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Violence against (sexual, gender, and racial) minorities on screen has often been studied in relation to victimization and the ethical responsibility for the Other. More recently, studies of violence in film and literature have also explored ways in which representations of violence render marginalized experiences visible/legible. Through a study of “body genres” (a term Linda Williams first used for pornography and horror, and subsequently taken up by others to approach genres such as martial arts, kung fu, and gangster films), I would like to first examine the poetics of violence on screen in bodily terms: i.e. How are bodies made to appear bruised, damaged, and violated on screen? At the same time, how does cinema stage and capture bodies in motion and in intimate, even permeable, proximity with other bodies? From there I would like to explore when and how innovations in the poetics of violence on screen allow transgressive—queer, if you will—bodily experiences to be perceptible, and what significance this may have for any ethical consideration of screen violence. Examples studied may span the works of David Cronenberg and Michael Haneke to John Woo and Chang Che.