

**Screening Censorship Conference:**  
***New Histories, Perspectives, and Theories on Film and Screen Censorship***  
**Ghent/Brussels, 16-17 October, 2020**  
Organized by: Daniel Biltereyst & Ernest Mathijs

---

Day 1, Friday 16 October 2020

Academic keynote: Professor Richard Maltby

Professional keynote: Manuel Mozos & Margarida Sousa

09.30 – 10.00 CET

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

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

10.30 – 12.00 CET

**Panel 1: Authors, critics and censors**

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

13.00 – 14.50 CET

**Panel 2: Italy**

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

14.30 – 15.45 CET

**Panel 3: Turkey**

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

16.00 – 17.50 CET

#### Panel 4: Latin America

- Karina Aveyard & Karol Valderrama Burgos - *Hopes and fears of transformation: FOCINE and film censorship in Colombia*
- Jorge Iturriaga - *Film censorship in the first year of Chilean military dictatorship, 1974*
- Fernando Ramírez Llorens - *The emergence of the abolitionism of film censorship in Argentina, 1978-1983*

17.30 – 18.30 CET

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

##### *Portuguese banned images from 1945 to 1974: an archive approach*

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

Day 2, Saturday 17 October 2020

Academic keynote speaker: Professor Linda Williams

Professional keynote speaker: Rachel Talalay

09.30 – 10.00 CET

#### Keynote 3 + Q&A by Professor Linda Williams, *What is a Hard Core?*

##### [presented by Damon R. Young]

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

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

10.30 – 12.00 CET

#### Panel 5: Rating, circulation and regulation

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

13.00 – 14.50 CET

#### Panel 6: Poland

- Emil Sowiński - *State censorship and its role in the production and distribution of debut films produced by Irzykowski Film Studio in the late People's Republic of Poland.*
- Mikołaj Kunicki - *Party Apparatchiks as Filmmakers and Filmmakers as Gladiators: The Film Approval Commissions in Communist Poland, 1955-1968.*

14.30 – 15.45

- Konrad Klejsa - *Censorship of American and British hippie counterculture films in People's Republic of Poland, 1965-1975*

### Panel 7: India

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

16.00 – 17.15

### Panel 8: Canada

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

17.30 – 18.30

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

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

18.30 – 19.00

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

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

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

CONTACT: Daniel Biltereyst – [daniel.biltereyst@ugent.be](mailto:daniel.biltereyst@ugent.be); Ernest Mathijs – [ernest.mathijs@ubc.ca](mailto:ernest.mathijs@ubc.ca); Alexander De Man – [alexander.de.man@hotmail.com](mailto:alexander.de.man@hotmail.com)