

## Abstracts and Biographies

### Panel I: Girlhood in Space

#### **Summer Gamble (St Mary's University, Twickenham): 'Cuties: A Contemporary Looking-Glass of Sexuality as a Space of Agency'**

Exploring the tensions between traditional Senegalese-French culture and modern 'twerking' cyberculture, the coming-of-age drama *Cuties* (2020) received massive backlash and saw a rapid decline of viewer subscriptions upon its release. From its initial poster, to the scenes of 11 year-old girls dancing suggestively, the film offers a complex approach to navigating what constitutes agency for those on the cusp of contemporary teenagehood. At the same time, it is challenged with mediating this philosophy appropriately within Internet culture.

This study will textually analyse the theme of 'tween' sexual agency that dominates the core of the film's conflict, and address how concepts of self-awareness and Western influence impact the emotional and sexual maturation of its protagonists. Key to this investigation will be the evaluation of how different physical spaces – such as the school, the home, and places of worship – code the children into behaving and in what ways their agency manifests and circumvents these social dictations when placed under these restrictions.

#### Biography

Summer Gamble is a current Media and Communications PhD student at St Mary's University, Twickenham. She completed her BA in Film Studies and Creative Writing at St Mary's in 2021 and was awarded her MA in Film Studies from Kingston University in 2022. Her research interests currently focus on the Nymphet and 'Lolita-core' fashion aesthetics and their impact on self-objectifying behaviours within the tween demographic.

#### **Melissa Gould (Auckland University of Technology): 'TikTok, Girlhood, and Bedroom Culture'**

The bedroom has held a "privileged place in girl-centric media and cultural studies" (Kearney, 2007, p. 126) since 1976, when McRobbie and Garber's essay "Girls and Subcultures" highlighted the significance of girls 'bedroom culture' as a space for "active cultural participation" (ibid. p. 127).

While domesticated spaces are a reoccurring theme for academic inquiries of gendered experiences, the Covid-19 lockdowns provided a turning point for how girls' bedrooms were understood. The lockdowns saw an explosive uptake of TikTok users and content creation – particularly girls producing TikTok dance videos in their bedrooms. Kennedy (2020, p. 1069) contends that while TikTok can be seen as a "celebration of girlhood" and as an " 'antidote' to the Coronavirus crisis" it contributed to reimagining of the bedroom from a space characterised as "private and safe from judgment" to that of "public visibility, surveillance and evaluation".

This presentation critically examines the bedroom as a 'site for cultural production' in the celebration and commodification of youth culture on TikTok. Specifically, I examine the bedroom in the TikTok videos of Jazz Thornton – a mental health activist, film maker and author from Aotearoa New Zealand with over 2 million followers on her main TikTok account.

#### References

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Kearney, M. C. (2007). Productive spaces: Girls' bedrooms as sites of cultural production. *Journal of Children and Media*, 1(2), 126-141.

McRobbie, A., & Garber, J. (1976). Girls and subcultures. In S. Hall & T. Jefferson (Eds.), *Resistance through rituals: Youth subcultures in post-war Britain* (pp. 209-222). London: Harper Collins Academic.

### Biography

Melissa is a critical media studies lecturer and researcher in the School of Communication Studies at Auckland University of Technology in Aotearoa New Zealand. Her research focuses on media literacy and promotional culture, with an interest on child and youth audiences, and gender representations.

### **Marta F. Suárez (Manchester Metropolitan University): 'Negotiating Masculinity through the Extraordinary (Dangerous) Girl. Growing Up, Violence and Protection in *The Witcher* and *The Last of Us*'**

Recent transmedia products and adaptations in speculative fiction bring renewed attention to the girl or young woman as embodying both threat and salvation. Narratives like *Fear the Walking Dead* (2015-2023) play with the idea of Alicia's body fighting the virus and potentially reaching an immunity sought by scientists everywhere, something that is realized in a younger Ellie in *Last of Us* (TV 2023-present, Game 2013). In *The Witcher* (TV 2019-present, Game 2007-2016), Ciri's fate is continuously ambivalent, embodying both destruction and salvation. Like Kara Thrace's in *Battlestar Galactica* (2004-2009), Ciri's fate is presented as unpredictable, either the end of society or its renewal.

This paper focuses on girlhood in *The Last of Us* and *The Witcher*, addressing its correlation to the girls' potential to either harm or save society. It elaborates on how the figure of the surrogate father and the spaces he represents are configured as places of comfort and safety. In these seemingly masculine spaces and with the protection of their surrogate fathers, these girls are transformed, asserting individuality and queerness in an environment of violence and self-preservation. Escaping those attempting to control them, their bodies and the spaces they occupy become a site of struggle where notions of protection and masculinity are also transformed.

### Biography

Marta F. Suarez is Lecturer in Latin American and Spanish Cultural Studies at Manchester Metropolitan University, UK. She holds a PhD in Screen Studies and has lectured on film theory, race on screen, screenwriting and genre. Her PhD thesis explored questions of national identity and immigration in Spanish contemporary film. Since then, she has started new projects with a focus on streaming media. Her research interests include transmedia storytelling, transnational screens, and the intersections between cross-media adaptations, streaming platforms, computer games, speculative fiction and expansive worlds. She is editor for Open Screens. ORCID: 0000-0001-7205-0339.

## Panel II: Meanings of Home

### Danielle Rae Childs (University of Warwick): Almost Magic Castles: 'The Motel as Home Approximation in Sean Baker's *The Florida Project*'

Following on from recent critical discussion of precarious domesticity in film (Sborgi 2021; Robertson Wojcik 2021; Rhodes 2017) this paper identifies the American motel as one particular space of provisional accommodation that has featured recurrently in recent independent cinema featuring youth and coming of age narratives (*99 Homes* 2014; *Tangerine* 2015; *American Honey* 2016; *The Florida Project* 2017; *Zola* 2020). In particular, this paper examines *The Florida Project*, Sean Baker's neorealist drama centered on the hidden homeless who permanently (albeit tenuously) occupy the Magic Castle Motel—a former honeymoon destination for Disney World tourists, now acting as provisional welfare housing for marginalized peoples living in the shadow of Walt Disney's utopian "city of the future". While child actors in neorealist cinema are sometimes said to play more observational rather than participatory roles (Dalle Vacche, 2018), *The Florida Project's* episodic plot mostly sticks to main character Moonee and crew's unsupervised adventures. The characters demonstrate a specifically childlike spatial agency manifested through a "cartographic impulse" to reframe the fraught, often inhospitable Florida suburb in which they dwell as a personal playground to rival the real Disney World (Castro, 2009). Tracing the contours of this mapping impulse with reference to the film's delineation of liminal, precarious spaces like the motel (through the simultaneously innocent and pre-emptively adaptive eyes of child characters) will be the primary aim of this paper's investigation.

#### Biography

Danielle Rae Childs is a second-year PhD Candidate in Film and Television Studies at the University of Warwick. Continuing the research she began at the University of Oxford while completing a Master of Studies in Film Aesthetics, her doctoral project investigates the aesthetic value and cultural significance of the motel in American cinema. Grounded in the historical development of the motel within U.S culture, her research accounts for the setting's enduring prominence, functions, and shifting meanings within the American film landscape, while also participating in film studies' broader turn towards the relationship between cinema and architecture.

#### References

Castro, T. 2009, "Cinema's Mapping Impulse: Questioning Visual Culture", *The Cartographic Journal: Cinematic Cartography*, vol. 46, no. 1, pp. 9-15.

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**Rebecca Feghali (Royal Holloway, University of London): 'Veiled Space: Culture, Identity and the Niqab in *Layla M.*'**

In this paper, I argue that the veil worn by some Muslim women as a portable female space. Constituting a boundary that demarcates the private and public spheres, a vehicle between them and a symbol of cultural identity, the veil has been called a mobile home, a dwelling place and a walled space of female privacy. When faced with a proposed *burqa*-ban, it becomes the means by which the titular protagonist in Mijke de Jong's coming of age film, *Layla M.* (2016) reclaims her North African cultural identity. As a second-generation member of the North African diaspora in the Netherlands, the provocative niqab is a form of cultural connection – a private space in which seventeen year old Layla navigates her lost sense of belonging. Her ticket into a community of radical young Muslims, it collapses spatial scales and serves as a vehicle across cultural, social and geographical borders, while problematically marking her descent into terrorist activity at home. This paper explores the ways in which the veil can be read as a portable, private space that allows young, diasporic women to traverse social and cultural boundaries, reclaiming cultural spaces at the cost of being ostracised from others as they navigate their dual-cultural identity.

Biography

Rebecca Feghali is a PhD student at Royal Holloway, University of London, where she is researching representations of Middle Eastern and North African women in national and diasporic European cinemas. Her thesis explores the relationship between women, space and the nation, and explores the various ways in which women are marshalled as the carriers of culture in domestic, public and liminal spaces onscreen.

**Alison Tedman (Buckinghamshire New University): 'Repurposed Spaces in *The Tribe* and *Panic*'**

*The Tribe* (1999-2003), produced by Cloud 9 Screen Entertainment Group and Channel 5, hybridises YA dystopian conventions including those from Science Fiction with those of teen soaps. After all adults die in a pandemic, the ensemble cast of protagonists create a home in a repurposed mall within a dystopian, dangerously tribal city. The mall can be read in relation to Thompson's (2020) theorisation of heterotopic spaces and sanctuaries in YA dystopian literature. Its repurposing recasts the mall's early 21st century centrality for youth, both in society and in teen films, described by Muzzio and Muzzio-Rentas (2008). In different seasons of *The Tribe*, the mall is uncannily ruptured by violent youth cults, threatening the Symbolic. *The Tribe's* characters, mall and other spaces are remediated in a 2022 retro game, in which the player can join a tribe to 'build a better world', while nostalgically revisiting their own and the show's past. The non-dystopian YA series *Panic*, released on Amazon Prime in 2021, also involves repurposed spaces, yet adult authority poses a controlling threat. In *Panic*, a small town hosts a secret game of dares, announced by clues, for a dangerously-won prize. In both shows, spaces are imbricated with past trauma.

Biography

Dr Alison Tedman is a Senior Lecturer at Buckinghamshire New University, and Course Leader for BA (Hons) Film and Television Production. She teaches a range of subjects in Film, Television and Media Studies, including a module on fantasy genres. Her PhD in Film Studies (Kent) is titled *Strategies of Pleasure and Power: the Role of Phantasy in the Fairy Tale Film*. She has published on YA dystopia and produced a teaching resource and curated playlist on Young Adult Dystopia for the educational

organisation Learning On Screen. She has reviewed for *Fantastika Journal* and *Foundation: The International Review of Science Fiction*.

### **Panel III: Horror**

#### **Krista Calvo (Northumbria University): 'Fractured Families, Shattered Homes: How stigmas around the 'broken family' transform space and autonomy for youth in 1980s horror cinema'**

In America, the 1980s are synonymous with the return to traditional family values, suburban life and the golden era patriarch. While the idealised family and rigid child protection were at the forefront of Reagan era cultural conservatism, research by Coontz (1992) suggests that this nostalgia was based in fantasy. The 1980s were also a time linked to a series of moral panics sweeping the nation, all claiming that children were at risk of abduction by strangers, assault by sexual deviants and indoctrination by Satanists working in day-care centres. While these claims remain unsubstantiated, statistics show that the greatest risk posed to children existed within the home. Using *The Stepfather* (1987), *Pet Sematary* (1989) and *Halloween IV* (1988) I will investigate how the horror genre uses the relationship between children and the traditional family home to illustrate how the feared 'broken family' can transform a space from one of comfort for the child to one of fear and uncertainty, uprooting the youth and stripping them of their autonomy. I will also show how the genre pushes back against ideas of traditionalism, highlighting that the pressures put upon parents to create the perfect environment led to deep fractures in the familial home.

#### Biography

Krista Calvo is a Mestiza PhD researcher at Northumbria University studying child autonomy, cultural conservatism and moral panics in Reagan era American horror cinema. She has a background in forensic osteology from University College London where she studied child health and child abuse in the forensic and archaeological context. She has presented her research on children in horror at Northumbria University, York St John University, University of Liverpool and Kings College. She is currently researching childhood in the animated horror shorts of Sofia Carillo for MAI: Doing Women's Global Horror History under the AHRC Fellowship Grant.

#### **Paul Mitchell (Universidad Católica de Valencia San Vicente Mártir): 'Childhood Trauma (Un)seen through the Lens of Horror: External Focalisation in *The Babadook*'**

In this paper, I explore the motif of childhood trauma in Jennifer Kent's debut feature film *The Babadook* (2014) through its depiction of the domestic environment in which the six-year-old Samuel Vanek (Noah Wiseman) lives. Utilising the concept of external focalisation as the theoretical lens for my analysis, I argue that *The Babadook* privileges the perspective of Amelia (Essie Davis), Samuel's widowed mother, over that of her child. By doing so, the film seemingly insists upon a reading of the boy's character as difficult, disruptive, and troubled. Nevertheless, by being attentive to how the story of *The Babadook* is told, the spectator can better see how the film also explores the unspoken horror of maternal ambivalence and child abuse. I discuss the basement of the family home as a key diegetic space that manifests this idea. It is a subterranean place that is infused with the spirit of Samuel's late father, who died nearly seven years earlier in a car accident, and where the boy must battle with monsters that are both real and imaginary. In conclusion, I contend that, at *The Babadook's* conclusion, it is Samuel's unconditional love for his mother, as well as his fortitude and courage, that help to partially resolve the trauma that he has suffered.

## Biography

Paul Mitchell is associate professor of English at the Universidad Católica de Valencia San Vicente Mártir, Spain. He is the author of *Sylvia Plath: The Poetry of Negativity* (Universidad de Valencia, 2011). More recently, he has focused his research on contemporary cinema and television series. He has published several analyses of modern screen adaptations of *Frankenstein*, the Australian film *The Babadook* and Philip K. Dick's *Electric Dreams*. His current research projects explore science fiction, gothic and graphic medical texts in relation to their representations of otherness, monstrosity, masculinity, and illness.

### **Victoria Santamaría Ibor (Universidad de Zaragoza): 'Coming of *Abject*: The Sexual and Spatial Agency of the Young Precarious Body in *It Follows*'**

The term 'abjection' describes a bodily rejection to that which is considered disgusting, despicable or wretched. In horror cinema studies, from the publication of Barbara Creed's *The Monstrous Feminine* (1993), abjection has often been interpreted as a rejection to the figure of the archaic mother from a psychoanalytical perspective. Alternatively, some scholars regard abjection as a bodily reaction experienced by spectators when viewing a visceral scene. In the social sciences, abjection refers to an aversion to the oppressed classes, as Bataille already claimed in 1934. Likewise, Imogen Tyler explains that the abject are those who live in the border zones of the neoliberal state (2013). Yet, social abjection has never been used to explore horror movies.

This paper explores the spaces that young characters occupy in the film *It Follows* (dir. David Robert Mitchel, 2014) as sites of social abjection. The movie depicts the suburbs of the post-industrialist city as frozen in time and haunted by supernatural force that threatens the characters' sexual agency. Young adults in the film, struggle over the control of space and of their own bodies. As will be argued, abjection offers a framework to analyse *It Follows* that connects the spatial circumstances of precarity to the bodies of those who grow up in those spaces.

## Biography

Victoria Santamaría Ibor is a doctoral candidate on English Studies at the University of Zaragoza. She graduated with honors in English Studies from the University of Zaragoza and was awarded with an honorary mention for her final degree project. Recently, Victoria has published the paper "'I Eat Boys': Monstrous Femininity in *Jennifer's Body*" in the journal *Babel-AFIAL* from the University of Vigo. And, currently, she is writing her thesis on New Forms of Abjection in Contemporary Horror Cinema.

### **Panel IV: Play, Imagination, Agency**

#### **Marie Josephine Bennett (Independent scholar): Youth and Space in *Fame* (1980)**

From their earliest days, Hollywood film musicals have presented the notion of space as being a significant theme within the genre, such as in many of the implausible scenes choreographed by Busby Berkeley in the 1930s. Later movie musicals often employed the concept of a dreamlike or imaginary space as a way of presenting numbers that occur in a liminal place within and without the storyline. Narratives of film musicals also often include licensed or safe spaces for certain characters. In many cases, such spaces can be read as significant for those deemed marginalised, often portraying repressed or potentially-repressed desires that can be expressed openly in these safe environments.

Much is made in *Fame's* (1980) storyline regarding the majority of the featured students coming from deprived and/or disadvantaged backgrounds. In this paper, I investigate ways in which the Performing Arts High School offers many of the students a licensed space into which they can escape from their difficult or dysfunctional home lives. Through a brief discussion of two of the movie's numbers, 'Hot Lunch' and 'Fame', I will consider the impact on the students of the temporary freedom of alternative, 'utopian' spaces.

### Biography

Marie Josephine Bennett received her PhD from the University of Winchester in November 2021. Her areas of interest/specialism are: film musicals (particularly the Hollywood musical); music in film; popular music of the 1960s-1980s; the Eurovision Song Contest; and Freddie Mercury/Queen. She has contributed chapters to various edited collections. Her most recent publication is 'Mozart's Music in Film: Death and Embodied Affects' in Marie Josephine Bennett, Jasmine Hazel Shadrack and Gary Levy (eds.), *Embodying the Music and Death Nexus: Consolations, Salvations and Transformations* (Bingley: Emerald Publishing Limited, 2022).

### **Marko Djurdjić (York University): 'Building the Screen: Spectatorship, Space, and Play in the "Cinematic" Classroom'**

Adapting Henri Lefebvre's theories on the production of space to spectatorship and play, my presentation celebrates the profound ways in which children and youth read media texts, and how their investment in media is reinforced through the 'building' of a cinematic space. This activity reinforces film viewing as both a visual *and* physical practice, the apathy (and boredom!) resulting from inert 'watching' circumvented by the embodied process of 'spatial creation'.

The presentation is broken down into two parts: the first focuses on play—the construction/dismantling of the cinematic space where we screened films, and the students' interaction with the 'tools of screening' (projectors, speakers, etc.); the second examines the students' behaviour within the cinematic space, particularly the impact collectivistic space-building has in forming a community of invested media viewers. From this creative exercise, I draw a critical conclusion: the physical act of 'spatial creation' helped cultivate an environment where talking and other interruptions during screenings were managed—and rebuked—by the participants themselves. These acts of self-regulation—which are seen as benefiting the collective—are developed through the participants' investment in the *space and codes* of the cinema, and reinforced through 'spatial creation' and the physical act of constructing the cinematic environment itself.

### Biography

Marko Djurdjić (pronounced JOOR-JICH) is a PhD student in Cinema and Media Studies at York University. His work is rooted in film, media literacy, and embodiment. Prior to starting his PhD at York, Marko earned a BA from McGill University, a BEd from the Ontario Institute for Studies in Education of the University of Toronto, and an MA from York university. His wide-ranging research interests include "middle brow" entertainment, punk and hip-hop on film, and cinema and anti-oppression education. He currently writes for That Shelf, an online entertainment publication, and plays in a band with his partner. They rock...probably.

## **Rhiannon Harries (University of Nottingham): 'Playgrounds in Contemporary French-language Cinema'**

There is a rich tradition of French and Francophone films set in schools. Although the classroom tends to emblemise the school as cultural institution, functioning as 'a space that can either empower or marginalise its pupils in relation to dominant social discourses' (Flanagan 2017), in many of these films, the playground emerges as a complex space of both freedom and constraint. In this presentation, I will discuss several recent French-language films that dwell on the playground as an ambiguous interface between the school and the world, including both fictional features such as *Un monde* (Laura Wandel 2022), and *Entre les murs* (Laurent Cantet 2008), and documentaries such as *Swagger* (Olivier Babinet 2016). Drawing on the work of philosopher Hannah Arendt on education and childhood, I argue that the different kinds of playground envisioned by these films – and in particular the extent to which each playground is constructed as an open-ended space, able to accommodate imagination and fantasy as a means of meeting the 'real' of the world beyond – are key to the development of children's agency.

### Biography

Rhiannon Harries is Assistant Professor of French and Francophone Studies at the University of Nottingham, UK. Her research is primarily focused on contemporary non-fiction filmmaking and questions of aesthetics, ethics and politics. Her most recent publications include a special issue of the *Journal Italian Cinema and Media Studies* on the documentary cinema of Gianfranco Rosi (co-edited with John David Rhodes) and a forthcoming chapter on musical performance in Maren Ade's *Toni Erdmann*. She is currently co-editing a volume about education in contemporary French film.

## **Panel V: Urban and Suburban Youth**

### **Daniel O'Brien (University of Essex): 'Board Youth Onscreen – A Video Essay'**

Skateboarding onscreen has often been associated with depictions of youth and a form of antisocial activity, in which public spaces are reimagined as urban arenas of tricks and social territory for young people. From films like Noel Black's *Skaterdater* (1965) to Larry Clark's *Kids* (1995), the concept of skateboarding culture and youth, as a rebellious attitude against authority and adults, has been established. In more recent years, however, a shift in focus of onscreen skating has been broadened to depict the culture as being linked to positive mental wellbeing and in some cases, a form of surrogate family.

Bing Liu's *Minding the Gap* and Jonah Hill's *Mid90s* (both released in 2018) consider these ideas through a documentary and fictionalised biography about isolation and coming of age through a skateboarding community. In both films the location of the skateboard shop becomes a space in which young people repair their souls as well as their boards, allowing them to take control of something in a world in which they feel powerless.

This ten-minute video essay will explore the themes of isolation, mental wellbeing and youth in a range of skateboarding screen texts, which includes films, computer games and coverage of the 2020 Summer Olympics where skateboarding made its debut, focalised around Sky Brown as one of the youngest competitors.

### Biography



Daniel O'Brien is a lecturer in Film and Digital Media at the University of Essex. His interests and areas of research span across film studies, computer game studies, interactive media art, AI, and videographic criticism. He has published work in all these areas. His most recent publication, was a book chapter on intimate relationships between humans and machines, titled 'Digital Love - Love through the Screen/of the Screen' in *Love and the Politics of Intimacy: Bodies, Boundaries, Liberation* (Bloomsbury 2023). He is currently writing a monograph under contract with Edinburgh University Press titled *Postphenomenology and Narrative Across Cinema, Interactive Art and Gaming*.

**Timothy Shary (Eastern Florida State College): 'Living on the Edge in Adolescence: The Liminal Space of Youth in American Cinema'**

As adolescents and teenagers were gaining increased visibility in the United States in the early 20th century, another change was developing in the population at large, with suburbanization around cities becoming increasingly prevalent. The decline of family farming and the rise of industrialization in the years after WWII made more Americans move from the countryside to cities, and today roughly 80% of citizens are within urban borders. The suburbs around these areas have become liminal zones that provide a surprising correspondence to the state of adolescence in the human growth process, just as many young people find themselves leaving the "natural" state of childhood to move into the "social" realm of adulthood. This talk highlights the parallel between adolescence as an anxious phase of life and the suburbs as a space of domestic tension, citing examples such as *Rebel Without a Cause* (1955), *The Breakfast Club* (1985), *Mean Girls* (2004), and *Moxie* (2021) as illustrations of teenage narratives bound by geographical conditions that determine much of the development— and portend much of the future— for their youthful characters.

Biography

Timothy Shary (Eastern Florida State College) has published extensively on youth representation in cinema. His studies include *Generation Multiplex: The Image of Youth in Contemporary American Cinema* (2002; 2014) and *Teen Movies: American Youth on Screen* (2005; 2023), and he edited *Youth Culture in Global Cinema* (2007) with Alexandra Seibel. He is the co-editor of *The Films of Amy Heckerling* (2016) and *The Films of John Hughes* (2021), both with Frances Smith. He also authored *Boyhood: A Young Life on Screen* (2017), about the 2014 Richard Linklater film *Boyhood*, and edited the collection *Cinemas of Boyhood: Masculinity, Sexuality, Nationality* (2021).

**Ella Victoria Wright (University of Birmingham): "'The Sausage King of Chicago": Urban youth identity, class, race and space in *Ferris Bueller's Day Off*'**

This paper seeks to examine how John Hughes' *Ferris Bueller's Day Off* constructs a relationship between the three teenage protagonists and the city of Chicago, a relationship that is directly linked to their identities as white and upper-middle-class. Craig D. Lindsey (Village Voice, 2018) argues that in *Ferris Bueller* these 'white kids roam free'; if this is true, then the places and spaces featured in the film are ones chosen by them: their interactions are specific and intentional, and, this paper argues, directly linked to their social identities. For example, the Art Institute, a stock market floor, and the Willis skyscraper all illustrate an intersection between these youth identities and space: locations of capital and creativity perhaps only afforded to those of a specific identity. Through a close analysis of the Chicagoan spaces featured, and the protagonists' interactions with them, this paper seeks to examine how the film constructs notions of urban youth identity and space, seeking to answer the

following questions: (1) How does the film's depiction of Chicagoan space intersect with issues of class and race? (2) What are the implications of these representations for our understanding of youth culture, urban identity, and coming of age in *Ferris Bueller's Day Off*?

### Biography

Ella Victoria Wright is currently a second year audiovisual PhD candidate and Film Technician at the University of Birmingham. Their PhD investigates videographic research-by-practice, or what is commonly termed the 'video essay', analysing the current field, and looking at the potentials of the form in terms of embodiment, materiality, logocentrism and epistemology. Outside of this main field of research, other special interests lie in representations of teenage identities in the films of the 1980s, and queer readings of Stanley Kubrick's filmography.