

CFP 13.2C

We are living through an age of acute anxiety—one shaped by entrenched inequality, ecological precarity, political polarization, and an IT revolution that isolates bodies as it inundates minds. Add to that the global COVID-19 pandemic whose nightmarish incursion into our quotidian experience renders even the smallest human interaction—the embrace, the family reunion, the choir practice—potentially fatal. Anxiety, in all of its terrible, trembling energy, is our current cultural milieu. Anxiety, therefore, offers us a timely, compelling framework through which to consider the spheres of film, television, and video gaming in the twenty-first century.

Film Matters welcomes submissions from undergraduate (or recently graduated undergraduate) authors for Chapman University's second special issue (13.2): **Generation Anxiety**. We are seeking papers that examine the different typologies and expressions of anxiety within cinema and related moving image experiences that create anxiety within us. Specifically, we are interested in papers that explore the idea of anxiety thematically and as a form of perception. Though we are open to explorations of texts across genres, and including both fiction and nonfiction film, we are particularly interested in work made during the last two decades.

Ideally, the issue will speak to the difference between two types of anxiety—adaptive (anxiety that has a purpose and facilitates survival); and maladaptive (anxiety that has nothing to do with physical survival but remains affectively intense). Cinematic examples that demonstrate an adaptive anxiety might include Laura Poitras's *Citizenfour* (2014); Spike Lee's *BlacKkKlansman* (2018); Michaela Coel's *I May Destroy You* (2020–); or Jordan Peele's *Lovecraft Country* (2020–).

Examples of maladaptive anxious productions would include Lars Von Trier's *Antichrist* (2009); Larry David's *Curb Your Enthusiasm* (2000–); Lucrecia Martel's *The Headless Woman* (*La mujer sin cabeza*, 2008); or Infinity Ward's video game *Call of Duty: Modern Warfare* (2019).

This special issue asks questions such as: Is there an aesthetic of anxiety? How do media shape and feed modern anxiety? Can they also act as a salve? We encourage contributors to construe

“anxiety” as broadly as possible, utilizing a multidisciplinary approach considering themes including, but not limited to:

- Individual vs. collective anxiety
- Anxiety of the marginalized
- Adolescent anxiety
- Neurosis-as-comedy
- PTSD
- Technology-related anxiety (AI and surveillance)
- Political conspiracies
- Eco-anxiety
- Moral and ethical anxieties
- Anxieties of the body

The deadline for submissions is ~~December 1, 2021~~. January 31, 2022.

Specific information about eligibility to publish in *Film Matters*, style guide, images, etc. can be found at <http://www.filmattersmagazine.com/style-guide/>.

Submissions should be sent to specialtopicsfilmmatters@gmail.com. Please put “Issue 13.2” in the subject line.