

*cléo*, Volume 2, Issue 1: *CRAVE*

crave, v.

From the Old English *craftian* (which means to “demand, claim as a right”), the word *crave* has auspicious origins rooted in resistance. In its earlier manifestations, to *crave* meant “to do, or that something be done”; it denoted yearning, but also the demand for gratification. In a more contemporary sense, to *crave* can also mean “to beg for,” and implies submission or subservience. As we begin the second volume of *cléo*, we are curious about cravings and the authority they have over us, as well as the right we have to demand that what we *crave* be sated.

For this next issue we are interested in what it means to *crave* in sensual, political, gastronomical, and obsessive terms. Where in film do we see uncontrollable urges and unhealthy fixations? When are appetites celebrated and when are they repressed? How does cinema articulate a craving, a desire for wish fulfillment, or fantasy? What are the limits to feeding these cravings or is the pursuit infinite? How is the theme of “*crave*” still tied to its earlier affiliation with the legal discourse of “rights”?

We are looking for pieces that range in genre from silent films to the contemporary, and truly anything in between. As always, we look forward to receiving abstracts that consider cinema from a feminist perspective.

Some potential points of departure include:

- Queer tastes, queering desire, craving the queer
- Representations of love, fixations, obsessive compulsions, religion
- Hunger, fullness, stomachs, guts, and appetites
- “Taboo” cravings (incest, addiction, BDSM, etc.)
- Political cravings, desire for collectivity, idealisms, justice
- Craving vengeance, violence, and/or revenge
- Some suggested starting points: *Single White Female* (1992), *The Little Princess* (1939), *The Little Colonel* (1935), *Hunger* (2008), *Shame* (2011), *Mysterious Skin* (2004), *The Life of David Gale* (2003), *Ladies Crave Excitement* (1935), *Triumph of The Will* (1935), *Breakfast on Pluto* (2005), *Baise-moi* (1995), the films of Catherine Breillat, *I Spit on Your Grave* (1978 and/or 2010), *Titus* (1999), *Vic + Flo Saw a Bear* (2013), *A Touch of Sin* (2013), *The Passion of Joan of Arc* (1928) and/or *The Messenger: The Story of Joan of Arc* (1999), *The Color Wheel* (2011), *In the Mood for Love* (2000), *Passion* (2012)

Send us an abstract of roughly 300 hundred words with your abstract and the film(s) you plan on exploring. Please also include a writing sample.

**The deadline for abstract submissions is December 5, 2013.**

We will be in touch regarding accepted proposals. Articles should be between 1500–3000 words.