Brief Encounter:
Short-Form Horror Across the Media Spectrum

Sonia Lupher and Alanna Thain

In the companion essay for Lucy Campbell's *The Pig Child* (2014) on Short of the Week, filmmaker Rob Munday asserts that horror shorts tend to be "Riddled with clichés and populated with predictable plots, for a bracket of storytelling focused on scares." Munday echoes the reservations expressed by many critics of the horror genre writ large, dismissing the genre as oriented only toward a cheap payoff. Munday's impression brings up two contradicting points of defense. First, Cynthia Felando's (2015) observation that short fiction films tend to build up to "two different kinds of unexpected endings: the 'surprise' and the 'twist'" (58); thus, Munday's criticism of short-form horror is a known facet of the short film's narrative framing more broadly. Second, as horror fans and scholars know very well, horror narratives across media are infinitely more diverse and complex than many critics give them credit for. The past several years have witnessed the genre's revival within mainstream discourse, due in large part to innovative features from filmmakers who represent marginalized groups within the film industry—among them *Jennifer's Body* (2009, directed by Karyn Kusama) and *Get Out* (2016, directed by Jordan Peele). However, a conscientious understanding of the innovation and variety observable in the horror genre is not possible without sustained critical attention to the short form.

For emerging and established filmmakers alike, working in the short form has a number of benefits: it is an affordable option for filmmakers, especially when they are just starting out; it offers learning opportunities for filmmakers who may not have access to formal training; and (because shorts are not commodified in the same way as a feature-length films), the short form allows for abundant creative freedom and experimentation. The short form is more pliable to individual artistic visions and opens possibilities to filmmakers who may feel restricted within or excluded from feature-length filmmaking. As a result, gender minorities, BIPOC, AAPI and Latinx artists, queer, trans and non-binary filmmakers (or whose work draws on multiple minoritarian perspectives) are more likely to approach production through the short form: television, music videos, online content, short films of all genres, and other

short-form or serial ventures. This accessibility has undeniable allure for those traditionally excluded from the resource-intensive and access-dependent feature format. In the short form, horror filmmakers tackle social and political topics such as racism, sexuality, disability, reproductive health, mental health, body image, and cultural experience through a variety of innovative formal and narrative styles—fiction, experimental modes, music videos, animation, and documentary. The short form is, in brief, a more accessible form to filmmakers at any stage of their career, and for some filmmakers, the short form is preferred. As Monika Estrella Negra, director of the short films *Flesh* (2016) and *Bitten: A Tragedy* (2021), puts it: "as an independent filmmaker—and by choice an independent filmmaker—I think that when there is some type of weird control, especially from the White gaze over our creative properties, we really miss a mark on what we were truly trying to convey to audiences that inevitably see our work" (quoted in Bethea 2022, 77). For Negra, choosing to make short films and maintain creative control is more important than trying to break into mainstream industry. It is in the short form that we can see the greatest amount of fearless innovation and demographic variety among horror filmmakers.

Unfortunately, short horror films—like short films more generally—suffer from a lack of professional and remunerated distribution. Ramon Lobato (2012) notes the importance of distribution practices in bringing attention to different titles when he argues, "Distribution plays a crucial role in film culture—it determines what films we see, and when and how we see them; and it also determines what films we do not see. Thousands of features are produced each year, but only a small number of these will play to large audiences" (2). These numbers are magnified when we add short film to the mix, particularly at the intersection of genre. Horror film festivals are significant as among the only organizations in the world that regularly curate and showcase a significant portion of short-form horror films for a live audience; events such as Nightmares Film Festival in Ohio, Blood in the Snow in Toronto, and Etheria Film Night in Los Angeles take evident pride in their horror short selections. Furthermore, there are a number of online short film distribution outlets including Short of the Week, Film Shortage, and *The New Yorker* Screening Room, as well as specific online channels and streaming services devoted to curating horror shorts (such as Alter on YouTube, Hulu's Bite-Size Halloween series, and Shudder). This suggests that the short film distribution model is heavily dependent on audience interest and motivation. In order to accurately assess the intricacies of independent film distribution in the digital age, there is a strong need for more directed analysis and discussion of short films at large within film studies. This special issue aims, among other things, to fill this gap

in academic film studies through particular study of the horror short, which accounts for a significant number of the most widely circulated and curated shorts in existence today. Attending to the short form also requires critical models that bring film studies into interdisciplinary dialogue with approaches that draw on methods from queer, feminist, decolonial, and critical race studies as well as other media forms, as demonstrated by the authors in this issue.

This issue also reflects how the internet, as an increasingly important site of encounter, distribution, and exchange, has rendered the short form itself ever more encompassing and challenging to define. At the 2022 exhibition *The Horror Show: A Twisted Tale of Modern Britain* (curated by Iain Forsyth, Jane Pollard and Claire Catterall), the historical overview of the 1990s in British horror included a large screen composed of sixteen televisions, showcasing a montage of that decade's horror shorts: music videos for Tricky, Chemical Brothers and George Michael by artists such as Chris Cunningham, Spike Jones and Jonathan Glazer; animated promos for MTV; excerpts from the BBC's reality horror mock documentary *Ghostwatch* (1992); and commercials such as the grisly "Smoker of the Future." This fragmented vision of short form horror on the horizon of Web 2.0, YouTube, and the internet's wild archiving of moving image media retroactively replayed the impact of the short form's intensity. The 21st century signaled a novel availability of the short form, rewriting histories and expanding the playing field for makers, critics, fans and curators. The essays in this special issue reflect the richness of the short form for contemporary horror studies. The question of what constitutes "short form" is itself up for grabs in new and exciting ways. While our call invited consideration of "short films, online videos, commercials, TV series, podcasts, music videos, dance films, horror GIFs, short stories, flash fiction, multimedia projects, photo essays, video essays, experimental film," it is not self-evident what "short" constitutes across these varied approaches. While often short form is defined in opposition to the standard of the feature, in different contexts it acquires a nuanced range of connotations that require novel analytical approaches. If an episode of a TV series is a short form, what of the long-term commitment of an entire series? How does the stability of platforms, circuits of distribution, and even of genre itself amplify the impact of an individual media piece? Our authors address these questions and more by giving critical attention to what Carolyn Mauricette, director of the Horror Development Lab at Blood in the Snow Film Festival, terms "bite-sized chunks" of horror, making of them a whole meal. Four feature essays, two interviews, two audiovisual essays and a curated dossier of reflections on international shorts offer a prismatic take on the short form and how they work across horror media today.

In This Special Issue

For many of us, our primal scene of horror is situated in childhood, where even a brief moment can be amplified into a lifetime obsession. Childhood is a space-time where, as in so many horror tales, the affective impact of an encounter is out of proportion to any common metric of measure. A weird little lump under a blanket in the corner of a darkened room or an image half glimpsed, half remembered can acquire a haunting persistence. It is no surprise then that our first two long form essays deal with different ends of the childhood media spectrum: one in media explicitly for children but with layers to unpack for years, and the other explicitly NOT for children, but encountered in a short gasp of inappropriate reveal.

In Aiden Tait's "'This Has All Happened Before': Intergenerational Trauma, Tulpas, and Tackling Lovecraft's Cultural Legacy in America in *Scooby Doo! Mystery Incorporated*," the semi-anthology short form of the 2010-13 children's animated series becomes a rich opportunity for the long arc of Scooby Doo seriality to take on "the perpetuation of settler-colonial violence and cycles of secrecy and oppression in contemporary American identity." In their deep dive into *SD!MI* as a fascinating candidate for precursor of the "dark reboot" that has become a convention of popular updates of youth media, Tait brilliantly contributes to the growing literature on the "Lovecraftian horror mode" and its relation to the harsh legacy of American colonialism, genocide and slavery, compellingly making the case that "*SD!MI* foregrounds semi-anthology short-form horror animation as uniquely capable of 'unmasking' Lovecraft's legacy and the horror of perpetuating intergenerational trauma for a contemporary audience in the best way Scooby-Doo knows how: the revelation of a grim reality lurking beneath a rubber mask scapegoat, with a dash of the supernatural for emphasis." Tait richly fills in the series' adaptations and citations of history, mythology and the figure of the Lovecraftian tulpa, a thoughtform made physical reality, in an attentive reading across the short circuit of the Monster of the Week format and the building dread of an "increasingly sinister narrative arc" of what Tait calls a "love letter to American horror."

Alexander Svensson's "Multiplex Monstrosities: Promotional Jolts and Marketing Mishaps at the Movies" takes up the short form of the jolt as starting point of his exploration of the multiplex as a site for the unexpected. This well-documented and often wry account looks at the panic around accidental exposures to horror media during theatrical screenings of children's films, as when late night preview screenings of *Twilight Saga: Eclipse* in 2010 were "marred" by the screening of the trailer for *Paranormal Activity 2*, deemed just

too terrifying for the delicate sensibilities of young, female fans by sensationalist press coverage. Svenson, through reading for "discourses of agitation," connects these blips to longer histories of industrial promotion, social control, and gendered expectations. In this case, the short form of the horror trailer and the shock effect renew cinema as a space of risk and risk management. Svensson's read draws out the value of attending to the short form—in this case the trailer—both to consider what it actually does and how it works, and to relink it to wider circuits that extend the short form's reach. Svensson concludes by slowing down the short circuit of cliché around gendered and childish "performances" of terror to resituate the "real story" in long histories of feminized screaming at the movies, and the "real" fright of children's "ability to feel and perform their (early, developing) spectatorship in complex, contradictory, surprising, and even banal ways" as they "navigate the strange pleasures of cinematic horror."

Such a second look is what the brevity and intensity of short form horror allows. Charlotte Scurlock's "Real Ghosts: Trauma, True Crime and Temporality in *Sharp Objects*" mobilizes this double vision in her audiovisual essay on HBO's 2018 Southern Gothic limited series. Drawing on tropes of "complex TV" and on the series' generic hybridity, Scurlock's approach animates the feeling of watching the work itself, redoubling the show's refractions of familial and intergenerational trauma through setting, atmosphere and obscured histories of violence that have attenuated relations to the promise of revelation. Working across multiple forms of attention, between the binging of streaming seriality and the formal lures that reward the replay, Scurlock models a poetic and vulnerable critical gaze. What keeps us looking in an age of distraction and endless availability, and how can horror interrupt spectatorial habits of relishing true crimes' watered-down horror of the exploitation of everyday life and easy blame?

The short form, as we have argued, registers a particular appeal for those on the margins of mainstream film production due to its accessibility and imaginative plasticity. Erica Tortolani explores this allure, at the nexus of experimental film and contemporary social media horror, in "Short-Form Women-Made Horror: Origins and Observations." Building on her own research into what she terms "horror's founding mothers," Tortolani rereads a set of experimental women filmmakers (Maya Deren, Mary Ellen Bute, and Claire Parker) as horror filmmakers to track how they transformed horror media "by reworking generic tropes, at times through intertextual exchanges; by building worlds through alternative, immersive sensorial experiences; and, as a result, by encouraging active spectatorship." This includes a reading of Deren's

incomplete short *Witch's Cradle* (1944), currently having a moment thanks to its central place at Cecelia Alemani's curation of the 2022 Venice Biennale, which, like Tortolani, has thoughtfully re-curated older works by women artists along with their contemporary peers in a re-fabulation of historical potential. Observing that this work "encapsulates the power dynamics of the chaotic back-and-forth between dominance and submission," Tortolani argues that an affordance of the short form for women might be that the tight structure promotes ambiguity and irresolution, rather than the need to wrap up and resolve questions that have no easy answer in the world we live in—a riposte to Munday's critique of *The Pig Child*. Turning to the contemporary popularity of women-made horror on TikTok, she underscores the appeal of a format that redoubles horror's affective participation with the chance to create dialogue between spectators and creators.

The desire to share and explore that which the mainstream neglects is also at the heart of Farrah Freibert's "Angelic Frankenstein and the History of Bob Mizer's Pre-Stonewall Muscle Monsters." Freibert uncovers the fascinating queer history of filmmaker, photographer, activist and entrepreneur Mizer's mid-60s mail-order monster shorts, from *Dr. Faggerty's Strange Experiment* (1965) and *Psychedelic Monster* (1968) to his crossover film *Angelic Frankenstein* (1969). Through close reading and rich archival detail, Freibert traces the films' delicious and "obvious gay sensibility and undisguised homoeroticism," arguing that these works "provided a maximum of gay visibility on the cusp of Stonewall" distinct from more mainstream and oblique representations of queerness. Beyond the films themselves, Freibert traces the support networks of production, distribution and reception that created circuits of exchange and desire amongst gay men (and beyond) around these small gauge films designed for intimate, small-scale consumption. Much as these works showcased the semi-nude male body, Freibert argues that Mizer's approach to production and publicity made his "muscle monster films … unique in their comprehensive implementation of a queer sensibility on all levels of the media communication spectrum." This demands a rethinking both of queer horror histories and Mizer's own significance as an activist. As Freibert reveals, by relentlessly remixing the queer-coded mad scientist of pop culture remakes of Frankenstein, Mizer demonstrates cannily reimagined formal traditions of exploitation and horror film cultures to spectacularize gay male desire and build a shared language that reroutes horror, desire and pleasure.

Rounding out our long-form section is Steven Greenwood's video essay "Optional Narratives and Supplemental Storytelling in Behaviour Interactive's *Dead By Daylight*." Greenwood walks us through the playable world of the

popular match-based game *Dead by Daylight*, where four "survivors" compete against a killer in short sequences. He explores how we might undo the opposition of narrative and ludic desires, often termed "ludonarrative dissonance" that many such games produce by noticing and engaging the intense and pleasurable participatory options players encounter during the twenty-minute, cyclical "rinse and repeat" sessions. For Greenwood, even players who never access the vast archive (called "The Archives") of narrative materials that *Dead By Daylight* produces but locates outside of the game world itself, nonetheless embody "the narrative and story simply by playing the game." As such, rethinking what narrative is and does reimagines the body genre of horror for an era of often ambiguous participation and affective investments.

A common thread of these reflections on short form horror is the complexity of horror desires, especially when routed through formats that are outside of mainstream feature films. Intensity and shared experience make manifest that "something more" that horror is so adept at tracking. We conclude by looking at two scenes of short-form encounters with major impact-horror festivals that are platforming and amplifying the short form's particular power. Sonia Lupher interviews Ann Sarafina Nneoha, founder of the Africa International Horror Film Festival. Uniquely devoted to screening primarily African-made horror films, the festival exploits the concentrated attention of festival time to provide a lasting window on African horror production, still under-represented in the global horror community. Nneoha's passion project, which launched in 2021, is "an effort to revive the horror genre in Africa and allow films in that category to take their rightful place in the commercial horror market." Marveling at "how horror is interwoven in our storytelling as Africans and yet we hardly tell these stories," Nneoha's work underscores that there is not only an attention imbalance in global horror when it comes to African storytelling, but that this is reflected in the opportunities and resources for aspiring horror makers on the continent. This same observation—that "exposure" needs sustained care, opportunity and resources beyond the festival blip—is the driving motivation between the subject of our second industry interview, conducted by Alanna Thain, with Development Coordinator and Programmer Carolyne Mauricette of the Horror Development Lab at the Blood in the Snow Festival in Toronto, Canada. Also bringing their insights to the conversation are BITS Festival Director and Founder Kelly Michael Stewart, along with Development Advisor Alison Lang, lab participants Javier Badillo, Adrian Bobb, Nat Marshik, and Shelagh Rowen-Legg, and jury members Victor Stiff and Alex Hall. Also launched in 2021, this project takes the promise of the short form film as "calling card," and tries to make it a reality for makers from

under-represented groups, turning the soft skills of pitching, financing, adapting and even schmoozing into material resources. In this way, the HDL reflects a more diverse and complex horror audience than usually imagined and reinforces the need and desire to see a wider variety of stories on our screens.

This last desire is the driving force behind our final section in this special issue, a curated dossier of short-takes on recent short horror films. The global reach of contemporary horror is most evident when we turn to the short form. When we began to compile this special issue, we felt it was necessary to provide, wherever possible, an expansive look at the ways horror filmmakers are using the short film form in vastly different cultural contexts and to explore the experiences of marginalized perspectives unique to those contexts. Because short films are lesser-known and often difficult to access, we provided a brief list of possible titles for contributors to consider. We are including this list at the end of this introduction for reference. The initial goal was to include essays on films from as many countries as possible. Ultimately, while we succeeded in representing a wide variety of regions and countries, we see this as one step toward mapping the landscape of short horror film production on a global scale—a step that we hope will motivate others to build upon this work elsewhere. Another step for further research on short-form horror is to extend into the 21st century, as the dossier's short takes are focused exclusively on films from 2012-2021.

We begin the dossier with Murray Leeder's essay on Doreen Manuel's *These Walls* (2012, Canada), which takes on the horrors of Canada's residential school system, which kidnapped and brutalized generations of Indigenous children in what, only in 2022, was formally acknowledged as an act of genocide. Indigenous communities continue to be faced with the ongoing effects of historical and generational trauma—particularly those who suffered in the residential schools that were permanently closed only in 1996. Crucially, as Leeder notes, the film was made nearly a decade before GPS technology revealed a mass grave buried underneath a residential school in British Columbia, a pivotal discovery, though only the first, that forced settler Canadians to face their complicity in the treatment of Indigenous Canadians. We follow the themes of Indigenous historical and generational trauma down to Australia with Dani Bethea's piece on Jon Bell's *The Moogai* (2020), which focuses on the aftereffects of Australia's stolen generation—children who, between 1910 and 1970, were removed from their families and raised in settler Australian's homes with the goal of assimilation. As Bethea notes, this harrowing film about the combined effects of post-traumatic stress and

postpartum anxiety calls attention to the horrors that come to the surface when survivors become parents.

Next, we move to South Korea with Seung-hwan Shin's essay on Moon Ji-won's *Nose Nose Nose EYES!* (2017). Noting that *Nose Nose Nose EYES!* is adapted from true events that shocked South Koreans in the early 21st century, Shin applies the Deleuzian framework of naturalism to discuss how the film brings to life raw, real-life horrors. Sometimes, Shin argues, the domestic setting hides more terrors than anyplace else. Following Shin's essay is Qian Zhang on *Koreatown Ghost Story* (2021, USA)—codirected by Minsun Park and Teddy Tenenbaum. Here, Zhang thoughtfully brings in the experience of the Asian diaspora, specifically Korean-Americans, to invite a consideration of Asian American horror. As in *Nose Nose Nose EYES!*, *Koreatown Ghost Story's* horror is centered in the domestic space; as Zhang highlights, these horrors manifest themselves through the clash of cultures between the "Americanized" protagonist and the ghostly presence that ties her back to her Korean roots.

While many of the films featured in the dossier reflect on past horrors, Ido Rosen's essay on Aharon Keshales and Navot Papushado's *F is for Falling* (2014, Israel) is grounded in the longstanding and globally scrutinized Israeli-Palestinian conflict. Rosen's discussion of the film brings attention to the individuals on both sides who suffer from the ongoing conflict while exploring victimhood and power dynamics within a violent encounter between a female Israeli soldier and an armed male Palestinian youth. Importantly, this is the only film in the dossier to have been produced as a segment of an anthology film, *The ABCs of Death 2* (2014), which is a follow-up to the popular 2012 *The ABCs of Death*. These films bring together an international assortment of emerging and established horror directors, and considering its placement within this anthology, *F is for Falling* is likely among the most widely distributed films featured in the dossier.

In her essay on Lillah Halla's *Menarca* (2020, Brazil), Valeria Villegas Lindvall applies a posthumanist framework to analyze the monstrous figure that appears in the film. Lindvall's careful discussion of the film's visual style brings attention to the ways it challenges normativity and, above all, gender binarism. Dan Vena on Kaye Adelaide and Mariel Sharp's *Monsterdykë* (2021) brings the dossier to a close with a return to Canada. Vena's discussion of trans/nonbinary monstrous romance in the film is deeply enriched by his interview with the directors and analysis of their earlier horror short *Don't Text Back* (2020).

Taken together, the various components of this special issue reflect our intentions to motivate further examinations of short-form horror, particularly across different media. It is also intended to provide teaching material for

instructors who wish to enrich their syllabi. Short films are often overlooked or consulted only as an afterthought in research and in the classroom, not to mention in mainstream exhibition contexts. Perhaps because of its diversity in terms of narrative, formal, and global range, the short form remains vastly under-theorized among scholars and critics. Although many scholars have written about short films within various contexts, Richard Raskin (2002) and Cynthia Felando are among the most prominent of those committed to defining and analyzing the short film as significant form in its own right. Felando's book *Discovering Short Films* offers the most thorough definition and theorization of the short film's narrative and formal tropes, as well as numerous readings of individual short films. Because Felando spends a considerable amount of time justifying the study of the short form and noting the reasons for its subservience alongside feature-length film, especially in North America, in this special issue we have taken for granted the necessity to study the short form following Felando's observations that "shorts are now the most available and likely most popular film form on the Internet" (2) and that "[n]ot only do [short films] vastly outnumber feature-length films, they can inform a richer understanding both of film history and our current shorts-saturated landscape" (12). Indeed, the internet has enabled a much broader availability of new short films and revived older ones—among other examples, through TikTok remixes of films like Cecilia Condit's 1983 short *Possibly in Michigan* (as Tortolani highlights in her essay for this issue).

The wealth of material facilitated by the internet can be difficult to navigate; thus, we would like to close by offering some suggestions for pairing the short films featured in this special issue's dossier to feature-length films—while maintaining the assertion that these are equally valuable for classroom use on their own terms. *These Walls* would make a strong companion film to *Rhymes for Young Ghouls* (2013) directed by Jeff Barnaby, which is similarly attuned to the mental and physical abuse of Indigenous Canadian children within the residential school system. *The Moogai* could follow a unit on Tracey Moffatt's *beDevil* (1993), another Australian film deeply concerned with confronting Indigenous history through the theme of haunting. *Nose Nose Nose EYES!* could pair well with Bong Joon-ho's *Parasite* (2019), which also utilizes the domestic space as a central location for horrific secrets. *Koreatown Ghost Story* could be paired with Mattie Do's *The Long Walk* (2019) or Iris K. Shim's *Umma* (2022), two films that showcase the diversity of horror films made by members of the Asian diaspora and place intergenerational conflict at their center. *F Is For Falling* would be a relevant companion to *Big Bad Wolves* (2013), also directed by Keshales and Papushado; both films' attention to "real-life horrors" are

underscored by the ongoing conflict between Israel and Palestine. *Menarca* could pair well with Juliana Rojas and Marco Dutra's *Good Manners* (2017), another Brazilian film that blurs the boundaries between bodies, queerness, and monstrosity. Finally *Monsterdykë* would make a strong aesthetic connection to Guillermo del Toro's *The Shape of Water* (2017); both emphasize the horror genre's fascination with monsters, eroticism, and "queer" relationships (both in terms of sexuality and non-normative relationships).

A Preliminary List of 21st Century Short-Form Horror Titles

North America

The Darkness (Alejandro Bustos Aguilar, Mexico/USA, 2020)

The Colony (Jeff Barnaby, Canada, 2007)

Crossers (Jennifer Varenchik, USA, 2019)

Devórame (Helena Aguilar, Mexico, 2018)

Hair Wolf (Mariama Diallo, USA, 2018)

Koreatown Ghost Story (Minsun Park/Teddy Tenenbaum, USA, 2021)

Madre De Dios (Gigi Saul Guerrero, Canada/Mexico, 2015)

She Whistles (Thirza Cuthand, Canada, 2021)

Slut (Chloe Okuno, USA, 2014)

Spout (Alex C. Munoz, USA, 2009)

Suicide By Sunlight (Nikyatu Jusu, USA, 2018)

Together (Ryan Oksenberg, USA, 2019)

Central/South America

El Campo Sangriento (Vicente Campos Yanine, Chile, 2019)

The Blackout (Emiliano Romero, Argentina, 2021)

La Mejor Mamá del Mundo (Catalina Sandoval, Chile, 2019)

Milk Teeth (Felipe Vargas, Colombia/USA, 2020)

Room for Rent (Enock Carvalho & Matheus Farias, Brazil, 2016)

La Solapa (Laura Sanchez Acosta, Argentina, 2019)

S.O.S. (Ángela Tobón Ospina, Colombia, 2017)

UK/Europe/Middle East

A New Perspective (Emanuela Ponzano, France/Italy, 2020)
Aria (Christopher Poole, UK, 2021)
The Burden (Nico van den Brink, Netherlands, 2019)
Dana (Lucía Forner Segarra, Spain, 2020)
Dawn of the Deaf (Rob Savage, UK, 2016)
The Expected (Carolina Sandvik, Sweden, 2021)
The Herd (Melanie Light, UK, 2014)
Lili (Yfke Van Berckelaer, Netherlands, 2019)
Lucienne Eats a Car (Geordy Couturiau, France, 2019)
Makr (Haa Kazim, United Arab Emirates, 2019)
My First Time (Asaf Livni, Israel, 2018)
Nasty (Prano Bailey-Bond, UK, 2015)
The Pig Child (Lucy Campbell, 2014)
Piggy (Carlota Martínez-Pereda, Spain/France, 2022)

Asia

Be Careful What You Say (Bugra Mert Alkayalar, Turkey, 2020)
Chewing Gum (Mihir Fadnavis, India, 2021)
Hide and Seek (Kayoko Asakura, Japan, 2020)
Incarnation (Noboru Suzuki, Japan, 2020)
Juan-Diablo-Pablo (Ralph Pineda/Dyan Sagenas, Philippines, 2021)
Night Bus (Joe Hsieh, Taiwan, 2020)
Nose Nose Nose Eyes! (Jiwon Moon, South Korea, 2017)
Overtime (Jeshua Hamasya Christian Maloring, Indonesia, 2021)
Shadow at the Door (Roshni Rush Bhatia, India, 2019)
Vinegar Baths (Amanda Nell Eu, Malaysia)
Visitors (Kenichi Ugana, Japan, 2021)

Africa

The Bodies (Nelson Bright, Nigeria, 2019)
Good Help (Lungile Mayindi, South Africa, 2019)

How May I Help You Again? (Aroyewun Babajide, Nigeria, 2020)
The Nightmare on Broad Street (Femi Johnson/Ayo Lawson, Nigeria, 2020)

Oceania

The Creakers (Peter Salmon, New Zealand, 1997)
Dark Place (anthology, Australia, 2019)
Drum Wave (Natalie Erika James, Australia, 2018)
The French Doors (Steve Ayson, New Zealand, 2001)
Here There Be Monsters (Drew MacDonald, Australia, 2018)
Lone Wolf (January Jones, Australia, 2019)
The Murder House (Warrick Attewell,New Zealand, 1998)
Maggie May (Mia'Kate Russell, Australia, 2018)
The Moogai (Jon Bell, Australia, 2021)

Sonia Lupher is a Visiting Lecturer in Film and Media Studies at the University of Pittsburgh, where she completed her PhD. She is the founder and editor of the digital humanities project "Cut-Throat Women: A Database of Women Who Make Horror," which catalogues the work of hundreds of female practitioners in horror media production. Her scholarship has appeared in *Jump Cut*, *Critical Quarterly*, and *Studies in the Fantastic*.

Alanna Thain is professor of cultural studies, world cinemas and gender, sexuality and feminist studies at McGill University. She directs the Moving Image Research Lab, which explores the body in moving image media broadly conceived, and is former director of the Institute for Gender, Sexuality and Feminist Studies. She leads the FRQSC funded research team CORÉRISC (Epistemologies of Embodied Risk), focused in its first iteration on queer, feminist and minoritarian horror in media, art and performance. Her book, *Bodies in Suspense: Time and Affect in Cinema*, looks at how unusual or aberrant experiences of time resensitizes us to our own corporeal volitility around the body's primary capacity: change over time or "anotherness." She co-directs the NFRF funded project The Sociability of Sleep, and through that project is writing a book on 21st century feminist sleep horror. She is also finishing a book on post-digital screendance as a score for survival, entitled "Anarchival Outbursts."

References

Bethea, Dani and Monika Estrella Negra. 2022. "Black Horror Beyond the White Gaze: A Conversation." *Studies in the Fantastic* 12 (Winter 2021/Spring 2022): 75-98.

Felando, Cynthia. 2015. *Discovering Short Films : The History and Style of Live-Action Fiction Shorts*. New York: Palgrave Macmillan.

Lobato, Ramon. 2012. *Shadow Economies of Cinema : Mapping Informal Film Distribution*. Cultural Histories of Cinema. London: Palgrave Macmillan / BFI.

Munday, Rob. 2016. Essay accompanying "The Pig Child." *Short of the Week*. Accessed Nov. 30, 2022. https://www.shortoftheweek.com/2016/07/12/the-pig-child/

Raskin, Richard. 2002. *The Art of the Short Fiction Film : A Shot by Shot Study of Nine Modern Classics*. Jefferson, NC and London: McFarland.

- 2022 -

MONSTRUM is Published in Montréal, Québec by the Montréal Monstrum Society.
Copyright and intellectual property rights are held by the individual author(s).

This work is licensed under a Creative Commons Attribution 4.0 International License (https://creativecommons.org/licenses/by/4.0/).