

Movie: A Journal of Film Criticism

Call for Papers

Movie: A Journal of Film Criticism (<https://warwick.ac.uk/go/moviejournal>) is the successor to the seminal journal *MOVIE* (1962-2000). We are a peer-reviewed, open access scholarly journal dedicated to publishing rigorous but accessible work that is concerned with the aesthetics of film and television style, close textual analysis, and/or the theory and practice of evaluating works of film and television.

This year the journal is moving to a rolling publication model. Submissions will be accepted and published throughout the year. Each Issue number will be associated with the year of publication.

We are currently inviting submissions in the following categories:

General Call

We welcome articles that are responsive to the detailed texture and artistry of film and television, old and new. We are also interested in receiving articles that illuminate concepts, analytical methods and questions in film aesthetics that are of significance to film criticism. Articles should normally be up to 8,000 words in length, though we are also open to the possibility of longer pieces, to be judged on a case-by-case basis. A style guide for submissions can be found here: https://warwick.ac.uk/fac/arts/film/movie/contents/movie_style_sheet-1.pdf.

Audiovisual criticism

We also welcome audiovisual criticism that attends closely to matters of film style. Submissions should take the form of a password-protected link to the video on Vimeo and a statement of approximately 500 words contextualising the work. Statements will be published alongside accepted audiovisual essays. Audiovisual work can also be submitted to the dossier themes below.

Themed Dossiers

In addition to the general call for papers, we are developing themed dossiers that respond to the following topics:

i) Focus and contemporary film style

Shallow focus, blur, lens flare and micro close-ups are increasingly prevalent in contemporary film. Films such as *Wuthering Heights* (2011), *American Honey* (2016), *Revenge* (2017) and *Madeline's Madeline* (2018), for instance, all make extensive use of such devices – though they can be found in many strands of contemporary filmmaking. To what extent do these stylistic choices provide an alternative film aesthetic? Might they suggest that our sense of visual 'realism' is shifting, rejecting Bazinian 'composition in depth' in favour of experiential perception? Articles could also respond to theoretical debates on texture, affect, and visual uncertainty. Critical concepts such as spectacle, coherence, point-making, distraction and boredom are also relevant, if anchored in close analysis of film style.

ii) Intention in film and television criticism

What role should aesthetic intentions (conceived as actual, implied, or inferred) be granted in claims about the meanings, effects, and achievements of film and television texts? Once a topic of intense theorising, this challenging question has in recent years largely receded from the forefront of critical debates. We invite articles that address themselves to the nature, status, and – above all – usefulness or irrelevance of appeals to/assumptions about intention for film and/or television criticism. Submissions might be predominantly theoretical, proposing or debating the usefulness of particular intentionalistic models for understanding film and television media. However, we especially welcome articles that use close analysis to show how

one's theoretical commitments regarding intention also inform how we account for the details of individual texts.

iii) Digital moments

We invite close analysis of moments in which the digital is somehow at issue in filmmakers' decisions – in the film-as-object, or in the task of interpretation. The digital can be taken as object, or as context. Contributors can engage with different modes and forms, such as independent and art cinema, experimental works, and mainstream production. Short pieces are encouraged (3,000 words) but longer pieces will also be considered. Essays may concentrate on moments that last only a few seconds of screen time, or on a range of related moments across a sequence, a film, or more than one film. Articles which reflect on critical methodology as part of their discussion are also welcome.

All submissions should be sent as email attachments to movie.journal@gmail.com.