

Cléo, Issue 2: *HOME*

After a consideration of flesh and the body in film, for our second instalment we are interested in the ways space is rendered both onscreen and off. The topic of *home* is an opportunity to critically engage with gendered spaces. This may include issues of class privilege and domesticity, *home* as a genre'd space in romantic comedies and the melodrama, documentaries that traverse the privacy of the filmmaker and/or subject's family life.

Home is often associated in the popular imagination with warm fuzzy feelings—we are told that “home is where the heart is”—but what about when it isn't? We are interested in happy homes and spaces of care, but we also want to talk about broken homes, make-shift homes, travelling homes, retirement homes, imaginary and fantastic homes, and also the broader, more abstract concepts of *homeland* and diaspora.

Some other starting points may include:

- ownership of space, feeling at home
- property and contract
- home as nation, home as local, diaspora
- home movies, home movie aesthetics and claims to authenticity, i.e. cinéma vérité
- housekeeping and homekeeping
- leaving home or homecoming
- feminist film collectives
- *The Queen of Versailles* (Lauren Greenfield, 2012), *A Woman Under the Influence* (John Cassavetes, 1974), *What's Eating Gilbert Grape* (Lasse Hallström, 1993), *Take This Waltz* (Sarah Polley, 2011), *A Married Couple* (Alan King, 1969), *Middle of Nowhere* (Ava DuVernay, 2012), *Who's Afraid of Virginia Woolf?* (Mike Nichols, 1966), *A Separation* (Asghar Farhadi, 2011), *Sans Soleil* (Chris Marker, 1983), *Daughters of the Dust* (Julie Dash, 1991), *Far From Heaven* (Todd Haynes, 2002), *Tomboy* (Celine Sciamma, 2011), *Yes* (Sally Potter, 2004), the works of Douglas Sirk.

Articles should be between 1500–2000 words.

The deadline for submissions is June 15, 2013.