



Radical Film Network Conference, Dublin

27-29 July 2018

Day 1: Dublin Institute of Technology, 2 Aungier St, Dublin, D02 HW71 (Lecture Theatre 4-027, 4-079 and the Media Open Area)

Days 2 and 3: The F2 Centre, 3 Reuben Plaza, Rialto, Dublin, D08 PV0H

Schedule

[Fri 27 July \(Dublin Institute of Technology, 2 Aungier St, Dublin, D02 HW71\)](#)

9.30-10.15 coffee and registration (Media Open Area)

10.15-10.30 Introduction from Paula Geraghty (Trade Union TV/Dublin Workers Film Festival)

10.30-12.00

Panel 1a (Lecture Theatre 4-027): Resistance and Aesthetics

- Gabrielle Lynn McNally (Northern Michigan University, US) 'Vertical Virtues: The Aesthetics of Improvised Victim Documentation'
- Patricia Francis (Nottingham Trent University, UK) 'Filming the plurality of the Black British experience across two generations'
- Rupert Cox (University of Manchester, UK) 'Visualising sound as an aesthetic of anti-base protests in Okinawa, Japan'

Panel 1b (Lecture Theatre 4-079): Activist Practices/Activist Film-Making

- Anthony Killick (University of Leeds, UK) 'Regeneration Vs Resistance: Digital video activism and gentrification in Liverpool'
- Núria Araüna (Rovira and Virgili University, Spain) 'Cinematic Activism and Recent Social Change in Spanish Documentary'
- Christo Wallers (Star and Shadow Cinema, UK) 'Utopia as Method: A case-study of the Star and Shadow Cinema in Newcastle'

12.00-13.30: Lunch

13.30-15.00

Panel 2a (Lecture Theatre 4-027): 'Experimental Aesthetics and Engaged Filmmaking'

- Ian Wiblin (University of South Wales, UK) 'Radical matter-of-factness in the film, *Four Parts of a Folding Screen*'
- Eviropidis Karydis (University of Newcastle, UK) 'Freedom Through Football: film and football-fan activism'
- Ma Solina Barreiro (Universitat Pompeu Fabra, Spain) and Albert Elduque (University of Reading, UK) 'Rural burdens: iconography of a vanishing labour'



Panel 2b (Lecture Theatre 4-079): 'Work-in-Progress presentations and discussion'

- Siobhan (Riot Film Collective, UK) 'Revolutionary nostalgia – *Rebel Dykes*'
- Michele Devlin (Belfast Film Festival, Northern Ireland) and Claire Hackett (Dúchas Oral History Archive, Belfast, Northern Ireland) 'Dilemmas and issues in making *A Kind of Sisterhood*, a film about women political prisoners in Armagh and Maghaberry gaols'
- Bresheeth, Haim (School of Oriental and African Studies (SOAS), University of London, UK) 'The Mind of the Occupier: a work-in-progress presentation about the psychology behind Israel's Occupied Territories'

15.00-16.00 (Lecture theatre 4-027) Summation/reflection/discussion of first day.

Sat 28 July (The F2 Centre, 3 Reuben Plaza, Rialto, Dublin, D08 PV0H)

10.30-12.00:

Panel 4 'Perspectives from North Africa: a panel discussion on the manifestation of economic equality in film narratives in North Africa'

- Nadir Bouhmouch (Filmmaker)
- Lamyâ Achary (University of Hassan II Casablanca)
- Abir Boukornine (Mawjoudin Film Festival)

12-13.30 Lunch

13.30-15.30: Roundtable discussion: Towards a Radical Third Circuit for Distribution & Exhibition

- Introduced and Chaired by Clive Myer (Eclectic Films, UK): 'Towards a third circuit'
- Rod Stoneman (University of the West of England, UK): 'Early Channel 4 and radical film; regional film tours'
- Laura Ager (independent researcher, event organiser and programmer, UK): 'Radicalising festival platforms; pop-up screenings'
- Charlotte Knowles (Independent Film Trust, UK) 'Screening opportunities for radical filmmakers'
- Davide Abbatescianni (University College Cork, Ireland) 'The Experimental Film Society: developing production and distribution model for young Irish independent filmmakers'
- Ezra Winton & Svetla Turnin (Cinema Politica, Canada) – 'Cinema Politica exhibition & distribution'

15.30: close.

Sun 29 July (The F2 Centre, 3 Reuben Plaza, Rialto, Dublin, D08 PV0H)

10.30-12.30

Panel 5a 'Theorizing Radical Media'



- Daniel Mourenza (Queen's University Belfast, Northern Ireland) 'Collective Innervations: Walter Benjamin on Soviet Film and Technology'
- Seamus Farrell (Dublin City University, Ireland) 'Towards a Theory of Radical Community Media'
- Habib A. Moghimi (University of Sydney, US) 'The Essence of a Sociological Film: An Attempt to Raise a New Concept'

Panel 5b 'Out of the 1960s: New Waves and Radical Film Movements'

- Dina Pokrajac (Subversive Festival/University of Zagreb, Croatia) 'Yugoslav Black-Wave and Counter-Memory'
- Sean Batton (University of Chicago, US) 'Nouvelle Société: Militant Cinema and Popular Education in Post-war France'
- Jonathan Mackris (University of Southern California, US) 'Chronicles of a Summer: Marcel Hanoun's *L'été* (1968) and the Event that Wasn't'

11.30-12.00 break

12.00-13.00

Panel 6 'Counter-Histories/Counter-Institutions'

- Chris Robe (Florida Atlantic University, US) 'Video Activism in a Neoliberal Age'
- Steve Presence (University of the West of England, UK) 'Organising counter cultures: notes on the Independent Filmmakers Association (1974-1990), and some provocations for the RFN'

13.00-13.30 Break

13.30-15.00 Conference plenary

Abstracts

Speakers' abstracts are listed below in alphabetical order by speaker surname

[Abbatecianni, Davide \(University College Cork\) 'The Experimental Film Society: A Developing Production and Distribution Model for Young Irish Independent Filmmakers'](#)

Experimental Film Society (EFS) is an Irish film company specialising in experimental, independent and no/low budget filmmaking, founded by artists from both the film schools' circuit and the independent scene in 2000.

Over the last eighteen years, EFS supported over fifty no/low-budget feature-length films and 500 shorts. A group of young underground filmmakers has emerged to define a new and visionary strand of filmmaking under the banner of EFS and is currently developing new production and distribution practices. For instance, the recent EFS VOD catalogue is facilitating the circulation of experimental films made by the collective.

Young filmmakers know how challenging it is to produce and distribute their works in the absence of financial or other supports. In particular, too little attention is paid to the problem of distribution. Many artists fear screening their early experimental works and consider them mere shooting



exercises. This is not always the case, and notable films may have been kept unreleased or had extremely limited distribution. My presentation will engage with the work of EFS by highlighting the ups and downs of their experience, enriched by some reflections made by the founding members of the collective. Therefore, the study of the EFS will open these questions:

- In what ways EFS filmmakers were able to accomplish their works in the absence of adequate support?
- What strategies did EFS implement to successfully distribute their experimental films?
- What are the best practices we can learn from the EFS' experience? Is it possible to spread/share a proper film distribution culture among young Irish filmmakers?

Bio: Davide Abbatescianni is a PhD candidate in Film and Screen Media at University College Cork, Ireland, where he holds an Excellence Doctoral Scholarship. His research project, supervised by Prof Laura Rascaroli and Dr Barry Monahan, is entitled *Young Filmmakers in the Time of the Great Recession: A Focus on Italy and Ireland* and comprises an academic dissertation and the making of a feature documentary.

He holds a Professional Diploma in Stage Directing (International Theatre Academy of the Adriatic), a BA in Communication Studies (University of Bari Aldo Moro) and an MA in Documentary Film Directing (Tallinn University Baltic Film, Media, Arts, and Communication School). He currently works as a foreign correspondent for the EU-funded film magazine Cineuropa. He is also a film practitioner active as a director and assistant director.

[Ager, Laura \(independent researcher, event organiser and programmer\)](#)

is an independent researcher, freelance event organiser and film programmer. She organises pop-up screenings in Leeds under the name Film Fringe and is the regional co-ordinator for the Scalarama film festival in Leeds. She programmes films and documentaries for the Leeds International Film Festival and currently is working with the Hyde Park Picture House in Leeds on the development of their community programme. She recently completed her PhD in festivals presented by UK universities.

[Barreiro, M^a Soliña \(ESUPT-UPF, Barcelona-Spain\) and Albert Elduque \(University of Reading, UK\)](#)
'Rural burdens: iconography of a vanishing labour'

The images of burden in rural and industrial labour allow us to study the transition to capitalist mode of production. The burden in the countryside, the criminalization of the collection of detritus such as wood or coal once the communal resources are privatized, and the burden in the industrial, proletarian work constitute an iconographic series where we can read, as "written in magic ink" (Benjamin), the transformations of the last phases of primitive accumulation and the transition to the capitalism. It may seem that we are proposing a temporal dislocation, but it indeed exists because of the permanence in the countryside of other ways to organise production, which survive like islands. For this reason we find a relevant involvement of women, the remarkable presence of collective work and the straight presentation of all the production and transformation processes—in a clear opposition to its concealment by merchandise fetishism under industrial production.

Going beyond the bucolic and idealized representations of labour in the countryside, we will focus on specific activities such as sowing, harvesting and working with animals, to analyse how the representation of burden can express distinct temporalities (circular time, repetition time) and the transition from one production system to another. Following theoretical works that include Marx



and Federici, as well as Berger and Benjamin, this itinerary will explore the pictorial and filmic representations of the countryside [Millet, Breton, Da Setta, Pelechian, Velo], will go through the gleaners of capitalist exclusion [Van Gogh, Ivens' *Borinage* and Lacombe's *La Zone*] and will finish in the load of industrial materials and detritus [Ivens' *New Land*, Coutinho's *Boca de Lixo*].

Bios: M^a Soliña Barreiro holds a PhD in Social Communication. She has developed research stays in ARIAS (*Atelier de recherche sur l'intermédialité et les Arts du spectacle*, CNRS, ENS, Sorbonne III). She is a researcher specialized in Avant-garde, Documentary, Silent Film and cinema in minority languages. She has published several articles on these issues, specially related to representation and politics on the screen; these ideas have also been exposed in conferences as IAMCR 2015, ECREA 2014, *The European Network for Avant-Garde and Modernism Studies (EAM)* (Helsinki, 2014) or *Silent Film Sound: History, Theory & Practice* (Viktor Albrecht University, Kiel, Germany, 2013)

Albert Elduque is a postdoctoral researcher in the University of Reading (UK), where he works within the project *Towards an Intermedial History of Brazilian Cinema: Exploring Intermediality as a Historiographic Method (Intermdia)*. He has studied the relationship between film and politics in Europe and Latin America, particularly in Brazil, and has published works on filmmakers like Pier Paolo Pasolini, Marco Ferreri, Werner Herzog, Joaquim Pedro de Andrade and Jorge Silva and Marta Rodriguez. Now he is studying the role of national music traditions in contemporary Brazilian cinema. He is co-editor of the journal *Cinema Comparat/ive Cinema*.

[Batton, Sean \(University of Chicago\) 'Nouvelle Société: Militant Cinema and Popular Education in Post-war France'](#)

This paper examines the influence of the popular education organization *Peuple et Culture* on the films of the Medvedkin Groups, the filmmaking collectives made up largely of factory workers from French industrial towns between 1968 and 1974. *Peuple et Culture* formed in the wake of the Liberation to militate on behalf of a more egalitarian society through improving workers' access to cultural and intellectual life. Its activities were informed by a pedagogical technique called *entraînement mental*, a combination of Bergsonian theories of memory with Henri Lefebvre's Marxist philosophy of everyday experience. *Peuple et Culture* played a direct role in establishing the *Centre culturel populaire de Palente-les-Orchamps* in Besançon, from whose facilities and volunteer staff the first Medvedkin Group would emerge. Through a close look at the films produced by the Medvedkin Groups, particularly *Classe de Lutte* (1968), I will consider the ways *entraînement mental* has been manifested, not only as a pedagogical tool for training militant filmmakers, but as an aesthetic strategy for creating militant audiences. This paper attempts to widen the scope of our understanding of the events around 1968 and allow for greater consideration of movements for working-class culture and popular education.

Bio: Sean Batton is a PhD student in Cinema and Media Studies at the University of Chicago.

[Bouhmouch, Nadir \(Filmmaker\) with Lamyaâ Achary \(Film Sociologist\) and Boukornine, Abir \(Mawjoudin Film Festival\)](#)

The violent colonial process by which the Global North has accumulated capital in the last six centuries has today permitted a vastly unequal world. But how does this inequality play out in the field of cinema? What does it mean to make or exhibit films in the so-called former colonies? How does economic inequality between North and South affect form, aesthetics and narratives?



Like most of the colonised world, the cinema of North Africa reflects the region's imperialist past and present as well as the authoritarian state structures and exploitative economies it inherited from colonial rule. This can be said to be true whether we are talking about the current explosion of liberal narratives directed at Europeans and local elites; the control of the means of production of films by imperialist states and the region's national bourgeoisies; or whether we are referring to the international neo-colonial economic and political policies which govern the film sector regionally.

If we consider imperialism or neo-colonialism to be some of the most aggressive expressions of capitalism today, then the North African case could be a vital starting point to understanding the manner by which cinema is controlled by capital anywhere.

Bios: Nadir is a filmmaker and photographer focusing on Moroccan peasant struggles, land rights and environmental justice; Lamyaa is a PhD student in film sociology at Hassan II University in Casablanca, Morocco; Abir is a Queer activist and co-founder of the Mawjoudin Film Festival and Association in Tunisia.

[Bresheeth, Haim \(School of Oriental and African Studies \(SOAS\), University of London\) 'The Mind of the Occupier'](#)

This is a documentary film being completed by two activist-filmmakers, Haim Bresheeth and Maysoon Pachachi. We come from opposing regimes in the Middle East, Israel and Iraq, and support the Palestinian struggle. Our presentation consists of a short 'work in progress' of 30 minutes, as outlined below.

The purpose of this project is to deepen our understanding of the collective state of consciousness within Israel that has come to tolerate and perpetuate the violence of the Occupation. This work is undertaken in the belief that the dominant discourse about Israeli culture and society perpetuates myths and distortions that inhibit genuine political debate and weaken the struggle for Palestinian rights.

The project, initiated by the activists of the Mental Health Network in the UK, Palestine and Israel, includes interviews with Israel/Jewish and Palestinian activists and intellectuals. The emphasis will be on examining Institutional uses perpetuating and justifying oppression; These include uses of history, education, army, settlement and juridical systems. We aim, additionally, to explore psychological mechanisms enabling otherwise ethical Israeli citizens to either disassociate from, or enthusiastically support violent acts and discrimination against Palestinians. The interviews will also be utilised to create a web film archive forming an activist database.

Bio: Professor Haim Bresheeth is a filmmaker, photographer, activist and a film studies scholar, now at SOAS. Books include *Introduction to the Holocaust* This title was also published in Turkish, Croatian and Japanese translations. His co-edited volumes include *The Gulf War and the New World Order, Cinema and Memory: Dangerous Liaisons*, Co-edited with Sand, S and Zimmerman, (Hebrew) 2004, and a co-edited volume with Haifa Hammami *The Conflict and Contemporary Visual Culture in Palestine & Israel*, special double-issue of *Third Text* on Palestinian and Israeli Art, Literature, Architecture and Cinema. His films include *State of Danger* (1989, BBC2) – a documentary on the first Palestinian Intifada.

[Cox, Rupert \(University of Manchester, UK\)](#)

'Visualising sound as an aesthetic of anti-base protests in Okinawa, Japan'



Bio: I received my MA and PhD in Social Anthropology from the University of Edinburgh, finishing in 1998. I have had fellowships with the Royal Asiatic Society and the Japan Society for the Promotion of Science, grants from the British Academy, Japan Foundation, Economic and Social Research Council, and Wellcome Trust; taught at Edinburgh, Oxford Brookes and London University (SOAS) and held a visiting position at Okinawa College of Technology. I am co-director of the film company 'Native Voice Films' and have been involved in a number of different film, sound-art and gallery productions.

[Devlin, Michele \(Belfast Film Festival\) and Claire Hackett \(Dúchas Oral History Archive\) 'Dilemmas and issues in making *A Kind of Sisterhood*, a film about women political prisoners in Armagh and Maghaberry gaols'](#)

This presentation by directors Michele Devlin and Claire Hackett explores the dilemmas and issues involved in making *A Kind of Sisterhood*, a film about the experience of women political prisoners in Armagh and Maghaberry gaols during the conflict in the north of Ireland. The film won the best documentary award at the London Irish film festival in 2016. The presentation explains the motivation of the film makers and how their personal connections to the story influenced the way the film was made. The film features interviews with nine ex-prisoners, a prison chaplain and a journalist. The factors that enabled the contributors to be open about their experiences and feel confidence in the film process are outlined. The film covers the period 1971 to 1998 and the presentation discusses the issues involved in covering this extended period of time. The lack of archive material and limited representation of women political prisoner experience is discussed and the implications are examined. The connections to current debates about truth recovery and reconciliation are explored. The presentation discusses the reactions of the contributors to the film and the involvement of some of them in screenings.

Bios: Claire Hackett is the manager of the Falls Community Council's oral history archive Dúchas. She is an active board member of Relatives for Justice, Fáilte Feirste Thiar and Healing Through Remembering. She has been an activist in the women's movement for over thirty-five years.

Michele Devlin is the director of the Belfast Film Festival. Michele is involved in developing outreach initiatives for the film festival, with the aim of increasing access to the festival for people from excluded sections of society. She is a feminist and has worked on a number of short films examining community history. *A Kind of Sisterhood* is her first feature length project.

[Farrell, Seamus \(Dublin City University\) 'Towards a Theory of Radical Community Media'](#)

An economic and political-social crisis is occurring in media and journalism, where dominant funding models (corporate and public service), and political outlooks (public service objectively) are being challenged. Alternatives are emerging, from within capitalism, the social media corporations, to alternative model of digital platform of information sharing (open source and hacking) and to political contestation from right and left. In this paper we wish to offer a theoretical and qualitative researched analysis of one alternative media form, radical community media as it relates to radical media more generally.

In this paper we will outline firstly a general theory of radical media as both an oppositional & counter hegemonic bloc, in the political economic tradition and a



articulator and constructor of alternative socio-political and economic reality through the concept of emancipation in a radical political theory tradition. Secondly we will outline a typology and content analysis of the modern radical media field, surveying radical media, in the United States of America, United Kingdom and Ireland, in which radical community media emerges centered on empowerment and collective co-operative ownership of media production, along with three other radical medias, radical critical media focused on radical analytic and intellectual publications, radical institutional media focused on holding power to account through a critical journalism perspective and radical activist media, focused on reporting on articulating protest, struggle, social movement and action.

We will close by arguing that a clearer theoretical and practiced based analysis of radical media is vital for deepening our understanding of radical traditions and thought and for building alternatives to capitalist and conservative media forces today.

[Francis, Patricia \(Nottingham Trent University\) 'Filming the plurality of the Black British experience across two generations'](#)

In August 2011 Mark Duggan was killed by the police in Tottenham, London. A series of uprisings across the country occurred. The chaos was quelled and the country reassured by new policies and authoritative voices; the police, the politician and the criminal justice system. My film *Making Waves* documents a cultural perspective to the dissent, and in this paper I will explore what is 'created' or lost in the directors retelling of an account?

As a Black, British female film maker, who every day is a victim of, and yet has benefitted from, the patriarchal and capitalist system, I wanted to hear from 'the Black other' and understand why they considered the killing of this stranger to be emotive. Conscious of not only the male gaze but also the colonial and imperial gaze that might both influence and judge my work, this paper asks; Is national colonisation inevitable? Is a level of indoctrination inescapable? Under the theme 'direct action', I will use my film to explore these questions.

My research focusses on the women involved in the miners' strike and those in the Black Lives Matter movement. It both investigates the impact activism has on their lives and is a self-conscious reflection of my practice. I am interested in directorial influence and I will *ask* how important director subjectivity is and if directorial authenticity is distracting.

Bio: Patricia Francis is a Midlands3Cities funded post-graduate doctoral researcher investigating female activism at Nottingham Trent University. Her research is practice-led and explores how insurgency in women can foster courage and transformation and will analyse how women's activism extends beyond their cause and into their individual lives. Patricia is a Black British filmmaker living in the UK, her research will also examine the effects of activism on her own work and how it is articulated through her films.

Patricia's recent documentary has been nominated in the 2018 Royal Television Society Awards.



Karydis, Evripidis (University of Newcastle) 'Freedom Through Football: film and football-fan activism'

The utilization of a fan base in order to address social and political issues that is not directly related to football is a socially significant topic. The main reason of this research project is the attempt to analyze and interpret fan activism through football. This research project is going to contribute on the understanding of the football fan culture and the discourse of social movement learning. It is going to be an attempt to outline the profile of the average football fan that uses the sport of football in order to make a stand against any repressive attitudes wherever it derives from.

F.C. St. Pauli is a well - known German football team around the world but not necessarily because of its success on the pitch. The reason which makes this team so distinctive is the sociopolitical views that its fans have been projecting ever since the mid-1980s that internationally renowned. This is reflected in the fact that there are now FC St. Pauli fan clubs set up outside Germany. Recent political and societal changes in Greece due to recession are setting an ideal framework in order to base this research project on. I am narrating the story of a group of people who established the St. Pauli F.C. fan club in the city of Thessaloniki, Greece and furthermore chronicling their activities.

Bio: I was born in Thessaloniki, Greece in 1981. I have studied sports journalism, cinema and documentary film. I have filmed, edited and produced two short documentary films (The Crossing, 2017 ? Screened at the 9th Canadian Sport Film Festival in Toronto, Canada and 98, 2017) and I am in the process of finishing my first ever feature length documentary film (Freedom through Football) which is going to be the outcome of my PhD research project at Newcastle University.

After finishing my MA degree in Sport and Media at the University of Brighton, I wanted to explore the documentary film genre even further. I have always been fascinated by the way, filmmakers could research sociological and political issues through sport themed documentaries.

Killick, Anthony (University of Leeds) 'Regeneration Vs Resistance: Digital video activism and gentrification in Liverpool'

This paper focuses on the regeneration of Liverpool's North Shore Dock, particularly the area covered by the recently launched Ten Streets Redevelopment Project. Drawing on filmed interviews with current residents and business owners in the area, as well as property developers and local political actors, the paper analyses the communicative, practical and ideological tensions that exist between the North Shore's existing community and those seeking to construct the new so-called "creative district".

A three-way process of political communication (between residents, property developers and city councillors) is mediated to some degree by the production of a short video-essay on the planning and consultation stages of the Ten Streets project. The paper is backed up by clips of this film, which highlight the contribution activist digital media can play in often fraught political debates around post de-industrial regeneration in the North of England. It is hoped that both the research paper and the film will open up questions regarding the construction and purpose of the creative economy and the political processes through which it is implemented.

Aiming to regenerate 125 acres of former dockland, with the potential for up to 1 million square feet of development, the Ten Streets project has received a large amount of praise from city planners.



However, while the project promises a “collaborative approach” to regeneration, whereby it will “work closely with businesses”, the planning and consultation process has thus far raised concerns among the current residents of the North Shore. This research paper highlights a number of these concerns, and the political process of through which residents become activists in order to defend themselves against potential damage to their lives arising from “regeneration”. Finally, the research opens up questions regarding tensions between opposing conceptions of sustainability and urban development, as well as often antagonistic ideas regarding the “good life”.

Bio: Anthony Killick has just finished his PhD in film festivals, activism and urban development at Edge Hill University, UK. He is currently a research fellow at Leeds University, working in the Centre for Understanding Sustainable Prosperity. He has worked on numerous grassroots-led cultural projects, including the Bristol Radical Film Festival and the Liverpool Small Cinema, of which he was co-founder. He is also a film-maker.

[Knowles, Charlotte \(Independent Film Trust\)](#)

is a factual film producer and creative director. Charlotte's work has appeared at international film festivals, been published by national newspapers and broadcast both in the UK and abroad. Charlotte directs the Independent Film Trust, a charity focused on advancing the cause of independent film production in the UK and is the creative director of NewsPeeks, an online media platform producing stories on current affairs and politics for a new generation.

[Mackris, Jonathan \(University of Southern California\) 'Chronicles of a Summer: Marcel Hanoun's L'été \(1968\) and the Event that Wasn't'](#)

Despite being at the center of many debates in the major French film journals of the late 60s and early 70s, the work of experimental filmmaker Marcel Hanoun remains largely untapped in contemporary film scholarship. However, when it comes to political cinema of that era, there are few films more significant for contemporary study than the first film in his “Seasons” series, L'été [Summer]: filmed in the summer following the events of May '68, the film is an abstract contemplation of a young woman's role in the Student-Worker protests and her growing disillusionment with the cause. This presentation seeks to produce a new reading of this undervalued work, emphasizing not simply its content but, more importantly, what the film's experimental style provides as a means of thinking through the role of the image in revolutionary struggle in the wake of '68 and the expansion of the media landscape. Drawing heavily on the ontology of Alain Badiou, this presentation suggests the need for a new consideration of what it means to produce “political cinema” in an ever-expanding society of the spectacle.

Bio: Jonathan Mackris is a graduate student in the Cinema and Media Studies department at the University of Southern California. He received his B.A. in the Film Studies department at Chapman University. His research focuses primarily on French film theory and continental philosophy, as well as the histories of noncommercial global cinemas.



[McNally, Gabrielle Lynn \(Northern Michigan University\) 'Vertical Virtues: The Aesthetics of Improvised Victim Documentation'](#)

This paper addresses the issue of mainstream nonfiction media and its inherent lack-of-truth in construction paying attention to the politics of low-res images, function of social media, and value of sousveillance in documentary. Sousveillance utilizes horizontal methods of accountability versus standard top-down accountability a la surveillance. Stemming from distrust in political power, citizen-sousveillants value seeing events from all directions/angles and contribute their perspectives to the collaborative social media collage.

For example, victim-filmmaker captured videos of the Parkland, Florida shooting February 2018 have become icons of contemporary US culture. Students involved in the shooting recorded because they felt urgency in filming without knowing the outcome, capturing visible evidence as events unfold, creating improvised art by the people for the people. This form stems from a convergence of technical, political, and social transformations and draws from the provocational style of cinéma vérité, participant observation engagements of ethnography, citizen-led art of imperfect cinema, and radically subjective ideas of improvisation.

Bio: Gabrielle McNally is an Assistant Professor of Digital Cinema in the School of Art and Design at Northern Michigan University. Gabrielle's work explores subjectivity, improvisation, and nonfiction filmmaking. She has presented research bridging improvisation and first-person documentary at multiple international conferences including Visible Evidence XXIII and XXIV. 2018 has yielded two publications so far: a chapter in the edited volume *Female Authorship and the Documentary Image* published by Oxford UP and an essay online at *Afterimage: The Journal of Media Arts & Cultural Criticism*.

[Moghimi, Habib A. 'The Essence of a Sociological Film: An Attempt to Raise a New Concept'](#)

A sociological film is the one that promotes sociological imagination. What are the characteristics of such a film? To answer this question, it is necessary to describe its most important quality which is sociological imagination. After reviewing the different approaches to this concept, we have derived its characteristics inspired by thematic analysis. Finally, to illustrate the use of this concept in the field of cinema, we have attempted to accurately delineate its overlaps with similar genres closely associated with this concept by relying on concrete samples.

Bio: Habib Moghimi is a PhD Candidate in the Department of Sociology & Social Policy, Faculty of Arts & Social Sciences, at the University of Sydney.

[Mourenza, Daniel \(Queen's University Belfast\) 'Collective Innervations: Walter Benjamin on Soviet Film and Technology'](#)

This paper explores the two articles on film that Walter Benjamin wrote in 1927 after his stay in Moscow: 'The Present Situation of Soviet Film' and 'Reply to Oscar A. H. Schmitz'. These texts are Benjamin's first attempts to theorize about the film medium and are based on the seven Soviet films he saw in Moscow, including Eisenstein's *Battleship Potemkin*, Pudovkin's *Mother*, Kuleshov's *By the Law* and Vertov's *One-Sixth of the World*. The articles advance many of the theories that he would develop a few years later in 'The Work of Art in the Age of Its Technological Reproducibility' and start to develop Benjamin's argument about film as a collective medium, the appearance of an



'optical unconscious' and the idea of revolutions as innervations of technology into the collective. Through an analysis of Benjamin's review of Soviet film, I will discuss his theory about the creation of a collective body in cinema spectatorship, his critique of the reception of technology in the Soviet Union and the need he expressed for the emergence of a Soviet slapstick comedy.

Bio: Daniel Mourenza (PhD University of Leeds, 2014) is currently based in Queen's University Belfast. He is publishing the book *Walter Benjamin and the Aesthetics of Film: Training the Technological Organs of the Collective* with Amsterdam University Press. Mourenza has written articles on Walter Benjamin, radical theories of technology and Spanish cinema, among other topics.

[Myer, Clive \(Eclectic Films\)](#)

Clive Myer is an independent filmmaker and co-Director of Eclectic Films. He is Chair of WOW (Wales One World Film Festival) and was founder of Ffresh, the student moving image festival of Wales (both now in their 17th year). He was founder Director of the International Film School of Wales, the Film Academy at the University of Glamorgan and co-Director of the Skillset Screen Academy Wales. He is the editor and co-author of *Critical Cinema: Beyond the Theory of Practice*.

[Pokrajac, Dina \(Subversive Festival/University of Zagreb, Croatia\) 'Yugoslav Black-Wave and Counter-Memory'](#)

The Black-Wave is the blanket term for the New Yugoslav Film of the 1960s and early 1970s, a movement of young filmmakers who often had subversive voices. Through films by Dušan Makavejev, Žika Pavlović, Saša Petrović and Želimir Žilnik, Yugoslav culture experienced a radical shift. Black-Wave is an important part of the Balkan imaginarium and it has exposed many acute points of the then communist political system, as well as foreshadowing the bleak contemporary quotidian of the new independent states that were formed after the break-up of Yugoslavia. This paper will analyse the complex relationship between the Black-Wave and the official politics of memory of the communist regime. By analysing the film poetics of key Black-Wave authors I will focus on the appropriateness of thinking about them as vehicles of counter-memory. Foucauldian genealogy provides us with the critical approach to practices of remembering and forgetting, that some find essential for resisting oppression and dominant ideology. The key terms Foucault and Deleuze developed in the 1970s are counter-memory and counter-history. Counter-memory represents the space in which the "subjectivity of the individual expresses resistance towards the official versions of the historical continuum and in doing so affirms itself over and over again as subjectivity." This paper will try to sketch out the way in which film images can be interpreted as counter-memories by focusing on the complex relationship of the film medium with societal and political memory, of which it is at the same time a reflexion and generator. It will also discuss film festivals as key places where filmmakers, film curators and the audience negotiate on memory that is written into the film print and its potential for subversion.

Bio:

Dina Pokrajac majored in Journalism and Political Science at the Faculty of Political Science and is a PHD candidate at the Department of Ethnology and Cultural Anthropology of the Faculty of Philosophy in Zagreb. She is the film programme director of Subversive Festival and film programme coordinator of Film Mutations: Festival of Invisible Cinema. She is a film critic and chief editor at Scarabeus libris and contributing editor at Jesenski i Turk publishing house. She has worked on a number of interdisciplinary projects combining film and critical theory, and is the executive producer of the film *Simplon Express / The Return* for La Galerie des Locataires. She also works as a translator,



having translated Lewis Mumford's *Art and Technics* among others. She currently works as the Head of Public Relations for Kino Europa. Winner of the Vladimir Vuković Award for Best New Film Critic in 2017.

Presence, Steve (University of the West of England, UK) 'Organising counter cultures: notes on the Independent Filmmakers Association (1974-1990), and some provocations for the RFN'

This talk is in two parts: in the first, I'll address the Independent Filmmakers Association (IFA), an organisation which sought to represent the various strands of 'independent' film culture in the UK from 1974 to 1990. The IFA was the inspiration for the RFN and faced strikingly similar challenges – of organisation, structure, communication – that the RFN is struggling with today, despite their very different historical contexts. In the first part of my talk I want to pick out what the key lessons those of us involved in building radical film cultures today can learn from those that went before us.

In the second part of the talk, I want to address some of what I see as the RFN's key limitations (it has many strengths, but those are less important to discuss). As one of the RFN's founders and unofficial administrators, I am perhaps more conscious of the network's shortcomings than others less centrally involved. So, I want to raise some of these issues, including the perennial lack of money; the nature of relations with trade unions and universities; internal organisational and communication structures; conference organisation; website and so on.

In raising these topics for discussion, I hope to spotlight some of the things we can work on to make the RFN stronger and more sustainable. We're in this for the long haul, so let's think seriously about how to make the network as effective as it can be.

Bio: Steve Presence is a Senior Research Fellow in Film and Television at the University of the West of England (UWE Bristol), where he teaches various under- and post-graduate film courses. He is a founder member of Bristol Radical Film Festival and the Radical Film Network and is currently leading a major research project on the UK's feature documentary film industry (www.ukfd.org.uk).

Robé, Christopher (Florida Atlantic University, US) 'Video Activism in a Neoliberal Age'

The rise of present-day video activism stretches back to the 1960s with the advent of the Sony Portapak. Two predominant trends emerge from this social movement-based video activism: 1) anarchist-inflected processes increasingly structure its production, distribution, and exhibition practices; and 2) video does not simply represent collective actions and events, but also serves as a form of activist practice, from the moment of recording to its later distribution and exhibition. Video plays an increasingly important role among activists in the growing global resistance against neoliberal capitalism.

This talk will trace some of the linkages between past video activist movements upon the present to identify the hidden histories that often influence and impact the present moment. All too often, these histories remain off frame. So by connecting the work of earlier video guerrilla groups like the Videofreex and People's Video Theatre with more contemporary media activism initiated by historically disenfranchised communities like indigenous youth of Outta Your Backpack Media and Latino day laborers of Mobile Voices we can see the ways in which these practices of video resistance have broadened their terrain as well as the socio-economic limits that still plague them.

Bio: Christopher Robé is an associate professor at Florida Atlantic University and has been an organizer for his faculty union. He has written *Left of Hollywood: Cinema, Modernism, and the Rise of U.S. Radical Film Culture* (2010), *Breaking the Spell: A History of Anarchist Filmmakers, Videotape*



Guerrillas, and Digital Ninjas (2017), and many articles regarding various forms of media activism and collective resistance.

[Siobhan \(RiotFilmCollective, UK\) 'Revolutionary nostalgia - Rebel Dykes'](#)

In the summer of 2015 and I was sitting in the pub with a new friend, and we had a chat about ideas for doing something at an LGBT History Month event the following year. My friend thought she might look into the history of the Lesbian and Gays Support the Printworkers and I had the idea to do a multimedia lecture about a bunch of post punk dykes from London in the 1980s whom I hung out with at Greenham Common and then squatted with in London. We were awesome, but whom I never read about us in the in the history of queer or punk or anything.

My multimedia presentation will follow this how this great idea of over a pint led to a DIY lecture tour which led to the production of a feature film (at present in post) which led to discussions, articles, exhibitions, inclusion in books, poems, t-shirts, and how it led to me looking for a new job. I will tell you the story of this idea using archive, a trailer, some oral history, and a ton of tracks from a great lost post punk girl bands.

Bio: A logline to describe my life right now might be:

Scouse queer middle-aged punk bird travels the world, ends up in Scotland in a small dead-end town with her engineer wife, and weirdly decides to stop being a nurse and make films.

This is new for me. Making films is new for me. I have been in health care, as a nurse and in public health, for 20 odd years but I burnt out a couple of years ago around when my mother died. Since then I have been making films. I became a filmmaker because I am making a film. This film is REBEL DYKES a feature doc set London post-punk '80s about a bunch of kick ass dykes who changed the world. It uses collage, animation, archive, interview and recreation, with a great soundtrack. We are at present in post-production, and are being mentored by SDI. I am also in post-production with a short drama film called: MY LONELINESS IS KILLING ME funded by Scottish Film Talent Network.

[Stoneman, Rod \(University of the West of England, UK\)](#)

was the Director of the Huston School of Film & Digital Media at the National University of Ireland, Galway, before that the Chief Executive of Bord Scannán na hÉireann / the Irish Film Board and previously a Deputy Commissioning Editor in the Independent Film and Video Department at Channel 4 Television where he commissioned documentaries, experimental film, low budget fiction and feature films from Africa and Asia.

[Turnin, Svetla \(Cinema Politica, Canada\)](#)

is the Co-founder, Executive Director and Head of Distribution at Cinema Politica, an exhibition and distribution network for political documentary. She is also currently overseeing the production of 15 short films as part of Cinema Politica's Documentary Futurism, a project funded by the Canada Council for the Arts. She writes about documentary activism, women in documentary and festivals. Svetla is co-editor of the anthology *Screening Truth to Power: A Reader on Documentary Activism* (2014) and her latest publication is a chapter in Intellect's *Activist Film Festivals* entitled "The Revolution Will Not be Festivalized: Documentary Film Festivals and Activism". Since 2015 she programs the documentary competition at Sofia International Film Festival.



Walters, Christo (Star and Shadow Cinema, Newcastle, UK)

I would like to talk about our community build project of the star and shadow in Newcastle which will be open by end of April. It has been an amazing project getting it all together. I can mention briefly the idea of DIY cinema and how it relates to other screening practices as examples of 'utopia as method', with a little bit about history, ideas of equality, and practical ways DIY cinemas create the change they want to see. Then I would like to talk with some pictures about the build project, our community ownership of the space, the participatory programming model and how it fuses radical positions on both aesthetics and subject matter, and how people in the network can get their films screened at s&s. Would that be possible? My colleague Leah is up for coming too (originally from Northern Ireland) and she has been involved too in the build.

Wiblin, Ian (University of South Wales, UK) 'Radical matter-of-factness in the film *Four Parts of a Folding Screen*'

Shot in Berlin, this feature-length work foretells of, relates and recalls the routine injustices of Nazi bureaucracy employed to deprive a woman of her citizenship and to guarantee the legalised acquisition and public auction of her family's belongings – raising money for the regime and funding the war. The film, reflexively, makes tangible a comparison between its use of archive material and the archiving (and in some ways rather bureaucratic) nature of working with digital video. The resulting slow but rhythmical structure of the film, mapping everyday spaces of the city, invites the viewer to reject the tease of jeopardy and the impetus of a quest (there is no drama, no lost object found or even searched for, no sense of immanent salvation). This presentation explores the film's quietly radical form and mode of address – and the conviction of its own bureaucratic and routine 'matter-of-factness' towards achieving some sort of revelation for the losers in history, slipping time frames to address the oppression of the present as well as that of the past. The film was made in a democratic and non-hierarchical partnership between its two makers.

The film was part funded with an award of £15000 from Arts Council England and was premiered at International Film Festival Rotterdam in January 2018.

Bio: Ian Wiblin has contributed to several books and publications, writing on photography considered in relation to cinema, architecture and performance. He is currently a lecturer on film and photography at the University of South Wales. Anthea Kennedy and Ian Wiblin have been making films together since 2000. Their previous two feature-length films (that might be categorized as experimental documentaries), *Stella Polare* (2006) and *The View from Our House* (2013), were both screened at International Film Festival Rotterdam and both were concerned with history, place and memory. In addition to these longer works, Kennedy and Wiblin have made several short films and installation pieces – including *For Children* (2009), an installation inspired by films of R. W. Fassbinder and P. P. Pasolini.

Winton, Ezra (Cinema Politica, Canada)

Bio: Ezra is the Co- founder and Director of Programming of Cinema Politica. He is a film critic and Contributing Editor at POV Magazine, and a film & media educator and researcher with a focus on Indigenous media arts, documentary and world cinema, film festivals and curatorial practices and politics. Ezra has sat on many international and Canadian film juries. He is currently finishing a book on the Hot Docs film festival as well as a collected volume on documentary film festivals with Spanish scholar Aida Vallejo. Ezra is a Visiting Scholar at Lakehead University and is currently a Curator-In-Residence at Concordia University.