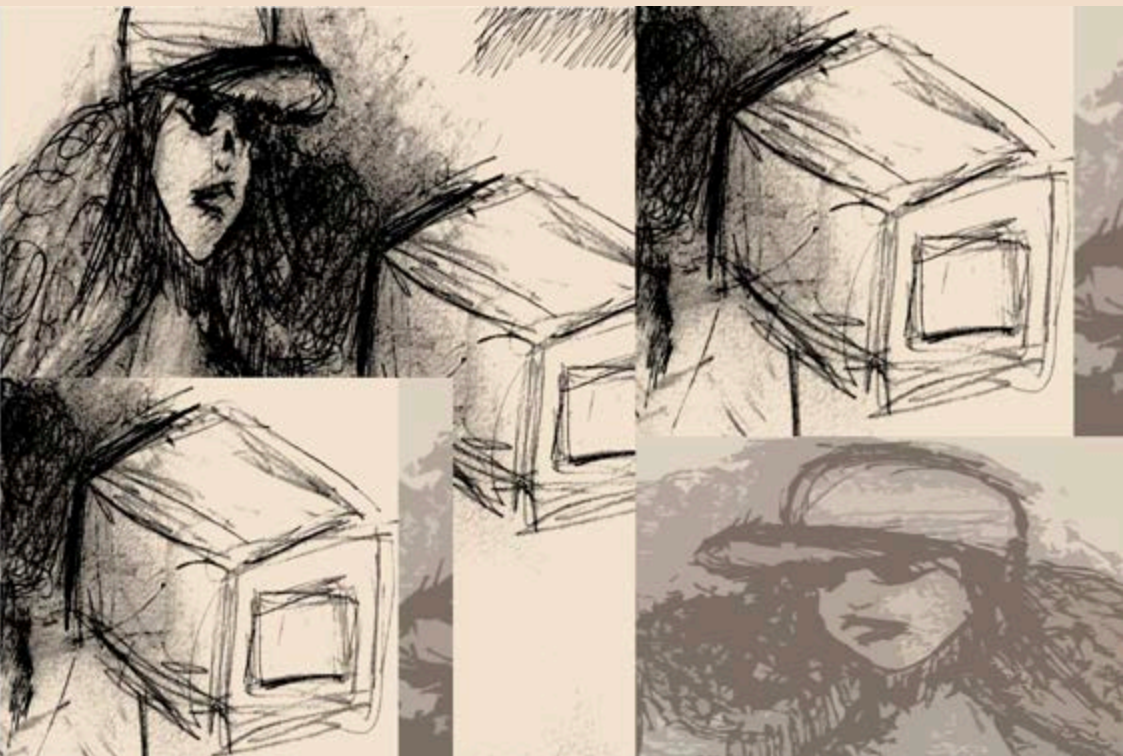


Organizing Committee
**Zachary Baqué, Abderrahmene Bourenane, Sophie Chadelle,
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INTERNATIONAL
CONFERENCE



Women Filmmakers and New Feminist Cinemas

**in France,
Great Britain,
and the USA
in the 21st Century**

21-22-23 October 2026

Université
Toulouse
Jean-Jaurès
France

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Welcome from the conference organizers

It is with great pleasure and enthusiasm that we welcome you to the international conference *Women Filmmakers and New Feminist Cinemas in France, Britain, and the US in the 21st Century*, to be held on October 21–23, 2026, at the University of Toulouse Jean-Jaurès. We are delighted to bring together an interdisciplinary community of scholars, artists, students, and film enthusiasts to explore the rich and multifaceted contributions of women filmmakers across diverse cultural and media landscapes.

This conference is the second in a series of three international conferences organised as part of the ANR-funded project *Female Filmmakers and Feminism in the Media* (FEMME). The FEMME project examines how the growing presence of women filmmakers and showrunners is reshaping gender culture, both on screen and within the film and television industries. By combining close analysis of films and series with attention to their reception on social media, at festivals, and on streaming platforms, the project explores changing forms of feminism in the wake of #MeToo. It also considers the socio-cultural and economic contexts of women's audiovisual production from a comparative and transnational perspective.

The first conference, *Women Filmmakers: Genre and Gender in French, British and US Cinema and TV Series*, was held at Le Mans University on 25–26 June 2025. The third and final conference in the series, *Transatlantic Feminist Film History*, will take place in Montpellier in 2027.

Building on the conversations initiated in Le Mans, the aim of this second conference is to bring scholarly inquiry into dialogue with filmmaking and professional practice through three days of scholarly and artistic events. Alongside conventional panels and keynote lectures, the programme includes a number of events designed to open up exchanges between research and creative practice, including the *Temps Courts* evening at ENSAV and a round table with French women filmmakers on the place of women in the film industry.

We hope that these three days will provide a stimulating space for discussion, exchange, and collaboration. Your research, perspectives, and creative experiences are an essential part of this conversation, and we are very pleased to have the opportunity to bring such a diverse community together in Toulouse.

We look forward to three days of stimulating presentations and discussions, inspiring keynote lectures, artistic encounters, and new connections. Thank you for being part of this second conference within the ANR FEMME project.

We hope you enjoy the conference and have a pleasant stay in Toulouse.

Thanks to our partners

The organization of this conference would not have been possible without the support of the French Agency of Research (ANR), the University of Toulouse Jean-Jaurès, Le Mans University and University of Montpellier-Paul Valéry. Your support has played a crucial role in enabling us to convene scholars, artists, and students from across disciplines and geographies to engage in a timely and vital conversation on the connections between women filmmakers and feminism.

We would like to express our sincere thanks to ENSAV and its director, Frédéric Tabet, for making it possible to organize the “Temps Courts” evening and the Roundtable with women filmmakers. We are particularly grateful to ENSAV for welcoming these events at its premises and for putting us in touch with its master’s students and with women filmmakers from Toulouse.

Conference Rationale

This conference proposes to examine how women filmmakers have engaged with feminism within the evolving cultural landscape of the early 21st century—a period marked by shifting feminist discourses culminating in the #MeToo movement, and by the increasing visibility and multiplicity of a variety of feminist discourses operating within what Sarah Banet-Weiser terms an “economy of visibility” (2018, 2). The Weinstein scandal and the revelations that followed drew global attention to the persistence of systemic inequalities and institutionalized violence within the film, television and entertainment industries, exposing not only pervasive abuse but also the longstanding marginalization of women on screen and, perhaps even more so, behind the camera. While this heightened awareness has led to growing participation by women and some high-profile successes, it has not dismantled the structural barriers that continue to limit equitable access and representation.

While focusing on transnational and comparative perspectives within British, French and US cinema, the conference aims to examine how women filmmakers are reshaping cinematic forms and audiovisual languages, and contributing to the evolution of feminist filmmaking practices across both mainstream and independent spheres, encompassing narrative, documentary, and experimental approaches.

The question **“What qualifies as a “feminist” film or series today?”** raises a whole series of problems related to the criteria used to define the word “feminism” in the mid-2020s: Can a film or television series be deemed feminist solely on the basis of its most obvious features: the representation and characterization of women? In other words, is the Bechdel test enough? Does it necessarily imply the presence of women in key positions with an explicitly militant stance? Or might its feminism also be embedded in its narrative structure, aesthetic choices, cinematography, appropriation of genres through a strategy of “gender bending/genre blending” (Badley 2016, 127)? Must feminist cinema necessarily revise the canons (Rich 1971, Johnston 1973, Mulvey 1975, Doane, Mellencamp and Williams 1984, de Lauretis 1987, hooks 1992) and subvert “the hegemony of visibility” (Mirzoeff, 2001)? Or can it offer alternatives to Hollywood representations without resorting to subversion, operating instead “within a potentially positive appropriative and generative framework of interpretation”, rather than falling into “the widespread fallacy of subversion” (Harrod and Paszkiewicz, 2018, 26)? Do feminist discourses shift across different audiovisual forms and sectors—television, streaming, the major studios, big budget productions, the independent, experimental, documentary, or animation sectors? For example, how does the episodic structure of TV series (Lotz, 73) influence feminist content differently than feature films? What is the situation in experimental cinema which has historically marginalized women (Blaetz, 2007, 3)? Conversely, what about the documentary sector which has offered more space for female innovation and presence (French, 2021, 10)?

Another important question concerns the relationship between these productions and feminist film theories. Pursuing the lines of inquiry developed by Radner and Stringer (2011), Maury and Roche (2020), as well as Charlery and Maury (forthcoming), to what extent does feminist film scholarship influence the practices of women filmmakers? In the US context, many filmmakers (Kathryn Bigelow, Julie Dash, Debra Granik, Patty Jenkins, Karyn Kusama, Jennifer Lee, Kasi Lemmons, Dee Rees, Kelly Reichardt, Chloe Zhao. . .) have engaged with feminist film theories during their academic training, and their films often embody a form of “theory in practice.” Is this equally the case in British and especially French academia which has long shown resistance to feminist, gender and queer studies? Is that to say that women filmmakers try to assert their authorial voice? If so, do they adopt or subvert formal and thematic tropes from male-dominated traditions like the French New Wave—such as reflexivity, autobiography, or portrayals of artistic creation—to express feminist authorship?

Beyond tracing the feminist content of women-helmed works, production, promotion and distribution play key roles in the identification of “feminist” works, as Patricia White has demonstrated (2015). Equally important is the role of reception (film criticism but also fan and general audience responses), as the ways films are viewed, analyzed, theorized, discussed and taught depend on the socio-political context; as Janet Staiger (forthcoming) has argued, films and filmmakers cannot be labeled as “feminist” once and for all because the

term “feminism” itself is dynamic—shaped by shifting agendas, evolving social contexts, and changing audience perceptions. Thus, it is necessary to consider how feminist filmmaking might be understood in a constantly evolving cultural landscape.

Answering these questions requires taking into account the changing priorities of feminist movements, which raises a second key question: **What’s “new” in feminist cinemas?** We wish to reflect on whether the past two decades have brought a clear evolution in the ways women make films. This includes examining whether activist movements of the 21st century—especially those that have recentered debates around the politics of intimacy (Froidevaux-Metterie, 2020)—signal a break from previous decades and generations, or to what extent they revive essentialist forms of feminism in popular culture (Banet-Weiser, 2018). This revival reignites debates around identity, solidarity, and sisterhood, which Florynce Kennedy once critiqued as the “sisterhood mystique,” fostering new feminist alliances, and further complicating what is understood as postfeminism. What is the place of constructivism, intersectional feminism, and black feminism in this cultural landscape? And what is the role of #MeToo in this shifting epistemology? Has it created a meaningful before-and-after moment in film culture? Is it a relevant landmark or should we heed Karen Boyle’s (2023) caution against allowing #MeToo to become “an origin story for contemporary activism against sexual harassment and assault”? Are women filmmakers reviving old forms of feminisms, or are they cultivating new forms of hybrid audiovisual feminism that seek, successfully or not, to “include everyone” (Charlery and Maury)?

Additionally, contemporary modes of distribution and broadcasting—such as social media, streaming platforms, intermedial forms, fandoms, and promotional content—have increased opportunities and visibility for women filmmakers in the last two decades. At the same time, the number of festivals dedicated to women filmmakers has flourished, and general film festivals such as Cannes have made some efforts to grant women more visibility. Nevertheless, one can wonder if the existing plethora of film festivals is enough to offer real opportunities to women as self-production and -distribution remains the standard, especially for minority women. Thus, the role of film festivals in creating new forms of feminist cinema across Britain, France, and the US needs to be interrogated.

Is there such a thing as “New Feminist Cinemas”? There are many limits to the success of women filmmakers that may call into question the existence of new feminist cinemas. First, in spite of the individual achievements of some women filmmakers and their newly gained visibility, they remain a minority in the cinema and television industries. As Katarzyna Paszkiewicz among others argues (2018), celebrating the individual achievements of female filmmakers reinforces the narratives of female progress, symptomatic of a neoliberal and postfeminist climate, and hides the fact that the glass ceiling remains firmly in place for most female directors. In particular, the concept of the film auteur, rooted in the patriarchal context of 1950s France, has been critiqued for its sexist (Sellier 2024, 9–10), essentialist (Mayne 1990, 90) foundations, and for obscuring the collective nature of filmmaking (Paszkiewicz, 261; Sellier, 11–12; White, 32–33). Given these critiques, can it still serve feminist film analysis today? Or, is it necessary, as Sue Thornham (2012) suggests, to reclaim authorship when a woman’s cinematic “signature” challenges male-defined norms of universality? Authorship also varies across national contexts. How do differing understandings in France, the UK, and the US shape the ways women make, produce, distribute, and receive films?

In the end, does “new” feminist cinema even mean anything? Should it be limited to women-helmed productions that explicitly represent feminism? Indeed, we may wonder if such films and series adopt an actual militant stance or if feminism has just become a trend, a fashion, a glamorized phenomenon in the neo-liberal postfeminist context. Conversely, what can we make of the ambivalence, or even rejection, that some women filmmakers express toward the label “feminist”?

Keynote speakers:

Shelley Cobb is Professor of Film and Feminist Media Studies at the University of Southampton, UK. Currently, she is a Co-I on the AHRC-funded project Women's Screen Work in the Archive Made Visible, led by Prof Helen Hanson at Exeter. Shelley previously led the AHRC-funded project Calling the Shots: Women and Contemporary Film Culture in the UK and is the author of *Adaptation, Authorship and Contemporary Women Filmmakers* (Palgrave-Macmillan 2014) and co-editor, with Neil Ewen, of *First Comes Love: Power Couples, Celebrity Kinship and Cultural Politics* (Bloomsbury 2015). Publishing widely on gender inequality in the film industry, women's film and television authorship, women's films and chick flicks, gender and celebrity culture, as well as adaptation and reception discourses, she is currently co-editing with Neil Ewen and Hannah Hamad the collection *Coming Back Stronger: 90s Nostalgia in Contemporary Media Culture* (Bloomsbury).

Katarzyna Paszkiewicz is Professor of Film and English Studies at the University of the Balearic Islands, Spain. Her primary research is in film studies and cultural studies, with an emphasis on women's cinema in the US. She also has an interest in environmentally oriented film theory and videographic criticism. She co-edited *Women Do Genre in Film and Television* (Routledge, 2017, with Mary Harrod), *Final Girls, Feminism and Popular Culture* (Palgrave, 2020, with Stacy Rusnak), and *Cinema of/for the Anthropocene: Affect, Ecology and More-than-human Kinship* (Routledge, 2025, with Andrea Ruthven) and published her monograph *Genre, Authorship and Contemporary Women Filmmakers* (Edinburgh University Press, 2018). Her video essays appeared in *Feminist Encounters*, *Teknokultura*, and *[in]Transition*. She is now completing her third monograph titled *De-anthropocentric Visualities in Cinema: Ways of Seeing Beyond the Human* (under contract with Routledge). She is a member of the international research project Female Filmmakers and Feminism in the Media (FEMME), funded by the French National Research Agency, and Principal Investigator on the project "Cinema and Environment 2: Ways of Seeing beyond the Anthropocene", funded by the Spanish Ministry of Science, Innovation and Universities, and the European Union.

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David Roche (Université Montpellier Paul-Valéry),
Geneviève Sellier (Université Bordeaux Montaigne),
Patricia White (Swarthmore College).

Conference programme

Day 1- 21/10/2026
(Maison de la recherche, Mirail Campus)

13:00 – 13:45 | Registration

Welcome Address **Nathalie Dessens** vice-présidente de la Commission de la Recherche
Institutional Overview of the Work of the ANR (National Research Agency) on Equality and Gender in Research,
presented by **Emma Roques**, Direction générale déléguée à la Science de l'ANR (**Room: F417**)

Panel 1: Romance Displaced: Women Filmmakers and Heterosexual Coupledness in the Messy 2020s (Room F417)

13:45-15:30

Moderator: Eve Benhamou

- **Andrea Regueria Martin** (University of Zaragoza, Spain)
Imperfect from Now On: Fulfillment Beyond Heteronormative Couplehood in Leticia Dolera's Perfect Life
- **Catherine Fowler** (University of Otago, New Zealand)
Romance Destroyed, or Feminist Complaint in 21st-Century Serial Narratives

15:30 – 15:45 | Coffee Break

Panel 2: Horror and Monsters (Room F417)

15:45-17:45

Moderator: David Roche

- **Bruna Lucas Foletto** (University of Hertfordshire, United Kingdom)
(on line)
Beyond Subversion: Women, Monstrosity, and the Contemporary Horror Genre in the US, France, and the UK
- **Elena Tyushova** (Université de Picardie Jules Verne, France)
Les traumas vus par des femmes – le nouveau body horreur au féminin
- **Loïc Massonnaud** (Université Bordeaux Montaigne, France)
Réappropriation et réhabilitation des anciennes stars hollywoodiennes dans les nouveaux cinémas féministes : le féminisme actoral de The Substance (Coralie Fargeat, 2024)
- **Adèle Hoareau** (Sorbonne Université, Paris, France)
Monsters, Sorceresses, Sisters: Netflix's The Witcher: A Feminist Adaptation?

Panel 3: Films Defining Feminisms (Room E412)

13:45-15:30

Moderator: Sophie Chadelle

- **Anne Sweet** (Institut de Gestion Sociale -IGENSIA- Toulouse, France)
The Substance (2024): Older Women as Lead Characters, Women Filmmakers and New Feminist Representations
- **Rossana Galimi** (University of Milan/University of Warwick)
The Feminist Slasher Remake: Visibility, Vulnerability, and the Female Body in Contemporary Horror

15:30 – 15:45 | Coffee Break

Panel 4 Biographical, Historiographic and Epistemological Rewritings (Room E412)

15:45-17:45

Moderator: Gwenaëlle Le Gras

- **Marie-Pierre Burquier** (Université Paris Cité, Paris, France)
Contre-histoires féminines : la trilogie des Night Reels de Stacey Steer
- **Katrijn Bekers** (University of Antwerp, Belgium)
Feminist Alternatives to "Genius" in Recent Artist Biopics about Women
- **Fanny Cardin** (Université de Picardie Jules Verne, France)
Féministe, lesbien et/ou queer ? Discours de promotion du nouveau cinéma lesbien en France
- **Elisenda Diaz** (Autonomous University of Barcelona, Spain)
Sapphic Desire and Sorority in Artists Biopics. The Case of Wild Nights with Emily and Shirley.

Cocktail | 19:00 Hall de l'ENSAV **Temps courts, Salle Arts du Spectacle, ENSAV, 56 rue du Taur.**

Day 2 – 22/10/2026

(Maison de la recherche, Mirail Campus)

9:00 – 10:00 | Keynote Speech (**Room: F417**)

Speaker: **Katarzyna Paszkiewicz**

Moderator: **Cristelle Maury**

Topic: *Ugly Feelings: Horror, Feminism and Contemporary Women Filmmakers*

10:00 – 10:15 | Coffee Break

Panel 5: Revenge and Women Who Kill

(Room F417)

10:15-12:15

Moderator: **Emilie Cheyroux**

- **Heidi Ka-Sin Lee** (Sophia University, Japan)
From Chabrol to Fargeat and Glass: The Vicissitudes of Feminist Revenge and Female Desires
- **Natacha Seweryn** (Université Paris 8, France)
Les femmes qui gagnent sont celles qui tuent
- **Julia Plackiewicz** (University of Warsaw, Poland)
Nature, Trauma, and Resignification: Feminist Aesthetics in Violation (2020)
- **Bianca Lucia Rus** (University of Greenwich – United Kingdom)
Reframing Suspense: Women Filmmakers and the Feminist Reconfiguration of the Crime Thriller after #MeToo

Panel 6: Women Filmmakers, Form, and Representation

(Room F412)

10:15-12:15

Moderator: **Hélène Charlery**

- **Karen Ritzenhoff** (Central Connecticut State University, USA)
African American Women Filmmakers and Their New Visual Vernacular
- **Kalplata** (English and Foreign Languages University, of Hyderabad, India) (online)
Beyond Declaration: Feminist Film Form in First Cow and Bergman Island
- **Corinn Columpar** (University of Toronto, Canada)
Postmortem: Maggie Gyllenhaal's The Bride! as Feminist Blockbuster
- **Philip Phillis** (Sciences Po Collège Universitaire, Le Havre)
Redefining British social realism through the female migrant gaze: the work of Sarah Gavron

12:15 – 14:00 | Lunch

14:00 – 15:00 | Keynote Speech (**Room: F417**)

Speaker: **Shelley Cobb**

Moderator: **Hélène Charlery**

Topic: *Redefinition, Resistance and Change: Women Filmmakers, the Fight for Equality, and the Repetition of History*

15:00 – 15:15 | Coffee Break

Panel 7: Filmic gaze and Directing Practices

(Room F417)

15:15-17:15

Moderator: **Cristelle Maury**

- **Andrés Buesa** (Universidad de Zaragoza, Spain)
Care on Set: Feminist Ethics and the Direction of Child Performers
- **Myriam Mellouli** (Le Mans Université, France)
Les corps féministes de Karyn Kusama
- **Rachel McCabe** (La Salle University, Philadelphia & Erich Hertz (Siena University - New York, USA) (online)
Weaponized Makeovers: Instrumentalized Surfaces and the Female 'Look' in Promising Young Woman
- **Lourdes Monterrubio Ibáñez** (Pompeu Fabra University, Barcelona, Spain)
Women's Serial Autofiction: Reflecting on Intersectional Feminism

Panel 8: Digital Media, Feminisms and Audiences

(Room F412)

15:15-17:15

Moderator: **Abderrahmene Bourenane**

- **Nora Furlong** (University of Oxford, Royaume-Uni)
'Miss Video is Rotting in your Desktop's Trash Bin': Digital Media Ecologies of New Feminist Cinemas
- **Belén Salinas** (University of Zaragoza, Spain)
Pedagogies of Sisterhood: Communities of Resistance in Teen Film and Television
- **Gul Yasarturk** (Akdeniz University, Turkey)
Representing Motherhood Across Cinematic Languages: A Comparative Analysis of Petite Maman, If I Had Legs I'd Kick You, and Die My Love
- **Fiona Handyside** (University of Exeter, United Kingdom)
Whatever Happened to Bridget Jones? Postfeminism, Widowhood and Failed Romance in Contemporary Chick Flicks

20:00 | Conference Dinner downtown

**Panel 9: Reimagining Feminist Forms:
Women's Perspectives across Comedy, Documentary,
and Experimental Film** (Room: Arts du Spectacle)

9:00-10:30

Moderator: Zachary Baqué

- **Nicole Cloarec** (Université de Rennes, France) (online)
The Change (2023-2025): Bridget Christie's 'joyful transition' from stand-up to TV series
- **Sofia Theodosiadou** (Aristotle University of Thessaloniki, Greece) & **Máire Tracey** (Salford University, United Kingdom)
Negotiating the Female Gaze in the Postfeminist Era: A Comparative Study of British and Greek Women Documentarists Emergence of a New Perspective?
- **Wiebe Copman** (University of Amsterdam, Netherlands)
Stitch, Knit, Film: Analog Experimental Film Practices as Feminist Craft

10:30 – 11:00 | Coffee Break (Room 315)

11:00 – 13:00 | Filmmakers' Round Table (Room: Arts du Spectacle)

Filmmakers: **Bouchera Azzouz, Meryem Bahia Arfaoui, Nina Faure, Milo Gony, Raphaëlle Petit-Gilles**

Moderator: Sophie Chadelles and a group of ENSAV graduate students

13:00 – 14:30 | Lunch

Panel 11: Reframing Desire: Feminist Perspectives and the Politics of Looking (Room Arts du Spectacle)

14:30-16:30

Moderator: Fanny Cardin

- **Alexandra Meyer Prichard** (Université de Montpellier Paul-Valéry, France)
Emerald Fennell and the politics of sex after #MeToo: Promising Young Woman (2020), Saltburn (2023), and Wuthering Heights (2026)
- **Gwénaëlle Le Gras** (Université Bordeaux Montaigne – Bordeaux, France)
Marginalités et poésie : le féminisme excentré de Yolande Moreau
- **Athira Sanjeev** (McMaster University, Hamilton, Canada)
Looking back to resist the present: the politics of looking in Celine Sciamma's Portrait de la jeune fille en feu (2019)

Panel 10: Post and New Feminisms

(Room: 316)

9:00-10:30

Moderator: Hélène Charlery

- **Maria Anna Lusakowska** (University of Warsaw, Poland)
"Broke Man Propaganda": the Politics of Romantic Choice in Celine Song's Materialists
- **Michalina Czerwońska** (University of Warsaw, Poland)
Spilling over in Chronology of Water, If I Had Legs I'd Kick You and Die My Love: Leaky embodiment of recent American cinema by women directors
- **Shri Krishan Rai** (National Institute of Technology, Durgapur, India)
Posthuman Feminism and the Reconfiguration of the Body in Julia Ducournau's Titane

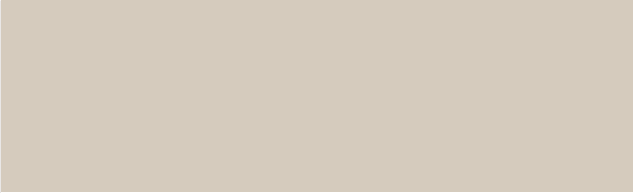
Panel 12: Revisiting Classical Narration

(Room 316)

14:30-16:30

Moderator: Katarzyna Paszkiewicz

- **Laure Blanchemain Faucon** (University of Toulouse Jean Jaurès, France)
Stasis and Movement in Agatha All Along (2024): Feminist Genre Blending
- **Suzette Tanis-Plant** (Independent Scholar, France)
Organically steeped in the female gaze": Homelessly in Love (2025)
- **Alice Pember** (University of Warwick, United Kingdom)
New Girls on the Block: Feminist Collaboration, Music and Dance in British 'New Social Realist' Cinema



Abstract/ Résumés

Feminist Alternatives to “Genius” in Recent Artist Biopics about Women

Katrijn Bekers

University of Antwerp, Belgium

At the conference, I would like to present my PhD project, entitled: Feminist Alternatives to “Genius” in Recent Artist Biopics about Women, discussing how the depiction of women writers in film intersects with feminist theory.

Traditionally, artists – particularly authors – have been represented through the Romantic and humanist prototype of the “Romantic genius,” a figure conceptualized as autonomous, original, expressive, and solitary. Emerging in the mid-eighteenth century, this model casts the artist as a god-like individual, heroically but tragically alienated from society, and has become deeply intertwined with dominant ideas of what it means to be human. As Hila Shachar (2019, 16) further argues, this Romantic prototype is commonly reproduced by literary and artist biopics.

My project intervenes in this critical tradition by focusing on recent artist biopics about women that begin to unsettle this dominant model. Building on the work of feminist film scholars such as Shelley Cobb (2015), Hila Shachar (2019), and Anna Baccanti (2023), I analyze films that represent women artists not as isolated geniuses, but as embedded within collectives, communities, and collaborative networks. These films foreground processes of dialogue, feedback, and shared creativity, thereby challenging the individualism and patriarchal foundation that defines the Romantic genius.

Developing this insight further, my research introduces the concept of the demotic author, a figure defined by collaboration, conversation, and a non-hierarchical, reciprocal relationship between author and audience. In addition, I examine biopics that foreground the role of readers and reception, destabilizing authorial authority and further dismantling the myth of solitary genius. Together, these representational shifts point toward a feminist reconfiguration of authorship that is relational rather than autonomous.

However, my project ultimately argues that these reconceptions, while crucial, are not sufficient. In the context of contemporary technological, ecological, feminist and media environments, authorship must be understood as extending beyond the human altogether. Drawing on posthumanist feminist theory, I propose a model of artistic production that recognizes creativity as the outcome of entangled human and non-human interactions. This new turn in the depiction of women writers on film will be illustrated by Frances O'Connor's 2023 biopic *Emily*.

Care on Set: Feminist Ethics and the Direction of Child Performers

Andrés Buesa

Universidad de Zaragoza, Spain

As part of a wider project examining the relational nature of childhood performance—understood as emerging from a complex network of interactions among adult co-stars, fellow child actors, spatial environments, and, of course, filmmakers—this paper explores the ethics of directing child performers, taking the work of Chinese-American filmmaker Chloé Zhao as a case study. Film production cultures have tended to naturalise different practices that place emotional demands on non-professional actors. As Catherine O’Rawe notes, filmmakers “generally assume the right to impose distress on the non-professional” (2024, 15), and child performers are particularly vulnerable to this risk of exploitation (Lury 2010). Production histories reveal how different forms of emotional manipulation have often been legitimized as techniques for eliciting “authentic” or “natural” performances from young actors. For instance, Steven Spielberg has openly acknowledged employing manipulative strategies to provoke emotional responses from child actors in his films (Williams 2012). Such practices raise significant ethical questions regarding power, vulnerability, and care in the director–child performer relationship.

Drawing on feminist ethics of vulnerability and care (Gilson 2013), this paper asks how alternative directing practices might reconfigure these relationships and challenge the normalization of exploitation in directing the child. In order to do so, it analyses Zhao’s work with children in her early feature *Songs My Brothers Taught Me* (2015) and in *Hamnet* (2025), her latest film to date. By examining Zhao’s collaborative methods, as these are described in interviews and other paratextual materials, the study explores the extent to which her filmmaking practice models a more ethically attentive approach to directing children on screen. Ultimately, the paper contributes to broader debates on the ethics of child performance and the responsibilities of filmmakers working with vulnerable subjects.

Cette communication propose d'analyser la trilogie *Night Reels* (2006-2017) de l'artiste américaine Stacey Steers, fondée sur la recombinaison d'images issues du cinéma muet hollywoodien et des études chronophotographiques d'Eadweard Muybridge.

Les trois courts-métrages d'animation qui composent cette trilogie sont constitués de plusieurs milliers de collages, formés par l'association de fragments de photogrammes imprimés et découpés avec des éléments empruntés à des gravures encyclopédiques des XVIII^e et XIX^e siècles. Dans ces espaces d'apparition alternatifs, exclusivement féminins, Lillian Gish, Mary Pickford, Janet Gaynor et les modèles féminins de Muybridge acquièrent une agentivité nouvelle, fondée sur l'hybridation et l'instabilité ; elles échappent aux dispositifs disciplinaires qui les avaient initialement figées en réapparaissant sous les traits de nymphes virevoltantes, d'oiseaux ou de femmes-fleurs. À travers cette féminité mutante, Steers détourne les logiques fétichistes du cinéma naissant, invite à réévaluer la façon dont ces figures ont été regardées dans l'histoire du cinéma et à envisager leur devenir en l'absence de toute autorité masculine.

La pratique artisanale de découpage et de collage développée par l'artiste remet également en question ce que Julia Kristeva identifie comme un temps patriarcal, linéaire et continu, en lui substituant des temporalités feuilletées, achronologiques et réversibles, qui émergent de l'accumulation de détails et de strates visuelles. Les collages sont en effet conçus selon une logique d'association ou de prolifération qui ouvre la voie à une expérience féminine du temps. Enfin, la diffusion de ces films sous forme d'installations – dans des maisons miniatures ou au sein d'instruments optiques d'un autre temps – invite à une posture active plutôt qu'à un regard voyeuriste, qui préserve l'autonomie des figures réanimées. *Night Reels* constitue ainsi une contre-histoire féminine des représentations de la fin du XIX^e siècle et du début du XX^e siècle, fondée moins sur la subversion que sur la réinvention formelle et matérielle. L'approche de Steers s'inscrit dès lors pleinement dans le renouvellement des pratiques féministes – ou féminines – du cinéma expérimental contemporain.

Féministe, lesbien et/ou queer ? Discours de promotion du nouveau cinéma lesbien en France

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Cette communication propose l'analyse d'un corpus récent de trois films français sortis en 2025 : *Love Me Tender*, d'Annabelle Cazenave Cambet ; *La petite dernière* de Hafsia Herzy ; *Des preuves d'amour*, d'Alice Douard. Ces films, réalisés par trois jeunes cinéastes françaises, ont pour point commun de mettre en scène des protagonistes lesbiennes et des relations amoureuses et sexuelles entre femmes. S'écarter de diverses manières de la représentation du coming-out adolescent (récit topique du cinéma gay et lesbien), ils mettent en scène de nouvelles figures de lesbiennes peu représentées dans le cinéma grand public : un couple de femme dans un parcours de PMA chez Alice Douard, l'histoire d'une jeune lycéenne musulmane chez Hafsia Herzy, ou le parcours d'une femme récemment sortie de l'hétérosexualité, confrontée à la perte de la garde de son fils chez Annabelle Cazenave Cambet. Ces figures proposent de mettre en scène des femmes lesbiennes dans leur vie ordinaire, ce qui indique une évolution de la représentation homosexuelle depuis les constats d'Alain Brassart¹ sur leur exotisation dans les décennies précédentes. On notera aussi que ces trois films n'ont pas eu l'audience confidentielle longtemps dévolue au cinéma gay et lesbien, mais ont bénéficié au contraire d'une médiatisation certaine – notamment due à la notoriété de leurs réalisatrices ou actrices (Hafsia Herzi, Monia Chokri) ou des livres qu'ils adaptent (*La petite dernière* est l'adaptation du roman remarqué de Fatima Daas, et de même *Love Me Tender* transpose à l'écran le deuxième roman de Constance Debré).

À la suite d'une augmentation croissante de la représentation de personnages lesbiens dans le cinéma et la télévision de ces dernières années, ces trois films participent ainsi d'un possible moment lesbien du cinéma français contemporain² – dont il s'agira de déplier les enjeux, notamment pour postuler la particularité d'un tel cinéma, en partie distinct d'un cinéma queer.

Au-delà d'une étude comparée des trois films, cette communication voudrait interroger les discours de promotion qui entourent la sortie de chaque film, de la part des distributeurs, des réalisatrices et des actrices. L'objectif est d'interroger la manière dont ces discours nomment – ou non – les spécificités politiques de leurs protagonistes : comment le lesbianisme est-il abordé dans la promotion des

trois films ? Est-il assimilé à un argumentaire politique et/ou féministe ? La notion de queer lui est-elle parfois préférée ? Ces questionnements prennent pour point de départ certaines critiques faites aux films lesbiens contemporains, accusés parfois de se complaire dans un dévoiement et un « effacement du caractère politique des vies lesbiennes »³ et dans ce que l'on pourrait appeler une forme de libéralisation des représentations homosexuelles. Il s'agit ainsi de contribuer à l'appel, qui s'interroge notamment sur le rapport entre cinéma féministe et remise en cause du canon, questionnement que nous étendrons au cinéma lesbien.

*Redefinition, resistance and change:
Women filmmakers, the fight for equality, and the repetition of history.*
Shelley Cobb

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Ten years ago in May 2016, Directors UK spearheaded the 50/50 campaign to pressure the British Film Institute Film Fund to give 50 per cent of its funding to women directors. The campaign was announced as part of its publication of a data report by Stephen Follows that showed the very low percentages of women who had directed British films since 2000. The data was corroborated by two other reports published in the same week by organisations conducting research on the numbers of women film-makers: the European Women's Audiovisual Network and the AHRC-funded *Calling the Shots: Women and Contemporary Film Culture in the UK*, led by myself, Professor Linda Ruth Williams, and Dr Natalie Wreyford. A variety of UK-based feminist activist groups joined up the researchers in this call, and we became something of positive thorn in the side of the BFI.

In the ensuing ten years, some change for the better appeared – the BFI responded to that call and established Inclusive targets for the Film Fund and created the Diversity Standards which have been taken up by the BAFTAs and borrowed by the Academy Awards. Simultaneously, the percentages of women directors increased both in the UK and the US for a few years, and the #metoo movement brought to light and challenged the sexist abuse that structures the power dynamics of the film industry, worldwide. But since the pandemic, that movement has been quieted, the numbers of women and other minority directors have faltered in both the UK and US, while film industry output overall suffers post lockdown and strike action, as well as the rise of Artificial Intelligence. This paper will review this ten-year period, taking stock of the losses of the current political moment and context that rejects gender equality and diversity, situating it within the longer history of the fight for gender equality in the film industry in the UK and US, by both activists and filmmakers. In a time of the mediated 'popular feminism' (Banet-Weiser) of Barbie and the social media (and student) discourse that simplifies film feminism to a genre rather than a critical methodology (Loreck), I consider the question, what is at stake when we label a film, a filmmaker, or an equality activist feminist or not?

In the end, I will reflect on Patrice Petro's words that 'feminism and film history exist in a . . . temporality of duration, relentless in its repetition, and a stance of active waiting, which at least in their feminist formulations, allow for redefinition, resistance and change' (*Aftershocks of the New: Feminism and Film History*).

Postmortem: Maggie Gyllenhaal's The Bride! as Feminist Blockbuster
Corinn Columpar

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As I write this proposal, Maggie Gyllenhaal's *The Bride!* (2026) has been in circulation for less than two weeks, but it has already been declared "a box office bomb" and "dead on arrival," having fallen short of the many benchmarks – financial, critical, and cultural – that Greta Gerwig's *Barbie* set in 2023. Yet my hunch is that thinking seriously about the film's perceived failures can reveal a great deal about the (im)possibility of a feminist blockbuster. Indeed, like Frankenstein's monster himself, *The Bride!* is bursting at the seams with polemical ideas, spectacular flourishes, and intertextual references, all of which serve as means by which the film attempts to negotiate competing demands: to be both popular and radical, accessible and erudite, conversant in dominant culture and capable of forging a political and aesthetic alternative.

As I think about, and with, Gyllenhaal's text, I will draw on work that takes up numerous different lines of thought, be those lines dedicated to the historical and practical pressures put on women filmmakers when feminist cinema goes mainstream; to the theorization of the blockbuster or high-concept film, particularly in our contemporary, multi-platform mediascape; and to the notion of celebrity feminism and the profound ambivalence that surrounds it.

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Stitch, Knit, Film: Analog Experimental Film Practices as Feminist Craft

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Since the early 2000s, a number of British female filmmakers have been exploring connections between analog experimental cinema and textile practices in their filmic work. Mary Stark, an academically trained embroiderer, treats analog film as fabric and stitching as editing in her *Film as Fabric* series (2013–2017); Amy Dickson, with her background in textiles, creates films such as *Light Time* (2013–2024) with thermochromic fabric and light, echoing textile print and dyeing processes; and finally, Jennifer Nightingale's *Knitting Pattern* series (2016–2024) use the 16mm Bolex camera's single frame production technique to translate local knitting patterns into film as they visually represent scenes of the places (Guernsey, Cornwall, Yorkshire, Norfolk and the Faroe Islands) from which these patterns originate. Scarcely documented and studied institutionally because of its historical status as "women's work," recent scholarly and curatorial efforts re-evaluate textile arts in favor of unearthing feminist historiographies (Vizcarrando-Laboy 2025). Building on art historian Glenn Adamson's position that "craft exists only in motion" to analyze craft as "an approach, an attitude, or a habit of action rather than a fixed set of things" (Adamson 2007), my argument is twofold. First, I rely on critical craft studies to rethink these "textile-films" as feminist expressions of craft as they appropriate textile techniques of sewing and knitting through their camera and editing work. Second, by focusing on Nightingale's *Knitting Pattern* series in particular, I see these "craft-films" as inseparable from the feminist photochemical film practices they inhabit (Knowles 2020), arguing that these, as "moving image" art, are ideally suited to reflect on craft "in motion".

Spilling over in Chronology of Water, If I Had Legs I'd Kick You and Die My Love: Leaky embodiment of recent American cinema by women directors

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"We are these bloodletting, dripping, seeping creatures," says Kristen Stewart in an interview with British Film Institute, and explains that her directorial debut, *Chronology of Water* (2025), aims to expose this concealed truth. The hyper-signaleptic image, to use Adrian Ivakhiv's term, of Mary Bronstein's *If I Had Legs I'd Kick You* (2025), is a giant, gaping, leaky hole in the ceiling of the main character's apartment. In Lynn Ramsay's *Die My Love* (2025), the main character's breastmilk leaks onto paper, blending with splashes of black ink, materializing the fact that her identity as a writer has been diluted by motherhood. The protagonists of these three films spill over the confines of roles assigned to them by the patriarchal system on a metaphorical, affective, but also literal, physical level. Margrit Shildrick has argued in her theory of the leaky body that the conceptualization of the female body as open or lacking closure has been used to other women's subjectivities, depriving us of agency and pathologizing female embodiment. A leaky body lacks stable boundaries,

which undermines the strict subject/object separation, thus posing a threat to the Western patriarchal system transfixed on ontological hierarchies and control of the other. Historically, this source of horror or unrest has been tamed by devaluation and subjugation. Stewart, Bronstein, and Ramsay's cinemas follow Shildrick's call for a celebration and reaffirmation of the leaky subjectivity, with all its potential for discomforting. This is achieved via visceral imagery and sound, which emphasizes the body and the tactile potentiality of the moving image. It seems that in the 21st century, some female American directors are turning towards embodiment in a celebration of womanhood which rejects cheap, capitalistic aesthetics of female empowerment, and instead recognizes the aspects of female experience which have historically been obscured, shamed, and displaced.

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Sapphic Desire and Sorority in Artists Biopics. The Case of Wild Nights with Emily, Shirley, and Hilma **Elisenda Díaz**

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This paper examines how contemporary female biopics -Wild Nights with Emily (dir. Olnek, 2018), Shirley (dir. Decker, 2020), and Hilma (dir. Hallström, 2022)-, depict sapphic relationships as a strategy for challenging melodramatic narratives inherent to the film genre. From Artemisia (dir. Merlet, 1997), Frida (dir. Taymor, 2002), Sylvia (dir. Jeffs, 2003), and Mary Shelley (dir. al-Mansour, 2017), heterosexual liaisons have often functioned as sites of ambivalent frustration for female artists, shaping both their creative aspirations and romantic desires. Such films frequently subordinate professional ambition to love, consolidating the biopic of women as a subgenre characterized by "warts-and-all" narratives and victimology fetishism (Bingham, 2013).

Building on Vidal's observation of a recent cycle of female biopics foregrounding artists' queer experiences (Vidal, 2021), as in Colette (dir. Westmoreland, 2018), this paper argues that Wild Nights with Emily, Shirley, and Hilma reconfigure the genre's conventions. Through their portrayal of sapphic relationships, these biopics challenge tropes of female suffering by articulating a queer horizon of desire, sorority and mutual recognition of the artists' talent. Moreover, by addressing queer relationships between the artist and her editor, reader and co-artist within "The Five", respectively, these films subvert the figure of the misunderstood, isolated, monstrous female genius (Codell in Vidal and Brown, 2013) that has long structured the biopic form.

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A feminist showrunner with an independent background, Jac Schaeffer has gradually carved a place for herself within the Marvel industry, starting as a co-writer for *Captain Marvel* (2019) and *Black Widow* (2021) before she helmed the entire miniseries *Wandavision* (2021) and its spin-off *Agatha All Along* (2024). Describing herself as a genre person, Jac Schaeffer is the perfect illustration of Linda Badley's statement that the "gender bending/genre blending strategy" has played a key role in the rising success of female practitioners. A highly self-conscious feminist piece focusing on the history and tropes around witches, *Agatha All Along* is peppered with queer and feminist puns and references and revels in a constant play with the conventions of male genres like film noir, the heist movie, the road movie, the action movie, horror and comedy. This genre blending creates highly productive tensions (Gledhill), the most striking being, in Schaeffer's miniseries, the one between stasis and movement. This paper explores how this tension serves Schaeffer's feminist agenda. In between the road movie and Scandinavian noir, *Agatha All Along* depicts a paradoxically static travel to censure women's entrapment in the domestic sphere. The alternation between static theatrical scenes and continual camera movements, stemming from the blend of comedy and action / horror, favours both distance, in the feminist tradition of irreverent laughter, and dizzying immersion. This counterintuitive combination succeeds in conveying both the sense of performance associated with gender (Butler) and the sense of discomfort experienced by women in a patriarchal society, with the use of horror aesthetics. Ultimately, what shifts in *Agatha All Along* is fixed hierarchies and stereotypes. All the revisited genres become subservient to the focus on Agatha's grief over the loss of her son. The gradual rise of melodrama over everything else challenges the hegemony of male-dominated genres.

Beyond Subversion:

Women, Monstrosity, and the Contemporary Horror Genre in the US, France, and the UK

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Women directors working in horror have frequently been framed as anomalies within a male-dominated genre or as filmmakers who subvert its conventions. This paper proposes a different approach to understanding women's authorship in horror cinema. Rather than interpreting female-directed horror as inherently transgressive or oppositional, I argue that women filmmakers often work productively within the genre's established conventions, activating horror's existing generic possibilities.

Gaines (2012) suggests that genres should not be understood as restrictive frameworks but as flexible and productive structures that welcome and even anticipate innovation. Paszkiewicz (2018) develops this perspective in relation to gender and genre, proposing that women directors activate the generative capabilities of horror to engage with feminist politics. Similarly, Mulvey's (2019) notion of "women-inflected cinema" conceptualises female authorship as operating within, rather than against, established cinematic forms. Together, these approaches challenge the assumption that women filmmakers must oppose dominant cinematic traditions to produce feminist work. In this context, the idea that women's horror films constitute anomalies, or that they form a separate "women's cinema", becomes increasingly untenable. Instead, particularly in light of the growing number of women directing horror since the mid-2010s, I argue that these filmmakers must be understood as participating fully in the genre while reshaping its expressive possibilities from within.

The paper analyses Jennifer's Body (Kusama, USA, 2009), Raw (Ducloux, France, 2016), and Censor (Bailey-Bond, UK, 2021) to illustrate how these filmmakers revisit misogynistic tropes which have long linked female sexuality, madness, and monstrosity (Creed 1993; Harrington 2018) to rearticulate female monstrosity from a distinctly female perspective (Pisters 2020). Finally, I argue that the growing presence of women filmmakers in horror activates its latent possibilities, contributing to an evolving language of contemporary horror.

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Romance Destroyed, or Feminist Complaint in 21st-Century Serial Narratives

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This paper compares the French series *Icon* of French Cinema and the British series *I May Destroy You* through the lens of Lauren Berlant and Sara Ahmed's theories of complaint. Both are rooted in their creators' lived experiences of abuse: Judith Godrèche addresses her adolescent relationship with director Benoît Jacquot, while Michaela Coel draws on her experience of sexual assault. Each text portrays romance as corrupted by rape culture and uses humour to depict flawed protagonists. Godrèche confronts the *omertà* of French cinema, challenging an industry culture that conceals abuse. Coel's Arabella struggles to be heard by publishers, yet fails to listen when friends disclose their own traumas. Drawing on Ahmed's claim that "to be heard as complaining is not to be heard," this paper argues that cultural structures shape how feminist complaint circulates as both art and activism. Together, these series illuminate the complexities of voicing and receiving complaint in the 21st century.

'Miss Video is Rotting in your Desktop's Trash Bin': Digital Media Ecologies of New Feminist Cinemas

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This paper examines how contemporary feminist filmmaking in the hyperdigital and globalised era reconfigures modes of circulation, spectatorship and aesthetic autonomy through intermedial infrastructures. I focus on how films and film-related media have since the advent of the digital age moved beyond the traditional theatrical circuit into dispersed ecosystems of distribution and broadcasting; streaming platforms, social media and DIY micro-content. These spaces function not merely as supplementary channels, but as constitutive sites where the meaning of feminist cinema, its community and authorship, are collectively renegotiated. Central to this analysis is the transnational project of *Miss Video*, founded in 2024 and run by Zola Ross-Gray, a Brooklyn based filmmaker and curator. The venture is imagined as the step-sister of Joanie4Jackie, Miranda July's 1995 feminist filmmaking collective; both movements are 'mothered by the desire to create a global network of female artists who are not incentivised by competition but inspired to make.' But *Miss Video* originates from an inundation of the internet; 'fathered (and frustrated) by media-on-demand and algorithmic curation,' *Miss Video* seeks to nurture a vernacular visual culture outside the corporate 'walled gardens' of big media. Like her elder sister, she aims to encourage avant-garde practices of cultural production, circulation and world-building, but she does so through alternative niches in mainstream networks that challenge the monopolising tendencies of platform capitalism. By exploring *Miss Video*'s entangled infrastructures of digital media—TikTok edits, fan discourse, meme cultures and platform-specific paratexts—this paper argues that New Feminist Cinemas should be understood not solely as disparate aesthetic statements, but as distributed media ecologies. Drawing from Donna Haraway's 1985 *Cyborg Manifesto*, as well as Sophie Mayer's 2015 *Political Animals*, I demonstrate how these networks of production, circulation and reception open new possibilities for feminist cultural intervention while also revealing the tensions of operating within algorithmic and corporate platform systems.

The Feminist Slasher Remake: Visibility, Vulnerability, and the Female Body in Contemporary Horror

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Since the mid-2010s, horror films directed by women have gained visibility especially within festival circulation, contributing to the perception of a contemporary wave of feminist horror (Pisters 2020; Creed 2022), even as women filmmakers remain structurally marginal (Lauzen 2023). What circulates under this label may indicate political engagement but may also reflect the growing marketability of feminist discourse since the integration of postfeminism in popular culture (Tasker and Negra 2007) and its renewed visibility in the context of fourth-wave feminism (Day and Wray 2018).

This paper reconsiders the slasher as a privileged site for negotiating contemporary feminist filmmaking by examining its recent reactivation in films directed by women. Classical feminist accounts – from Clover's *Final Girl* (1992) to Creed's *Monstrous-Feminine* (1993) – identified recurring figures through which horror cinema, and the slasher in particular, represented the female body. These paradigms continue to circulate in contemporary media culture and are often mobilized in theoretically self-aware ways (Paszkievicz and Rusnak 2020). Yet this renewed attention has rarely involved the slasher, once central to feminist film theory but now often dismissed as aesthetically minor, as recent criticism has privileged forms of horror associated with prestige aesthetics or art-cinema legitimacy (Church 2021).

This paper instead examines recent remakes of canonical slasher films directed by women, reconsidering a subgenre largely excluded from contemporary discussions of feminist horror. Produced in the context of post-#MeToo debates, films such as *Black Christmas* (Sophia Takal, 2019) and *Slumber Party Massacre* (Danishka Esterhazy, 2021) return to the conventions of the slasher through a conscious rewriting of its visual and narrative patterns. Building on tropes long identified by feminist horror theory, these films foreground the relation between visibility, vulnerability, and the female body that has structured the subgenre. Through this analysis, the paper identifies the emergence of a feminist slasher remake, in which the return to subgeneric conventions signals a renewed need to revisit the visual and narrative structures through which the slasher has historically articulated the regulation of female bodies.

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Whatever Happened to Bridget Jones? Postfeminism, Widowhood and Failed Romance in Contemporary Chick Flicks **Fiona Handyside**

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Suzanne Ferriss and Mallory Young identify *Bridget Jones's Diary* and *Sex and the City* as foundational texts of "chick culture." Originating as newspaper columns by Helen Fielding and Candace Bushnell, both franchises became wildly popular narratives of financially independent single women navigating intimacy in the 1990s and 2000s, balancing celebration and critique of the new freedoms of postfeminist culture. Although both narratives granted their heroines marriage, demonstrating the persistence of romance in female popular culture, by the 2020s *Bridget* and *Carrie* are widowed and single once more. Their renewed solitude destabilises the "happy-ever-after," reframing it as temporary. In a post-#MeToo context, grief and romantic failure resonate differently. Idealised heroes Darcy and Mr. Big remain in memory, but their narrative elimination symbolically discards toxic masculinity while introducing kinder alternatives. The franchises' longevity enables us to explore the shifting cultural function of heterosexual romance in the 2020s.

Andrzej Sapkowski's fantasy universe, known as *The Witcher*, is the epitome of trans-media adaptation. It is the video-game adaptation of the books that made its hero, white-haired monster-hunter and mutant Geralt of Riva, world-famous. Originally written by a man, read and played mostly by men, *The Witcher* franchise was adapted by Netflix in a series run by Lauren Schmidt-Hissrich, with a wish to broaden its target audience. Given its episodic structure, the series explores different subplots relating to the heroines of the books such as Cirilla and Yennefer—respectively Geralt's adoptive daughter and love interest—, thus addressing a number of female concerns and feminist discourses such as the contradiction between ambition and motherhood or the appeal for beauty and power.

In this paper, I would like to demonstrate how the series challenges male narratives and expectations through the reconfiguration of fairy tale plots and motifs on screen.

To do so, I would like to focus on the retelling of *Beauty and the Beast*, that is reconfigured twice: once in the short story "A Grain of Truth" (2007)¹, than in the Netflix series (2021)², in which Geralt's perspective—and the reader's—is challenged by Cirilla's. Through her gaze, the episode allows for a redefinition of both monstrosity and consent, the main themes of the 18th century fairy tale.

Then, I would like to inquire how the series celebrates the powers of sisterhood through magic, with an interesting twist from the whimsical fairy-godmothers of the tales to the Continent's fierce and fearless sorceresses.

The series seems to operate a subtle shift from the male gaze to the female gaze, which can be interpreted as a manifestation of a change of paradigms in mainstream media and feminism, set in motion by the #MeToo movement.

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Women's Serial Autofiction: Reflecting on Intersectional Feminism

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Audiovisual autofiction, defined as self-fabulation narratives that are self-performed on screen—emerging from the identity of the author, character, and actor—appeared in cinematic practice in the 1990s and transitioned into television series from the 2000s onward. Serial autofiction, therefore, constitutes an autofictional experience in which women's authorship has grown exponentially, enabling complex explorations and reflections on female identity and feminist concerns across multiple topics, such as labour, sexism, and abuse of power (*Insecure*, *Better Things*, *Selftape*, *Icon of French Cinema*); family, motherhood, and care (*L'Amour flou*, *Better Things*, *SMILF*); abuse and gender-based violence (*I May Destroy You*, *One Mississippi*, *SMILF*, *Selftape*, *Her Story*); and sexuality (*Leabag*, *SMILF*, *Autodefensa*), among others. Furthermore, women's serial autofiction articulates intersectional feminism by engaging with sexual orientation (*One Mississippi*, *Work in Progress*, *The Bisexual*), class (*Cardo*, *SMILF*, *Autodefensa*), and race/ethnicity (*Insecure*, *I May Destroy You*, *The Bisexual*), among other axes. Focusing on the Anglophone context, this study examines the relevance of intersectional feminism in contemporary women's serial autofiction through two case studies: *Work in Progress* (Abby McEnany, 2019–2021, Showtime) and *I May Destroy You* (Michaela Coel, 2020, BBC One). In the former, Abby McEnany addresses her experiences with mental health issues, depression and obsessive-compulsive disorder, from an intersectional feminist perspective that links gender, sexual orientation, class,

and body politics. As a lesbian woman, her relationship with a trans man, Chris, much younger than Abby, opens the door to reflection on queer identity and generational dynamics. In the latter, Michaela Coel confronts the sexual assault she experienced through the lens of intersectional feminism, highlighting the complex intersections of gender, race, class, and sexuality. As a Black woman, Arabella experiences how power dynamics intersect, generating specific vulnerabilities as well as forms of resistance and solidarity.

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Beyond Declaration: Feminist Film Form in First Cow and Bergman Island

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This paper examines how feminist film theory becomes cinematic practice across cinephile ecologies through a transnational comparison of Kelly Reichardt's *First Cow* (2019) and Mia Hansen-Løve's *Bergman Island* (2021). Situated within an "economy of visibility" (Banet-Weiser), it approaches theory into practice not as explicit citation but as formal articulation: the organisation of duration, framing, editing, sound, and narrative architecture. It argues that U.S. and French contexts yield comparable yet divergent pathways by which feminist ideas become aesthetically legible and authorial agency is negotiated. In *First Cow*, theory is formalised as style—an ethics of attention that redistributes cinematic value toward micro-actions and shared rhythms rather than mastery. Restrained framing, montage held in check, and a tactile soundscape dwell on cooking, milking, waiting, and sharing, rendering interdependence perceptible without converting it into spectacle. Masculinity is not configured as an external antagonist; male companionship is staged as vulnerable and relational, allowing the feminine to be theorised as a self-anchored mode of subjectivation grounded in care rather than binary opposition. The film thus reorients cinematic attention in a positive, appropriative, and generative direction. *Bergman Island*, by contrast, formalises theory primarily through structure. A cinephile pilgrimage to Fårö, film-historical tourism (the "Bergman safari"), and an embedded film-within-the-film constitute a reflexive apparatus that revisits auteurist mythology from a situated position. Slippages between diegetic levels, drift-and-reprise temporalities, and the structuring role of diegetic music recast artistic creation as negotiated labour—unevenly authorised, contingent, and relational—rather than the expression of solitary genius. Authorship is reframed through the work's maternity: a claim to creative legitimacy articulated as visibility without ridicule and a refusal of external validation regimes. Read together, the films refine feminist cinema as an achievement of form: a disciplined organisation of time, gaze, and authorial agency that remains politically legible without programmatic declaration, within contemporary feminist film aesthetics.

Where No One Looks: Feminist Cinema and the Power of Invisibility

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This study questions the established idea of visibility that defines feminist cinema through political subjectivity, narrative centrality, and representational presence. In response to debates on the "economy of visibility" shaping post-#MeToo screen cultures, it argues that feminist authorship in 21st-century British cinema is not always constructed through visibility or narrative dominance. Instead, it suggests

that an expanding body of films mobilizes women characters' social and perceptual invisibility as a critical aesthetic and political ground. All the qualities that once rendered women prey are now what turn them into hunters.

Taking *Prevenge* (Alice Lowe, 2016) as its point of departure, the study examines how feminist agency can emerge not from narrative central empowerment but from peripheral positioning. Lowe's pregnant protagonist moves across domestic interiors, service encounters, and anonymous urban spaces while remaining structurally unnoticed. Her movement across these everyday environments enables access to the blind spots of patriarchal and classed systems. Within this structure, invisibility acquires an epistemic dimension; it provides proximity to infrastructural violence, affective labor, and normalized misogyny that remain concealed within the narrative's focal field. The analysis situates Lowe's work within a broader landscape of British cinema including *Promising Young Woman* (Emerald Fennell, 2020) and *I Blame Society* (Gillian Wallace Horvat, 2020). In these examples, various attributes that produce women's invisibility — lack of education, lower-class status, migrant identity, not speaking the dominant language, pregnancy, or employment in low-status labor — create a social field of invisibility. Moving within this field, women operate with relative ease precisely because they are not seen. Their invisibility opens space for action. No one suspects these women; they are read as ideal victims.

While centered on British cinema, the study will also comparatively reference texts from American and French contexts. Films such as *M.F.A.* (Natalia Leite, 2017) and *Revenge* (Coralie Fargeat, 2017) will be used to map how revenge, vigilante justice, and gendered violence are mediated through visibility, spectacle, and bodily excess. Might this paradigmatic shift be what defines new feminist cinema? Methodologically, the study draws on over five years of audience-focused interviews, visual and textual film analysis, and in-depth conversations with feminist screenwriters.

Within this framework, the study proposes to rethink invisibility not as erasure but as a constitutive ground of feminist cinema, arguing that what defines feminist film today lies less in what is made visible than in how the gaze is repositioned within the system's own blind zones.

Marginalités et poésie : le féminisme excentré de Yolande Moreau **Gwénaëlle Le Gras**

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Je voudrais interroger ici la manière dont le féminisme traverse l'œuvre de Yolande Moreau, non pas sous la forme d'une revendication explicite, mais à travers un ensemble de choix esthétiques et de figures marginales. Il s'agira de problématiser un féminisme excentré, qui se déploie dans un cinéma de forme artisanale, portant attention aux vies ordinaires, aux corps dissonants, aux existences fragiles, et par une poétique du décalage, de la douceur. Dès lors, comment un cinéma de la poésie, du conte et de la chronique minuscule peut-il faire œuvre féministe sans en reprendre les codes programmatiques, en déplaçant l'engagement sur le terrain des formes, des figures et des micro-utopies ?

L'analyse montrera que Moreau déplace les normes de genre par le choix de ses personnages et de ses dispositifs. Dans *Quand la mer monte...* (2004), Irène, comédienne itinérante d'une cinquantaine d'années, met en scène un one-woman-show mêlant sexe et crime devant un public populaire, brouillant les frontières entre scène et "vraie vie" et renversant la répartition traditionnelle des rôles (Cendrillons masculins, marionnettiste géant, héroïne hors des canons de désir). *Henri* (2013) prolonge ce travail autrement, dans la relation entre un patron de bistrot dépressif et une jeune femme handicapée. Le récit se construit dans un temps en marge et une esthétique de la chronique inachevée : le refus d'un arc narratif de rédemption ou de punition participe d'une politique du care et de la vulnérabilité, où le féminin et le marginal ne servent ni de ressort tragique ni de leçon morale, mais restent indéterminés, ouverts. Enfin, *La Fiancée du poète* (2023) réactive cette logique en faisant de la maison de Mireille un espace d'accueil, de refuge et de recomposition collective. Le lieu devient alors moins un décor qu'un principe d'organisation du film : un abri pour les marges, mais aussi un espace de réparation pour un sujet féminin vieillissant et précarisé.

Quand Yolande Moreau revendique la nécessité de « remettre l'humain, l'art, l'amour au centre », elle formule une position qui rejoint, sans l'énoncer dans un vocabulaire militant, certaines préoccupations du féminisme contemporain, situant son cinéma du côté d'une éthique du care et de la relation, qui inscrit ses micro-utopies marginales dans le champ des politiques féministes contemporaines. En articulant analyse filmique et théories féministes (cinéma des femmes, féminisme du care, approches intersectionnelles de la marginalité), la communication visera à situer Yolande Moreau dans le champ des « nouveaux cinémas féministes » comme une figure de l'engagement par la poésie des marges plutôt que par le discours.

From Chabrol to Fargeat and Glass: The Vicissitudes of Feminist Revenge and Female Desires

Heidi Ka-Sin Lee

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Focusing on three filmmakers' works whose motifs of revenge and female desires have remolded feminist cinemas, this paper examines how justice for women who have been wronged is achieved through different forms of revenge, traces the cinematic expressions of feminism in those revenge thrillers and horror films across decades, and considers how the destabilization of genre and/or narrative expectations, rather than the Bechdel test and authorship, determines a film's feminist status. Whereas Coralie Fargeat's *Revenge* (2017) and *The Substance* (2024) and Rose Glass's *Saint Maud* (2019) and *Love Lies Bleeding* (2024) are explicitly driven by female desires and/or vengeance, Claude Chabrol's filmography features female characters from a past era who suffer occupational and romantic constraints imposed by the patriarchal society. It was not uncommon for the New Wave male directors to center women in their films, but Chabrol's stood out as the most curious about female behavior and psychology. *Les Biches* (1968) has a bisexual socialite replaced by her homeless lover; *The Butcher* (1970) finds the "new woman" stuck in meditative stasis; *Story of Women* (1988) and *La Cérémonie* (1995) narrativizes women's social duality as victims and fighters in belligerent reprisals. All these films explore inter-class tensions as well as bourgeoisie ennui by pitting different classes' and genders' points of view against each other (Austin 1999) and foregrounding the female protagonists' struggle to create new identities for themselves (York 2014, 557), both of which are now further externalized and subverted in more violence and death in Fargeat's and Glass's films. Through the juxtaposition of (revenge) thrillers by Chabrol, Fargeat, and Glass, this paper will discuss how women's impulse to kill or flirt with death functions as a strategic representational tool to negotiate female subjectivities and how (feminist) revenge, with the historical differentiation between male and female authorships (Paszkievicz 2018, 62-69), has undergone a shift from ambivalence and suppressed anger to all-out emotional and bodily release in the genres.

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"Broke Man Propaganda": the Politics of Romantic Choice in Celine Song's Materialists

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"Marriage is a business deal and it always has been," declares Lucy (Dakota Johnson), the protagonist of Celine Song's 2025 sophomore film, **The Materialists**. As Eva Illouz (1997) argues, the idea of romantic love being a necessary component of marriage is relatively new, yet systematically promoted through cultural institutions such as Hollywood, which work ceaselessly to push women into compulsory heterosexuality. In Western societies, (heteronormative) romantic love has become a site of a person's value (Brake 2012), the formation of their subjectivity, and their personal freedom (Povinelli 2006), promoting the belief that not only is it necessary for a successful union but also more important than other aspects, such as financial stability. However, the romance genre—from nineteenth-century novels to modern romantic comedies—has consistently been reproducing the tradition of providing the female protagonist with a conveniently wealthy love interest who offers not only the thrill of emotions but also economic security, or even class mobility. Thus, the protagonist's telos (marriage) operates as a solution to her practical problems (economics).

Celine Song's **Materialists** attempts, albeit not necessarily successfully, to subvert this convention in a seemingly feminist manner, by having Lucy choose John (Chris Evans), her poor aspiring-actor ex-boyfriend, over Harry (Pedro Pascal), a wealthy, thoughtful and desirable man of success called a "unicorn"—a post-#MeToo term for a man who checks all the boxes as a potential romantic partner

and, like a unicorn, is therefore exceptionally rare. Lucy's choice provoked substantial online backlash, particularly among Millennial and Generation Z heterosexual women, who accused «Materialists» of “broke man propaganda,” despite its engagement with the issue of commodification of love and intimacy, and the bleak sides of contemporary dating markets. This paper situates that discourse within the larger framework of heteropessimism—a performative disaffiliation from and emotional ambivalence toward heterosexuality (Seresin 2019), described by some scholars as a late stage of postfeminism (Holzberg and Lehtonen 2022). My argument is that both heteropessimism, a contemporary “structure of feeling” (Williams 1961), and the “broke man propaganda” discourse emerge from tensions between the fantasy of the “good life,” which continues to position women as dependent, particularly financially, on men, and the neoliberal “girlboss” attitude of hyper-positivity of third-wave feminism. Considering the increasing economic gender equality, the narratives on modern masculinity (like the expectations of male breadwinning), and the anxieties about heterosexual relationships among young women, this paper uses the “broke man propaganda” Internet discourse as a case study to examine the connections between the affective consequences of economic instability, shifting gender narratives in mainstream cinema, and the (seeming) crisis of heterosexuality (Ward 2020).

Imperfect from Now On: Fulfillment Beyond Heteronormative Coupledness in Perfect Life

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Perfect Life (Movistar+/HBO, 2019–2021), created by Leticia Dolera, follows three thirty-something women whose romantic, professional, and maternal aspirations prove unattainable or disappointing. Its flawed, unreliable protagonists exemplify what Rachel Aroesti calls the “Messy Millennial Woman,” now familiar in contemporary television. The series is shaped less by empowerment than by the impasse and dissatisfaction Catherine McDermott identifies as “feel-bad” postfeminism, and it stages what Mary Harrod, Suzanne Leonard, and Diane Negra describe as a “collapse of faith” in coupledness’s promises. In place of heteronormative fulfillment, the show imagines alternative structures of care beyond the nuclear family, reframing imperfection as the basis for new relational possibilities.

Réappropriation et réhabilitation des anciennes stars hollywoodiennes dans les nouveaux cinémas féministes : le féminisme actoral de The Substance (Coralie Fargeat, 2024)

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Certaines réalisatrices choisissent de porter un regard nouveau sur des actrices hollywoodiennes, qui furent des stars mais dont la carrière est maintenant déclinante : Demi Moore dans *The Substance* (Coralie Fargeat, 2024) ou Pamela Anderson et Jamie Lee Curtis dans *The Last Showgirl* (Gia Coppola, 2024). À travers le cas de Demi Moore dans *The Substance*, nous interrogerons cette logique réappropriative des nouveaux cinémas féministes et, plus largement, la place de l’actrice dans la caractérisation comme « féministe » d’un film.

The Substance, qui, au lieu de les subvertir, exploite les codes du *body horror* et du genre du film sur l’actrice avec la reprise du motif de la *falling star*, réactive la « force générative » (Paszkievicz, 2018) des genres cinématographiques. Coralie Fargeat montre comment l’actrice vieillissante, qui dès ses 50 ans ne correspond plus aux normes hollywoodiennes, est rejetée dans « l’abjection » et considérée comme une figure du « féminin monstrueux » (Creed, 1993). Le choix de Demi Moore et la réappropriation de sa persona lui permettent de créer une confusion entre l’actrice et son personnage, qui confère à sa performance une dimension autobiographique et autoreflexive.

Dans son jeu, le « féminisme » de Demi Moore consiste en une dénonciation des normes physiques hollywoodiennes qu’elle tente de contourner. Elle y performe la vision déformée qu’elle a de son corps à cause de leur intériorisation. Elle consent ainsi à jouer le vieillissement pour le déjouer en le composant sur le mode d’une métamorphose artificielle (maquillage, prothèses), qui apparaît comme extérieure à son propre corps. Par ailleurs, les discours extrafilmiques de l’actrice guide la réception du film vers une interprétation « féministe ».

Enfin, le « féminisme actoral » du film réside aussi dans la réhabilitation cinématographique d'une star vieillissante. En orchestrant la reconnaissance de Moore, qui passe de falling star à actrice de composition et « prestige star » (McDonald, 2013), *The Substance* contre-carre le système normé de l'industrie hollywoodienne reposant, pour les femmes, sur la désirabilité plus que sur la valeur artistique.

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Weaponized Makeovers: Instrumentalized Surfaces and the Female 'Look' in Promising Young Woman **Rachel McCabe & Erich Hertz**

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Released in the wake of the #MeToo movement, *Promising Young Woman* (2020, dir. Emerald Fennell) is concerned not only with sexual violence but with the conditions under which such violence becomes visible. Emerging from the viral circulation of the #MeToo hashtag in 2016, the film reflects a cultural moment defined by what R. Clark-Parsons, drawing on Sarah Banet-Weiser, terms a "politics of visibility": a representational struggle that exposes structures of power by collectively articulating experiences of sexual violence. This visibility challenges norms that silence and excuse this violence, unsettling entrenched inequalities while also generating backlash rooted in a fear of being seen.

Within this context, Fennell's film stages visibility as a formal and cinematic problem. Drawing on Mary Ann Doane's account of classical cinema's construction of woman as image rather than bearer of the look, the film foregrounds Cassie (Carey Mulligan) as a figure who returns the gaze. Her direct address to both predatory men and the spectator disrupts a visual economy premised on female passivity, producing what Doane describes as an "impossible sign." Costume and makeup become primary affective sites: rather than signaling romantic transformation, as we often see the makeover function in romantic comedies, they function as mask and lure, weaponizing the very surfaces typically invoked to blame victims ("what she was wearing").

Although legible as a rape-revenge film, *Promising Young Woman* simultaneously reworks the genre's conventions, using shifts in makeup and clothing not to communicate Cassie's emotions or sense of self, but rather, to challenge our assumptions about what we see when we look at women and, in the process, create a crisis of spectatorship. The film ultimately stages revenge as an interrogation of looking itself, compelling viewers to confront their complicity in the structures that render sexual violence both pervasive and deniable.

Dans le film de boxe, le corps féminin n'a réellement trouvé sa place qu'au tournant du XXI^e siècle. La présence grandissante de femmes boxeuses au cinéma interroge la fabrication de nouveaux personnages féministes à l'écran ainsi que leur(s) identité(s). Le film de boxe conjugué au féminin, devant et derrière la caméra, se départ d'une vision patriarcale de la pratique sportive, de la boxe comme religion perdue de la masculinité. Le corps féminin viscéral de la boxeuse est un corps réinvesti, marqué par les blessures, le sang et les altérations corporelles: il se comprend alors dans la construction d'un «corps à soi» qui prend une place physique comme symbolique. La présence organique impose un militantisme par le corps, soit un militantisme incarné.

Les boxeuses de cinéma du début du siècle s'inscrivent dans une approche fondamentalement constructiviste du féminisme, tant dans la construction dramatique que dans la présence/absence du corps. Il est un objet fondamentalement politique, même dans sa destruction prématurée (Clint Eastwood, *Million Dollar Baby*, 2004). Le corps de la boxeuse et sa prise de l'espace à travers les combats en font un symptôme des «batailles de l'intime» que traverse le corps féminin. La fabrique à l'écran de nouveaux corps pugilistiques féminins témoigne d'un désir d'empouvoirement: le corps féminin qui boxe s'inscrit dans l'action et possède une pleine agentivité. Il se construit, voire performe, sur le fondement d'une identité plurielle et intersectionnelle (Karyn Kusama, *Girlfight*, 2000). Le corps, par sa malléabilité, est un acteur sensible et vivant d'un féminisme profondément inclusif. La représentation audiovisuelle contemporaine du corps de la boxeuse, et sa popularité, notamment dans le format court (clip vidéo, vidéo courte à destination des réseaux sociaux), indique la nécessité de représenter de nouveaux personnages féminins et a fortiori féministes à l'écran.

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Ugly Feelings: Horror, Feminism and Contemporary Women Filmmakers

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Historically, horror films directed by women have received relatively limited scholarly attention, both within horror studies and in feminist scholarship on women filmmakers. This has begun to shift over the last decade, particularly with the publication of works such as *Women Make Horror: Filmmaking, Feminism, Genre* (2020), edited by Alison Peirse, *New Blood in Contemporary Cinema: Women Directors and the Poetics of Horror* (2020), by Patricia Pisters, and *Return of the Monstrous-Feminine: Feminist New Wave Cinema* (2022), by Barbara Creed. The need for such analyses is particularly pressing, as this same period has witnessed an unprecedented rise in the discursive visibility and critical recognition of women horror practitioners. In this talk, I will address a selection of recent horror films directed by women to consider their significance for feminism within the cultural shifts that have shaped the early 21st century. Drawing on Sianne Ngai's (2005) concept of "ugly feelings", I will focus on films that mobilize the generative force of the horror genre to dramatize "minor", "post-melodramatic" or politically ambiguous "negative" affects, providing a critique of the postfeminist ideal of overinvested motherhood and the fantasy of the "good life" under neoliberalism (Ahmed 2010, Berlant 2011). While the horror genre has long engaged with the capacious terrain of "bad" motherhood, these films push the representation of maternal struggle through horror tropes in new directions.

*New Girls on the Block':
Feminist Collaboration, Music and Dance in British 'New Social Realist' Cinema*
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In a recent wave of 'new realist' (Forrest, 2022) films directed by British women, dancing girls have taken centre stage. In films like *Fish Tank* (Andrea Arnold, 2009), *American Honey* (Andrea Arnold, 2016), *Rocks* (Sarah Gavron, 2019), *How To Have Sex* (Molly Manning-Walker, 2022), *Bird* (Andrea Arnold, 2025) and *Lollipop* (Daisy-May Hudson, 2025) representations of working-class girlhood are punctuated by exhilarating music and movement sequences. These texts combine the gritty authenticity of traditional British social realism (notably through street casting) with aestheticised musical registers, constructing distinct visions of contemporary working-class girlhood in Britain.

This 'aestheticisation' has sometimes been read as detaching new realism from the antagonistic class politics of traditional, 'Loachian' forms of British social realism (Nwonka, 2014). This paper contends instead that the interplay of popular music and female lived experience in these films stages a dialogue between the individual, the community and neoliberal biopolitics, through which these filmmakers critically engage with the neoliberal present and its damaging effects on female subjects. It further proposes that these dance sequences bring into focus a longstanding political trade-off between authentic on-screen representation and embodied performance, a dynamic that reshapes questions of agency, voice and visibility within female-authored new realist texts.

Taking *Rocks* as a case study, this paper examines how a recent wave of new social realist texts by women navigate this ongoing tension between representing structural violence and attending to the lived, affective experiences of the girls who inhabit these worlds. In *Rocks*, moments of music and dance are embedded within the everyday textures of friendship, care and survival, foregrounding collectivity as central to the film's representation of working-class girlhood. Rather than functioning as moments of escape, these sequences register the pressures of neoliberal precarity while also opening up spaces of intimacy, pleasure and solidarity.

It is within these moments that the films' feminist politics come most clearly into view. The interplay of popular music, shared movement and female lived experience produces a dialogue between the individual and the collective and figures girlhood as something negotiated through relationships with others. In this way, dance sequences do not depart from social realism's political project but re-configure it and locate critique within the embodied, affective and relational lives of young women. By foregrounding these dynamics, the paper highlights the ongoing political relevance of female-authored social realism, showing how feminist practices of collaboration shape and inform these films' engagement with the neoliberal present.

Redefining British social realism through the female migrant gaze: the work of Sarah Gavron
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This presentation will explore the 2019 film of British filmmaker Sarah Gavron entitled *Rocks*, in order to interrogate questions of belonging within the sphere of British multiculturalism. Gavron began her career in filmmaking as a director of documentaries before venturing into feature filmmaking with her 2007 tale of female migrant temporality, *Brick Lane*. The film chronicles the struggles of a Bangladeshi Muslim woman in post 9/11 London and simultaneously showcases Gavron's sympathetic approach toward migrants' struggles and especially those of women and girls. 2015 saw the release of *Suffragette* which cemented Gavron's reputation as a feminist filmmaker and a uniquely female voice within the male-dominated social realist tradition of British cinema. Her third film, *Rocks*, set in the poor migrant districts of East London, bears the mark of an auteur with a characteristic gaze on schoolgirls from a diasporic and migrant background without the miserabilism often associated with social realism. With *Rocks*, Gavron challenges Brexit – era anxieties around multiculturalism and forces audiences to question liberal notions on diversity. In fact, the director renders clear the dictum of postcolonial theory which calls for an unequivocal engagement with cultural difference beyond the superficial logic of multiculturalism. I will examine Gavron's unique approach to the subject at hand through textual analysis of select scenes and an interdisciplinary lens, drawing on feminist and postcolonial film theory, to illustrate Gavron's original depiction of girlhood and cultural difference.

In recent years, rape-revenge narratives have undergone a profound transformation, particularly in how they engage with issues of sexual violence, trauma, and justice. Early rape-revenge films notoriously depicted the violation of women in a sensationalized manner, with little regard for the experiences of sexual assault survivors. In the wake of the #MeToo movement, however, a number of women filmmakers have begun to revisit the genre in order to challenge these conventions and rethink the representation of sexual violence on screen. Instead of recreating spectacle or offering cathartic revenge, these films center the psychological and affective aspects of trauma. This paper examines the evolution of the genre in light of shifting feminist discourses through an analysis of Madeleine Sims-Fewer and Dusty Mancinelli's *Violation* (2020). Drawing on Judith Butler's concept of "performative resignification," I explore how the film reworks the visual and narrative language of rape-revenge cinema to produce new meanings (Butler, 1997). Joey Soloway's notion of the "female gaze" provides a framework for understanding how *Violation* reimagines the rape scene by prioritizing the survivor's perspective rather than objectifying the female body (Soloway, 2022). The film uses fragmentation, extreme close-ups, and sensory imagery to evoke the protagonist's confusion and dissociation during the assault, exposing the horror of rape through a subjective lens. Additionally, the film's nonlinear chronology and eerie natural landscape, marked by dark blue tones, dense forests, and lingering shots of insects, reflect the aftermath of the violation, mirroring the persistence of trauma and grief throughout the film. By re-envisioning the rape scene, rejecting cathartic revenge, and using nature as a space of tension, *Violation* challenges the conventions of rape-revenge cinema and demonstrates how feminist filmmakers express political critique through cinematic form.

Emerald Fennell and the politics of sex after #MeToo:

Promising Young Woman (2020), Saltburn (2023), and Wuthering Heights (2026)

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With the announcement of the nominees for the 93rd Academy Awards in March 2021, Emerald Fennell became, alongside Chloé Zhao, the 6th woman to be nominated for Best Director, for her feature directorial debut *Promising Young Woman*. The film presents itself as a "rape and revenge", in which Cassie (Carey Mulligan) pretends to be inebriated to entrap men attempting to take advantage of her in this state of intoxication; *Promising Young Woman* depicts both the sexual threat posed by men, and the potential feminist reclaiming of this imbalance (alongside a reclaiming of the film genre, historically dominated by male directors). Fennell's second film *Saltburn* similarly explores sexual power dynamics, intersecting this time with questions of class: the film follows Oxford-student Oliver (Barry Keoghan) as he attempts to integrate the aristocratic family of his classmate Felix (Jacob Elordi). Oliver's admiration for Felix turns into sexual obsession, and physical relations become his means of climbing the social ladder. While these two films aimed to address the political implications of sex, Fennell's third film "*Wuthering Heights*" conversely stirred up controversy for its erasure of the original novel's radicalism in favour of explicit eroticism. Through colour-blind casting, this rewriting of Emily Brontë's 1847 novel erases the racial implications of the original text and mitigates the political weight of the story to give way to an erotic fantasy centred on the sexual desires of its (white) female character: rather than interrogate the intersection of sex and politics, the film's sex-centred approach may lessen its political impact.

The success of Fennell's films highlights a shift in Hollywood in recent years, with the growing celebration of female directors and the re-appropriation of sexuality on screen beyond the fantasies of the "male gaze". However, with Emerald Fennell's position as a privileged white woman being increasingly called into question, her filmography leads us to interrogate what films have been given a platform in the wake of the #MeToo movement. This paper will therefore examine the simultaneous re-appropriation of depictions of sex and the post-feminist depoliticization of intimacy at play in Fennell's filmography.

Posthuman Feminism and the Reconfiguration of the Body in Julia Ducournau's Titane

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Focusing on the French film *Titane* (2016) directed by Julia Ducournau, the paper examines the entanglement between the human and non-human through the theoretical lens of posthuman feminism. This study argues that the film reconfigures conventional understandings of corporeality by presenting the female body as a mutable and technologically mediated assemblage rather than a stable biological entity. Through this reconfiguration, the film destabilizes normative constructions of gender and embodiment. Scrutinizing the narrative arc of the protagonist, Alexi, and the radical transformation of her body, the paper demonstrates how *Titane* foregrounds a posthuman reimagining of subjectivity in which flesh, machine, and affective relationality converge. Initially, Alexia assumes a male identity in order to evade detection after the crime. This gendered metamorphosis disrupts binary understandings of masculinity and femininity, revealing gender as performative, fluid, and contingent. The film further extends this destabilization through the protagonist's technologically mediated pregnancy, culminating in the birth of a hybrid human-car entity that collapses distinctions between the organic and the mechanical. By foregrounding these bodily transformations and situating those within the critical debates prompted by theorists such as Haraway, Braidotti, and Butler, the paper underscores the ways in which *Titane* mobilizes the aesthetics of body horror to articulate a posthuman feminist critique of the patriarchal regimes that historically regulate the representation of female bodies both in real life and cinema. The film thereby reimagines the body as a site of technological and material entanglement, challenging anthropocentric and gender-essentialist assumptions about identity, reproduction, and corporeality. Through this analysis, the paper situates Ducournau's work within broader debates on contemporary feminist cinema, arguing that *Titane* exemplifies how women filmmakers appropriate and transform genre conventions in order to explore new configurations of gender, embodiment, and posthuman subjectivity.

Imperfect from now on: the search for fulfilment outside heteronormative coupledom in Leticia Dolera's Perfect Life

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Through her work as a writer and director, Leticia Dolera approaches contemporary girlhood and womanhood through a variety of themes of global relevance, like rape culture and consent, longer transitions to adulthood and the impossibility of living up to unrealistic expectations. This positions Dolera's work as part of transnational trends concerned with the challenges of contemporary womanhood. The global reach of her work is emphasised by HBO's co-production of *Perfect Life's* (Movistar+/HBO, 2019–2021) second season and its release the series in the US (Lang 2021).

Perfect Life, which explores the desires and frustrations of three women in their thirties when their desires prove unattainable or disappointing reflects several trends in onscreen depictions of contemporary womanhood. The flawed, often unreliable protagonists of her series *Perfect Life* fit within what Rachel Aroesti (2022) calls the "Messy Millennial Woman", a figure that has featured prominently in recent television fiction. *Perfect Life's* focus on the unattainability of idealised womanhood and the impossibility of having it all even for characters who have lived their lives by the book also makes it a good example of what Catherine McDermott (2022) terms "feel bad postfeminism". The series is also concerned with the failure of heteronormative relationships to grant the protagonists space for self-development, emphasising the current tendency for media to depict what Harrod, Leonard and Negra (2022) describe as a "collapse of faith in the affective and economic promises of coupledom" (8).

This paper explores how *Perfect life* represents the disappointment and disillusionment with the ideals and expectations of womanhood, placing particular emphasis on the failure of heteronormative romantic relationships to provide fulfilment and the call to reimagine new structures of care that serve as alternatives to the nuclear family.

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African American Women Filmmakers and Their New Visual Vernacular

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The main objective of this paper is to show the continuation of a visual legacy from the female directors who were part of the so-called *L.A. Rebellion* to the current young Black directors who work across media platforms. The *L.A. Rebellion*, a group of Black film graduate students at UCLA in the 1970s and 1980s, created some of the most enduring historical images of Black culture with their independent productions. One of the members, Julie Dash, released *Daughters of the Dust* in 1991, the first feature length film by a Black woman director. She sees a direct continuation of her work in the productions of contemporary director Melina Matsoukas who won awards for her music video "Formation", produced and directed for Beyoncé's album *Lemonade* in 2016.

Matsoukas develops a new visual vernacular in her creative work, developing the iconography of Julie Dash and other female directors like Kasi Lemmons and Ava DuVernay further. Her feature film *Queen and Slim* from 2019 resonates with images of the "Formation" music video to display Black women's empowerment and resilience to police violence. While Beyoncé stands on a sinking police car from New Orleans and slowly disappears in the flood waters of Hurricane Katrina, Matsoukas shows "Queen" (Jodie Turner-Smith) and "Slim" (Daniel Kaluuya) as a couple who flees police violence from Ohio to Florida.

Matsoukas establishes a view of Black life that is not only connected to trauma and suffering but shows joy, empowerment and victory. In this way, she goes far beyond past conventions of depicting Black women in subordinate roles, repeated by Hollywood studios who did not want to break the canon of representations. When Julie Dash released *Daughters of the Dust* in 1991, she showed women of the Gullah-Geechee culture who did not fit into any previous filmic mold. Matsoukas depicts the artist and her ensemble in similar costumes as those worn by Julie Dash's female protagonists at the turn of the 19th century in the South. This visual vernacular resists formulaic depictions of Black women in the United States and those who are part of the African diaspora.

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Reframing Suspense: Women Filmmakers and the Feminist Reconfiguration of the Crime Thriller after #MeToo

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How are women filmmakers reshaping genre cinema in the wake of contemporary feminist movements such as #MeToo? This paper examines how recent crime thrillers directed by women use genre conventions not simply to increase female visibility, but to reshape narrative authority, audience engagement, and the representation of gendered experience.

Focusing on Emerald Fennell's *Promising Young Woman* (2020) and Justine Triet's *Anatomy of a Fall* (2023), the paper compares British and French women-directed crime thrillers to explore how contemporary feminist perspectives are shaping genre filmmaking across different national contexts.

Drawing on feminist film theory and genre studies, the paper argues that these films articulate feminist intervention less through explicit political messaging than through narrative form, tonal complexity, and genre reconfiguration. Both films resist the classical thriller emphasis on investigation, mastery, and narrative closure. Instead, they prioritise ambiguity, contested testimony, affective tension, and ethically unresolved situations. Suspense emerges not from the restoration of order but from the instability of knowledge, the fragility of credibility, and the negotiation of authority shaped by gender.

This shift also reconfigures spectatorship. Viewers are positioned not as detached observers seeking resolution, but as participants navigating uncertainty alongside the female protagonists whose authority remains constantly negotiated.

In *Anatomy of a Fall*, conflicting testimony destabilises both legal judgment and narrative resolution, leaving truth unresolved. By contrast, *Promising Young Woman* employs repetition, tonal contrast, and genre references to question revenge narratives, expose cultural complicity in gendered violence, and critique postfeminist notions of empowerment.

Situating these films within ongoing debates on feminist authorship, postfeminist media culture, and the evolving status of genre cinema, the paper suggests that women-directed thrillers exemplify a mode of feminist filmmaking grounded in formal innovation rather than explicit ideological opposition, highlighting ethical ambiguity, relational agency, and emotional complexity as central narrative strategies.

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Pedagogies of Sisterhood: Communities of Resistance in Teen Film and Television

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A recurrent aim of mainstream teen media culture is to provide platforms for adolescents to engage in critical discussions concerning contemporary matters of identity, solidarity, and power (Carpenter and Sourdöt). In the wake of the #MeToo movement, this pedagogical function has highlighted the necessity of modelling creative and collective responses against prevailing structures of abuse. Such initiatives may include "connective action" through social media (Munro), restorative practices such as healing circles (Sikka), and artistic creation as a node for connection (Tempest). These strategies resist the neoliberal postfeminist sensibility outlined by Rosalind Gill, which emphasises self-surveillance and individualism. Instead, they address vulnerability and interdependence as relevant features of the "transjective" agency (Daigle) portrayed in these narratives.

The aforementioned rhetorics of contemporary feminist resistance are examined comparatively through two case studies: the US feature film *Moxie!* (Amy Poehler, 2021) and the British serial narrative *Sex Education* (Laurie Nunn, 2019–2023), both of which hedge with what Sara Ahmed (187) describes as a "feminist snap". The former depicts an introverted student who designs her own zine, creatively

engaging in activism to denounce the sexist behaviours perpetuated by her peers and teachers. This leads to the formation of a feminist club within the school, illustrating the shift from individual to collective mobilisation. Sex Education, on the other hand, belongs to the “trauma TV” cycle (Boyle), as it frames a teenage sexual assault storyline as a political and narrative strategy that also culminates in a circle of sisterhood. The paper analyses how both texts position agency as an “active defiance and resistance” to patriarchal structures (Zarkov and Davis 4), establishing it as a tool for social change dependent on the notion of community. It also assesses how spectators are compelled to engage beyond the screen, highlighting the role of these audiovisual products in modelling collective feminist pedagogy. Ultimately, by focusing on texts created by women, this paper contributes to current debates on the meaning of feminist filmmaking in the post-#MeToo era.

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Looking back to resist the present: the politics of looking in Celine Sciamma’s Portrait de la jeune fille en feu (2019)

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Recent developments in French feminist cinema demonstrate how women directors mobilize historical narratives to interrogate contemporary gender politics. Celine Sciamma’s *Portrait de la jeune fille en feu* (2019) exemplifies this tendency by situating an exploration of female desire and artistic agency within an eighteenth-century setting. Rather than functioning just as a period cinema, the film uses historical setup as a framework through which present structures of gendered power, visibility, and authorship can be reconsidered. Set in eighteenth-century France, the film narrates the encounter between Marianne, a painter, and Heloise, her reluctant portrait subject, gradually shifting the dynamics of observation into mutual recognition. Instead of reproducing the objectifying lens identified by Laura Mulvey’s male gaze, Sciamma constructs a visual experience on shared looking, intimacy and consent. The near absence of male presence allows female subjectivity to emerge through silence, gestures, and duration, repositioning desire as an intersubjective experience rather than spectacle. This paper argues that the eighteenth-century framework in *Portrait de la jeune fille en feu* serves as a deliberate aesthetic strategy through which Sciamma dismantles inherited visual and narrative conventions. By situating feminist and queer experience within a reimagined time period, the film exposes the historical construction of gender oppression and transforms period cinema into a site of resistance, where the act of looking itself becomes a political gesture. Through analysis of gaze, silence and cinematographic techniques, this paper discusses how Sciamma’s work reimagines feminist filmmaking as an ethics of looking, one that situates lesbian desire at the center of this cinematic representation.

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La première Palme d'or attribuée à une réalisatrice avait couronné Jane Campion, ex æquo, en 1993. Cette distinction avait contribué à l'inscrire comme autrice au sein d'un réseau institutionnel mondialisé, ainsi que l'a montré Patricia White (2015 : 30). À partir de ce précédent, cette communication propose d'interroger un paradoxe de la consécration contemporaine au Festival de Cannes. Les deux Palmes d'or récentes attribuées à des cinéastes françaises placent au centre de leur récit des femmes qui tuent. Dans *Titane* de Julia Ducourneau (2021), la protagoniste est une tueuse en série ; dans *Anatomie d'une chute* de Justine Triet (2023), une femme est soupçonnée d'avoir causé la mort de son compagnon. À partir de ce rapprochement, cette communication fait l'hypothèse que l'accès contemporain de femmes cinéastes à la plus haute forme de consécration festivalière passe aussi, symboliquement, par certaines récurrences narratives. Elle s'inscrit ainsi dans le prolongement des analyses consacrées aux « women who kill » par Christelle Maury et David Roche, qui montrent comment ces figures déplacent, par les films, les frontières des représentations féminines (2020 : 3).

L'enjeu ne sera pas de simplifier ces deux films à leurs enjeux narratifs, mais d'analyser ce que leur proximité dans le palmarès cannois révèle. Il s'agira ainsi d'étudier comment des figures féminines ambivalentes peuvent obtenir une reconnaissance esthétique institutionnelle. La méthodologie articulera deux niveaux d'analyse. D'une part, une analyse comparée des films portera sur leur mise en scène et leurs singularités. D'autre part, j'examinerai les conditions de leur consécration, à partir d'une étude de la presse généraliste et spécialisée parue au moment du festival, ainsi qu'un corpus d'entretiens actuellement en cours de réalisation. L'objectif sera de comprendre ce que le Festival de Cannes récompense lorsqu'il consacre des femmes réalisatrices.

Cette communication s'inscrit dans le prolongement d'une participation au colloque « #MeToo français dans le cinéma et les médias », qui a lieu à Paris les 27 et 28 novembre 2025. Un article issu de cette communication est en cours d'évaluation. Il s'intitule : « La programmation des festivals de films après #MeToo : du programmateur-auteur aux programmations situées ». La dernière partie propose cette hypothèse, sans la déployer pleinement. Je m'y attache dans la rédaction de ma thèse, dont la soutenance est prévue le 26 novembre 2026.

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The Substance (2024): Older Women as Lead Characters, Women Filmmakers and New Feminist Representations

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In the last few years, there has been a new development in Hollywood films: the older woman—who has often relegated on screen to being depicted not only as a secondary character, but also as being “weird” (or at least as “uncool” or uninteresting), a bad mother (incompetent, “wrong”, uncaring, criminal or annoying), unsexy, “old” before her time (i.e. Rebecca Ferguson who is only 12 years older than her “son” played by Timothée Chalamet’s in *Dune* (Warner Brothers 2021)), evil (see Sweet, 2022), and/or simply erased (dead or absent from the narrative)—has become a fully flushed out main character in the hands of a few rising women filmmakers. A slew of

films, including *The Last Show Girl* (Utopia 2024), *Babygirl* (A24 2024), *Night Bitch* (Searchlight 2024) and *The Substance* (Working Title Films 2024), feature 40+ women as main characters, even as Hollywood continues to emphasize the importance of youth and beauty, especially for women. Questions could be raised about whether a film directed by a female director about a lead female main character is inherently, and irreproachably “feminist,” even if the film is about an underrepresented and often disregarded segment of the female population? Of these films, *The Substance*, directed by French filmmaker Coralie Fargeat, and featuring, Demi Moore, particularly stands out—both for its artistic cinematography, but also for its critique of Hollywood beauty standards, especially in terms of aging. Exceptionally gory and violent, it uses horror tropes—long criticized by Barbara Creed, and others, as a way to show women as “monstrous” to ill effect—to convey a feminist message, notably by referencing old horror films like *The Shining* (Hawk Films 1980) and *The Blob* (Tristar 1988). Known for another feminist work, *Revenge* (MES Productions 2018), Fargeat has been known to criticize the “misogynist gaze,” and yet, *The Substance*, as a “feminist” work has nevertheless been subjected to mass media production standards and limits. And one could ask just how feminism can be defined or redefined by films like this, and what sort of “feminism” or “feminist” messages can be contained therein?

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Organically steeped in the female gaze’’: Homelessly in Love (2025)

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Homelessly in Love (2025), co-directed by Franco-American Lalita Clozel and French filmmaker Ariane Mohseni-Sadjadi, features three women living on the margins of contemporary American society. Alyssa, Michelle, and Lorraine have experienced domestic and/or institutional denials of respect and dignity. While the term feminism never surfaces in this documentary, and the women do not articulate a feminist stance, this research explores how feminist meaning is made, in alignment with new feminist cinema understood not as a fixed identity or overt political discourse, but as a set of aesthetic, ethical, and relational practices, as articulated in Sophie Mayer’s *Political Animals: The New Feminist Cinema* (2015).

Equally informed by cultural criticism and the sociology of inequalities, particularly Mikki Kendall’s *Hood Feminism: Notes from the Women that the Movement Forgot* (2020) and Imogen Tyler’s *Revolting Subjects* (2013), this paper examines how the film brings into view women whom feminist movements have often held in a blind spot, or who are otherwise positioned by filmmakers as socially or morally distant from the gazing public. *Homelessly in Love* foregrounds women in precarity as they seek to experience their essential humanness through the desire to love and be loved.

An analysis of the ethics of cinematic looking, narrative control, and image making would show that the film keeps the camera close to women’s bodies and to the expression of their intimate relationships, thereby reframing whose stories matter and what kinds of lives are considered worthy of empathy. Filmed over four years, its subjects participated in their own storytelling and mise en scène. Through these cinematic techniques, marginalized women, often defined solely through “objective” voice-over narration and inhuman living conditions, are “organically steeped in the female gaze’’, encouraging viewers to identify with them as emotional and relational human beings in whom they can recognize themselves.

Negotiating the Female Gaze in the Postfeminist Era: A Comparative Study of British and Greek Women Documentarists Emergence of a New Perspective?

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The female gaze in documentary production has been explored by previous scholars for example French (2021) who found that central to the concept of the “female gaze” is the articulation and mediation of female subjectivity: a mode of looking in which female agency is foregrounded and structured through a distinctly female visual, vocal, and narrative perspective. In this sense, the female gaze may be understood as the aesthetic and discursive expression of subjectivity grounded in the embodied experience of living in a female-identified body (French, 2021). More recently Moradiyan-Rizi, N., & Warren, (2025) have explored female documentary methods and activism in the Global South while Ulfsdotter, B., & Backman Rogers (2018) reflect on the digital turn’s impact on female storytelling. As Kate Nash has observed, there is no “one size fits all” when it comes to female documentaries. However, there are commonalities. This paper seeks to explore these in the fourth wave of feminism (Crozier-De-Rosa, 2021)

This study is part of a bigger research project that aims to map female gaze in contemporary documentary scene of Britain and Greece. Based on thematic analysis of 11 semi structured interviews from well-established, contemporary women documentarists from UK and Greece, the present study aims to trace the meaning of female gaze and feminism in the creative process. This conversation is timely reflecting changes first in the industry due to casualised labour; second in society reflecting post-Covid and post #Me-Too impacts and finally globally in a world of rising Nationalism.

While the interviews took place across two separate countries, the similarities facing female documentary are stark. Despite being 50% of the population female directors still do not constitute 50% of the workforce. Safety in production and sexism in the industry is still rife. All women interviewed acknowledged the desire to combat the patriarchy. But there are contrasts too. In the UK female directors stress that feminism must be a “broad church” including all forms of women including transwomen. While in Greece filmmakers noted more films about domestic violence as this subject becomes increasingly less taboo. While many of the millennial filmmakers we interviewed refer to feminist tropes acknowledged by French (2012) such as gestures, circular storytelling and interior worlds, there is now a more attuned response to power in all its forms. Issue of consent are universally acknowledged to be problematic.

The extractive nature of filmmaking is challenged by these female directors where they strive to listen and collaborate rather than direct and control.

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Les traumas vus par des femmes – le nouveau body horror au féminin

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Le « Body Horror », sous-genre du cinéma d’horreur mettant en scène les transformations horribles du corps humain, est dominé par des réalisateurs qui donnent à voir l’exploitation du corps des femmes, victimes. Au XXI^e siècle, de nombreuses réalisatrices et scénaristes se sont aventurées dans le cinéma d’horreur, phénomène qui s’est accentué depuis #MeToo. Si le « Body Horror » réalisé par des hommes,

met en scène des situations de traumatismes féminins, avec leur corps érotisés, violés, voire découpés, les films réalisés par des femmes, renversent les rapports et repensent les situations de dominant-dominé en nous donnant des héroïnes qui agissent, plus qu'elles n'en subissent, et des victimes, parfois, masculines. Je pars de l'hypothèse que les films d'horreur corporelle au féminin pensent l'impureté à travers les corps salis des victimes (Mary Douglas), ou des corps abjects (Julia Kristeva), qui se transpose également au cinéma, comme médium. Les actions de la coupe, dans le corps, comme dans le médium du cinéma, est une recherche de la réparation, qui est, dans le même mouvement, une mutilation (Censor, 2021 de Prano Bailey-Bond). Il s'agirait principalement d'analyser l'expérience de trauma à travers les images mettant en scène les différentes formes d'oppressions : la recherche de la perfection impossible du corps, pressions esthétiques (The Substance, 2024 de Coralie Fargeat), des oppressions, des abus et des viols (Rage, 2017 de Coralie Fargeat, She Will, 2021 de Charlotte Colbert). Ces films montrent qu'un corps féminin, violé, peut, symboliquement, se purifier en mutilant ou tuant le violeur. Parfois, le corps de la victime se transforme jusqu'à devenir un autre corps, qui se dédouble (She Will), se fusionne avec un autre corps (The Substance) ou se métamorphose (Titane, 2021 de Julia Ducourmau). Ainsi, cette communication vise à dessiner quelques lignes directrices d'un nouveau cinéma de l'horreur corporelle au féminin, voire féministe, et ses pratiques de réparation des corps impurs.

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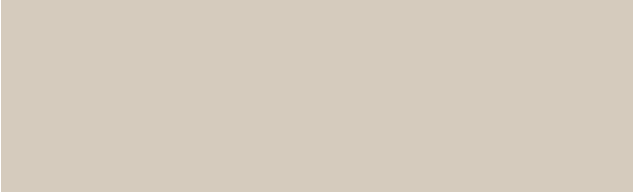
Representing Motherhood Across Cinematic Languages: A Comparative Analysis of Petite Maman, If I Had Legs I'd Kick You, and Die My Love **Gul Yasarturk**

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This paper aims to compare representations of motherhood in *Le Petite Maman* (2021, France), *If I Had Legs I'd Kick You* (2025, USA), and *Die My Love* (2025, UK).

Le Petite Maman attempts to construct a feminine cinema in an Irigarayan sense of a feminine genealogy and, in reference to Kristeva's notion of the chora, mobilizes an unspoken, pre-linguistic timelessness. From its very first moment, *If I Had Legs I'd Kick You* follows its protagonist Linda in extreme close-up; the world surrounding her is rendered in fragmented, sometimes excessively proximate, sometimes awkward framings. The director aligns the spectator's gaze with Linda's perception and cognitive processing: the spectator can focus only insofar as Linda can focus. *Die My Love*, by contrast, transforms the character's subjective perspective into the very spatial logic of the film by turning her memory into cinematic space. Flashbacks, hallucinations, and dreamlike sequences evoke the gradual blurring of Grace's mental state. In *Le Petite Maman* and *Die My Love*, we witness the magical realm of the pre-Symbolic: the mute, empathic world of mother-child symbiosis.

Focusing on three French, American, and British films centered on mothers and directed by women, this paper compares their cinematic language and representations of motherhood. It proceeds from the premise that a film cannot be considered feminist solely on the basis of women's representation or characterization; in other words, passing the Bechdel test is not enough. Following Badley's framework, this paper suggests that a feminist film's feminism may also be embedded in its narrative structure, aesthetic choices, cinematography, and appropriation of genres through a strategy of "gender bending/genre blending" (Badley 2016, 127).



Biographies

Katrijn Bekers

Katrijn Bekers holds two master's degrees from the University of Antwerp (Belgium) – one in Theater and Film Studies (Department of Literature and Linguistics) and the other in Film Studies and Visual Culture (Department of Communication Studies). As a joint PhD student at the Universities of Antwerp and Ghent, and funded by the FWO – Research Foundation Flanders (grant number: 11P9924N), she is currently working on a project about recent artist biopics and contemporary feminism. She has previously published academic articles in *Adaptation*, *Film International*, and *Quarterly Review of Film and Video*.

Andrés Buesa

Andrés Buesa is a Lecturer in English Studies at the University of Zaragoza, Spain. His PhD thesis, entitled *Mobilities and the Child in 21st Century World Cinema*, discussed contemporary fiction films that engage with the interrelation between mobility and power through the figure of the innocent child. His work on the intersection between childhood, cinema, and space has been published in the international journals *Atlantis* (2022), *New Cinemas: Journal of Contemporary Film* (2023) and *Sociology Lens* (2023), as well as on Routledge's edited collection *Embodying Vulnerabilities in Literature and Film* (2023) and *Bloomsbury's Radical Embodiment on Film: Time and the Cinematic Body* (2026; forthcoming).

Marie-Pierre Burquier

Marie-Pierre Burquier holds a PhD in Visual Studies from Université Paris Cité, where she is currently an associate researcher. Her dissertation focuses on the reuse of classical Hollywood cinema in contemporary experimental film. She has published articles in several journals, including *Théorème*, *Transatlantica* and *Hors-Champ*, as well as book chapters in *Penser le verre*, *La création au tournant de la transparence*, and *Corps béants, corps morcelés dans les arts scéniques et visuels*. She is an associate editor of *Found Footage Magazine* and regularly organizes experimental film screenings in Paris and the United States. She currently teaches in San Francisco. Today, she's going to present a paper entitled «Contre-histoires féminines: la trilogie des *Night Reels* de Stacey Steers».

Fanny Cardin

Fanny Cardin est ATER en études cinématographiques à l'Université Picardie Jules Verne (Amiens). Agrégée de lettres modernes, docteure en cinéma et littérature, elle a soutenu en 2024 une thèse intitulée *Faire œuvre du quotidien : Enjeux poétiques et politiques de figuration chez Annie Ernaux et Chantal Akerman* (Université Paris Cité). Ses recherches portent sur les esthétiques du quotidien et de l'ordinaire ainsi que sur les épistémologies féministes. Elle est membre du comité éditorial de la revue *Genre en séries : cinéma, télévision, médias, et de la série Annie Ernaux International Studies* (Brill). Elle a codirigé le volume *Cinématérialismes, Nouvelles approches matérialistes de l'audiovisuel* (Mimésis, 2024) ainsi que le numéro *Annie Ernaux et Les Années Super 8, des textes au film* (revue *Textimage*, 2025). Elle co-organise le colloque international *Le Film de chambre, Esthétiques, Histoires, Politiques* (Univ. Picardie Jules Verne/Univ. Paris Cité, juin 2026).

Shelley Cobb

Shelley Cobb is Professor of Film and Feminist Media Studies at the University of Southampton. Currently, she is a Co-I on the AHRC-funded project *Women's Screen Work in the Archive Made Visible*, led by Prof Helen Hanson at Exeter. Shelley previously led the AHRC-funded project *Calling the Shots: Women and Contemporary Film Culture in the UK* and is the author of *Adaptation, Authorship and Contemporary Women Filmmakers* (Palgrave-Macmillan 2014) and co-editor, with Neil Ewen, of *First Comes Love: Power Couples, Celebrity Kinship and Cultural Politics* (Bloomsbury 2015). Publishing widely on gender inequality in the film industry, women's film and television authorship, women's films and chick flicks, gender and celebrity culture, as well as adaptation and reception discourses, she is currently co-editing with Neil Ewen and Hannah Hamad the collection *Coming Back Stronger: 90s Nostalgia in Contemporary Media Culture* (Bloomsbury).

Corinn Columpar

Corinn Columpar is Associate Professor of Cinema Studies at the University of Toronto. She is author of a forthcoming BFI Film Classics volume on *Beau travail* (Bloomsbury Publishing, 2026) and *Unsettling Sights: The Fourth World on Film* (Southern Illinois University Press,

2010). She is co-editor, with So Mayer, of *Mothers of Invention: Film, Media, and Caregiving Labor* (Wayne State University Press, 2022) and *There She Goes: Feminist Filmmaking and Beyond* (WSUP, 2009). Additionally, she has published articles in numerous anthologies and in several journals, including *Camera Obscura*, *Television & New Media*, *Genre en séries* *Quarterly Review of Film and Video*, and *Women Studies Quarterly*.

Wiebe Copman

Wiebe Copman is a lecturer in Film at the University of Amsterdam's department of Media Studies. He studied art, performance and literary studies and holds a master's degree in Film and Media studies from Columbia University. His research and teaching activities focus on media aesthetics, film philosophy, media archaeology, and experimental filmmaking.

Michalina Czerwońska

Michalina Czerwońska is a PhD student at the University of Warsaw working under the supervision of Julia Fiedorczuk. She graduated there with a degree in English Philology. Her primary academic interests include ecocriticism and American cinema. She collaborates with The Ecopoetological Laboratory at the Environmental Humanities Center (University of Warsaw) and The School Of Ecopoetics (Instytut Reportażu). She also co-organizes the annual conference *Stany Splątane* at the Faculty of Modern Languages. She is currently researching American cinema employing methods from new materialism, environmental humanities and Ecocinema Studies. Her other interests include poetry, some of her work having been published in the zin *Ziemiophygnięcie* published by the collective Animalia. She is a climate justice activist.

Elisenda Díaz

Elisenda Díaz holds a B.A. in Literary Theory and Comparative Literature in University of Barcelona and M.A. in Contemporary Film and Audiovisual Studies in University Pompeu Fabra. She defended her thesis *Historizing Abuse in the Film Industry: Actresses Biopics, Marilyn Monroe and the #MeToo Movement* in September at the Autonomous University of Barcelona. By revisiting biopics of female Hollywood stars, her dissertation presents a genealogy of scenes of casting couch and experiences of abuse in the context of the #MeToo movement. Her research interest are actresses' biographies, sexual abuse in the film industry, sexualization on screen and the #MeToo movement. Furthermore, she is involved in LGBTQBIQ+ activism reflected in the organization of social and academic events such as *Dissident Consent: Queer Places, Practices and Affects*.

Laure Blanchemain Faucon

Laure Blanchemain Faucon is Associate Professor at the University of Toulouse Jean Jaures, France. Author of two books on the feminist approach of Eighteenth-Century novelist Frances Burney and of articles and book chapters on Eighteenth- and Nineteenth-Century female authors like Jane Austen, Charlotte Brontë or Mary Wollstonecraft, she has devoted her research more recently to film studies and more specifically to the posthuman in television series like *True Blood*, *Dracula*, or *Westworld*. She has also continued her feminist studies and her paper for this conference is entitled "Stasis and Movement in *Agatha AllAlong* (2024): Feminist Genre Blending."

Bruna Lucas Foletto

Bruna Foletto Lucas (FHEA) is an early career researcher focusing on the intersections of horror and gender. She is currently a Lecturer in Film & TV Theory and Critical Studies at the University of Hertfordshire. Her first manuscript, *Reclaiming Horror: Women and the Future of the Genre*, is under contract with Edinburgh University Press. Bruna has presented at numerous international conferences and public events, including the Miskatonic Institute of Horror Studies, Final Girls Berlin Film Festival, and as keynote speaker at *A Nightmare on Elm Street @ 40* (University of Nottingham, 2024).

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Nora Furlong

Nora Furlong is a MPhil student at the University of Oxford, in the Slavonic Studies division of the Modern and Medieval Languages department. As an undergraduate, she double majored in Comparative Literature and Russian and Eurasian Studies at Bard College. Working as a writer, researcher, and translator between French, Italian, Russian, and Polish, Nora concentrates on exilic literature, Soviet metafiction, political palimpsests and the co-optation of neoliberalism's failings.

Rossana Galimi

Rossana Galimi is a PhD candidate in cotutelle in Philosophy at the University of Milan and in Film and Television Studies at the University of Warwick. Her doctoral research examines contemporary horror directed by women as a feminist appropriation of genre conventions. She is a member of the Scientific Editorial Board of the international journal *Cinéma&Cie*, where she serves as Editorial Assistant, and she has been part of the research project "ARTCHAE. Rediscovering video and installation art as an archaeology of telepresence", where she investigated surveillance in feminist video art. Her work has been published in the journals *NECSUS*, *VCS—Visual Culture Studies*, and *European Journal of Women's Studies*.

Fiona Handyside

Fiona Handyside is Associate Professor of Film Studies at the University of Exeter. She works broadly on postfeminist cinema and television, concentrating especially on girls and girlhood. She is the author of *Sofia Coppola: A Cinema of Girlhood* (IB Tauris, 2017) and co-editor of *International Cinema and the Girl: Local Issues, Transnational Contexts* (Palgrave, 2016). She held a Leverhulme International Academic Fellowship at Le Mans Université 2018-2019. She is currently writing a book about girls' hairstyles in contemporary screen cultures.

Erich Hertz

Erich Hertz is a Professor of English and Film Studies at Siena University. His co-edited collection, *Writing in Tune: Contemporary Music in Fiction* (Bloomsbury, 2014), explores the relationship between contemporary music and fiction. His research brings together film studies, music, and critical theory. His scholarship has appeared in collections including *The Music Documentary*, and *Resonances: Noise and Contemporary Music as well as journals including Women's Studies, Symposium, Scottish Literary Review*

Adèle Hoareau

Adèle Hoareau is a PhD Student at Sorbonne University. She is a member of two research groups, VALE (*Voix Anglophones Littérature et Esthétique*) and CRLC (*Centre de Recherche en Littérature Comparée*), as well as a member of the Philomel network dedicated to gender studies. In her doctoral dissertation, she investigates how gender is reconfigured in popular literary and cinematic retellings of *Beauty and the Beast*, from 18th-century France to the contemporary United States. Her interdisciplinary approach combines adaptation and media studies with gender studies and popular culture.

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Lourdes Monterrubio Ibáñez is a Ramón y Cajal Senior Research Fellow (Spanish State Research Agency) in Film and Screen Studies at the Department of Communication at the Pompeu Fabra University. She was previously awarded a Marie-Sklodowska Curie Actions – Individual Fellowship with the project "Enunciative Devices of the European Francophone Essay Film" that she developed at Université Paris 1 Panthéon-Sorbonne. Her research axes focus on modern and contemporary cinema, filmic writings of the self, literature-cinema relationships, female authorship and Francophone production. Her numerous publications include extensive research on epistolary cinema (*De un cine epistolar*, 2018; *Epistolary Enunciation in Contemporary Cinema* (ed), 2019) and the essay film (*Visual Studies, Feminist Media Studies, Quarterly Review of Film and Video, Studies in European Cinema*). She recently published the monograph *Audiovisual Thinking and the Essay Film: The Case of Francophone Europe* (Routledge, 2025).

Kalplata

Kalplata is Assistant Professor of French at the Department of French and Francophone Studies, The English and Foreign Languages University (EFL-U), Hyderabad, where she has taught since 2009. She holds a Ph.D. on «Woman as a Figure of Alterity in Maupassant's Short Stories» (EFL-U, 2015), an M.Phil. from Jawaharlal Nehru University, and a *Pensionnaire Scientifique Étranger* certificate from the École Normale Supérieure, Lyon. Her research and teaching span French and Francophone literature, comparative cinema between India and France, and translation. She served as editor of the peer-reviewed journal *Réflexions* (EFL-U) from 2015 to 2020 and has published widely on Maupassant, Francophone literature, and Indian and French cinematic traditions. Her recent work includes «Framing Post-modern Sita in *Sita: Daughter of the Earth*» in the *Journal of Graphic Novels and Comics* (2025) and a chapter in *The Routledge Handbook of Indian Indie Cinema* (Routledge, 2025).

Gwénaëlle Le Gras

Gwénaëlle Le Gras est professeure en études cinématographiques et audiovisuelles à l'Université Bordeaux Montaigne. Elle est spécialiste des star studies et des approches culturelles du cinéma français classique et contemporain (représentation et réception). Elle co-dirige avec Thomas Pillard la revue *Genre en séries* : cinéma, télévision, média

Heidi Ka-Sin Lee

Heidi Ka-Sin Lee is a lecturer at the Department of English Studies in Sophia University. She earned her Ph.D. in International Culture and Communication Studies from Waseda University. Her doctoral project was concerned with star-character-viewer engagement in recent lesbian/queer films that feature star-actresses and circulate in the US mainstream. Her research interests include queer film studies, cognitive film theory, character engagement, intermedial adaptation, and Japanese popular culture. She has published articles on independent and mainstream lesbian films in journals such as *Senses of Cinema* and USC's *Spectator* as well as in *The Routledge Handbook of Motherhood on Screen*. An edited volume about the AppleTV+ show *Severance*, which includes her chapter on character identification, and two articles on *Dune: Part One's* film music and *The Substance's* rhetoric respectively have recently been published.

Maria Anna Łusakowska

Maria Anna Łusakowska is a third-year graduate student in the Doctoral School of Humanities at the University of Warsaw, Poland, where she is currently researching the notion of heteropessimism in contemporary Western culture, with its relation to the second wave of feminism. She is the host of NeoTalk, the official podcast of the Faculty of Modern Languages at the University of Warsaw.

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Ancien élève de l'École normale supérieure de Paris (Département Arts - cinéma) et titulaire d'un master en études germaniques (Sorbonne Nouvelle), Loïck Massonnaud est doctorant en études cinématographiques et audiovisuelles à l'Université Bordeaux Montaigne (laboratoire ARTES), où il est aussi chargé de cours. Sa thèse sous la direction de Gwénaëlle Le Gras porte sur « La composition chez l'actrice hollywoodienne contemporaine : méthode de jeu, stratégie de carrière et esthétique de la performance ». Et, ses domaines de recherche principaux sont les études actorales, le cinéma américain contemporain et l'approche genrée des films.

Rachel McCabe

Rachel McCabe is an Associate Professor and Director of the Writing Program at La Salle University. Her book, *The Empathy Paradox* (The University of South Carolina Press, 2026), critiques the overuse and misapplication of empathy in contemporary culture and outlines strategies for both utilizing empathy as an analytical strategy and avoiding empathy's pitfalls in the writing classroom. Her scholarship has appeared in *Studies in Documentary Film*, *Pedagogy*, *Composition Studies*, and other journals.

Myriam Mellouli

Myriam Mellouli, chercheuse-associée au Laboratoire 3L.AM (Le Mans Université) se spécialise depuis 2017 dans les représentations littéraires et artistiques de la boxe.

Après un mémoire sur l'esthétique de la survie dans la littérature de boxe (ENS de Lyon) en 2018, elle soutient en 2023 sa thèse intitulée «Le film de boxe (1891-2023): le combat d'un genre».

Elle poursuit aujourd'hui ses recherches sur le film de sport et sur les concepts d'intersectionnalité, de représentation et de visibilité.

Katarzyna Paszkiewicz

Katarzyna Paszkiewicz is Professor of Film and English Studies at the University of the Balearic Islands, Spain. Her primary research is in film studies and cultural studies, with an emphasis on women's cinema in the US. She also has an interest in questions of embodiment, affect, and the senses, as well as in ecological thought. She has published several book chapters and journal articles on Kathryn Bigelow, Andrea Arnold, Sofia Coppola, and Isabel Coixet in *Film-Philosophy*, *Quarterly Review of Film and Video*, *Journal of British Cinema and Television*, among others. She has co-edited, with Mary Harrod, *Women Do Genre in Film and Television* (Routledge, 2017, winner of First Prize in the BAFTSS Best Edited Collection competition), *Final Girls, Feminism and Popular Culture* (Palgrave Macmillan, 2020, with Stacy Rusnak), and published her monograph *Genre, Authorship and Contemporary Women Filmmakers* (Edinburgh University Press, 2018, Honourable Mention in the ESSE Awards). In May 2020, she was awarded a "Knowledge Generation R&D" Grant to be Principal Investigator on the 3-year research project, "Cinema and Environment: Affective Ecologies in the Anthropocene", funded by the Spanish Ministry of Science and Innovation.

Alice Pember

Alice Pember is an Assistant Professor in Film and Television Studies at the University of Warwick, UK. Her research has been published in *French Screen Studies*, *Modern and Contemporary France* and *Film-Philosophy* journals. Her current work focuses on the intersecting affects and political implications of girlhood, dance and pop music in contemporary cinema. Her chapter 'New Girls on the Block: Music and Dance as Spaces of Aesthetic Politics in *Fish Tank* (2009) and *Rocks* (2020)' will be published in *Beyond the Council Estate: Cinematic Space(s) of the Working-Class* (Bloomsbury) in 2026. Her first monograph *The Dancing Girl in Contemporary Cinema* and will be published by Edinburgh University press in 2027).

Philip E. Phillis

Philip E. Phillis holds a PhD in Film Studies from the University of Glasgow. He is the author of *Greek Cinema and Migration* (1991-2016). He has additionally published several articles on topics such as migrant representation, transnationalism and identity in Greek and European cinema. His research interests include transnational film discourse, Greek film culture, world cinema, small national cinemas and migrant representation in European cinema. He has taught Film and Media Studies at The University of Glasgow and Glasgow Caledonian University and is currently a lecturer in Film and Media Studies at Sciences Po Collège in the city of Le Havre, France.

Julia Plazkiewicz

Julia Plazkiewicz is a PhD candidate at the American Studies Center at the University of Warsaw. Her doctoral research examines representations of female anger in contemporary Anglophone film and television, with a focus on the intersection of gender, violence, and feminist politics in the post-#MeToo era. Drawing on affect theory, feminist film theory, and queer theory, she explores how contemporary audiovisual texts reimagine female rage as both a disruptive and potentially transformative force. She is the author of a chapter contribution to the volume *Grief, Identity, and the Arts* and a member of the Gender and Sexuality Research Group at the University of Warsaw. Her research interests include female anger and affect, postfeminism, and rape-revenge narratives.

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Andrea Regueira Martín

Andrea Regueira Martín is a Lecturer in the Department of English and German Philology at the University of Zaragoza, Spain. Her research focuses on onscreen depictions of youth identities, with particular emphasis on the lengthening transition to adulthood, cinematic representations of virtual spaces in coming-of-age films, and the relationship between girlhood and technology in film and television. Her PhD dissertation, «Growing Up Is Hard to Do: The Emerging Adult Film» (2022), examines how cinema depicts the changing path to contemporary adulthood. Her recent publications, all from 2025, include chapters in the edited collections *Sex Education: School's Out for Netflix*, *Cosmopolitan Aspirations in Contemporary Cinema* and *Authoring Female Identities in Spanish and Latin American Art and Media*. She has also published articles on *Eighth Grade*, *Black Mirror* and *Booksmart*, among others. She is a member of the research project «Performing Space / Spatializing Performance: The Interface between Actors and Space in 21st-Century Transnational Cinema» (PID2024-155365NB-I00).

Karen A. Ritzenhoff

Karen A. Ritzenhoff is a Professor in the Department of Communication at Central Connecticut State University. She is also affiliated with the program on Women, Gender, and Sexuality Studies. In 2023, Ritzenhoff's co-edited anthology on Power, Gender, and Identity in the Films of Stanley Kubrick.. A two volume co-edited collection about Contemporary Asian Popular Culture was published in 2025 (with Yeonjin Kim, Dharshani Lakmali Jayasinghe and Hiba Aleem). Her latest monograph has been published in German at the Schüren Verlag, Germany about contemporary African American women directors (2025).

Bianca Lucia Rus

Bianca Lucia Rus is a PhD researcher in Film and Screen Practices at the University of Greenwich. Her practice-based research examines how women filmmakers rework the crime thriller through alternative constructions of female subjectivity, narrative authority, and cinematic suspense.

Her work brings feminist film theory into dialogue with screenwriting and filmmaking practice, exploring how genre conventions are reshaped within contemporary audiovisual culture.

Alongside her academic research, she works as a screenwriter, director, and producer, with experience across short fiction, documentary, and hybrid film projects, including more than thirty short screenplays and a feature-length script in development. She also contributes to film education through teaching support and workshops, with a particular interest in the relationship between feminist film theory and creative practice.

Belén Salinas

Belén Salinas is a PhD student at the University of Zaragoza, Spain. She holds a BA in English Studies (2023) and a Master's in Secondary Education Teaching. Her background also includes a Certificate of Higher Education in Audiovisual Production (2021). Her research focuses on exploring the female identity and the cinematic portrayal of the female gaze, particularly within the context of post-#Me-

Too discourse. Her paper “Pedagogies of Sisterhood: Communities of Resistance in Teen Film and Television” analyses how US feature film *Moxie!* (2021) and British serial narrative *Sex Education* (2019–2023) position collective feminist agency as a tool for social change, contributing to debates of feminist filmmaking in the #MeToo era.

Athira Sanjeev

Athira Sanjeev is a fourth-year doctoral student at McMaster University. Her research interests include Francophone literature and cinema, gender studies, and the influence of French in non-Francophone countries—FLE (French as a foreign language). Her research focuses on how contemporary female filmmakers use visual and narrative strategies to redefine cinematic aesthetics and deconstruct dominant heterosexual perspectives. Her thesis focuses particularly on lesbian cinema and representations of intimacy, desire, and identity in contemporary cinema. This year, she has published an article titled “Le silence, le regard, et la résistance dans *Naissance des pieuvres* (2007), et *Portrait de la jeune fille en feu* (2019) de Céline Sciamma” for the University of Western Ontario.

Natacha Seweryn

Natacha Seweryn est programmatrice et enseignante-chercheuse en cinéma. Elle dirige actuellement la programmation du Festival International du film Indépendant de Bordeaux (FIFIB), où elle s'occupe également des deux résidences de développement du festival (Le Clos et L'Atelier du FIFIB). Elle intervient par ailleurs en tant que consultante fiction pour le Festival international du film et forum sur les droits de l'homme (FIFDH) de Genève. En parallèle, elle est ATER à mi-temps à l'Université Paris 8 au sein de l'ESTCA, après avoir été chargée de cours à l'Université Bordeaux Montaigne de 2022 à 2025. Ses recherches portent sur l'histoire et les pratiques de la programmation cinématographique dans les festivals de films.

Anne Sweet

Anne Sweet, PhD is a permanent lecturer at IGENSIA Education and an adjunct lecturer at L'École Nationale des Ponts et Chaussées. She holds a BA from the University of Wisconsin-Madison; master's degrees from Columbia University and the University of Paris; and a doctorate from Sorbonne Nouvelle University. She is a contributing editor and member of the board of the journal MAI: Feminism & Visual Culture. Her areas of research focus on questions of society, like representations of gender on screen, media addiction, and the impact of AI on media content.

Suzette Tanis-Plant

Suzette Tanis-Plant is an independent scholar and former English instructor at the National Institute of Agricultural Research (INRA) whose research explores voice, representation, and agency, particularly among women in marginalized communities. Beginning with her Ph.D. on cinematic voice in the films of Julie Dash and Trinh T. Minh-ha, she has examined Black women's voices in literature and film, including work on Gloria Naylor and *The Help*. Her research later expanded to questions of memory, narrative, and truth in cinema through the film adaptation of *To Kill a Mockingbird*.

Beyond film studies, she has investigated abolitionism in New York, Manhattan's environmental history, and the relationships among colonization, deforestation, and environmental activism in the Americas. More recently, she has engaged with the writings of Robin Wall Kimmerer, focusing on Indigenous voices and environmental resistance. Her current work examines *Homelessly in Love*, analyzing how cinema represents the experiences, desires, and agency of economically marginalized women.

Sofia Theodosiadou

Sofia Theodosiadou is Assistant Professor in the field of Media and Childhood at the School of Early Childhood Education, Faculty of Education at the Aristotle University of Thessaloniki (Greece). She has also been working as a radio and magazine journalist in Athens and Thessaloniki. She has been a full trainee at the BBC World Service, London, UK as an EU scholar. Her research interests lie in the field of audio storytelling, children and audio media, media literacy and music radio.

Máire Tracey

Máire Tracey (M.Tracey@salford.ac.uk) is a Senior Lecturer in Media Practice at The University of Salford. Prior to her academic career, she was a producer / director making specialist factual documentaries for BBC, NatGeo and Discovery among others. Her research interests include documentaries about spatial justice, South African Modernism and fuel poverty.

Elena Tyushova

Elena Tyushova, Docteure, qualifiée aux fonctions de maître de conférences (CNU 18), artiste-vidéaste, Laboratoire CRÆ (EA 4291), Université de Picardie Jules Verne. Chercheuse associée (laboratoire ESTCA) Université Paris 8. Autrice de la thèse en études cinématographiques « L'art cinématographique d'Ingmar Bergman : une poétique d'impureté considérée dans quelques-uns de ses films » soutenue en 2018.

Gül Yasartürk

Gül Yaşartürk holds her PHD from Dokuz Eylül University Institute of Fine Arts on "Identity Representations in Turkish Cinema". A part of her PHD thesis was published with the title "Greeks in Turkish Cinema" by Agora Publishing (Agora Yayınları 2015). She edited a book about other arts and cinema (And Cinema Doruk Yayınları 2013) and she prepared biographical book about a Turkish film director (Chiaroscuro: Umit Unal 2012). Her last book is Cinema and Gender (Nika Yayınları 2022) She is currently teaching at Akdeniz Üniversitesi Faculty of Communication as an Associate Professor. She teaches Turkish Cinema, Film Criticism, Film Genres and Movie Movements. Her subjects of interests are nordic noir, gender, queer theory, masculinity and Turkish Cinema. She is also film critic. Since 2001, her reviews has appeared in periodicals. She is currently member of Film Critics Association (SİYAD). In 2014 she had been to Lancaster University Sociology Department and in 2019 University of Amsterdam Faculty of Humanities for a short term visiting researcher.

Les réalisatrices de la table ronde

Meryem-Bahia Arfaoui, chercheur et cinéaste, articule son travail autour des récits de luttes, d'archives, de territoires et d'histoires périphérisées dans une perspective décoloniale.

Le travail de Meryem-Bahia Arfaoui s'articule autour des problématiques liées aux rapports de pouvoir et de domination sur le temps et les temporalités. Il se loge aux interstices d'une pratique de recherche théorique (politique, historique, sociologique, philosophique) et artistique (réalisation de films, créations sonores, littérature) expérimentant en nœud les questions d'archives, de transmissions, de territoires et d'histoires périphérisées. Dans ses parutions récentes, le documentaire « Camionneuse » co-produit par Arte et Les Batelières Productions et le recueil « Les Coursives » édité aux éditions BLAST. MB travaille actuellement à la réalisation de la série documentaire « A la marge », produite par Bachibouzouk ; et à la co-écriture du spectacle « Rêver l'époque – anatomie du crépuscule », accompagné par le Collectif Offense. En novembre 2026 paraît son dernier article « L'enfer, c'est être l'autre », dans la revue de philosophie Chimères.

Bouchera Azzouz est une autrice, documentariste, essayiste, femme politique et militante féministe française. Elle grandit à Bobigny dans une famille d'origine marocaine, entre une mère pieuse et un père humaniste, très attaché à la cause féministe, héritage familial qu'elle revendique et qui est nourri par ses rencontres avec toutes les femmes de son quartier, et leurs combats au quotidien pour accéder à leur liberté. Ancienne membre de l'association Ni putes, ni soumises, elle devient secrétaire générale de l'organisation à la suite de la nomination de Fadela Amara en tant que secrétaire d'État chargée de la Politique de la ville dans le gouvernement de Nicolas Sarkozy. Elle est la présidente-fondatrice de l'association Les Ateliers du féminisme populaire, qui vise à donner aux femmes les moyens de leur émancipation grâce à la mise en place d'un plan d'accompagnement à l'autonomie des femmes (PAAF). Depuis 2017 elle est nommée par le CSA au conseil d'administration de l'INA. Elle est coprésidente de l'association « Pour les femmes dans les médias » (PFDm). En 2020 elle intègre l'ONU Femmes.

- 2015 : *Nos Mères Nos Daronnes* de Bouchera Azzouz et Marion Stalens, DACP - De l'Autre Côté du Périph', France Télévisions
- 2018 : *On nous appelait Beurettes*, Bouchera Azzouz, O2B Films
- 2021 : *Meufs de (la) cité*, Bouchera Azzouz, Spica Productions
- 2022 : *Algériennes en France, l'héritage*, Bouchera Azzouz, Spica Productions

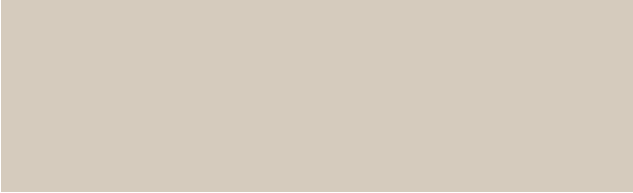
Nina Faure documentariste et autrice. Elle a réalisé *We are coming*, chronique d'une révolution féministe (2023) et *Paye (pas) ton gynéco* (2018), un film sur les violences gynécologiques. Elle est l'une des co-autrices de la nouvelle version du manuel féministe historique *Notre corps, nous-mêmes*. Elle travaille depuis 2009 avec Pierre Carles, Annie Gonzalez et l'équipe de C-P Productions (Fin de concession, Hollande, DSK, etc. ...). Elle réalise en parallèle des courts métrages sur le travail précaire (*Rien à foutre*, *Dans la boîte*). En 2015, elle collabore à la réalisation de *Les ânes ont soif - Opération Correa* et du court-métrage *On a mal à la dette*. En 2016, elle coréalise avec Pierre Carles *On revient de loin*, le second épisode de cette série documentaire.

Milo Gony

Diplômée de l'ENSAV (Toulouse), Milo Gony réalise un premier court métrage en 1982, *The Honeymoon Killers : Histoire à suivre*. Vient ensuite *So Long, June* en 2010. Puis, elle écrit, réalise et participe au montage de *Sauvages* (2015).

Raphaëlle Petit-Gilles

Diplômée de l'ENSAV (Toulouse) en image après un master en recherche cinématographique à l'Université Paul Valéry de Montpellier, Raphaëlle Petit-Gilles réalise un premier court métrage, *Brigade* en 2021, dont elle écrit le scénario et qui aborde les VSS au sein d'une brigade de cuisine. Le court rencontre un franc succès dans les festivals (Pantin, Dinan, Les Nuits Méditerranéennes). Raphaëlle Petit-Gilles poursuit avec la réalisation d'un autre court métrage en 2023, *Armistice*, puis d'un moyen métrage *Fanny à la plage* (2024), dressant le portrait d'une femme célibataire en vacances à la plage et qui a reçu le prix d'interprétation national de la compétition officielle du Festival international du court métrage de Clermont-Ferrand 2026. Elle travaille actuellement à la réalisation de son premier long métrage *Noces de Sang*.



Conference Venues and Restaurants

Conference Venues

Wednesday and Thursday

Maison de la Recherche — Rooms F417 and E412

Mirail Campus, Université Toulouse 2 Jean-Jaurès
5, allée Antonio Machado, 31058 Toulouse Cedex 9

[Access information](#)

Wednesday evening: Cocktail and short-film screenings and Friday

Salle Arts du Spectacle and Salle 316

École Nationale Supérieure de l'AudioVisuel (ENSAV)
56 rue du Taur, 31000 Toulouse

Directions

• To the Mirail Campus (Maison de la Recherche):

From Marengo—SNCF, Jean-Jaurès, or Capitole metro stations, take Metro Line A towards Basso Cambo and get off at Mirail—Université.

• To ENSAV:

From Capitole metro station, walk across Place du Capitole and turn right onto Rue du Taur.

Conference Dinner

Thursday at 7:30 p.m.

Brasserie des Arcades

14 place du Capitole, 31000 Toulouse

Recommended Hotels

Hôtel Capitole

10 rue Rivals, 31000 Toulouse

Grand Hôtel d'Orléans

72 rue de Bayard, 31000 Toulouse

