

10th Annual NECS Conference

July 26-30, 2016, Potsdam, Germany



European Network for
Cinema and Media Studies

Preliminary Programme

DEAR NECS 2016 CONFERENCE DELEGATES,

We are pleased to present the preliminary program of the 10th annual NECS conference, which will take place on July 26-30, 2016, in Potsdam, Germany. We thank everyone for their excellent submissions, and we are happy to announce Sean Cubitt (Goldsmiths, University of London, UK) and Deb Verhoeven (Deakin University, Melbourne, Australia) as keynote speakers!

Please let us know if you notice any errors or oversights. The schedule itself has been finalized; we have done everything in our power to accommodate all special requests and avoid any possible conflicts. Please do not request any further scheduling changes unless your attendance would not be possible otherwise.

- We would very much appreciate further volunteers for chairing panels. In this case, please send us a list of panels you would be interested in (ensuring that they do not overlap with your own presentation), and we will assign you to one of them.
- The NECS workgroup-organizers are invited to name panels that they would like to sponsor. Workgroup slots will be available on July 28 and 30, 6 pm – 8pm. Please email us in order to reserve a room.
- Please also let us know if you would like to present a recent or forthcoming publication in the Project Forum. Depending on demand, there will be one or two time slots for this, on July 28 and 30, 6 pm – 8 pm. Presentation time will depend on the number of participants.

The deadline for requesting scheduling changes is **June 3, 2016**. Regarding all other matters, including cancellation, please let us know asap.

The conference website (<http://necs.org/conference/>) will offer updated information, such as further details about special events. You can also join the online conference community on Facebook (<https://www.facebook.com/NECSConference/>). Please also check your emails from NECS for important information. If you have any questions, feel free to email us at necs2016@zem-brandenburg.de.

Both registration as a NECS member (<http://necs.org/user/register>) and the registration for the conference (<http://necs.org/conference/cfp/registration-form/>) are obligatory for everyone, even if you only attend as listener. Please keep in mind that your annual payment to NECS includes the conference fee. Therefore you need to pay the conference fee before **June 30, 2016**. It is not possible to pay on location, and without registration you will not get access to the conference.

We look forward to seeing you in Potsdam!

Yours sincerely,

The NECS 2016 conference team

ZeM – Brandenburgisches Zentrum für Medienwissenschaften



NECS and HoMER 2016 TIME TABLE

26-27 July: Pre-conference events (ZeM et al), 28-30 July: Conference (University of Potsdam, Griebnitzsee Campus)

	Tuesday 26 th	Wednesday 27 th	DAY 1 Thursday 28 th	DAY 2 Friday 29 th	DAY 3 Saturday 30 th	
09	PRE-CONFERENCE EVENTS Graduate Workshop 26 th and 27 th , NECS Pre-conference 27 th , (Filmuniversity, ZeM and Wissenschaftslage, City Centre of Potsdam)	Registration 27 ZeM, 28-30 from 9 am to 6 pm Foyer of the University of Potsdam+		Panels	Panels	
				Panels	Panels	Panels
01				Lunch Break	Lunch Break	Lunch Break
				Panels	Panels	Panels
				NECS Opening (500)	NECS Keynote 1 (UP 500)	NECS Keynote 2 (UP 500)
				NECS Anniversary Round Table (UP 500)		NECS Closing (500)
				Workgroups / Project Forum	NECS General Meeting (UP 500)	Workgroups / HoMER General Meeting
08			Film Screening (Fimmuseum Potsdam)			Party (UP, Campus Griebnitzsee)
			Reception (Fimmuseum Potsdam)			

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Thursday, 28.7., 11-13

A 1 Identities in Social Media and Globalization

Silke Roesler-Keilholz (University of Regensburg)
Utopia/Dystopia – Identity and Connectivity in Social Media.

Ivo Ritzer (University of Bayreuth)
Entangled Mediascapes. Perspectives for Global Cultural Studies in the Digital Age

Dave Boothroyd (University of Lincoln)
Mediation, Individuation and Encounter in Digital Milieus

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Pepita Hesselberth (Leiden University, University of Copenhagen)
On Technology Non-use: Envisioning Connectivity's Disconnect

A 2 Connecting Sounds

Marie Thompson (University of Lincoln)
The Noise of Connectivity

Philippa Lovatt (University of Stirling)
“Blackouts”: Dickie Beau, Tape Machines, the Séance and the Cinema.

Elena Boschi (Liverpool Hope University)
Coming Soon to New Screens Near You: Soundtracks and Inattentive Engagements in the Age of Film Relocation

Daniel Torras i Segua (Escola Superior Politècnica TecnoCampus)
How do Young People Connect to Music Nowadays? A New Kind of Functional Relationship.

A 3 The Aesthetics of (Financial) Crisis

Constantin Parvulescu (University of Navarra)
2007-2013: Market Triumphalism in the Literary and Cinematic Wolf of Wall Street

Elena Oliete-Aldea (University of Zaragoza)
Local Responses to a Global Financial Crisis: Connecting Filmic Cultures in the Great Recession
Great Recession, inequality, financial crisis films, transnational cinema

Kathrin Rothemund (University of Bayreuth)
Traversing Media – Blurring Images. On the Interrelation Between Moving Images of Crisis and Blurred Aesthetics

A 4 Avant-Garde and Early Cinema

Kristoffer Noheden (Stockholm University)
The Mechanism of Correspondences: André Breton, Post-War Surrealism, and Film Theory

Juliana Froehlich (University of Antwerp / CAPES - Ministry of Education of Brazil)
In Between Avant-garde Film and Modernism: The Case of Mario Peixoto's Limite (1931).

Gal Kirn (Humboldt University)
Cinema-Train as a Paradigm Shift at the Turn of 19-20th Century

Alessandra Ronetti (Université Paris I-Panthéon Sorbonne / Scuola Normale Superiore)
Suggestive Projections. The Chromatope as a Colour Medium in 19th Century Visual Culture

[A 5 Connected Fandom](#)

Lars Schmeink (Hans-Bredow-Institut)

Oo, those Awful Orcs! – The Hobbit, Media Audiences, and the Question of Genre

Sara Pesce (University of Bologna)

Connectivity and Community. Superheroes, Costumes, and Cosplay

Tessa Reed (King's College London)

Pretty Boys and Soldier Girls: Gender and Sexuality in The Hunger Games Franchise

[A 6 Connecting the Nouvelle Vague](#)

Jennifer Wallace (King's College London)

Cultural Memory in Stone: Varda, Romanticism and the Parisian Caryatids

Marco Grosoli (University of Kent)

Connectivity vs. the Present: Peter von Bagh's 'Remembrance'

Dominic Topp (University of Kent)

'Disconnect a Certain Reality in Order to Reconnect It in Another Way': New Relations of Images and Sounds in the Films of the Dziga Vertov Group

[A 7 Connectivity in Fan-Cultural Networks](#)

Chair: Sven Stollfuß (University of Bayreuth)

Roberta Pearson (University of Nottingham)

Sherlock Holmes Fandom and Connectivity

Anne Kustritz (Utrecht University)

Making a Hash of Ham4Ham: Digital Fan Connectivity and the Collective Transmediation of Historical Storytelling

Vera Cuntz-Leng (Philipps-Universität Marburg)

Fan Fiction Then, Now, and Tomorrow

Sophie G. Einwächter (Philipps-Universität Marburg)

(Dis)connecting bubbles: Fancultural and scholarly information sharing

[A 8 A Concept of Mediation: Gesture in Film](#)

Chair: Natascha Drubek (Freie Universität Berlin)

Oksana Bulgakowa (Johannes Gutenberg University of Mainz)

Face vs. Body between Individuality and Social Discipline

Ana Hedberg Olenina (Arizona State University)

Industrial Catharsis: Sergei Eisenstein on Kinesthetic Empathy and Cinematic Technologies of Affect

Ivan Pintor Iranzo (Universitat Pompeu Fabra Barcelona)

The Silence and the Mist. Lost Gestures in the Films of Aleksandr Sokurov

Irina Schulzki (Ludwig-Maximilian University of Munich)

The Gesture of Things in the Films of Kira Muratova

[A 9 Working in Screen Industries: All Networks and Connections? Careers, Production Culture and Changing Policies](#)

Chair: Elizabeth Prommer (University of Rostock)

Thomas Wiedemann

Conceptualizing the Production Process of Movies in Europe

Elizabeth Prommer (University of Rostock) & Skadi Loist (University of Rostock)

Career Paths in the European Film Industry: How to become a director and really work in the industry

Marion Jenke (UFA GmbH)

Old Business Needs New Input: About the Necessity to Renew a Frozen System

[A 10 Memento: narrating the memory through mediated practices](#)

Chair: Irem Inceoglu (Kadir Has University)

Sinem Aydinli (Bahcesehir University)

Memory Confined: Framing the Other's Pain Through the News-Media

Eda Sancakdar Onikinci (Bilgi University)

Posing as a Performance of Claiming the Self

Irem Inceoglu (Kadir Has University)

Mediating Conflict Through Narrating Memory of Cities

Burce Celik (Bahcesehir University)

Rewinding the Present in the 80s Through Tape Recorders

[A 11 In Between Audio-Visual Arts, Film and Philosophy: Four Approaches](#)

Sponsored by: Cinema & Contemporary Visual Arts Workgroup

Chair: Antonio Somaini (Paris 3 - Sorbonne Nouvelle)

James Harvey (Anglia Ruskin University)

(Re)connecting Time, Space and Face in Benning's Cassavetes

Saige Walton (University of South Australia)

Deleuze's Fold and Bastards (2013) as Baroque Dark Matter

Miriam de Rosa (UCSC - Milan)

Re-making Connections. For a Paradigm of Contaminations Between Cinema and Visual Arts

Adeena Mey (University of Lausanne)

"The Entire Country as Field of Operation". Sonsbeek 71, communication and the film/exhibition apparatus.

[A 12 Film Festivals in Latin America and Spain](#)

Sponsored by Film Festival Research Workgroup

Aida Vallejo (University of the Basque Country UPV/EHU)

Transnational Connections. Film Festivals and Documentary in Latin America and Spain

Maria Paz Peirano (Leiden University)

Training, Networks and Collaboration: Professionalising Latin American documentary film

Minerva Campos (Universidad Carlos III de Madrid)

Film Research Through Digital and Online Resources: Working about European Festivals And Latin American Cinema

A 13 (HoMER) Cinemagoing as Politics

Talitha Ferraz (ESPM-Rio)

Audience activism in Reactivations of Brazilian Movie Theatres: From Cinemagoing Memories to the Community and Institutional Strategies

Anthony Killick (Edge Hill University)

Building a Small Cinema: Modernity and the Neoliberal City

Michael Reinhard (UCLA)

Pat Rocco's Body Lawless Rhetoric, and Moviegoing as Politics

A 14 (HoMER) Early Cinema

Nezih Erdoğan (Istanbul Şehir University)

Mapping Entertainment: Film exhibition and cinema-going in Istanbul between 1910 and 1922

Michal Večeřa (Masaryk University)

In the following season we will present...: Systematization of Distribution in Czech Cinema During Silent Era

Stephen McBurney (University of Glasgow)

Oorsels as Others See Us: Scottish Highlanders in "John MacKenzie's Famous Cinematograph"

Panels B 1 – B 14

Thursday, 28.7., 14-16

B 1 Translocal Platforms – Media Art and Connectivity

Francesco Spampinato (Sorbonne Nouvelle, Paris)

Dis:Connectivity After the Internet

Michael Seemann (Universität zu Köln)

From the Network to the Platform Society

Elio Ugenti (Roma Tre University)

Enacting the Image-Space. The Cinematic Experience of Connectivity

Erzsébet Barát (University of Szeged)

Translocal Sexim in Social Media

B 2 Connecting Television

Cecilia Penati (Catholic University of Milan)

Transforming Programs for Italian Digital TV. TV Formats as Instruments of Connectivity Between Local and Global Market.

Luca Barra & Massimo Scaglioni (Università Cattolica del Sacro Cuore, Milan)

Shaping Connections Through Premium TV Fiction. Sky Italia Circulation Strategies for "Gomorra" and "1992"

Aleksandra Powierska (Jagiellonian University)

How has Connectivity Changed Television? Lifestyle Television and New Ways of Watching

Philipp Drake (Edge Hill University)

Digital Connectivity, VOD and the Elusive Audience

B 3 Media and Connected Memories

Elif Akcali (Kadir Has University)

Tracing Essayism in Contemporary Fiction and Documentary Filmmaking in Turkey

Elzbieta Durys (University of Lodz)

Poland as (Re)created Community: Interconnections Among Memory, Cinema, and Nation

Alina Thiemann (Romanian Academy)

Media Memory: the 25th Anniversary of the German Unity Day

B 4 Film Distribution

Melis Behli (Kadir Has University)

Connecting Nations. Armenia-Turkey Cinema Platform as an Actor in the Dialogue-building Process

Niamh Thornton (University of Liverpool)

(Dis)Connected Nations: Distribution and Access of Latin American Cinemas

Anders Marklund (SOL-centrum)

Bienvenue chez les allemands: Successful Distribution of non-German/-English language Films on the German Market

David Richler (Carleton University)

Curating Connection: The Omnibus Film (Festival) as a Microcosm of "World Cinema"

B 5 Connected Amateurs and East European Film

Renée Winter (Österreichische Mediathek)

Promises and Practices of Connecting in pre-Internet Amateur Video

Michał Pabiś-Orzeszyn (University of Lodz)

Video Connectors. Smuggling "Westernity" in the Communist Poland

Paulina Haratyk (Jagiellonian University)

Connectivity in the Amateur Film Movement. A Study of the AKF SAWA from Warsaw

Pavel Skopal (Masaryk University Brno) & Ewa Ciszewska (University of Łódź)

The Scriptwriter, or From Prague to Łódź and Back Again. Pavel Hajný and the Czechoslovak-Polish Cultural Transfer in the 1980s

B 6 Displaying & Screening: Modes of Circulation from Slide Projection to Digital Media Art Festivals

Sponsored by: Cinema & Contemporary Visual Arts workgroup

Chair: Lisa Akervall (Trinity College Dublin)

Aileen Pinkert (University of Hamburg)

Barely Moving: Extended Stillness in Cinemagraphs

Julian Ross (University of Westminster)

Between Presence and Absence: Slide Projectors in Contemporary Art

Petra Skřiváčková (Charles University)

A Brief History and Theory of Media Art Festivals

[B 7 Improving the Online Academic Reading Experience \(Workshop\)](#)

Kevin Stranack (Public Knowledge Project / Open Journal Systems)
Re-designing the Workflow Process

Erwin Verbruggen & Andreas Fickers (VIEW Journal / Netherlands Institute for Sound and Vision, University of Luxemburg)

Audiovisual Resources in Journals

Adelheid Heftberger & Natascha Drubek (Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe)

Figuring out Connectivity

Jaap Kooijman (NECSUS, University of Amsterdam)

Design, Layout and Communications

Kim Akass (CST Online, Royal Holloway University)

Blogging as a Scholarly Platform

[B 8 In/between Cultures: Moving Image Advertising and Connectivity](#)

Karin Moser (Universität Wien)

“Consumer Memories”: (Austrian) Commercials – Connectivity and the Visual Culture of Memory

Yvonne Zimmermann (Philipps-Universität Marburg)

What Advertising Knows About Advertising: Self-Reference in Moving Image Advertising

Michael Cowan (St Andrews University)

The Connected Screen: Interactive Advertising Screens and the Rhetoric of Connectivity

[B 9 Mapping Southern Media: Informality and Digital Social Formation](#)

Joaquin Serpe (Concordia University)

UN3 TV: Informal Creative Labor at the Periphery of Private and Public Bureaucracies

Weixian Pan (Concordia University)

Pleasurable Pirates: Video Leeching on Bilibili.tv

Darien Sanchez Nicolas (Concordia University)

A Cuban Fight Against Demon(ic) Interfaces: Changing Media Landscapes in Cuba.

[B 10 The State of New Media in 2016: Ten Years after “You” were Time’s Person of the Year \(Workshop\)](#)

Rainer Hillrichs (University of Mannheim)

Sarphan Uzunoğlu (Kadir Has University)

Murat Akser (University of Ulster)

Sophie G. Einwächter (Independent)

Sven Stollfuß (University of Bayreuth)

[B 11 Creative Connections: Documentary, Interactivity and Visual arts](#)

Sponsored by: Cinema and Contemporary Visual Art Workgroup

Chair: Miriam de Rosa (Università Cattolica del Sacro Cuore – Milano)

Patricia Nogueira da Silva (University of Porto / University of Texas, Austin)

In-Betweenness: Matters of Mediation and Interpretation in Interactive Documentary

Kim Nelson (University of Windsor in Canada / Cinema Research Institute at NYU)
Live Documentary and Communal Authorship in Analog Space

Kim Jihon (Chung-Ang University)
(Re)connecting The Landscapes of Deserts: Redistribution and Relocation of the Documentary in Chantal Akerman's NOW

B 12 (HoMER) Alternative Exhibition

Margaret O'Brien (Birbeck University London)
Cultural spaces, Cultural places: exhibiting foreign films at the Academy London and the Manchester and Salford Film Society

Jasmine Nadua Trice (University of California)
Staging Utopia: Art House Screening Spaces and Translocal Cinemagoing in Manila, Philippines

Ian Goode (University of Glasgow)
From Non-theatrical Cinema-going Experience to Domestic Anomie: Explaining the decline in rural cinema-going in the post-war Highlands and Islands of Scotland

B 13 (HoMER) Programming and Local cultures

Daniela Treveri Gennari (Oxford Brookes University) & Silvia Dibeltulo (Oxford Brookes University) & Lies Van de Vijver (Ghent University)
Comparative cinema cultures in 1950s Medium-Sized Cities in Europe

Sam Manning (Queen's University Belfast)
The social practices of cinema-going in the United Kingdom: a comparative analysis of Belfast and Sheffield, c. 1945–1962.

Monique Toppin (University of Stirling)
Moviegoing in Little Nassau in the 1950s

Panels C 1 – C 13 Friday, 29.7., 9-11

C 1 Connected Hardware

Kata Szita (University of Gothenburg)
Smartphones and Connectivity

Chris Baumann (Stockholm University)
There's an Engineer In My Living Room! On Interconnectivity, Heterogenous Design, and the Messy World of Streaming Media Players

Ido Ramati (Hebrew University of Jerusalem)
Machine Translation: Intercultural Connectivity between Humans and Machines

Julia Hildebrand (Drexel University)
In/Between Sublime Self-Driving Cars: Cultures of Connectivity in Depictions of Current Concept Cars

C 2 Cinema-Going

Julian Hanich (University of Groningen)
Big Screen Cinema, Small Screen Television: André Bazin on Collective Viewing in the Movie Theater and the Living Room

Talitha Ferraz (ESPM-Rio)

'We are De Roma': a Belgian case of Audience Devotion and Management of Cinemagoing Memories

Jan Hanzlik (University of Economics Prague)

(Dis)connected Viewers: Popularity of Cinema-Going Across Europe After 1989

C 3 Television Production

Tommi Röpötti (University of Turku)

How did Finnish Cinema Find a New Connection with the Audience in the Turn of the Millennium?

Tore Helseth (Lillehammer University College)

Connecting With the Past Through Sound and Music – a Production Study of the Norwegian Reality History TV Series Anno

Çiğdem Erdal (University of Marmara) & Aysel Ay (University of Marmara)

"I Am What I Produce": The Complex Interplay Between Television Industry and Audience

Olof Hedling (Lund University)

A Clash with the System: Experiences of Teaching Film and Media production in the South of Sweden

C 4 Connected Through Film Festival

Eren Odabasi (University of Massachusetts Amherst)

Constructing Film Festival Audiences: Material Conditions and the Matter of Taste

Viviane Saglier (Concordia University)

Non/festivals: Global Imaginaries and Local Possibilities of Palestine's Film Festivals

Kirsten Stevens (Monash University)

Living the Virtually Real Event: Film Festivals in the Age of Social Media, Online Platforms and the Digital Connected Audience

Peter Virginas (Babes-Bolyai University)

Swarming Out of Movie Theaters: Networks and Affects

C 5 Museum and Archives

Beatriz Bartolomé (Concordia University)

Theming the Museum: Cinema and the Experience Economy

Dagmar Brunow (Linnéuniversitet Växjö)

Curating Access: Digital Archives, Heritage and Diversity

Daniel Kulle (Independent)

Dilettants, Amateurs, and Newbies. Dispositifs and Discourses of Professionalism in Digitalized Film Making

C 6 Cosmopolitan Connectivity and Transnational Cinemas

Sponsored by Film Festival Research Workgroup

Paul Cooke (Leeds University)

Soft Power, Film and the BRICS

Marijke De Valck (Utrecht University)

Festivals, World Cinema and the Paradox of Authenticity

Lydia Papadimitriou (Liverpool John Moores University)

Not Exotic Enough? Contemporary Balkan Cinema and the Creation of a New Transnational Brand

Daniela Berghahn (University of London, Royal Holloway)
The Cosmopolitan Exotic and Transnational Cinema

C 7 Cultural Memory and Connectivity in Italian Cinema and Television

Cosetta Gaudenzi (University of Memphis)

Italian Directors and the Global Film Industry: Paolo Sorrentino's This Must be the Place and Youth

Giancarlo Lombardi (CUNY Graduate Center and College of Staten Island)

Screening Fear: The Long Lasting Influence of French Television Drama on the Italian originale televisivo

Nicoletta Marini-Maio (Dickinson College)

Remaking Moro: Reconciliation, Forgetfulness, and Appropriation Across Media

Silvia Carlorosi (Fordham University)

Challenging Cultural Memory in Form and Content: Alina Marazzi's Docufilms

C 8 The Other Side of Connectivity: Trauma, Paranoia and War in Israeli and American Television

Chair: Michaela Wünsch (Institute for Cultural Inquiry Berlin)

Ariel Avissar (Tel Aviv University)

"It's All Connected": Catastrophe and Paranoia on Contemporary American Television

Itay Harlap (Tel Aviv University)

Bringing Back the National: The Male Warrior in Treatment

Yvonne Kozlovyky (University of Haifa)

"The Legacy of Our War on Terror." America and Israel through the Microcosms of the TV Drama Series "Hatufim" and "Homeland"

Yael Munk (Open University Israel)

"Fauda": Re-considering the Israeli Occupation on Prime Time.

C 9 "Sound and...?" The in/between of Sound and Visual Media Studies (Workshop)

Nessa Johnston (Edge Hill University)

Aimee Mollaghan (Edge Hill University)

Marie Thompson (University of Lincoln)

Philippa Lovatt (Stirling University)

Leo Murray (Murdoch University)

C 10 The Dialectics of Connectivity: Its Promises and Perils for Global Activism

Chair: Nanna Heidenreich (HBK Braunschweig)

Andreas Stuhlmann (University of Alberta)

Introduction: Uncovering the Dialectics of Connectivity

Clemens Apprich (Leuphana University Lüneburg)

Between Connectivity and Collectivity: Re-imagining Activism in Post-Media Conditions

Maya Ganesh (Tactical Technology Collective)

A Crisis of Ethics: Towards a New Conceptual Framework for Ethics as Accountability in Data Activism

Nishant Shah (Centre for Internet and Society, Bangalore/ Leuphana University Lüneburg)
Free As In Beer: The Premise and Promise of Connectivity

C 11 The Audiovisual Essay in Media Studies Research

Jaap Kooijman (University of Amsterdam)
Editing the Star Text: The Audiovisual Essay in Star Studies

Patricia Pisters (University of Amsterdam)
Metallurgy, Media and Minds #Follow the Silver

Liz Greene (Dublin City University)
In/between the Archive and the Audiovisual Essay: Connecting Practices.

Pasquale Iannone (University of Edinburgh)
Beyond Wes: Taking the Audiovisual Essay Outside the Traditional Film Canon

C 12 'Thinking inside the box': Projecting in the UK

Richard Wallace (University of Warwick)
'I thought digital was a load of bunkum, but it's not just good, it's better': The Introduction of UK Digital Cinema projection

Claire Jesson (University of Warwick)
The Mediations of the Projectionist

Michael Pigott (University of Warwick)
The Angel and the Baguette: Projection Mapping and Advertising in Britain

C 13 (HoMER) Distribution

Jacqueline Maingard
Connecting Global 'Cinema Citizens': Twentieth Century Fox and South African cinema history, 1920s to 1950s

David Morton
An Agitation Free Trade Zone: American Cinema in the Belgian Film Market During the Inter-War Period, 1918-1939

Richard Maltby (Flinders University)
The Romance of Distribution

**Panels D 1 - D 13
Friday, 29.7., 11-13**

D 1 Narration and Television

Paolo Braga (Catholic University of the Sacred Heart)
Two Cultures, one Show: how British period drama 'Downton Abbey' applies the narrative model of US TV drama

Eugeni Ruggero (Università Cattolica del Sacro Cuore di Milano) & Adriano D'Aloia (Università Telematica Internazionale UniNettuno)
Connecting (and dis-connecting) Events. A neurofilmological approach to serial narratives

Herbert Schwaab (University of Regensburg)

Going Global/Being Televisual. The Banality of Connectivity in Television Series and Multiprotagonist Film

Erwin Erhardt (University of Cincinnati)

'The Rebel': Reconciling the Past with the Present - 100 Years Later

D 2 Repetitions and Doubles

Mark Gallagher (University of Nottingham)

Around the World in Action

Halbe Kuipers (Amsterdam School for Cultural Analysis)

Self to Self: On the Aesthetics of the Double and its Relation to Our Conditions

Sophia Satchell-Baeza (King's College London)

"Chelsea on the first stop to Persia": Hippie Orientalism and the Authenticity of Rock in Nicholas Roeg and Donald Cammell's Performance (1970)

D 3 The Connected Citys

Niels Niessen (University of Toronto)

From Crowd to Cloud: City Secrets

Daniela Agostinho (University of Copenhagen)

Connected Visions: Sceptic Regimes and Algorithmic Culture

Anna Viola Sborgi (King's College London)

Connectivity, Urban Regeneration and Placemaking: East London as a Case study.

Anthony Enns (Dalhousie University)

Structures of Connectivity: Media, Architecture, and Virtual Urbanism

D 4 Connective Media and Post-Socialist Contexts: Personalizing the Public Sphere

Maria Vinogradova (New York University)

Seghii Astakhov, A Patriot and Orthodox Christian Gay: One Video Blogger's Vision of Politics in Putin's Russia

Sonja Simonyi (Independent)

Parallel Histories: Appropriating Secret Police Archives and Reclaiming the Personal File in Péter Forgács's Media Installation

Laliv Melamed (Sapir College)

"What Is a Girlfriend?": Family Videos, Love and the Regulation of Kinship in post-1990s Israeli Military Video Commemoration

D 5 Cultures of Connectivity in New Digital Distribution and Production Practices

Sponsored by: The Screen Industries Work Group

Ramon Lobato (Swinburne University of Technology)

"Netflix globalization"

Patrick Vonderau (Stockholm University)

"What Is the Value of Video?: Multi-Channel Networks and the Transformation of YouTube"

Petr Szczepanik (Charles University)

"A Digital Transformation of East-European Auteur: Arthouse Filmmakers' Online Strategies"

Charles Acland (Concordia University)

"An Empire of Pixels: Canadian Cultural Enterprise in the Digital Effects Industry"

Respondent: Aynne Kokas (University of Virginia).

D 6 Transnational Connections in European cinema

Chair: Huw Jones (University of York)

Andrew Higson (University of York)

The European Connection: British Cinema in a European Context

Aynne Kokas (University of Virginia)

European/Chinese Co-productions

Ying Zhu (The City University of New York)

Chinese and European Cinemas under the Shadow of Hollywood

D 7 From the Social to the Personal: An Eastern European Perspective on (Dis)Connectivity

Chair: György Kalmár (University of Debrecen)

Zsolt Győri (University of Debrecen)

The Motif of Retreat in Hungarian Cinema from the 1970s to the Present

Fanni Feldmann (University of Debrecen)

"This is not America": Allegories of Escape and Retreat as in Eastern European Queer Cinema

Hajnal Király (Eötvös Loránd University)

A Story of Unlikely Cultural (and Media) Connections: Liza, the Fox-Fairy

Beja Margitházi (Eötvös Loránd University)

Present Lense: Visual Strategies of Connecting Post-communist Present and Imagined Past in Liza, the Fox-fairy (2015)

D 8 Cine-cultural Connectivity Across National Borders: Complicity, Surveillance, and Ludic Contestation

Chair: Terri Ginsberg (The American University in Cairo)

Katarzyna Marciniak (Ohio University)

From Lenin to Darth Vader: Aesthetics of Connectivity and Play

Áine O'Healy (Loyola Marymount University)

Disconnecting Histories: Italian Filmmakers and Southeastern Europe

Terri Ginsberg (The American University in Cairo)

False "Promise": Hasbara on British Channel 4

Isabelle Freda (Hofstra University)

"'Like Seeing Through A Straw:' Drone Vision as Paradigm"

D 9 Sound, Space and Time: Sonic Connectivities in Static and Moving Image Media

Sponsored by: Sound and Music in Media Work Group

Chair: Liz Greene (Dublin City University)

Jennifer O'Meara (Maynooth University)

Singer, Narrator, Host: the Woman's Voice as a Guide in Inherent Vice (2014), The Lobster (2015) and Serial (2014)

Rahma Khazam (Independent)
Painting, Architecture and Photography Sounded Out

Stewart Collinson (University of Lincoln)
Sonikinos: between sound and image

Connor McCafferty (Queen's University Belfast)
Collective Urban Digital Witnessing Through Participatory Online Sound Mapping

Respondent: Nessa Johnston (Edge Hill University)

[D 10 Mediating History: The Innate Connectivity of Science Fiction](#)

Chair: Winfried Pauleit (Universität Bremen)

Delia González de Reufels (Universität Bremen)
"Connecting and Disconnecting the Future to the Recent Past in Argentinian Science-Fiction Films: A Historian's Approach"

Christian Pischel (Freie Universität Berlin)
"Interkosmos – Connecting Space, Media, and History in GDR's Sci-Fi Films"

Aidan Power (Universität Bremen)
"Utopia Interrupted: Connecting Science Fiction and European Integration"

[D 11 Recollecting \(Hi\)stories: Post-Communist Cultural and Memorial Practices in Balkan Film](#)

Raluca Iacob (Independent)
Records (re)told: The Great Communist Bank Robbery and History Re-enacted

Ana Grgic (University of St. Andrews)
Deviating Memories: Armando Lulaj's seriously playful excursions into Albania's history

Laura Todd (University of Nottingham)
Identifying Narratives of the Past Through Shifts in Film genre: post-2000 Serbian film

Aleksandra Milovanović (University of Arts Belgrade)
Interpretations of the Yugoslav Conflicts in Digital Archives

[D 12 \(HoMER\) Contemporary Spaces](#)

Stuart Hanson (De Montfort University)
'Entering the Age of the Hypermarket Cinema': The First Five years of the Multiplex in the United Kingdom

Lies Van de Vijver (Ghent University) & Kathleen Lotze (Utrecht University)
The Cinema is Dead - Long Live the Cinema. Comparative research into the introduction of the multiplex in Belgium.

Karina Aveyard (Independent)
Film Consumption in the 21st Century: Mobility and Digital Technologies

[D 13 \(HoMER\) Audience Experience and Behaviour](#)

Melvyn Stokes (University College London)
"Swinging Sixties"?: Connecting memories of sex and cinema-going in Britain

Clara Pafort-Overduin (Utrecht University)
Adults and minors in the small mining town Geleen. A diachronic and synchronic analysis of audience preferences from 1929-1967

Anthony Rescigno (Université de Lorraine)

The Young Audience Experience of Cinema in Moselle During World War II

Panels E 1 – E 13

Friday, 29.7., 14-16

E 1 Transmedia and the Transnational

Valentina Re (Link Campus University of Rome)

Media Design, Social Media and New Spaces of Connectivity: The Case of Title sequences in TV Series

Sarah Penger (University of Leicester)

In-betweenness in Transmedia Storytelling. A Qualitative Textual Analysis of the German Trans-media Series Culture Files

Robin Steedman (SOAS, University of London)

Nairobi and Transnational Film Production Culture

E 2 Nuclear Cinema and Amateur Filmmaking

Thomas Patrick Pringle (Brown University)

“Emergency Salvage Archaeology”: Toxic Media from Local to Global Scale

Aija Laura Zivitere (Information Systems Management Institute, Riga)

The Connection of Equivalence and a Communism of Nonequivalence: Chernobyl, Plasticity and the Cinema of the (Emotional) Brain

Leo Murray (Murdoch University) & Damian Fasolo (Murdoch University and Edith Cowan University)

‘Less is More: restraint and limitation as a stimulus for connectivity in cinema’

Kristian Feigelson (Murdoch University and Edith Cowan University)

Connecting people and filmmaking : in between?

E 3 Spanish and Latin American Cinema

Vicente Rodriguez Ortega (Universidad Carlos III de Madrid)

Spanish Transition to Democracy... To Where?: A Video Essay

Victoria Pastor-Gonzales (Regent’s University London)

Political docudrama as an instrument for social engagement, the case of B, la película

Belén Vidal (King's College London)

Cinephilic retreats and transient connections in Hispanic cinema

E 4 Sequels, Series and Co-Productions

Magdalena Saryusz-Wolska (University of Łódź)

Somewhere in the East. The Commemorative Function of the TV-Miniserie "Am grünen Strand der Spree" (1960)

Andy Raeder (University of Rostock)

Sequels in the GDR film production: “Anton’s Ghost” and the films of Günter Reisch

Marion Hallet (King's College London)

Living a fairy tale: Romy Schneider and Cultural Memory in post-war Europe

Konrad Klejsa (University of Łódź)

Robert Gliński’s “The Call of the Toad” – A Case Study of Polish-German coproduction

E 5 Borders and War

Magdalena Yuksel (University of Toronto)
Drones: Terror Contagion in Film

Michael Gott (University of Cincinnati)
Borders 2.0: Virtual media and the limits of place and community in Bab el web(2005) and Ma part du gateau (2011)

Eszter Polonyi (Columbia University)
Faces Unbound: From the Racial Atlas to the Passport

E 6 Connectivity in Classical Film

Guido Kirsten (Stockholm University)
Connecting Characters and Social Spheres: 'Connective things' in Max Ophüls' Liebelei (1933)

Kevin Johnson (Anglo-American University Prague)
Happy Together? - Gustav Machatý's Cinema of Connection and Dislocation

Alexandra Bush (University of California Berkeley)
"The Threat of an Overwhelming Contingency": Stürme über dem Montblanc and the Modernity of Nature

E 7 New Aesthetic Forms and Representations In Terms Of Connectivity: The Changes in Production and Consumption

Chair: Sarphan Uzunoğlu (Kadir Has University)

Murat Akser (Ulster University)
Online Film Festivals: Rise of a New Networked Aesthetic

Seda Aktaş (Marmara University)
New Ways of Production in Film Making: "Life in a Day" as an Example of a Crowdsourced Documentary

Sedef Erdoğan Giovanelli (Istanbul Bilgi University)
The Representation of Food Culture as an Intangible Cultural Heritage in the Digital Era

E 8 Forms of Cultural Memory in Contemporary Slovak Cinema

Jana Dudková (Slovak Academy of Sciences)
„The Golden Sixties“ and Intertextual Connectivity in Post-Socialist Era of Slovak Cinema

Marek Urban (Slovak Academy of Sciences)
Thematic Analysis of Film Database Members' Comments on Slovak Films Distributed in 2015

E 9 Connecting Vertov: Montage, Technology, Politics

Chair: Francesco Pitassio (Università degli Studi di Udine)

Antonio Somaini (Université Sorbonne Nouvelle Paris 3)
Cinema, Montage, and the Technological Milieu

Natacha Milovzorova (Université Sorbonne Nouvelle Paris 3)
Vertov at the Intersection of the Artistic Circles of the 1920s

Irina Tcherneva (École en Hautes Études en Sciences Sociales (EHESS) and ARIAS/Cnrs, Paris)
Redefining the 'Experimental Cinematographic Station' Project in the Soviet Documentary 'Filmmaking During the 1960s'

E 10 Cross-media Connectivity and the Politics of the Establishment Involvement

Corey Kai Nelson Schultz (University of Southampton)

Sites and Sights of Commemoration: Contemporary Chinese Commemorative Museums, Commemorative Films, and Affective Experience

Ruby Cheung (University of Southampton)

Border-crossing Film Policy: A Study of the Linguistic Connectivity and Disruptions in China-Hong Kong Film Co-productions

Lars Kristensen (University of Skövde)

The Frozen Dialectic: Marx, Politics and Gamification

Wing-Fai Leung (University College Cork)

LV Chairs and Pizzas: the Production of Social Spaces in Taiwan's Innovative Startup Eco-system

E 11 Critical Morphology: To Connect Means to Transform

Chair: Marie Rebecchi (EHESS Paris)

Gottfried Schnödl (Leuphana Universität Lüneburg)

Euglena Without Qualities – Dissolving Morphologies in Biology and Literature around 1900

Elena Vogman (Freie Universität, Berlin)

„The sea has eyes of its own”: Critical Morphology of Sea Creatures

Riccardo Venturi (EHESS, Paris)

The Deep-Sea and the Unconscious. Fathoming the Abyss with Salvador Dalí and William Beebe

Marie Rebecchi (EHESS Paris)

Photographing the “Ambient” as Connected Space

E 12 (HoMER) Mapping Markets

Pierre Stotzky (Université de Lorraine)

Databases and Film Market Studies

Brendan Kredell (Oakland University)

The Geography of Taste: A study of Netflix Rental Patterns in US Metro Areas

Maria Fernanda Luna Rassa (Autonomous University of Barcelona)

Using GIS in Film Studies: Methodological Reflections

E 13 (HoMER) Past and Future audiences

Aleit Veenstra (University of Antwerp) & Philippe Meers (University of Antwerp) & Daniël Biltreyst (Ghent University)

New screen audiences? A comparison of film consumption practices of Flemish youth in 2001 and 2015

Gabriel Menotti (Federal University of Espiritu Santo) & Virginia Crisp (Coventry University)

Besides the Screen: in-between cinematographic spaces and scholarships

Matthew Jones (DeMontfort University)

Living memories: Connecting modern and historical cinema audiences through immersive theatre

Panels E 1 – F 13
Saturday, 30.7., 9-11

F 1 Turkish Cinema

Levent Yilmazok (Mimar Sinan Fine Arts University)
Turkish Cinema in the 1960s: An Idiosyncratic Case of Connectivity

Savas Arslan (Bahcesehir University)
What Cinema Connects: The Filmmaker of the Ottoman Empire

Ali Halil Kocatürk (Bahcesehir University)
The transnational connection: a formalist look at the filmmakers period in Turkish cinema

Oemer Alkin (Heinrich Heine University Düsseldorf)
New Politics of Connectivity for Visual Culture Studies: Critique of Representation and Transnational Cinema

F 2 Connecting Cognition and Embodiment

Steffen Hven (Bauhaus-Universität Weimar)
Cinematic Narration: Reconnecting Cognition and Affect

Maria Poulaki (University of Surrey)
Embodied Simulation, Narrative and Disconnection

Tamas Nagypal (York University, Toronto)
The Subaltern's Connective Mutation: The Biopolitics of Slumdog Millionaire's Neuro-Images

Michael Ufer (Filmuniversität Babelsberg)
Intimate Connectivity/Connective Intimacy//Spike Jonze's HER: On Some Recent Temporal (Con)Figurations of Love

F 3 Media Archaeology and Archives

Hannah Goodwin (University of California Santa Barbara)
Constellated Archives: Imagined Connections to the Past in Silent-Era Astronomy Films

Andrea Pócsik (Pázmány Péter Catholic University)
Mediatized Otherness. An Archaeology of the Romanies' Criminalization

Monise Nicodemos (Université Sorbonne Nouvelle Paris 3)
In/ between: Media archaeology lab

F 4 Visualizing Europe: (Trans)national Cinema

Chair: Randall Halle (University of Pittsburgh)

Randall Halle (University of Pittsburgh)
The German-Turkish Co-production Development Funds: Interzones and Imaginative Communities

Hester Baer (University of Maryland)
Cinema and Production Collectives in the Age of Media Conglomeration

Yvonne Franke (Midwestern State University)
Homes in Crisis – Visualizing Europe during the Economic Crisis

Katrin Sieg (Georgetown University)
European Refugee Films

F 5 Transcultural and Intermedial Connections in Contemporary Romanian and Hungarian Cinema

Katalin Sándor (Sapientia University, Babeş-Bolyai University Cluj-Napoca)

Border Crossings and Contact Zones in Contemporary Romanian and Hungarian Films

Melinda Blos-Jáni (Sapientia University Cluj-Napoca)

Remediated Connections. Staging Video and TV Dispositifs and Masculinities in Crisis in Recent Romanian Films

Judit Pieldner (Sapientia University)

Connecting to the Past. History, Intermediality and Transculturality in Radu Jude's Aferim!

Andrea Virginás (Sapientia University, Cluj-Napoca)

Connecting as if Denying: Small Eastern European Cinemas and the Lure of Mainstream Recognition

F 6 Effects of Connectivity on Political, Social and Ideological Conditions: Fan Culture, Conspicuous Consumerism and Risk Society

Chair: Sarphan Uzunoglu (Kadir Has University/ Galatsaray University)

Ilkay Tuzcu Tigli (Ozyegin University & Galatasaray University)

Identity Formation through the Culture of Conspicuous Consumption within Connectivity: The Case of 'Rich Kids of Instagram'

Sergul Tasdemir (Galatasaray University)

Rethinking Connectivity in the Context of Global Terrorism: How did Paris attacks have an Effect on Risk Perception?

Arzu Sahin (Istanbul University&Galatasaray University)

Active Audiences on Social Media Platforms: "Leyla and Mecnun" Fans as an Example of Online Connectivity

F 7 Connectivity and its Failures in Hungarian "Retreat films"

Chair: Hajnal Király (University of Szeged)

György Kalmár (University of Debrecen)

Retreat Films in Post-Communist Hungarian Cinema

Imola Bülgözdi (University of Debrecen)

Retreat to the Margins: Pseudo-Natives and Frontiersmen

Miklós Sággy (University of Szeged)

Travels into the (Sub)conscious

F 8 Innovating Film Festivals Along the Circuits

Sponsored by Film Festival Research Workgroup

Chair: Aida Vallejo (University of the Basque Country UPV/EHU)

Ger Zielinski (Frost Centre for Canadian Studies and Indigenous Studies)

Buffer: a YouTube Festival in situ

Elena Pollacchi (Ca' Foscari University of Venice/ Stockholm University)

The Beijing International Film Festival as a 'reputational festival'

David Archibald (University of Glasgow)

Engaging Radical Film Cultures in Scotland

Monia Acciari (De Montfort University)

The Age of Debates: Innovation of Festival Spaces Between Musealisation and Modernity

F 9 Queer Networks: Connecting Institutions, Programming Queerness.

Sponsored by Film Festival Research Workgroup

Stuart Richards (The University of Melbourne)

Queer Cinema and the Perception of a Geographical Divide of Popular and Art House Cinema

Antoine Damiens (Concordia University)

The Queer Film Ecosystem: Symbolic Economy and Queer Cinema's Legs

Clinton Glenn (Concordia University)

In Between and Across: Building Queer Cultural Networks and Transnationalism in the Baltic States

F 10 Film Literacy in Central Europe (Workshop):

Sponsored by Eastern Bloc Cinema Workgroup

Ciszewska (University of Łódź)

Justyna Budzik (University of Silesia in Katowice)

Justyna Deszcz-Tryhubczak (Wrocław University)

Michał Pabiś-Orzeszyna (University of Łódź)

Tereza Cz Dvořáková (Charles University in Prague)

Katarína Mišíková (Academy of Music and Dramatic Arts in Bratislava)

F 11 Social Media and Participation

Karin van Es (Utrecht University)

The NOS Gijzeling: Vamping for Time on Twitter

Rainer Hillrichs (University of Mannheim)

A Community of Participants Then – Stars and an Audience Now? Refuting the “Participatory Culture” Paradigm of YouTube Studies

Tim McNelis (Falmouth University)

The High School Connection: Genre, Social Media, and Intertextuality in Easy A (Will Gluck, 2010)

Olivier Ruelle (The Hong Kong Polytechnic University) / Peter Peverelli (Vrije Universiteit Amsterdam)

The Discursive Construction of Identity through Interaction on Social Media in a Chinese NGO

F 12 (HoMER) National Industries

Outi Hupaniittu (Finnish Literature Society Archives)

Finnish Film Business and the Problem of Profitability 1920–1962: Economic History of a Small Nation's Cinema

Lukasz Biskupski (University of Social Sciences and Humanities SWPS in Warsaw)

In the Shadow of Empires. The Strategy of Affiliation in the Business operations of Warsaw-based Film Company Sfinks Before World War I.

Marija Weste (Linköping University)

A Hundred Years of Cinema: a Draft of the Movie-Going History in Latvia in the Twentieth Century

Lina Kaminskaitė-Jančorienė (Vilnius University)

The Attempt to Conquer a Non-cinematic Country: Kinofikacyja of the Periphery of the Soviet Union

F 13 (HoMER) Early Cinema in Scotland

Maria Velez-Serna (University of Stirling)

Travelling Cinema Today: New Uses for an Early Cinema Dataset

Julia Bohlmann (University of Glasgow)

From Wholesome Viewing to Wholesale Films: Early Co-operative Cinema in Scotland, 1902-1928

John Caughie (University of Glasgow)

Film and New Cinema History: Ethics and Aesthetics

Panels G1 – G 12

Saturday, 30.7., 11-13

G 1 Connected Cities and Archives

Sezen Kayhan (Koc University)

Cinematic Spaces of Istanbul Through the Foreign Lens

Gulbin Kiranoglu (Kocaeli University)

Remembering Forgotten Istanbul: Mediated Connections

Erik Persson (University of Gothenburg)

The City film, the Archive and the three “A:s”: Municipal Cinema in Gothenburg 1938-1964

Natalie Ryabchikova

Association of Workers in Revolutionary Cinema (ARRK): a Network of What?

G 2 Scandinavian Media and Film Sociology

Adriana Margareta Dancus (University of Agder)

Growing up in Real Time. Vulnerability and Cine-ethics in Brothers (Aslaug Holm, 2015)

Kimmo Laine (University of Oulu)

Connecting Nordic Welfare States During the Post-WWII era: Four Times Love (1951)

Per Vesterlund (University of Gävle)

“...but of course we recognized ourselves” – A case study of the reception of Swedish televisual fiction in the 1970s and 1980s

Denis Newiak (Brandenburg University of Technology)

Aesthetics of community in the age of solitude: Contemporary concepts of ‘New sociological film theory’

G 3 Transnational Pornography

Peter Rehberg (The University of Texas at Austin)

Can pornography Bring Us Together?

Mariah Larsson (Malmö University College)

Porn Travels: The Transnationality of Pornography 1965-1980

Giovanna Maina (Independent) & Federico Zecca (Università degli Studi di Udine)

The Porn Connection: Economy and Semiotics of Pornographic Video Sharing Website

G 4 Connected through Gaming

Ariana Dongus (University of Potsdam)

From As-if to What-if - Creating Engineered Experiences in which fiction and reality merge Alternate Reality Games

Francesca Scotto Lavina (La Sapienza University of Rome)

The emotional connectivity of moving bodies: locative media mapping in-between local lived places and glocal sentient spaces

Lavinia Brydon (University of Kent)

From a jukebox photograph to a music video: Media technologies and the popular culture heritage of a British pleasure pier

G 5 The Affects of Connectivity

Asbjorn Gronstad (University of Bergen)

Cinema's Gestural Connectivity

Katarzyna Paskiewicz (University of Barcelona)

Containment and Connectivity: The Cinema of Isabel Coixet

Lucio Crispino (Universities of Melbourne/Adelaide/SA)

ROCOCO NOIR: On the Gestural Signature of Roy Andersson's "Living" Trilogy

G 6 Memory and Terrorism

Meredith Slifkin (Concordia University)

Melodrama, Cultural Memory, Revolution: Egyptian Cinema of the Nasser Era

Elena Caoduro (University of Bedfordshire)

Interconnected Memory: Left-wing Terrorism in German and Italian non-fiction Cinema

Yael Munk (The Open University of Israel)

"Fauda": Re-considering the Israeli Occupation on Prime Time

Arild Fetveit (University of Copenhagen)

Precarious Aesthetics and 5 Broken Cameras (Emad Burnat and Guy Davidi 2012)

G 7 Coproduction Policies: Connecting, Misconnecting, Disconnecting

Petar Mitric (University of Copenhagen)

The European Co-production Treaties and Tri-fold Crisis

Gertjan Willems (University of Ghent)

The Evolution of Belgian-Dutch Coproduction Policies: Cultural and Economic Dimensions

Ben Harris (University of California Los Angeles)

Of Labyrinths and Ghosts: Neue Constantin, the EU, and the Making of The Name of the Rose (1986) and The House of the Spirits (1993)

Julia Hammett-Jamart (CinEcoSA)

Influence and Interference : official coproduction as a site of connection and disconnection in the European audiovisual landscape

G 8 Audiovisual Compression. Politics of Coding and Decoding

Chair: Wanda Strauven (University of Amsterdam; Goethe-University Frankfurt am Main)

Alexandra Schneider (Johannes Gutenberg-University Mainz)

Small-Gauge and Reduction Prints as Compression Formats?

Vladimir Lukin (University of Amsterdam)

Datamoshing as Digital Photogénie and The Political Economy of the MPEG Video Codec

Marek Jancovic (Johannes Gutenberg-University Mainz)

Disconnecting History: Lossless Compression and the Future of Memory

Nicole Braida (Johannes Gutenberg-University Mainz)

Ephemeral Reality: the Case of Interactive Documentary Practices

G 9 New Cartographies of Video and Digital Arts

Sponsored by Cinema and Contemporary Visual Arts Workgroup

Chair: Greg de Cuir Jr. (University of Belgrade)

Susanne Ø. Saether (University of Oslo)

Sampling Connectivity in Recent Video Art

Zsolt Gyenge (Moholy-Nagy University of Art and Design)

Lost in Projection. Kutlug Ataman and the Redesigned Spectatorship of Video Art

Marina Hassapopoulou (New York University)

Digital Aesthetics as Cultural Cartographies of an in/between Europe

Synne Tollerud Bull (University of Oslo)

Processing Aerial Volumes: From Land Art to Earth Listening in the Age of the Anthropocene

G 10 Connecting Events, Worlds, and Media Environments: Serial Storytelling Strategies in Contemporary Media Culture

Chair: Michael Wedel (Film University Babelsberg)

Markus Kuhn (University of Southern Denmark)

Connecting Characters, Audiences, and Media Environments: Interpolated Narration in Pseudo-Authentic Web Series

Andreas Veits (University of Hamburg)

Connecting Storyworlds: Problems and Potentials of Interactive Storytelling in Telltale Games Series

Sebastian Armbrust (University of Hamburg)

Sequence vs. Storyworld: Connecting Events in Serial Television Drama

G 11 HoMER Workshop Mapping Movies Workshop

Jeff Klenotic – University of New Hampshire

Panels H1 – H12

Saturday, 30.7., 14-16

H 1 Political Activism

Peter Kramer (University of East Anglia)

Connectivity in and around Avatar: From Film Analysis to Political Activism

Sirin Erensoy (Istanbul Kültür University)

Surviving Censorship: The Rise of Citizen Journalism during the Gezi Park Protests

Emil Stjernholm (Lund University)

Monoform vs Subversion: The Swedish Peace Movement and the Transnational Production of Peter Watkins' The Journey (1987)

Wouter Oomen (Utrecht University)

Cosmopolitanism and Humanitarianism in the Hope for Haiti Now Campaign

[H 2 Globalization and Aesthetics](#)

Karol Józwiak (University of Lodz)

Rhetoric as a Means of Connectivity in Cinema

Katixa Agirre (University of the Basque Country)

Identity Struggles in the New Basque Cinema: Opening the Doors of the 'baserri'

Mads Anders Baggesgaard (Aarhus University)

The Jungle and the Desert – Two Images of a Globalized World

May Adadol Ingawanij (University of Westminster)

Animistic Cinema: Movement, Dispositif, Ritual

[H 3 Documentary and Animation](#)

Florian Mundhenke (University of Leipzig)

The Web Documentary as a Medium of Connectivity – Challenges and Practices of Researching Non-Fictional Websites

Anna Wiehl (University of the West of England)

Dancing in the Korsakow Dispositive Complexity, Connectivity and Interactive Corelativism

Rebecca Sheehan (California State University)

Undocumented: Documentary Animation's Unsettled Borders

Marta Wasik (University of Warwick)

Reanimating Home Video: Domestic Media, Obsolescence and Memory in Cowboy Bebop and Steven Universe.

[H 4 Transnationalism in European Film](#)

Huw Jones (University of York)

Connecting Europe through cinema: audience engagement with European film

Jaap Verheul (New York University)

"Out of Many, One:" The Transnationalism of Europe's National Cinemas

Hauke Lehmann (Freie Universität Berlin) & Nazli Kilerci (Freie Universität Berlin)

Creating Communities of Taste: Tactical Appropriation and Turkish German Cinema

Domitilla Olivieri (Utrecht University)

Diasporic Proximities: Spaces of home in European Documentary

[H 5 Festivals as Teaching Sites: A Roundtable on the Future of Film Festival Pedagogy \(Workshop\)](#)

Sponsored by Film Festival Research Workgroup

Brendan Kredell (Oakland University)

Diane Burgess (University of British Columbia)

Marijke de Valck (University of Utrecht)

Skadi Loist (University of Rostock)

Dorot Ostrowska (Birkbeck College, University of London)

Ger Zielinski (Trent University)

[H 6 Spain Plays Itself: Mediating Spain Beyond its Borders](#)

Dean Allbritton (Colby College)

Viral Connections: The Early Years of AIDS in Spain

Antonio Caballero Gálvez (Universitat Rovira i Virgili)

The Fall of Spanish Stereotypes: New cultural identities in 'plurinational' Spain

Mary Kate Donovan (SUNY Stony Brook)

Spanish Chinatowns: Global Myths, Local Communities

[H 7 Alone, together? Modes of Sociality in Networked AR/VR Environments](#)

Chair: Philipp Sack (HBK Braunschweig)

Carolin Anda (HBK Braunschweig)

Go Catch Them in the Real World: Layers of connectivity in the location-based mobile games Pokémon go and Ingress

Phillipé Bédard (University of Montreal)

Virtual Reality's "in betweens"

Isabelle Lefebvre (University of Montreal)

Reactive Potential and Social Norms in Video Games: Revisiting the Device/Apparatus Divide Through Super Mario Maker

[H 8 Transcultural Connectivity, Mobility and Contact Zones in Contemporary East European Cinemas](#)

Cheryl Dueck (University of Calgary)

White God as Transcultural Migration Allegory

Mónika Dánél (Eötvös Loránd University)

Surrogate Landscapes: Figures of (Self-)Historicization and (Self-)Colonialisation in Contemporary Hungarian and Romanian Films

Balázs Varga (Eötvös Loránd University)

Slaves Beyond Borders: Liminal Zones, Figurations of Space and Otherness in Recent Romanian and Hungarian Films

László Strausz (Eötvös Loránd University)

Journeying in Between – Mobility and Social Institutions in the New Romanian Cinema

[H 9 Small-gauge Practices as Overlooked Networks of Film Circulation](#)

Chair: Enrique Fibla Gutierrez (Concordia University Montreal)

Enrique Fibla Gutierrez (Concordia University Montreal)

Establishing Friendship Bonds: 1930s Transnational Amateur Cinema

Andrea Mariani (Università degli Studi di Udine)

Nomadic Connectivity. Tracing the Italian Experimental Cinema (1934-1943)

Pablo La Parra Pérez (New York University)

An Image is Haunting the World. Circulation and Appropriation of Militant Film practices in the Long Sixties (the Spanish case)

Diego Cavallotti (Università degli Studi di Udine)

Shifting Diastatic and Diatopic Boundaries: The use of Consumer Video Technology in Pantera's Counter-cultural Movement

[H 10 Participatory Art Practices across net.art, DIY and Screen Media](#)

Sponsored by: Cinema and Contemporary Visual Arts Workgroup

Chair: Patricia Nogueira da Silva (University of Porto / University of Texas, Austin)

Maria Madalena Túbal Miranda (FCSH - New University of Lisbon)

I-docs and collective portrait

Karla Tobar Abarca (University of the Basque Country)

On Originality and Planned Obsolescence: The net.art case

Christian Villavicencio (University of the Basque Country) & Agata Mergler (York University Toronto)

Haptic/Visual Identities

[H 11 \(HoMER\) Cinema Audiences and Social Division](#)

Annie Fee (University College London)

Mapping Cinema Activism in Interwar Paris

Karel Dibbets (Universiteit van Amsterdam)

Nationalism and the Marketing of Emotions in fin-the-siècle Netherlands

Kirby Pringle (Independent)

The Last Confederate Picture Show: Silent Film and the Lost Cause in the South

[H 12 \(HoMER\) Parallel Markets](#)

Emre Çağlayan (University of Brighton & University for the Creative Arts)

Reflections on the Repertory Cinema

Isak Thorsen (University of Copenhagen)

The Wild West of XXX-rated Porn? – Connections between Porn and Danish Mainstream Cinemas

Elodie Valkauskas (University of Lorraine)

The Reception of «New German Cinema» in France During the Sixties and the Seventies: a Market Study