

Gender manifests in film on multiple levels: narrative, visual, and auditory—through behavioral norms, body images, vocal characteristics, and musical expression. In particular, gendered topoi and motifs such as quotations, allusions, and archetypes can be traced across sound, music, and visual design. These elements interact intermedially, constructing and deconstructing one another. Interdisciplinary perspectives are therefore essential for linking the historical and subject-specific discourses that shape these phenomena.

The symposium approaches gender as an aesthetic construct emerging from the interplay of image and sound—yet also as a medium of political expression with the power to influence social developments. Cinematic aestheticization may thus contribute to the normalization or romanticization of problematic role models and behaviors, but it can equally serve to question and subvert them.

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June 18–20, 2026
Philipps-University, Marburg
Lecture Hall Deutsches Dokumentationszentrum für
Kunstgeschichte – Bildarchiv Foto Marburg,
Pilgrimstein 14

20th Symposium of the Kiel Society for Film
Music Research

AUDIOVISUAL REPRESENTATIONS OF GENDER

BETWEEN AESTHETICIZATION AND POLITICIZATION

Thursday, June 18, 2026

- 14:00 Arrival and Registration
- 14:30 Welcome Remarks and Introduction of the Kiel Society for Film Music Research
- 15:00 **PANEL 1** (Chair: Hubert Locher)
Kolja Porschke
Gegen die wilden Zwanziger ankomponieren. Weiblichkeitsbilder und Modernitätsdiskurse der Weimarer Republik in Gottfried Huppertz' Musik zu *Metropolis*
- Peter Bell
Mad Men – lost in reception. Kreative vor Rothko, Pollock und Hokusai
- 16:20 Coffee Break
- 17:00 **PANEL 2** (Chair: Peter Niedermüller)
Rebecca Erickson
Anybodys: A Comparative Analysis of Non-Conforming Gender Role Performance in Film Adaptations of *West Side Story*
- Boya Kang
From Shanghai to Hong Kong: The Musical Connotations and Feminist Consciousness in Chinese-language Musical Films Before the 1970s
- Menglong Xu
Cinematic Mediation and Gender Performativity in the 1975 Film Adaptation of *Le nozze di Figaro*
- 19:00 Apéro

Friday, June 19, 2026

- 09:00 **PANEL 3** (Chair: Jakob Uhlig)
Maria Behrendt & Lisa Hecht
Beauty and the Freak? Nichtnormative Männlichkeiten im Disney-Film in interdisziplinärer Perspektive
- Shae Flores Haller
Ästhetisierte Armut zwischen Othring und Queerness – Figuren der Unterschicht in der Animationsserie *Arcane*

- 10:20 Coffee Break
- 10:50 **PANEL 4** (Chair: Pascal Rudolph)
James Deaville
The Sound of Fear or of Empowerment? Locating the Female Scream in Cinema
- Laura Stöckler
Opening Bodies. Posthuman Cinema and the Reorganisation of Gendered Difference
- Yijing Xu
Sonic Agency and Female Subjectivity in *Poor Things* (2023): Music, Sound Design, and the Construction of Bella Baxter
- 12:50 Lunch Break + Student's Network Lunch
- 14:20 **PANEL 5** (Chair: Maria Behrendt)
Martin Holtz
The Musical Moment as Transgender Moment
- Stefan Drees
„... an ambivalent alien encounter“: Ann Lislegaards audiovisuelle Installation *Left Hand of Darkness* (after Ursula K. Le Guin) (2008)
- 15:40 **Introduction – Poster-Session**
Student's Project on Art in TV-Series
- 16:00 Coffee Break + Poster-Session
- 16:40 **PANEL 6** (Chair: Ina Knoth)
Chanda VanderHart
Choreographing the Misfit in mid-century Americana: Agnes de Mille's Audiovisual Negotiation of Gender in *Rodeo* and *Oklahoma!*
- Carmen Rodríguez Madera
“La Música del Foc“: Lailá as a Music and Sound Allegory of the Mediterraneanness' Imagined by Carles Mira (1947–1993) in *Daniya, el Jardí de l'Harem* (1988)
- 19:00 Conference Dinner
Restaurant 5 Jahreszeiten

Saturday, June 20, 2026

- 09:00 **PANEL 7** (Chair: Stefanie Schneider)
Alessa K. Paluch
Let us all hang out tonight! Inszenierungen von Freundinnenschaft in populären Musikvideos
- Ann-Kristin Herget & Friederike Mertens
Hips don't lie? Musik- und bewegungsvermittelte Genderstereotype in Dance-Challenges auf TikTok
- 10:20 Coffee Break
- 10:50 **PANEL 8** (Chair: Stefan Drees)
Julian Caskel
'Female' secondary themes for 'female' main characters? Musical form and cinematic connotations in *The Favourite*
- Gernot Preusser
Zwergensang und Harfenklang: Genderbezogene Codierungen im Fantasy-Filmscore anhand des Fallbeispiels *The Hobbit: An Unexpected Journey* (2012)
- 12:10 Coffee Break
- 12:40 **PANEL 9** (Chair: Lisa Hecht)
Anoushirvan Masoudi
Kitsch, romantic and illegal: Iranian Amateur Wedding Videos in Post-Revolutionary Iran as Counter-Visuality
- Agnes Miaotong Yuan
Decoding Chen Yanxi's Film Sound Recording Career History: The Interactive Logic of Gender Construction, Aesthetic Expression and Political Participation from the Perspective of Female Actors
- 14-14:30 Closing Remarks