'radical' creed of films and filmmakers.

The silent cinemas of India showed a gradual inclination towards 'socially conscious' narratives from the 1920s. The talkies era unleashed a new pattern in 'social' films with the emergence of 'Gandhian' thematic during the 1930s. However, the same decade also witnessed the rise of 'progressive films', often with overtly socialist undertones.

With the decline of typical Gandhian socials, this new variety of films attempted elevating the political radicalism on a new level replacing the vague portrayals of poverty and misery with class and caste conflicts. Moreover, the growing influence of Soviet Union played a major role in consolidating the radical political experiments on cinema. In this trajectory, IPTA's maiden venture *Dharti Ke Lal* (Children of the Earth, 1946), and films like *Neecha Nagar* (The Lowly City, 1946) and *Chinnamul* (Uprooted, 1950) stand distinct as they testify an ambitious attempt to revamp the practice of socially responsible cinema in terms of film aesthetics and organization. Interestingly, such attempts found resonances in the well-acknowledged culture of 'radical cinema' in India during the 1970s. While addressing similar issues, the presentation proposes a framework that potentially enables a study of the early days of Indian radical cinema on a comparative historical perspective.

Alejandro Pedregal | Alto University (Finland)

When Rodolfo Walsh wrote Operation Massacre in 1957, he did not intend to create a new literary genre: it took several years for testimonio to be recognized as a genuine Latin American literary genre. This recognition coincided with the emergence of a radical film scene throughout the subcontinent, profoundly inspired by the Cuban Revolution and other struggles in the Third World: the New Latin American Cinema—which in Argentina was coined as Third Cinema, due to Solanas and Getino's *The Hour of the Furnaces* and their manifesto *Towards a Third Cinema*.

This paper explores the common appearance of testimonio and Third Cinema, as Latin American literary and film movements that resulted from thorough debates on form and representation, in the intersection between aesthetics and politics. In this regard, the significance of Cuba appears key for the promotion of these polemics within the Latin American and Third-worldist cultural fields, due to the creation and support of institutions, publications and events that helped to establish and develop these very debates. Furthermore, while Che Guevara's murder and the publishing of *One Hundred Years of Solitude* by García Márquez, both in 1967, paved the exhaustion of the Boom novel form and the subsequent emergence of testimonio, similarly the impact of Che's death appeared central for *The Hour of the Furnaces* political goals, and the Third Cinema notion—confronted to First and Second Cinemas—seemed as a reaction against "outdated" film forms and politics.

In conclusion, this context provided a rich environment for challenging the revolutionary possibilities of culture, which ultimately transformed the literary and film scenes in Latin America and the Third World—also influencing a radical approach to theory and practice in the West that keeps echoing today.

Contemporary experiences (such as Portuguese collective Terratrema) prove that exploring these shared genealogies can be broadly inspirational for those seeking alternative paths for rethinking a culture of resistance.

Mani Sharpe | University of Leeds (U.K)

Inspired by the Algerian War of Independence, an acrimonious struggle between anticolonial nationalists and the French army that took place in Algeria between 1954 and 1962, and often associated with the highly politicized 'parallel cinema' (films made outside the parameters of state funding and censorship), René Vautier/Yann Le

Masson's *J'ai 8 ans* (1961) is a documentary that has acquired an almost legendary status in militant French filmmaking, despite the fact that cultural historians rarely devote more than a few lines to it. The documentary itself is partly composed of an audio track featuring off-screen oral testimony of young Algerian refugees (who recount their traumatic experiences of conflict – violence, torture, discrimination), whilst visceral drawings of the War, produced by these refugees, flash intermittently, on-screen.

In the first part of this paper will thus explore how the voice is framed in this documentary: as a powerful yet problematic form of testimony, which not only provides an indexical link to the War, but also, by virtue of its power, forces the directors to disavow their own voices – which are subsequently relegated to a subterranean, latent, state of silence. In the second part of this paper, I will then turn my attention to the ways in which Le Masson frames the faces of his young subjects using aesthetic techniques inherited from 1920's Soviet cinema, stripping them not only of their voices – for in these shots they do not speak – but also transforming them into abstract signs of leftist militancy rather than colonial trauma. It is thus in these voiceless faces that I will therefore uncover the transnational politics of *J'ai 8 ans*: as a documentary that speaks as much about the harsh reality of living in Algeria during War as it does about the rise of the radical Left in France during decolonization.

Workshop 5: Radical Film: Art, Aesthetics & Film Language

Clive Myer and discussants

This workshop will explore the state of contemporary radical film cultures, artists' films and associated issues of aesthetics and politics. Building on the debates and discussions that will have been kick-started at the Radical Film Network Meeting in Berlin in early May 2019, key questions for exploration will revolve around what contextual consideration might enable a new avant-garde? What value can be given to older vanguards in cinema and film? What makes films radical? And whether a film can be radical without espousing radicalism?

Panel 11: Exhibition, Audiences & Third Cinema

Emily Wilczek | University of Lincoln (U.K)

Recent criticism of political and artistic avant-garde moving image work (that I shall refer to here broadly as "radical film") has often focused on two places of presentation: the black box (cinema) versus the white cube (gallery). This talk will address the numerous third (or grey) spaces that exist for the contemporary exhibition of radical film, by taking a local perspective looking at Nottingham.

Those wishing to show radical films outside the context of cinemas or galleries can reach new audiences who might not readily attend such screenings elsewhere. Events such as a cycle-powered cinema under Clifton flyover or a screening in the Byron Bingo (formerly a cinema) in Hucknall, have invigorated overlooked places. In turn, challenging politically and aesthetically avant-garde films and videos have been liberated from catalogues and archives and given new life in unusual locations. The novelty of such settings has piqued the interest of those who might not find themselves drawn to more institutional venues.

The impact of place on the reception of radical film will be considered in this talk, which challenges the false dichotomy of experimental film, whose history lies in the cinema, and gallery films, that have a parallel history in the art world. Radical films demonstrate a more complex history, and I am particularly interested in how the context of exhibition might affect the viewing experience.

Faye Corthésy | University of Lausanne (Switzerland)

This paper focuses on the circulation of experimental films in the 1960s, looking at specific tactics of diffusion that were taken up by the New York based New American Cinema Group (NACG) to circulate films associated with the so-called New American Cinema (NAC) movement transnationally.

Through what kind of outlets do experimental, non-conventional, short (or very long) films travel? While answers to this question vary according to different time periods and contexts, the common narrative has it that from the postwar period on particularly, film festivals became crucial outlets for non-commercial or alternative films, offering (apparently) a "safe space" based first of on artistic merit and not on economic potential, where a special audience of film critics, film professionals and film lovers would help building the films' cultural value and significance.

The case study I will focus on, three travelling exhibitions coordinated by the NACG in Europe and South America in the 1960s, offers another take on this matter. Organized on a low budget by a few individuals, these travelling programs of films were presented in different kinds of institutions (cinemathèques, film societies, film schools, art centers, galleries) or private spaces (such as hotel rooms) in many cities in Europe (1963-1964; 1967-1968) and in Buenos Aires (1965), and accompanied, mostly, by a then very young film critic, P. Adams Sitney. On the whole, these exhibitions can be seen as activist interventions in the field of film distribution: a way to make "marginal films among the margins," fitting neither the commercial world nor (or almost not) the festivals circuit, and before the massive presence of moving images in the art context, be seen and discussed.

Rather than going into details about specific events, the paper will describe the travelling exhibitions' project as a whole and ask what this tactical maneuver entailed.

Jesse Cumming | Film Programmer (Canada)

This presentation takes the history of two 20th century mobile cinema projects as a starting point to examine two contemporary case studies of mobile cinemas. In particular, this paper serves to highlight and is structured around an interest in the shared social import of such practices, with a committed belief in the political potential of community-based media initiatives. In considering mobile cinemas that engage in both production as well as exhibition, this paper examines the implications of a

Panel 12: Film Aesthetics, Avantgarde & Digitalisation

Erica Stein | Vassar College, U.S)

Utopia occupies an awkward place in radical discourse and in film studies alike. In the case of the former, Marx and Engels situated their theories in contradiction to 18th and 19th century utopians and the planned communities they often espoused. In the case of the latter, scholars situate utopia as a generic trope, a structurally determined on-screen depiction of an idealized society in the western, the musical, or the science fiction film that contributes to the anesthetizing of the audience. However, following Louis Marin's reconciliation of utopia with socialist praxis, Frederic Jameson and Ruth Levitas claim utopia as a radical tool whose aesthetics estrange the current socio-spatial order to make its structuring absences visible and thereby educate our desire toward social relations organized differently. Utopia encompasses not only the representation of an ideal society but also certain kinds of depictions of the current relations of production; utopia, according to Levitas, reminds us that social reality includes "that which is not yet," because constituent contradictions and alternatives remain embedded within it.

In this paper, I argue for extending this understanding of utopia to film aesthetics, locating it within the editing and other formal structures of avant-garde works that depict everyday reality, often without overt political narratives or themes. For example, I argue that mid-century New York independent filmmakers like Lionel Rogosin and Helen Levitt estrange the contemporary policies of urban renewal and slum clearance and challenge the racist and classist rhetoric on which they depended. Through rhythmic editing that analyzes the rhythms of daily life in these areas and illuminates the power structures that delimit them, these films intimate that the modern city is founded on the exclusion of the center as a space of encounter and the masses' right to make and remake it in their own image.

mobile model in a digital, connected context. This paper looks first at early examples such as the Cine-Train project, a traveling production studio organized by Soviet filmmaker Aleksandr Medvedkin in 1932.

Later key examples include the subsequent mobile cinema projects in 1960s Cuba, an initiative intended to be "a tool in transforming society into a revolutionary culture" (Falcov). A state-run initiative, the program primarily focused on the presentation of didactic documentaries as a means of betterment for the masses.

The community-building potential of mobile cinemas and exhibition practices will be elucidated through analysis of a 2014 Guinea-Bissau tour coordinated by artist Filipa César and Guinean filmmakers Sana Na N'hada and Flora Gomes, which presented outdoor screenings of digitized film works shot—but never shown—during and immediately following the nation's 1970s struggle for independence, accompanied by live narration from N'hada and Gomes.

Contemporary cases under consideration include the Canadian nomadic project Wapikoni Mobile (2004 – Present), which works with Indigenous communities across the country with the stated goal of "broadcasting films and various public awareness issues facing First Nations while enhancing a rich culture, too often overlooked" (Wapikoni Mission, wapikoni.tv). Building upon scholarship like Joshua Malitsky's work on documentary in post-revolutionary nations, this paper examines the political potential for such media-practices in de-colonial and postcolonial contexts, in particular Canada and Guinea-Bissau, respectively.

Ian Fraser | University of Loughborough (U.K)

Filho's Neighbouring Sounds depicts the Brazilian middle-class in their various interactions between 'neighbours' in his hometown of Recife in a prosperous suburb of condensed condominiums. My focus for this paper is the presence of Marcusean moments in the film through commodity fetishism as expressed through the character of Bia, a housewife and mother, who is devoted to caring for her children while her husband goes out to work. Bia is obsessed by commodities and class status which reflects Marcuse's refrain that people only find their essence in these objects. Bia is therefore one-dimensional and conforms to existing thought and behaviour of the affluent society she inhabits while lacking any critical dimension or possible alternatives to this status quo. Instead, she accepts it with alacrity. However, her daughter, Fernanda, is an example of bi-dimensionality that implies an antagonistic basis between subject and object which offers opportunities to think critically against the domination of consumerist capitalist society. She is shown throughout the film as displaying disdain for her mother's commodity worship and general egoism which even manifests itself in treating Fernanda and her brother as mere commodities themselves to show off to other people. Fernanda seems to be raising her consciousness with a possible hope that she will reject her background of relative privilege and commodity fetishism and see the reality of life for those less fortunate than her in the past and the present. She is the beacon of hope against Bia's attitude to life. I explore these Marcusean themes through a number of scenes in the film that Filho subtlety and brilliantly shows as an indictment of the attitudes of the affluent middle class present in Brazil today.

Marcy Saude | (Radical Film Network, Tolpuddle)

I would like to propose a lecture (15/ 20 minutes) addressing radical leftist political videos on YouTube, and the experiments with the formal qualities of video and performative presentation that some of the most prominent voices of Lefttube have been engaging in. In consideration will be the essay film form, the explosion of the video essay online, and points of consonance and dissonance between radical YouTubers and video artists/ artist filmmakers using streaming video platforms. This will be explored from the perspective of an artist filmmaker/ programmer, and the intersections and implications of the online video essay with my own practice, which has taken forms such as live performance and often utilised photochemical materials. The talk will reference and incorporate an interview with

US-based video artist and curator Adán de la Garza, exploring online hosting of radical political video art and artist film.

Ernesto Livon-Grosman | Boston College, U.S)

This paper analyzes the aesthetic and political practices of film collectives created around photochemical labs during recent decades in Europe, Latin America and the United States. Since the 1960's, film collectives have been associated with political activism as well as with experimental aesthetics. The collective practices of the 1960s and 1970s had often defined political activism as based on the content and formal characteristics of their films as well as the collaborative nature of their production. Recently collectives, such as *Labor Berlin* in Germany, *L'Abominable* in France, *Laboratorio experimental de cine* in Mexico, *Echo Park* and *AgX Boston Film Collective* in the US among others, have understood their aesthetics as a direct reflection of the materiality of film and a shared effort toward the preservation of photochemical practices. To the extent that many of these new collectives are organized as an international network of film labs their identity is linked to the existence of a physical space and their commitment to preserve photochemical film as a form of knowledge. The intention of this presentation is to map as much as possible the types of film collectives working today, and, in the process, try to define their organizational, aesthetic and political models. Is there a common aesthetic practice that connects and defines these, more recent, film labs? Is it possible to identify technical procedures that these labs consider defining of their own practice as filmmakers? And what would be the relation between formal experimentation and politics as found in their documents, manifestos and film production?

Workshop 6: A Radical Film Circuit

Mic Dixon | War School, U.K)

This workshop explores mechanisms for building a circuit of Radical Film Clubs similar to a chain of cinemas and of the use of high volume, time targeted nationwide exhibition to educate, inspire and mobilise in support of campaigns and actions.

Panel 13: Film, Media, Policy & Regulatory Intervention

Sylvia Harvey | University of Leeds (U.K)

There are many ways in which the world is divided. For the year 2018 The Economist records that gross national domestic product expressed in thousands of dollars and on a per capita basis was \$64.0k in the US, \$43.2k in the United Kingdom \$2.6k in Vietnam, \$2.2k in India and \$1.2k in Zimbabwe. In some of the richer parts of the world – notably in Europe – governments have required public money to be set aside to pay for news, documentary and drama delivered through the medium of radio or television. In the 1930s such film and radio work reflected the values of fascism or anti-fascism as well as (with some exceptions) the values of an upper middle-class and aristocratic culture.

Following the Great Crash of 1929 a new kind of radical film emerged in some European countries to give a voice to those whose needs and aspirations were not expressed either through public radio or through privately-owned newspapers. This film-making was to some extent inspired by the work of film-makers in the Soviet Union in the 1920s and during the Second World War some work came to be associated with the aspiration to link public money firmly to the creation of a welfare state.

Broadcasting in the United States was developed primarily on a privately-owned and advertiser-funded model; while in the UK the state permitted the emergence of only one public corporation, the BBC, funded by a licence fee determined by the government. The Roosevelt era saw limited amounts of public money deployed to promote artistic and cultural production, including film.

At the end of the Second World War a more inclusive, decentralised and democratic broadcasting system was developed in Germany while in Britain the BBC's monopoly was broken in 1955 with the emergence of the first advertiser-funded broadcasting.

This is the now buried deep history of the institutions of film and broadcasting each alive in its own way long before the creation of the digital world. This presentation will consider some of the factors affecting film and TV production in the digital era, noting the very different institutions created in the USA and in Europe and the extent to which these institutions

enable or restrict democratic free speech. The 'deep history' behind these institutions, including the post-war development of very modest public funding for the Public Broadcasting Service in the US still affects the resources available to film-makers and the various routes that may be taken to reach audiences. And some critical questions will be asked regarding the choice (if there is one) between the use of public and private money in enabling the emergence of voices and interests not well-served by societies that claim to be open, pluralistic and democratic.

Benj Gerdes | Royal Institute of Art (Sweden)

Since the 2015, privatization of the Port of Gothenburg—Scandinavia's largest and busiest port —by a subsidiary of Danish shipping behemoth Maersk, the dock workers' union has repeatedly cited unsafe working conditions and been denied a nationwide collective bargaining agreement (CBA). Still reeling from the fallout from the 2017's NotPetya cyber attack, the largest in history, Maersk has used the labor conflict to pressure Sweden's industrial representatives and largest unions to rewrite national labor laws and severely limit workers' right to strike. Against the backdrop of increasingly unsafe implementation of new automation and digital security measures, disinformation within the media regarding the nature of the conflict, and the pending passage of the anti-strike legislation, the union argues it has exhausted all other options. In late January, the Swedish Dockworkers Union (SDU), will initiated industrial action against the employers' organization Ports of Sweden, which was promptly escalated to a lockout from the port operators. The SDU is Sweden's last significant independent union, proudly member-driven and self-self-consciously militant in their struggle for collective rights. This project has the cooperation and support of SDU executive committee and members in Gothenburg, as well as rank and file representatives from ports across Sweden. Union members have granted me unprecedented video access (including archival footage going back to the 1970s when the union was founded) to the inner workings of their plans to maintain collective bargaining rights as well as the right to strike. I would present the project as a set of choices relating to a work-in-progress. For example, what does it mean to film within a group that is already self-producing its own media (social media, short videos, web archives) without the help of outside media professionals? Or, what are the temporal or serial approaches a radical filmed project can take in relationship to the acceleration of social media and news cycles? Finally, how can local sites and struggles be contextualized, particularly vis-a-vis Northern Europe and the Global South? In this case, the SDU's formalized

relationship via the International Dockworkers’.

Steve Presence| University of the West of England (U.K)

The history of Doc Society and its evolution from what was once the most radical commissioning body in British television – Channel 4’s Independent Film and Video Department (IFVD) – is little known. However, as I will argue, this history is key to understanding the contemporary state of the UK’s nonfiction sector and why it is currently such an unfriendly place for those of us interested in the intersection between radical film and radical politics.

The history of Channel 4 and the IFVD is well documented (see References). Lesser known is what happened to the department after the 1990 Broadcast Act forced Channel 4 to commercialise by making it sell its own advertising, and thus compete with the other channels for audiences. The IFVD survived for another decade or so, before its last commissioner editor, Jess Search, arranged a deal with the channel in which the IFVD was spun-off into a new independent entity, The Channel 4 BRITDOC Foundation, part-funded by Channel 4 in return for a first-look option on the projects it developed.

Renamed Doc Society in 2017, over the past decade BRITDOC has spearheaded the transformation of documentary funding in the UK. Many of its projects, such as Good Pitch and Impact Producers, have become industry standard, and BRITDOC has joined the ranks of the small international group of nonfiction funders that, in the face of declining funds from public service broadcasters, now work largely with the only game in town: non-broadcast funds from philanthropic foundations, charities and other private finance. As a political economy of the UK’s nonfiction funding, this history matters for the RFN.

Workshop 7: Cinema Nation (U.K)

Michael Pierce

This workshop will discuss a new methodology that Cinema Nation is currently developing that aids individuals, groups and organisations to effectively manage their activities and practices by taking a holistic and reflective approach to engaging with all aspects relating to cinema and/or film exhibition.