Panels

1. **Sublime Sights. Aesthetic, Historical and Epistemic Categories**

   **Chair:** Maria Poulaki  
   » University of Surrey

   **Giorgio Avezzù**  
   » Università Cattolica del Sacro Cuore

   *The Sublime as a Cultural Style of Contemporary Cinema*

   **Katharina Rein**  
   » Bauhaus-Universität Weimar / Humboldt-Universität zu Berlin

   *Thought Transmission on the Magician’s Stage*

   **Pietro Bianchi**  
   » Duke University

   *The Realism of the Lacanian Gaze*

2. **Bollywood News. Labor, Creative Industries, Diaspora**

   **Chair:** Alena Strohmaier  
   » Philipps-Universität Marburg

   **Clelia Cini**  
   » John Cabot University

   *Changing Representations of the Indian Diaspora in Hindi Cinema: From Purab Aur Paschim to English Vinglish*

   **Kristian Feigelson**  
   » Université Sorbonne Nouvelle - Paris 3

   *Bollywood Cinema Facing an Alternative Cinema*

   **Némesis Srour**  
   » École des Hautes Études en Sciences Sociales

   *The New Generation of Hindi Novies Directors: How are ICTs Shaping Creativity?*

3. **Socialist TV and Creativity**

   **Chair:** Alice Bardan  
   » University of Southern California

   **Aniko Imre**  
   » University of Southern California

   *Socialist Commercials*

   **Daniela Mustata**  
   » Rijksuniversiteit Groningen

   *Transnational Ideologies of Creativity Inside Socialist Romanian Television*

   **Simon Huxtable**  
   » Loughborough University

   *The Problem of Personality on Soviet Screens, 1950s-1970s*

4. **Rhythmic Bodies. Choreography, Music, Performance, Cinema**

   **Chair:** Laurent Guido  
   » Université Lille Nord de France

   **Maria Cristina Addis**  
   » Università degli Studi di Siena

   *Choreography as Montage? Some Notes on Syncretism Between Dance and Cinema Aesthetic Discourses*

   **Peter W. Schulze**  
   » Universität Bremen

   *‘Good-by boy: b-e-bê, b-i-bi, b-a-bá!’ Samba, US Corporations and the Emergent Culture Industry in Brazil*

   **Tim McNelis**  
   » University of Liverpool

   *The Taming of the ‘Technophallus’: Girls, Guitars, and Agency in US Youth Films*

   **Elisabetta Girelli**  
   » The University of St Andrews

   *Before the Sheik: Rudolph Valentino and Sexual Melancholia*

5. **New Techniques and Ideologies for Making an Authentic Landscape of Creativity: Three Types of Media Development Programs which All Attempt to Combine Local Experience with Narrative-Creation**

   **Chair:** Amedeo D'Adamo  
   » Università della Svizzera Italiana

   **Amedeo D’Adamo**  
   » Università della Svizzera Italiana

   *The Fish Is Taken Out of Water and then Thrown in a New Tank: Philosophical Approaches to Experience and the Landscape of Creativity in the Puglia Experience Writing Fellowship Program*

   **Nevina Satta**  
   » Università Cattolica del Sacro Cuore

   *Powering the Future: the Smart Grid-Oriented Creative Development in Sardinia: How Sustainability Feeds the Creative Industry with Smart Innovating Stories*

   **Anna Thomas**  
   » American Film Institute

   *The Blue-Zone Creative Development Project: the Politics of Ethnography Confront the Limits of the Protagonist-Driven Story Structure in a Cross-Mediated Environment*

6. **Between Reality and Imaginary. Creation, Speculation, Industry**

   **Chair:** Francesco Di Chiara  
   » Università degli Studi eCampus

   **Manuela Gieri**  
   » Università degli Studi della Basilicata

   *The Eclipse of Reason in Contemporary Italian Cinema. Giuseppe Tornatore, Roberto Andò e Paolo Sorrentino*

   **Lourdes Esqueda-Verano**  
   » Universidad de Navarra

   *Social Aesthetics: Bazin on Social Cinema’s Realism in the Golden Dream*

   **Gloria Monti**  
   » California State University, Fullerton

   *The Neorealist Dilemma: Technical Poverty vs. Super Spectacle in Roma città aperta and Ladri di biciclette*

   **Emilio Audissino**  
   » University of Southampton

   *Creative Energy Without Creative Industry: Mario Bava*
7. Geopolitical Strategies in Film Festival Between Activism and Cinephilia
Chair: Enrico Vannucci
» Oxford Brookes University
Monia Acciari
» University of Oxford
The Socio-Cultural Activism of Film Festivals: the Fluid Spaces of London and Florence
Ludovica Fales
» Università degli Studi di Udine
Landscapes of Creative Dissent, Protest and Freedom of Speech, Witnessing, Testifying and Narrating Dissent in Human Rights Film Network Between 2011 and 2013
Giacomo Di Foggia
» Università di Bologna
On the Need to Analyze the Lives and Ideas of Festival Founders
Respondent: Roy Menarini
» Università di Bologna

Chair: Katarzyna Marciniak
» Ohio University
Dietmar Meinel
» Universität of Duisburg-Essen
Questionable Philanthropist? Stardom/Social Activism and Its Corruption of the Political
Wouter Oomen
» Universiteit van Amsterdam
Benevolence as Hollywood Entertainment: Leonardo DiCaprio in Blood Diamond
Jaap Kooijman
» Universiteit van Amsterdam
National Star, Global Politics: Marco Borsato, War Child, and the Spectacle of Benevolence

9. Stardom and Trans-National Identity In Contemporary French Comedy
Chair: Belén Vidal
» King’s College London
Mary Harrod
» King’s College London
Boy Meets Girl Meets Nation: Trans-National Stardom Trends in Contemporary French Romantic Comedy
Thomas Pillard
» Université Sorbonne Nouvelle - Paris 3
Jean Reno and French Comedy in the 2000s: a National Genre in Transition?
Raphaëlle Moine
» Université Sorbonne Nouvelle - Paris 3
The Frenchness of the Male Comic Star in a National/Global Context: Jean Dujardin from Brice de Nice to The Artist
Ginette Vincendeau
» King’s College London
Trans-National Stardom and the French ‘Comedy of Ethnic Integration’