

## *Movie: A Journal of Film Criticism*

### **Call for submissions:**

#### **Issue 10 Themed Dossier: The Politics of Close Analysis, and its Object**

What should be the object of writing on film and television aesthetics at this contemporary moment?

Public reflection on the relationship of cultural representation to historical and current power structures that oppress particular peoples and communities has recently gathered pace and prominence. This activist moment reposes pressing questions about who gets to make films and television, who gets to write criticism, and which films, television shows and their makers should be examined and celebrated as the object of analysis.

Noting that questions of style ‘cannot be separated from questions of politics’, [Racquel Gates](#) reminds us of the political analysis that close attention to film and television form facilitates (2017: 44); a form of rigorous analysis often present in the pages of *Movie* in its original and online forms, in the journal’s attentiveness to style not as natural or neutral, but meaningful and engaging with questions of representation, of race, gender and class.

In this dossier, we invite contributions which give voice to and reasoned evaluation of figures, communities, and films or television that have traditionally been marginalised in critical analysis and culture, and in wider cultural discourse. We seek to reject what [So Mayer and Ania Ostrowska](#) (2015) have called ‘the perception of scarcity’ that such has so often framed and perpetuated marginalisation, and embrace the prompt to ‘celebrate and participate in [the] plenitude’ of marginalised films and filmmakers instead (*ibid*). In doing so, we, and our contributors, take up [Girish Shambu](#)’s challenge, that ‘Each cinephilic act of speaking, writing, citing, and curating must also be an act that intervenes in an unequal world’ (2019: 33).

### **Submission instructions:**

*Movie: A Journal of Film Criticism* is centred on the practice of close textual analysis, and we publish work engaged in detailed attention to film and television aesthetics. For this issue we are looking to publish a range of shorter and longer pieces that deal with the questions raised in the CFP above. For the shorter pieces, this could perhaps be centred on a particular moment (as in our themed dossier on ‘Opening Choices’ in Issue 7 (see [here](#)). A longer article or videographic essay would be subject to our usual peer-review process, and the submission details can be found [here](#).

The deadline for submissions for issue 10 is 23 April 2021. All submissions should be sent as email attachments to [movie.journal@gmail.com](mailto:movie.journal@gmail.com).

Given that the journal operates on a rolling publication basis, if your current circumstances demand a slightly longer timeframe, there may be some room to manoeuvre, so do please get in touch with the issue’s editors, Lisa Purse ([l.v.purse@reading.ac.uk](mailto:l.v.purse@reading.ac.uk)) and Lucy Fife Donaldson ([lfd2@st-andrews.ac.uk](mailto:lfd2@st-andrews.ac.uk)).