**“IT’S A DISHONEST CON!”:**

**REALIST FILM AND TV AFTER ALAN CLARKE**

**HUMANITIES RESEARCH CENTRE**

**UNIVERSITY OF YORK**

**11 JUNE 2014**

**PROGRAMME**

9:30am

Registration: Berrick Saul Building (BSB) Foyer

10:00am

Welcome & Introduction: Bowland Auditorium (Bow)

**PANEL I**

**Framing Clarke: Class Politics in Film and Television**

10:30am

Robert Brocklehurst (Loughborough), ‘Roadworks Ahead: Epic Politics in Alan Clarke’s *Road*’

11:00am

James Ballands (York), ‘Terence Davies & the Working-Class Art Film’

11:30am

Questions

11:45am

Break (BS/008)

**PANEL II**

**Clarke and Televisual Institutions**

12:00pm

Brian McAvera (Queens, Belfast), ‘*Elephant*: a context, an analysis, and a conclusion in relation to the socio-political in art, literature, television or film’

12:30pm

Hannah Andrews (York), ‘Play to film: a matter of aesthetics or semantics?’

13:00pm

Questions

13:15pm

Lunch (BSB Foyer)

**PLENARY ADDRESS**

2:00pm

David Tucker (Chester), ‘Apparitional Social Realism’

2:30pm

Questions

2:45pm

Break (BS/008)

**PANEL III**

**After Clarke: Autobiography and Self-Reflection**

3:00pm

Andrew Pope (Portsmouth), ‘Thatcher’s Men: Authorship, Masculinity & the 1980s in Nick Love’s *The Firm*’

3:30pm

Alexis Brown (Oxford), ‘*Rita, Sue & Bob Too* and *The Arbor*: Restaging Social Realism in the Biopic’

4:00pm

Questions

4:15pm

Break

**KEYNOTE ADDRESS**

4:30pm

David Rolinson (Stirling), ‘That’s what you think: Alan Clarke talks back’

5:30pm

Questions

6:00pm

Wine Reception

BSB Foyer

**BIOGRAPHIES**

**Hannah Andrews** is lecturer in the Department of Theatre, Film and Television at the University of York. Her research focuses on two the institutional contexts of contemporary (British) cinema and television, and the relationships between film and television as media (and with other media). Her new research project explores the history, form and contexts of biographical representation across the BBC.

**James Ballands** is a PhD candidate with the Department of Theatre, Film and Television at the University of York. His PhD focuses on the British filmmaker Terence Davies and the roles of intertextuality, literary adaptation and autobiography in his film. His paper will consider Davies’s aesthetic formalisation of working-class experience in response to traditional constructions of realism in British films.

**Alexis Brown** is a DPhil Candidate at New College, Oxford. Her paper will explore how Andrea Dunbar’s *The Arbor* draws on Clarke’s original film adaptation to produce a modernist biopic that stages, and thereby makes visible, the ethical and formal difficulties of social realist film.

**Robert Brocklehurst** is Lecturer in Technical Theatre & MA coordinator for Performance & Multi-Media within the School of Arts, English & Drama, Loughborough University. He specialises in digital performance work and teaches Brecht for stage and film. He has been a contributor and issue editor to *The Journal of Performance Research* (Routledge), his forthcoming publication *Final Stages: Death, Performance* & *Culture* (Intellect Books) due out in 2015.

**Brian McAvera** is a playwright and director, curator, and art historian. He is the author of many published plays, including the play-cycle *Picasso’s Women*, which has been translated into twenty languages. Nineteen radio plays have been transmitted for the BBC and RTE, and he has had two transmitted television films (for ITV and UTV), the latter being directed by himself. His published books include *Art, Politics and Ireland* and, most recently, a monograph on Patrick Pye, as well as over fifty catalogues. He also co-edited a history of the Focus Theatre (*Stanislavski in Ireland: Focus at Fifty*) with Dr Steve Burch. He is currently the Royal Literary Fellow at Queens University, Belfast.

**Andy Pope** is a PhD student at the University of Portsmouth, researching the role of contemporary British film within the wider cultural recycling of the 1980s, with particular regard to the correlation between authorship, creative agency and personal memory. His research interests include 1980s popular culture signifiers and their relationship with popular memory. His paper will focus on how Nick Love’s adaptation of Clarke’s *The Firm* presents a revisionist version of 1980s masculinity.

**David Rolinson** is Lecturer in Film and Television at the University of Stirling. The author of *Alan Clarke* (2005), he has contributed to various journals and books including *Shane Meadows: Critical Essays* (2013), *No Known Cure: the Comedy of Chris Morris* (2013) *and British Social Realism in the Arts since 1940* (2011). His contributions to DVD releases include Clarke work in *Tales out of School* (2011), *The Firm* (2007) and *Billy the Kid and the Green Baize Vampire* (2006). He edits the website www.britishtelevisiondrama.org.uk.

**David Tucker** is Postdoctoral Researcher at the University of Chester and Associate Fellow at St Peter’s College, Oxford. He has published the books *A Dream and its Legacies: The Samuel Beckett Theatre Project, Oxford c.1967-1976* (Colin Smythe, 2013), *Samuel Beckett and Arnold Geulincx: Tracing ‘a literary fantasia’* (Continuum, 2012) and the edited *British Social Realism in the Arts since 1940* (Palgrave, 2011). He is co-editor of *The Year’s Work in Critical and Cultural Theory* (Oxford University Press).