

International Daney: Towards a Feminist and Queer Cinephilia

January 25, 2019

Johannes Gutenberg University
Department of Film, Media, Theater and Cultural Studies
Medienhaus
Wallstr. 11
Neuer Seminarraum (1. OG) / New Seminar Room (1st Floor)

Organized by Marc Siegel, Professor of Film Studies (Mainz) in the context of the research project, "Serge Daney and Queer Cinephilia," funded by the Arts and Humanities Research Council, UK, and co-directed with Kate Ince (University of Birmingham)

<https://www.birmingham.ac.uk/schools/lcahm/departments/languages/research/projects/serge-daney/index.aspx>

Information: msiegel@uni-mainz.de

Film critic Serge Daney is a legendary figure in the world of French film. He began writing for *Cahiers du cinéma* in 1964 and was editor-in-chief of the magazine from 1973 until 1981, at which point he became a journalist for *Libération*. In 1991, Daney left the daily newspaper to found the journal *Trafic*. He died of complications due to AIDS in 1992. His criticism, collected into numerous French-language books, exerted great influence on filmmakers and theorists, including Jean-Luc Godard and Gilles Deleuze, both of whom acknowledged his importance to their own work and thought. Outside of France, Daney is primarily known only to francophilic and (some) queer film enthusiasts. A number of his essays have been translated into English and published online (<http://sergedaney.blogspot.com/>), but there is only one English-language book, *Postcards from the Cinema* (2007), a translation of a series of discussions with Serge Toubiana. There are two books in German, *Von der Welt ins Bild. Augenzeugenberichte eines Cinephilens* (2000/2016), a selection of essays edited by Christa Blümlinger, and a translation of the Toubiana discussions (*Im Verborgenen. Kino. Reise. Kritik*, 2000).

Openly gay throughout his lifetime but decisively private about his homosexuality, Daney rarely touched on the subject in his articles. Nevertheless, as a prominent gay critic in a predominantly heterosexual male film culture, he remains of almost singular importance for international francophilic, queer cinephiles. This primarily has biographical reasons. But is there more to Daney's queerness than a mere erotic interest in boys and men? Can a queer perspective elucidate aspects of his work that have hitherto remained obscured? How does a queer Daney circulate and what does this circulation make possible both for thinking about Daney and for thinking more broadly about film criticism and programming? Daney referred to himself as a *cinéfilms* – a play on words linking cinephilia with kinship to produce a "son of cinema." But where are the daughters? What about the *cinéfilles*? Can a "queer Daney" open up a critical space for a feminist cinephilia as well? This one day workshop will bring together critics, scholars and curators/programmers to discuss the queer and feminist implications of Daney's work and the dynamics of contemporary feminist and queer cinephilia.

Schedule

Friday, January 25, 2019

9:30 Welcome by Kate Ince (Birmingham) and Marc Siegel (Mainz)

10:00 Pierre Eugène (Paris): "Serge Daney and Homosexuality: A Matter of Smuggling"

Pierre Eugène has a Phd in Cinema Studies from the University of Paris-Nanterre, where he completed a dissertation on the work and life of Serge Daney between 1962-1983. His research focuses mainly on French criticism and film aesthetics. He co-edited *Jean-Claude Biette – appunti & contrappunti* (édition De L'incidence, 2018) and assisted with the recent publication of André Bazin's complete writings (*Écrits complets*, éditions Macula, 2018). He publishes regularly in *Trafic* and is preparing a book on the film *Femmes femmes* (Paul Vecchiali, 1974). He is a member of the "Serge Daney and Queer Cinephilia" research team and is currently programmer of the film section at the Festival of Art History (Fontainebleau).

11:00 Cristina Nord (Brussels) & Toby Ashraf (Berlin): "The Smuggler's Passion: A Conversation about Serge Daney, Cinephilia and Queer-Feminist Film Criticism"

Cristina Nord has worked for the Goethe-Institute since 2015. Currently based in Brüssel, she is Director of Programming for the region of Southwest Europe. She was previously Editor in the area of Film for the Arts and Culture section of the *taz. die tageszeitung*. She also taught film criticism at the Free University in Berlin and occasionally curated film programs, most recently "Krieg erzählen" in Haus der Kulturen der Welt (2014). She is the author of the book *True Blood* (2015) and has published numerous essays in books and catalogues. In 2013 she received the Siegfried Kracauer Award for best film criticism.

Toby Ashraf works as a film critic and author mostly for left, queer and feminist publications such as *die tageszeitung*, *Sissy*, *analyse + kritik*, or *Missy Magazine*. He also hosts film talks for the Berlinale sections Panorama, Forum, Generation and Talents. In 2014, he founded the Berlin Art Film Festival which he ran until 2018. In 2016, he organized and curated CIMA Berlin, a monthly queer film series with live Arabic translation for LGTBIQ* refugees and others. In 2015, he won the Siegfried-Kracauer-Prize for a film review about Bruce LaBruce's *Gerontophilia*.

12:00 Andrea Inzerillo (Palermo): "Carte Postale á Serge Daney"

Andrea Inzerillo has a PhD in Philosophy of Communication and Spectacle from the University of Calabria. He is a member of the Editorial board of *Fata Morgana – Quadrimestrale di Cinema e Visioni* and has published in *Il Manifesto*, *Filmcritica*, *Lo Straniero* and the *Enciclopedia Italiana* (Treccani). He is one of the authors of *Falsi Raccordi. Cinema e filosofia in Deleuze* (2007) and the editor of Italian editions of works by Jacques Rancière. He has also translated literature and philosophy into Italian, including works by Michel Foucault, Madame de Staël and Gilles Lipovetsky. He is the artistic director of Sicilia Queer filmfest.

13:00 Lunch Break

14:30 Amelie Hastie (Amherst): "All aBout a Cinefille: Personal and Political Stakes of Vulnerability"

The author of *Cupboards of Curiosity: Women, Recollection and Film History* (Duke UP) and *The Bigamist* (a BFI "Film Classic"), Amelie Hastie is founding Chair of the Film and Media Studies Program and Professor of English at Amherst College. Her research and teaching focus on film and television theory and historiography, feminism, and material cultures. She was a proud member of the *Camera Obscura* editorial collective for ten years. She is both the author of "The Vulnerable Spectator" column in *Film Quarterly* and is completing a book on the 1970s television series *Columbo* for Duke University Press.

15:30 Giovanna Maina (Sassari) & Federico Zecca (Bari): "Pornophilia: Is There a Space for Cinephilia in the Reception (and Production) of Pornography?"

Giovanna Maina is a postdoc research fellow at the University of Sassari. She is on the Editorial Advisory Board of the journal *Porn Studies* and is part of the editorial staff for *Cinéma & Cie: International Film Studies Journal*. She is author of the 2018 book, *Corpi che si sfogliano. Cinema, generi e sessualità su «Cinesex» (1969-1974)*, and co-editor of *Essere (almeno) due. Studi sulle donne nel cinema e nei media* (2018). She also co-edited *Il porno espanso. Dal cinema ai nuovi media* (2011) and *Porn After Porn: Contemporary Alternative Pornographies* (2014). She is a coordinator of the Porn Studies Section of the MAGIS – Gorizia International Film Studies Spring School (University of Udine, Italy).

Federico Zecca is senior lecturer at the University of Bari "Aldo Moro." He is a member of the scientific committee of the Udine/Gorizia FilmForum and one of the coordinators of the Porn Studies Section of the MAGIS – Gorizia International Film Studies Spring School. He has published widely on intertextuality, intermediality, media convergence, Italian popular cinema, and US pornography. Among his books: *Gli estremi dell'hard. Due saggi sul porno contemporaneo* (2013, with Stephen Maddison), *Cinema e intermedialità. Modelli di traduzione* (2013), and *Porn after Porn: Contemporary Alternative Pornographies* (2014, co-edited with Enrico Biasin and Giovanna Maina). He recently co-edited "Reinventing Mao: Maoisms and National Cinemas," special issue of *Cinéma & Cie* (2018).

16:30 Coffee Break

17:00 Gaby Babić (Frankfurt) & Madeleine Bernstorff (Berlin): "A Discussion about Feminism, Film Programming and the Love of Cinema"

Gaby Babić has a Master's Degree in Theater, Film and Media Studies, Political Science and German Literature. For the past 15 years, she has worked as a film programmer and cultural organizer for various festivals and cultural institutions. She was the director of *goEast – Festival of Central and Eastern European Film* in Wiesbaden from 2010-2017. Since 2018, she works for the Kinothek Asta Nielsen e.V. With her colleagues Karola Gramann and Heide Schlüpmann, she developed *Remake. Frankfurt Women's Film Days*. The first edition took place in November 2018: www.remake-festival.de. She is a member of the selection committees of the *International Short Film Festival Oberhausen* and *goEast*.

Madeleine Bernstorff is a film programmer, writer, cultural producer, and teacher who explores the cinema of avantgarde groups, migration and resistance movements, as well as early cinema in research-based, feminist motivated and mostly collaborative projects. She teaches film

history for art students at numerous art academies and universities, and focuses on documentary theory, experimental film, the boundaries of documentary, and the small form. She has been a member of the selection committee of the International Short Film Festival Oberhausen since 2000. In 2016/17 she worked with a group producing short video spots to mobilize against rightwing structural racism in the context of NSU-Complex: www.tribunal-spots.net

18:00 Final Remarks