

Screening Censorship Conference:
New Histories, Perspectives, and Theories on Film and Screen Censorship
Ghent/Brussels, 16-17 October, 2020
Organized by: Daniel Biltereyst (Ghent U, Belgium) & Ernest Mathijs (U of British Columbia, Canada)

FINAL PROGRAM

Day 1, Friday 16 October 2020

Academic keynote: Professor Richard Maltby

Professional keynote: Manuel Mozos & Margarida Sousa

09.15 – 10.00 CET

**Keynote 1 + Q&A by Professor Richard Maltby, “Forestalling Controversy”:
*The Avoidance of Censorship***

Richard Maltby is Executive Dean of the Faculty of Education, Humanities and Law in addition to being Matthew Flinders Distinguished Professor of Screen Studies, Australia. He is currently working on a history of regulation and the politics of Hollywood in the 1920s and 1930s and will present his new book *Decoding the Movies*.

10.30 – 12.00 CET

Panel 1: Authors, critics and censors

- Maria Chalkou (Panteion University) - *Film narratives on the margins of law and society: Nikos Koundouros's censored films of the 1950s*
- Penelope Petsini (Panteion University) - “Down with censorship?: The pretext of “appeasing political passions” as a censorial practice in Post-Dictatorship Greece (1974-1981)
- Daniel Morgan (Université Sorbonne Nouvelle) - *Critical censors, censorious critics, and notions of quality in post-war French cinema*
- Viola Rühse (Danube University Krems) - *Wolfgang Petzet's pamphlet Verbotene Filme [Banned films] and the censorship debate at the end of the Weimar Republic*

13.00 – 14.50 CET

Panel 2: Italy

- Maria Giusti (IMT, School of for advanced studies of Lucca) – *Scissors for images: movie cuts and the Italian legislation on film censorship and classification*
- Mauro Giori (University of Milan) & Tomaso Subini (University of Milan) - *A quantitative analysis of Italian film censorship after World War II*
- Karol Józwiak (University of Lodz) - “Maccartismo italiano”: *Italian censorship in the communist and soviet press of the 1950s.*

14.30 – 15.45 CET

Panel 3: Turkey

- Guldeniz Kibris (Leiden University) - *Censoring the Nation: Censorship of Turkish Cinema in the Shadow of the Cold War*
- İlke Şanlıer Yüksel (Çukurova University) and Aydın Çam (Çukurova University) - *Historicizing the censor: An entangled historical discussion on different epochs of institutional censorship in Turkey*
- Ece Vitrinel (Galatasaray University) - *Can piracy be a response to censorship? Turkish film industry's self-reflection through street vendors*
- Dürdane Merve Tarlabölen Solmaz (Çukurova University) – *A reflexive account on censoring: Film censorship practices on television in Turkey*

16.00 – 17.50 CET

Panel 4: Latin America

- Karina Aveyard & Karol Valderrama Burgos (University of East Anglia) - *Hopes and fears of transformation: FOCINE and film censorship in Colombia*
- Jorge Iturriaga (P. Universidad Catolica) - *Film censorship in the first year of Chilean military dictatorship, 1974*
- Fernando Ramírez Llorens (Universidad de Chile) - *The emergence of the abolitionism of film censorship in Argentina, 1978-1983*

17.30 – 18.30 CET

Keynote 2 & Q&A: Manuel Mozos and Margarida Sousa,

Portuguese banned images from 1945 to 1974: an archive approach

Manuel Mozos and Margarida Sousa are film archivists and researchers at the Cinemateca Portuguesa-ANIM, Lisbon, Portugal. Mozos is a filmmaker of documentaries and fiction films. He made three documentaries on film censorship under Salazar, based on cuttings from the archive material from the Cinemateca (*Cinema: Alguns Cortes – Censura*, 1999, 2014, 2015).

Day 2, Saturday 17 October 2020

Academic keynote speaker: Professor Linda Williams

Professional keynote speaker: Rachel Talalay

09.15 – 10.00 CET

Keynote 3 + Q&A by Professor Linda Williams, *What is a Hard Core?* [presented by Damon R. Young]

Linda Williams is a Professor in Film, Media and Rhetoric at the University of California, Berkeley, USA. She is the author of *Figures of Desire* (1981), a co-edited volume of feminist film criticism (*Re-vision*, 1984), an edited volume on film spectatorship, *Viewing Positions* (1993), *Reinventing Film Studies* (co-edited with Christine Gledhill, 2000), and *Screening Sex* (Duke, 2008). In 1989 she published a study of pornographic film entitled *Hard Core: Power, Pleasure and the Frenzy of the Visible* (second edition 1999).

Damon R. Young is Associate Professor of French and Film & Media at the University of California, Berkeley, USA.

10.30 – 12.00 CET

Panel 5: Rating, circulation and regulation

- Julian Petley (Brunel University London) - *The Limits of the Permissible in the UK*
- Mark McKenna (Staffordshire University) - *Don't be afraid, it's only business*
- Elisabeth Staksrud (University of Oslo) & Marita Eriksen Haugland (University of Oslo) - *Sex, drugs, violence and "intense driving" - Examining the differences in film age rating practices and rationales in Denmark, France, Japan, Norway, and the UK.*
- Ben Strassfeld (Queens College) - *Indecent Detroit: Censorship Across Media in the Motor City*

13.00 – 14.50 CET

Panel 6: Poland

- Emil Sowiński (University of Lodz) - *State censorship and its role in the production and distribution of debut films produced by Irzykowski Film Studio in the late People's Republic of Poland.*

14.30 – 15.45

- Mikołaj Kunicki (University of Oxford) - *Party Apparatchiks as Filmmakers and Filmmakers as Gladiators: The Film Approval Commissions in Communist Poland, 1955-1968.*
- Konrad Klejsa (University of Lodz) - *Censorship of American and British hippie counterculture films in People's Republic of Poland, 1965-1975*

Panel 7: India

- Omen Achom (English and Foreign Languages University, Hyderabad) - *The Influence of Insurgent Groups in Film Censorship and Policy and in Manipur*
- C. Amaldas (English and Foreign Languages University, Hyderabad) – *Outrages being Sellable Entities? A Look at Film Censorship Controversies in Neoliberal India*
- Ipsita Sahu (Jawaharlal Nehru University) - *Narratives of Conflict: Film Culture, Censorship and Political Dictatorship in 1970s India*

16.00 – 17.15

Panel 8: Canada

- Michael Marlatt (York University) - *Splicing Back Against the Censors: Digitizing the Discarded Ontario Board of Censors Card Catalogue Collection*
- Daniel Sacco (Yorkville University) - "The Ontario Censors meet The New French Extremity"
- Jonathan Petrychyn (University of Waterloo) - *The Censor Board Strikes Back! The 1984 International Conference of Film Regulators and the Transnational Distribution of Classification Systems*

17.30 – 18.30

Keynote 4 & Q&A by Rachel Talalay, *Tank Girl*, or 25 years of filmmaking under pressure: does it count as censorship?

Rachel Talalay is a film and television director and producer. She worked for New Line Cinema as a producer on the *Nightmare on Elm Street* series (1984-1994), and produced John Waters' *Hairspray* (1988) and *Cry-Baby* (1990). She directed *Freddy's Dead: the Final Nightmare* (1994) and the cult classic *Tank Girl* (1995). She will reflect upon film and censorship with clips from *Tank Girl*, *Nightmare on Elm Street* and *Hairspray*.

18.30 – 19.00

Farewell talk and Q&A, moderated by Daniel Biltereyst and Ernest Mathijs

SCREENING CENSORSHIP CONFERENCE: *New Histories, Perspectives, and Theories on Film and Screen Censorship* is sponsored by Digital Cinema Studies (DICIS, FWO Flanders) in collaboration with The Centre for Cinema and Media Studies (UBC) and the Center for Cinema and Media Studies (UGent).

FOR MORE INFORMATION SEE: <http://www.censorship-symposium.org/>

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