

**UNIVERSITY OF
WESTMINSTER** 

After Chantal: An International Conference

4pm Friday 4 November – Sunday 6 November 2016

University of Westminster
309 Regent Street, London, W1B 2UW
35 Marylebone Road, London, NW1 5LS



The Centre for Research and Education in Arts and Media (CREAM) celebrates and critically explores the work and legacy of Chantal Akerman.

Akerman contributed greatly to challenging the perceptions of film and cinema. She is seen as a pioneer in embracing the gallery space as a filmmaker and she contributed to the expanded cinematic form, experimenting with reflexivity, cinematic time and the frame. She worked across countries, sites and cultures as well as pre-defined conceptual, epistemological and political categories. Her method of working was distinctive for its blurring of margins and crossing genres. She refused to be identified as any single 'type' of filmmaker, whilst contributing greatly to our contemporary understanding of film.

After Chantal: An International Conference marks the anniversary of the filmmaker's death and also of the UK's first retrospective exhibition of her installation work at Ambika P3, University of Westminster, which opened in October 2015.

Speakers will consider both how Akerman disrupted the polemics of art and cinema and the lasting effects of her work. Papers will address Akerman's work directly or explore her influence on other cultural forms, examining themes such as Fiction and Non-Fiction, Archetypes, the Nomadic, Sound, Installation, Theory and Legacy.

After Chantal: An International Conference Programme

Friday 4 November 2016

Fyvie Hall, 309 Regent Street, London, W1B 2UW

16.00 **Registration**
Tea and coffee

17.30 **Welcome**

Professor Kerstin Mey, Pro Vice-Chancellor and
Dean of Westminster School of Media, Arts and Design
Rosie Thomas, Director of Centre for Research and
Education in Arts and Media (CREAM), University of
Westminster

Michael Mazière, Reader in Film and Video, and
Curator of Ambika P3, University of Westminster

Adam Roberts, Filmmaker and Curator of *A Nos
Amours*

Film screening

But Elsewhere is Always Better (2016), 4 mins, Vivian
Ostrovsky

Keynote

Professor Janet Bergstrom (UCLA)

*Disappearance Stories in the Films of Chantal
Akerman: The Captive, No Home Movie (and Others)*

19.15 **Drinks**

Saturday 5 November 2016

35 Marylebone Road, London, NW1 5LS

09.30 – 0945 **Late registration**
Tea and coffee: Chiltern Hall

09.45 – 11.30 **Panel 1: Hogg Lecture Theatre**

Identities and Archetypes

Chair: Marion Schmid (University of Edinburgh)

Jean-Pierre Salgas, Professeur à l'École Nationale Supérieure des Arts
Décoratifs
*Chantal Akerman as a Lazarean Cinéaste (between Georges Perec the writer
and Christian Boltanski the artist)*

Jenny Chamarette, Senior Lecturer in Film Studies at Queen Mary University
of London
Akerman's Ageless Avatars

Ruth Novaczek, Advisor, Transart Institute, Visiting Research Fellow,
CREAM, University of Westminster
Against Idolatry: Chantal Akerman's Queer Matrixial Gaze

Heike Klippel, Professor of Film Studies at the Braunschweig University of
Arts
Jeanne Dielman, Female Subjectivity, and Reproductive Work

11.30 – 12.00 **Tea and Coffee: Chiltern Hall**

12.00 – 13.00 **Keynote: Hogg Lecture Theatre**

Professor Griselda Pollock (University of Leeds)
'Akerman' on screen: behind and before the camera

13.00 – 14.00 **Lunch**

14.00 – 15.45 Panel 2: Hogg Lecture Theatre

Nomads and Territories

Chair: Angela McRobbie (Goldsmiths College)

Corinne Rondeau, Reader in Aesthetics and Sciences of Art, Université de Nîmes

After Chantal: Nomadic Making and Resistance

Carla Maia, Associate Professor, UNA University Centre, Brazil

“Order and disorder at a respectful distance”: Chantal Akerman’s border cinema

Nadine Boljkovac, Senior Lecturer in Film, Falmouth University

Beyond Herself: Akerman’s Moving (self)portraits

Andrea Thoma, Lecturer, School of Design, University of Leeds

Vertigo of Presence: Chantal Akerman’s NOW, Nomadic Dwelling and the ‘War Machine’

14.00 – 15.45 Panel 3: Cayley Lecture Theatre

Fiction and Documentary

Chair: Alisa Lebow (University of Sussex)

Alison Rowley, Reader in Cultural Theory, School of Art, Design and Architecture, University of Huddersfield

Between Fiction and Documentary: ‘realness’ in La Captive (2000) and La Folie Almayer (2011)

Marion Schmid, Professor of French Literature and Film, University of Edinburgh

Chantal Akerman, ‘cinéaste-écrivain’

Roberta Veiga, Associate Professor, Department of Social Communication, Federal University of Minas Gerais, Brazil (UFMG)

Self-inscription in Chantal Akerman’s Là-bas and D’est: for an interstitial political gesture

Philip Cartelli, Researcher, Institut de Recherche Interdisciplinaire sur des Enjeux Sociaux (IRIS-EHESS), Paris

Mariangela Ciccarello, Visual Artist and Filmmaker

Personhood in Fiction and Documentary Film: Chantal Akerman’s Heritage

15.45 – 16.15 Tea and coffee: Chiltern Hall

16.15 – 18.00 Panel 4: Hogg Lecture Theatre

Legacies for the Future

Chair: Janet Bergstrom (UCLA)

Dominique Paini, Writer, Film producer and Curator
On Les Rendez-vous d'Anna and Jeanne Dielman

Ros Murray, Lecturer in French Studies, King's College London
Revisiting Jeanne Dielman: Woman Sitting Down After Killing (2001), Autour de Jeanne Dielman (2004) and Akerman's 'cinéma de ressassement'

Sanghita Sen, PhD Student, Department of Film Studies, University of St. Andrews
From Akerman to Hatoum: making of a feminist aesthetics for visual culture practices contesting the politics of (hyper)visibility and objectification of the female body

Anthony Paraskeva, Senior Lecturer in English, University of Roehampton
Jeanne Dielman and Beckett's Happy Days

Sunday 6 November 2016

35 Marylebone Road, London, NW1 5LS

09.45 – 11.30 Panel 5: Hogg Lecture Theatre

Sound, Voice and Music

Chair: Michael Goddard (University of Westminster)

Adam Roberts, Filmmaker and Curator of *A Nos Amours*
Chantal's cantabile: Akerman's relationship with music and the musical

Hasmik Gasparian, Filmmaker and doctorate student, University of York
Investigating the Making of Cinematic Silence: Silence in Chantal Akerman's films

Albertine Fox, Junior Research Fellow at Churchill College, Cambridge
An Image that Lasts: Akerman, the Frame, the Music

Corina Copp, writer and artist
'Goodnight, Chantal'

11.30 – 12.00 Tea and coffee: Chiltern Hall

12.00 – 13.00 Keynote: Hogg Lecture Theatre

Professor Sandy Flitterman-Lewis (Rutgers University)
Ephemeral, Elusive, Impossible: Chantal Akerman and the Concept of 'Home'

13.00 – 14.00 Lunch

14.00 – 15.45 Panel 6: Hogg Lecture Theatre

Theory and Subjectivity

Chair: Lucy Reynolds (University of Westminster)

Maria Walsh, Reader in Artists' Moving Image at Chelsea College of Arts, UAL
Intervals of Inner Flight: The Redux Version

Laura Staab, King's College London
Displacing the bed in Je tu il elle and Exhibition

Azadeh Fatehrad, Royal College of Art
The Captured Everyday Life: Akerman and the Politics of Representation

Adriana Cerne, Curator, Leyden Gallery, London
After Chantal: Re-Turning Reveries with Jeanne Dielman & News from Home

14.00 – 15.45 Panel 7: Cayley Lecture Theatre

Space and Installation

Chair: Michael Mazière (University of Westminster)

Jacqui Usiskin, Yukon Arts Centre, Graduate of MSt History of Art and Visual Culture, University of Oxford
Politicising the Mobile Spectator through Space: Chantal Akerman's A Voice in the Desert and NOW

Giulia Magno, MA Film Curating, Birkbeck, University of London
To the White Cube and Back: Chantal Akerman's film-installations

Kate Rennebohm, PhD candidate, Film and Visual Studies program, Harvard University

Time Spent with an Image: Chantal Akerman's Moving Image Ethics across Cinema and the Gallery

Alexa Seligman, Moving Image Artist

Line Langebek, Screenwriter

The Artist-mother, an Exquisite Corpse: Cinema and reality in the digital space of casual sharing

15.45 – 16.15 Tea Break: Chiltern Hall

16.15 – 17.15 Roundtable: Hogg Lecture Theatre

Chair: Rosie Thomas (University of Westminster)

Griselda Pollock, Adam Roberts, Michael Mazière, Sandy Flitterman-Lewis, Janet Bergstrom and Dominique Païni

Abstracts

Janet Bergstrom

Disappearance Stories in the Films of Chantal Akerman: The Captive, No Home Movie (and Others)

Nadine Boljkovac

Beyond herself: Akerman's moving (self)portraits

'Tell me, why are you filming me like that?' 'Because I want to show that there is no distance in the world.' (Akerman, with her mother, *No Home Movie*, 2015)

This talk discerns how Akerman's moving (self)portraits shatter any stable construction of identity. At six minutes, five seconds into *No Home Movie*, the film cuts from a handheld high angle shot of a backyard to Natalia Akerman's back. A camera – *Chantal* – follows Natalia before stopping at the doorway. The relation between subject / mother and camera / daughter reveals the comfort of a home, and a hesitancy to witness and hold dear. With a felt proximity to transient subject, space and time, the camera's sway in the director's hands suggests the immediacy of home movie footage, its ephemerality of an always already lost present. In these opening moments to Akerman's final film, by way of an Akermanesque rhythm of extended long take and sudden break, a flow between intimate 'real life' duration and the insistent minimalism of an artist devoted to an ethics of a 'very frontal gaze' (Martin and López), *No Home Movie* subtly maps a formalist-realist dichotomy. With attention to such detail, this talk ruminates on experiences of duration unique to that of Akerman's works to assert the potential of a nomadic subjectivity free from conventional assimilations of time and self. Of interest are Akerman's images of women that manifest as sites of chance, ambiguity, fluctuation, delirium and sublimity, but also banality, suffering, aging, dying, and survival.

Philip Cartelli & Mariangela Ciccarello

Personhood in Fiction and Documentary Film: Chantal Akerman's Heritage

Chantal Akerman's major contributions to contemporary narrative and non-fiction cinema are undeniable and widely visible. In this presentation, two active filmmakers explore the influence of Chantal Akerman's approach to form and content as indistinguishable entities in the context of their own work. Following a common introduction to Akerman's significant depictions of individual singularity, each filmmaker presents a segment of their own work, which relate to Akerman's practice in different ways. Cartelli presents an excerpt from his video, *Promenade* (2016) which he relates to Akerman's *D'Est* (1993); Ciccarello presents an excerpt from her short film, *My Little Napoli* (2015) which she relates to Akerman's *Je, Tu, Il, Elle* (1973). In the conclusion, both filmmakers explore Chantal Akerman's influence on their previous work and on their current collaborative project, the feature-length fiction/documentary film *Calypso* (in development).

Adriana Cerne

After Chantal: Re-Turning Reveries with Jeanne Dielman & News from Home

This abstract proposes an excavation of an imagistic imagination through Akerman's convergence of the quotidian, the epistolary, and the cinematic; a convergence which hinges upon memories that co-inhabit the Mother as a site of feminist and psychoanalytic enquiry, and the realm of art as a fertile ground for feminine survival. This is in the order of 're-visioning' as Adrienne Rich once put it, as negotiating this conjunction leads me into unexpected terrains, not only across continents but through centuries; opening a route for my own exilic wandering.

On the one hand I am drawn to the feminist quest for an otherwise disturbed, or disruptive feminine lineage that speaks of feminine subjectivity and desire, but in enacting this desire I am simultaneously led to the (dis)associations between arriving and returning, providing me with not only a backward looking historical trajectory of re-visioning, but a differenced temporal view. It is one nevertheless leading to a necessary and new critical direction for engaging with Akerman's lived history, her films and her installations. The concept of the encounter, as a destabilising affective event, otherwise dependent upon the split terms of subjectivity and the Other has theoretically underpinned this engagement, which will go on to consider the concept of reverie as a nodal point of encountering *After Chantal Akerman*.

Jenny Chamarette

Akerman's Ageless Avatars

Chantal Akerman was 18 when she made her first film, *Saute ma ville* (1968). In it, her young body sings loudly and tunelessly, while she eats pasta, covers her shoes, socks, and legs in thick black boot polish, floods the kitchen in her small Brussels apartment and finally turns on the gas hob before laying her head on it to wait for the inevitable explosion. In her last film, *No Home Movie* (2015), Akerman's camera returns to another small Brussels apartment, to quiet domesticity, and to an intimate portrait of her elderly mother, Nelly. Everything begins and ends with a small Brussels apartment, with the delicate and robust lives of mothers and daughters. In Akerman's films, grown-up daughters later re-emerge as mothers of adult children, (Lea Massari and Aurore Clément in *Les Rendez-vous d'Anna* (1978), Clément and Sylvie Testud in *Demain on déménage* (2004)). And yet Akerman's intergenerational avatar, the daughter, who features in so many forms in many of her films, remains forever young, interchangeable, stubbornly resistant to being categorised as a singular 'woman'. This paper sketches out a portrait of this strange presence, who takes the many forms of a young woman, with her insuppressable links to Akerman herself: an 'Ageless Akerman'. This vision of intergenerational cinematic agency speaks to the enduring legacy of resistant femininity: one that remains, and will remain, long after Akerman's own exit from the world in 2015.

Corina Copp **'Goodnight, Chantal'**

Part performance and part paper, and instigated by Chantal Akerman's admission in an interview with Nicole Brenez that she would ask her mother to repeat "Bonne nuit, Chantal," "Goodnight, Chantal," until she had found the right tone for it, "Goodnight, Chantal" investigates Akerman's use of the voice as consolation, and by extension, performance of her own voice, whether in voiceover or song, across her film work; and will include recitation of monologues recently translated into English by Mark Cohen (*Film Quarterly*, Sept 2016): one from *Le Déménagement*, and the other a short voiceover for *La chambre*, as well as an excerpt from Akerman's only published play *Hall de nuit* (Night Lobby, 1992, L'arche), which I am currently translating. "The acousmatic [off-screen] voice is so powerful because it cannot be neutralised within the framework of the visible," writes philosopher Mladen Dolar, "and it makes the visible itself redoubled and enigmatic." Joining Dolar's voice-writing with Akerman's complex relationship to images is a look at her deep understanding of Chaplin as his own audience (Duras). "Goodnight, Chantal" concludes by looking at 21st Century performance and theatre practices and their potential use of the particular poses, gestures, and modes of address found in Akerman's work, with a suspended questioning, never night, of the poetic awkwardness that promises to unfold when staging cinematic language.

Azadeh Fatehrad

The Captured Everyday Life: Akerman and the Politics of Representation

This paper aims to reflect on the complex thematic and artistic language of the late Chantal Akerman. To this effect, this paper addresses three controversial films by Akerman, *I, You, He, She* (1974), *News from Home* (1977) and *No Home Movie* (2015) to highlight what is an extraordinary use of everyday life and displacement in the director's work. The shifting pattern and transition between urban and domestic settings that is produced by this particular sequence of films enables a more micro focus on the fictional and documentary representations. By combining the analytical, personal and political, this paper adopts a new and innovative way of looking at Akerman's works in a coherent and sequential manner, as part of a larger narrative.

This paper also explores the controversial positioning of the audience in selected sequences and not only establishes a critical viewpoint on the produced films but also addresses the unseen elements behind the camera - the selected frames, *mise-en-scène*, the lighting, the sounds and noises. These elements together shape the poetic language in Akerman's works and differentiate her from other practitioners.

Finally, this paper touches upon the understanding of Akerman's artistic language by the new artist generation. This is achieved through various case studies including interviews with graduate students presenting their final shows, something which is designed to draw a bigger picture of what has essentially become a fragmented version of Akerman's artistic language on the theme of everyday life. This brief reflection offers an insight into the ever-changing process of artistic film while highlighting the permanent elements that have been preserved through Akerman's landmark works.

Sandy Flitterman-Lewis

Ephemeral, Elusive, Impossible: Chantal Akerman and the concept of 'home'

Among Chantal Akerman's persistent themes, the concept of 'home' holds a central position. Its emergence in her work has been circular, a movement of presence and absence, subjective reflection and objective distance, and, inevitably, a dialectic of longing and memory. Neither a material place nor a metaphor, 'home' for Akerman is an ideational wellspring from which emerge discursive refrains: restlessness, nomadism, borders, exile, rootlessness, maternal connection and distance, personal history and collective memory, marginality and displacement, subjective reflection and historical trauma. At the same time, Akerman's perpetual experimentation with forms of cinema and video installation has had the power to incorporate a gradual understanding of the imprint of the Shoah on postwar identity and its implications for how we understand home, family, community, and nation.

But it wasn't really (with a few exceptions) until the combined video installation and film, *Bordering on Fiction: From the East*, that Akerman's concern with the maternal turned to History, and to the specific history of the Shoah and her mother's relation to that. This culminates in the more mainstream film *Tomorrow, We Move* and its subsequent installation *Walking Beside One's Shoelaces in an Empty Fridge*. The complicated nexus of Mother, Memory, Shoah, and Home comes to dominate Chantal's later work, but it is also a powerful matrix for rereading the earlier films. Because of this, Akerman's gradual revelation of her personal stake in the sweep of history has made her films reach beyond the particular and insular to global considerations of the human.

Albertine Fox

An Image that Lasts: Akerman, the Frame, the Music

This paper will tease out aspects of Akerman's documentary approach from the musical perspective of the cellist, Sonia Wieder-Atherton. In what ways does music allow Akerman to extend her documentary practice into ambiguous states of fiction? Listening to Wieder-Atherton speak about her own response to musical performance and experience provides important insights into Akerman's storytelling methods. This is evident in the 1989 short, *Trois strophes sur le nom de Sacher*. Here I offer a reading of Akerman's choreographed vision of the everyday, which is tinged with horror and fantasy. I propose that the connections forged with the role of music in Hitchcock's *Rear Window* allow Akerman to pay homage to her own cinematic masterpiece, *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*. Turning then to the short documentary, *Avec Sonia Wieder-Atherton* (2002), made after Akerman had started creating moving-image installations, I consider the audiovisual dynamic between intimacy and distance, conveyed by Wieder-Atherton's passion for creating a special vocal language through her playing and by Akerman's positioning of the spectator as an outsider looking in through a window. The counterpoint between the music and the use of framing to create separate spaces that hint at a space elsewhere, enables parallels to be drawn with *De l'autre côté*, a documentary from the same year. To conclude, by reflecting on some of the common ground between the family histories of

Wieder-Atherton and Akerman, I will comment on Akerman's references to traumatic experience through her filming of musical performance.

Hasmik Gasparyan

Investigating the Making of Cinematic Silence: Silence in Chantal Akerman's films

Despite extensive research on the notion of silence across a wide range of disciplines (music, fine art, philosophy, literature, architecture, theology) little is known about silence in film. The image that emerges from published literature is the relative nature of cinematic silence; and its intrinsic connection to sound. This research studies directorial approaches and sound techniques applied by nine selected filmmakers in making cinematic silence: Akerman, Haneke, Wiseman, Antonioni, Tarkovsky, Kiarostami, Kubrick, Keiller and Coen Brothers. The aim of this research is to expand on the notion of cinematic silence as a strong narrative device that can contribute to the representation of human experience and bring attention to questions related to film sound design. As a case study, Chantal Akerman's films, and in particular the soundtrack of *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* and *No Home Movie* will be analysed. The director's careful focus to detail ('small sounds'), the use of contrasts in sound/silence, the feeling of space and time, will be discussed, and their contribution to the concept of cinematic silence, investigated.

Heike Klippel

Jeanne Dielman, Female Subjectivity, and Reproductive Work

With *Jeanne Dielman*, Chantal Akerman created one of the most prominent housewives in the history of feminist film. The film has been discussed for its revolutionary aesthetics, and the main protagonist has been seen as oscillating between being a repressed and repressive figure and one who is emancipatory. In this paper I would like to propose a new, different approach to Akerman's film: by taking a closer look at the sociology of housework, then bringing this to bear on the housewife who occupies the central role in *Jeanne Dielman*, I will emphasise how the extraordinarily stylised depiction of housework creates a female subjectivity whose philosophical implications I will analyse. The tasks are being executed over-precisely, uneconomically, and frequently impractically and as circuitous. Then this aestheticisation declines as the rhythms become more and more irregular due to the impending crisis. The light that this sheds on the housewife is in a certain sense too glaring: yet it shows core problems that would not be recognisable without exaggeration or overemphasis. More than mere reference to housework, the images make housework into a temporally coded sign for a kind of non-identical self-affirmation, for a perpetual imagination of a mirror in which constant self-awareness, though not self-assurance, takes place.

Giulia Magno

To the White Cube and Back: Chantal Akerman's 'film-installations'

Throughout the critical literature concerning what has come to be known as the cinematic turn in contemporary art, is often to be found a supposed dichotomy between a passive *voyeur* confined in the movie theatre and an active Baudelairean *flâneur* wandering through the gallery space. Within this theoretical framework, Chantal Akerman's mid-1990s' transition from the black

box to the white cube has been widely analysed as a crucial reformulation of the relationship between viewer and text. This paper aims to point out, however, that the pivotal traits of Akerman's gallery-based installations were already virtually present in her films. From the very beginning of her career, Akerman generated a cinematic form where the substrate is informed by inter-subjectivity, taking the Other as a central theme, as well as the encounter between creator and beholder, and the 'cooperative' – as Umberto Eco might have said – elaboration of meaning. Appealing to phenomenological and embodied experience, other than cognitive, Akerman's films pushed vision to new thresholds of perception, making haptically visible the activity of time and space. Exploring key aspects of the filmmaker's cinematic language such as the extended duration of her long-standing minimal-hyperrealist shots, theatricalisation of space, articulation of sound and ethics of frontality, this paper argues that Akerman's films promote a spatio-temporal viewing position persisting in the cinema theatre as much as in the white cube. Three decades before being exhibited for the first time within the white walls of contemporary art, Akerman's moving images transformed cinema theatres into exhibition spaces.

Carla Maia

'ORDER AND DISORDER AT A RESPECTFUL DISTANCE': *Chantal Akerman's border cinema*

The films of Chantal Akerman are built in strong relationship with the outside – the flow of time, the vastness of space. Although often biographical, her work goes beyond individualism, driven not by a confessional impulse, but by the need to establish connections between the first and the third person, the intimate and the strange, the personal and the political, interior and exterior. There is little place for egocentrism, in fact, there is no centre in Chantal's films: their accurate formal economy creates a kind of centrifugal force that guides one's eye towards the border of the frame, a liminal space where everything moves and escapes. This tenuous but well-designed line, that divides what is within and what is outside the frame, is constantly explored by Akerman through her long, fixed, strictly composed shots. However, there is always something that threatens the balance and stability of the shot, a force of disorder – explored since *Saute Ma Ville* (1968) – which reveals chaos through any attempt of order or definition of situations. We are at the mercy of such chaotic energy, no matter how hard we try to direct or master it – *Jeanne Dielman, 23, Quai du commerce, 1080 Bruxelles* (1975) proves it with its notorious outcome. By examining some of Akerman's fictional and documentary methods, we want to discuss how she creates a *border cinema* built upon order and disorder, or as Robert Bresson would say, a cinema made of "two excesses": order to create and disorder to produce life.

Ros Murray

Revisiting Jeanne Dielman: Woman Sitting Down After Killing (2001), Autour de Jeanne Dielman (2004) and Akerman's 'cinéma de ressassement'

This paper revisits *Jeanne Dielman, 23 quai du commerce, 1080 Bruxelles* (1975), seeking to map its nomadic trajectories through different media. I elaborate on Akerman's notion of a 'cinéma de ressassement', a cinema of mulling over or chipping away. Rather than focusing on the film itself, this paper concentrates on two lesser-known works that explicitly return to *Jeanne Dielman*, functioning both as works in their own right and as paratexts, revealing the film's processes in different but corresponding ways: the installation *Woman Sitting Down After Killing*, made for the 2001 Venice Biennale, and *Autour de Jeanne Dielman*, a making-of documentary shot on Portapak by Sami Frey, edited by Akerman and Agnès Ravez in 2004, and released as a special feature on the Criterion Collection DVD edition of the film. The paper contends that these two 'returns' to *Jeanne Dielman* each rework the complex temporalities of the film as well as revisiting its political concerns. *Autour de Jeanne Dielman* places *Jeanne Dielman* squarely within a feminist framework through its central positioning of Delphine Seyrig's feminist discourse. I map the ways in which *ressassement* exposes the processes of a feminist filmmaking concerned with disrupting 'chrononormative' (Elizabeth Freeman) narratives. Building on B. Ruby Rich's characterisation of Akerman's work as a 'cinema of correspondence', I draw on patterns of nomadism, wandering and haunting that equally speak to a correspondence between the personal and the political, ultimately asking what counts as productive labour and looking at filmmaking as collective practice rather than taking an auteurist approach.

Ruth Novaczek

Against Idolatry: Chantal Akerman's Queer Matrixial Gaze

This paper will examine Akerman's anti-idolatry, through the matrixial, the queer and the Jewish elements in some of her films. 'A matrixial link is a touching gaze - a perceiving as affecting and being affected and not as grasping.' (Nigiani: 2009). Judaism is matrilineal; does Akerman take this literally, as if infused with her mother's suffering, her lineage? The figure of the mother both haunts and inhabits her films, and Akerman seems to cast herself as the perpetual daughter who lives with and through her mother. Yet her themes and motifs are so broad and personal that introducing her simply as a filmmaker who makes films about mothers is to reduce her to a cipher far less complex than she is. While her Jewishness and queerness are rarely overt, they infuse her entire oeuvre. Neither *Jeanne Dielman* (Delphine Seyrig) nor *Anna Silver* (Aurore Clement) are stereotypically Jewish, and this is where Akerman has done something radical, by presenting these Jewish figures in the world of arthouse, experimental, francophone New Wave film.

Additionally, Akerman has spoken in many interviews about the second commandment, the injunction against the graven image. She invokes Levinas to speak of the face to face that evokes the opposite of idolatry: the inability to kill, and thus to love. Her films speak Jewishly and queerly of philosophy and ethics within auteurial filmmaking, both formally and in terms of their subjects. My paper will examine these elements in *Jeanne Dielman*, *Les Rendez Vous*

D'Anna, Dis-Moi, Une Jeune Fille a Bruxelles..., Tomorrow We Move, and No Home Movie, with reference to Akerman's own writings and interviews.

Dominique Païni

On Les Rendez-vous d'Anna and Jeanne Dielman

Chantal Akerman started making films under the auspices of Warhol and Michael Snow's experimental cinema but was also inspired by Jean-Luc Godard's observation of the contemporary world. In all her films made between 1975 and 1982, from *Jeanne Dielman* to *Toute une nuit*, the two tendencies merge. *Les rendez-vous d'Anna* ranks amongst her masterpieces but is still forgotten and underrated today, probably dismissed as too 'commercial' because it was produced by the Gaumont film company. I will demonstrate how it exemplifies her minimalist style and appears as an analytical trip through Europe.

Anthony Paraskeva

Jeanne Dielman and Beckett's Happy Days

In 1975, Chantal Akerman directed Delphine Seyrig as the lead in *Jeanne Dielman* because 'she brought with her all the roles of mythical woman that she played until now. The woman in *Marienbad*, the woman in *India Song*.' Akerman could also have added Samuel Beckett's film adaptation of *Comédie*, though it was much less well-known, to the list. Akerman spoke of giving 'space to things which were never, almost never, shown in that way, like the daily gestures of a woman.' Yet they had been shown, in Winnie's routines in Beckett's *Happy Days*, although the striking relation between Jeanne and Winnie is especially pronounced in the 1979 production which Beckett directed. Jeanne is consistently framed in a frontal position, facing towards the camera, like Winnie, who 'gazes front'. The obsessively symmetrical framing of Jeanne compares with the 'maximum of simplicity and symmetry' of the *mise-en-scène* in *Happy Days*, as does its 'unsuccessful realism' with the hyperrealism of *Jeanne Dielman*. The clearest resonance between Jeanne and Winnie is in the formalised yet domestic routines they enact with their hands. I would argue that Beckett's production of *Happy Days*, by heightening the mechanised formality of Winnie's gestures through a rigorous anti-naturalism, serves further to de-naturalise her performance by emphasising internalised codes of culturally determined, gendered behaviour, in a manner reminiscent of Akerman's method in *Jeanne Dielman*.

Griselda Pollock

'Akerman' on screen: behind and before the camera

As Chantal Akerman acquired a growing reputation and international recognition, she was interviewed in print and on screen. Films about her and, to a lesser extent, her work have created a secondary archive alongside the expanding critical and interpretative literature on her oeuvre. This paper will use several documentaries on Akerman as a lens in which to assess the effects of such a focus on the filmmaker/artist, the creation of the story that typically refocuses attention on the author in contrast to the 'dissemination' of a historical-singular vision that occurs, and could only be realised, through film. Is Akerman's cinema 'Akerman' or, in her own terms, the long search for the invisible by what we should be considering an unforeseen cinematic event?

Kate Rennebohm

Time Spent with an Image: Chantal Akerman's Moving Image Ethics across Cinema and the Gallery

In this presentation, I will draw out Chantal Akerman's unique and radical moving image ethics. Akerman's ethics necessitate a very different form of consideration than those of most discussions of cinema and ethics. In those, scholars are concerned with either the moral, accurate, representation of the past (with documentary film) or the hope for a "good" effect on spectators' future thought and behavior (with fiction film). By way of contrast, Akerman's ethics of the image are acutely presentist. Her film and image-making practice works to highlight the ethical possibilities and difficulties we encounter in our very engagement with *images themselves*. In Akerman's films, the image does not stand in for or represent an ethical problem that lies elsewhere – rather, her films explore the intensely modern question of what it means to treat the image itself as an object of ethical concern.

This paper will develop and detail this argument via analyses of the different facets of Akerman's moving image work. Through discussions of her fiction films, including *La Captive* (2001) and *Toute une nuit* (1982), and her documentary films, particularly *Sud* (1999) and *No Home Movie* (2015), I will illustrate the ways in which Akerman links the challenges of connecting to images spectatorially (foregrounded in her famous long takes) to the difficulties of connecting to both individuals and absent pasts, as well as the conclusions that Akerman finds in such a concordance. Finally, by attending to Akerman's ethical equivalency between image and reality, we will also find here a new framework to understand her transition into moving image installation work.

Adam Roberts

Chantal's cantabile: Akerman's relationship with music and the musical

Akerman, talking about aspects of the soundtrack for her 1976 film *News From Home*, said: 'It was like a musical piece. We see one car - but the sound is not totally [in]synch ... I put the sound more musically than realistically'. What might Akerman mean by 'musically' here? To answer this, this talk will search for clues in her films and make mention of her contact with the contemporary music scene in downtown New York from the early 1970s onwards.

Corinne Rondeau

Of Marginality as Resistance

One cannot simply acknowledge the diversity and formal heterogeneity of the work of Chantal Akerman. Any variation includes an invariant, otherwise we would not know what changes in what does not change. For this purpose we will define this invariant by the term of marginality, emphasising the difference between margin and border. The margin (in Latin *margo*, edge) is beyond the limit implied by the notion of border: separation of two contiguous parts, threshold of conflicts and identities. Indeed, the different genres of Chantal Akerman's cinema (comedy, documentary, fiction) play less of separation of forms and places, either side of a border, but moreso with the peripheries of the conventions themselves by displacing the topoi in the broadest sense. Thus the installation *From the Other Side*, presented at Documenta in Kassel, displaces the film to *the other side* in order to make audible a voice in the

Mexican desert in the middle of an exhibition space after making it resonate in a projection room in front of images of a highway leading to Los Angeles. If a border imposes itself by the assertiveness of its limits, the margin generates uncertainty and opens up an infinity of renewals. One could speak of the oceanic feeling of the artist, an "I" that refuses to be compounded with limits, conventions, and discovers through motion itself the soul of resistance. One must therefore define in what new way the cinema of Chantal Akerman is marginal, how marginality conditions her resistance, how this marginality questions the notion of identity in favour of a belonging and, finally, how that identity and belonging replaces the duo border/margin.

Alison Rowley

Between Fiction and Documentary: 'realness' in La Captive (2000) and La Folie Almayer (2011)

Interviewed in 2012 for *Cinéma du Réel*, the international documentary film festival in Paris, Chantal Akerman said 'I think all great fiction films have something of documentary'. Two examples she chose as illustrations were F.W. Murnau's *Tabu* (1929) and Robert Bresson's *Au Hasard Balthazar* (1966). Chantal Akerman has spoken about the role played by *Tabu* in her free adaptation of Joseph Conrad's novel *Almayer's Folly* but has been less direct about the example of Bresson's filmmaking for her own. Taking as case studies *La Captive* and *La Folie Almayer*, the intention of this paper is to draw out some relations between Akerman, Murnau and Bresson in their approach to storytelling in film. In so doing, it might be possible to argue, with the support of a recently published essay by Italian political philosopher Olivia Guaraldo, that *in between* documentary and fiction, so marked in Chantal Akerman's filmmaking is the setting for the 'scandalous property' of 'realness' Hannah Arendt understood as politics.

Jean-Pierre Salgas

Chantal Akerman, inheritor of Silence

In 1950, the year of the birth of Chantal Akerman, "Belgian of Polish Jewish origin", "old child", "girl from the sacrificed generation" as she liked to be called, *Lazare parmi nous* (Seuil, Paris) was published by the writer Jean Cayrol, who had known the Mauthausen camp and who would write the voiceover of Alain Resnais's *Nuit et Brouillard*, five years later. In opposition to what would soon become the Vulgate, the prohibition of literature on the subject, particularly due to the texts of the essayist Maurice Blanchot, Cayrol, by resurrecting the parable of Lazarus, showed that far from vanishing, Auschwitz was accelerating modern art: a "lazaréen fiction" must accompany the "white night of humanity" created by the camps. *No Home Movie*, the latest film by Akerman, who ended her days October 5, 2015, shortly after the death the previous year of her mother, a survivor of the camps, is a distillation of her "lazaréen" cinema which was triggered by a double 'modernist' movement: Jean-Luc Godard and *Pierrot le fou* in 1965 and Michael Snow and *La Région Centrale* seen by the young woman in New York in 1971. "There is nothing to rehash my father said, there is nothing to say, my mother said, and it is on this nothing that I work," she stated. Opened and closed by desert images (the Sinai?) *No Home Movie* shows the tender and impossible dialogue, in the Brussels apartment or via Skype, of the nomadic filmmaker and her mother. In this lazaréen cinema, the

chain of women is the only antidote to madness and death. Halfway through *Les Rendez-vous d'Anna*, at the heart of this film, at the heart of her whole work, the mother (Lea Massari) and daughter dialogue in the bed of a motel in Brussels. "Proust wanted his mother to read him stories. I wanted to know the story of my mother." The one that suffered the axe of history ... *No Home Movie* leads us to the edge of this "central region".

Marion Schmid

Chantal Akerman, cinéaste-écrivain

Celebrated above all as a filmmaker and an installation artist, Chantal Akerman was also a gifted writer. In fact, writing and making films were to a certain extent inseparable activities for this intermedial artist. Like Jean-Luc Godard, Akerman persistently works in-between media, yet the disciplinary habit of separating the arts tends to make us consider her moving image work as if it were created in isolation from writing. This paper will explore the tensions, cross-fertilisations and hybridisations between the written and the cinematic in her oeuvre. Special emphasis will be given to the interplay between the verbal and the visual in her 2013 self-portrait *My Mother Laughs*.

Alexa Seligman and Line Langebek

The artist-mother, an exquisite corpse. Cinema and reality in the digital space of casual sharing

This artist film considers what is cinematic in the digital present where people, every day, make, send and share videos on their phones and online. When so much is shared, what is the value of the artist medium, particularly if it is indistinguishable from the casually shared? How is cinema distinct from intimate and archival urges of the greater population? Addressing the central theme of the conference "When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman, 2015), the film finds its cinematic space as a *cadavre exquis* played out between personal videos of the artists, themselves micro-rebellions against what de Beauvoir called the 'slavery of motherhood', footage from YouTube and performed images. The films together construct an image of an artist-mother, a being who finds freedom in her identity as nomad (or risks falling into the abyss of exile). Finally, addressing the theme of Spectator Time and Space, a super-confessional of womankind emerges, at once intimate and transcendent.

Sanghita Sen

From Akerman to Hatoum: making of a feminist aesthetics for visual culture practices contesting the politics of (hyper)visibility and objectification of the female body

Chantal Akerman's films are like "intimate conversations", which is also one of the defining characteristics of feminist literature and art. They subvert the voyeuristic routine of the mainstream cinema by showing the materiality of the female body, not as an object on display, but in a way that represents agency, will, sovereignty, personhood, desires and fascinations. In doing so, she creates an intimacy that allows for the sharing of stories, woes, drudgery, intimate thoughts, and confusions. Mona Hatoum shares a similar emphasis towards representing the female body, albeit to reclaim it from the patriarchal

traditions of aesthetic practices, to embody conflicting interests and longings. Both Chantal Akerman's *News from Home* (1977) and Mona Hatoum's *Measures of Distance* (1988) make use of letters from their respective mothers written to their daughters in 'exile,' manifested through voiceover. In both, the filmmakers are very much present only through their voice. Through a comparative analysis of these two films in the proposed paper, I will argue that both the films treat "cinema as an artistic and ideological force for women". (1) Though both the films are examples of art following feminist aesthetics of visual representation, Mona Hatoum's is a text that continues the legacy of Akerman's practice of feminist visual aesthetics.

1. Michelle Citron, Julia Lesage, Judith Mayne, B. Ruby Rich and Anna Marie Taylor. "Women and Film: A Discussion of Feminist Aesthetics." (in *New German Critique* 13, Special Feminist Issue (Winter 1978): 82-107.) p. 83

Laura Staab

Displacing the bed: Hélène Cixous, Je tu il elle and Exhibition

In her 'Three Steps on the Ladder of Writing', Hélène Cixous states, 'In order to go to the School of Dreams, something must be displaced, starting with the bed.' This process of displacement, in Cixous, is a process of additive movement: 'the bed' does not disappear, but its position is shifted, to create an other, different space for the new. To read Cixous, 'the bed' is both the literal bed, and a metaphoric image for the foundation or ground of things. And, as she illustrates in 'Sorties,' this place of sleep in patriarchal thought is indicative of the passive, the feminine; this is the philosophical ground that 'must be displaced.' In re-reading this place of sleep as a 'School of Dreams,' Cixous thus comes to re-vision the feminine: passive *and* active, sleeping *and* dreaming, exploring, escaping. This paper proposes that, through the figure of the bed, *Je tu il elle* (Chantal Akerman, 1975) and *Exhibition* (Joanna Hogg, 2013) enact this Cixousian process of creative displacement, towards re-visioning the feminine anew in a filmic 'School of Dreams.' As occurring within each respective film, this paper ventures that displacement occurs *between* the two films, too. For *Exhibition* appears to effect a displacement of Akerman's legacies: not in order to efface these legacies, rather (as in the creative, Cixousian process) towards re-visioning Akerman's oeuvre, envisioning its new becomings.

Andrea Thoma

Vertigo of Presence: Chantal Akerman's NOW, Nomadic Dwelling and the 'War Machine'

This paper will explore opportunities within audio-visual works to reflect on the discrepancy and coming together of fleeting images with a physical sensation of 'nunc stans' (alluding to Walter Benjamin's 'Jetztzeit') where the viewer's awareness of their own body is engaged in an effort to stabilise impressions of dizzying uncertainty. A close reading of Chantal Akerman's multi-channel installation *NOW* (2015) will consider how a recognition of place (contemporary war zones) is conditioned by nomadic dwelling, where place is experienced 'whilst moving', as put forward in Gilles Deleuze and Félix Guattari's 'Treatise on nomadology – the War Machine' (1988). This includes a continuous juxtaposition of various 'lines of flight' compounded by the sound of the machineries of combat. Like in a cabinet of mirrors, this installation of a

virtual/possible place suggesting actual, geo-political places takes different facets, as it is shown in different locations (Venice Biennale and Ambika P3, London) spanning across the 'being-in-place' and absence of its maker. Akerman's installation will be contrasted with some of Harun Farocki's documentary material in works like *Immersion* (2009) where computer-simulated topographies of war zones are used for training soldiers for combat or for dealing with US veterans' post-traumatic stress disorder. Reference will also be made to the author's own video work *Recurring Viewpoints* (2014) exploring the vertigo and subversive element of nomadic dwelling through moving and still images shot from the John Hancock Tower in Chicago.

Jacqui Usiskin

Politicising the Mobile Spectator through Space: Chantal Akerman's A Voice in the Desert and NOW

This paper examines the phenomenological consequences that arise when the static eye implied by the cinema screen's framed perspective dissipates and bursts out towards peripheral embodiment encompassed by the immersive space of the moving image installation. I will address the question whether or not this detonation that grants the viewer mobility engenders an elevated sense of responsive participation and active subjectivity beyond that of the immobile viewer. Chantal Akerman's installations *A Voice in the Desert* (2002) and *NOW* (2015), as installed in the exhibition *Chantal Akerman: NOW* at Ambika P3, will provide the means to explore how mobility within the gallery space is restricted and dictated by the spatial positioning of the screens. As the viewer transitions from a stabilised, removed and contemplative posture elicited by the former artwork to the locus of mobility, immersion, and barraged perception stimulated by the latter artwork, it is evident that the spatialisation of the installation becomes a factor when considering the activation of viewer engagement, particularly with that of a political nature. Grounding this enquiry in Jacques Rancière's notion of the 'emancipated spectator', I will argue that in emphasising the spaces in-between the screens, Akerman's installation space pushes emancipation to its limits. In emphasising the viewer's distance from the effects of displacement, illegal immigration and deracination within the contentious locations explored in the videos, the calculated yet mobilised movement facilitated by the installation of the screens transforms the 'emancipated spectator' into a spatially politicised, active subject.

Roberta Veiga

Self-inscription in Chantal Akerman's Là-bas and D'Est: for an interstitial political gesture

Eastern Europe, 1993, and Israel, 2006: two contexts eminently historic and political. In the early 1990s, after the fall of the Berlin Wall and the extinction of the Soviet Union, Eastern Europe underwent a transition from socialism to a liberal and capitalist democracy. From 2000 to 2005, the series of conflicts between Israelis and Palestinians in the Gaza Strip, known as the Second Intifada, increased with the new strikes against Israeli cities. This is where and when Chantal Akerman shot two documentaries: *D'est* (1993) and *Là-bas* (2006). However, contrary to expectations, none of them deal directly with the ongoing events. Contrarily, Akerman avoids the conventional form of historic

documentaries and refuses to face the political issues directly. She places herself as a distant observer who brushes these worlds with the camera. One may ask oneself: is it possible to make a political documentary about a place at war without leaving one's apartment? Is it possible to make a political cinema in the Eastern Europe of the 1990s without listening to the people or watching out the capitalist emblems? What can the image do amid such devices? My proposal consists in thinking how subjectivity, as it is cinematographically concocted, can generate a sensible form in which memory is not a thorough narrative of the world or of the Jewish background of the filmmaker, but instead a gappy and effaced experience.

Maria Walsh

Intervals of Inner Flight: The Redux Version

In a recent book, Griselda Pollock reads Akerman's oeuvre as an attempt to visualise the effects of unmourned trauma transmitted to the children of Holocaust survivors. Others have previously suggested this but what makes Pollock's reading definitive is its recuperation of the moment in which Akerman's mother conveys her loss in the documentary component of Akerman's installation *Walking Next to One's Shoelaces Inside an Empty Fridge* (2004). Before this moment, '[w]e accepted the signs of her cinematic intervention but we knew not the specifics of their causation in a deeper, still culturally unacknowledged trauma that flowed beside but was not reducible to the choked feminine voice in culture meeting a new cinematic formalism' (Pollock, 2013:340). In my 2004 article on Akerman's *News From Home* (1976), I engaged with readings of the film in relation to the feminine in order to release the film from being read as manifesting the impossibility of woman's desire (Stephen Heath) or a desire to return to the mother (Richard Kwietniowski), arguing instead that the indeterminacy of the final sequence opens out onto a transformative *freedom from identity*. In this paper, I want to persist with this idea but reframe it in terms of Pollock's insistence on Akerman's work being a journey towards trauma. In *News From Home* and the earlier *Hotel Monterey* (1972), Akerman's use of static camera and tracking durations build structural narratives in which rigid spaces, respectively outdoor and indoor, become more fluid and abstract. This is not at odds with a cinema of trauma, but puts the emphasis on how the creation of perceptual novelty through (camera) staring and durational reframing generates transitional moments of creative futurity for the spectator and perhaps for the artist.

Biographies

Janet Bergstrom

Janet Bergstrom, Professor of Cinema & Media Studies, UCLA, followed Chantal Akerman's work since her first retrospective at Berkeley's Pacific Film Archive in November 1976. Founding co-editor of *Camera Obscura*, her essay on *Jeanne Dielman* and excerpts from a group interview appeared in fall 1977 in that journal. Other essays on Akerman include "Chantal Akerman: Splitting," published in her anthology *Endless Night: Cinema and Psychoanalysis, Parallel Histories*, 'Keeping a Distance: Chantal Akerman and the Spirit of the 1970s' in *Sight and Sound*, and 'Heartfelt,' following Akerman's death, in *Senses of Cinema*. Bergstrom specializes in archivally-based, cross-national studies of émigré directors such as Murnau, Renoir, Sternberg and Hitchcock. She has published four visual essays along the same lines on DVD.

Nadine Boljkovac

Nadine Boljkovac (PhD, Cambridge) is Senior Lecturer in Film at Falmouth University. She was a UNSW 2015-17 Postdoctoral Fellow, the Brown University 2012-13 Carol G. Lederer Postdoctoral Fellow, a University of Edinburgh 2010 Postdoctoral Fellow, and University of Aberdeen 2009-10 Film Teaching Fellow. Her monograph examining affect and ethics via Chris Marker and Alain Resnais, *Untimely Affects: Gilles Deleuze and an Ethics of Cinema* (EUP 2013), was reissued in paperback in 2015. A monograph in progress, *Beyond Herself: Feminist (Auto)Portraiture and the Moving Image*, assesses women's experiences of reinvention. Projects include: *Against Nature: The Cinema of Werner Herzog* with Hanjo Berressem, and *Deleuze and Affect* with Charlie Blake. Peer-reviewed pieces appear in a *Film Theory Handbook* (forthcoming); *Understanding Deleuze, Understanding Modernism*; *Deleuze Studies*; *Open Letter: A Canadian Journal of Writing and Theory* ('Remembering Barbara Godard'); *Anamnesia: Private and Public Memory in Modern French Culture*; *Gilles Deleuze: Image and Text*.

Philip Cartelli

Philip Cartelli is a filmmaker and researcher. He holds doctoral degrees from Harvard University's Sensory Ethnography Lab (USA) and the École des hautes études en sciences sociales (France). His writing has been published in a variety of journals and his film and video works have been shown in international festivals, conferences and installation settings.

Adriana Cerne

Adriana Cerne is the co-founder of Leyden Gallery in London where she works full-time as director and curator. She also lectures at the Royal College of Art in the School of Communication in the Department of Critical and Historical Studies. Her doctoral research at the Department of Fine Art, University of Leeds is based upon feminist counter cinema films and filmmaking from the 1970s to the early 1980s with a focus on the work of Chantal Akerman. Her work engages with art and its objects in a highly interdisciplinary way, which includes, but is not limited to, feminist theory, psychoanalysis, visual & literary theory, text/image relations and cultural analysis. She has researched 17th

Century Dutch genre paintings in order to explore the appearance of the 'love-letter'. Her trans-disciplinary approach to the research has enabled questions of the relations between love-letters, the polemics of women's filmmaking and the concept of the 'everyday' as an aesthetic encounter to emerge. Recent work on the concepts of reverie and contemplation as aesthetic encounter is being further developed in current writing that is setting out to reconsider the trope of the female bather in art.

Jenny Chamarette

Jenny Chamarette is Senior Lecturer in Film Studies at Queen Mary University of London, author of *Phenomenology and the Future of Film: Rethinking Subjectivity Beyond French Cinema* (Palgrave Macmillan, 2012) and co-editor of *Guilt and Shame: Essays in French Literature, Thought and Visual Culture* (Peter Lang: 2010). Her approaches to phenomenology, embodiment and intermediality in contemporary art cinema have led to publications on Chantal Akerman and Agnès Varda, and other transcultural filmmakers including Elia Suleiman and Abbas Kiarostami. She is currently working on a book-length monograph entitled *Cinemuseology: Cinema Screens, Museum Vitrines and Cultural Politics* and has recently been commissioned to write a book on the architecture of Chantal Akerman.

Mariangela Ciccarello

Mariangela Ciccarello is an artist, filmmaker and curator who holds degrees from the universities of Bologna and Aix-en-Provence. Since 2013, she has produced a series of films and videos, including during a residency at the UnionDocs Center for Documentary Art in Brooklyn, which have screened widely in film festivals (Locarno, Torino, Edinburgh) and visual art contexts.

Corina Copp

Corina Copp is a writer and artist working at the intersections of performance, film, and contemporary feminist poetics. She is the author of *The Green Ray* (Ugly Duckling Presse, 2015); and the play, *The Whole Tragedy of the Inability to Love*, inspired by the successive forms of the work of Marguerite Duras. Recent texts: *Warm Equations* (Edition Patrick Frey, Zurich); *BOMB*; *Cabinet*; Triple Canopy's *Corrected Slogans: Reading and Writing Conceptualism*. Her paper, 'ATARAXIA: Freedom from Disturbance (on the work of Jean Day)', was presented at the 2010 University of Greenwich Cross-Genre Festival, published in *Cambridge Literary Review* 11/5. Performance work: Leonard & Bina Ellen Art Gallery at Concordia University, Artists Space, LMCC *Workspace* (Writer-in-Residence, 2013-2014). She is currently working on English translations of two texts by Chantal Akerman, the play *Hall de nuit*; and *Ma mère rit* (The Song Cave, LLC, rights pending).

Azadeh Fatehrad

Dr. Azadeh Fatehrad is an artist and curator based at the Photography Programme of the Royal College of Art, London. Her projects explore still and moving image archives investigating the ways in which the feminist movement has been expanded among urban middle class women in her home country of Iran. As part of her research, Fatehrad has curated a series of public programmes including the recent exhibition *Hengameh Golestan: Witness 1979* at The Showroom, London, as well as *Iran's Women's Movement* at Framer Framed, Amsterdam. She has presented academic papers at a variety of conferences and symposiums, such as 'The Feminist Movement in Twentieth Century Iran' at the International Institute of Social History, Amsterdam; 'Poetic and Politic: A Re-Reading of Iranian History after the 1979 Revolution' at Delfina Foundation, London; and 'Challenging Gender, Embracing Intersectionality' at Stockholm University, Stockholm; 'Moving Pictures and Photoplays: New Perspectives in Silent Cinema' at the University of York; and 'Challenging Gender, Embracing Intersectionality' at Kingston University, London. Fatehrad has exhibited her work internationally in London, Vancouver, New York and Tehran.

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Sandy Flitterman-Lewis

Sandy Flitterman-Lewis is the author of *To Desire Differently: Feminism and the French Cinema* and co-author of *New Vocabularies in Film Semiotics*. Her background in feminist film theory is largely due to her doctoral work in Comparative Literature at UC Berkeley, where she earned her PhD in 1984. As one of the four founding co-editors of *Camera Obscura*, she helped formulate the aims and focus of this first journal of feminism and film theory. The journal's inaugural issue in 1976 was one of the first English language publications to discuss Chantal Akerman's pioneering film, *Jeanne Dielman*. Her work on the Shoah in France, *Essays on Childhood, the Family and Antisemitism in Occupation France* treats material culture and daily life before, during, and after World War II. She teaches courses in film through the English and Comparative Literature departments at Rutgers University in New Brunswick, New Jersey.

Albertine Fox

Albertine Fox is a Junior Research Fellow at Churchill College, Cambridge. She was awarded her PhD in French Studies from Royal Holloway, University of London after completing a BA in French with Music and an MA that explored the 1970s cinema of Marguerite Duras. She has a monograph forthcoming with I.B. Tauris entitled *Godard and Sound: Acoustic Innovation in the Late Films of Jean-Luc Godard*, arising from her doctoral research. Her current postdoctoral project concentrates on the aesthetics of the film interview in Chantal Akerman's documentaries, beginning in 1980. She is particularly interested in the interaction between the act of listening and the face-to-face encounter in Akerman's work. Her recent publications include a profile piece on the Swiss filmmaker Anne-Marie Miéville, an article published in the journal *SEQUENCE* on Godard's video work, and a forthcoming chapter on voice in the co-edited volume, *Locating the Voice in Film: Critical Approaches and Global Practices*.

Hasmik Gasparyan

Hasmik Gasparyan is a PhD student at the University of York, Department of Theatre, Film, Television and Interactive Media. She holds an MA with Merit in Screen Documentary (Goldsmiths, University of London, 2010-2011) and BA, MA in Feature Film Direction (Armenian State Pedagogical University, Yerevan, 1993-1998). Hasmik worked as a television director and independent documentary filmmaker for more than ten years in Armenia. She worked as volunteer film previewer at the Sheffield Documentary Festival (Doc/Fest) for three years and film curator at the Armenian Cinema Salon, Armenian Institute in London. Hasmik Gasparyan's works have been presented at international festivals and art events in UK, Japan, Turkey and Armenia. Currently Hasmik is a 2nd year PhD student at The University of York.

Michael Goddard

Michael Goddard is Senior Lecturer and Course Leader in Film, TV and the Moving Image at the University of Westminster. Previously he was in the School of Arts and Media at the University of Salford. He has published widely on Polish and international cinema and media culture as well as cultural and media theory. He recently published a book, *Impossible Cartographies* on the cinema of Raúl Ruiz. He has also been doing research on sonic cultures including both popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach, as well as free and guerrilla radio, culminating in editing two books on noise, *Reverberations* and *Resonances*. He is currently completing a research project, *Guerrilla Networks*, examining radical media ecologies in film, TV, radio and radical politics in the 1970s from a media archaeological perspective. This draws on work developing the paradigms of both media ecologies and media archaeology. Most recently, his research focuses on contemporary audiovisual popular culture and urban space. He is currently a CAPES/Science without Borders Special Visiting Researcher, working on the project "Cities, Creative Industries and Popular Music Scenes." He is co-editing two journal issues on the return of *Twin Peaks*, and an edited collection on music video.

Heike Klippel

Heike Klippel is professor of film studies at the Braunschweig University of Arts. She studied German Literature, Philosophy, Film and Television Studies and Sociology at the Universities of Mainz and Frankfurt. She recently conducted a research project on discourses of poison and poisoning in science and film. She co-edited *Film als Idee / Film as Idea* (bilingual edition of the writings of experimental filmmaker Birgit Hein) Berlin: Vorwerk 8 2016; *Raus aus seinen Kleidern* (Essays on the work of experimental filmmaker Corinna Schnitt) Frankfurt, Basel: Stroemfeld 2014. Her books include *The Art of Programming – Film, Programm und Kontext* (ed., Münster: Lit, 2008), *Zeit ohne Ende* (Essays on time, women, and cinema) (Frankfurt a.M.: Stroemfeld, 2009), and she is co-editor of the feminist film journal *Frauen und Film*.

Line Langebek

Screenwriter Line Langebek has written short films, including *Field Study* (director Eva Weber), *Anonymous* and *Echoes*; a French/Albanian documentary as well as an experimental film for artist Maryam Jafri. The fiction feature film *I'll Come Running* was released through IFC Films and she wrote the short original drama *Sink or Swim* for Channel 4. She is currently working on new film and TV projects, lectures at Regent's University London and lives in London.

Alisa Lebow

Alisa Lebow is a Reader in Film Studies at the University of Sussex. A documentary film scholar and maker, her research is concerned with subjectivity and questions of the political in documentary. Her books include *The Cinema of Me* (Wallflower Press, 2012), *First Person Jewish* (University of Minnesota Press, 2008) and *the Blackwell Companion to Contemporary Documentary*, co-edited with Alexandra Juhasz (2015). Her most recent project, *Filming Revolution* is a Leverhulme Trust funded interactive database documentary about filmmaking in Egypt since the revolution (2015): www.filmingrevolution.org

Giulia Magno

Giulia Magno has completed an MA in Film Curating at Birkbeck, University of London. With a background in history of art and design at Sapienza, University of Rome and Université Paris-est-Marne-la-Vallée, her research examines intermediality, phenomenology, reception, and the changing spaces and temporalities of moving image exhibition. Over the past four years, she has been researching Chantal Akerman's work between Paris, Rome and London and is currently curating a retrospective of Akerman's films at the MAXXI museum of Rome. The exhibition project is the object of a practice-led research entitled *Chantal Akerman: Film Curating Between the Black Box and the White Cube*, conducted at Birkbeck under the supervision of Janet McCabe and Laura Mulvey.

Carla Maia

Carla Maia lives and works in Belo Horizonte, Brasil. She has a PhD in Communication from the Universidade Federal de Minas Gerais/UFMG. She is Associate Professor of the Communication and Arts Institute, UNA University Centre and visiting scholar at Tulane. Her Master dissertation (2008) focused on Chantal Akerman's films and her Doctorate thesis (2015) is about films by/with women in Brazilian contemporary documentary. Curator and programmer, she has organised three retrospectives of Chantal Akerman in Brasil (forumdoc.bh - 2006; CCBB Rio de Janeiro, São Paulo and Brasília - 2009; FestCurtas BH - 2016) introducing her work to the Brazilian public. Chantal attended the retrospective at CCBB in 2009, and they kept a short but friendly correspondence until her death in 2015. She has also organised retrospectives of Naomi Kawase, Trinh T. Minh-ha, Pedro Costa and Rithy Panh. Since 2006, she is a programmer of the forumdoc.bh: Documentary and Ethnography Film Festival of Belo Horizonte

Michael Mazière

Michael Mazière is an artist and curator, currently Reader in Film and Video and executive member of the Centre for Research and Education in Arts and Media (CREAM) at the University of Westminster. His research practice encompasses the production of artworks, the curation of exhibitions, lecturing and writing about artists' film and video. Prior to academia Mazière worked in artist' led film and video organisations including the London Film-makers Co-operative, London Video Arts and The Lux Centre and published widely in the field of avant garde film. Mazière shows his films internationally, venues include the Tate, London and MOMA, New York and Videobrasil, Sao Paulo. He has curated artists' film and video at the Whitechapel, Serpentine, ICA, NFT and internationally. He is the Curator of Ambika P3, whose recent exhibitions include the work of Anthony McCall, David Hall, Ilya and Emilia Kabakov, Victor Burgin and Chantal Akerman.

Angela McRobbie

Angela McRobbie is Professor of Communications at Goldsmiths University of London. Her most recent books are *Be Creative: Making a Living in the New Culture Industries* (2015) and *The Aftermath of Feminism: Gender, Culture and Social Change* (2008). She currently holds the Mercator Fellowship, Oldenburg Universitat Germany and she is a Goldsmiths grant-holder for AHRC CREAtE (Fashion Micro-Enterprises: London, Berlin and Milan). She has interviewed and written about Chantal Akerman (BFI 1996) and she is currently embarking on a curated project on Akerman exploring feminist aesthetics and cultural production.

Ros Murray

Ros Murray is a lecturer in French Studies at King's College London. Her research focuses on 20th and 21st Century feminism, queer studies and avant-garde and experimental film and video. She is currently preparing a monograph entitled *French Feminist Film*, the major output from a three year Leverhulme Early Career Fellowship at Queen Mary University of London (2013-2016). Her book *Antonin Artaud: Scum of the Soul* came out with Palgrave Macmillan in 2014 and she has published articles in *Camera Obscura*, *Feral Feminisms*, *Film-Philosophy* and *Studies in European Cinema*.

Ruth Novaczek

Novaczek is a filmmaker who has exhibited her experimental, vernacular films and installations nationally and internationally since the 1990s. She works with ecriture feminine, subjectivity and narrative, and uses found footage, live action, and documentation in mash-ups that challenge the 'traditional' avant-garde moving image culture. She addresses cultural and sexual identities through music, writing, and cinema, all of which are embedded in her densely montaged films. She has been a visiting and guest lecturer and has taught film production, art history and cinema studies in the US, London and Berlin. She studied film and video at St. Martins School of Art, and has a PhD by practice from the University of Westminster where she is a Visiting Research Fellow. She is an advisor at the Transart Institute MFA/PhD program.

Dominique Païni

Dominique Païni is a programmer, distributor and producer (Straub and Huillet, Juliet Berto, Philippe Garrel). He was in charge of film production from the Louvre Museum, director of the French Cinematheque (1993-2000) and the Centre Pompidou (2000-2005). Independent curator, he is also the author of numerous books on the relationship between cinema and the visual arts.

Anthony Paraskeva

Anthony Paraskeva is Senior Lecturer in English at the University of Roehampton. He is the author of *The Speech-Gesture Complex: Modernism, Theatre, Cinema* (Edinburgh UP, 2013) and the forthcoming *Samuel Beckett and Cinema* (Bloomsbury, 2017).

Griselda Pollock

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History (CENTRECATH) at the University of Leeds. Pollock is committed to developing an international, postcolonial, queer feminist analysis of the visual arts and cultures. She has also written extensively on cinema and is preparing a major study of the work of Marilyn Monroe in relation to the image as a form of cultural agency. Current interests focus on trauma, transformation and the aesthetics of matrixial theory and Aby Warburg's concept of the pathos formula, [the formulation of affect]. Since 2007, working in collaboration with Max Silverman, she has developed the concept of *concentrationary* memory in relation to the Arendtian critique of totalitarianism, resulting in a trio of books, *Concentrationary Cinema: Aesthetics as Political Resistance* (Berghahn, 2010), *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (with Max Silverman, I B Tauris, 2013) and *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (with Max Silverman, I B Tauris, 2015). Her most recent publications on contemporary art include *After-affects / After-images: Trauma and Aesthetic Transformation* (Manchester, 2013); *Bracha Ettinger: Art as Compassion* (with Catherine de Zegher, ASA 2011) and *Art in the Time-Space of Memory and Migration* (Freud Museum and Wild Pansy Press, 2013). At the intersections of psychoanalysis, history and trauma she edited the collection *Visual Politics of Psychoanalysis: Art & the Image in Post-traumatic Cultures* (I B Tauris, 2013). Her forthcoming books include *The Nameless Artist in the Theatre of Memory: Charlotte Salomon's Life? or Theatre? 1941-2 As a Theatre of Memory* (Yale), and *Is Feminism a Bad Memory?* (Verso).

Kate Rennebohm

Kate Rennebohm is a PhD candidate in Harvard's Film and Visual Studies programme. Her doctoral thesis, "Ethical Re-vision," argues for the dramatic, but un-theorised, influence of cinema upon ethical thinking and philosophy within the 21st Century. She has written for *Cinema Scope*, *The Canadian Journal of Film Studies*, *Film & History*, *Offscreen* and *Synoptique*, recently co-founded SCMS's Film Philosophy Scholarly Interest Group, and has received the Social Sciences and Humanities Research Council of Canada Research Grant for both her Doctorate and Masters, which focused on the ethics of Chantal Akerman's filmmaking practice.

Lucy Reynolds

Lucy Reynolds is Senior Lecturer on MA Film and Television and a CREAM researcher at the Westminster University. Her research is focused on questions of the moving image, feminism, political space and collective practice. Recent journal articles include, for example: 'A collective response: Feminism, film, performance and Greenham Common,' *Moving Image Review and Art Journal*, vol 4 March 2016. She is currently guest editor for MIRAJ's issue on *50 Years of Moving Image in Britain*, and further editorial projects include *Women Artists, Feminism and the Moving Image*, to be published by I.B.Tauris in 2017. She has curated exhibitions and film programmes for a range of institutions from Tate and MUHKA, Antwerp to the ICA and the South London Gallery. Her own films, performances, sound works and installations have shown in galleries and cinemas nationally, and her ongoing sound work *A Feminist Chorus* has been performed at Glasgow Women's Library, Wysing Arts Centre and The Showroom.

Adam Roberts

Adam Roberts founded *A Nos Amours* with Joanna Hogg to curate and present film and moving image work in ways that might cross disciplinary fences. To that end, they have curated a number of cinema films and artists' films, most recently a two year long retrospective of the film and video work of Chantal Akerman, at ICA London, and also collaborated with Ambika P3 and Marion Goodman Gallery to mount a large scale exhibition of her installation works in London. Adam has also made a number of films including dance films with choreographer Jonathan Burrows. His recent film *Remake* (published by filmarmalade) will be shown in the exhibition *Nightfall* at the Musée Rath, Geneva, opening in December 2016, curated by Justine Moeckli. His work has shown in festivals and galleries, including the Hayward Gallery, Whitechapel and Haus der Kunst, Munich.

Corinne Rondeau

Corinne Rondeau is Reader in Aesthetics and Sciences of art at the Université de Nîmes and a film and art critic for *France Culture*.

She is the author of monographs on the choreographer Lucinda Childs (*Lucinda Childs, Temps/Danse*, éditions du Centre National Chorégraphique, 2013); the artist David Claerbout (*David Claerbout, L'œil infini*, Editions Nicolas Chaudun, 2013); the writer and essayist Susan Sontag (*Qui a peur de Susan Sontag?* Editions de L'éclat, 2014).

Alison Rowley

Alison Rowley is Reader in Cultural Theory in the School of Art, Design and Architecture at the University of Huddersfield. Her book *Helen Frankenthaler: Painting History, Writing Painting* was published by I.B. Tauris in 2007. Her writing on contemporary art and film includes essays on AES+F, Chantal Akerman, Willie Doherty, Eva Hesse, Sarah Lucas and Trinh T. Minh-ha. Her new book *Common Gestures Class Acts: Young British Art in Retrospect* will be published by I.B. Tauris in 2017.

Jean-Pierre Salgas

Jean-Pierre Salgas is Professor at the École Nationale Supérieure des Arts Décoratifs (Paris). Born in 1953, he studied philosophy and has been a critic since 1983 for *Quinzaine littéraire*, *France-Culture*, *Revue parlée* du Centre Pompidou, *Art-press* and *Vient de paraître*. He was Professor at the École nationale d'art and is the author of two books on Witold Gombrowicz (éditions du Seuil 2000, éditions de l'Éclat 2011); on the films of Christian Boltanski, *signalement* (Centre Georges Pompidou 1992) and studies on Atom Egoyan (*Jeu de Paume*, Paris 1993) and Chantal Akerman (Centrum Stucki, Varsovie 2006). His work as a curator includes: *Romans mode d'emploi* (adpf, Ministère des Affaires Étrangères, 1998), *Les trois mousquetaires: Witkiewicz, Schulz, Gombrowicz, Kantor* (Musée des Beaux-Arts de Nancy, 2004), *'Regarde de tous tes yeux, regarde': l'art 'contemporain' de Georges Perec* (Musée des Beaux-Arts de Nantes, 2008).

Marion Schmid

Marion Schmid is Professor of French Literature and Film at the University of Edinburgh. Her current research interests lie in questions of intermediality – in particular the relationship between film and its sibling arts – the French New Wave and post-New Wave, and the process of artistic creation. She is the author of *Chantal Akerman* (2010), *Proust dans la décadence* (2008), *Proust at the Movies* (2005, co-authored with Martine Beugnet) and *Processes of Literary Creation: Flaubert and Proust* (1998). She is currently Principal Investigator of the AHRC Research Network 'Film and the Other Arts: Intermediality, Medium Specificity, Creativity'.

Alexa Seligman

Producer and moving image artist Alexa Seligman is the director of *Inferno*, a 50min setting of Dante's poem featuring the voices of Laurie Anderson and Corin Redgrave (CoExist Arts, Southend, 2005). Her current work focuses on combining real and found footage including recent collaboration with composer Donna McKeivitt setting the poems of Pablo Neruda. Alexa also produces feature films including recent release *Swallows and Amazons* through her company Electric Shadow. She holds a BA in Philosophy and Modern Languages (French) from the University of Oxford and focused in her studies on modern French theatre and European Cinema with a paper on women in Godard.

Sanghita Sen

Sanghita Sen is a third year doctoral student in the department of Film Studies, University of St. Andrews. She is working on the politics of representation of the Naxal Movement on Indian Screen. Prior to joining the University St. Andrews as a doctoral student, she worked as an Associate Professor of English in different Indian Universities. She was awarded Ph.D in 2013 by Jadavpur University, India for her first doctoral project on the post-1992 Indian print and audio-visual Advertisements as a site of contestation of nationalism(s) and their role as cultural texts conveying the ideological positions of the emerging politics of the extreme right wing Hindutva and Hindu communalism in India. She is also an alumnus of UCL-Institute of Education, University of

London. Her research interest includes postcolonial studies, political films and documentaries, and feminism and gender studies.

Laura Staab

Laura Staab is a graduate of King's College London. Her MA dissertation 'distraction, drifting, and becoming-girl: a feminine (slow) cinema' sought to extend the existent (male-dominated) discourse on cinematic slowness, reflecting on the feminine temporalities of *Je tu il elle*, *Somewhere* and *Exhibition*. Her research interests include film-philosophy and film-phenomenology, Deleuzo-Guattarian philosophies, post-'68 difference feminisms (with a focus on H  l  ne Cixous), 'surfaces of absence' in post-internet moving images.

Andrea Thoma

Andrea Thoma is concerned with notions of place, identity and dwelling in a contemporary art context. She is particularly interested in the juxtaposition of diverse media to reflect on the complexities of time-space relations and how the everyday allows for philosophical considerations regarding our being in the world. Thoma has published journal articles on image perception, relations between moving and still images, sound and image within art installations and durational multiplicity. Her most recent article is "*Blau – Longing and the Repetitions of (Deleuzian) Becoming*" (forthcoming 2016). She has been involved in various international exhibitions and artist collaborations amongst them *Shifting Perspectives*, Foyer Gallery, University of Leeds, UK (November 2016), *Endlosschleife 2041*, W  rttembergischer Kunstverein Stuttgart, Germany (2014), *Dialogue in Place: Volume II* at Form and Content Gallery Minneapolis, USA (2012), European *Identities*, European Touring exhibition, various exhibition venues in Germany, Poland, Italy and Spain (2010-11).

Rosie Thomas

Rosie Thomas is Professor of Film, Director of CREAM (Centre for Research and Education in Art and Media) and Co-Director of the Chevening South Asia Journalism Programme at the University of Westminster. She began research on the Bombay film industry as a social anthropologist in the early 1980s and, since 1985, has published widely on Indian cinema. Throughout the 1990s she worked as a television producer making documentaries, arts and current affairs programmes for Channel 4 Television. Her current research interests include pre-independence Indian cinema and South Asian arts and documentary. She is co-founder and co-editor of the Sage journal *BioScope: South Asian Screen Studies*. Her monograph *Bombay Before Bollywood: Film City Fantasies* was published by Orient Blackswan and SUNY Press in 2014.

Jacqui Usiskin

Jacqui Usiskin received her Master of Studies in the History of Art and Visual Culture with distinction from the University of Oxford in 2016 and her Bachelor of Fine Arts (Honours) in Art History from the University of Manitoba in 2013. With an analytical curiosity drawn towards ontological considerations of lens-based artworks, Usiskin's academic focus on art theory regarding time, perception and spectatorship culminated in her master's dissertation 'At the Still

Point of the Turning World: Shifting Between Stasis and Movement in Contemporary Video Art'. She has completed internships at the Peggy Guggenheim Collection, Venice, and the Centre for Contemporary Art, Tel Aviv. Usiskin currently resides in Whitehorse, Canada where she is working at the Yukon Arts Centre.

Roberta Veiga

Roberta Veiga is Associate Professor at the Department of Social Communication at the Federal University of Minas Gerais, Brasil (UFMG). She is a Doctor in Communication (UFMG, Brasil/2008), visiting professor at the Department of Radio-Television- Film at the University of Texas at Austin (2010). She is the editor of *Devires: Journal of Cinema and Humanities*, Academic Secretary of the Brazilian Society for Cinema and Audiovisual Studies (SOCINE) and Academic Consultant of the Ethnographic Film Festival (forumdoc-bh). She is a member of the research group *Poetics of Experience* (UFMG), where she develops the research entitled *Self-writing through images: cinema, history and spectacle*. She has edited an issue of *Devires* on the cinema of Chantal Akerman, published various articles about the work of Akerman, and translated Ivone Margulis' book *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* into Portuguese.

Maria Walsh

Dr. Maria Walsh is a Reader in Artists' Moving Image at Chelsea College of Arts, UAL. She has published peer-reviewed articles on artists' moving image, independent cinema and film philosophy in *Rhizomes*, *Angelaki*, *Screen*, *Refractory* and *MIRAJ*. Relevant articles include: 'Intervals of Inner Flight: Chantal Akerman's *News From Home*', *Screen*, 45:3, 2004 and 'You've got me under your spell: The Entranced Spectator' in *Screen/Space: The Projected Image in Contemporary Art*, (ed) Tamara Trodd, (Manchester: Manchester University Press, 2011). Walsh is an Associate Editor of *Moving Image Review and Art Journal* and in 2016 co-edited, with Professor Catherine Elwes, the *MIRAJ* 'Feminisms' double issue which included her article 'From Performing Resistance to Performing Autonomy and Back Again: Alex Bag Meets Ann Hirsch'. Her monograph *Art and Psychoanalysis* was published in 2012. She is currently working on a monograph on the screen as a site of therapeutic encounter.