

Team

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Team



Wendy Amiard

Wendy Amiard is a PhD candidate and a member of RiRRa21 Research Center. Supervised by David Roche and Cristelle Maury, her research focuses on *The myths of the female body through the prism of feminist theories in films by British, American and French women directors*. Her most recent research examines the treatment of bodies and feminism in U.S. horror cinema. She earned a Master's degree in Film Studies from Lille 3 University and a Master's degree in International Cultural Studies from Le Mans University, where she wrote a thesis on *The Creation of a Feminist Angel through Grotesque in Nope by Jordan Peele (2022)*, supervised by Delphine Letort.



Clémence Allamand

Clémence Allamand is an Associate Professor specializing in the socioeconomic analysis of film industry and distribution at Paul Valéry University -Montpellier 3. She is the author of a thesis untitled *The Actors of Cinematic Distribution in Theaters in France through the Prism of the Transition to Digital Projection: socio-economic challenges of an evolving industry (1999-2018)*. She has published several

articles on the transition to digital in the film industry (including « Les pratiques professionnelles au sein du marché cinématographique: la relation entre distributeurs et exploitants », *Entrelacs* n°14: Marchés du film: évolutions, mutations, perspectives (ed. Hélène Laurichesse), décembre 2018; «La face cachée du passage à la projection numérique: enjeux structurels et organisationnels des métiers de la diffusion cinématographique en France», *Réseaux* n°217, volume 38, Le cinéma fait-il son cinéma ? (ed. Philippe Chantepie et Thomas Paris), *La Découverte*, 2019).



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Zachary Baqué

Zachary Baqué is an Associate Professor in the English Department of the Université de Toulouse – Jean Jaurès, where he teaches American and film studies. His research interest lies in the intersection between film aesthetics and politics, more specifically the politics of documentary. His current research is devoted to the analysis of the film production of the US federal government in the first half of the 20th century. He has published articles on these topics, including some on the representation of female politicians on screen.



Abderrahmene Karim Bourenane

Abderrahmene Karim Bourenane is a Postdoctoral Fellow, member of the 3L.AM Research Centre at Le Mans University. His research focuses on US cinema, anti-colonial cinema, the de-westernization of film studies and feminist studies. He has made various contributions in national and international conferences, and authored and co-authored articles published in peer-reviewed journals: *Transnational Screens*, *Studies in European Cinema*, *Journal of Arab & Muslim Media Research* and other book-chapters.



Hélène Charlery

Hélène Charlery is an Associate Professor in film and U.S. studies at the University of Toulouse II Jean Jaurès. She published chapters and articles on the construction of race and gender identities in contemporary mainstream films and on the representation of Black History through film. Her research now focuses on how the creative works of contemporary African American women filmmakers, most notably Ava Duvernay's, foreground, discuss and influence intersectionality and black feminist theory and aesthetics.



Emilie Cheyroux

Emilie Cheyroux is an Associate Professor in American and Film Studies at the University of Toulouse (Champollion Institute in Albi, CAS Toulouse Jean Jaurès). Her primary research is in Film Festival Studies but she has also published several articles about the way Immigrant Rights Documentaries engage the audience. Her research focuses on the social impact of film festivals, especially Latino film festivals organized in the United States. One of her latest articles deals with the way Cine Las Americas, a Latinx film festival based in Austin, Texas, survived the Covid-19 crisis. It is part of the Fourth issue of the *Journal of Festive Studies (Film Festivals: Close-up on New Research)*, for which she was a guest editor. Over the past few years, she has worked on the strategies implemented by film festivals to propel minority filmmakers into the Hollywood film industry, which has led her to study the Los Angeles Latino International Film Festival (LALIFF), and publish an interview with an emerging Afro-Latina filmmaker in an issue of *Sociocriticism* which focuses on bell hooks' concept of "oppositional gazes".



Anne Crémieux

Anne Crémieux is Professor of American Studies at the University of Montpellier 3 Paul Valéry. She has written extensively about the representation of minorities in cinema and television. She authored and edited books including most recently *Now You See Her: How Lesbian Culture Won Over America* (McFarland, 2023), *Exploring Seriality on Screen* (co-editor, Routledge, 2019) and *La Sérialité à l'écran: Comprendre les séries cinématographiques et télévisuelles anglophones* (co-editor, PURB, 2020) with Ariane Hudelet.



Chloé Delaporte

Chloé Delaporte is Professor of Film and Media Studies at the University Paul-Valéry Montpellier 3. Trained as a sociologist and adopting a socio-economic approach, she studies the processes of distinction and valorization of works and artists within the cinematographic field, especially in a digital context. She has worked in particular on the generic categorization of filmic objects (*Le Genre filmique*, PSN, 2015), on film festivals, competitions and awards (*La Culture de la récompense*, PUV, 2022) and on the geopolitical issues surrounding the international circulation of films and series (*Géopolitique du cinéma*, Le Cavalier bleu, 2023).



Fiona Handyside

Fiona Handyside is Associate Professor of Film Studies at the University of Exeter. She works broadly on postfeminist cinema and television, concentrating especially on girls and girlhood. She is the author of *Sofia Coppola: A Cinema of Girlhood* (IB Tauris, 2017) and co-editor of *International Cinema and the Girl: Local Issues, Transnational Contexts* (Palgrave, 2016). She held a Leverhulme International Academic Fellowship at Le Mans Université 2018-2019. She is currently writing a book about girls' hairstyles in contemporary screen cultures.



Mary Harrod

Mary Harrod is Professor of French and Screen Studies at the University of Warwick, UK. She is the author of *From France with Love: Gender and Identity in French Romantic Comedy* (I.B. Tauris, 2015), *Heightened Genre and Women's Filmmaking in Hollywood* (Palgrave Macmillan, 2021) and the following co-edited collections: *The Europeanness of European Cinema* (I.B. Tauris, 2015, with Mariana Liz and Alissa Timoshkina); *Women Do Genre in Film and Television* (Routledge, 2017, with Katarzyna Paszkiewicz; BAFTSS Best Edited Collection, 2019); *Imagining 'We' in the Age of 'I': Romance and Social Bonding in Contemporary Culture* (Routledge, 2021, with Diane Negra and Suzanne Leonard; MeCCSA Edited Collection of the Year, 2022) and *Is it French? Popular Postnational Screen Fiction from France* (Palgrave, 2024, Open Access). She is co-Chief General Editor of *French Screen Studies*, with Ginette Vincendeau.



Sarah Hatchuel

Sarah Hatchuel is Professor of Film and Media Studies at the University Paul-Valéry Montpellier 3 and

former president of the Société Française Shakespeare. She has written extensively on adaptations of Shakespeare's plays (*L'Ecran shakespearien*, Rouge Profond, 2022); *Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake*, Fairleigh Dickinson University Press, 2011; *Shakespeare, from Stage to Screen*, Cambridge University Press, 2004; *A Companion to the Shakespearean Films of Kenneth Branagh*, Blizzard Publishing, 2000) and on TV series (*The Leftovers: le troisième côté du miroir*, Playlist Society, 2019; *Rêves et séries américaines: la fabrique d'autres mondes*, Rouge Profond, 2015; *Lost: Fiction vitale*, PUF, 2013). She is general coeditor of the CUP *Shakespeare on Screen* collection and of the online journal *TV/Series*.



Charles Joseph

Charles Joseph is Associate Professor of U.S. Cultural Studies at Le Mans Université. His primary research focuses on Los Angeles as a highly autonomous symbolic space whose identity shifts and turns relies on its own propensity for autophagy as much as its self-generated historicity. He developed related interests in the structuring and influence of the Los Angeles-based entertainment industry (especially around the phenomenon of comic book films) and has published several chapters and articles in that perspective.



Delphine Letort

Delphine Letort is Professor of film and US studies at the University of Le Mans. Her research brings together film, history, and gender politics; she analyzes the dynamics of power represented in film and TV series narratives. Her recent contributions analyze how female directors use filmmaking to challenge gender stereotypes and genre expectations. She is the author of *Du film noir au néo-noir: Mythes et stéréotypes de l'Amérique 1941–2008* (L'Harmattan, 2010), *The Spike Lee Brand: A Study of Documentary Filmmaking* (Suny, 2015) and *Barry Jenkins and Slavery: the Adaptation of The Underground Railroad* (Lexington, 2023). A member of the editorial committee of *Black Camera: An International Film Journal* (Bloomington, Indiana), she has published a wide variety of articles on African American cinema and more specifically on the filmic representations of enslavement and the civil rights movement. Her latest co-edited collections include *Rémanences de l'esclavage dans les arts, les littératures, et les musées* (PUR, 2022), *War and Remembrance, Recollecting and Representing War* (McGill, 2022) and *Mediating the Unsaid of War* (e-LISA Journal, 2022).



Cristelle Maury

Cristelle Maury is Associate Professor of English and Film Studies at Université Toulouse 2 Jean-Jaurès. Her research focuses on Hollywood and independent US cinema, through the lens of gender and sexuality studies. She has published articles on classical film noir, neo-noir and contemporary noir, and on the links between (feminist) film theory and practice. She has co-edited *Women Who Kill in Film and Series of the Post-Feminist Era* (2020) with David Roche. She is currently preparing a collected volume on the influence of feminist film theory on film and television with Hélène Charlery, and working on a monograph on contemporary women's film noir.



Hervé Mayer

Hervé Mayer is Associate Professor in American studies and cinema at the University Paul-Valéry Montpellier 3. His research focuses on the construction of power and political identities in US-American cinema. He is the author of *Guerre sauvage et empire de la liberté* (Presses universitaires Blaise Pascal, 2021), *La Construction de l'Ouest américain dans le cinéma hollywoodien* (Atlande, 2017) and co-editor of *Transnationalism and Imperialism: Endurance of the Global Western Film* (Indiana University Press, 2022). He has published on the politics of film for *LISAe-journal*, *Miranda*, *Film Journal*, Presses de la Rue d'Ulm, Hachette, and Ellipses, and more specifically on gender in film for *Miranda* and Lexington Books.



Monica Michlin

Monica Michlin is a Professor of Contemporary American Studies at Université Paul-Valéry Montpellier 3. She works on film and TV series that represent racial and sexual minorities and women, and is the coeditor of *Black Intersectionalities: A Critique for the 21st Century* (Liverpool UP, 2013) and of *(In)visibilizing the Subaltern*, *InMedia* 8.2 (2021). She has recently coedited a series of books around representations of the post-apocalyptic on screen and is currently coediting another series on representations of power and biopower in screen culture. She is one of the convenors of the Black Lives Matter conference at Université Paul-Valéry, May 15-17, 2024.



Katarzyna Paszkiewicz

Katarzyna Paszkiewicz is Associate Professor in Film and English Studies at the University of the Balearic Islands, Spain. Her primary research is in film studies and cultural studies, with an emphasis on women's cinema in the US. She also has an interest in questions of embodiment, affect, and the senses, as well as in ecological thought. She has published several book chapters and journal articles on Kathryn Bigelow, Andrea Arnold, Sofia Coppola, and Isabel Coixet in *Film-Philosophy*, *Quarterly Review of Film and Video*, *Journal of British Cinema and Television*, among others. She has co-edited, with Mary Harrod, *Women Do Genre in Film and Television* (Routledge, 2017, winner of First Prize in the BAFTSS Best Edited Collection competition), *Final Girls, Feminism and Popular Culture* (Palgrave Macmillan, 2020, with Stacy Rusnak), and published her monograph *Genre, Authorship and Contemporary Women Filmmakers* (Edinburgh University Press, 2018, Honourable Mention in the ESSE Awards). In May 2020, she was awarded a "Knowledge Generation R&D" Grant to be Principal Investigator on the 3-year research project, "Cinema and Environment: Affective Ecologies in the Anthropocene", funded by the Spanish Ministry of Science and Innovation.



David Roche

David Roche is Professor of Film Studies at Université Paul-Valéry Montpellier 3, a 2022-27 IUF Senior member and President of SERCIA. His recent publications include the monographs *Arrival* (2024) and *Meta in Film and Television Series* (2022), and the collected volumes *Edgar Poe et ses motifs à l'écran* (2023, with Vincent Souladié), *Transnationalism and Imperialism: Endurance of the Global Western Film* (2022, with Hervé Mayer) and *Women Who Kill: Gender and Sexuality in Films and Series of the Post-Feminist Era* (2020, with Cristelle Maury). He has published articles in *Adaptation*, *Film Journal*, *Horror Studies*, *Miranda*, *Mise au point*, *Positif*, *Post-script* and *TV/Series*. His current research focuses on the relationship between aesthetics and politics, with particular interest in the work of women directors in the scope of the FEMME ANR project.

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