

*cléo*, Issue 3: *DOOM*

*Doom* is the thematic incitement for the third issue of *cléo*, and we invite writers to consider its diffuse, spectral, and ominous meanings and representations in film. *Doom* is sensory and it is visceral. It portends calamity, catastrophe, apocalypse, death, tragedy, annihilation. Yet *doom* is also a form of prescience and a mode of intuition. It signals things to come.

We are interested in the political connotations of apocalyptic narratives, the cultural significance of doomsday films, representations of extinction, and the shapes that death and mourning are given in cinema—to name only a few potential starting points. When is ruination ritualized, and why? What does it mean to actively chase death or come face to face with it? What is the relationship between *doom* and illness? In light of the city of Detroit’s decision to file for bankruptcy in July 2013, what are the racial and financial valences of *doom*? What does it mean to be *doomed*?

The theme of *doom* spans various genres and eras in film history, and we are looking to represent this varied range. *cléo* is invested in feminist critique and thoughtful analysis informed by feminist perspectives.

Potential subjects and themes include (but are not limited to) the following:

- DOOMed genres: apocalypse movies, disaster films, revenge flicks, horror and the New French Extremity, film noir
- Corporate thrillers and financial ruin
- Existentialism (Ingmar Bergman, mumblecore, etc.)
- The aftermath of death and destruction (funerals, mourning, loss)
- Films to consider: *Trouble Every Day* (Claire Denis, 2001), *L'Argent* (Robert Bresson, 1983), *Anatomy of Hell* (Catherine Breillat, 2004), *Evil Dead* (Fede Alvarez, 2013), *Margin Call* (J.C. Chandor, 2011), *The Act of Killing* (Joshua Oppenheimer, 2013), *Melancholia* (Lars von Trier, 2011), *Antichrist* (Lars von Trier, 2009), *Michael Clayton* (Tony Gilroy, 2007), *This Is the End* (Evan Goldberg & Seth Rogen, 2013), *Twister* (Jan de Bont, 1996), *The Bride Wore Black* (François Truffaut, 1968), *Titanic* (James Cameron, 1997), *Take Shelter* (Jeff Nichols, 2011)

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

**The deadline for abstract submissions is September 20, 2013.**

We will be in touch regarding accepted proposals. Articles should be between 1500–2000 words.