

CALL FOR PAPERS

“The Color of Myth: Aesthetics, Affect, and Apprehension”

An area of multiple panels for the Film & History Conference on “Film and Myth”

September 26-30, 2012

Milwaukee, Wisconsin, USA

www.filmandhistory.org

Deadline: June 1, 2012

Over the last decade color has returned as a subject of research in film, media studies and visual culture, spurred in part by new visual aesthetics enabled by digital color in films like *O Brother Where Art Thou*, *Pleasantville* and *A Waking Life*. Developments in affect studies and phenomenology ask us to consider the sensorial and perceptual dimensions of color in media, while cognitive, psychological or neurological approaches offer different interpretations of the relationship between the brain, color aesthetics, and meaning. How have different historical color processes, technologies or aesthetics shaped myth from applied color in *A Trip to the Moon*, to Technicolor in *The Wizard of Oz* or Agfacolor in *Baron Münchhausen*? What role does color play in connecting bodies, feelings, perceptions and/or ideas? How does color complicate or resist semiotic or structuralist understandings of myth? What is the relationship between structures of color and specific mythic structures like race? Can we talk about myth as “collective pattern” with color? What might Godard’s famous dictum about color’s materiality as dye in *Pierrot le Fou* (“not blood, red”) suggest in terms of myth?

This area will treat all aspects of myth and color. Possible topics include, but are not limited to the following:

Color, myth and affect, e.g. *The Tree of Life*

Philosophical approaches to color; color theory; mythic epistemologies

Digital Color and new media, digitality, the pixel and myth, e.g. *Pleasantville*, *Skycaptain and the World of Tomorrow*, *Sin City*

Synaesthesia and myth; sensorial cross-modalities and myth

Color, myth and race: *Pinky*, *Imitation of Life*, *Legally Blonde*

Epic color: e.g. *Spartacus*, *Alexander the Great*, *Henry V*, *Saving Private Ryan*.

Color, myth and spectacle, e.g. *American Beauty*, *The Red Shoes*, *A Matter of Life and Death*, *Saludos Amigos*

Color, myth and the avant garde, e.g. work of Oskar Fischinger, Jules Engel, Kenneth Anger, Stan Brakhage, Ulrike Ottinger

Color realism/fantasy and myth: *300*, *Red Desert*, *Wings of Desire*, *Alexander the Great*

Color’s materiality and myth

Oneiric Color: e.g. *What Dreams may Come*, *Inception*

Color, ethics and myth

Color theory: e.g. indexicality/realism/stylization & artificiality. E.g. *La Chinoise*, *Une Femme est une Femme*, *Red Desert*

Color, myth and genre, e.g. *Moulin Rouge*, *The Godfather*, *Bridesmaids*

Chromophilia/chromophobia and myth

Color, myth and the star system, e.g. *The Umbrellas of Cherbourg*

Color processes such as Technicolor, Eastmancolor, Dufaycolor, Kinemacolor and myth; color

technologies and myth, e.g. *La Cucaracha*, *Becky Sharpe*, *Toll of the Sea*

Proposals for complete panels (three related presentations) are also welcome, but they must include an abstract, brief biographical details and contact information, including an e-mail address, for each presenter. Please e-mail your 200-word proposal by June 1, 2012:

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