





**genre/nostalgia**

**An online film and television conference**

**Day One: Tuesday 5 January 2021**

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| --- | --- | --- |
| **TIME**  **(GMT)** | **STREAM A** | **STREAM B** |
| 8.30am-8.40am | **Welcome and opening remarks** |  |
| 8.45am-10.30am | **Yearning for Television Past: TV Revivals and their Audiences**  **(Chair: Laura Mee)**   * Siobhan Scarlett O'Reilly, University of Hertfordshire: ‘Come along with me to my little corner of the world, you'll soon forget that there's any other place’: The Utopia and Nostalgia of *Gilmore Girls* (VIDEO ESSAY) * Bethan Jones, Cardiff University: 'I'll see you in twenty-five years': Manufactured nostalgia and life course fandom * Ivan Phillips, University of Hertfordshire: ‘It’s a work in progress, but so is life’: *Doctor Who* and the Haunted Fandom * Mareike Jenner, Anglia Ruskin University: Looking at Men: On Action TV, Nostalgia, and the Televisual Gaze | **National Genre Modes, Transnational Appropriations**  **(Chair: Elke Weissmann)**   * Colleen Kennedy-Karpat & Wickham Flannagan, Bilkent University: Genre/Nostalgia/Quintana (VIDEO ESSAY) * Nicolás Medina Marañón, University of Groningen: Nostalgic Evocations: The Cinematic Experience of Costumbrist Films (VIDEO ESSAY) * Max Bledstein, University of New South Wales: From Elm Street to Valiasr Street: The Slasher Revival of Mohammad Hossein Latifi’s *Girls’ Dormitory* |
| 10.30am-12.10pm | **Dark Pasts: Rethinking Historical Eras and Figures**  **(Chair: Cat Mahoney)**   * Caitlin Shaw, University of Hertfordshire: To the truth, to the light: Genericity and historicity in *Babylon Berlin* * Tom Watson, Teeside University: ‘Based on Truth, Lies…and what actually happened’: Representations of Norwegian Black Metal and Prosthetic Memory in Jonas Åkerlund’s *Lords of Chaos* (2018) * Vincent M. Gaine, King's College London: The Spy with the Blood-Tinted Glasses: Nostalgic Espionage of the 21st Century * Stella Gaynor, University of Salford: Better the devil you know: nostalgia for the captured killer in Netflix's *Conversations with a Killer: The Ted Bundy Tapes* | **The Nostalgic Imaginary in Space, Place and Time**  **Chair: Adam Herron)**   * Daniel Nicolau Vidal, Independent Scholar & Jorge Pérez Iglesias, Pompeu Fabra University: Exploring the unidealistic past: the tragic nostalgia in *T2 Trainspotting* (VIDEO ESSAY) * Alex Hastie, Coventry University: “I’m old East End. Real East End. Proper. You don’t mess with me”: Nostalgia, family, and imagined geographies of east London in BBC TV soap *EastEnders* * Derek Johnston, Queen's University Belfast: Reading Folk Horror Through Nostalgia * Steven Adams, University of Hertfordshire: *An American in Paris*: art, film and the preservation of the modern imaginary |
| 12.10pm-1pm | **LUNCH BREAK** | **LUNCH BREAK** |
| 1pm-2pm | **KEYNOTE SPEAKER**  **(Chair: Laura Mee)**  **Kate Egan, Northumbria University**  **Nostalgia for pre-digital scares: childhood memories, horror and 35mm** |  |
| 2pm-3.20pm | **New Frontiers: Rethinking the Western and Nostalgia**  **(Chair: Craig Ian Mann)**   * Reece Goodall, Warwick University: ‘I was a lonesome cowboy': The Western and nostalgia in the *Toy Story* series * Paweł Pyrka, SWPS University of Social Sciences and Humanities & Stefan Rabitsch, University of Graz/University of Klagenfurt: “Because it’s one hell of a life”: Old/New West Nostalgia, the Romance of Ranching, and Elegiac Cowboys in *Yellowstone* * Isabella Macleod, King’s College London: ‘What chance has this country got?': using the generic conventions of the Western to expose the oxymoron of Australia as a settler-colonial power | **Back to the Future Past: Nostalgia and Temporality**  **(Chair: Bethan Jones)**   * Brunella Tedesco-Barlocco, Pompeu Fabra University: “Through the darkness of future past”: the paradoxical nostalgia behind *Twin Peaks: The Return* * Christoffer Bagger, University of Copenhagen: The Future Happening Right Now: The Mythic Ages Genre and *Cloud Atlas* * Michael Fuchs, University of Oldenburg: Returning to *Jurassic Park*: Serializing Necrofuturistic Cycles of De-Extinction and Re-Extinction |
| 3.20pm-3.50pm | **BREAK** | **BREAK** |
| 3.50pm-5.10pm | **Video Nostalgia and Analogue Aesthetics**  **(Chair: Tom Watson)**   * Martin Jones, Liverpool John Moores University: Nostalgia and Nostophobia in Puppet Combo Games (VIDEO ESSAY) * Jamie Terrill, Lancaster University: Caught on Tape? Skateboard Visual Culture and Nostalgia * Shellie McMurdo & Laura Mee,University of Hertfordshire: Dead Media: VHS nostalgia in the contemporary horror genre | **Teen Dreams and Beauty Queens: Music and Musicals**  **(Chair: Frances Smith)**   * Nathalie Weidhase, University of Surrey: Popular Music, Music Video and Postfeminist Nostalgia: Lana del Rey’s ‘National Anthem’ (2012) * Toby Huelin, University of Leeds: Stick to the Status Quo? Music and Nostalgia on Disney+ * Eleonora Sammartino, University of Greenwich: “Let’s Hear It for the Boy”: Masculinity and Nostalgia in the Remake of 1980s Teen Musicals |
| 5.10pm-6.45pm | **Gender in Genre Film and TV: Women and Nostalgia**  **(Chair: Amy Harris)**   * Miriam Kent, University of Essex: ‘You look like somebody’s disaffected niece’: Gender, Genre and ‘90s Nostalgia in *Captain Marvel* (2019) (VIDEO ESSAY) * Cat Mahoney, University of Liverpool: 'History is a beautiful thing': Feminising the recent past in *Derry Girls* and *GLOW* * Lynne Stahl, West Virginia University: Perverting Nostalgia: Authoriality, Ambivalence, and Tomboy Narrative in Greta Gerwig’s *Little Women* * Sinead Edmonds, Warwick University: Reversing Expectations: The Female Director in Exploitation Film |  |

**Day Two: Wednesday 6 January 2021**

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| **TIME**  **(GMT)** | **STREAM A** | **STREAM B** |
| 9am-10.40am | **Reimagining Heritage: Adapting Classic Literature and Beyond**  **(Chair: Caitlin Shaw)**   * Patricia Di Risio, Monash University: The Spectre of British Heritage Cinema on Australian National Cinema * Amy Harris, De Montfort University: The problem with *Wuthering Heights* (2011, Andrea Arnold) * Ana Daniela Coelho, University of Lisbon: Evoking Austen: Autumn de Wilde's *Emma* (2020) * Will Stanford Abbiss, Victoria University of Wellington: “Duty and Service to Above and Below”: *Parade’s End*, Nostalgic Lamenting and the Resurgence of Comedy | **American Dreams, American Nightmares**  **(Chair: Shellie McMurdo)**   * Lindsay Hallam, University of East London: “So, you’ve taken someone else’s Nostalgia”: Trauma, Nostalgia and American Hero Stories * Emily Holland, University of Auckland: Grindhouse Nostalgia, Mediated Corporeality and 9/11 in Robert Rodriguez’s *Planet Terror* * Craig Clark, Northumbria University: Interpreting the American Dream as a Nostalgic Genre: A Study of *Easy Rider* and *Fear and Loathing in Las Vegas* * Sabrina Mittermeier, University of Kassel: Ryan Murphy’s *Hollywood* and Queer Nostalgia |
| 10.40am -12.20pm | **(De)constructing National Mythologies and Narratives**  **(Chair: Colleen Kennedy-Karpat)**   * Wei Dong, University of Nottingham Ningbo China: Gender, National Trauma and *The Flowers of War* (2011) (POSTER) * Liam Ball, University of Sheffield: “Sorry, Skippy!” The development of nostalgia in Australian horror cinema * Zhun Gu, Fudan University: The Analysis of Nostalgic Narratives in the Documentary of Li Ziqi under the Background of China’s Soft Power Communication * Cathrin Bengesser, Aarhus University: When everything is as is used to be: Christmas television as a stage for public service legitimacy | **Growing Pains: Genres for Young Audiences**  **(Chair: Eleonora Sammartino)**   * Victoria Mullins, University of Cambridge: Title TBA: Disney animation and childhood horror * Filipa Antunes, University of East Anglia: Remaking genre history? Contemporary horror, childhood, and 1980s nostalgia * Ralph Overill, University of East London: Monsters and Margins: A practice-based reaction to fearsome coming-of-age films * Frances Smith, University of Sussex: Don’t you forget about me: Generic Nostalgia in the Netflix Teen Film |
| 12.20pm - 1pm | **LUNCH BREAK** | **LUNCH BREAK** |
| 1pm - 2pm | **ROUNDTABLE DISCUSSION**  **(Chair: Caitlin Shaw)**  **Streaming the Past: Contemporary Television, Genre and Nostalgia**  Panelists: Kim Akass, Rowan University; Amy Holdsworth, University of Glasgow; Mareike Jenner, Anglia Ruskin University; Elke Weissmann, Edge Hill University |  |
| 2pm - 3.40pm | **Queer Nostalgias in Film and Television**  **(Chair: Sabrina Mittermeier)**   * Adam Herron, Northumbria University: Saving Michael's Thing: Gay Porn and the Grind House in HBO's *The Deuce* (VIDEO ESSAY) * Ellie Turner-Kilburn, University of Sussex: Creating nostalgia in in *Carol*: fandom and the creation of queer tradition * Gilad Padva, Tel Aviv University: Staged Effeminacies, Theatricalized Sissies and Fake Sexualities: A Critical Nostalgic Reading of the Film *The Gay Deceivers* (1969) * Vinícius Ferreira, Salgado de Oliveira University & Ana Paula Goulart Ribeiro, University of Grenoble: Cinema and queer nostalgia in the Brazilian documentary *Divine Divas* (2017) | **Objects of Nostalgia: Materiality in Genre Film and Television**  **(Chair: Kim Walden)**   * Andy McCormack, University of Cambridge: Bleeding Edges: The Children's Book in Comedy and Horror * Jiří Anger, Charles University: The Milestone That Never Happened: Digital Kříženecký, False Archive Effect, and the Failed Beginning of Czech Cinema * Caroline N Bayne, University of Minnesota: Domestic un-specificity: T*he Curious Creations of Christine McConnell* and the mid-century kitchen * Christa val Raalte & Thomas Hassall, Bournemouth University: Playing with the past: structures of nostalgia in *Ready Player One* |
| 3.40pm - 4.10pm | **BREAK** | **BREAK** |
| 4.10pm - 5.50pm | **Imagined Worlds: Nostalgia in Fantasy & Science Fiction Television**  **(Chair: Stella Gaynor)**   * Emily Saidel, University of Michigan: “Time Marches On…Or Does It?”: Nostalgia as Threat in Contemporary Fantasy Television * Laura Gibson, American University: Noir Fantasies in 21st Century American Television * Marie Josephine Bennett, University of Winchester: 1973 and all that; nostalgia and actuality in *Life on Mars* * Louise Coopey, University of Birmingham: ‘Women can’t be knights’: Chivalric honour and navigating nostalgia in *Game of Thrones*’ fantasy/horror hybrid genre | **Negotiating Politics in Nostalgic Genres and Codes**  **(Chair: Lindsay Hallam)**   * Bruce Lai, Kings College London: Nostalgic Man-child in Comedy Films in 21st Century China * Cody Parish & Autumn Fredline, Midwestern State University: Championing America’s Losers: Resolving the Culture Wars in the *It* Adaptations * Matthew Leggatt, University of Winchester: A Stranger Sort of Nostalgia: Texture, Prosthesis, and Politics * Craig Ian Mann, Sheffield Hallam University: Second Contact: Nostalgia and Alien Invasion Cinema in the 1980s |
| 5.50pm | **Closing conversation** |  |



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**Co-organisers**

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**As indicated on the conference schedule, two Zoom streams will run concurrently (Stream A and Stream B) over the duration of the conference. Meeting details will be sent upon registration.**

**Please feel free to tweet along with us!**

**You can find us on twitter: @MRG\_Herts**

**Or use our conference hashtag: #genrenostalgia2021**



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**Keynote –5th January: 1pm – 2pm**

**Kate Egan, Northumbria University**

**Email:** [**kate.egan@northumbria.ac.uk**](mailto:kate.egan@northumbria.ac.uk)

**Nostalgia for pre-digital scares: childhood memories, horror and 35mm**

In his landmark book, *Media Generations*, Goran Bolin notes that a common component in ‘generational media experience’ is the development of ‘specific, sometimes passionate, relationships with reproduction technologies such as the vinyl record, music cassette tape, comics, and other now dead or near-dead media forms’ (2017:10). This paper will attempt to consider how concepts from Bolin’s work and other key scholarly work on both cultural memory and nostalgia (Kuhn, 2002, Boym, 2002, van Dijck, 2004) can help to shed light on the generational experiences of horror fans who grew up during the home video era, and, in many cases, first encountered horror in this context within the family home and/or with other family members.

In order to map possible connection points and applications, the paper will focus, as a case study, on interviews with audience members conducted as part of a practice-based research project (by Jamie Terrill and myself) on Dirt in the Gate – an ongoing series of 35mm and 16mm screenings of classic horror films held at The Mary Shelley Theatre, Bournemouth, UK. While these screenings attract a wide range of age groups, there is a particular concentration of regular attendees who grew up during the video age and who, based on the interviews we have conducted with them, find the events appealing because they are analogue (rather than digital) screenings and enable them to see films they first experienced on video as children, on the big screen, with the clicks of the projector, ‘big and loud’ (as one interviewee put it). Through close analysis of the complicated ways in which nostalgia is drawn upon and explored in these interviews, the paper will consider how treasured memories of formative experiences of encountering horror at home informs the appreciation of screenings which, despite the different technologies involved, are special because, through the 35mm projector and the big screen, they serve as important endorsements of the horror films of these audience members’ youth while also, through the bringing together of like-minded people, working to situate individual Dirt in the Gate attendees ‘as members’ – through their shared media experiences – ‘of wider communities’ (van Dijck, 2004: 262).

**Bibliography**

Bolin, Goran (2017) *Media Generations: Experience, Identity and Mediatised Social Change*, Abingdon: Routledge.

Boym, Svetlana (2002) *The Future of Nostalgia*, New York: Basic.

Kuhn, Annette (2002) *An Everyday Magic: Cinema and Cultural Memory*, London: I. B. Tauris.

Van dijck, Jose (2004) ‘Mediated Memories: Personal Cultural Memory as Object of Cultural Analysis’, *Continuum* 18:2, 261-277

**Biography**

Kate Egan is a Senior Lecturer in Film and Media at Northumbria University, UK. She is the author of Trash or Treasure? Censorship and the Changing Meanings of the Video Nasties (MUP, 2007), Cultographies: The Evil Dead (Wallflower, 2011), and (with Martin Barker, Tom Philips and Sarah Ralph) Alien Audiences (Palgrave Macmillan, 2016). She is also the co-editor of Cult Film Stardom (with Sarah Thomas, Palgrave Macmillan, 2012), And Now for Something Completely Different: Critical Approaches to Monty Python (with Jeffrey Weinstock, EUP, 2020), and Researching Historical Screen Audiences (with Jamie Terrill and Martin Smith, EUP, forthcoming).  She is currently working on practice-based research focused on the Dirt in the Gate cinema events and their audiences at the Shelley Theatre, Bournemouth, and planning and developing further research on audience memories of horror film and television.



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**Roundtable Discussion**

**Streaming the Past: Contemporary Television, Genre and Nostalgia**

**Chaired by Caitlin Shaw, University of Hertfordshire**

As Amy Holdsworth (2011) has argued, despite television’s associations with ephemerality, it is deeply tied to nostalgia, both as a domestic medium and as a marker of personal and collective memory. Yet, digitisation in the 21st century has ushered in a new multi-platform age which has notably reshaped television production and distribution. Streaming services have adapted existing formats and even inspired new ones, while also shifting viewing practices toward ‘binge-watching’. Digitisation has also facilitated the transnational travel of national programmes and encouraged transnational production. While these shifts have to some extent altered traditional routine patterns of national viewing, new media platforms have also facilitated nostalgic practices by enabling access to old media as well as the ability to recycle and manipulate them, leading nostalgia to be increasingly prevalent in television. Bringing together key researchers in contemporary television, this panel will explore the implications of these shifts and the place of nostalgia in contemporary multi-platform television genres.

**Speakers:**

**Kim Akass, Rowan University**

**Email:** [**akass@rowan.edu**](mailto:akass@rowan.edu)

Kim Akass is Professor of Radio, Television and Film at Rowan University. She has co-edited and contributed to *Reading Sex and the City* (IB Tauris, 2004), *Reading Six Feet Under: TV To Die For* (IB Tauris, 2005), *Reading The L Word: Outing Contemporary Television* (IB Tauris, 2006), *Reading Desperate Housewives: Beyond the White Picket Fence* (IB Tauris, 2006) and *Quality TV: Contemporary American TV and Beyond* (IB Tauris, 2007). She is one of the founding editors of the television journal *Critical Studies in Television: The International Journal of Television Studies* (SAGE), managing editor of the website CSTonline as well as (with McCabe) series editor of the ‘Reading Contemporary Television’ for IB Tauris. She is currently researching the representation of motherhood on television for a forthcoming book *From Here to Maternity: Representations of Motherhood in the Media* (Syracuse University Press).

**Amy Holdsworth, University of Glasgow**

**Email:** [**Amy.Holdsworth@glasgow.ac.uk**](mailto:Amy.Holdsworth@glasgow.ac.uk)

Amy Holdsworth is Senior Lecturer and Head of Film and Television Studies at the University of Glasgow. Her research focuses on television and domestic media as interdisciplinary objects of inquiry, and her work has drawn upon theoretical traditions and frameworks within memory studies, childhood studies and disability studies. She is the author of *Television, Memory and Nostalgia* (Palgrave, 2011) and co-editor of *Discourses of Care: Media Practices and Cultures* (Bloomsbury, 2020). Her most recent monograph, *On Living with Television,* will be published by Duke University Press in 2021.

**Mareike Jenner, Anglia Ruskin University**

**Email:** [**Mareike.Jenner@gmx.de**](mailto:Mareike.Jenner@gmx.de)

Mareike Jenner is a Senior Lecturer in Media Studies at Anglia Ruskin University. Her research is focused on contemporary television, television genre and streaming. Her edited collection *Binge-Watching and the Future of Television Studies* will be published by EUP in 2021. Her previous work includes the monographs *Netflix and the Re-Invention of Television* (Palgrave, 2018) and *American Detective Dramas* (Palgrave, 2015).

**Elke Weissmann, Edge Hill University**

**Email:** [**Weissmae@edgehill.ac.uk**](mailto:Weissmae@edgehill.ac.uk)

Elke Weissmann is Reader in Television and Film at Edge Hill University. She has published on *Transnational Television Drama* (2012) and feminism, including the co-edited collection *Renewing Feminisms* (with Helen Thornham, 2013). She is currently working with Trisha Dunleavy on a British Academy-funded project investigating the transnationalisation of high-end television drama production in the multi-platform age.



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**Abstracts**

**Yearning for Television Past: TV Revivals and their Audiences**

**Tuesday 5 January, 8.45am-10.30am, Stream A**

**“I’ll see you in twenty five years”: Manufactured nostalgia and life course fandom**

**Bethan Jones, Cardiff University**

**Email:** [bethanvjones@hotmail.com](mailto:bethanvjones@hotmail.com)

**Abstract:**

Since they first aired in the 1990s, *Twin Peaks* and *The X-Files* have been enduring hallmarks of cult television. This reputation only increased with the news that the shows were to be revived and, perhaps unsurprisingly, media discourse surrounding the revivals harkened back to the shows’ peaks. Yet this discourse also drew heavily on concepts of nostalgia and generational or hereditary fandom. Havlena and Holak (1991) note, the word means a longing for home – both in the sense of one’s domicile and one’s culture. This paper is interested in how and why fans of *The X-Files* and *Twin Peaks* discuss nostalgia in relation to the shows and their fandoms.

I draw on qualitative research conducted with fans to examine both the role that each TV programme has played in the construction of the fan’s sense of self, and how fans understand nostalgia with reference to these shows specifically. I also undertake a textual analysis of media articles about each show to examine how nostalgia is framed in media discourse and how this converges – or diverges – with fan accounts of nostalgia and life course fandom (Harrington and Bielby, 2010). I suggest that social media networks and new media platforms offer the industry an opportunity to manufacture nostalgia amongst fans, but fans in turn refashion that manufactured nostalgia into expressions of fannish self-identity which can be seen across the life course.

**Biography:**

Bethan Jones is an PhD candidate at Cardiff University, where she is undertaking a PhD by publication. Her work focuses on anti-fandom, toxicity and hate and she has written extensively on *The X-Files*, popular culture and new media. Bethan has been published in *Sexualities, Intensities* and *New Media and Society*, amongst others, and she is co-editor of the book *Crowdfunding the Future: Media Industries, Ethics and Digital Society* published by Peter Lang (2015). Bethan is founding board member of the Fan Studies Network a principal researcher on the World Star Wars Project and on the editorial board of the *Journal of Fandom Studies* and *Transformative Works and Cultures*.

**‘It’s a work in progress, but so is life’: *Doctor Who* and the Haunted Fandom**

**Ivan Phillips, University of Hertfordshire**

**Email:** [i.j.phillips@herts.ac.uk](mailto:i.j.phillips@herts.ac.uk)

**Abstract:**

All fandoms are haunted but some, perhaps, are more haunted than others.

This paper explores themes of nostalgia in the ‘unfolding text’ of *Doctor Who* (BBC TV 1963-89, 1996, 2005-present), tracing these in both the mythos of the franchise itself and the ways in which this has been received by fans across more than half a century on the television screen and beyond. In particular, it uses hauntological theory to argue that the popular success of the revived series has been both sustained and destabilised by the ghosts of its own past.

The presence of such ghosts becomes inevitable, no doubt, within a transmedia narrative that has endured for so long and that has temporal and material playfulness written into its format. Here, though, the passionate volatility of *Doctor Who* fans, their tendency towards nostalgia and post-object melancholia (even as they have been increasingly implicated as producers of the ongoing object of their adoration), can be seen to have reached a new intensity of haunted unease with the casting of the first female Doctor (Jodie Whittaker) in 2017.

Since the broadcast of Whittaker’s first season in the role in 2018, a phantasmal moaning within fandom has transformed it into an echo chamber with the potential to unsettle far more than the present moment of *Doctor Who*. Criticism of perceived ‘political correctness’ in its current iteration can point the way towards a revaluation of the show’s past in which Miles Booy’s summation of fan nostalgia – ‘the past was something desperately in need of recovery and it always seemed to be somehow better than the present’ (2012: 7) – might be seen to take on a disturbing significance. At the same time, a new confidence in the value for our troubled times of this remarkable mythology – its past as well as its present – can be found.

**References:**

Booy, M. (2012) *Love and Monsters: The Doctor Who Experience, 1979 to the Present*. London: I.B.Tauris.

Tulloch, J., & Alvarado, M. (1983) *Doctor Who: The Unfolding Text*. Basingstoke: Macmillan.

**Biography:**

Dr Ivan Phillips is Associate Dean of School (Learning and Teaching) in the School of Creative Arts at the University of Hertfordshire. He completed a PhD on the poetry of Paul Muldoon in 1998 (University of Wales, Swansea), and his research interests span such subjects as Romanticism and its contexts, Gothic culture, Modernism into postmodernism, twentieth-century poetry and poetics, and experimental fictions from Laurence Sterne to the World Wide Web. He has contributed chapters to Sam George and Bill Hughes’ *Open Graves, Open Minds: Representations of Vampires and the Undead from the Enlightenment to the Present Day* (Manchester University Press, 2013) and to their *In the Company of Wolves: Werewolves, wolves and wild children* (Manchester University Press, 2020). Other publications include chapters in Paul Booth’s *Fan Phenomena: Doctor Who* (Bristol: Intellect, 2013) and Andrzej Gasiorek and Nathan Waddell’s *Wyndham Lewis: A Critical Guide* (University of Edinburgh Press, 2015). Ivan’s monograph *Once Upon A Time Lord: The Myths and Stories of Doctor Who* was published by Bloomsbury in 2020.

**‘Come along with me to my little corner of the world, you'll soon forget that there's any other place’: The Utopia and Nostalgia of *Gilmore Girls***

**Siobhan Scarlett O’Reilly, University of Hertfordshire**

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**Abstract:**

This paper will argue that the television series *Gilmore Girls,* although often seen as a frothy light entertainment series, is actually a melancholic text which is nostalgic for a future that never was. This is due to two main reasons; the plot line of the original run of the show and the way in which the fans interact with the show since it was first aired, including the Netflix revival.

The premise of the show is that the main character Lorelai Gilmore became pregnant aged 16 and fled her old money background to build a life in a small town, Stars Hollow. Her daughter Rory (short for Lorelai) grows up to be very intellectual and therefore she is forced to go back to her parents for financial aid after Rory is admitted to an expensive Preparatory School. Her parents agree to provide a loan, if the girls join them every Friday night for dinner. The contrasting mother–daughter relationships of Emily–Lorelai and Lorelai–Rory become a defining theme of the show and provide the many loops in which Rory experiences things which Lorlai was supposed to. Despite this, Rory’s own life eventually mirrors her mother’s and she does not achieve what is expected of her.

The Netflix revival encourages the audience to feel a sense of melancholia for the previous run of the show, but also a sense of nostalgia for their own lives during the original run. Lizardi argues that Netflix manipulates the show’s long-term fandom by encouraging them to binge the show with reference to a promotional ‘binge candle’ which allows viewers to ‘smell along in real time’. This strengthens the attachment to the show and does not allow the audience to mourn what has passed but feel melancholia for it. (Lizardi, 2018). The mirrors the melancholia the characters feel for the past and the inability to mourn the past and progress in their lives.

**Biography:**

Siobhan Scarlett O’Reilly has recently finished a Master’s degree at The University of Hertfordshire studying Global Film and Television. She has a Post Graduate Certificate in Screenwriting from Met Film School in 2013 and holds an undergraduate honours degree in Philosophy from the University of Reading. She is an award winning filmmaker and copywriter.

Her areas of interest are Ontology, particularly the branch of Hauntology in relation to the notion of what is considered ‘uncanny’ or eerie in futurity and nostalgia in visual cultures. She has just applied for a PhD in English, researching disabled identities and futurism in relation to long COVID suffers.

**Looking at Men: On Action TV, Nostalgia, and the Televisual Gaze**

**Mareike Jenner, Anglia Ruskin University**

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**Abstract**:

This paper explores the re-boots *Hawaii Five-0*, *Magnum, P.I.*, and *MacGyver* and the way they reformulate traditions of the action genre by employing nostalgia to invoke specific ideas of television and masculinity. One important aspect of this cycle of relatively ‘middlebrow’ action TV, aired on US broadcast networks, is that they largely reach back to a television tradition of action TV.

The TV action genre has been previously summarised as the visual and thematic emphasis on the fight scene (see Gough-Yates and Osgerby 2001 and Miller 2015), while the emphasis for the film genre definition has largely been the body (Jeffords 1994 or Purse 2011). The divergence can be linked to the different traditions of displaying the (often male) body on film and television, particularly in the period between 1968 and 1992, the time of broadcast for the original series *Hawaii Five-0* (CBS, 1968-89), *Magnum, P.I.* (CBS, 1980-8) and *MacGyver* (ABC, 1985-92). What is implicit in these definitions is also the way these bodies are *looked at* and the gaze constructed by the text. Yet, this poses a different set of questions: how does the televisual gaze formulate masculinity for action TV, a genre so often dominated by male heroes? How do re-boots re-iterate this gaze structure, even in the current TV environment when the televisual and the cinematic gaze are often aligned? And is there something inherently nostalgic in invoking this gaze structure and, along with it, a nostalgia for the history of medium?

Thus, this paper explores how action TV formulates and re-formulates the male body on television by looking at action TV nostalgia. This paper will be presented as individual presentation.

**Bibliography:**

Gough-Yates, A and Osgerby, B. (2001) ‘Introduction. Getting Into Gear with the Action TV Series’ in

Gough-Yates, A. and Osgerby, B. (eds.) *Action TV. Tough Guys, Smooth Operators and Foxy Chicks*. London: Routledge.

Jeffords, S. (1994) *Hard Bodies. Hollywood Masculinity in the Reagan Era*. New Brunswick: Rutgers University Press.

Miller, T. (2015) ‘The Action Series’ in Creeber, G. (ed.) *The Television Genre Book*. London: BFI. 31-33

Purse, L. (2011) *Contemporary Action Cinema*. Edinburgh: Edinburgh University Press.

**Biography:**

Mareike Jenner is a Senior Lecturer in Media Studies at Anglia Ruskin University. Her research is focused on contemporary television, television genre and streaming. Her edited collection *Binge-Watching and the Future of Television Studies* will be published by EUP in 2021. Her previous work includes the monographs *Netflix and the Re-Invention of Television* (Palgrave, 2018) and *American Detective Dramas* (Palgrave, 2015).

**National Genre Modes, Transnational Appropriations**

**Tuesday 5 January, 8.45am-10.30am, Stream B**

**Genre/Nostaglia/Quintana**

**Colleen Kennedy-Karpat and Wickham Flannagan, Bilkent University**

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**Abstract:**

This video essay will deconstruct John Turturro’s *The Jesus Rolls* (2019) along the dual axes of genre and nostalgia. This highly personal films draws on a curious mixture of nostalgia for a specific character, bowler Jesus Quintana in the Coen brothers’ *The Big Lebowski* (1997), and nostalgia for a very particular genre: the French sex comedy. While pitched as a spinoff of the Coens’ cult classic – which is defined as much by its film noir pastiche as it is by its offbeat characters – generically speaking, The Jesus Rolls is far more indebted to *Les Valseuses* / *Going Places* (1974), a scandalous self-adaptation from novelist-screenwriter- director Bertrand Blier. Lifting from Blier’s film, sometimes shot for shot, Turturro’s remake uses its bifurcated nostalgia to redirect its focus from an enduring cult character to a similarly cultish genre.

Yet the waning familiarity with French sex comedies among contemporary US audiences imposes severe limitations on Turturro’s framing. This relative obscurity has shaped critical responses, which tend to acknowledge Blier as a key source without fully recognizing the extent of his influence on *The Jesus Rolls*. The intertextual foregrounding of Jesus Quintana must therefore grapple with the near-illegibility of *Les Valseuses*, both in itself and as a representative example of a bygone moment in genre history. The result is a film whose generic whiplash raises provocative questions about the limits of nostalgia in cinematic multiplicities.

**Biographies:**

**Colleen Kennedy-Karpat** is an Assistant Professor at Bilkent University, where she teaches film and media studies. Her work has appeared in Adaptation, the Journal of Popular Film and Television, and several edited anthologies, including A Companion to the Biopic (Wiley, 2019) and Adaptation, Awards Culture, and the Value of Prestige (Palgrave, 2017), which she also co-edited. Her monograph Rogues, Romance, and Exoticism in French Cinema of the 1930s (Fairleigh Dickinson, 2013) won the NeMLA Book Award. She studies national and transnational cinemas, media adaptation, stardom, and film genre.

**Wickham Flannagan** is a studio instructor within the Communication and Design department at Bilkent University. He has always had an interest in new media art and film history, specifically the symbiotic relationship that we have with our screens and how that consideration can be reflected within the digital medium. He has made several experimental short films (including an online exhibition entitled Translation which is about his alienating move to Turkey from the United States, https://www.translationexhibit.art/) and participated as a cinematographer, editor, and sound designer in various short film projects including a film essay on Seconds (Frankenheimer, 1966). His latest works are primarily installations including Magic Mirror which was featured in the Convex Exhibition on May 19, 2019 at the Çankaya Municipality Contemporary Arts Center in Ankara.

**“Nostalgic Evocations: The Cinematic Experience of *Costumbrist* Films”**

**Nicolás Medina Marañón, University of Groningen**

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**Abstract:**

This paper concentrates on a particular approach to filmmaking, characteristically concerned with the accurate representation of the customs and cultural idiosyncrasies of a particular society or group of people, what will be referred to as *costumbrism*. Initially, the concept of *costumbrism* is defined and contextualized, referring to its emergence from the Spanish theatrical and literary tradition, and its translation into film discourse. Thereafter, following Jean-Pierre Meunier’s classification of the modes of filmic consciousness (fiction film, documentary and *film-souvenir*), the paper proposes the experiential structure of *costumbrist* cinema, characterized by the *existent* or *non-existent* *recognition* of the specific cultural representations. Furthermore, the *film-souvenir* mode of filmic identification is further examined through the prism of nostalgia, in relation to the evocative and constitutive activity of consciousness characteristic of this mode of filmic identification. The importance of places, the family, and the idea of returning are identified as common thematic cores in *costumbrist* films, the detailed depiction of which slowly fosters the re-awakening of different *past* moments in the viewer and the construction of nostalgic episodes. To conclude, a group of recent movies, *Volver* (Almodóvar, 2003), *A Separation* (Farhadi, 2011), *Still Walking* (Kore-eda, 2008) and *Lazzaro Felice* (Rohrwacher, 2018), provide the basis on which to outline the possible functions and affordances such *costumbrist* approaches may yield within the film’s narrative.

**Biography:**

Nicolás Medina Marañón (Granada, Spain), attended University of Groningen (2018-19) to obtain MA in Film And Contemporary Audiovisual Media. Currently Junior Lecturer in the Film Department at the University of Groningen

**From Elm Street to Valiasr Street: The Slasher Revival of Mohammad Hossein Latifi’s *Girls’ Dormitory***

**Max Bledstein, University of New South Wales**

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**Abstract:**

The Iranian film *Khoabgah-e dokhtaran* (*Girls’ Dormitory;* Mohammad Hossein Latifi, 2004) gives the much derided horror subgenre of the slasher a new lease on life. Since the slasher’s nineteen eighties heyday, it has been critiqued for being repetitive and formulaic, as well as offering little in the manner of political substance beyond vapid endorsements of Reaganite neoliberalism (Dika; Wood). This repetition led to a number of films in the mid-to-late nineteen nineties, exemplified by the *Scream* franchise (1996 - ), that highlighted and satirised the subgenre’s conventions. Unlike those films, *Girls’ Dormitory* returns to many of these conventions without the generic self-reflexivity. Instead, Latifi reinvigorates the subgenre by bringing it into a new cultural context; this becomes most apparent in the use of the common setting of a university campus. Whereas the campus had been one of many tropes to be parodied, in *Girls’ Dormitory* it becomes a location for the working through of the very real cultural anxieties concerning Iranian women’s place in universities around the time of the film’s release. *Girls’ Dormitory* engages these concerns by drawing on what Mikel J. Koven calls the ‘social script’ of the slasher: the subgenre’s ability to present lessons about the dangers of transgressive behaviour. In contrast to the claims of reactionary politics in the earlier slashers, *Girls’ Dormitory*’s social script engages seriously with the issues facing female students. I argue that this engagement demonstrates a unique revival of the slasher, a subgenre otherwise being parodied, rethought, or ignored at the time of the film’s release.

**Biography:**

Max Bledstein is a PhD student and casual tutor in Film Studies at the University of New South Wales. His work has appeared in Inks, Overland, The New Americanist, and Jeunesse. He has taught courses in visual media and composition at the University of Winnipeg and Brandon University. His thesis examines appropriations from Western genre films in contemporary Iranian cinema.

**Dark Pasts: Rethinking Historical Eras and Figures**

**Tuesday 5 January, 10.30am-12.10pm, Stream A**

**To the truth, to the light: Genericity and historicity in *Babylon Berlin***

**Caitlin Shaw, University of Hertfordshire**

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**Abstract:**

Jerome de Groot (2009) argues that ‘modern historical artefact[s]’ are often characterised by what he calls ‘Historioglossia’, marked by multiple intersecting historical and cultural discourses and only fully decipherable ‘though a multi-platform consideration’ of their placement within these (2009: 12–3). The Weimar Germany-set programme *Babylon Berlin* (ARD/ Sky, 2017–) demonstrates this phenomenon; it loosely adapts Volker Kutscher’s Gereon Rath mystery novels (themselves blends of generic detective fiction and factual history) but also draws from, among other things, cinematic genres like *film noir* and the musical, Weimar cultural modes like German Expressionism, jazz and cabaret, additional historical resources, and ‘quality’ TV conventions in comparable non-German television dramas like *Boardwalk Empire* (HBO, 2010–4) and *Peaky Blinders* (BBC, 2013–).

On one level, the programme’s discursive hybridity allows it to appeal widely to German audiences while also travelling well transnationally. However, *Babylon Berlin* also demonstrates the reflective possibilities that genre hybridity affords for serialised historical drama. This paper will consider how the programme utilises the webs of historical and cultural meaning around its two governing screen genres—*film noir* and the musical—to contend with the era’s profound complexities. The programme exploits, on one hand, *film noir*’s historical link to German Expressionism and its embodiment of cultural anxieties and, on the other, the musical’s connection to the progressive, gender-fluid Weimar cabaret culture and its cultural associations with liberation and hope to explore competing cultural forces too multifaceted to easily articulate within the bounds of historical realism. As such, *Babylon Berlin* offers a window into Germany’s past which, albeit distanced from historical fact, encourages critical historical reflection in a way that demonstrates what Jane M. Gaines (2000) calls the ‘utopianizing effect’ (2000: 109), or political potential, of cinematic fantasy and excess.

**Bibliography:**

de Groot, J. (2009) *Consuming History: Historians and Heritage in Contemporary Popular Culture*. London: Routledge.

Gaines, J. M. (2000) ‘Dream/Factory’. In *Reinventing Film Studies*, eds. Christine Gledhill and Linda Williams. London: Arnold. pp. 100–13.

**Biography:**

Caitlin Shaw is Lecturer in Film and Television at the University of Hertfordshire. She is co-editor of *The Past in Visual Culture: Essays on Memory, Nostalgia and the Media* (2017), and her work appears in that volume as well as in the *Journal of British Cinema and Television* and in *Cinema, Television and History: New Approaches* (2014). Her current research focuses on nostalgia, history and past world-building in contemporary transnational ‘quality’ television drama.

**‘Based on Truth, Lies…and what actually happened’: Representations of Norwegian Black Metal and Prosthetic Memory in** **Jonas Åkerlund’s *Lords of Chaos* (2018)**

**Tom Watson, University of Teeside**

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**Abstract:**

Originally published by Feral House in 1998, Michael Moynihan and Didrik Søderlind’s *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground* chronicled the evolution of Northern European Black Metal, paying specific focus to the scene of a recognized second wave: Norwegian Black Metal. Generally regarded as one of the more controversial, ‘extreme’ and transgressive music subcultures of the late 20th Century, Norwegian Black Metal has been characterized by church burnings, the exploitation and valorisation of suicide, grave desecration, violent xenophobia, and brutal murder. At the centre of such extremity were the bands Mayhem and Burzum, fronted respectively by Øystein "Euronymous" Aarseth who was viciously murdered by Varg "Count Grishnackh" Vikernes.

Existing somewhere between true crime docu-drama, horror cinema and the rock biopic, the current paper takes *Lords of Chaos* (Jonas Åkerlund, 2018) as a genre hybrid depicting this controversial history but in a way that questions ideas of historical veracity, historiography, authorship, and subcultural mythology. The film itself has faced sustained levels of critical backlash from fans and those directly implicated in the events depicted, leading to wider questions of narrative ownership, the authenticity of testimony, and subcultural investment in this contested history. As Åkerlund states:

‘A lot of people out there think they own this story; they think it’s more important to them than anybody else…there’s a tonne of people that weren’t even born when this happened that have a lot of opinions about it and think they own it, it’s like their story’

Using the foundational work of Alison Landsberg and the concept of ‘Prosthetic Memory’ as a starting point, *Lords of Chaos* will be offered as a text through which ‘more traditional forms of memory that are premised on claims of authenticity, “heritage,” and ownership’ can be effectively challenged.

**Biography:**

Thomas Joseph Watson is a Lecturer in Transmedia Production at Teesside University (UK). His research interests include representations of cinematic violence, cultural 'extremity' and niche music subcultures.

**The Spy with the Blood-Tinted Glasses: Nostalgic Espionage of the 21st Century**

**Vincent M. Gaine, Kings College London**

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**Abstract:**

This paper discusses a sub-genre of film and television that has emerged in the 21st century, a sub-genre intrinsically and overtly interested in historical recreation and critical nostalgia. Since 9/11, spy narratives both on film and television have looked to the past, reconstructing the Cold War and similar conflicts in intricate detail. The attention to historical recreation in award-winning films like *Argo* and *The Imitation Game* might on first glance suggest a simplistic look back, when battle lines, friends and enemies were clearly marked. However, I argue that the sub-genre of nostalgic espionage, including such texts as *Tinker Tailor Soldier Spy*, *Bridge of Spies*, *The Americans* and *The Game*, do not simply present the past with wistful longing, but actively combine the espionage and historical drama genres to perform a critique of traumatic legacies and, by extension, the politics of the present. These texts eschew the glamour of James Bond and *Mission: Impossible* to focus instead upon the bodies, minds and nations affected by intelligence operations. From the insidious pervasiveness of espionage in *The Good Shepherd* to indelible scars in *The Debt* to *Munich*’s trauma that splinters past and present, the subgenre of nostalgic espionage is not one of simplistic reminiscence. Rather, these texts explicitly engage with contemporary discourses around trauma, nostalgia and globalisation, using the past to illuminate and critique the present.

**Biography:**

Vincent M. Gaine is a lecturer at King’s College London, having previously taught at Loughborough and the University of East Anglia. His research focuses on the intersection of globalisation, liminality and identity politics in media. His monograph, *Existentialism and Social Engagement in the Films of Michael Mann*, is published by Palgrave, and he has also published on superhero cinema, production cycles and post-9/11 film. He is currently researching spies, superheroes and Boston.

**Better the devil you know: nostalgia for the captured killer in Netflix's *Conversations With A Killer: The Ted Bundy Tapes***

**Stella Gaynor, University of Salford**

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**Abstract:**

Two days before his execution, convicted killer Ted Bundy confessed to the murder of over 30 young women in the Pacific North West of America and in the state of Florida. Despite the horrors committed by the man, Bundy remains mythical and legendary in the world of true crime. In the 2019 Netflix four part documentary *Conversations With A Killer: The Ted Bundy Tapes*, recordings of Bundy himself are gathered alongside real news footage, courtroom footage and police reports from the investigation, man hunt and subsequent trial and execution. This paper will explore the the nostalgia contained within the series for a simpler time when America knew who its killers were. The serial killer, as a ubiquitously American character, represents a simpler threat from a simpler time when evil had a single and knowable face. It is this simple time that this paper will explore with *Conversations With A Killer*, as part of the nostalgia trend among Netflix's content.

This paper will consider Bundy's actions and the police investigation as it is presented in the series through the conceit of the sepia tinted footage, the analogue tape tape recorder motif and the 1970s synthesizer musical score. With a bewilderingly fond look back at the spate of 1970s serial killers and Bundy, *Conversations With A Killer* offer viewers a vision of America where devils are known, caught and brought to justice. An America where the crime story has a resolution. *Conversations With A Killer* offers no new evidence or information on Bundy, instead the series shows us the need for nostalgic content that presents the US as able to capture and punish those that do harm.

**Biography:**

Dr Stella Gaynor is an Associate Lecturer at the University of Salford, and a visiting lecturer at Liverpool John Moores University. She completed her PhD titled Made for TV Monsters in 2018, and she is currently developing this into a monograph. She has published chapters in edited collections, covering the global spread of The Walking Dead, and the religious cult in The Returned. She has an article coming out this year in the Revenant Journal, discussing Black Summer, and she regularly blogs for Critical Studies in Television Online.

**The Nostalgic Imaginary in Space, Place and Time**

**Tuesday 5 January, 10.30am-12.10pm, Stream B**

**Exploring the unidealistic past: the tragic nostalgia in *T2 Trainspotting***

**Daniel Nicolau Vidal, Independent Scholar and Jorge Pérez Iglesias, Pompeu Fabra University**

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**Abstract:**

There is a strong current of nostalgia for the 80s and 90s that mostly tends to appeal to an uncritical, comfortable, innocuous sentimentalism, which basically appeals to the innocence of childhood. This sentimentality is found in pastiche products such as *Stranger Things* (Netflix, 2016- ) or *Fuller House* (Netflix, 2016-2020), both looking for a soothing and reassuring nostalgia, a happy place. Filmmakers like Danny Boyle represent some opposition to this nostalgia. In *T2 Trainspotting* (2017), we go back to the polydrug abusing characters from their generational film, *Trainspotting* (1996), to wonder and think if it is possible to represent a tragic nostalgia.

Mark Renton, a man in his middle life crisis, suffers a collapse that makes him return to Edinburgh, the place of his childhood, and reconnect with his fellow social dropouts from the 90s whom he betrayed 20 years ago. In this situation, Boyle questions the classic representation of nostalgia and homecoming as the characters have a marginal adolescence marked by drugs, violence, death and betrayal. Renton has a nostalgic urge to return home, to the place of a youth that has been tragic and does not evoke a happy past. It has to do with homesickness, with roots, with friendship and childhood.

Boyle's revisionist stance towards his characters is uncomfortable, ambiguous, and the key to the discourse is emotional attachment Diptych *Trainspotting* and *T2 Trainspotting* show a productive, disturbing nostalgia that contrasts with these reassuring products that are a trend of the moment.

**Biographies:**

**Daniel Nicolau Vidal** (Palma de Mallorca, 1974) Bachelor Degree in English Philology (University of Valencia and Albert Ludwig University), co-editor of the pop culture fanzine *Le Bon Vivant* (self-pub., 2000-2009), language teacher, translator, as well as a contributor to cultural press and digital media. Currently, he works with international news agencies for the Balearic Islands regional television.

**Jorge Pérez Iglesias***(Palma de Mallorca, 1979)* Bachelor Degree in Audiovisual Communication (UIB - Illes Balears University ) and Master in Contemporary Films and Audiovisual Studies (UPF-Pompeu Fabra University). Currently is a PhD Student at Pompeu Fabra University. Researcher in Pop Culture, Fan Studies, TV Studies and Sitcom

**“I’m old East End. Real East End. Proper. You don’t mess with me”: Nostalgia, family, and imagined geographies of east London in BBC TV soap *EastEnders***

**Alex Hastie, Coventry University**

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**Abstract:**

*EastEnders* has been on British screens since 1985. Rooted in its often-dark take on working-class life in the east end of London, the BBC TV soap is anchored by family dynasties such as the Beales, the Fowlers, and the Mitchells. At the heart of the show’s narrative, and genre, is a dedication to ‘family’ and a commitment to ‘east end’ values. Underpinning all of this is a deeply nostalgic vision of London’s east end, revolving around its working-class and gangland histories. Previous work has explored how *EastEnders* mobilises a ‘nostalgic sense of community’ in the context of its audiences and neoliberal ideology (Lamuedra and O’Donnell, 2012), as well as its role in the production of ‘Britishness’ (Madill and Goldmeier, 2003). Others have spoken more broadly of soap genre and the tensions involved between representing ‘local’ issues whilst maintaining a ‘universality’ that appeals to broader audiences and encourages empathy (Dunleavy, 2005; Kim and Long, 2012). Building on this scholarship, drawing on nostalgia (Radstone, 2010) and postcolonial theory, this paper analyses *EastEnders* for its particular ‘imagined geographies’ (Said, 1978) that produce a racialised nostalgia and a white east end that largely erases racialised minorities of east London.

**Biography:**

Dr Alex Hastie is a Lecturer in Human Geography at Coventry University. He completed his PhD, entitled ‘Postcolonial Popcorn’, at the University of Sheffield in 2018 and has published several papers from his thesis on postcolonial cinema, memory, geopolitics, and masculinity. His research lies at the intersection of postcolonialism and popular culture, exploring what postcolonial approaches can reveal about popular culture, and vice versa.

**Reading Folk Horror Through Nostalgia**

**Derek Johnston, Queens University Belfast**

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**Abstract:**

This paper considers the use of Boym’s formulations of reflective and restorative nostalgia as a productive lens for viewing the tensions within folk horror texts and their appeals. Considering folk horror texts such as *The Wicker Man*, *Midsommar* and *The Living and the Dead*, the paper will demonstrate that Boym’s two conceptions help to draw out the different interpretations possible in these texts as they relate to conceptions of the past, and as those conceptions relate to ideas of our present and our future. The appeals of a ‘simpler’ rural life, more in touch with community and nature, are made clear in these productions, suggesting a restorative nostalgia that hopes to restore this traditional way of being (which may never have been). However, the horror aspect of folk horror shows that this way of being is dependent on blood and sacrifice, literally, and often at the expense of the outsider. Their nostalgic pleasures can thus be considered as ‘reflective’, encouraging us to consider the elements that we might like to try to bring back, while also acknowledging the elements that we wish to avoid. One of the interesting points with folk horror’s reception is how both readings can clearly be found in general discourse relating to individual texts, indicating that there is an ambivalence within the productions, and arguably within the genre itself. Boym’s concepts help us to understand how these two interpretations can exist together, and can help us understand our own relationships with the genre.

**Biography:**  
Derek Johnston is Lecturer in Broadcast at Queen's University Belfast and author of *Haunted Seasons: Television Ghost Stories for Christmas and Horror for Halloween*, alongside various chapters and articles on science fiction and horror television and film.

***An American in Paris*: art, film and the preservation of the modern imaginary**

**Steven Adams, University of Hertfordshire**

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**Abstract:**

Vincente Minelli’s 1952 film, *An American in Paris* paints a nostalgic picture. The ‘American’ of the tile – Jerry Mulligan, a demobilized GI played by Gene Kelly – stays in a newly-liberated Paris to seek his fortune as a painter. Down and out but happy, and caring only for his art, he has little time for critical acclaim but finds instant recognition in bohemia. This intensely nostalgic image of the city draws upon an ideal of Paris and parisianism dating back at least a century, possibly more, and one that continues to be resonant in popular film. However, the nostalgic tropes drawn upon by Minelli and his librettist Alan J Learner are a world away from the culture wars then taking place between Paris and New York in the late 40s, and France’s doomed struggle to preserve its role as the capital of culture in the face of incursions of an American avant-garde. The  vanguard features in Minelli’s film but it too is nostalgic and takes the form of a bit of Boogie-Woogie and some pictures by Kandinsky. This paper sets out to examine the sense of nostalgic bohemianism drawn upon by Minelli’s film, its filiations in French and American culture of the period, some of the ways in which American art students lived out this bohemian ideal, and the collective place of such trope within the construction of a Parisian imaginary still legible to audiences some 70 years later.

**Biography:**

Steven Adams is the Associate Dean of Research at the School of Creative Arts at the University of Hertfordshire. Steven's research interests centre around the visual and material culture of the French Revolution and the early nineteenth century, and the construction of artists' professional identities in early nineteenth-century France. He has also written widely on landscape painting, landscape and gender and the formation of the art market in early nineteenth century France, and the art market's relation to the formation of modernist conceptions of art.

**New Frontiers: Rethinking the Western and Nostalgia**

**Tuesday 5 January, 2pm-3.20pm, Stream A**

**‘I was a lonesome cowboy’: the Western and nostalgia in the Toy Story series**

**Reece Goodall, Warwick University**

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**Abstract:**

Much has been written on the relationship between Pixar and nostalgia: as Josh Spiegel writes, Pixar is successful precisely because it offers ‘a nostalgia delivery system while concurrently making legitimately brilliant pieces of art’. However, despite the studio’s postmodern play with genres and generic tropes in their films, there has been little discussion of how audience familiarity with genre is used as a tool to evoke nostalgia. This seems particularly pertinent as Toy Story (John Lasseter, 1995), Pixar’s first feature-length film, opens with a reconstruction of a Western scene and their first hero, Sheriff Woody, originates from a genre rooted in the past.

This paper will discuss how imagery of the Western is used throughout the Toy Story series, particularly as a tool to support the underlying theme of nostalgia. We will consider how Woody’s characterisation and narrative arcs echo those of the Western hero, playing with and subverting familiar generic codes. Finally, through a close analysis of Toy Story 4 (Josh Cooley, 2019), we will examine how the franchise considers questions of the past and its relationship to the present, pointing to the very limits of nostalgia as Woody reacts to a changing world. As a cowboy, a toy and extra-textually, an emblem of the Toy Story series, Woody is a figure laden with nostalgia – this paper will explain how genre codes him as such.

**Biography:**

Reece Goodall is a PhD student at the University of Warwick, currently working on an analysis of contemporary French horror cinema. His research interests include French and US horror, and the interplay between popular media, news and politics.

**“Because it’s one hell of a life”: Old/New West Nostalgia, the Romance of Ranching, and Elegiac Cowboys in *Yellowstone***

**Paweł Pyrka, SWPS University of Social Sciences and Humanities and Stefan Rabitsch, University of Graz/University of Klagenfurt**

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**Abstract:**

A mass-marketed remediation of the New West,[[1]](#footnote-2) *Yellowstone* inarguably leads the pack in a resurgence of Western spaces, characters, tropes and more on television (as well as in other media) in the past decade.[[2]](#footnote-3) Oscillating between social realism and Neo-Western, we contend that showrunner Taylor Sheridan channels a little over two decades of New West(ern) scholarship into a popular culture format. More specifically though, Sheridan excavates and indeed tries to rehabilitate a carefully braided brand of nostalgia that has been endemic to the mythical West as imagined by the white Anglo-American consciousness. Afforded the patriarchally charged position as narrative focalizer, it is primarily John Dutton’s (Kevin Costner) interactions with the different agents and forces that shape “his” New West—from gentrification to Aspenization—which yield moments where this nostalgia is candidly articulated; coded in the romance of a cattle baron’s ranching empire and a swan song for cowboy labor, it serves to bemoan the threats to and/or loss of local land ownership to “equity refugees”[[3]](#footnote-4) and/or what Justin Farrell has identified as the “charitable-industrial-complex.”[[4]](#footnote-5)

In our paper we will strive for more than a simple mapping of the show’s cowboy aesthetics and antics, and rather discuss how Taylor Sheridan—through explicitly marked claims to authenticity—tries to rehabilitate the image of livestock ranching and horsemanship economies, and their attendant cultural traditions (e.g., roughstock sports), in an attempt to make clear that “the Old West has not and will not fade away in any simple manner;”[[5]](#footnote-6) a position most ardently embodied and articulated by Kevin Costner’s character. Ultimately, the same “jaunty impertinence—simultaneously grandiose and defensive”[[6]](#footnote-7) that Nina Baym has attributed to the literatures of the New West, we argue, also applies to a TV-series like *Yellowstone*.

**Biographies:**

**Paweł Pyrka** is an assistant professor at the Faculty of Arts and Social Sciences, SWPS University of Social Sciences and Humanities in Warsaw where he teaches American literature and critical theory. He wrote his doctoral dissertation on the golden age of American pulp fiction and published articles on E. A. Poe, H. P. Lovecraft and S. Grabiński. His research interests include popular literature and culture, interactive narratives and cooperative storytelling as embodied by role-playing games, memory studies, and exchanges between technology and culture. He is co-editor of “Kultura Popularna” (Popular Culture) journal published by SWPS University.

**Stefan “Steve” Rabitsch** is a postdoctoral researcher in American Studies at the University of Graz and a visiting lecturer in American Studies at the University of Klagenfurt. A self-declared “Academic Trekkie,” he is the author of *Star Trek and the British Age of* Sail (McFarland 2019), co-editor of *Set Phasers to Teach! Star Trek in Research and Teaching* (Springer 2018), and co-editor of the forthcoming *Routledge Handbook to Star Trek*. Together with Michael Fuchs, he is co-author of *American Culture through Video Games* (forthcoming with Amsterdam University Press). His professorial thesis project, i.e., his second book—“I wear a Stetson now. Stetsons are cool!”: A Cultural History of Western Hats—not only received the 2019 Fulbright Visiting Scholar Grant in American Studies, which allowed him to work at the Center for the Study of the American West (West Texas A&M University), but was also awarded the 2020/21 Henry Belin du Pont fellowship by the Hagley Museum and Library.

**“What chance has this country got?”: using the generic conventions of the Western to expose the oxymoron of Australia as a settler-colonial power**

**Isabella Macleod, Kings College London**

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**Abstract:**

In settler-nations, a concern with their beginnings is an issue that both haunts and fascinates society at large. It becomes an oxymoron that Patrick Wolfe argues is a positive/negative dynamic where Native culture is at once suppressed and yet used to structure settler-colonial society (2016). This push-pull may not appear overtly, but it surfaces particularly in cultural products. With cinema in particular showing a capacity to reveal what remains unsaid in mainstream culture by visualising its suppressed issues. This is no different in Australian cinema, whose canon bears a specific burden of national representation – if one undoubtedly limited by a colonial viewpoint. A national representation that the generic conventions of the Western with its sprawling landscapes, morally grey heroes and villains, and individual acts of justice, has proved essential in maintaining. Thus, if one wants to consider the nature of Wolfe’s oxymoron in modern Australian cinema, one must consider the state of the Western. I intend do this by analysing two recent, and aesthetically distinct, Australian Westerns; *Sweet Country* (Warwick Thornton, 2017) and *The Nightingale* (Jennifer Kent, 2019). Though both films focus on different aspects of Australia’s past, they both also have a contentious relationship to the tenants of the Western genre, and in turn the tenants of Australian national identity – in particular it’s relation to white machismo. By exploring this relationship and how both films use generic conventions to bring a voice to marginalised identities, I wish to argue for the possibility of a form of ‘anti-nostalgia’ that uses collective past memory to condemn current society rather than strengthen it, and how this approach reveals more about Australia’s fractured identity than any mainstream representation of the Western genre.

**Bibliography:**

Patrick Wolfe, *Traces of History: Elementary Structures of Race* (London: Verso, 2016).

**Biography:**

Isabella Macleod is a recent postgraduate from King’s College London where she completed her dissertation on motherhood and absence in Clio Barnard’s feature films. She is currently working on a PhD application regarding the Outback’s place in modern Australian cinema.

**Back to the Future Past: Nostalgia and Temporality**

**Tuesday 5 January, 2pm-3.20pm, Stream B**

**“Through the darkness of future past”: the paradoxical nostalgia behind *Twin Peaks: The Return***

**Brunella Tedesco-Barlocco, Pompeu Fabra University**

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**Abstract:**

In their explicit and constant negotiations between past, present, and future (Kathleen Loock, 2018), television revivals are a prime platform for examining the materialization of nostalgic longing and the confrontation with time’s irreversibility. In this sense, even if nostalgia has always been an intrinsic part of *Twin Peaks* (1990-1991)*,* the series’ revival, *Twin Peaks: The Return* (2017), also had to come to terms with a different type of past: its very own. Although discourse on *Twin Peaks: The Return* has mainly interpreted the revival as a disruption of fan expectations (Matt Hills, 2018), this presentation is grounded on the notion of a paradox: *Twin Peaks: The Return,* in its refusal to accommodate to the expectations developed around *Twin Peaks*, actually repeats —and is nostalgic for— the dissonant/differential effect the prequel *Fire Walk With Me* (1992) had on the tone, geography and character construction of the original series*.* Taking into consideration the role familiar faces and spaces play on television revivals, this presentation focuses on a narrative and visual analysis of the characters of Dale Cooper, Laura Palmer, and Sarah Palmer through a comparative lens. Along the revival*,* their characterizations and the visual evocations they enact do more than highlight the material passage of time: they convey a series of repetitions and differences that embody *Twin Peaks: The Return*’s exacerbated tension between familiarity and defamiliarization, a dynamic also at the heart of reflective nostalgia (Svetlana Boym, 2001).

**Biography:**

Brunella Tedesco-Barlocco (Montevideo, Uruguay, 1990) holds a bachelor’s degree in Journalism from Universidad ORT (Uruguay), and an M.A. in Contemporary Film and Audiovisual Studies from Universitat Pompeu Fabra (Barcelona, Spain), where she is currently developing her Ph.D. thesis, focused on cinematographical and televisual multiplicities. Furthermore, she is also a doctoral fellow at the Communication Department of UPF, a member of the CINEMA Research Group of Universitat Pompeu Fabra, and an editorial assistant of the academic journal *Comparative Cinema.* <https://orcid.org/0000-0001-6037-3560>

**The Future Happening Right Now: The Mythic Ages Genre and *Cloud Atlas***

**Christoffer Bagger, University of Copenhagen**

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**Abstract:**

A genre which gained much prominence in the early days of cinema was what was broadly termed the” Mythical Ages” genre (Sweeney 2007). What these titles would have in common was a (more or less earnest) contrasting of different historic (and sometimes mythical or prehistoric) time periods with the present age through either parallel plots or extended flashbacks. Notable examples include *Intolerance* (1916), *Leaves from Satan’s Book* (1919), *Destiny* (1921) and *Three Ages* (1923).

Newer examples of this genre – most notably *Cloud Atlas* (2012) – represent an innovation of the genre in their renewed focus on contrasting the present not only with different period of the past, but also with *futures*. Through a close formal analysis and segmentation, the author argues how the film highly emphasizes the future – and a particularly post-apocalyptic future at that- as a causal result of the present and past in its narrative construction.

The end result is that the film doesn’t merely *contrast* different genres and time periods – it shows their *interrelatedness and interdependency*. The present, future and past cannot be meaningfully separated – and the film opts to show this by matter-of-factly using science fiction genres to display fictional futures alongside with other, non-fantastical genres.

**Biography:**

Christoffer Bagger is a PhD fellow at the Department of Communication at the University of Copenhagen. His thesis work is on the emergence of new genres of communication in the intersection between personal and professional life. His research interests also include the particular narrative strategies of the more fantastical genres of media.

**Returning to Jurassic Park: Serializing Necrofuturistic Cycles of De-Extinction and Re-Extinction**

**Michael Fuchs, University of Oldenburg**

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**Abstract:**

In my paper, I will discuss a very particular kind of nostalgia the Jurassic Park franchise taps into. The main attractions of Jurassic Park and Jurassic World are de-extinct dinosaurs. De-extinction promises a solution to our extinction crisis by offering a means to re-establishing an imagined natural harmony that never was; de-extinction evokes a past characterized by natural abundance to assuage fears pertaining to a future threatened by mass extinction.

As a business simulation, the video game *Jurassic World Evolution* makes playable the serialized cycle of de-extinction and re-extinction at the heart of the Jurassic Park/World universe: Dinosaurs are resurrected only to be wiped out again when a successor that is “better, louder, with more teeth” becomes available. The revenue players generate is thus founded on a cycle of extinction, de-extinction, and re-extinction. In this way, *Jurassic World Evolution* confronts players with the painful fact that our current age is defined by an “accumulation of extinctions” (McBrien 2016). More importantly, the video game suggests that de-extinction does not promise a future defined by the overcoming of extinction and natural abundance, but rather a future characterized by an exponential growth in serialized extinctions. Hence, de-extinction exposes the necro(man)tic drive undergirding the nostalgic yearning for a future return of the past, as this future characterized by an “accumulation of extinctions” is, in fact, a necrofuture.

**Biography:**

Michael Fuchs is a postdoc in the project “Fiction Meets Science” at the University of Oldenburg in Germany. He has co-edited seven essay collections, including *Fantastic Cities: American Urban Spaces in Science Fiction, Fantasy, and Horror* (forthcoming with UP Mississippi in fall 2021). In addition, Michael has (co-)authored more than a dozen journal articles, which have appeared in venues such as *The Journal of Popular Culture*, the *Journal of Popular Television*, and the *Quarterly Review of Film and Video*, and more than thirty contributions to edited volumes such as *Gothic Animals* (Palgrave, 2020), *The Cambridge History of Science Fiction* (Cambridge UP, 2019), *Ecogothic in Nineteenth-Century American Literature* (Routledge, 2018), and *B-Movie Gothic* (Edinburgh UP, 2018). Among others, he is currently working on a monograph on imagining the return of vanished species. For additional information, see his website at [www.michael-fuchs.info](http://www.michael-fuchs.info).

**Video Nostalgia and Analogue Aesthetics**

**Tuesday 5 January, 3.50pm-5.10pm, Stream A**

**Nostalgia and Nostophobia in Puppet Combo Games**

**Martin Jones, Liverpool John Moores University**

**Email:** [M.L.Jones1@2018.ljmu.ac.uk](mailto:M.L.Jones1@2018.ljmu.ac.uk)

**Abstract**:

Since 2013, Puppet Combo (originally Pig Farmer Productions) has been independently creating video games which pay homage to well-known slasher and Giallo horror films while replicating the visual style of 2000s era Playstation games. These releases also draw heavily on the aesthetic sensibilities of VHS tape releases, packaged and marketed in a way which alludes to the iconic 1980s video emporium. While it can be correctly assumed that these releases simply draw upon the current appetite for nostalgic entertainment, I contend that Puppet Combo games exist collectively in a universe where nostophobia and hauntology are key to generating effect.  
  
Puppet Combo games feature a diverse selection of environments, including suburban homes, run-down cityscapes, and a convent/religious school. While seemingly disparate, these environments all share a commonality: associations with formative life experiences. The relative safety of home and school are replaced with constant threat and dread. The co-existence of VHS, 21st century technology, and 'retrogaming', create a ‘digital uncanny’ which disrupts the player’s personal historicity via a hauntological effect. This layering of temporalities problematises the appeal of nostalgia, suggesting that audiences may crave uncertainty as much as the comfort of repetition.

**Biography:**

I am a current PhD student at Liverpool John Moores University, undertaking a thesis which focuses on broadening current conceptions of the found-footage film.

**Caught on Tape? Skateboard Visual Culture and Nostalgia**

**Jamie Terrill, Lancaster University**

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**Abstract:**

The past decade has seen increasing visual fidelity matched with decreasing prices within both the consumer and prosumer video camera markets. This is especially true for those involved in skateboard videography, with the market flooded with affordable devices which offer stabilisation, up to and beyond 4k resolutions, and a smooth sixty frames per second rate of recording. Whilst such contemporary technologies have been adopted by a number of amateur and professional skaters alike, tape-based standard definition cameras such as the Sony VX1000 remain coveted (Buckingham, 2009: 145). Indeed, professional videographers such as Colin Read (*Spirit Quest*) and Ryan ‘Beagle’ Ewing (team videographer for the Baker Skateboards company) are notable for their use of the VX1000 in their films.

This paper then asks if such use of tape cameras within skateboard videography can be considered to be symptomatic of the current trend of nostalgic ‘digital skeuomorphism’ for analogue visual media (Caoduro, 2014: 92); or, if the tape medium and its particular visual aesthetic are important elements of construction within the skateboard-film genre and the complexities of what is considered ‘authentic’ within the subculture (Buckingham, 2009: 137). To do so, this paper combines textual analysis of skateboard related media - including video games, narrative and non-narrative skateboard-films, and franchises that arguably evolved from the skateboarding scene, such as MTV’s *Jackass* (Sweeny, 2008: 137) - with analysis of existing and original ethnographic data gathered from both skateboard videographers and skateboarders.

**Bibliography:**

Caoduro, E. (2014). ‘Photo Filter Apps: Understanding Analogue Nostalgia in the New Media Ecology’. *Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 7(2), pp. 67 - 82.

Buckingham, D. (2009). ‘Skate Perception: Self-Representation, Identity and Visual Style in a Youth Subculture’. In: Buckingham, D. and Willett, R. (eds.) *Visual Cultures: Media Technology and Everyday Creativity*. London: Palgrave Macmillan, pp. 133 - 151.

Sweeny, R. (2008). ‘“This Performance Art is for the Birds:” Jackass, ‘Extreme’ Sports, and the De(con)struction of Gender’. *Studies in Art Education*, 49(2), pp. 136-146.

**Biography:**

Jamie Terrill is a Research Associate at Lancaster University, currently working on the AHRC funded project *Cinema Memory and the Digital Archive: 1930s Britain and Beyond*. His PhD, completed at Aberystwyth University, explored the history of cinemagoing and exhibition in rural Wales, a topic on which he has also published. His wider research interests include memories of cinemagoing, rural cinema history, the history of filmmaking technologies, and the visual culture of the skateboarding.

**Dead Media: VHS nostalgia in the contemporary horror genre**

**Shellie McMurdo and Laura Mee, University of Hertfordshire**

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**Abstract:**

This paper explores VHS as a nostalgic artefact within contemporary horror media texts. Analysis of three case studies about videos and video collecting— the films *Videomannen* (Söderström, 2018) and *Beyond the Gates* (Stewart 2016), and the podcast *Video Palace* (Rock, 2018)—will demonstrate how this trope of dead media in horror underlines character and filmmaker subcultural capital. It also emphasises the continued significance of VHS within horror fandom, and reiterates its potential illicitness (e.g. through piracy) and controversy (e.g. through censorship in the ‘video nasties’ era).

Much scholarly work has explored video collection, distribution, reception and culture (for example, Barker, 1984; Benson-Allott, 2013; Walker, 2016; Herbert, 2017). However, little has addressed how the now dead media of VHS itself functions within the horror genre and its diegeses. This occurs as both a nostalgic object within narratives, and as an aesthetic which enhances the horrifying elements of genre texts, for example through the use of glitches, static or other forms of degradation. In contemporary horror media, video is utilised in various ways: as an object of nostalgia, as a reverent nod to the genre’s past, to forefront a gritty analogue aesthetic, or to engage with the horror of repetition, recycling, and recording—areas which are ever more relevant in our hypermediated world.

These case studies straddle a spectral past full of fading memories of VHS rental stores and 1980s horror, while underlining the malevolent possibilities of dead media in our digital world. The textsutilise the video motif to engage with key genre themes of death, loss and aging through representations of characters obsessed with an obsolete media form.

**Bibliography:**

Barker, M. The Video Nasties: Freedom and Censorship in the Media, 1984. Oxfordshire: Routledge.

Benson-Allott, C. Killer Tapes and Shattered Screens: Video Spectatorship From VHS to File Sharing, 2013. Berkeley: University of California Press.

Herbert, D. ‘Nostalgia Merchants: VHS Distribution in the Era of Digital Delivery’, *Journal of Film and Video*, vol. 69: 2, 2017. pp. 3–19, available at: http://www.jstor.org/stable/10.5406/jfilmvideo.69.2.0003. accessed 15 Sept. 2020.

Walker, J. ‘Reliability, quality, and a reputation for great entertainment: the promotional strategies of Britain’s early video distributors, beyond the video nasties’, *Post Script: Essays in Film and the Humanities*, vol. 35: 3, 2017. pp. 33-47.

**Biographies:**

**Shellie McMurdo** is currently a visiting lecturer at the University of Hertfordshire and the University of Roehampton. She recently completed her PhD research which will be published as *Blood on the Lens: North American Found Footage Horror Cinema* *and Cultural Trauma* (Edinburgh University Press, forthcoming). She is also the author of *Pet Sematary* for the Devil’s Advocate (Liverpool University Press) series, and has previously published on American Horror Story and serial killer fandoms, post-peak torture horror, and has a forthcoming chapter on Blumhouse Productions. Shellie is a co-convenor for the BAFTSS Horror Studies special interest group, and her research interests are contemporary American horror cinema, dead media, and cultural trauma.

**Laura Mee** is a Senior Lecturer in Film and Television at the University of Hertfordshire, UK, where she also leads the Media Research Group in the School of Creative Arts. She is co-convenor of the BAFTSS Horror Studies SIG. Her research focuses on horror cinema, adaptation, and seriality. She is the author of *Reanimated: The Contemporary American Horror Film Remake* (Edinburgh University Press, forthcoming) and *Devil’s Advocates: The Shining* (Auteur, 2017), and has published on rape-revenge remakes, the critical reception of horror remakes, *Room 237* and cinephilia, and *American Psycho* and gender.

**Teen Dreams and Beauty Queens: Music and Musicals**

**Tuesday 5 January, 3.50pm-5.10pm, Stream B**

**Popular Music, Music Video and Postfeminist Nostalgia: Lana del Rey’s ‘National Anthem’ (2012)**

**Nathalie Weidhase, University of Surrey**

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**Abstract:**

Lana Del Rey’s music video *National Anthem*, released in 2012, a creative imagining of the life of John F. and Jackie Kennedy, played by rapper A$AP Rocky and Del Rey. Steeped in 1960s aesthetics, the video was based on a concept by Lana del Rey, who was interested in exploring American culture after the assassination of John F. Kennedy in 1961. But the music video, as much as it is an exploration of the past, also signifies an exploration of contemporary femininity and feminism. Del Rey’s performance of femininity in *National Anthem* sits alongside a range of other mediations of 1960s America, most notably the ABC drama *Mad Men* (2007 – 2015). While the low-fi YouTube aesthetics of the video offer a stark contrast to Mad Men’s high production value, the two media texts connect in their representation of postfeminist nostalgia, which captures a “vision of nascent feminist consciousness” (Spigel, 2013: 271) and at the same time “appeals to many contemporary women because it validates the present by giving postfeminism a heritage” (Spigel, 2013: 273). In *National Anthem*, Del Rey’s performance of glamorous upper-class domesticity stands in contrast to the emerging feminist politics of the 1960s and contemporary 21st century (post)feminist femininity. In this paper, I argue that Del Rey’s adoption of *Mad Men* aesthetics as postfeminist nostalgia signifies a performance of femininity that can potentially be understood as a grappling with a contemporary shift in sensibilities from postfeminism towards more explicit articulations of popular feminism.

**Bibliography:**

Spigel, L. (2013) ‘Postfeminist Nostalgia for a Prefeminist Future’, *Screen* 54 (2): 270-278.

**Biography:**

Nathalie Weidhase is a Lecturer in Media and Communication at the University of Surrey. She has previously published on women in popular music, celebrity feminism, and the royal family and Brexit, and her current research is concerned with the gendering of populist discourses in popular media and culture.

**Stick to the Status Quo? Music and Nostalgia on Disney+**

**Toby Huelin, University of Leeds**

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**Abstract:**

The construction of nostalgia is central to the enduring popularity of the teen musical genre in film and television, from the evocation of 1950s musical styles and settings in *Grease* (1978) to the reinscription of familiar high school tropes in *Glee* (2009-15). The relationship between this genre and nostalgia reaches its apotheosis in Disney’s *High School Musical* franchise (2006-), which capitalises upon nostalgia for previous genre texts, as experienced by both its audience and its characters, to shape the narrative and engender brand affinity. Now, with the launch of the streaming service Disney+, consumers are able to both reappraise the original *High School Musical* film trilogy on this emergent platform, and to experience a series reboot in the form of the nostalgic mockumentary show, *High School Musical: The Musical: The Series* (2019-).

In this paper, I utilise a close reading of the first episode of *The Series* and analyse two sites for the construction of genre-based nostalgia: first, the evocation of audience nostalgia in the use of a song from the original film (“Start of Something New”) and second, the foregrounding of the characters’ own nostalgic memories in a new song (“I Think I Kinda, You Know”). By combining these two areas, I redress the lack of critical attention paid to the relationship between streaming media, nostalgia, and music, and demonstrate how *The Series* uses nostalgia as a way of re-codifying the “status quo” of the teen musical genre in the face of a rapidly changing SVOD marketplace.

**Biography:**

Toby Huelin is a PhD researcher at the University of Leeds, funded by the AHRC through the White Rose College of the Arts & Humanities (WRoCAH). He has presented at international conferences and is currently working on a chapter on Australian streaming cultures for an edited collection. He is also a media composer: his work is regularly broadcast on primetime television and is distributed worldwide by major labels including Universal and BMG. Toby holds a First Class degree in Music from the University of Oxford and a Masters in Composition with Distinction from the Guildhall School of Music and Drama.

**“Let’s Hear It for the Boy”: Masculinity and Nostalgia in the Remake of 1980s Teen Musicals**

**Eleonora Sammartino, University of Greenwich/University of Reading/Imperial College London**

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**Abstract:**

In *The Hollywood Musical*, Jane Feuer highlights the inherent intertextual and self-referential nature of this genre due to the recycling of pre-existing material and the remediation of live entertainment forms (1993: 93). Contemporary musicals continue in this tradition through adaptations, hybridisations, and remakes that take the genre as the “ur text”, reworking the conventions of the musical for new contexts. A case in point, remakes of 1980s teen musicals have emerged across film and TV since the late 2000s, part of a larger trend of retro-remaking that has been consistently drawing from this earlier decade (Loock 2016).

In this presentation, I will explore the key role of nostalgia in the process of remaking and, in turn, highlight how this contributes to the shifts in the representation of gender in this group of media texts. Through the comparative analysis of *Footloose* and its remake (Herbert Ross, 1984; Craig Brewer, 2011), I will demonstrate how the use of music and obsolete sound technologies that nostalgically reference the original, further informed by the hybridisation with the conventions of the teen film, construct the maturing masculinity of the protagonist in fluid terms, opening it up to queer readings. At the same time, through the examination of the relationship between music and narrative, I will argue that the remake foregrounds family discourses that draw parallels between the conservatism of the Reagan era and the post-9/11 context, in particular in the adoption of a postfeminist model of fatherhood (Hamad 2013).

**Bibliography:**

Feuer, Jane. *The Hollywood Musical*. Basingstoke: Palgrave Macmillan, 1993 [2nd ed.].

Hamad, Hannah. *Postfeminism and Paternity in Contemporary U.S. Film Framing Fatherhood.* New York; London: Routledge, 2013.

Loock, Kathleen. “Retro-Remaking: The 1980s Film Cycle in Contemporary Hollywood Cinema.” In *Cycles, Sequels, Spin-offs, Remakes and Reboots: Multiplicities in Film and Television*, edited by Amanda Ann Klein and R. Barton Palmer, pp. 277-98. Austin: University of Texas Press, 2016.

**Biography:**

Eleonora Sammartino is a Visiting Lecturer in Film at the University of Greenwich, the University of Reading and Imperial College London. Her research focuses on the American film musical, feminisms and/in popular media, and the relationship between stardom and the cultural politics of identity. She work features in the *European Journal of American Studies*, the *Journal of Italian Cinema and Media Studies*, and upcoming collections like *Musicals at the Margins* (eds. Julie Lobalzo Wright and Martha Shearer). She is currently co-editing with Alice Guilluy a special issue on Hugh Grant for *Celebrity Studies Journal*.

**Gender in Genre Film and TV: Women and Nostalgia**

**Tuesday 5 January, 5.10pm-6.45pm, Stream A**

**‘You look like somebody’s disaffected niece’ Gender, Genre and ‘90s Nostalgia in *Captain Marvel* (2019)**

**Miriam Kent, Independent Scholar**

**Email:** [miriam.kent@outlook.com](mailto:miriam.kent@outlook.com)

**Abstract:**

Superhero blockbuster *Captain Marvel* (Anna Boden and Ryan Fleck, 2019) was framed in popular discourse as a breakthrough for Marvel Studios, the company’s first women-led (and co-directed) film, a ground-breaking “feminist” triumph. Focusing on a character established in Marvel comics in the late-1960s as a response of sorts to US second-wave feminism, the shape of the character in the film bears complex intertextual links to her publication histories.

The film plays into wider representational conventions in recent popular culture through its use of a 1990s setting, inserting the character into distant but still familiar environment inhabited by Blockbuster video stores and grunge music. However, *Captain Marvel*’s use of nostalgia also reaches into established and ongoing conventions of revisionism and self-reflexivity that extend far into the history of superhero comics form and publishing. This has explicit implications for the character of Captain Marvel, who carries a history through comics and other media as a woman-, or “feminist,” superhero and frequently occupies distinctly a postfeminist subjectivity and temporality.

This video essay examines how the film’s use of 1990s nostalgia ties into ongoing issues of superhero revisionism in the character’s adaptation to a highly politicised, contemporary popular feminist media landscape. Here, Trump-era politics were often overtly criticised, while the film maintained a sense of ideological complacency around meanings of “tough” femininity (e.g. through its construction of military femininity).

**Biography:**

Miriam Kent has a PhD in Film Studies and researches film, media and comics with a focus on gender and adaptation. Her work draws from interdisciplinary feminist theory, film studies, comics studies and cultural theory. Her monograph Women in Marvel Films is forthcoming from Edinburgh University Press, 2021.

**‘History is a beautiful thing’: Feminising the recent past in *Derry Girls* and *GLOW***

**Cat Mahoney, University of Liverpool**

**Email:** [Cathy.Mahoney@liverpool.ac.uk](mailto:Cathy.Mahoney@liverpool.ac.uk)

**Abstract:**

This paper will consider two Female Ensemble Dramas (FED) that represent the recent past from an explicitly feminine perspective; *Derry Girls* (Channel 4 2018 - present) and *G.L.O.W.* (Netflix 2017 - present). Both series are what Alison Landsberg refers to as 'historically conscious dramas' (2015: 62) in that they do not seek to recreate "real" people or events from the past, but rather the 'lived contours' of a particular historical moment (62).

This paper will explore the ways in which both series 'make palpable the social norms and expectations' (Landsberg 2015: 86) of being a women or girl in 1980s America and 1990s Northern Ireland. It will consider the series' use of popular music, clothing and props from the two periods to generate a sense of familiarity and nostalgia for audiences for whom the two periods are likely within living memory, whilst also offering a critique of those periods. Both series utilise comedy, narrative and dialogue to expose the periods' problematic and prejudicial racial, religious and gendered politics and this paper will demonstrate the ways in which the FED format facilitates and bolsters this critique. Both series explicitly de-centre masculine perspectives. In *Derry Girls*, the one male member of the central group of characters is not only othered by his gender, but also by his nationality as the only Englishman in Derry. In *G.L.O.W*. narrative impetus is derived from a group of women attempting to subvert the expectations of the sporting and entertainment industries by establishing an all female wrestling programme. This de-centering is key to both series’ exploration of historical female subjectivity and critique of the remembered past.

This paper will finally consider both series use of television as a historical anchor point through the incorporation of original broadcasts and news coverage form their diegetic periods. In both series the television set is the primary source of news and information and, by depicting real footage of well known historical events such as the Challenger Shuttle disaster and Omagh bombing, is also a source of historical verisimilitude for audiences. This paper will suggest the potential of television as a conduit for history and particularly for histories that offer alternative perspectives and critiques on traditionally masculine pasts.

**Biography:**

Cat Mahoney is a Derby Fellow in Media and Communication at the University of Liverpool. Her research is primarily focused on the representation of the past on television and the ways in which the media facilitates and inflects our understanding of and relationship with the past. Her monograph *Women in Neoliberal Postfeminist Television Drama: Representing Gendered Experiences of the Second World War* was published by Palgrave Macmillan in 2019. She has published on Instagram and Feminist performance on Instagram in *Feminist Media Studies* and her book chapter '" We Will Meet Again:" Mobilising prosthetic memories of the Second World War During the UK Coronavirus Lockdown' in (J. Pettitt ed.) *Covid-19, the Second World War and the Idea of Britishness* which will be published next year by Peter Lang as part of the *British Identities since 1707* series.

**Perverting Nostalgia: Authoriality, Ambivalence, and Tomboy Narrative in Greta Gerwig’s *Little Women***

**Lynne Stahl, West Virginia University**

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**Abstract:**

“Every genteel reader knows,” writes Leslie Fiedler, “the tomboy will be transformed at the moment that she steps out of her overalls into her first party dress and is revealed as worthy of love!”[[7]](#footnote-8) While the heteronormative telos of tomboy narrative is comedic in the classical sense, tomboy films impose dire ideological parameters on what “happy” endings are representable. The nostalgia such films offer viewers whose trajectories their endings refute is therefore deeply complicated. In Greta Gerwig’s *Little Women* (2019), however, the tomboy’s dual role as authorial avatar makes genre itself the focus of the tomboy plot. Jo’s clashes with her publisher over her characters’ fates reanimate Louisa May Alcott’s complaint that “publishers are very perwerse & wont let authors have thier [sic] way so my little women must grow up & be married off in a very stupid style.”[[8]](#footnote-9) For Alcott, perversion denotes not deviance from sexual norms but those norms’ artificial enforcement, and Gerwig follows her lead in exposing the publishers’ corrupting hands.

Drawing on Melissa Adler’s notion that perversion affords a conceptual means of “destabilizing the mechanisms that structure and sustain normative sexualities” and Elizabeth Freeman’s illumination of the queer “pull of the past the present,” I argue that Gerwig’s incorporation of authorial intent--and its frustration--validates queer ambivalence towards the novel’s ending. By thematizing generic constraint, moreover, the film recasts the novel as a product of commercial and cultural contestation; it thus offers a reparative nostalgic mode that extends beyond *Little Women* to an entire narrative structure.

**Biography:**

Lynne Stahl is the Humanities Librarian at West Virginia University. Her research and teaching interests span film, gender, popular culture, and critical information studies, and she is currently at work on a manuscript titled *Unhappy Medium: Tomboy Films and Queer Feminist Spectatorship.*

**Reversing Expectations: The Female Director in Exploitation Film**

**Sinead Edmonds, University of Warwick**

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**Abstract:**

While a number of critical reactions[[9]](#footnote-10) to Anna Biller’s 2016 film*The Love Witch* viewed the film as a homage to exploitation film, such readings were strongly disavowed by Biller, who pointed instead[[10]](#footnote-11) to 1960s technicolour films and pre-code depictions of women as her influences for the film. Biller has rejected comparisons of her work to exploitation film, describing the category as ‘bad movies created for men’[[11]](#footnote-12) and the ‘exact opposite of what she was trying to do’. Biller’s categorisation of exploitation film is not unique and paracinematic[[12]](#footnote-13) readings of exploitation film are prevalent, supported in popular culture through the nostalgia driven ‘retrosploitation’[[13]](#footnote-14) visible in films such as *Grindhouse (2007)*.

In this paper, I argue that this understanding of exploitation film driven by ‘retrospolitation’ could be seen as reductive, in it does not attend to the work of female directors who have been active in the field such as Stephanie Rothman and Doris Wishman. Focusing on the work of Rothman, and through a close examination of *The Velvet Vampire* (1971), I argue that exploitation film is not, by default, a ‘bad object’, and that *The Velvet Vampire* represents the realisation of the feminist potential of exploitation film to ‘subvert patriarchal myths’, first suggested by Pam Cook in 1976[[14]](#footnote-15), but rarely explored in scholarship since.

**Biography:**

Sinead Edmonds is a PhD student in the department of Film and Television at the University of Warwick researching the work of female directors and feminism in exploitation film.

**Reimagining Heritage: Adapting Classic Literature and Beyond**

**Wednesday 6 January, 9am-10.40am, Stream A**

**The** **Spectre of British Heritage Cinema on Australian National Cinema**

**Patricia Di Risio, Monash University**

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**Abstract:**

In this paper I will consider the influence of the British heritage film (Higson 1993) on Australian renaissance or New Wave cinema (Dermody & Jacka 1988). Historically, Australian cinema has been considered as primarily influenced by Hollywood (Danks, Gaunson & Kunze 2018). However, I will argue that the AFC genre includes many films which adhere to the British heritage film. The AFC genre includes titles such as Picnic at Hanging Rock (Peter Weir 1975), My Brilliant Career (Gillian Armstrong 1979) and Breaker Morant (Bruce Beresford 1980). These films have been associated with the emergence of a distinctly Australian national cinema (Dermody & Jacka 1988).  On the contrary, I will argue that this kind of canonisation of the AFC genre ignores a distinct influence of British screen practices. I will suggest that this period of Australian filmmaking represents an attempt to articulate Australian quality cinema and a subsequent notion of Australian identity as being expressed via a longing or wistful gaze at its British heritage. This will be explored via a comparative analysis of the aesthetics and narrative concerns of this body of films with British heritage cinema. I will also consider how “Australian heritage films” could be distinguished from their British counterparts through the tendency to feature more progressive female protagonists. Overall, this paper wishes to interrogate the ability of the AFC genre to assert an identifiable Australian cinema that is not steeped in either its colonial past or a dominant Hollywood paradigm.

**Biography:**  
Patricia Di Risio completed her Ph.D. in Screen Studies at the University of Melbourne. Her research focuses on the representation of women and femininity in Hollywood cinema. She has taught at the University of Melbourne and Monash University in Australia and at tertiary level in Italy and the UK. She is currently a lecturer in media, film, and journalism at Monash College (Monash University). Patricia is also a freelance theatre reviewer and provides volunteer support to the Melbourne Women in Film Festival (MWFF)

**The problem with *Wuthering Heights* (2011, dir. by Andrea Arnold)**

**Amy Harris, De Montfort University**

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**Abstract:**

There are fourteen film and television adaptations of Emily Bronte’s *Wuthering Heights.* Although four adaptations qualify as British[[15]](#footnote-16),this paper argues that Andrea Arnold’s 2011 version is the only one to subvert traditions of the British period romantic drama.

By comparing it to both the 1970 and 1992 British (sound) versions, this paper will firstly show how Arnold reappropriates Gothic horror tropes to depict a far darker version of Cathy and Heathcliff’s infamous romance. With primeval landscapes, visceral racism, and necrophilia this is a unique ‘attempt to create something that might have existed before the book [...] a raw semi-articulate series of events, later polished and refined as a literary gemstone.’[[16]](#footnote-17)

Arnold’s apocalyptic rework of a literary classic garnered her praise from British film critics and earned her awards on the international festival circuit. Despite this, the film was a box-office failure taking just over a fifth of its estimated £5 million budget. Drawing upon the work of Sarah Street as well as Shelley Cobb, this paper will argue that the audience rejection of Arnold’s version points toward a preference for traditional retelling of literary classics, particularly for British audiences.

Indeed, there was clear confusion surrounding the film’s genre hybridity. It was labelled, perhaps rather vaguely, as British arthouse and subsequently distributed by Curzon Artificial Eye. Interestingly, as this paper will note, Arnold’s *Wuthering Heights* serves as just one example of several British films directed by women which reappropriate past genre tropes, only to face box-office failure and audience criticism. This discussion of *Wuthering Heights* will shed light on some of the longstanding distribution problems faced by women who are often working on the periphery of British cinema.[[17]](#footnote-18)

**Biography:**

Amy Harris is a fully-funded PhD student in the Cinema and Television History Institute at De Montfort University. She supports teaching on ‘Introduction to Global Film History’ module and works as an Archiving and Digitisation intern in the Hammer horror archives. Her research expertise is in British horror and cultural history, focusing upon intersecting representations of gender, class and race. Her upcoming chapter “*They’ve got something you haven’t. A cock”*, which explores the gendered experience of filmmaking in Britain,is due for release in summer next year.

**Evoking Austen: Autumn de Wilde’s *Emma* (2020)**

**Ana Daniela Coelho, University of Lisbon**

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**Abstract:**

Although nostalgia most objectively refers to a feeling of longing for a rememberable past, or in Reynolds’ words (2012), “[an obsession] with the cultural artifacts of [our] own immediate past”, the present has frequently displayed a fascination with past times which it cannot so much remember but effectively evoke through a shared imagery, constructed by television and cinema. In such movement, televised and cinematic productions based on Jane Austen’s novels and life occupy a prominent place. The ever-popular period dramas set in Regency England recreate, again and again, Austen’s time by continuously referencing each other as much as attempting to recreate an accurate historical ambiance. The genre of period drama, or the sub-genre of Austen adaptation, thus offers an opportunity to evaluate the present by analysing how the past is repeatedly put on display.

The main focus of this paper will be the analysis of the 2020 *Emma* (dir. Autumn de Wilde), which, despite being a period film, defies the (sub)genre’s usual tropes and assumptions, in line with most contemporary literary adaptations. In a world increasingly shaped by social media, this includes the (mainly online) paratextual materials surrounding this particular adaptation, such as trailers, marketing, and fan-directed activities, but also its strong visual identity. The film also attempts to negotiate between the acceptable depiction of Austen’s England while striving for an undeniably more modern take of a challengeable novel, establishing multiple connections with previous adaptations.

**Biography:**

Ana Daniela Coelho is a researcher with a recent PhD on adaptations studies, titled “Adapting Jane Austen’s Emma: From Literary Text to Digital Afterlife” (University of Lisbon, supervision by Alcinda Pinheiro de Sousa and Deborah Cartmell). She is a member of the University of Lisbon Centre for English Studies (ULICES), and besides adaptation and Jane Austen, her research interests include fantasy fiction (literature and film), zombies and other undead fictional creatures and past/present dichotomies in postmodernity.

**“Duty and Service to Above and Below”: *Parade’s End*, Nostalgic Lamenting and the Resurgence of Comedy**

**Will Stanford Abbiss, Victoria University of Wellington**

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**Abstract:**

Tom Stoppard’s adaptation of *Parade’s End* (BBC/HBO, 2012) revises the structure of Ford Madox Ford’s literary tetralogy; its first and third episodes are directly based on Ford’s first novel, *Some Do Not…* (1924), the fourth on *No More Parades* (1925) and the fifth on *A Man Could Stand Up –* (1926), with final novel *Last Post* (1928) pillaged “for anything which threw light on the first three” (Stoppard, 2012: viii). This restructuring allows the adaptation to investigate the 1910s society its narrative takes place in, emphasising the cultural shifts around the First World War for an audience living at a century’s distance. The second episode of Stoppard’s adaptation, which takes place between the first two parts of *Some Do Not…*, pursues this aim most directly, allowing Christopher Tietjens’ (Benedict Cumberbatch) Edwardian Toryism to be directly espoused and related to the love triangle narrative he is involved in. This is expressed through moments of emotion, laments for the world that is passing that break through the rigid stoicism of Ford’s Tietjens. Such demonstrations of nostalgia contrast with the televisual development of Ford’s comic scenes, particularly in the first and fourth episodes. Comedy is used in Stoppard’s *Parade’s End* to satirise the pre-war social strata and wartime bureaucracy, utilising generic features of sitcom to further interrogate the narrative time period. This paper will analyse the deployment of nostalgia and comedy across the adaptation, establishing how the interplay between these two modes helps assert the significance of Ford’s complex narrative to a modern audience.

**Biography:**

Will Stanford Abbiss recently submitted his PhD thesis, which he studied at Victoria University of Wellington in New Zealand. His doctoral project developed a post-heritage framework for analysing period drama productions on television. His work has been published in *Television & New Media* and the *Journal of British Cinema and Television*, and he has presented at international conferences in Denmark and Australia. He is now intending to pursue further research into the representation of nationhood in television drama, applying the post-heritage framework to a wider range of international productions and investigating the continued function of public service drama in the contemporary media ecology.

**American Dreams, American Nightmares**

**Wednesday 6 January, 9am-10.40am, Stream B**

**“So, you’ve taken someone else’s Nostalgia”: Trauma, Nostalgia and American Hero Stories**

**Lindsay Hallam, University of East London**

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**Abstract:**

In Episode 6 of *Watchmen*, protagonist Angela Abar is transported back in time after overdosing on a medication called Nostalgia. In these pills are the memories of Angela’s grandfather, Will Reeves, which she then experiences. Rather than a *Back to the Future* style trip back to the ‘good old days’, Angela experiences American history from the perspective of an African American man whose life is marked by a series of traumatic events. Will’s trauma is part of a wider, collective trauma, a direct result of having to live in a racist society that does not recognise or acknowledge its history of injustice and inequality.

Nostalgia in this context becomes a literal poison. As Lady Trieu explains, the drug Nostalgia is often abused by patients as a way to relive bad memories, compelled to repeat past trauma. In this essay I will explore the many ways the show challenges nostalgia, its alternative history acting as a corrective to the nostalgic view of American history as one that is righteous and just, a narrative reinforced by the superhero narratives that are so currently in vogue (and so often present the superhero as almost exclusively white and male). Echoing *Watchmen* comic co-creator Alan Moore’s statement that the first superhero film was DW Griffith’s *Birth of a Nation*, the television series, just as the comic did before it, provides an alternative history (and present) that deconstructs the superhero narrative, revealing the trauma that is so often (literally) masked.

**Biography:**

Lindsay Hallam is a Senior Lecturer in Film at the University of East London. She is author of the books *Screening the Marquis de Sade: Pleasure, Pain and the Transgressive Body in Film*, and the Devil’s Advocate edition on *Twin Peaks: Fire Walk with Me*. She is interested in all aspects of horror cinema, having written on topics such as female vampires, torture porn and post-9/11 trauma, mad science films, Italian horror, Australian eco-horror, and the television series *Twin Peaks*.

**Grindhouse Nostalgia, Mediated Corporeality and 9/11 in Robert Rodriguez’s *Planet Terror***

**Emily Holland*,* The University of Auckland**

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**Abstract:**

Robert Rodriguez’s *Planet Terror* (2007) indulges in cinematic nostalgia by recreating “grindhouse” spectatorship through the remediation of 1970s style celluloid and through generic allusions to low-budget exploitation cinema. While the remediation of grindhouse spectatorship acts as a cultural band-aid over the film’s diegetic and industrial backdrop of The War On Terror, through distinctive iconography and narrative components, *Planet Terror* also remains firmly in dialogue with its post-9/11 media context. The merging of bodily spectacles in nostalgic faux celluloid with a clear post-9/11 narrative and industrial background reveals a paradoxical engagement with abject corporeal mediation that defined the events surrounding September 11. Mediated corporeality became a libidinal site of cultural currency, where simultaneously seductive and abject vulnerable bodies were digitally circulated and consumed. I argue that such paradoxes do not operate as romantic nostalgia but are instead evident of a complex dialogue with temporalities of remembrance that pervaded collective rhetoric at the start of the new millennium. *Planet Terror*’s engagement with both a 1970s past, and its more recent past (and present) of 9/11 and the War On Terror, highlights the nation’s reflexive and oftentimes inconclusive attempts to make sense of its own trauma.

**Biography:**

Emily is a PhD candidate and graduate teaching assistant in the Department of Media and Communication at The University of Auckland. In 2018 she completed her master’s thesis titled *Gender and Materiality: Redefining the Body in Contemporary Extreme Cinema* and her current research is titled *The Paradoxes of the Past in Postmodern American Nostalgia-Horror*. Her core interests are horror media and transgressive European art cinema with a focus on gender and corporeality. She is particularly fascinated by the visceral and affective quality of the film medium and how this allows for reinterpretations of the body.

**Interpreting the American Dream as a Nostalgic Genre: A Study of *Easy Rider* and *Fear and Loathing Las Vegas***

**Craig Clark, Northumbria University**

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**Abstract:**

This paper explores the relationship between genre and intertextuality in its interpretation of the American Dream as a nostalgic genre. It does so by examining the relationship between *Easy Rider* (1969) and what has been called its “belated sequel,” *Fear and Loathing in Las Vegas* (1998). In his discussion of intertextual encounters in American culture, Mark Dunne outlines the postmodern argument “that contemporary popular culture has become intertextual almost to the point at which forms and genres disappear.” He also discusses the American Dream as a narrative tradition that functions as a dominant intertext between fictions. This presentation argues for the inversion of this postmodern perspective by positing the American Dream as an intertext that functions as a genre. The generic features of the American Dream are structured around its original definition rooted in the Declaration of Independence’s guarantee of the rights to “life, liberty and the pursuit of happiness.” As a philosophical expression of these rights, the American Dream is considered to be America’s national mythology as well as a set of individualistic aspirational ideals. The American Dream, then, as an embodiment of a national identity that is also, somewhat paradoxically, strikingly individualistic, is the ideal ideological and philosophical construct through which to discuss the two types of nostalgia defined by Svetlana Boym as being restorative, evoking a “national past and future,” and reflective, which focuses on “individual and cultural memory.” Despite being produced some three decades apart, *Easy Rider* and *Fear and Loathing in Las Vegas* share the conventions of this proposed nostalgic American Dream genre in their representations of the possibilities of freedom afforded by the nation, and the exploration of the limits of that freedom by the individual, both within a 1960s context.

**Biography:**

Craig Clarkis a second year PhD student at Northumbria University. His thesis has the working title “The Varieties of Represented Psychedelic Experiences” and is focused on the representation of the psychedelic experience in film, television and music videos. It explores both the aesthetic reproduction of the psychedelic experience on screen and the narrative function of psychedelic drug use.

**Ryan Murphy’s *Hollywood* and Queer Nostalgia**

**Sabrina Mittermeier, University of Kassel**

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**Abstract:**

In his 2020 Netflix miniseries *Hollywood*, Ryan Murphy presents us with an almost utopian version of Hollywood, an alternate history that centers queer and Black voices over the realities of the repressive queerphobic and racist nature of the 1930s US. At the same time, it participates in an ongoing glamorization, almost Disneyfication of “old Hollywood” in popular culture that is deeply rooted in nostalgia. It thus allows for an inclusion of marginalized voices in this nostalgic vision, while also upholding a structure that never welcomed them to begin with. Thus, while it allows for a discussion of queer history and memory normally not part of this particular time and space in public consciousness, it also participates in a project of homonationalism (as proposed by Puar). My presentation wants to critically engage with nostalgia as a tool that presents both opportunities and dangers when it comes to the inclusion of queer people, and specifically Black queer people, in public memory. Building on the work by Jasbir K. Puar, Gilad Padva, Susan Potter, Melanie S. Kohnen and Jack Halberstam, it will critically engage with the role the genre of historical drama plays in this process, and the important role television takes in constructing the past.

**Biography:**

Dr. Sabrina Mittermeier is a postdoc researcher and lecturer in American cultural history at the University of Kassel, Germany. She is the author of *A Cultural History of Disneyland Theme Parks – Middle-Class Kingdoms* (Intellect/U of Chicago P 2020), the (co-)editor, among other volumes, of *Fan Phenomena: Disney* (Intellect/U of Chicago P 2022), *The Routledge Handbook to Star Trek* (2021), and *Fighting for the Future: Essays on Star Trek: Discovery* (Liverpool UP 2020). Her work has also appeared in the *Journal of Popular Culture*, and soon the *European Journal of American Culture* and the *Journal of European Popular Culture*. She is currently embarking on a second book project dealing with Unmade Queer Television in the US and West Germany and serves on the board of Forum Queeres Archiv München e.V.

**(De)constructing National Mythologies and Narratives**

**Wednesday 6 January, 10.40am-12.20pm, Stream A**

**Gender, National Trauma and *The Flowers of War* (2011)**

**Wei Dong, University of Nottingham – China Campus**

**Email:** [Wei.DONG@nottingham.edu.cn](mailto:Wei.DONG@nottingham.edu.cn)

**Abstract:**This paper explores the relationship between gender narration, Nanking Massacre in China and *The Flower of War* (2011) directed by Chinese filmmaker Zhang Yimou. Adapted from Chinese American writer Yan Geling’s novel，this film narrates a history about Nanking Massacre, which took place in December of 1937 during Sino-Japanese war(1937-45), by focusing a group of marginal people-fourteen prostitutes from Qing Huai River in Nanking. Rather than depict directly the braveness, heroism and patriotism of Chinese soldiers in this event of National Trauma, this movie narrates an episode of serious modern Chinese history by a fictional story about how these 14 women behaved in face of death. Therefore, the film could be regarded as a special way for Chinese people to commemorate the trauma of the state. I begin with a review of Nanking Massacre as a historical event and national trauma, as well as the previous cinematic representation. Then, I examine how this film creates an affective experience of national trauma for the viewer by the use of close-up shot and point-of-view shot in the process of narrating an episode of women’s history. After that, I analyze the character of Yumo-the heroine in this film with the theories of Lacan and postfeminism. I conclude by considering why this movie is successful internationally, how the fictional story with a marginal historical background communicates in the world without requiring knowledge about Chinese historical background and language.

**Biography:**

Wei DONG is a fully-funded PhD student at the University of Nottingham, China campus. She holds a master’s degree in Chinese History from the Chinese University of Hong Kong. Her areas of research are contemporary Chinese visual culture.

**“Sorry, Skippy!” The development of nostalgia in Australian horror cinema**

**Liam Ball, University of Sheffield**

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**Abstract:**

Australian horror films have long evaded the national media’s general predilection for nostalgia. This is, at least partially, due to the market demands facing Australian horror film productions. In the 1970s and ‘80s, Australian horror filmmakers targeted their products at overseas audiences given the difficulty in recouping a budget from Australia’s small, disparate domestic population. This required neutralising a film’s Australian roots and adhering to the styles of various international genre models. Global markets remain the key target audience, yet the formula changed substantially when *Wolf Creek* (Greg McLean, 2005) parodied the most nostalgic of Australian icons, Crocodile Dundee, to considerable international success. Subsequently, horror filmmakers eager to replicate *Wolf Creek*’s gains utilised or manipulated Australian nostalgia in similar ways. The main outcome was the celebration of Australian horror film history through adaptation of discarded scripts by veteran genre filmmaker Everett de Roche, the imitation of Australian New Wave cinematography, and the remaking of cult films from the 1970s heyday. Australian horror cinema’s aesthetic nostalgia was unique within the Australian cultural industries, yet over time *Wolf Creek*’s influence began to materialise in more general forms of nostalgia, albeit in direct inversion to the mainstream cinematic tradition’s optimistic tendencies. This paper will examine the Australian horror film’s gradual, reluctant acceptance of nostalgia by demonstrating historical divisions between the mainstream and horror traditions and exploring how and why these boundaries eroded, arguing that the acceptance of nostalgia underpinned significant growth in the Australian horror film and enabled its most successful boom period.

**Biography:**

Liam Ball is a PhD candidate and Graduate Teaching Assistant at the University of Sheffield. His thesis is a socioeconomic examination of Australian horror cinema, and his interests lie within the intersection of economics and genre cinemas, particularly in the martial arts cinema of pre-1997 Hong Kong. He has developed these interests through a variety of conferences across the UK, and is currently adapting his MA dissertation on Jimmy Wang Yu for academic publication.

**The Analysis of Nostalgic Narratives in the Documentary *Li Ziqi* under the Background of China’s Soft Power Communication**

**Zhun Gu, Fudan University in Shanghai**

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**Abstract**:

It is no longer an obvious selling of soft power when some Chinese documentaries spread the image of the country, rather they use a common emotion of nostalgia to stimulate foreign audiences. This structure of feeling constructed by the Chinese food documentaries may not only sympathise foreigners with similar imagination about home, countryside, tradition, and kinship, but also construct and communicate a national image of “Rural China". Compared to the direct propaganda, this seemingly depoliticised “Rural China” is an active cultural and industrial exploration, through which the Chinese film and television industry tries to integrate official discourse with popular culture. The essence of this cultural construction not only highlights a similar structure of feeling that Chinese people and other foreigners yearn for a better life and cherish their homeland but also conveys a harmonious national image of China. When China’s national image was challenged, nostalgic food culture in the Chinese documentaries promotes the transformation of the Chinese screen industry and shoulders the role of cultural conversations with the world.

**Biography:**

Zhun Gu graduated from the University of Nottingham in the UK and is now working at Journalism School of Fudan University in Shanghai, China. Currently, he is focusing on the studies of memory, nationalism and film aesthetics in Chinese films and televisions.

**When everything is as is used to be: Christmas television as a stage for public service legitimacy**

**Cathrin Bengesser, Aarhus University**

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**Abstract:**

The TV set as the warming hearth of the living room is an image from the era of scarcity and public service monopoly (Katz 2009, p. 7); anachronistic in times of smartphone streaming on the subway. Yet, there is one time of the year when nostalgia for the TV glow unites the audiences again: Christmas.

This paper analyzes the Christmas schedule of BBC One over the past decade as an example for the persistent power of scheduling, repetition and invoking collective viewing. This analysis is guided by the question how the BBC uses the Christmas schedule to legitimate itself in an era of fragmented and on-demand viewing. Three strategies become apparent: 1) The BBC uses its Christmas programme to position itself as the keeper of the national calendar, a function that granted it its initial legitimacy 100 years ago (Scannell and Cardiff 1991, p. 278). 2) It presents itself as a curator of British (television) culture and 3) it invokes a sense of “institutional nostalgia” (Holdsworth 2011, p. 113) that generates an emotional rather than intellectual argument in favour of public service. A case study of *Call the Midwife* (BBC One 2012-) exemplifies how these strategies become visible on the screen in the Christmas specials.

Looking at German and Danish TV (Agger 2013), the paper reflects on how these findings can be developed into a broader theory about the cultural conditions that turn nostalgia into the way forward, not only for streaming services (Pallister 2019), but also for PSBs.

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Scannell, Paddy; Cardiff, David (1991): A Social History of British Broadcasting. Oxford: Basil Blackwell.

**Biography:**

Cathrin Bengesser holds a post-doctoral position in the Department of Media and Journalism Studies at Aarhus University. In the DETECt project, she is working on the development of the DETECt Aarhus mobile screen tourism app and the study of European crime TV audiences. In her PhD research (2016-2019) at Birkbeck University of London, she has charted how public-service broadcasters in Europe use television drama to reaffirm their legitimacy in a globalizing television market.

**Growing Pains: Genres for Young Audiences**

**Wednesday 6 January, 10.40am-12.20pm, Stream B**

**Title TBA: Disney animation and childhood horror**

**Victoria Mullins, University of Cambridge**

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**Abstract:**

In *Danse Macabre*, Stephen King claimed that ‘what the good horror film (or horror sequence in what may be billed a ‘comedy’ or an ‘animated cartoon’) does above all else is to knock the adult props from out under us and tumble us back down the slide into childhood’ (2012: 123). While King made this statement with specific reference to Disney’s animated features, Disney’s relationship to the horror genre has been largely overlooked. By drawing comparisons between a small sample of Disney and horror films, I posit that the oppositional placement of Disney and horror exists more on a rhetorical, rather than filmic, level. Exploring the rhetoric employed by Walt Disney, I maintain that the Disney brand was consciously built against, and in opposition to, the “corruption” presented by the horror genre. Through placing the rhetoric of Disney in a dialogue with that surrounding the horror genre, I argue that, while both inspire invocations of childhood innocence, it is through the mobilisation (and modernisation) of the Victorian “Cult of Childhood” that Disney both markets its films as a welcome return to the “unspoiled spot down deep in every one of us,” and deflects associations with the more adult-oriented horror genre. Building on King’s assertion that “children are the perfect audience for horror,” I assert that, in analysing Disney’s employment of nostalgia – and, in particular, nostalgia for an idealised childhood – as a conscious marketing strategy, we can better perceive the relationship between Disney and horror as symbiotic, rather than mutually exclusive.

**Biography:**

Victoria Mullins is a PhD student based in the University of Cambridge’s Faculty of Education. Her AHRC-funded doctoral research explores the relationship between Disney animation and cinematic horror.

**Remaking genre history? Contemporary horror, childhood, and 1980s nostalgia**

**Filipa Antunes, University of East Anglia**

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**Abstract:**

Contemporary pop culture is widely nostalgic for the 1980s, yet the horror genre seems to have embraced this trend more openly than the rest, from *Stranger Things* (2016–) to *It: Chapter One* (2017) and beyond. This focus on the 1980s has been noted before (eg Wetmore, ed., 2018), but seldom to address how specifically this nostalgia seems to focus on children and the objects of childhood. This specificity is not in itself surprising since the 1980s were a decade highly focused on questions of childhood. Indeed, part of what makes 1980s horror so distinct is the way it engaged in these debates, even to the point of controversially embracing children as legitimate consumers and target audiences of the genre (Antunes 2020).

This paper argues that contemporary nostalgia for the 1980s in horror film suggests a contested understanding of the decade’s place in genre history. Nostalgic texts unanimously present the 1980s as a legitimately influential decade in the genre but make their argument by simultaneously celebrating and condemning the centrality of childhood in those texts – with particular ambivalence toward their blurring of boundaries between horror and children’s film. To demonstrate this tension, the paper examines overtly ambiguous texts like *Scouts Guide to the Zombie Apocalypse* (2015), which uses dissociation and parody to place childhood within the accepted boundaries of contemporary horror, and contrasts their approach to *The House of the Devil* (2009), which presents a different history of 1980s horror by de-emphasising childhood entirely.

**Biography:**

Filipa Antunes is lecturer in humanities at the University of East Anglia. She researches childhood, horror, and their intersections in popular culture, including through media regulation. Her monograph, “Children Beware! Childhood, Horror, and the PG-13 Rating” (McFarland, 2020) explores the generic, socio-cultural, and industrial significance of the children’s horror trend (1980-1997) in film and other media**.**

**Monsters and Margins: A practice-based reaction to fearsome coming-of-age films**

**Ralph Overill, University of East London**

**Email:** [**ralphoverill@gmail.com**](mailto:ralphoverill@gmail.com)

**Abstract:**

This paper will survey a recent trend in film and television towards horror and sci-fi narratives featuring young characters and friendship groups battling a supernatural threat. Examining films such as *Super 8* (Abrams, 2011), *Turbo Kid* (Whissell, 2016) and *It* (Muschietti, 2017 and 2019) alongside the Netflix series *Stranger Things* (The Duffer Brothers, 2016 to present). The paper will explore this sub-genre’s purpose in returning their audience to the risk and adventure of childhood, examining the role of the monster and the significance of the marginal landscape settings. Writing by Svetlana Boym, Marina Warner and Richard Kearney will be referenced to build theoretical foundations that link the longing to return to a childhood past with the exploration of wastelands; the imagining and conquering of fears. The author will present examples of his practical research, which involves projecting images of cinematic monsters in the edge lands he explored in his youth, resulting in nostalgically haunted landscapes.

**Biography:**

Ralph Overill is a practising artist and writer currently studying on a Professional Doctorate in Fine Art programme at the University of East London with a research title of ‘Monsters and Margins’. Working with printmaking and moving-image processes, he investigates the role of remembered film and childhood memories in the formation of monsters and their connection to our wildernesses and wastelands. Ralph is an editor of the Journal of Arts Writing by Students and works as a printmaking technician at Havering College of Further Education.

**Don’t you forget about me: Generic Nostalgia in the Netflix Teen Film**

**Frances Smith, University of Sussex**

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**Abstract:**

Since 2018, Netflix has released a slew of feature-length teen films, among them *To All the Boys I’ve Loved Before* (Johnson, 2018) (and its 2020 sequel), *The Kissing Booth* (Marcello, 2018) (and its 2020 sequel), *Sierra Burgess is a Loser* (Samuels, 2018), and *The Perfect Date* (Nelson, 2019). The films ostensibly target a teenage audience, offering the idealised high-school framework that depicts ‘how teenagers would like things to be’ (Wood 2003: 309). Yet these films frequently look back to their 1980s and 1990s predecessors in ways that can be regarded as nostalgic. These references might take the form of casting, with John Hughes’ starlet Molly Ringwald serving as the mother of one of the leads in *The Kissing Booth*. On other occasions, 1980s nostalgia takes the form of music choices, with the Simple Minds’ ‘(Don’t You) Forget About Me’ a frequent fixture. In turn, narrative devices and present-day fashions that allude to the 1990s are likewise present.

This paper analyses these frequent allusions to the American teen movie’s recent past. Timothy Shary (2002) has argued that all teen films are effectively nostalgic, since they are always produced by adults offering a refraction of their own youth experiences. And indeed, elsewhere Netflix has created a number of stylised representations of the past, not least its *Stranger Things* (2016-present), which draws principally on 1980s science fiction. This paper considers the ways that the 1980s and 1990s are taken up in Netflix teen films, and examines the politics of this genre’s nostalgia in contemporary streaming platforms.

**Biography:**

Frances Smith is a Lecturer in Film Studies at the University of Sussex. Her research interests include contemporary youth cinemas, nostalgia, girlhood and genre cinema. She is the author of *Bande de Filles: Girlhood Identities in Contemporary France* (Routledge, 2020) and *Rethinking the Hollywood Teen Movie* (EUP, 2017). A collection on the films of John Hughes (co-edited with Timothy Shary) is forthcoming in April 2021.

**Queer Nostalgias in Film and Television**

**Wednesday 6 January, 2pm-3.40pm, Stream A**

**Saving Michael’s Thing: Gay Porn and the Grind House in HBO’s *The Deuce***

**Adam Herron, Northumbria University**

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**Abstract:**

Season 1 of HBO’s *The Deuce* (2017-2019) takes place in Times Square, tracing links between organised crime, prostitution, law enforcement and the adult entertainment industry in New York City between 1971 and 1972. Set in a location and era described by David Church as subject to genrification via “a nostalgia for *celluloid decay*…indexing perceived sources of *social decay* that have become classed and gendered markers of authenticity among contemporary fans”, this mediation of genre and nostalgia is sustained by framing New York’s theatre district as equal parts erotic and edgy “in a post-theatrical era in which the grind house as historical referent has vanished from the physical landscape” (2015: 73-74; 107).

This paper will examine two representations of cinemagoing during the first season of *The Deuce*, focusing on the arrest of Paul outside of the Park Miller Theater on a soliciting charge, and a screening of *Boys in the Sand* (Wakefield Poole, 1971) at the 55th Street Playhouse. Whereas the former situates pornography and the proliferation of adult theatres within cycles of decline and deviance, the latter foregrounds a mixed audience of homosexual (Paul and Todd) and heterosexual (Ashley and Frankie) spectators in a venue aligned with art cinema to demonstrate how the phenomenon of porno chic complicated distinctions of genre, space and taste as hardcore films entered into wider theatrical exhibition. Furthermore, gay pornography in *The Deuce* addresses contradictions between nostalgic images of Times Square as an unruly site of heterosexual excess and its historical legacy as queer space.

**Biography:**

Adam Herron is an AHRC-funded Northern Bridge PhD candidate in the Department of Arts at Northumbria University. His doctoral research project is an investigation of sexual spaces in New York City during the 1960s and 1970s, examining nostalgic remediation of the grind house movie theatre and queer sexualities in the Times Square district. His forthcoming publications include journal articles for *Horror Studies* and *Porn Studies*, and his research interests include genre, gender, media history and media audiences.

**Creating nostalgia in in *Carol*: fandom and the creation of queer tradition**

**Ellie Turner-Kilborn, University of Sussex**

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**Abstract:**

This presentation will examine the ways that fans have disassembled and reimagined *Carol* (dir. Todd Haynes, 2015), and altered its genre from romantic drama to Christmas film. Examined through the lens of Benedict Anderson’s work on ‘imagined communities’, this presentation will consider how fan-made memes, stories and merchandise encourage participation in individualised, mediaited rituals, which create a sense of festive and temporal nostalgia.

Key to these reimaginings of *Carol* is their creation of ironic nostalgia, similar to that analysed by Bjørn Schiermer and Hjalmar Carlsen in their study of Scandinavian Christmas traditions. For Schiermer and Carlsen this form of nostalgia is defined by an over-identification with an object which leads to exaggerating its importance. Through analysing these fan texts it will be argued that the alteration of *Carol*’s genre serves as a means to produce such ironic nostalgia. It is the shared creation and recognition of this nostalgia which generates a feeling of community among queer female fans, whilst simultaneously generating an ironic detachment from the perceived heterosexual rituals of Christmas. As such, this ironic detachment from the holiday season creates a space for queer expressions of community which centre queer female relationships and desire.

Additionally, whilst these rituals create a sense of nostalgia towards the act of watching *Carol* each year, they also create feelings of nostalgia towards historic queer female experience. This is done through the act of viewing and partaking in and becoming a part of what fans themselves term the ‘50s lesbian community’, creating trans-temporal queer connections.

**Biography:**

Ellie is a PhD student at the University of Sussex, studying on the Gender Studies (Humanities) course. Her research examines the ways that queer female experience has been presented in film, literature and heritage, with particular emphasis on presentations of the 1950s. By bringing together work in film, fandom, literature, heritage, retro and nostalgia she aims to explore the motivations and limitations of these visions of queer history.

**Staged Effeminacies, Theatricalized Sissies and Fake Sexualities: A Critical Nostalgic Reading of the Film *The Gay Deceivers* (1969)**

**Gilad Padva, Tel Aviv University**

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**Abstract:**

The controversial American comedy film *The Gay Deceivers* (1969)features an effeminate, festive gay lifestyle of the emergent gay community in Los Angeles. This late 1960s low-budget sex comedy has been released in the year of the Stonewall riots. It focuses on two young men who pretend to be gay when they are required to join the Army. Danny (Kevin Coughlin) and his friend Elliot (Larry Casey) act the part and camp it up in front of Army Officer who doesn't buy it. They are obsessively surveilled by the suspicious Army man. This film anticipates the Pretending-to-Be-Gay cinema and it colorfully represents powerful gay communality, hedonism, refinement and wellbeing. The residents of the neighborhood, in which Danny and Elliot try to blend in, live in ornate cottages decorated in lavender and pink and completed with huge rotund beds, mirrored ceilings and plaster Greek statues of naked male athletes. In contrast to the traditional demonization of gay men in Hollywood, these gay residents are not suicidal victims, ruthless pedophiles or monstrous serial killers. In a critical perspective, however, this film is both nostalgic and hyper-stereotypical, naïve and exploitive, multicultural and hegemonic. Significantly, the emergent Los Angeles gay lifestyle of happy white middle upper-class men is screened by the heteronormative majority, according to its own commercial, ideological and political interests. Nevertheless, this film demonstrates some intriguing similarities between nostalgia and queerness, which are both creative practices that subvert conventional epistemologies and unsettle boundaries, in their intricate relationships with oppressive social realities.

**Biography:**

Dr. Gilad Padva is a scholar and lecturer in film studies, cultural studies, men's studies, sexuality studies and queer theory. He is the author of *Straight Skin, Gay Masks and Pretending to Be Gay on Screen* (Routledge, 2020) and *Queer Nostalgia in Cinema and Pop Culture* (Palgrave Macmillan, 2014). He is the co-editor of *Leisure and Cultural Change in Israeli Society* (Routledge, 2020), *Intimate Relationships in Cinema, Literature and Visual Culture* (Palgrave Macmillan, 2017), and *Sensational Pleasures in Cinema, Literature and Visual Culture: The Phallic Eye* (Palgrave Macmillan, 2014). Dr. Padva publishes extensively in peer-reviewed journals, edited volumes, and international encyclopedias. Dr. Padva currently works for the Graduate Program in Women's and Gender Studies with NCJW at Tel Aviv University where he teaches Men's Studies and popular culture.

**Cinema and queer nostalgia in the Brazilian documentary *Divine Divas* (2017)**

**Vinícius Ferreira, Salgado de Oliveira University and Ana Paula Goulart Ribeiro, University of Grenoble**

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**Abstract:**

This paper aims to study how nostalgia is configured as a central element in the new queer cinema in Brazil (RICH, 2013; LOPES; NAGIME, 2015; LOPES, 2016). The national cultural industry is experiencing progressive and successful commercialization of queer memory. Queer affections are highlighted in professional and amateur films in which nostalgia is evident as an aesthetic trend and content matrix.

Among these productions, who appeal for nostalgia, the documentary *Divine Divas* (2017), directed by Leandra Leal, stands out for its repercussion and the multiple nostalgic layers activated. The film shows the life of the icons of the first generation of Brazilian transvestite artists in the 1960's. The documentary illustrates the intimacy, the talent and the stories of the transformist artists while they prepare a theatrical show to celebrate your careers. The main location of the shooting is Rival Theatre, ran by Américo Leal, the director's grandfather, one of the first stages to host men dressed as women. The director's relationship with the theater and the comeback to the stage for the artists, for what may be their last performance, creates in the film multiple triggers for a reflective nostalgia (HUYSSEN, 2014; BOYM, 2001).

The main point of this research is trying to understand the relation between memory (RICOEUR. 2007), cinema queer, the uses of the past (TODOROV, 2000) and the nostalgic communication in present (NIEMEYER, 2014). We expect to find some answers to the many questions who came after saw the movie, such as: Why do we turn so emphatically to the past? Which past experiences do we value and which do we ignore? Why do we remember what we remember? Why do we do it in certain ways and not in many other possible ways? What exactly does nostalgia appeal to? Why do your nostalgic products attract us so much?

We understand queer nostalgia not as a romantic or conservative rescue of the past, but as a mnemonic practice marked by the desire for new roots and the defense of a common heritage that has the power to resignify personal and community memories by establishing a new grammar of similarity and difference (PAVDA, 2014). As a result, queer nostalgia would be an economic phenomenon (which makes the consumer market more dynamic), but also cultural (related to our way of experiencing the world and connecting with the Other). We consider that queer nostalgia is yet an essentially political phenomenon, since it elaborates projects and desires of a more respectful future.

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**Biography:**

**Vinícius Ferreira -** Professor of the Department of Communication at Salgado de Oliveira University. Doctorate student in Communication and Culture at Federal University of Rio de Janeiro (UFRJ). Executive Board member of the Brazilian Association of Media History Researchers and and Vice Chair of Communication Interfaces section of the Brazilian Society of Interdisciplinary Communication Studies. E-mail: viniciusf.c@hotmail.com.

**Ana Paula Goulart Ribeiro** – Postdoctor in Contemporary History at University of Grenoble, France. PhD in Communication and Culture from the Federal University of Rio de Janeiro (UFRJ). Professor of the Graduate Program in Communication at UFRJ. Chair of the research group Media, Memory and Temporalities (Memento). E-mail: [goulartap@gmail.com](mailto:goulartap@gmail.com)

**Objects of Nostalgia: Materiality in Genre Film and Television**

**Wednesday 6 January, 2pm-3.40pm, Stream B**

**Bleeding Edges: the Children's Book in Comedy and Horror**

**Andy McCormack, University of Cambridge**

**Email:** [apm73@cam.ac.uk](mailto:apm73@cam.ac.uk)

**Abstract:**

Although a PhD candidate at the Centre for Research in Children’s Literature, my current project analyses the functions of the children’s book as sign, symbol and index in the adult imagination. I’ve generated a corpus of over 100 texts which treat the children’s book as intratextual object, and have split my analysis by genre: comedy, horror, sci fi, realism, fantasy and thriller. In this presentation, I would like to present findings as to my analysis of films and television in comedy and horror; perhaps, on the surface, two genres furthest from points of intersection, but brought together in similarities through the focalising object of the children’s book.

Recent scholarship by Margaret Mackey (2016) and Allison Waller (2017) has brought the concept of nostalgia to the forefront of the field in children’s literature research, and has provided me with a framework for interrogating tensions between adult memory and experience of childhood reading, and its relation to the production and reception of texts generated for children by these now grown-up readers in response to their own experiences.

The children’s book, one of the key artefacts of childhood, is capable of ‘bleeding’ in to (adult) genres in which it is recontextualised, and illuminates intergenerational and psychological tensions resonant in texts as diverse as the Netflix sitcom *Unbreakable Kimmy Schmidt* and (2015-2020) and Jennifer Kent’s 2014 psychological horror *The Babadook*. Using Jung’s theory of ‘visionary’ literature, I hope to show how the children’s book can act as a illuminative symbol of this concept, which can speak to and across the genres and readerships in which it is recontextualised, as a multivalent index to an essentially unified understanding of its significance to literature.

**Biography:**

Andy McCormack is a PhD candidate at the Centre for Research in Children’s Literature, University of Cambridge. His undergraduate training at the University of Oxford was in English Language and Literature, and he trained as an early years teacher at UCL’s Institute of Education, teaching in nursery and reception before returning to research. His current interests include Jungian and post-Jungian literary theory and their relation to postmodernism, and tensions between ‘child’ and ‘adult’ literatures.

**The Milestone That Never Happened: Digital Kříženecký, False Archive Effect, and the Failed Beginning of Czech Cinema**

**Jiří Anger, Charles University**

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**Abstract:**

The recently digitized oeuvre of the “first Czech filmmaker” Jan Kříženecký confronts us with many ambiguities that accompany our understanding of nostalgia. On the one hand, the digitization supervised by the Czech National Film Archive made available all of Kříženecký’s films (1898–1911), preserved on nitrate prints and negatives, in 4K resolution. On the other hand, by leaving the damages and instabilities of the materials unretouched, it made the figurative content of many films significantly clouded.

Thus, the digitization gave birth to a body of work that satisfies our longing for an authentic archival imprint of early film history yet alienates this desire by various material interventions. Does this non-intrusive approach to digitization suppress nostalgic sentiments, or does it allow for a more nuanced version of nostalgia to emerge? When Jaimie Baron speaks of a “false archive effect”, the impression that we are observing authentic archival footage even if it was staged, can it also be evoked unintentionally, through accidental encounters between figuration and materiality?

These problems will be addressed through a case study of Kříženecký’s film *An Assignation in the Mill* (1898). This short “fictional” film begins with a symbolic moment – the unveiling a “Czech Cinematograph” poster – and then continues with a narrative of a failed assignation. Nevertheless, the comb scratches that appear during the transition between these segments make us ask whether this pregnant moment can be re-experienced in such state, or whether it has not always already been tainted in the first place. An approach that marries current accounts of nostalgia (e.g., Jaimie Baron, Dominik Schrey, Katherine Groo) with archival theory and practice will enable us to see such schizophrenic moments of the earliest cinema in a new light.

**Biography:**

Jiří Anger is a doctoral candidate in film studies at the Faculty of Arts, Charles University, in Prague. He is also an editor for the peer-reviewed academic journal *Iluminace* and curator of a special DVD, Blu-ray, and VOD collection at the Czech National Film Archive (NFA). His texts and videos have appeared or are awaiting publication in journals such as *NECSUS: European Journal of Media Studies*, *The Moving Image*, *[in]Transition: Journal of Videographic Film & Moving Image Studies*, *Studies in Eastern European Cinema*, *Iluminace*, or *Sight & Sound*.

His research focuses mainly on the issues of figuration and materiality in archival footage, experimental cinema and videographic film criticism. He is the author of the monograph *Afekt, výraz, performance: Proměny melodramatického excesu v kinematografii těla* (Affect, Expression, Performance: Transformation of the Melodramatic Excess in the Cinema of the Body). He is currently working on a doctoral thesis titled “Keep That Image Burning: Digital Kříženecký, Found Footage and the Crack-Up of the Film Medium”.

**Domestic un-specificity: The Curious Creations of Christine McConnell and the mid-century kitchen**

**Caroline N. Bayne, University of Minnesota**

**Email:** [bayne016@umn.edu](mailto:bayne016@umn.edu)

**Abstract**:

This presentation analyzes the Netflix original series *The Curious Creations of Christine McConnell* (2018) as nostalgic programming based on its aesthetic mimicry of the 1950s housewife and mid-century kitchen. McConnell, through combining the generic qualities of cookery and crafting programs such as *Martha Stewart Living* with 1950s domestic sitcoms and particularly, sitcom mothers such as June Cleaver and Donna Stone, creates a contemporary rendering of a popular US past. However, despite her recognizability, McConnell’s approach to cooking and hosting reveals a domestic *un*-specificity that borrows and blends food trends and domestic histories from the first half of the twentieth century. I pay particular attention to elements of the program’s mise-en-scène, such as mid-century appliances and Pyrex bakeware to explore McConnell’s relationship to nostalgia and the retro, as well as point to the obfuscation of the historiography of such objects, with specific emphasis on the histories of Pyrex and decorative cooking trends from the turn of the twentieth century and their revival in the mid-century. The mise-en-scène and the phantasmagoric creations of McConnell serve to bridge the discourses between nostalgic iconography on television with histories of food and the home, namely the forever-haunting specter of the mid-century kitchen and housewife. I provide brief histories of these trends in a comparative analysis of episodes from McConnell’s show to speak to the muddying of historical context necessary for creating a convincing and aesthetically recognizable, highly nostalgic past.

**Biography**:

Caroline N. Bayne is a PhD candidate at the University of Minnesota in critical media studies. Her research interests include television studies and 20th to 21st century domesticity, particularly in the southern United States.

**Playing with the past: structures of nostalgia in*Ready Player One***

**Thomas Hassall and Christa van Raalte, Bournemouth University**

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**Abstract:**

There is an extended sequence within *Ready Player One* that takes place inside a simulation of the 1980 film *The Shining;* inthe original novel this episode takes place within a recreation of *Blade Runner* (1982). The substitution is significant. The world of *Ready Player One*is dominated by signs that are so disconnected from their original meanings that they are completely interchangeable. What is important to *Ready Player One*is not the inherent value of the signs, but the imagined exchange rate between then. *The Shining*is used in place of *Blade Runner*not due to any thematic or narrative similarities, but because, as iconic 1980s texts, they have similar cultural capital.

*Ready Player One* exemplifies a strain of nostalgia that is increasingly a feature of modern science fiction, whereby the signs and forms of yesterday's culture are recreated not in tribute or as a critique but as what Fredric Jameson would call a ‘blank parody’ devoid of meaningful content. The failure of such texts to fully engage with the past reflects a failure to fully imagine a future - a feature Mark Fisher ascribes to the products of ‘capitalist realism’.

This paper will explore the particular structures of nostalgia articulated in *Ready Player One,*a film that at one and the same time appears to trivialise cultural icons, rendering them as pure spectacle in Guy Debord’s sense of the term, and to directly address the fundamental trap of nostalgia with the injunction to “escape your past”.

**Biographies:**

**Dr Christa van Raalte** is Deputy Dean for Education in the faculty of Media and Communications at Bournemouth University. She gained her BA in English from Oxford and her MA in Cultural and Textual Studies from Sunderland, where she also completed her PHD: Women and Guns in the Post-War Hollywood Western. Current research interests include constructions of gender in science fiction and action films, narrative strategies in complex TV, and workforce diversity in the media industries.

**Thomas Hassall** recently graduated with a BA (Hons) Scriptwriting from Bournemouth University.

**Imagined Worlds: Nostalgia in Fantasy & Science Fiction Television**

**Wednesday 6 January, 4.10pm-5.50pm, Stream A**

**“Time Marches On…Or Does It?”: Nostalgia as Threat in Contemporary Fantasy Television**

**Emily Saidel, University of Michigan**

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**Abstract:**

*The Good Place* (2016-2020), a broadcast sitcom, interrogates contemporary American political anxieties under the guise of philosophy and food puns. Rather than the space age initiatives and shifts in suburban domestic life influencing the “fantastic family sitcoms” of the 1960s, this modern day “fantastic [chosen] family sitcom,” responds to the glorification of the post-WWII decades fostered during the 2016 political campaign and subsequent presidential administration of Donald Trump (Spigel). By styling its antagonist organization, the Bad Place, with the fashion, technology, and bureaucracy of mid-century America, the show associates that era with a threat. Similarly, the adversarial organizations within the fantasy drama series *The Magicians* (2015-2020) and *The Umbrella Academy* (2019-present) invoke the American 1940s-1960s through their use of analog devices such as pneumatic tubes and card catalogs, and costuming including pocket squares, beehives, and cigarette holders. The genres of fantasy and science fiction can be understood to “defamiliarize and restructure our experience of our own present*,*” and provide not “an escape from reality…[but] a way of understanding it” (Jameson, Alexander). The presentation of imagined technologies and the supernatural alongside recognizable narratives creates estrangement as a lens for understanding the present. These three programs complicate that estrangement further by juxtaposing historical styling, a contemporary setting, and magic. I argue that by aligning their antagonists with post-war America as well as conservative ideologies of maintenance over innovation, these shows critique the “restorative nostalgia” embedded within ‘Trumpism’ and embodied by the political slogan, ‘Make America Great *Again*’ (Boym).

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**Biography:**

Emily Saidel is an ABD doctoral candidate in Communication and Media at the University of Michigan. Her research areas include television studies and paratextual studies, with a focus on the representation of American government in fictional television programs.

**Noir Fantasies in 21st Century American Television**

**Laura Gibson, American University**

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**Abstract:**

My paper will focus on a 2007 episode of *Charmed* from 2004, and 2007 episode of *Smallville* where the characters visit the era of classic noir via magic and a dream sequence. Film Noir gained popularity during the 1940s when gender roles were changing due to World War II. Noir stories are well suited to eras where gender roles are in flux. Due to the presence of strong male and female characters, especially the investigator and the femme fatale, film noir provided an excellent way for characters to work through issues surrounding gender roles.

By the early 2000s in America, women were competing with men in college, graduate school, and the workplace as equals. Although this transformation had begun in the 1970s, the longer-term impact was starting to emerge early in the twenty-first century. The noir fantasies of television emerged out of this cultural and social change.

The episode of *Charmed* features a young woman controlling the narrative, while the episode of *Smallville* is a young man’s dream sequence. Through these episodes, I will explore the differences between male fantasies and female fantasies set in the world of film noir. In the female controlled story, the women are unable to solve the case without a man helping them. Order is restored and the story ends when a male investigative hero solves the case. In the male fantasy, the investigative hero turns out to be the victim, due to his involvement with the femme fatale.

**Biography:**

Laura Gibson graduated cum laude from American University in Washington D.C in 2005 with a major in American Studies and a minor in Cinema Studies. She earned an M.A in Cinema \_Studies from Tisch School of the Arts at New York University in 2011. She is currently working on her dissertation in American History at American University, where she is also an adjunct professor in the American Studies department.

**1973 and all that; nostalgia and actuality in *Life on Mars***

**Marie Josephine Bennett, University of Winchester**

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**Abstract:**

British television drama *Life on Mars*, set in 1973,was first transmittedon BBC1 in January 2006 and ran for two series, ending in April 2007. Ratings were high and the programme won numerous awards. Indeed, its popularity was such that it generated companion books, drew academic and non-academic attention, and garnered huge interest on social media. While much of the latter focused on whether central character Sam Tyler (John Simm) was ‘mad, in a coma, or back in time,’ as he asks in the opening credits to each episode, even the featured pub, *The Railway Arms,* continues to have its own Twitter account.

In this presentation, I focus on the second episode of the second series, written by Chris Chibnall, to debate the extent to which this innovative programme offered a platform for social debate in the early twenty-first century. As I argue, the episode is paradigmatic of the way that the narrative content of *Life on Mars* extended beyond an arguably superficial nostalgic fantasy version of the period, highlighting many of the prejudices that existed at the time, with Sam as our twenty-first century guide through the gateway to this particular view of the past.

**Biography:**

Marie Josephine Bennett (M.Mus) is a PhD candidate in the Faculty of Arts at the University of Winchester, UK. Her research focuses on critical readings of queer performance in a number of mainstream post-Production Code Hollywood film musicals released between 1970 and 1980. Her major areas of interest and research are Hollywood film musicals, music in films, queer studies, celebrity studies, popular music of the 1960s-1980s, and the Eurovision Song Contest.

**‘Women can’t be knights’: Chivalric honour and navigating nostalgia in *Game of Thrones’* fantasy/horror hybrid genre**

**Louise Coopey, University of Birmingham**

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**Abstract:**

*Game of Thrones* (2011-2019) has been a significant contributor to the evolution of television during the last decade, directly challenging representational binaries and expanding the scope of what is possible on TV. However, it evades neat genre classification, borrowing from a range of genre categories that contribute to its narrative formula. Although it borrows visual markers from fantasy, precedents are also taken from horror (DeFino, 2014; Wells-Lassagne, 2015). This hybridity is a key element of the development of the show’s storyworld and facilitates its examination of the cultural and political nostalgia that is often ingrained in the construction of imagined pasts.

*Game of Thrones’* imagined pseudo-Medieval past is based on a chivalric order and its associated masculine codes of honour, but it actively subverts the order by positioning the female Brienne of Tarth as the ‘nostalgic chivalric ideal’ (Tasker & Steenberg, 2016: 180). Despite the apparent nostalgia embedded within her personal values, Brienne actually embodies a more modern form of chivalry. This is made possible via the hybridity of genre, specifically fantasy’s pushing of the boundaries of established norms (Johnson, 2015) and horror’s mediation of the disruption to patriarchal power (Hutching, 1993). Brienne’s status as a woman warrior necessitates the adaptation of established codes and conventions so this paper would delve into the complexity of the relationship between genre and nostalgia to explore the limitations of nostalgic identities and ideals in modern television.

**Biography:**

Louise Coopey is a PhD researcher in film and television at the University of Birmingham. Her main research interests concern representation and the construction of identity on screen. Her PhD thesis focuses on the sociological construction and visual representation of the 21st century Other within the era of complex television, exploring how meaning relating to identity manifests within character development arcs through the lens of HBO’s *Game of Thrones* (2011-2019). Louise’s chapter entitled “Where the Streets Have No Shame: Queen Cersei Lannister’s Quest for Alternative Patriarchy” will shortly be published in the edited collection, *Antiheroines of Contemporary Literary Media, Television and Cinema: Saints, Sinners and Survivors.* She is also writing a chapter on the show’s Epic 9s episodes for Manchester University Press’ forthcoming *Moments of Television* collection.

**Negotiating Politics in Nostalgic Genres and Codes**

**Wednesday 6 January, 4.10pm-5.50pm, Stream B**

**Nostalgic Man-child in Comedy Films in 21st Century China**

**Bruce Lai, King’s College London**

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**Abstract:**

Man-child might be the most prominent image in the history of comedy cinema, then what is the cultural specificity of this character type in Chinese comedy? Two man-child images have gained great popularity on the comedic screen in the 21st century China: the bumpkin and the smart-ass loser. I will examine the films of two comedians with national fame, Wang Baoqiang and Shen Teng, whose man-child personae epitomize the bumpkin and smart-ass loser respectively. I argue that both cases employ nostalgia as a comedic device and register the neoliberal subjectivities in China. How do they amuse the audience nostalgically? What do they tell us about the desires and anxiety of the Chinese neoliberal subjects? Referring to Svetlana Boym’s distinction between restorative and reflective nostalgia, and the notion that nostalgia is both retrospective and prospective, I argue that these man-child comedies can be viewed as social commentaries on the neoliberal “winner versus loser” culture. While Wang’s bumpkin man-child invokes the past virtues to criticize the neoliberal entrepreneurial subject, Shen’s smartass character in *Goodbye Mr. Loser* makes a thought experiment: if one has a second chance to pursue success, what is the possible result? Nonetheless, the conclusion of the film is to comment on the result of this experiment, showing a reflexive distance from the nostalgic experience.

**Biography:**

Yung-Hang Lai (Bruce Lai), is a PhD candidate in the Film Studies Department at King’s College London. His thesis is about Chinese comedy films since 2000 and neoliberalization. He is a film critic and a member of The Hong Kong Film Critics Society.

**Championing America’s Losers: Resolving the Culture Wars in the *It* Adaptations**

**Cody Parish and Autumn Fredline, Midwestern State University**

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**Abstract:**

Utilizing deviance theory and a cultural studies hermeneutic approach, this presentation argues that the Stephen King film adaptations, *It: Chapter One* (2017) and *It: Chapter Two* (2019), present a critical analysis of power and deviancy as they concern the American culture wars of the late 2010s, which ignited the ongoing nostalgia zeitgeist. The *It* adaptations follow a group of misfits on the cusp of adolescence and then later as adults, who struggle to defeat a supernatural, shapeshifting entity terrorizing their small town of Derry, Maine. These misfits form the Losers Club, and each member represents a marginalized community: Bill is disabled; Beverly is a girl; Mike is black; Stanley is Jewish; Ben is fat; Richie is gay; and Eddie performs non-traditional masculinity. As deviants within a larger patriarchal society, the Losers Club are harassed and policed by bullies Henry Bowers and Gretta Keene, Derry’s enforcers of conformity. The history of oppression faced by each of the communities the Losers Club represents is embodied by Pennywise, the shapeshifting entity. As the battle between deviants, enforcers, and the monstrous past spills out from the sewers onto the grounds of Derry, the fictional town transforms into a microcosm of the United States, giving the lie to nostalgic master narratives undergirding American history. If culture wars are struggles over power and nostalgia reinforces the disempowerment of deviant, or marginalized, communities, then the *It* adaptations demonstrate that a clear cultural memory is necessary to dispel the illusion of nostalgia and begin dismantling harmful power structures.

**Biographies:**

**Cody Parish** serves as the Coordinator of the Redwine Honors Program at Midwestern State University in Wichita Falls, TX. He holds a master’s degree in English: Literary and Cultural Studies from Illinois State University, and his research spans horror cinema, literature, and culture. His current research examines nostalgia and trauma in recent American horror film.

**Autumn Fredline** is a senior honors student pursuing a Bachelor of Arts degree in English, Sociology, and Political Science at Midwestern State University. Their research interests include deviancy theory, LGBTQ+ studies, and power structures.

**A Stranger Sort of Nostalgia: Texture, Prosthesis, and Politics**

**Matthew Leggatt, University of Winchester**

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**Abstract:**

Of the nine Best Picture Oscar winners between 2011 and 2019 (*The King’s Speech*, *The Artist*, *Argo*, *12 Years a Slave*, *Birdman*, *Spotlight*, *Moonlight*, *The Shape of Water*, and *Green Book*) only one was set in the present. Even that movie, *Birdman*, was a story about memory. While not all of these movies were explicitly about nostalgia they do seem to speak of our obsession with the past. If we take *Green Book*,for example, it is difficult to argue that the movie encourages a longing for the 1960s given its depiction of the racism and homophobia encountered by Dr. Donald Shirley (Mahershala Ali), but the iconic 1962 Cadillac driven by Tony Lip (Viggo Mortensen) does lend an air of romance to the road trip which is the movie’s subject. Such movies often appeal through what one might refer to as the ‘texture’ of the past. Rather than operate on a narrative level, nostalgia is instead evoked via the aestheticization of the period setting to which the viewer is transported. Often these aesthetics are powerful enough to distort our understanding of history.As Robert Burgoyne has argued, even as we have become accustomed to, and comfortable with, the manipulation of film through digital methods, ‘film appears to have acquired, more than ever, the mantle of meaningfulness and authenticity with relation to the past – not necessarily of accuracy or fidelity to the record, but of meaningfulness, understood in terms of emotional and affective truth’ (223). This paper explores a series of recent film and media texts, like *The Americans* (2013-2018), *Stranger Things* (2016 – ), *Ready Player One* (2018), and *Green Book* (2018), examining the tension between the political and the textural uses of nostalgia. It does so primarily by considering, and challenging, Alison Landsberg’s ideas about prosthetic memory.

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Burgoyne, Robert. Memory, History and Digital Imagery in Contemporary Film. *Memory and Popular Film*. Ed. Paul Grainge. Manchester: Manchester University Press. 2003. 220-236.

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Sprengler, Christine. *Screening Nostalgia: Populuxe Props and Technicolor Aesthetics in Contemporary American Film*. New York: Berghahn Books. 2009.

**Biography:**

Matthew Leggatt is a Senior Lecturer at the University of Winchester, UK. He has published widely on both film and nostalgia and is the author of the monograph *Cultural and Political Nostalgia in the Age of Terror: the Melancholic Sublime* (Routledge, 2018) and editor of the forthcoming *Was it Yesterday? Nostalgia in Contemporary Film and Television* (SUNY Press, 2021). Other recent publications include the journal articles ‘Deflecting Absence: 9/11 Fiction and the Memorialization of Change’ (*Interdisciplinary Literary Studies*, 2016), ‘You’ve Gotta Keep the Faith: Making Sense of Disaster in Post-9/11 Apocalyptic Cinema’ (*Journal of Religion and Film*, 2015), and ‘Another World Just out of Sight: Remembering or Imagining Utopia in Emily St. John Mandel’s Station Eleven’ (*Open Library of Humanities*, 2018).

**Second Contact: Nostalgia and Alien Invasion Cinema in the 1980s**

**Craig Ian Mann, Sheffield Hallam University**

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**Abstract:**

Alien invasion films are most often associated with the Cold War anxieties of the 1950s. As popular cinema became saturated with images of malicious visitors from another world, science fiction and horror cinema helped the American public to come to terms with fears of communist infiltration and nuclear annihilation. These films have been the subject of a large body of work; however, the resurgence of such narratives in the 1980s is a much less studied phenomenon. This paper will investigate the workings of the alien invasion film in the age of Ronald Reagan, and will particularly consider its relationship to a nostalgia for the 1950s that is not only clearly palpable in the popular culture of the later decade but was also a lynchpin of the Reagan administration's policies and values.

To that end, this paper will engage with four 1980s films that are set, either wholly or in part, in the 1950s: *Strange Invaders* (1983), *Night of the Creeps* (1986), *The Visitants* (1986) and *Remote Control* (1988). It will analyse the narrative and aesthetic workings of these films, discuss their links to earlier invasion narratives such as *Invasion of the Body Snatchers* (1956), *The Blob* (1958) and *Plan 9 from Outer Space* (1959), and consider what they have to say about the 1950s as a period in American history. In doing so, it will also seek to reveal their cultural significance in a decade defined by resurgent conservatism, a return to 'traditional' values and the rekindling of the Cold war under Reagan's presidency.

**Biography:**

Craig Ian Mann is lecturer in film and media studies at Sheffield Hallam University. He researches the cultural politics of popular genres, including horror, science fiction, action, the thriller and the Western. He is the author of *Phases of the Moon: A Cultural History of the Werewolf Film* (2020) and has contributed to the *Journal of Popular Film and Television*, *Horror Studies* and *Science Fiction Film and Television*. He is organiser of the Fear 2000 conference series on contemporary horror media.

1. For a concise overview of the cyclical historiography of the “New West” see Taylor, Joseph E. “The Many Lives of the New West.” *Western Historical Quarterly* 35, no. 2 (2004): 141-165. [↑](#footnote-ref-2)
2. For example, *Hell on Wheels* (AMC, 2011-16), *The Son* (AMC, 2017-19), *Longmire* (Netflix, 2012-17), *Killer Women* (ABC, 2014), *Wynonna Earp* (Syfy, 2016-), *Justified* (FX, 2010-15), and *Deputy* (FX, 2020). [↑](#footnote-ref-3)
3. Taylor, 159. [↑](#footnote-ref-4)
4. Justin Farrell, *Billionaire Wilderness* (Princeton: Princeton UP, 2020): 45. [↑](#footnote-ref-5)
5. Taylor, 161. [↑](#footnote-ref-6)
6. Nina Baym, “Old West, New West, Postwest, Real West,” *American Literary History 18*, no. 4 (2006): 814. [↑](#footnote-ref-7)
7. Leslie Fielder, *Love and Death in the American Novel* (New York: Stein and Day, 1966), 333. [↑](#footnote-ref-8)
8. Qtd. in *Little Women and the Feminist Imagination*, eds. Janice M. Alberghene and Beverly Lyon Clark (New York: Routledge, 2014), 9. [↑](#footnote-ref-9)
9. Matt Prigge (2016) ‘The Love Witch' is an Exploitation Pastiche Housing a Feminist Tract’ *Metro US,* 1 December 2016 <https://www.metro.us/the-love-witch-is-an-exploitation-pastiche-housing-a-feminist-tract/> [Accessed 13 October 2020] [↑](#footnote-ref-10)
10. Rachel Bowles ‘Interview: Anna Biller on the Love Witch, Critics, Feminism and Female Pleasure’, *Vodzilla*, 27 March 2017<https://vodzilla.co/interviews/interview-anna-biller-on-the-love-witch-critics-feminism-and-female-pleasure/> [Accessed 13 October 2020] [↑](#footnote-ref-11)
11. John Patterson 'The Love Witch Director Anna Biller: ‘I’m in Conversation with the Pornography all Around Us’', *The Guardian*, 2 March 2017, < https://www.theguardian.com/film/2017/mar/02/love-witch-director-anna-biller-conversation-pornography> [Accessed 13 October 2020] [↑](#footnote-ref-12)
12. Jeffrey Sconce, ‘Trashing’ the academy: taste, excess, and an emerging politics of cinematic style’, *Screen*, 36 (4) (1995), 371–393. [↑](#footnote-ref-13)
13. David Church, *Grindhouse nostalgia: memory, home video and exploitation film fandom* (Edinburgh: Edinburgh University Press, 2016) [↑](#footnote-ref-14)
14. Pam Cook, ‘Film Culture: ‘Exploitation’ films and feminism’, Screen, 17 (2) (1976) 122–127. [↑](#footnote-ref-15)
15. “British” has been defined according to the *British Film Institute*’s cultural test [↑](#footnote-ref-16)
16. “Wuthering Heights Film Review”, The Guardian(2011), accessed August, 2020, <https://www.theguardian.com/film/2011/nov/10/wuthering-heights-film-review> [↑](#footnote-ref-17)
17. This paper builds upon work I presented at Northumbria University on British horror films directed by women. I was questioned for including Arnold’s film, and several other films, in my filmography. The apparent need to prove that *Wuthering Heights,* as well as several other films directed by women, do indeed qualify as horror is suggestive of the gatekeeping faced by women working in horror both in a practical and academic capacity. This paper is, in many ways, a response to the prior criticism I received. [↑](#footnote-ref-18)