

Studying Female Voices in Cinema and Literature: A Multidisciplinary Perspective

Traditionally, male artistic creations have been granted hyper-visibility, leading to the marginalization of female artists and the neglect of the gendered dimensions of artistic production (Gørrill, 2020). As Katrina Ginis, Sandra Elizabeth Stewart, and Leonie Kronborg (2023) argue, the male-dominated discourse has “failed to acknowledge the voices and contributions of women” (1), whose achievements merit recognition and critical engagement (Miller, 2016). By not accounting for gender and gender dynamics, scholarship in film and literature overlooks a crucial dimension of artistic creation—one that shapes not only the medium, which is also the message (McLuhan, 1964), but also its aesthetic and socio-cultural impact. A gendered lens can enrich the study of cinematographic and literary works by bringing to light female artists’ distinct, overlooked, and marginalized experiences. Examining female-authored works in cinema and literature is therefore essential to addressing traditional imbalances in artistic recognition.

In the 1970s, Stuart Hall provided a holistic perspective on the creation and reception of different art forms, moving from the production of meaning to its reception within the framework of Cultural Studies. Hall’s Encoding/Decoding model (1973) outlines three options through which the audience negotiates meaning: dominant, oppositional or negotiated. The films reveal for instance the impact of intersectional identities (Crenshaw 1989, 1991) of both creators and viewers. Laura Mulvey (1975) combined psychoanalysis with politics to introduce a feminist theory in film studies, while bell hooks (1999) analyzes how race and gender interfere with film formation and reception of discourse.

Joke Hermes (2014) and Andre Cavalcante et al. (2017) argue that feminist reception studies enhance “the evolving dynamics of audience interaction with feminist films, emphasizing the role of viewers’ identities and societal contexts in shaping their interpretations” (Cavalcante et al. 2017). Reception studies can also provide a valuable framework for analyzing female-authored works in both literature and cinema. Reception theory has vastly expanded in the past decades to encompass various forms of reception: reading and viewing are the focus of a multidisciplinary field bringing together contributions from both the humanities and the social sciences (literary studies, film studies, history, sociology, anthropology, gender studies) and the hard sciences (cognitive science, computer science).

Aiming to further explore the gendered dimension of artistic creations from a multidisciplinary perspective, this study day seeks to bring together scholars in literary and film studies, with a particular focus on the work of female authors and filmmakers. We welcome contributions adopting a wide range of theoretical and methodological approaches (reading studies, gender studies, digital humanities, emotion research, translation studies, and film studies) to study female-produced literary works and films, their creation, their reception, and impact. We invite scholars, young researchers, artists, and activists to contribute with a paper or a talk that explores female creations in France, the UK, and/or the USA and send their (300-word) abstracts and a short biography (150 words) to Bourenane.is.ka@gmail.com and Elena.Prat@univ-lemans.fr before 20/03/2025.

The languages of the study day: French and English.

In-person contributions are preferred, but a hybrid format can be considered for exception requests.

Dates

Deadline for submission: 20/03/2025

Acceptance email: 26/03/2025

Event day: 04/06/2025

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