

Feasting on Hannibal: An Interdisciplinary Conference

29th-30th November 2016

Presented by the School of Culture and
Communication
The University of Melbourne



Forum Theatre, Arts West

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Contents

Acknowledgements	3
Day One	4
Day Two	5
Keynotes	8
Speakers	10
Room Information	34
Parkville Campus	35
Eateries	36

Acknowledgements

This conference takes place on the land of the Wurundjeri people of the Kulin nations. We wish to pay our respects to elders past and present.

We thank our esteemed keynotes Associate Professor Jane Stadler and Professor Angela Ndalianis for their involvement.

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We would like to thank our artist and designer Sophia Parsons Cope for the splendid visual elements of the conference. This is her design.

Our materials were put together in collaboration with the local arts community including BrunswickArts and Killer Merch, whose services are highly recommended. Catering was provided by 130 Degrees.

Day One: Tuesday 29th November

8:30-9:00	Registration	
9:00-10:00	Keynote Presentation	Associate Professor Jane Stadler: Intercorporeality, Empathy, and Cannibalism in Bryan Fuller's <i>Hannibal</i> .
10:00-10:15	Morning tea	
10:15-12:15	Swallowing the People Who Were Trying to Give Justice Chair: Andrew Lynch	Min-Chi Chen: Deconstructing Hannibal Lecter: Criminal Profiling, Semiotics and Serial Killers in NBC's <i>Hannibal</i> . Douglas L. Howard: Justice is Served: NBC's <i>Hannibal</i> and the New Morality on Television. Desiree Gregory: The High Art of Perversity, Fetish, and Violence in Bryan Fuller's <i>Hannibal</i> . Tiffany Basili: "Observing or Participating": The Spectator's Investment in Bryan Fuller's <i>Hannibal</i> .
12:15-12:45	Lunch	
12:45-2:45	Something Akin to Falling in Love Chair: Naja Later	Elizabeth J. Nielsen: "I knew he was trouble the minute I saw him": <i>Hannibal</i> as Queer Homme Fatal. Mason Hawthorne: Gender and Adaptation: The Pitfalls of Reworking the Trans Narrative. Oliver Moore: Pesky Bodies: Queer Embodiment in Bryan Fuller's <i>Hannibal</i> . Kaelan Doyle Myerscough: "You and I Have Begun to Blur": Intimacy and Identity in <i>Hannibal</i> and the <i>Iliad</i> .
2:45-3:00	Afternoon tea	
3:00-4:00	Hannibal Lecter's Monstrous Return: The Horror of Seriality Chair: Angela Ndalianis	Tara Lomax: Variation I Jessica Balanzategui: Variation II Naja Later: Variation III
4:00-4:15	Short break	
4:15-5:45	He's the Devil; He is Smoke Chair: Saige Walton	Kim Yen Howells-Ng: "I Dream Darkness Comes into Me": Permeations of the Gothic in Bryan Fuller's <i>Hannibal</i> . Yaghma Kaby: "Let it Be a Fairy Tale": Monstrosity and the Reconfiguration of Fairy Tales in Season Three of NBC's <i>Hannibal</i> . Elliott Edge: Bedelia Du Maurier, Alana Bloom & The Wendigo: Three New Convex Mirrors to Analyse the Unanalyzable Cannibal.
6:00	Drinks at Tsubu	

Day Two: Wednesday 30th November

9:00-10:30	It's Only Cannibalism if We're Equals Chair: Jane Stadler	Desmond Bellamy: Eating the Nietzschean Fish. Charlotte Baker: Animalistic Admiration. Damon Branecki: Well-preserved putridity: cannibalism and the aesthetics of disgust in <i>Hannibal</i> the television series.
10:30-10:45	Morning tea	
10:45-12:15	Adapt, Evolve, Become Chair: Alvin Rendell	Lucio Crispino: Where the Shadows Move: Figuring Hannibal's "Fuzzy Borders of Becoming". Saige Walton: The Fine Art of Murder: Inter-medial Stasis, Style and Death in NBC's <i>Hannibal</i> . Ian Dixon: Have the Monsters Stopped Screaming: Hauntological Sensoria of Performance in Anthony Hopkins' and Mads Mikkelsen's <i>Hannibal</i> .
12:15-1:00	Lunch	
1:00-2:30	Fancy Allusions and Fussy Aesthetics Chair: Jessica Balanzategui	Lori Morimoto: Outrageous Sirk-umstances: <i>Hannibal</i> and the Aesthetics of Excess. Kim Hitchcock: The Art of Murder: Botticelli's <i>Primavera</i> Through the Eyes of Hannibal Lecter. Ian Haig: Cannibal Art.
2:30-2:45	Afternoon tea	
2:45-4:15	All Part of His Design Chair: Tara Lomax	Alvin Rendell: "The world is more interesting with you in it": Adapting <i>Hannibal</i> for the Screen. Lauren Clayton: Authorship and Adaptation in Network TV: NBC's <i>Hannibal</i> . Andrew Lynch: "Tossed salad and scrambled brains": <i>Frasier</i> , <i>Hannibal</i> and the Expectations of "Cultured" Content in Television.
4:15-4:30	Short break	
4:30-5:30	Keynote Presentation	Professor Angela Ndalianis: <i>Hannibal</i> , Hannibal and the Baroque <i>Horror Vacui</i> .

Keynotes

Associate Professor Jane Stadler

‘Intercorporeality, Empathy, and Cannibalism in Bryan Fuller’s *Hannibal*’

Showrunner Bryan Fuller’s *Hannibal* (NBC, 2013–2015) tells the story of psychiatrist Hannibal Lecter’s cannibalistic exploits and his involvement with Will Graham, an FBI investigator with a so-called “empathy disorder” that enables him to profile serial killers. At its heart, empathy involves feeling into another person’s subjectivity in order to foster an experiential understanding of their emotional and mental state. As artworks and narratives also produce empathic responses, this research uses *Hannibal* as a case study to critically examine the elicitation of empathy through character engagement and screen aesthetics.

In the TV series, Graham’s capacity for empathy is attributed to “too many mirror neurons.” Mirror neurons have been referred to as the biological underpinning of empathy because they provide embodied knowledge of other people’s actions and objectives. Drawing on neurophenomenological research, I consider how aesthetic choices frame the experiences of television characters and engender forms of intersubjectivity based on affective and cognitive routes to empathy. In doing so, I investigate the capacity of screen media to facilitate what Vittorio Gallese, the scientist credited with the discovery of mirror neurons, terms intercorporeality. Intercorporeality is a constitutive aspect of intersubjectivity that functions through embodied simulation and is central to social understanding. While televisual characterisation affords empathic insight and perceptual attunement, *Hannibal* also introduces cannibalism as a dark metaphor for the impulse to incorporate another into oneself.

Biography

Jane Stadler is Associate Professor of Film and Media Studies in the School of Communication and Arts at the University of Queensland. She led a collaborative Australian Research Council Cultural Atlas project on landscape and location in Australian narratives (2011-2014) and has co-authored a book on this topic (*Imagined Landscapes*, 2016), and she is author of *Pulling Focus* (2008), co-author of *Screen Media* (2009) and *Media and Society* (2016), and co-editor of an anthology on adaptation, *Pockets of Change* (2011). Her research interests span cultural cartography through to phenomenological, philosophical, and neuropsychological understandings of spectatorship and empathy.

Professor Angela Ndaliansis

‘*Hannibal*, Hannibal and the Baroque *Horror Vacui*.’

This paper analyses *Hannibal* the television series (NBC 2013-15) and Hannibal the character as expressions of the baroque. *Hannibal*, it will be argued, is baroque in the way it deliberately references baroque themes and conventions – the wunderkammer, the Dutch still-life and *vanitas* painting tradition, and the concept of the baroque theatre of the world. Crucial to this is the Aristotelian concept of *κενοφοβία* or *horror vacui* — the fear of the void or empty spaces — which is especially common to the baroque. Hannibal’s *horror vacui* stems from a childhood trauma relating to his sister Mischa. It will be argued that Hannibal fills his void – created by his act of sister-cannibalism – with bizarre and monstrous spectacles that he repeats and refines, making an extreme sensory theatre out of his psychotic, internal truths and forcing these truths to perform in the reality of the world he inhabits.

Biography

Angela Ndaliansis is Director of the Transformative Technologies Research Unit and Professor in Screen Studies at The University of Melbourne. Her research interests include: genre studies, with expertise in the horror and science fiction genres; entertainment media and media histories; and special effects technologies. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment* (2004), *Science Fiction Experiences* (2010), *The Horror Sensorium: Media and the Senses* (2012) and *The Contemporary Comic Book Superhero* (editor, 2008) and is currently completing two books: *Batman: Myth and Superhero* and *Robots and Entertainment Culture*.

Speakers

Charlotte Baker

‘Animalistic Admiration.’

In this paper, the psychoanalytical concept of the ‘connective tissue’ as a method of identification (with the spectator and Hannibal Lecter/Will Graham) will be established in relation to the use and presentation of animals in Bryan Fuller’s television series, *Hannibal* (2013-2015). The paper will use Kristeva’s (1982) abjection and Creed’s (extension of Freud’s uncanny) primal uncanny in relation to the use of dogs and stags and their literal/metaphorical correlation to Hannibal Lecter and Will Graham. This animalistic nature is also present in Hannibal’s cannibalism and Will’s reliance on his natural, arguably animalistic, instinct. Furthermore, at one stage, Hannibal morphs into an abject stag/human hybrid which visually reflects this prey/predator metaphor; a trope which is evident throughout the series. Then, this hybridity and liminality between animal and character will be analysed in terms of the ‘connective tissue’ and the reasoning behind the formation of identification with the spectator will be proposed.

Biography

Charlotte Baker is a guest lecturer at the University of Derby, United Kingdom and holds an MA in Horror and Transgression. Her primary areas of research include: spectatorship, psychoanalysis in film and the use of skin in horror films. In addition to her work as a tutor, she also has three novellas published as well as a selection of articles.

Dr Jessica Balanzategui

‘Hannibal Lecter’s Monstrous Return: The Horror of Seriality in Bryan Fuller’s *Hannibal*.’ (Variation II)

While the serial killer is one of the most recognisable and ubiquitous embodiments of monstrosity in the modern cultural consciousness, Philip Jenkins demonstrates that the figure emerged from a specific “period of intense ideological conflict and political redefinition that occurred in the United States during the 1980s” (1). Thus, while the idea of “serial violence” has become a deeply embedded signifier of monstrosity in contemporary Western culture – “so integral a part of social ideology that it seems unthinkable that it was ever absent” (Jenkins, 1) – in fact the notion of serial violence and its attendant connotations of uncontainable monstrosity are relatively recent. This paper, Variation II in a series of three papers exploring Hannibal and seriality, positions the figure of Hannibal Lecter as emergent from these 1980s anxieties about the serial killer, and studies how Hannibal has amplified, embellished and renegotiated the monstrosity of serial violence across his various manifestations since the release of Thomas Harris’ book *Silence of the Lambs* at the height of the serial killer moral panic in 1988. I argue that Hannibal’s lasting cultural power can in part be attributed to the ways in which he crystallises cultural anxieties about serial violence – including the threat that the serial killer poses to self-contained linear narratives, and to foundational cultural institutions underpinned by teleological, linear temporal logic, like the nuclear family. This serial monstrosity is manifested diegetically in *Hannibal*’s narrative function as an irrepressible serial killer in the various texts in which he appears, and extra-diegetically by the polyphonic serial form of the mythology that surrounds him. In particular, the paper explores how Bryan Fuller’s *Hannibal* (2013-2015) resituates 1980s cultural anxieties about serial violence by self-consciously aligning Hannibal’s diegetic monstrosity with the anfractuous formal properties of contemporary Quality Television.

Jenkins, Phillip. “Catch Me Before I Kill More: Seriality as Modern Monstrosity.” *Cultural Analysis* 3 (2002): 1-17.

Biography

Jessica Balanzategui is a Research Fellow with the Transformative Technologies Research Unit at the University of Melbourne, and is a sessional lecturer and course coordinator in Screen and Media Studies at the University. Jessica's research examines representations of childhood, trauma and national identity in popular global cinema, and the formal and aesthetic properties of the horror genre across different cultural and mediated contexts. Jessica's work has appeared in refereed journals such as *Horror Studies*, *M/C: A Journal of Media and Culture* and *Refractory: A Journal of Entertainment Media* and in edited collections published by Palgrave Macmillan, McFarland and Lexington Books. She received her PhD from the University of Melbourne in 2015.

Desmond Bellamy

‘Eating the Nietzschean Fish.’

Hannibal Lecter's appetites, as depicted in the transmedial texts featuring him, are commonly and simplistically dismissed as those of a sociopath, monster or even demon. I propose to argue that Hannibal believes he is Nietzsche's *Übermensch* (1961 43), a man above, or actually contesting, normative morality. This poses an important question: Hannibal is almost universally condemned for killing and eating, with no remorse, those he considers lesser beings, but how is human exceptionalism toward other species any less contentious?

When Hannibal tells Jack and Will that "we are all Nietzschean fish" in Season 2 of *Hannibal* ("Suzakana") he is asserting that their meal developed its flavour through its trials in the wild, just as they are developing their character, or "becoming" in Nietzsche's terms (2007 31), through their struggle to find the Chesapeake Ripper (actually Hannibal himself). Through this struggle, Will Graham can "become" an *Übermensch* and earn Hannibal's approval, his mentorship, and his love.

Hannibal believes he has cast off, through struggle, the morality of the "petty people" (Nietzsche 1961 298) that protects the weak from the strong and noble. As "God is dead", at our hands, we now must become Gods (Nietzsche 2001 79-80). Hannibal does not consider other people to be pigs, to be killed in sounders, as Will claims (*Hannibal*, "Futamoto"), but sees them as insignificant, passingly amusing, as most people see pigs. When Abel Gideon, slowly being consumed by Hannibal, reflects on humanity's history of cannibalism, Hannibal replies: "It's only cannibalism if we're equals" (*Hannibal Season 3* "Antipasto"). Yet Hannibal himself, Will and the serial killers he encourages to "become", must fight their own internal struggles between love and the will to power, the "two souls" dwelling in Faust's breast (*Hannibal*, "...And the Beast from the Sea"). Just so, empathy and gluttony cohabit uneasily in each of us.

Nietzsche, Friedrich. *Thus Spoke Zarathustra*. Middlesex UK: Penguin Classics, 1961.

Nietzsche, Friedrich. *The Gay Science: With a Prelude in German Rhymes and an Appendix of Songs*. Cambridge: Cambridge University Press, 2001.

Biography

Desmond Bellamy (BA Hons Sydney University, B.Media Hons Southern Cross University) is the Special Projects Coordinator for People for the Ethical Treatment of Animals (PETA) Australia. He is currently researching a PhD thesis at the University of Melbourne on cannibalism, which aims to question the normative human/animal dualism that privileges humans over other animals and thereby sanctions the confinement, exploitation and killing of animals for food and other purposes. Desmond's talk on "Hannibal eating the Nietzschean fish" is based on his chapter in the forthcoming book from McFarland Press: *Eating the Rude: Hannibal Lecter and the Fannibals, Criminals, and Legacy of America's Favorite Cannibal*.

Tiffany Basili

“‘Observing or Participating’”: The Spectator’s Investment in Bryan Fuller’s *Hannibal*.’

The horror film has long been invested in showing us what was previously hidden, in both the metaphorical sense of the return of the repressed, and the literal, visceral, visual details of the effects of brutal violence on the human body. The television crime procedural genre is also invested in bringing to light hidden things by representing the minutiae of both the psychological issues underpinning violent crime, and the methods through which law enforcement agencies solve these crimes. Similar as their intentions may be, however, the two genres are conventionally antithetical with regards to both audience and medium.

Bryan Fuller’s television program *Hannibal*, per contra, successfully brings together both the graphic gore of the splatter horror film, and the subtle psychology and detailed forensic investigative practices of the television procedural. This paper will investigate the aesthetic elements and generic conventions of both splatter horror films and television procedurals in order to uncover the spectatorship praxes and impulses that innervate the investment that spectators have in their preferred genre, and how these might (or might not) intersect in *Hannibal*.

Biography

I am currently undertaking an MA (Research) in the Department of Art History and Film Studies at the University of Sydney. The title of my thesis is ‘The glitter of putrescence: Gender and Sexuality in the Horror Film, Female Spectatorship, and Clive Barker’s *Hellraiser*.’ This course of study is the result of a life-long love of, and engagement with, the horror genre in both film and literature.

Damon Branecki

‘Well-preserved putridity: cannibalism and the aesthetics of disgust in *Hannibal* the television series.’

This paper explores how *Hannibal* (Bryan Fuller, 2013-2015) reframes the conventions of body horror through two of its distinct spaces: the kitchen and the crime scene. The sequences of grotesque, mutilated bodies found at the crime scenes are compared to the elegant presentation of cannibalistic meals and rituals of dining constructed through highly stylised and evocative sequences. I highlight the parallels between these two key aspects of the show and the contradictions that emerge in its representation of the food as both an object of pleasure and disgust. Drawing upon the theoretical frameworks of body horror and cannibalism in film, *Hannibal* is seen as a challenging the boundaries between the elegant and the grotesque.

I will further examine how the show draws upon the wider mythology of cannibalism from its cultural and historical contexts, contributing a new set of connotations to the figure of ‘Hannibal the Cannibal’ seen in the books and popular film franchise. This is demonstrated with reference to the series’ appropriation of cannibal imagery and stories, from the legend of the Windigo to Jamestown and Jack the Ripper. In particular, an analysis of the Rural Gothic horror tradition reveals how the show invests its modern mythic figure, Hannibal, with the mythologies of the American people and land.

Carolyn Korsmeyer’s concept of ‘aesthetic disgust’ and the wider frameworks of embodiment theory and synaesthesia will inform my approach to the treatment of cannibalism, food and body horror in the show, in detailing how particular images, sounds and sequences provoke a visceral and multisensory response to disgust, while still retaining a level of artistic appreciation.

In its incarnation as a television series, *Hannibal* pays tribute to the horrors of the body and cannibalism within our culture, while also rekindling these deeply rooted fears.

Biography

I am a graduate from The University of Melbourne with a Bachelor of Arts (Honours) in Screen and Cultural Studies. In 2015, I completed an honours thesis entitled ‘The taste of fear: television horror, aesthetic emotion and *Hannibal* the television series’. This paper will be an adaptation from a chapter of my thesis which examined disgust, body horror and cannibalism in *Hannibal*. My other areas of interest within screen studies include: cinephilia and memory, screen media history and film exhibition.

Min-Chi Chen

‘Deconstructing Hannibal Lecter: Criminal Profiling, Semiotics and Serial Killers in NBC’s *Hannibal*.’

Thomas Harris' Hannibal Lecter is known as a forensic psychiatrist and serial killer in the original novels and their film adaptations. In these versions, Lecter himself often remains an only partially solved mystery to the surviving characters.

This paper examines the psyche of Hannibal Lecter in NBC's *Hannibal* (2013-2015) through semiotic analysis. Focusing on the relations among serial killers, forensics, and the agenda of Lecter, I argue that Fuller's *Hannibal* visualizes the structure and dynamics of Lecter's psyche. In other words: the many serial killers, the crime scenes, and the investigator's interpretations in the series are reflections of Lecter's desire and fantasies. Lecter in Fuller's *Hannibal* interweaves the arrangement, explanation and interpretation of the crime scenes into a language in an attempt to communicate with the profiler Will Graham. The attempt of Lecter reveals his personality more than any previous adaptations. With Graham being the medium to transfer the meaning of serial killing, the television series also allows the killers to express themselves as artists presenting their works. In criminal profiling, crime scene elements are analyzed as the perpetrator's visualization of his/her fantasies; in psychoanalysis, individual's behaviors are symptoms related to the unconscious. By analyzing the television series as Lecter's elements of crime and his symptoms, not only the serial killers introduced in the first season but also the criminal profiles Graham constructed with Lecter are related to Lecter's psyche.

Biography

I recently completed my master's degree in Graduate Institute of Foreign Literatures and Linguistics at National Chiao Tung University with a thesis titled, "Madness for Two: A Lacanian Reading of NBC's *Hannibal*". My research interests include cultural studies, psychoanalysis, crime fiction and popular culture. I am working as a technical writer in a telecommunication company and currently planning to pursue a PhD in English Studies in crime fiction.

Lauren Clayton

‘Authorship and Adaptation in Network TV: NBC’s *Hannibal*.’

Using television showrunner Bryan Fuller and his work on NBC drama *Hannibal* (2013–2015) as a case study, this paper explores opportunities for authorship, artistry and originality in the current age of network television when dealing with a subject that has been reworked multiple times across different media. Over the show’s three-season run Fuller drew inspiration from Thomas Harris’s Hannibal Lecter novels and their Hollywood film adaptations. The series is designed as a prequel to its literary and cinematic source material, however, and Fuller reframes the Lecter stories by taking advantage of the aesthetic affordances of digital television, including enhanced sound and picture quality, to produce a program that far exceeds the standard of many past network television shows. As series creator, writer and executive producer, Fuller has infused the series with his own signature style, which, like his previous work in shows such as *Dead Like Me* (Showtime 2003–2004), *Wonderfalls* (Fox 2004) and *Pushing Daisies* (ABC 2007–2009), includes dreamlike sequences, exaggerated visuals, offbeat characters, and an increasingly dark sense of humour. Drawing upon Jay Bolter and Richard Grusin’s research on remediation as well as Sarah Cardwell’s work on television adaptation, I argue that while Fuller drew inspiration from the Hannibal Lecter novels and their cinematic adaptations, he also reframed the story by taking advantage of developments in technology and infusing his own signature style into the narrative to create a series that pushes the boundaries of what has previously been deemed acceptable on network television.

Biography

Lauren Clayton is a PhD candidate and tutor at the University of Queensland. Her research examines the characteristics and public image of the television showrunner in the digital age. Through an examination of the TV series *Hannibal*, Lauren is investigating the opportunities for authorship and creativity available in the current age of network TV when dealing with a text that has been adapted multiple times across different media.

Lucio Crispino

‘Where the Shadows Move: Figuring Hannibal’s “Fuzzy Borders of Becoming”.’

You are wearing a very well-tailored “person suit.” ... Maybe it’s less of a person suit, and more of a human veil.

Dr Bedelia du Maurier

This is my design. ... With these words, FBI profiler Will Graham repeatedly wraps up his eerily empathic forays into the psyches of mass murderers. His preternatural ability to identify with their ghastliest thoughts is both a gift and a curse inasmuch as it awakens his own pathological tendencies and appetites. Ironically, the psychiatrist assigned to help him limit his susceptibility to this latent criminality – Dr Hannibal Lecter – is a cannibalistic serial killer who would rather cultivate than sublimate Will’s aberrant urges. For this reason, they become locked in an ambiguous bromance. The figuring of this “seduction” and its “consummation” is achieved by means of a “mystical” trope: becoming.

This paper will anatomise the metamorphoses that shape and drive Hannibal’s narrative arcs, as well as those that effect its transmutation from an eccentric procedural to something far more oneiric, immersive and hypnotic. It will also account for how the show’s stylistic and affective characteristics are entwined by means of assorted *mise en scenique* strategies and bodily metaphors; such that, by season three, we are drawn deep into a disorienting *Einfühlung* – a vertiginous ‘aesthetic sympathy’ that engulfs our thinking and senses (Robert Vischer). Grouping the series’ diverse corporeal and ‘psychic envelopes’ (Didier Anzieu) and their *mise en scenique* ‘analogues’ (Barbara Maria Stafford) into a vast ‘theatre of surface’ (Giuliana Bruno), it will query the surfaces that mediate monstrosity, transubstantiation and a ‘skin aesthetics’ (Jakub Zdebik). It will also elucidate the mechanisms by which the ‘bliss of metamorphosis’ (Gaston Bachelard) experienced by Will is refracted in our own ‘sensorium’ (Angela Ndaliansis).

Biography

I am a graduate of the University of Melbourne (Cinema Studies/Art History) and am currently researching my Honours thesis, having completed all of my course work. I live interstate, where I tutor in film and television at the University of South Australia and study French part-time at the University of Adelaide.

Dr Ian Dixon

‘Have the Monsters Stopped Screaming: Hauntological Sensoria of Performance in Anthony Hopkins’ and Mads Mikkelsen’s Hannibal.’

Anthony Hopkins’ 1990s film renditions of Hannibal Lecter with directors Jonathan Demme and Ridley Scott experiment with monstrosity and psychological intent. By contrast, contemporary ‘legacy of the lambs’ such as Mads Mikkelsen’s performance in Bryan Fuller’s television series (2013-2015), disguises and delights in monstrosity at its core. By investigating the mannerisms, conventions, acting schools and signifiers of Hopkins and Mikkelsen, this paper examines the reframing of Hannibal culture from the vantage point of acting codification.

Drawing upon Derrida’s ‘Hauntology’ and Angela Ndalianis’ *The Horror Sensorium: Media and the Senses*, as well as the biographies of the relevant artists this study details screen performance at its most affective: nakedly dispatching a sensorium of monstrosity with complicity from its audience. This paper reaches back through history to performances haunted by their predecessors, suggesting there is indeed a ‘specter hanging over’ Mikkelsen. In this way, cinema devours its prerequisites: the *Malleus Maleficarum*, European vampire mythology, the Grand Guignol, Bram Stoker’s *Dracula*, Bela Lugosi’s Hollywood screen performance, Ed Gein and ‘*Il Mostro di Firenze*’ to theatricalize and normalize a Lecter progeny increasingly obsessed with societal roleplay. Both depictions compellingly exploit: animality and posthumanism; moral panic; gender and sexuality; and the horror sensorium to convey the changing socio-politics of their respective environments: epochs separated by ‘the demented illusions, grotesque hypocrisy, obscene violence, and utter lunacy of the Bush–Cheney era’ (Kellner, 2010: 7). Through such comparisons, the paper asks: are we approximating the psyche of sociopathology with greater complicity?

Biography

Ian Dixon completed his PhD on John Cassavetes at The University of Melbourne in 2011 and currently lectures at SAE Institute, Melbourne. He publishes and delivers academic papers internationally including a plenary speech for CEA in USA. He also acts and directs for film and television (including *Neighbours*, *Blue Heelers*), writes funded screenplays and novels. Ian recently appeared in *Underbelly: Squizzy* on Channel 9 in Australia. His acting work can also be viewed on *City Homicide*, *Blue Heelers*, *Martial Law*, *Guinevere Jones*, *Heartbreak High*, *Struck by Lightning*, *Shadows of the Heart* and *Rush* etc.

Kaelan Doyle Myerscough

“‘You and I Have Begun to Blur’: Intimacy and Identity in *Hannibal* and the *Iliad*.’

Achilles’s wrath and grief over Patroclus’s death in the *Iliad* has haunted readers for nearly three thousand years and produced innumerable response texts and adaptations. One of the most recent is Bryan Fuller’s television series *Hannibal*. The series follows Will Graham, an FBI profiler who uses his extreme atypical empathy to get inside the minds of serial killers, and psychiatrist/serial killer Hannibal Lecter, who assists Will in his cases while deflecting suspicion from himself. Departing from the source material, *Hannibal* depicts a close intimate friendship between its protagonists complicated by how they manipulate and antagonize each other while assuming each other’s identities; this relationship is contextualized by references to Achilles and Patroclus, making a comparison between the *Iliad* and *Hannibal* pertinent. Viewing the *Iliad* through the lens of *Hannibal*, what becomes clear is the enduring resonance of the *Iliad*’s intricacy in dealing with identity and intimacy between Achilles and Patroclus. In this essay, I compare *The Iliad* with *Hannibal* in order to glean the nuances of intimacy, agency and the transference of identity through the donning of armour. In both texts, intimacy is represented as a blurring of self and other in its central relationships. I employ as a framework the “Homeric self” posited by Damian Stocking in his article “*Res Agens*: Towards an Ontology of the Homeric Self.” Stocking positions the self in the Homeric epics as defined by the way it acts on the world, by its “*effectuality*—the effectuality that movement and perception make possible.” He contrasts this ontology with the Cartesian mode, in which mind and body are viewed as separate and the self exists as conscious thought. I mobilize Stocking’s ontology as a lens through which I examine *Hannibal*, which in its own way distances itself from the Cartesian *res cogitans*.

Stocking, Damian. ‘*Res Agens*: Towards an Ontology of the Homeric Self.’ In *Approaches to Homer’s Iliad and Odyssey*, edited by Kostas Myrsiades. New York: Peter Lang, 2010. 43-72.

Biography

Kaelan Doyle Myerscough is a graduate student at the Comparative Media Studies program at MIT, working as a research assistant with T.L. Taylor at the MIT Game Lab. She graduated from McGill University in June 2016, where she studied East Asian language and culture with a focus on contemporary Japanese, Chinese and transnational media. Her research interests include fan cultures, media ecologies, transnational new media industries, and emergent forms of academic expression and creation.

Elliott Edge

‘Bedelia Du Maurier, Alana Bloom & The Wendigo: Three New Convex Mirrors to Analyse the Unanalyzable Cannibal.’

The impenetrability of the mind of Hannibal Lecter is a theme within the Lecterverse as central as cannibalism, gothic horror, and fine art. Clarice Starling famously remarks in the 1991 film, “They don't have a name for what he is,” which spawned decades of literary and critical examination of the Lecter character.

Bryan Fuller brought refreshing new light to the psyche of Dr. Hannibal Lecter via the original characters Dr. Bedelia Du Maurier, Dr. Alana Bloom (a reimagining of Thomas Harris’s Alan Bloom), and The Wendigo—also known as the Stag Man. These three characters not only tease out more information about Hannibal himself, but also can further be read psychodynamically as literary reflections and externalizations of Hannibal's Id, Ego, and Superego structure.

Bedelia, Lecter’s psychiatrist, analyzes, experiences, speaks with, protects, lies for, and largely mediates with the external world as Hannibal's ego (“Person Suit”/“Human Veil”). Superego Alana Bloom acts as the series’ vocal moral judge and eventually becomes Hannibal’s personal warden and punisher—Bloom even goes as far as wearing modifications of Hannibal’s own signature wardrobe while attempting to confine and control him. All the while, the bestial Wendigo haunts over Hannibal (and the nigh telepathic Will Graham) in a phantasm space reminiscent of the Unconscious as a non-verbal but nevertheless communicative/articulate (indeed shapeshifting) representation of Hannibal’s publically repressed homicidal psychopathic id.

A Freudian reading of Fuller’s new characters can be viewed as a device to give fans their first dramatically and critically robust access (albeit scintillatingly minimal) into the psyche of one of fiction's most alluring and elusive villains.

Biography

Elliott Edge is a multidisciplinary artist, writer, and speaker who has presented material via The Institute for Ethics and Emerging Technologies, The C.G. Jung Center, Anthology Film Archives, The Museum of Computer Arts, Stevens Institute of Technology, Reality Sandwich, Disinformation, Educating Earth, Anti-teachings for Young People, Silicon Panopticon Valley, and Eris Magazine. He is on the advisory board of the existential risk think tank The Lifeboat Foundation and a member of the psychoanalytic group Das Unbehagen. Recently, Edge was a moderator for the *Psychoanalysis, Art, and the Occult Conference* in London; he presented a well received transmedia lecture on the Trickster archetype at The C.G. Jung Center in New York City; and authored the #2 article in 2015 for the IEET. Edge has always loved Hannibal Lecter. You can read about it in his article for Disinfo—*The Horror and Allure of Hannibal Lecter*. He encourages you to stalk him on the Internet by following OddEdges, his alter-ego.

Desiree Gregory

‘The High Art of Perversity, Fetish, and Violence in Bryan Fuller’s *Hannibal*.’

The visual aesthetic and pornographic effect of food, cannibalism, and body horror in the television series *Hannibal* offers an audio-visual spectacle of a refined, high art schema. In the series, frequently juxtaposed images of food and bodily flesh subtly implies the fetishisation of meat and the body for cannibalistic consumption. Such transgressive culinary practices offer a metaphor for the way in which spectators ‘consume’ the perverse taboos depicted within the television series.

Using examples taken from the three series the paper examines the function of high art in *Hannibal* and its capacity to illustrate transgressive taboos in a fetishistic and abstract artistic style. In *Hannibal* there are audio-visual high art ‘interruptions’ that offer the spectator a protected, often distanced, and muted experience that contradicts the formal tropes of the ‘low brow’ horror film.

The element of high art functions to mediate the action and reduce the deeds of violence to an artful display of high art spectacle. The audio-visual beauty created by these high art ensembles diminishes the affective potency of fear, tension, and suspense, frequently conveyed by the violence and gore in the horror genre. The audio-visual beauty illustrated by these perverse high art fetish interruptions outweighs and diminishes the action of both illustrated and implied violence in the spectacle. Consequently, the use of high art in *Hannibal* shifts the affective centre for the spectator from one of repulsion to that of desire.

Biography

Desiree Gregory is currently completing a Masters Research thesis, entitled ‘Torture Porn: A Genre Study’ in the Department of Art History at the University of Sydney. This study attempts to situate the Torture Porn genre within the history of transnational genre cinema with a focus on European Art House that evolved out of the various horror genre movements.

Dr Ian Haig

‘Cannibal Art.’

Hannibal delivers to us sophisticated and refined high culture at the same time as delving into the base level abjection of the flayed human body. From a nice chianti, impeccable tailored suits and opera one moment to a disembowelment, cannibalism and decapitation the next. *Hannibal* therefore functions as a rich cultural manifestation of how the high/low co-exists and how the binary of high/low is much more closely related than it first appears.

The high/low divide still permeates the channels of the official art world. Mike Kelley stated there was no such thing as high/low; there is instead allowed culture and repressed culture. *Hannibal* provides us with a unique cultural expression of the schism of the high and low in the same breath; an expression of the allowed and the repressed. In *Hannibal*, such distinctions between high/low have been completely eroded or rather violently destroyed, and in their place they reveal themselves to be the same thing. In this sense *Hannibal* represents a flattening of the high/low hierarchy within the confines of a TV series about a serial killer. In addition, I will discuss *Hannibal* and the relationship to ‘taste,’ conflating both ‘quality’ taste with the lowly cannibal act of dining on fresh human liver. *Hannibal* provides us with ‘taste’ in a literal sense of its original biological function together with manifestations of cultural taste.

David Cronenberg once quipped that he can make such insane movies because he himself is so sane and normal: the same can probably be said for Hannibal Lecter. He is the embodiment of two realities: the rational, clean, ordered, sophisticated mixed with the irrational, violent, messy, and visceral. Nothing declares the low, more so than the internal human body: the rupturing of the body envelope, the leaking of fluids, the interior exteriorised and the body’s abject corporeality. I plan to present an image rich presentation on my own work, much of which explores ideas of body horror, the de-familiarisation of the human body and the monstrous framed against the backdrop of *Hannibal*’s friction of the high/low cultural collapse. Like *Hannibal*, my art practice presents culture as a flattened terrain.

Biography

Ian Haig works across media, from video, sculpture, drawing, technology based media and installation. Haig’s practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror and the defamiliarisation of the human body. His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; Art Museum of China, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany. In addition his video work has screened in over 120 Festivals internationally. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 he curated the video art show Unco at The Torrance Art Museum in Los Angeles.

Mason Hawthorne

‘Gender and Adaptation: The Pitfalls of Reworking the Trans Narrative.’

The Hannibal Lecter novels have nuanced treatments of various gender identities and of gender non-conforming individuals, however in adaptation, these character traits and identities are often elided or altered. In some cases, such as in the "gender swapped" modernising of Alana Bloom and Freddie Lounds this can be positive, adding variety to an otherwise largely male-dominated cast, whereas in other instances it can result in characters being stripped of identity markers central to their original roles, or in characters being reduced to stereotypes.

Focusing on transgender narratives in the Hannibal Lecter novels and their treatment in film and television adaptations, I would like to address the pitfalls of the ways these characters and plot lines have been adapted, and to point out elements of the original texts that are often overlooked, but which show a richer and deeper understanding of the interplay of identity, gender, and society in characterisation.

By comparing the book and film characters of Jame and Clarice, and looking at Margot Verger’s two incarnations alongside that of Randal Tier, I would like to address some of the issues and difficulties that have arisen in the translation of these transgender and/ or gender non-conforming individuals from one medium to another, and to discuss some of the underlying assumptions regarding gender and identity that I see as being a root cause of these issues.

Biography

Mason Hawthorne is a recent graduate of the University of Wollongong, and studied Creative Writing and Literature. Their honours thesis focused on character doubling in the Hannibal Lecter novels. Their interest in transgender representation in fiction stems largely from their own gender adventure.

Kim Hitchcock

‘The Art of Murder: Botticelli’s *Primavera* Through the Eyes of Hannibal Lecter.’

Botticelli’s *Primavera* is one of the most passionately debated artworks in history. On the surface a work of pure aesthetic beauty, it has triggered critical debate into possible dark meanings in its iconography. In the episode, ‘Primavera’, Hannibal Lecter recreates the painting using the bodies of his victims. In doing so, he adds a chilling document to the scholarly debate over the meaning of the painting. By focusing on the Zephyrus and Chloris scene, Hannibal’s arrangement brings into question the traditional argument over this part of the painting, which has been over whether this pairing represents an act of healing or an act of violence. Placed into the horrible, but beautiful aesthetic world of Hannibal Lecter, Botticelli’s *Primavera* gets a new audience and a fresh examination. This paper will examine how this episode adds to the scholarship on Botticelli’s painting and look at it in the context of previous academic writings on the subject. In doing so, the paper will demonstrate that the Hannibal TV show not only entertains, but is also has important contributions to make to academia.

Biography

Kim Hitchcock is a recent graduate from the Master of Art Curatorship program at the University of Melbourne. His thesis was on Michelangelo’s sculptures for Pope Julius II’s tomb, looking at the display and reception of the sculptures. He has presented on this paper at the University of Melbourne Coursework Colloquium. He is currently researching Botticelli’s *Primavera* in relation to the *Hannibal* television episode of the same name for presentation at the Feasting on Hannibal conference.

Dr Douglas L. Howard

‘Justice is Served: NBC’s *Hannibal* and the New Morality on Television.’

Among the more curious promotional elements for Season Two of NBC’s *Hannibal* is the disturbing image of Hugh Dancy’s Will Graham bound in a straightjacket and wearing a clear plastic face mask, an image that appears on both the DVD cover and the front page for the season’s streaming videos and that is obviously meant to recall Anthony Hopkins’s iconic portrayal of Hannibal Lecter in *The Silence of the Lambs*. Indeed, so much of Will’s incarceration at the end of Season One through the beginning of the second season functions as a call-back to the Jonathan Demme thriller, as Will now becomes the unstable figure who imparts criminological wisdom from behind cell bars. In “Mukozuke” (2.5), we even see Will wheeled out to Beverly Katz’s crime scene in the same way that Lecter is for his Silence meeting with Senator Martin. Throughout this ongoing buffet of references and allusions, creator Bryan Fuller and the show’s writers clearly savor the implications of this role reversal, as Will is made to suffer the disgrace and punishment for Hannibal’s cannibalistic crimes. In fact, viewers coming to the season without having seen the show before might reasonably be led to believe that Will, the apparent hero and figure of justice, is the eponymous killer and that his restraint is justified given what they already know about Lecter’s character. By encouraging us, as viewers, to confuse Hannibal and Graham or, at the very least, to consider the consequences of their troubling interchangeability, Fuller and company do more than simply rewrite Thomas Harris or reboot the Lecter mythology. Rather, they complicate and problematize the hero-villain binary and force us to consider that justice is not so easily identified or defined, by appearance, intention, or behavior. For my presentation, I’d like to cut into the portrayal of Graham and Lecter on the series and to discuss the evolution of that relationship as an indication of our increasingly complex worldview of morality and justice, as well as yet another example of our changing taste in (anti)heroes on television.

Biography

Douglas L. Howard is Academic Chair of the English Department on the Ammerman Campus at Suffolk County Community College. He has published and presented on literature, film, and television. He is also the editor of *Dexter: Investigating Cutting Edge Television* and the co-editor of *The Essential Sopranos Reader* and *The Gothic Other: Racial and Social Constructions in the Literary Imagination*.

Kim Yen Howells-Ng

“‘I Dream Darkness Comes into Me’’: Permeations of the Gothic in Bryan Fuller’s *Hannibal*.’

In this paper I examine the ways in which a gothic mode inflects Bryan Fuller’s *Hannibal* across its three seasons (2013-2015). While *Hannibal* contains elements of multiple genres and dramatic traditions, it is the gothic that opens up a lens onto the programme’s aesthetic and affective project. I propose that the movement from the first to the second season involves a generic shift from a procedural crime drama to a gothic romance, while the third season reflexively turns the gothic in on itself as it embraces the decadence and absurdism of the mode. The gothic can be characterised as both a set of generic tropes popularised in the eighteenth century and a form preoccupied with the horrific and romantic dissolution of borders. Acknowledging the permeation of the gothic within *Hannibal* enables the recognition of Hannibal Lecter as both monstrous and romantic; it locates the conceit of Will Graham’s ‘pure empathy,’ which threatens to dissolve the boundaries between him and (monstrous) others, and forms the basis of his relationship with Hannibal; it marks out an antecedent for the sanctification and aestheticisation of suffering and death; and it anticipates the way the series presents love and desire as an (in)toxicant.

Biography

Kim Yen Howells-Ng is a PhD candidate and tutor at the University of Melbourne. Her research focuses on melodramatic modality and aesthetics in contemporary telefantasy.

Yaghma Kaby

“Let it Be a Fairy Tale”: Monstrosity and the Reconfiguration of Fairy Tales in Season Three of NBC’s *Hannibal*.’

Over the course of its three-season run on NBC, Bryan Fuller’s series *Hannibal* (2013-2015) has been replete with dreamscapes and fantasy sequences. In addition to that, the show declared its fairy tale status in the first episode of the third season, *Antipasto*, with Hannibal saying: “let it be a fairy tale then”.

Having taken the premise of the paper from that line, I am interested in exploring the link between fairy tales and monstrosity (the prime examples of which being murder and cannibalism) in the third season of *Hannibal*. Throughout the Season, we are constantly presented with fairy tale devices — both stylistic and narrative — and these devices are closely linked with the monstrous, similar to their function in actual fairy tales.

Thus, the aim of the article is to trace elements of monstrosity (monstrous acts and monstrous physicality) as it pertains mainly to the characters of Hannibal Lecter and Francis Dolarhyde in the context of the fairy tale that is Season Three, in order to demonstrate that Season Three can be regarded as a reconfiguration and subversion of these elements. To this purpose, I am first going to present the general fairy tales’ conventions and structure, then employ *abjection* to define monstrosity. Next, taking queer theory into account, I am going to demonstrate how the interplay between fairy tale devices and the monstrous can offer a queered reading of the third season of *Hannibal*, resulting in a reconfiguration of said devices and offering insight into the show’s major theme of “becoming”.

Biography

Yaghma Kaby has obtained her BA in English Literature and her MA in British Studies (with honors) from the University of Tehran, Iran. She has been working as a translator and has also been the Teaching Assistant on two graduate courses at the Faculty of World Studies, University of Tehran.

Dr Naja Later

‘Hannibal Lecter’s Monstrous Return: The Horror of Seriality in Bryan Fuller’s *Hannibal*.’ (Variation III)

The paranoid premise that underpins cultural anxieties about the serial form/killer is not only what *has* been done, but what *could* be done. Terror thrives in potentia, always greater in the anxious imagination than can be contained. Hannibal’s monstrosity looms in his imminent potential for future violence, future episodes, and future adaptations. Variation III emphasises the monstrous imminence of seriality as it manifests in the queer and slash fanfiction adapting Hannibal.

The anxieties of imminent seriality—both the serial narrative’s threat to the cohesion of textuality and the serial killer’s threat to social institutions—are converged and compounded in Hannibal fanfiction. As the show serialises and monstrously contorts *Red Dragon*, so do fanworks explode the potential for adaptation—and for transgressing cultural boundaries of narrative. Fan authors engage closely with serial form; meticulously tagging which *Hannibal* episode serves as a fic’s point of textual departure, creating myriad splinter narratives of monstrously complex seriality.

The popular moral panics over fandom echo the serial killer’s imminent threat to hegemonic institutions. Slash explores this through the serial killer as queer monster. Robin Wood describes how queerness may be read in horror monsters because it “represents the most obvious threat to the “norm” of sexuality [...] and the “ideal” of family” (Wood, 1984). Hannibal’s canonical bisexuality, centralised and acted upon in slash, may be read through the imminent danger of future action (killing and sexuality) that the serial killer poses to hegemony. Meanwhile, Will Graham’s slippage of self mirrors the threat to textual cohesion that seriality engenders, and is queered in slash as Will becomes the serial threat he once worked to capture and contain. The show’s dialectic relationship with slash fandom invites authors to enact the transgressive potential of seriality. What results is a narrative monster that cannot and will not be contained.

Jenkins, Phillip. “Catch Me Before I Kill More: Seriality as Modern Monstrosity.” *Cultural Analysis* 3 (2002): 1-17.
Wood, Robin. “An Introduction to the American Horror Film.” In *Planks of Reason*, edited by B.K. Grant. Metuchen: Scarecrow Press, 1984. 164-200.

Biography

Dr Naja Later is a sessional lecturer and tutor at the University of Melbourne. Her thesis researched the relationship between New Horror, post-9/11 terror culture, and screen media. She has forthcoming chapters on transformative fan-works in *Hannibal* (NBC 2013-2015); and on media narratives around monsters and girlhood for Lexington, co-authored with Dr Jessica Balanzategui. She was published most recently in McFarland’s *Marvel Comics Into Film*, researching generic hybridity in *Blade* (Norrington, 1998). Prior to this she has published on politically challenging transmedia narratives with *Refractory: A Journal of Entertainment Media* and the Inter-Disciplinary Network. She is a founder of the All Star Women’s Comic Book Club.

Tara Lomax

‘Hannibal Lecter’s Monstrous Return: The Horror of Seriality in Bryan Fuller’s *Hannibal*.’ (Variation I)

This is the first variation in a series of three papers examining the horror of seriality in Bryan Fuller’s *Hannibal* (2013-2015). This study develops upon Philip Jenkins’ article “Catch Me Before I Kill More: Seriality as Modern Monstrosity”, which considers how “the seemingly harmless mathematical term ‘serial’ ... impl[ies] monstrous violence with a near-spiritual dimension” (1). As such, this first variation focuses on the formal and aesthetic practices of repetition and seriality as being culturally transgressive and a textual embodiment of monstrosity. The Hannibal Lecter franchise constitutes multiple iterations and incarnations of the Hannibal mythology across various mediums and creative expressions: from literature to cinema to television and subsequent transformative fanworks. These contributions fabricate an ongoing and multifarious textuality that is just as important to understanding Hannibal’s monstrosity as his repeated act of killing. Indeed, as the latest and possibly most aesthetically and culturally transgressive iteration, the television series *Hannibal* foregrounds and embellishes seriality in a way that renders serial form as paramount to the horrors of Hannibal Lecter’s murderous style. Similarly, Jenkins suggests that seriality threatens the notion of free will and, for this reason, “[t]he idea of uncontrollable repetition has proven deeply frightening to many cultures” (8). Similar cultural anxieties and aesthetic concerns have been directed towards the prevalence of serial textuality in contemporary popular culture, in which the repetition of creative form is considered to monstrously threaten aesthetic and cultural value. In this way, serial form is fundamental to the horror of Hannibal’s return in Fuller’s television series. Reflecting on the intersection of horror and serial form, this paper argues that seriality in *Hannibal* is not simply an ancillary storytelling device but is in itself the embodiment of textual monstrosity.

Jenkins, Phillip. “Catch Me Before I Kill More: Seriality as Modern Monstrosity.” *Cultural Analysis* 3 (2002): 1-17.

Biography

Tara Lomax is a PhD candidate in Screen Studies at the University of Melbourne. Tara's research examines the multiplicity of franchise cinema, with a focus on the complexity of repetition and serial/ sequential form. Previously, Tara graduated with a Master of Film Studies from the University of Sydney, with a research dissertation investigating the monstrosity of Hannibal Lecter's cannibalism in connection with the ethical question of animal slaughter and consumption. This research has been since extended to apply to Bryan Fuller's NBC television series, *Hannibal*, which was presented at the Animal Publics conference in Melbourne last year. Tara is also a sessional tutor and lecturer at the University of Melbourne and a postgraduate participant in the Transformative Technologies Research Unit. Tara has a forthcoming publication the Star Wars franchise and a co-authored chapter on Hannibal.

Andrew Lynch

“‘Tossed salad and scrambled brains’’: *Frasier*, *Hannibal* and the Expectations of “Cultured” Content in Television.’

Despite appearances, *Hannibal* (Fuller, 2013-15) and *Frasier* (Angell, Casey, Lee, 1993-2004) have far more in common than just the fact that each show features a bourgeois psychiatrist in the title role. Brian Fuller himself has compared the two titular characters and their respective series, and not without reason as both shows are subject to the popular critical assumption that television *about* “cultured” characters must be aimed at a similarly “cultured” audience. This is also typical of academic conversations around Quality TV, and sets up two reductive positions which this paper will seek to problematize, 1) that television featuring characters who possess an excess of of cultural capital must only be either reflective of their audience, or 2) pandering to their presumed cultural interests, to the exclusion of a more diverse audience than this imagined cultural effete. The ‘critical consensus’ of review aggregate website *Rottontomatoes.com* notes that ‘*Hannibal* caters to an intellectual audience that prefers plenty of gore in its psychological thrillers, with a polished presentation of madness’ and *Frasier* was often considered the “thinking man’s” sit-com, even when compared to its parent show *Cheers*, despite sharing most of the same creative staff. These reactions fail to acknowledge the traditionally “low” aesthetic pleasures both programs engage in. *Frasier* received laughs as much for its pratfalls and double-entendres as for its impressive attempts at French farce. *Hannibal* meanwhile thrills and titillates its viewers with constant displays abject horror and gore even as allusions to classical music and art abound throughout the text. Finally the critical and often mocking eye with which both programs view their respective namesakes’ over-the-top displays of their cultural expertise will be examined.

Biography

Andrew Lynch is a doctoral candidate, lecturer and course-coordinator in The School of Culture and Communication at The University of Melbourne, Australia. Andrew is also a postgraduate participant in the Transformative Technologies Research Unit at the University of Melbourne. His current research is in the field of television, and the contemporary mainstreaming of the “Quality” aesthetic and genre entertainment fandom. He has recently presented at the ACA/PCA national conference, Flow television studies conference and the Crossroads international conference for cultural studies. He has an upcoming book chapter titled “The Last-night’s Watch: Game of Thrones, contemporary recap culture, and HBO’s continuing legacy” in ‘HBO’s Original Voices’ an edited compilation to be published by Routledge.

Oliver Moore

‘Pesky Bodies: Queer Embodiment in Bryan Fuller’s *Hannibal*.’

The relationship between self and body is at the heart of much of the Hannibal mythology, and a driving force behind many of the characters. This paper examines the relationship between Will Graham and Hannibal Lecter in Bryan Fuller’s TV series *Hannibal* (2013-2015), paying particular attention to the difficulties with embodiment. It addresses Will’s dissociative episodes through the lens of disembodiment, as well as the power of body horror in separating the outer image from the inner self. Further, it examines the trajectory of the relationship between Will and Hannibal from the onset through to the series’ conclusion, paying particular attention to the management and confinement of bodies and affects. In doing this, I draw on the work of Lauren Berlant, José Esteban Muñoz and Jack Halberstam regarding the potential for queer futurity, and the work in psychoanalysis of Robert Bosnak and James Hillman regarding the value of embodied imagination. While focussing primarily on Fuller’s interpretation of the text, I will draw on some of the relevant sections of both the Thomas Harris books, as well as Michael Mann’s *Manhunter* (1986) and Brett Ratner’s *Red Dragon* (2002).

Biography

Oliver Moore is a PhD candidate in English Literature at the University of Sydney, writing on queer American political poetry in the 21st century. They are the co-convenor of the Australian Queer Student Network (AQSNS) and an internationally published poet.

Dr Lori Morimoto

‘Outrageous Sirk-umstances: *Hannibal* and the Aesthetics of Excess.’

Michael Newman and Elana Levine observe that “much of what we identify as Quality, complex, and sophisticated in American television since at least the 1980s achieves that status in part through its ability to mark itself off from soap opera” (2012, 99), particularly through the rejection or containment of signifiers of soap opera’s feminine orientation: domesticity, open-ended narrative, absorbing interpersonal arcs, and romance. At the same time, ‘Quality TV’ is equally distinguished from quotidian, feminized television through its deployment of cinematic aesthetics. Newman and Levine cite widescreen – particularly on HD televisions within a masculinized home theater-style setup – as one key signifier of this more ‘cinematic’ (and thus critically and artistically legitimated) aesthetic. To this I would add moments of cinematographic excess that both draw attention to a show’s filmic aesthetics and demonstrate its film literacy. In *Hannibal*, such literacy is generally attributed to its overt references to the visually excessive films of Stanley Kubrick, David Cronenberg, and Brian DePalma, each of whose masculinist orientation is all but fixed. This paper proposes an alternative lens through which we might consider *Hannibal*’s aesthetics of excess; namely, the cinematic style of Douglas Sirk’s 1950s melodramas. Sirk’s films have received critical approbation for how they enact a Brechtian break from a film’s narrative through moments of overdetermined visual excess; moments that legitimate his films as ‘serious’ along the same gendered lines as Quality TV. Yet, as such scholars as Linda Williams, Ken Feil, and Barbara Klinger have argued, Sirk’s films are nonetheless melodramas – both intellectual and affective, troubling the gender distinctions on which their critical legitimacy rests. In this paper, I argue that *Hannibal*’s own aesthetics of excess equally trouble the gendered norms of Quality TV through Quality TV, critiquing from the inside even as it luxuriates in its own decadence, an “argument... that effect[s] an excess of pleasure in the viewer” (Winters 2012, 4.4).

Feil, K. ‘Ambiguous Sirk-Camp-Stances: Gay Camp and the 1950s Melodramas of Douglas Sirk.’ *Spectator* 15.1 (1994): 31-49;

Klinger, Barbara. *Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk*. Bloomington: Indiana University Press, 1994.

Newman, M.Z. and Levine E. *Legitimizing Television: Media Convergence and Cultural Status*. London: Routledge, 2012.

Williams, L. *Hard Core: Power, Pleasure, and the “Frenzy of the Visible.”* Berkeley: University of California Press, 1999.

Winters, S.F. ‘Vidding and the perversity of critical pleasure: Sex, violence, and voyeurism in “Closer” and “On the Prowl.”’ *Transformative Works and Cultures* 9 (2012): online. doi:10.3983/twc.2012.0292

Biography

Lori Morimoto received a PhD in media and film studies from Indiana University and now writes as an independent scholar. Her research centers on transcultural fan cultures and transnational film and media. She has written on transcultural Japanese cinema in *Asian Cinema, Scope*, and the upcoming book *Seeing Fans: Representations of Fandom in Media and Popular Culture*, as well as on transcultural fandom in *Transformative Works and Cultures* and *Participations*. Currently she is working on a monograph about the Japanese female fandom of Hong Kong stars in the 80s and 90s.

Elizabeth J. Nielsen

“‘I knew he was trouble the minute I saw him’”: *Hannibal* as Queer Homme Fatal.’

Much of the excellent scholarship on NBC’s *Hannibal* thus far has focused on readings of the show through the lens of the gothic tradition, an obvious and fruitful source of analysis. I argue, however, that another genre may be equally useful for understanding *Hannibal*: that of the film noir.

Hannibal’s morally ambiguous universe, stylized dialogue, and even its wardrobe and lighting design owe as much of a debt to film noir sensibilities as to the gothic novel. At the same time, its choices betray a sensibility more in keeping with a reborn neo-noir, representing a queering of traditional film noir especially in the characters of Will Graham and Hannibal Lecter, who both keep to and subvert tropes of the genre. Will Graham, with his empathy disorder, may seem a strange choice for a protagonist in a genre famous for its hard-boiled male leads, but he is certainly an arguably doomed anti-hero trying to do good while struggling with his own dark side. Hannibal Lecter, seductive, destructive, and with his own agenda, can also easily be read as a queering of the traditional noir figure, *homme fatal* instead of *femme fatale*. Bedelia du Maurier, a character created for the show by Bryan Fuller, clearly also falls within a more traditional *femme fatale* tradition, while Jack Crawford is the lawman whose drive to catch criminals at all costs pushes him into his own moral grey space and injures those around him.

This presentation explores the ways in which *Hannibal* can be read as a queered, successful form of neo-noir using lenses of queer theory and film theory, with a special focus on how this may affect our understanding of both the characters and relationship of Will and Hannibal.

Biography

Elizabeth J Nielsen is a PhD student in Communication at the University of Massachusetts Amherst. Elizabeth received her MFA from New Mexico State University in 2010 and her BFA from the Ohio State University in 2005. Her research interests broadly focus on popular media, with a special focus on monsters and the monstrous, gender studies, and fan studies, as well as the frequent intersections between these areas.

Elizabeth’s recent and upcoming publications include book chapters “Eat to Live, Live to Eat: the Wendigo in Popular Media,” in *Monster Media in their Historical Contexts*, “Wearing the Woman in White: The Doomed Lives and Afterlives of Supernatural’s Women” in *The Gothic Tradition in Supernatural: Essays on the Television Series*, “A Bloody Big Ship: Queering James Bond and the Rise of 00Q” in *Fan Phenomena: James Bond*, and the article “Dear Researcher: Rethinking Engagement with Fan Authors” in the *Journal of Fandom Studies* vol. 4.3. Elizabeth is also currently co-editing a collection of essays on NBC’s *Hannibal* as well as guest editing an upcoming special edition of the *Journal of Fandom Studies* on virtual and physical fan spaces.

Elizabeth’s most recent conference presentations have dealt with the problematic figure of ‘the green skinned space babe’ in contemporary science fiction films and the use of meta-text in the relationship between Holmes and Moriarty in BBC’s *Sherlock*.

Dr Alvin Rendell

“‘The world is more interesting with you in it’’: Adapting Hannibal for the Screen.’

Thomas Harris’s 1989 suspense thriller *The Silence of the Lambs* has been described as a ‘virtual textbook on the craft of suspense’. Its screen adaptation in 1991 introduced Dr Hannibal Lecter to an even broader audience than the book sales ever did. This paper investigates how Harris’s techniques for the generation of suspense were translated to the visual medium of film; what effect the film’s constrained running time and loss of protagonist’s inner monologue may have had on character depth, suspense and richness of audience experience and what special advantages the visual packaging may have had over the written word.

The techniques for the generation of audience/reader suspense are well known to writers of the genre; diametrically contrasted character moralities, confined spaces or boundaries and compressed timeframes and countdowns. The creation of a protagonist with whom the audience is able to empathise is also critical to the audience’s shared experience of suspense; but the depth of character development afforded the writer of a novel far exceeds that possible within the constrained running time of a feature film. In this paper, I analyse how successfully the principles and techniques for the generation of suspense within the context of a written novel have been adapted and/or subverted by the visual medium in the screen adaptation of *Silence of the Lambs*.

Biography

Alvin Rendell received his doctorate in creative media and screenwriting from RMIT University, with his dissertation *The functional relationship between laughter, thrills and suspense in the comedy thriller screenplay: an inquiry into the writing of the comedy thriller*. Alvin’s research has focused on genre screenwriting technique and protagonist/audience psychology. In researching the functional relationship between the generation of audience laughter and fear he has written exemplar comedy thriller screenplays in evidence of theory. He teaches screenwriting and story construction at RMIT University, higher education curriculum design and assessment at Chisholm Institute and is author of two national creative media Bachelor programs. He has a long history of stage writing and performance and his current research interests lie in the commercial disparity between Australian and Hollywood feature films. He has created screenplays in the science fiction, comedy thriller and romantic comedy film genres.

Dr Saige Walton

‘The Fine Art of Murder: Inter-medial Stasis, Style and Death in NBC’s *Hannibal*.’

Invoking Thomas de Quincey's essay, "Murder as One of the Fine Arts", the director Alfred Hitchcock once joked that the best way to murder was to do it "with scissors". Playing on the literal as well as figural associations of de Quincey's essay, Hitchcock's reference to scissors indirectly invokes cinema as a privileged medium for murder because of the dynamic power of film editing. By contrast, NBC's *Hannibal* enacts a complicated exchange between stillness and movement, art and the moving-image in its aesthetic treatment of murder as a fine-art.

In this paper, I explore how and why NBC's *Hannibal* refuses formal and physical movement in its styling of the character of Hannibal Lecter and of death itself. Instead of depicting the process of murder, *Hannibal* revels in its end-results: the stylization of the corpse. Drawing upon various thinkers on film and tele-visual style, I resist reading style in this series as an instance of 'quality TV' or as inherently 'cinematic'. As a formal activity, style in this series actually erases activity; relying instead on uses of stasis, stillness and inter-mediality to inscribe death within the frame.

By converting life into death, the human body into a corpse and the corpse into a number of carefully composed murder-art displays, *Hannibal* enacts murder as a fine-art, as is befitting of its sculptural imagination of death.

Biography

Saige Walton is a Lecturer in Screen Studies at the University of South Australia. She is the author of *Cinema's Baroque Flesh: Film, Phenomenology and the Art of Entanglement* (Amsterdam University Press, 2016). Her articles on the embodiment of film and media aesthetics appear in journals such as *NECSUS: European Journal of Media Studies, Culture, Theory and Critique, Screening the Past* and *Senses of Cinema*. Her next book deals with the embodiment and ethics of a contemporary cinema of poetry and is under contract with Wallflower/Columbia University Press.

Room Information

The Forum Theatre (room 153) is on Level 1 of Arts West (building 148a). Catering will be served outside the Forum. Other dining options are listed under 'Eateries' and on the map.



Wifi network: Visitor

Username: hannibal

Password: fRg?HC

Hashtag: #hannifeast

Twitter: @hannifeast

Parkville Campus

Feasting on Hannibal takes place at Arts West (Building 148), located along Professor's Walk on the west side of campus. The social event is located at Tsubu Bar, which can be entered through the Ross McKay Courtyard, at the rear of 1888 Building (Building 198), located near the corner of Swanston St and Grattan St. See map for building locations and current construction taking place around campus, and to and from tram stops. For more information regarding access around campus and during the conference, do not hesitate to ask organisers.

Look for the coffee symbol on the map for café locations around campus and surrounds.

Arts West Accessibility

Arts West provides lift access to all levels. To access the lift without manoeuvring stairs, enter the building through the automatic sliding doors (left-most doorway) and follow the pathway behind the feature stairwell in the atrium.

The Forum Theatre is located on Level 1. This level contains an accessible and all gender restroom, in addition to standard gendered toilets, each with an ambulant cubicle. There is also an accessible drinking fountain near the restrooms.

Emergency Procedures

In the event of an emergency evacuation, all delegates should proceed to the fire exit doors closest to the Forum Theatre, which will be highlighted during the conference welcome. Follow the directions of the fire warden and please inform the warden if you are unable to manoeuvre stairs.

Eateries

On Campus

Baretto Espresso Bar

Alan Gilbert Building,
Grattan St, Carlton
coffee, drink, food, some gluten free and vegetarian options

Carte Crêpes

Outside West Tower, John Medley Building
coffee and tea, drink, crepes, some veg options

Dr. Dax Kitchen

Neurosciences Building,
30 Royale Parade, Parkville
coffee and tea, drink, food

Ho Ho's Canteen

outside Union Building,
Melbourne University
coffee and tea, food, drink, vegan and gluten free options

House of Cards Espresso

Crn Engineering Lane and Wilson Ave,
Melbourne University
coffee and tea, drink, sweets, toasties

Lot 6 Coffee and Tea

1888 Building, next to Tsubu
coffee and tea, drink, food

Professor's Cafe

adjacent to Arts West, Professor's Walk
coffee and tea, drink, and snack food

Union Building (Student Precinct)

Union Rd
multiple vendors: coffee and tea, food (noodles, sushi, pizza, burritos, felafel, sandwich bar, plus more) and drink options

Near Campus

Animal Orchestra

163 Grattan St, Carlton
coffee and tea, drink, food, alcohol

Lygon St, Carlton (Food Precinct)

between Elgin and Pelham St
multiple vendors: coffee and tea, food, and drink options, supermarket, bakery, ice cream

Mantra Lounge

167 Grattan St, Carlton
food and drink, all vegan, seating up-stairs

Middle Fish

122 Berkeley St, Carlton
Thai food, some gluten free, veg and vegan options

Seven Seeds Speciality Coffee

106 Berkeley St, Coffee
coffee and tea, drink, food, some gluten free options

Wild Timor Coffee

Kathleen Syme Library
Crn Faraday and Cardigan St
fair-trade coffee and tea, sweets, food, vegan and gluten free options