Sensibility & the Senses

Media Bodies Practices
DEAR NECS 2017 CONFERENCE DELEGATES,

We are pleased to present the Preliminary Program of the 11th annual NECS Conference, which will take place from June 29th to July 1st, 2017 in Paris. We thank everyone for their excellent submissions, and we are happy to announce Mark Hansen (Duke University, USA), Deborah Chambers (Newcastle University, UK), and Elizabeth Price (artist), as keynote speakers!

As you will see in the following pages, the NECS Conference activities will take place this year in three different locations throughout the city of Paris:

- the Université Sorbonne Nouvelle – Paris 3 (which will be the main conference site, where all the parallel sessions with the different panels will take place)
- the Centre Pompidou (for the Keynote presentations #1 and #3 on June 29th and July 1st, which will be followed by screenings)
- the Sorbonne (for the Opening Remarks, the Keynote presentation #2 on June 30th, a round table organized by the CNC – Centre National du Cinéma et de l’Image Animée, the NECS General Meeting, and a Cocktail open to all conference participants).

The Pre-Conference activities will take place on June 27th-28th in two different locations:

- the Université Paris Diderot – Paris 7 (for the NECS Graduate Workshop and several other thematic workshops)
- the Centre Pompidou (for the Pre-Conference Keynote on June 28th)

Please let us know if you notice any errors or oversights in the Preliminary Program. The schedule itself has been finalized; we have done everything in our power to accommodate all the special requests that have been sent to us during the last few weeks. Please do not request any further scheduling changes unless your attendance would not be possible otherwise.

The deadline for requesting scheduling changes is May 15th, 2017. Regarding all other matters, including cancellation, please let us know as soon as possible.

We would very much appreciate volunteers for chairing panels. If you are interested, please send us a list of panels that you would be willing to chair (ensuring that they do not overlap with your own presentation), and we will assign you to one of them.

Time slots for the meetings of the NECS workgroups will be available on Thursday, June 29th, between 17:15 and 18:00. The NECS workgroup-organizers who would like to schedule a meeting of their workgroup are invited to contact the Conference organizers. The same goes for those workgroups who would like to sponsor some specific panels: please contact us as soon as possible, in order for your sponsoring to appear in the Final Program.
The NECS Conference website (http://necs.org/conference/) will offer updated information, such as further details (titles, abstracts) about the Keynote presentations and screenings and the CNC round table. 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 the following email address: necs2017paris@gmail.com.

Please remember that 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 2017 NECS membership before June 1st, 2017. 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 Paris!

Sincerely,

The NECS 2017 Conference Organizing Team
Université Sorbonne Nouvelle – Paris 3

The Pre-Conference Organizing Team
Université Paris Diderot – Paris 7
NECS Committees

Paris, June 29 - July 1 2017 » NECS CONFERENCE

NECS Steering Committee
Sophie Einwächter, Judith Keilbach, Skadi Loist, Michał Pabis-Orzeszyna, Francesco Pitassio, Antonio Somaini, Alena Strohmaier.

NECS 2017 Conference Committee
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NECS 2017 Conference Organizing Team - Paris 3

NECS 2017 Local Pre-Conference Organizing Team - Paris 7
Emmanuelle André and Martine Beugnet.

NECS 2017 Graduate Workshop
Jeanne Ferrier (Université Paris Diderot – Paris 7), Carlos Kong (The Courtauld Institute of Art, London), Halbe Kuipers (University of Amsterdam), Natacha Milovzorova (Université Sorbonne Nouvelle – Paris 3), Sarah Ohana (Université Paris Diderot Paris 7).

Graphic Design: Zoo Somaini
We thankfully acknowledge the support of:

Université Sorbonne Nouvelle – Paris 3
UFR Arts & Médias

Centre Pompidou : Collections Film et Nouveaux Médias
LabEx ICCA - Industries culturelles et création artistique
CNC - Centre national du cinéma et de l’image animée

Université Paris-Diderot Paris 7
CERILAC – Centre d’Études et de Recherches Interdisciplinaires en Lettres Arts Cinéma
LARCA – Laboratoire de recherches sur les cultures anglophones
Venues

Please note that the conference takes place in different locations throughout the city of Paris. Here are the addresses of the venues and the closest subway or bus stops nearby.

Université Sorbonne Nouvelle – Paris 3 (NECS Conference main site)
13, rue Santeuil
Building D
75005 Paris

Université Paris Diderot – Paris 7 (NECS Pre-Conference site: Graduate Workshop and other Workshops)
5, rue Thomas Mann
Campus “Grands Moulins”
75013 Paris
Access: Metro line 14, Bibliothèque François Mitterand station / Bus line 89, Bibliothèque François Mitterand station / Bus line 62, Bibliothèque François Mitterand station / Bus line 64, Bibliothèque-Chevaleret station or Pont de Tolbiac station.

Centre Pompidou (Pre-Conference Keynote Lecture with Lewis Klahr in the Cinéma 2 on Wednesday, June 28th 2017; Conference Keynote Lecture #1 with Mark Hansen in the Cinéma 1 on Thursday, June 29th 2017; Conference Keynote Lecture #3 with Elizabeth Price in the Cinéma 2 on Saturday, July 1st 2017).
Place Georges Pompidou
75004 Paris
Access: Métro line 11, Rambuteau station / Metro line 1 and 11, Hôtel de Ville station / Metro line 1, 4, 7, 11 and 14, Châtelet station / Bus lines : 21, 29, 38, 47, 58, 69, 70, 72, 74, 75, 76, 81, 85, 96.

Grand Amphithéâtre de la Sorbonne (Conference Keynote Lecture #2 with Deborah Chambers, CNC round table, NECS General Meeting, followed by Cocktail, on Friday, June 30th 2017)
La Sorbonne
47, rue des Écoles
75005 Paris
Metro line 10, Cluny-La Sorbonne station / RER line B, Saint-Michel station or Luxembourg station / Bus line 21, Les écoles station or Luxembourg station / Bus line 27, Les écoles station / Bus line 38, Les écoles station or Luxembourg station.
<table>
<thead>
<tr>
<th>PRECONFERENCE EVENTS</th>
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| **Tuesday 27**
| **Introduction**     | 08.30-09.30 Registration | 09.00-10.45 Panels E1-E14 | 09.00-10.45 Panels H1-H14 |
| **09.30-10.45**      | Graduate Workshop Panel 1 | A1-A14 pp. 20-22 | 
| **Break**            | 14.00-15.30 Graduate Workshop Panel 3 | 
| **Lunch**            | 13.00-17.00 Pre-Conference Workshop #1, #2 & #3 | 15.00-16.00 Transfer to the Sorbonne | 18.00-19.00 Transfer to the Centre Pompidou |
| **15.30-16.45**      | Graduate Workshop Panel 4 | 17.15-18.00 Workgroup Meetings | 19.00-20.30 NECS General Meeting Grand Amphithéâtre Sorbonne |
| **18.00-19.30**      | Presentation, Screening & Q&A by Richard Misek | 18.00-19.00 CNC Round Table Grand Amphithéâtre Sorbonne | 19.00-20.00 Transfer to the Centre Pompidou |
| **19.00-21.00**      | Pre-conference Keynote Centre Pompidou Cinéma 2 | 19.00-21.30 Opening Remarks Keynote #1 & Screening | 20.00-22.15 Keynote #3 & Screening |
| **20.00-22.00**      | Cocktail Sorbonne | 20.30-22.00 | Closing Remarks Centre Pompidou Cinéma 2 |
| **20.30-22.00**      | | | |

**DAY 2**

| **Friday 30**
| **09.00-10.45** | Panels E1-E14 | 09.00-10.45 Panels H1-H14 |
| **11.00-12.45** | Panels F1-F14 | Panels I1-I14 |
| **13.00-14.45** | Panels G1-G13 | Panels J1-J14 |
| **15.00-16.00** | Transfer to the Sorbonne | Panels K1-K13 |
| **17.15-18.00** | CNC Round Table Grand Amphithéâtre Sorbonne | Panels L1-L13 |
| **19.00-20.00** | NECS General Meeting Grand Amphithéâtre Sorbonne | |
| **20.00-22.15** | Keynote #3 & Screening | |
| **20.30-22.00** | Cocktail Sorbonne | |

**DAY 3**

| **Saturday 1**
| **09.00-10.45** | Panels H1-H14 | 09.00-10.45 Panels H1-H14 |
| **11.00-12.45** | Panels I1-I14 | Panels J1-J14 |
| **13.00-14.45** | Panels G1-G13 | Panels J1-J14 |
| **15.00-16.45** | Panels K1-K13 | Panels L1-L13 |
| **17.15-18.00** | CNC Round Table Grand Amphithéâtre Sorbonne | Panels L1-L13 |
| **19.00-20.00** | NECS General Meeting Grand Amphithéâtre Sorbonne | |
| **20.00-22.15** | Keynote #3 & Screening | |
| **20.30-22.00** | Cocktail Sorbonne | |
NECS Graduate Workshop: Future Sensibilities: Mediations of Precarious Life

How do film and media practices sense and make sense of the future when it presents life as increasingly precarious? From the passage into the Anthropocene, the exhaustion of natural resources and the technologization of labor, widespread right-wing populism, to crises of refugee movement and expansive relations of inequality, contemporary futures present themselves as risks for life. Recent theorizations of precarious life (Butler, 2009, 2015; Lorey, 2015; Agamben, 2016) maintain that the future can no longer assume to be a stable temporality or even a tangible potentiality. What futures can still be imagined? A concern for shared futures must rather be sensed, described, politicized, and continuously reinvented. The destabilizing historical present urges us to reconsider how film and media cultures have historically, and continue to, make sense of coming futures and sense possible alternatives. What can be found in the aesthetics, techniques, operations, and modes of thinking and speculation that sense, create, and invent new futures? Asking if, and how, the future is still sensible, this workshop aims at examining the aesthetic, social, ecological and political dimensions of historical and contemporary film, visual and media cultures and their methodologies.
Alongside the familiar scholarly article, the video essay has become a key alternative mode of analysing films and theorizing about cinema. It has also proved to be a precious pedagogical tool.

Film-maker, montagist, and theorist Richard Mizek has curated a series for a special issue of (In) Transition: Journal of Videographic Film and Moving Image Study, an international, peer-reviewed online journal that focuses on the video essay form. He will give a brief presentation and Q&A on the video essay, before screening a sample of the videos included in the forthcoming special issue.

Drinks and snacks will be served.
Panel 5
» June 28th, 9:30 - 10:45

Yevgeniya Plakhina
» Friedrich Ebert Foundation
*Humour against censorship: political culture of social media in Kazakhstan*

Mariz Keleda
» Brown University
*Virtual Raids: Tracing Potenza in Cairo’s Alternative Cultural Sector*

Respondent: Mariz Keleda

Panel 6
» June 27th, 11:00 - 12:15

Axelle Demus
» Université de Nantes
*Speaking Out Before We’re Dead: Queer AIDS Video Activism*

Greg Niedt
» Drexel University in Philadelphia
*Collapsing the Closet: Examining the Ongoing Bricolage of Digital Queerness*

Respondent: Greg Niedt

Panel 7
» June 28th, 14:00 - 15:30

Jiyu Zhang
» Leiden University, Netherlands
*Unhappy Together: Sexuality, Identity, and the Body in Sinophone Cinema*

Ana Bento Ribeiro
» Université Paris 10 Nanterre
*Becoming transnational: Femininities and migration in Contemporary Romanian Cinema*

Respondent: Jiyu Zhang

Panel 8
» June 27th, 15:50 - 17:15

Marija Laugalyte
» University College Cork
*Perceiving Precariousness through New Technology’s Connectivity*

Andrea Lathrop
» University College of London
*Medias’ own time. An Analysis on Ebay as recirculation Platform*

Respondent: Marija Laugalyte
Pre-Conference Workshop #1: Media Industries
Organised by the NECS Workgroup on Media Industries.
Contact Mingant Nolwenn, nolwenn.mingant@univ-nantes.fr and Petr Szczepanik, petrszczepanik@gmail.com
Salle Pierre Albouy, 13.00 - 17.00
Campus Grands moulins
C building, 6th floor
Coffee break at 15.30.

Pre-Conference Workshop #2: How to Teach European Cinema: The European Universities Film Award (EUFA)
Contact: Skadi Loist, skadi.loist@uni-rostock.de
Salle 791C, 13.30-17.00
Campus Grands moulins
C building, 7th floor
Coffee break at 15.30.

In 2016, Filmfest Hamburg and the European Film Academy (EFA) launched the 1st European University Film Award (EUFA). This award, presented and voted for by European University students, aims to engage young people with the values of European cinema and processes for its recognition and promotion. Five films were viewed and discussed in the participating university classes. One student representative per university came to Hamburg for a deliberation meeting. For two days students discussed all films together, exchanged arguments and voted for the final winner: I, Daniel Blake by Ken Loach. NECS helped connect film scholars and students from 13 European countries with the EUFA program in 2016 and facilitates the expansion of the project. This workshop will bring together the award’s initiator, Filmfest Hamburg programmer Kathrin Kohlstedde, and scholars who participated in teaching the first EUFA classes. In this workshop we will discuss the different approaches and challenges that arose by teaching current European cinema in different settings depending on the course setup, the program, department and country. While discussing this specific initiative, we will also consider broader issues such as current teaching methods for film analysis and criticism, connections of theory and practice sections as well as transnational and cosmopolitan approaches to European cinema.

Workshop organizer: Skadi Loist (University of Rostock)

Participants
1) Kathrin Kohlstedde (Filmfest Hamburg)
2) Lydia Papadimitriou (Liverpool John Moores University)
3) Francesco Pitassio (University of Udine)
4) Andrea Pocsik (Pázmány Péter Catholic University, Budapest)
5) Ioannis (Yannis) Skopeteas (University of the Aegean)
6) Michał Pabiś-Orzeszyna (University of Łódź)

Pre-Conference Workshop #3: Experimental Media Archaeology
Organised by the European Network for Experimental Media Archaeology (NEMA)
Contacts: Annie van der Oever, annievandenoever@gmail.com, Andreas Fickers, Andreas.Fickers@uni.lu
Salle 789C, 13.30-17.00
Campus Grands moulins C building, 7th floor
Coffee break at 15.30.
Lewis Klahr

» June 28th, 19:00, Centre Pompidou, Cinéma 2.

Screening and Q&A: LEWIS KLAHR, SIXTY SIX (2002-2015, 90min.)

Free for NECS conference participants and members (subject to availability; normal tickets 6 euros).

As part of the NECS Pre-Conference Program, the Centre Pompidou in association with the Université Paris Diderot – Paris 7 and the program UDPN (Usage Des Patrimoines Numériés) presents the award-winning film Sixty Six (2002–15) by Los Angeles–based artist Lewis Klahr (American, b. 1956).

« Organized in 12 discrete chapters, Sixty Six is a milestone achievement, the culmination of Klahr’s decades-long work in collage filmmaking. With its complex superimpositions of imagery and music, and its range of tones and textures at once alluringly erotic and forebodingly sinister, the film is a hypnotic dream of 1960 and 1970s Pop. Elliptical tales of sunshine noir and classic Greek mythology are inhabited by comic book super heroes and characters from Portuguese foto romans who wander through midcentury modernist Los Angeles architectural photographs and landscapes from period magazines. Sixty Six is the latest, and perhaps most magisterial, entry in Klahr’s open-ended digital series Prolix Satori, in which the artist mines his vast 30-year archive of collage materials. As the historian Tom Gunning observes, “Klahr’s films generate a blend of melancholy and desire from this interplay of grasping and losing, remembering and forgetting.” »

MoMa, https://www.moma.org/calendar/events/1620?locale=en

« Throughout Sixty Six, Klahr unleashes a dazzling array of visual ideas, deftly combined with sounds, silence, or music, and all in the service of what he calls the film’s “pop associational mindscape.” »

Filmcomment: https://www.filmcomment.com/article/lewis-klahr-sixty-six/
Keynote #1 - June 29th, 19:00, Centre Pompidou, Cinéma 1
Mark Hansen (Duke University)
*World, Earth, Flesh, Sense: From Intersubjectivity to Intrasensibility*

Keynote #2 - June 30th, 16:00, Grand Amphithéâtre de la Sorbonne
Deborah Chambers (Newcastle University)
*Mediated and Simulated Intimacies: The Entrance of Algorithms, Robotics and Smart Technologies into Personal Life*

Keynote #3 - July 1st, 20:00, Centre Pompidou, Cinéma 2
Elizabeth Price
*Artist’s Talk*
The question of the relationship between media, bodies, and the senses cuts across the entire history of media theories. Since their first appearance, technical media such as telegraphy, photography, gramophone, film, typewriter, the telephone, radio, and then television, computer, internet, as well as a wide variety of cultural techniques for the recording, processing, and transmitting of information have been analyzed taking into consideration their relationships with the human body and its sensory organs. Concepts such as “organ projection,” “prosthesis,” “innervation,” “extension,” and “interface” have been used to describe the contact and the interaction between human organisms and technical apparatuses with their various degrees of hybridization, which in turn have generated a whole series of utopian and dystopian visions of a future “post-human” condition. And while the very notion of “medium” is strictly related to the problem of sensory perception (since it finds one of its origins in the Latin translation of a Greek term, metaxu, which was used by Aristotle in order to indicate the material intermediary entities that make perception possible), the body itself (with its expressive face, its sensitive skin, and its meaningful gestures and movements) has often been considered a sort of primary medium, a crucial reference point in order to understand the very nature of mediation.

The current transformations in our media landscape raise once more the question of the correlation between the history of technology and the history of the human sensorium, and invite us to reconsider the various possible relationships between media – in the widest sense of the term – and the realm of the senses, affects, and emotions. Cinema, with the various historical transformations of its spatial dispositif, has provided for decades and continues to provide a particularly important field for the interpretation of the cultural dynamics involved in the representation and reception of bodily identities and for the analysis of the aesthetic, embodied experience of the spectator. The same can be said for other visual, audiovisual, and sound media, which have tried to render through the grains, textures, and frequencies of their representations the different, dynamic materialities of bodies and sensations.

Today, the new bio-technical forms of life produced by ubiquitous digital media and by a whole range of artistic and non-artistic practices confront us with unprecedented theoretical questions, which can be tackled by combining perspectives that are both archaeological and forward-looking. We need appropriate theoretical frameworks in order to understand phenomena such as the sensory and cognitive functions performed by contemporary networked screens, the return of stereoscopic 3D imagery, the recent developments in the fields of virtual and augmented reality, the increasing presence in our living environment of intelligent sensing devices, the agencies of elemental media and mediating matters, as well as our daily interactions with digital technologies whose computational processes and outcomes are located below or beyond the thresholds of human perception. Understanding the new conditions of human and non-human sensibility within a fully networked media environment is one of the major challenges of contemporary film and media studies.
Panels Overview

Paris, June 29 - July 1 2017 » NECS CONFERENCE

Panels Overview

Panels: A1 – A14
THURSDAY, June 29th, 9.30 – 11.15

A2 - Social Media and Elections: Practices and Discourses
A3 - Outside In: Bodies and the Senses in Iranian Cinema
A4 - Live and Experiential Cinema: Sensory Excess in Immersive and Participative Film Spectatorship
A5 - Contemporary Figures of Excess and Transgression
A6 - Dancing Bodies
A7 - Byte and Prejudice - Digital Film Studies and Embodied Meaning Making
A8 - Affects and Audiovisual Media: Melancholia, Pity, and the Sublime
A9 - Turkish Cinema in Context: Humanity, Memory, Historicity
A10 - Animation and Sensory Experience: Bodies, Movement, and Space
A11 - Bodies at the Crossroads Between the Sacred, the Magic, and the Occult
A12 - Medializations of the Body: Practices and Productions of Space
A13 - Sensory Experiences Across the Audiovisual Spectrum: Childhood, Taste, National and Cultural Specificities
A14 - New Approaches to the Absence/Presence of Women in the Contemporary Cinema of Turkey

Panels: B1 – B14
THURSDAY, June 29th, 11.30 – 13.15

B1 - Cinema, Power, Body: Dispositifs of Training in Early Film and Visual Culture
B2 - Technologies of Performance
B3 - Screening Vulnerability: Witnessing the Fragile Body in the Digital Age
B4 - Forms of Queer Love: Intimacy, Film, and Gay Male Subjectivity
B5 - Self-Representations
B6 - Mediating Voices: The Role of Audiovisual Translation
B7 - Film Markets in Historical Perspective: Budgets – Box Offices – General Tendencies
B8 - Landscape, Architecture, Body across Documentary Cinema and Arts
B9 - The Screen in the Body, the Body as the Screen: Showing Some Essential Links
B10 - Interactive Environments
B11 - Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image
B12 - Invisible Mediators: Audiovisual Translation Players
B13 - Film Audiences & Festival Experience I: Senses, Body & Affect
B14 - The (Global) Body of the Auteur

Panels: C1 – C14
THURSDAY, June 29th, 13.30 – 15.15

C1 - Film Theory and Neuroscience # 1. Space, Time, Narration and Affects
C2 - Trauma, Memory, Inscription
C3 - On the Fringe of Visual Perception: Psychedelic Experience and Abstract Cinema
C4 - Sensing Memory, History and Space
C5 - Examining Contemporary Pornographies, Regimes of Representation, Fantasy and Practice
C6 - In front of / on / behind the screen: on the presence of bodily movement from vaudeville to video art
C7 - Eastern European Cinema: Trends and Practices
C8 - Cyborgs and Anthropomorphic Machines
C9 - Film, the Senses and Trauma
C10 - Bodies, Gestures and Subjectivities in the (Post-)Colonial Archive
C11 - The Weight of Class: Burdened Bodies in Documentary and Experimental Cinema
C12 - In and At. Children’s cinematic bodies
C13 - Film Audiences & Festival Experience II: Rituals, Politics & Cinephilia
C14 - Digital Effects, Computer-Assisted Color Film Analysis
Panels Overview

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Panels: D1 – D13
Thursday, June 29th, 15.30 – 17.15

D1 - Film Theory and Neuroscience #2: Subjectivity, Style, and Techniques
D2 - Corporeality in Question: Figuring the Body at the Intersection of Documentary and Art
D3 - Trauma, Memory, Transmission
D4 - The Social and Sensory Experience of Cinema-Going
D5 - Data, Senses, Body, Consciousness: Media Theory and the Image of Streaming
D6 - Media/Bodies: Experimental Film Practices and Research
D7 - Eastern European Cinema and Television: Film Exhibition, Censorship and Politics
D8 - Reconstruction/Reenactment: Exhibition, Performance, and the Sensible Staging of Theory.
D9 - Educating Through the Senses: Exhibition Practices at the Turn of the 20th Century, Soviet “Cinefication”, Early Television
D10 - Make Your Choice! The Concept of Choice and TV Reception
D11 - Habits of Mediation
D12 - Multimedia Forms of Film Analysis: Between Aesthetics, Attention and Immersion
D13 - Film Audiences & Festival Experience III: Reframing Historic Events

Panels: E1 – E14
Friday, June 30th, 9.00 – 10.45

E1 - Screening Gestures 1: Signs and Meanings
E2 - Bodies, Senses and the Videogame Experience
E3 - Embodied Experiences of Virtual Reality
E4 - From theory to practices: the body and the medium
E5 - The Politics of Policies: Global Cultural/Creative/Copyright Industries
E6 - Masculinities
E7 - Between Documentary and Experimental Realms: Avant-Doc, Past and Present
E8 - Female Subjectivities and Emotional Spaces
E9 - Gender, Identity and Sexuality between the National, the International and the Global
E10 - Sensuous Meaning-Making: On Cinematic Corporeality
E11 - Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting
E12 - Sonic Materiality and Radical Listening
E13 - Media ‘Bodies’ and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International
E14 - Interactivity, Performative Media Experiences, and Augmented Reality

Panels: F1 – F14
Friday, June 30th, 11.00 – 12.45

F1 - Screening Gestures 2: the Technical and the Visual
F2 - The Center as a ‘Body-Image’: Formal Displacement and Identity in Crisis
F3 - Virtual Reality and Cinema: Environments, Experiences, Narrations
F4 - Let’s Talk About Sex! Talking and Filming Sex in Contemporary Film
F5 - Makavejev, Cronenberg, Zviagintsev
F6 - Feminist Pornography, Masochism, Queer Politics of Hypermasculinity
F7 - Sensory Documentary Cinema
F8 - Corporeality, Nudity, and Lowbrow Movies ‘On Demand’: Late Socialist Bodies in the Polish Cinema of the 1980s
F9 - Ethnography and the (Decolonial Gaze): Archival Practices and Counter-Inquiry
F10 - Migrant Bodies: Representations and Self-Representations
F11 - Film Festivals and History(ies): Archives, Memory & Traces
F12 - Media, Collective Individuation and Sensorial Milieus
F13 - Immigrants, Refugees, and the Transmediation of Foreign Bodies in Contemporary Europe
F14 - Moments of Heightened Expressivity: Tears, Laughter, the Mask, and the Haunted Voice
## Panels Overview

### Panels: G1 – G13
FRIDAY, June 30th, 13.00 – 14.45

- G1 - Eisenstein Reloaded: New Directions for Research
- G2 - The Uses of Film Festivals
- G3 - New Materialisms and Media Ecologies
- G4 - Non-Human Visions
- G5 - Body Identity, Image and Sense-Experience in the Age of New Media
- G6 - Performance, Kinship and Affects in Documentary Remediations
- G7 - Performing Bodies
- G8 - Silent Cinema and the Transition to Sound
- G9 - Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics and Methods
- G10 - Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging
- G11 - Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif
- G12 - Topicalities of “1900”: Postures, Gestures, Discourses, Past and Present
- G13 - Intermedial Sensibility in Contemporary East European and Russian Cinema

### Panels: H1 – H14
SATURDAY, July 1st, 9.00 – 10.45

- H1 - Nonhuman Cinema: Expanded Subjectivities and New Sensorial Experiences
- H2 - Synaesthetic Experiences: Color, Light, Vertical Montage, Intermedia Environments
- H3 - Material in Conflict. What is a “Vision-Producing Machine”?
- H4 - Looking into ‘the Other’s Other’: the (Body) Politics of Newsreels, Amateur Films and Utility Films
- H5 - Experimental Media Archaeology and the Re-Sensitisation of Scholars and: Theory & Practice
- H6 - Materialising Mood, Vision and Subjectivity in Contemporary Film and Television
- H7 - Liminal Perceptions: Slowness and Vagueness
- H9 - Politics of Affects Through Social Media I
- H10 - Film Work Team and Collective Creation
- H11 - Corporeal Figurations in Transhistorical and Transnational Television Productions.
- H12 - Psychogeographies and Ambulatory Filmmaking
- H13 - Realism and Its Legacies
- H14 - Resonance, Memory and Solidarity: Queer Film Festivals and Audience Engagement

### Panels: I1 – I14
SATURDAY, July 1st, 11.00 – 12.45

- I1 - Thresholds of Perception: Sound, Light, and the Infraperceptible
- I2 - Media and the Historicity of the Senses: Archaeological, Critical, and Experimental Approaches
- I3 - Questioning the Norm in Bodily and Perceptual Standardizations
- I4 - Reenactments, Self-Enactments, Proximities
- I5 - Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination
- I6 - Body Genres Redux
- I7 - Interfacial Modulations of Affect I
- I8 - «Sense-App-ility» or: How the Interconnection of Human Senses and App-Technology Enables or Disables Users
- I9 - Politics of Affects Through Social Media II
- I10 - Technology, Bodies and Practices in Austrian Amateur Film
- I11 - Film and Media Art through the Lens of Philosophy of Senses
- I12 - Women Bodies: Presentations, Representations, Portraiture
- I13 - Tridimensional simulacra and masks: body politics and the question of authenticity in the digital age.
- I14 - Queer Sensibilities
Panels Overview

Paris, June 29 - July 1 2017 » NECS CONFERENCE

PANELS: J1 – J14
SATURDAY, July 1st, 13.00 – 14.45

J1 - Bodifications and the Image’s Flesh
J2 - Non-Anthropocentric Perceptions: Sensing From a Non-human Perspective Sens
J3 - Cartoon Bodies and Graphic Sensuality
J4 - Genre Sensibilities in the Era of “Peak Television”
J5 - Remediation and Affect
J6 - Communities of Affect: Sports Culture and Mediated Fandoms
J7 - Interfacial Modulations of Affect II
J8 - The Practice and Experience of Virtual Bodies on Screen
J9 - Changing Sensory Regimes and Emergent Corpo-Realities: Reflections on Dis-/Abling Practices
J10 - Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence
J11 - Against Immediacy: Feeling Form in Audiovisual Media
J12 - International Festival of Audiovisual Programs: the Current Transformation of Screens and the Audiences
J13 - Sensors, Implants, Prostheses, and Other Body-Technology Relations
J14 - Sensory Experiences of Bodies at War

PANELS: K1 – K13
SATURDAY, July 1st, 15.00 – 16.45

K1 - Transmitting Bodies, Projecting Senses: Media and Anthropology in the Soviet Avant-garde
K2 - Star Bodies
K3 - Revisiting Human-Media Relations: Death, Circularity and Cinema
K4 - Sense and Political Insensitivity: Affect, Media Culture, and the Resurgence of Right-Wing Populism
K5 - From the Filmmaker’s Studio to the Projection Space : Experimental Reconfigurations of the Subject-Spectator
K6 - Traces: Film Festivals and History
K7 - How to Feel the Experience. From Self-Inscription to Self-Regulation
K8 - Sensations of Intermediality and Female Identity in Contemporary East European Cinema
K9 - Bodies & Senses in Early Cinema Culture: Historical Experiences/Experiential Histories
K10 - Evolving Documentary practices and the Intriguing Relatedness of the I, the Eye and the Body
K11 - Sonic Interfaces, Sonic Bodies
K12 - Synaesthesia and the Sharing of the Senses

PANELS: L1 – L13
SATURDAY, July 1st, 17.00 – 18.45

L1 - The Transformations of Distraction
L2 - Touching, Performing, Sharing, Curating: A Compilation of Cinematic Gestures
L3 - Gestures and Other Ethical Encounters
L4 - (In)visible Bodies: Non-fiction Films by South American Women
L5 - Figure, Ground, Gesture: East Asian Cinema Vectors
L6 - The Uncanny, the Aging, the Electrical Body
L7 - Technology, Dreams, and Revolutionary Affects
L8 - The Sensible Skin of Analog Film: Materialities
L9 - The Changing Landscape of Open Access Publications in Film and Media Studies: Distributing Research and Exchanging Data
L10 - Using Audiovisual Material in Online Academic Publishing
L11 - The Uses of Polish Cinema in Media Education and Research
L12 - Historical Soundscapes, Auditory Cultures
L13 - Mapping French Philosophy of Senses, the Cinema and Media Arts
Thursday 29th » 09.30-11.15 / A

Université Sorbonne Nouvelle Paris 3

   Chair: Anthony Enns  
   » Dalhousie University
   Teresa Flores  
   » Lusophone University, Lisbon
   Optical Science and Anthropologic Types: The Photographic Archives of the Portuguese Expedition to the Muatânvua-Angola
   Anthony Enns  
   » Dalhousie University
   Optics and Objectivity in Microcosmic Fiction
   Margarida Medeiros  
   » New University of Lisbon
   Seeing Through Body and Mind: X-Rays, Telepathy, and the New Aesthetics, or How Transparency Became a Modernist Obsession
   Jordan Gowanlock  
   » Concordia University, Montreal
   Research and Development in Animation and Visual Effects Workflows

2. Social Media and Elections: Practices and Discourses
   Chair: Rainer Hillrichs  
   » Universität Mannheim / Universität Wien
   Julia Richmond  
   » Drexel University
   Trump’s Tweets: Redefining the Role of Journalism in Political Communication
   Nikhil Moro  
   » Norfolk State University
   Fake News, Social Media, and the Law
   Murat Akser  
   » University of Ulster
   Turkish Elections and Trolling: How the Turkish Government Uses Social Media to Terrorize Citizens

3. Outside In: Bodies and the Senses in Iranian Cinema
   Chair: Melis Behill  
   » Kadir Has University Istanbul
   Matthias Wittmann  
   » University of Basel
   Counter-Memories. An archaeology of tactics of remembering in Iranian cinema after 1988
   Sara Saljoughi  
   » University of Toronto
   “The People” of Iranian Cinema: Subjectivity and History in Counter-Cinema
   Alena Strohmaier  
   » Philipps-Universität Marburg
   Blood, Bodies, Borders - Counter-Spaces in/of “the first Iranian Vampire Western”

4. Live and Experiential Cinema: Sensorial Excess in Immersive and Participative Film Spectatorship
   Chair: Virginia Crisp  
   » King’s College London
   Rosana Vivar  
   » Universidad de Granada
   “Nowadays is not only the girlfriends that come”: Exploring gender roles at San Sebastian Horror and Fantasy Film Festival
   Sarah Atkinson  
   » King’s College London
   An electric shock to the tongue – fusing cinema, theatre and sensorial augmentation
   Helen W. Kennedy  
   » University of Brighton
   Funfear attractions: the playful affects of carefully managed terror in immersive 28 days later live experiences
   Brendon Wocke  
   » Université de Perpignan
   Eating with your eyes: Edible Cinema and participatory synaesthesia

5. Contemporary Figures of Excess and Transgression
   Chair:  
   »
   Michelle Devereaux  
   » University of Edinburgh
   Sirin Enesoy  
   » Istanbul Kultur University
   The Body Unraveled in Marina de Van’s Dans Ma Peau
   Oliver Kenny  
   » Queen Mary University of London
   Extreme images of Marina de Van’s body
   Karolina Westling  
   » King’s College, London
   Is there a “nouveau frisson” in French teenage cinema?

6. Dancing Bodies
   Chair:  
   »
   Catherine Bernier  
   » Concordia University
   Embodying fantasies? The role of present/absent song-and-dance sequences and the politics of sexuality in contemporary Hindi cinema
   Surbhi Goel  
   » Panjab University, Chandigarh
   Re-drawing new bodies: many figurations of icon, sexualized innervations, eroticized movements of the female ‘star’ in Hindi Film
   Julie Lobalzo Wright  
   » University of Warwick
   “I’m the song” : Bing Crosby’s body in film
   Gabriel Villota  
   » Basque Country University (UPV/EHU)
   A body that moves and sings “between the cracks of reality”: Some notes about 16 mm. Earrings (Meredith Monk, 1966-1979)
7. Byte and Prejudice - Digital Film Studies and Embodied Meaning Making
   Chair: Eileen Rositzka
   » Cinepoetics - Freie Universität Berlin
   Jan Hendrik Bakels
   » Freie Universität Berlin
   Rhythms of crisis – Audio-visual rhythm and the affective grounding of embodied meaning
   Jasper Stratil
   » Freie Universität Berlin
   Sensible Relations – Audiovisual Rhetorics in Documentaries on the financial crisis
   Thomas Scherer
   » Freie Universität Berlin
   Feel the consequences! Embodied meaning making in social advertisement
   Matthias Grotkopp
   » Cinepoetics - Freie Universität Berlin
   Audiovisual deixis and the genres of the video essay

8. Affects and Audiovisual Media: Melancholia, Pity, and the Sublime
   Chair:
   »
   Adam Cybulski
   » University of Łódź
   Discourse of Pity and Management of Visible Stigma. Images of Physical Otherness in Modern Cinema
   Francesco Sticchi
   » Oxford Brookes University
   Embodying Melancholia: The Problematic Value of Sad Passions in Audiovisual Media
   Temenuga Trifonova
   » York University
   The 21st Century Sublime: Between the Intensification and the Draining of Affect

9. Turkish Cinema in Context: Humanity, Memory, Historicity
   Chair:
   »
   Selime Buyukgoze
   » Istanbul Ayvansaray University
   The sensorium of silent, absent and hesitant memories in the contemporary cinema of Turkey
   Aysegul Koc
   » Sehir University
   Historicity, Futurism and Scattered Imaginaries
   Zehra Ziraman
   » Dokuz Eylül University
   Representations of Human with Nature and Culture Divide in Reha Erdem Films

10. Animation and Sensory Experience: Bodies, Movement, and Space
    Chair: Erwin Feyersinger
    » Universität Tübingen
    Bettina Papenburg
    » Heinrich-Heine-Universität Düsseldorf
    Affect and Evidence: Animated/Animating Models in the Life Sciences
    Pirkko Rathgeber
    » University of Basel
    The Concepts “Action” and “Movement”: Donald W. Graham’s Considerations of the Perception of the Beholder in Animation Theory
    Anna Greger
    » Universität Wien
    Immersive Space Strategies: Hyperrealistic Realms and the Applicability for Virtual Reality
    Holger Lang
    » Webster University Vienna
    A Flicker in Your Eyes: The Potentials of Artistic Exploration in Motion Media
Thursday 29th » 09.30-11.15 / A

Université Sorbonne Nouvelle Paris 3

11

Bodies at the Crossroads Between Sacred, the Magic, and the Occult
Chair:
»
Elisa Arca
» Alta Tecnologia Andina (High Andean Technology) 
"The most startling effect": Situating Méliès’s “Christ Walking on the Water” (1899) within French fin du siècle visual culture
Ferdinando Gizzi
» Università degli Studi di Firenze
"The most startling effect": Situating Méliès’s “Christ Walking on the Water” (1899) within French fin du siècle visual culture
Allison Schifani
» University of Miami
Mediating Magick: The Body as Technology in Contemporary Western Esoteric Practice
Brigitte Weingart
» Universität zu Köln
Facing Up to Magic: Fascination and Illusion in Bergman’s Ansiktet (The Magician/The Face, 1958)

12

Medializations of the body: Practices and Productions of Space
Chair: Lena Serov
» Bauhaus Universität Weimar
Guilherme Da Silva Machado
» Université Sorbonne Nouvelle - Paris 3 / Goethe-Universität Frankfurt
Cinema as Heterotopy of Work: Cycles of Immunity, Rhythm, and Montage
Kathrin Fehringer
» Universität Erfurt
Techniques of the Maimed Body: Pierre Lemonière’s Post-War Novel Au revoir là-haut
Guglielmo SCAFIRIMUTO
» Université Sorbonne Nouvelle - Paris 3
Alienation and vocal apparatus. Wodiczko’s Mouthpiece as medialization of the immigrant body
Tom ULLRICH
» Bauhaus Universität Weimar
“Revolutions as innervations of the collective”. Working bodies between barricades and the haussmannization of Paris (1853-1871)

13

Sensorial Experiences Across the Audiovisual Spectrum: Childhood, Taste, National and Cultural Specificities
Chair: 
»
Michael Brodski
» Johannes Gutenberg-Universität Mainz
Post-Cinematic Affect and Childhood Studies – Representations of the Child in Recent Films and Music Videos
Eggo Müller
» Utrecht University
Proving Taste: Gustatory, Olfactory and Tactile Experiences in Cooking Shows
Eija Niskanen
» University of Helsinki
Moomin’s Eyes - Moomin, Otsuka and pre-Ghibli
Alexa Scarlata
» University of Melbourne
Sensing the National, Sensing the Self: Streaming’s Homogenization of Televisual Cultural Specificity

14

New Approaches to the Absence/Presence of Women in the Contemporary Cinema of Turkey
Chair: Cuneyt Cakırlar
» Nottingham Trent University
Defne Tuzun
» Kadir Has University, Istanbul
Absence of Women in the Haunted Land: Body and Trauma in Once Upon a Time in Anatolia
Esin Paca-Cengiz
» Kadir Has University, Istanbul
Questioning Representation in “Women’s Film”
Elif Akcalı
» Kadir Has University, Istanbul
The Narrative Value of Female Youth: the Thematic Register of Coming-of-age in the Contemporary Cinema of Turkey
Technologies of Performance
Chair: Ginette Vincendeau
King’s College, London
David Archibald
University of Glasgow
Acting Natural? Ken Loach and performance
Bélen Vidal
King’s College London
Transplanted blossoms: international casts and the performance of the national in modern Spanish cinema
Philip Drake
Edge Hill University
Playing at Being American: transnational modalities of television performance

Screening Vulnerability: Witnessing the Fragile Body in the Digital Age
Chair: Michele Aaron
University of Birmingham
Michele Aaron and Briony Campbell
University of Birmingham
Digital Technology and Human Vulnerability: Towards an Ethical Film Praxis
Cath Lambert
University of Warwick
Embodied encounters with violence and trauma in the live and filmed artwork of Cassils
Pablo Alvarez
University of Birmingham
‘Framing the Frame: Grievability and Dehumanization in Wikileaks’ Collateral Murder (2010)
Monica Pearl
University of Manchester
“A Thousand Kindred Spirits”: Nostalgia, Vulnerability, and Survival in recent U.S. AIDS Cinema

Self-Representations
Chair:
Sarah Horn
Ruhr-Universität Bochum
“Happy T-Day” – Transmale Bodies in Self-Documentary Vlogs
Patricia Pisters
University of Amsterdam
Strange Senses of Self in Picture Perfect Mediations
Muriel Tinel-Temple
Birkbeck College, London
Experimental Self-Portraits: self-reflexivity of the body and the medium

Mediating Voices: The Role of Audiovisual Translation
Chair: Nolwenn Mingant
Université de Nantes
Charlotte Bosseau
University of Edinburgh
Deconstructing and reconstructing Julianne Moore
Serenella Zanotti
Università Roma Tre
(Dis)embodied voices in dubbed auteur films: an archival perspective
Joël Augros
Université de Bordeaux
Disabled Bodies at the Movie Theater
Thursday 29th November 11.30-13.15 / B

Université Sorbonne Nouvelle Paris 3

7 Film Markets in Historical Perspective: Budgets – Box Offices – General Tendencies
Chair: Paul McDonald
» King’s College London
Tereza Czesany Dvorakova
» Charles University, Prague,
Film Budget as a Historical Source
Marcin Adamczak
» Adam Mickiewicz University, Poznań, Poland
The growth of Chinese film market as prospective changing factor in global Hollywood reality
Balazs Varga
» Eötvös Loránd Tudományegyetem (ELTE), Budapest, Hungary
Global Trends & Local Markets: Capitalization, State Support, Film Budgets and Box Offices in Hungary 2004–2015

9 The Screen in the Body, the Body as the Screen. Showing Some Essential Links
Chair: Mauro Carbone
» Université Jean Moulin Lyon 3
Mauro Carbone
» Université Jean Moulin Lyon 3
From screens as prostheses of our body to our body as a quasi-prosthesis of the screens?
Anna Caterina Dalmasso
» Università degli Studi di Milano
Framing the Body in the Light of the Screen
Alice Lenay
» Université de Grenoble
Melting the face into the screen: The apparition of troubled identities in fiction films, documentaries, and surveillance screen
Jacopo Bodini
» Università Jean Moulin Lyon 3
The screen: a body without organs

10 Interactive Environments
Chair: Emmanuel Alloa
» University of St. Gallen
Elisa Binda
» Università di Roma - La Sapienza
Feedback Loops Between Sensibility and Environments. The Reflection of Gilbert Simondon
Dario Cecchi
» Università di Roma - La Sapienza
Art as Cognitive Medium. Cinema and the Extended Mind
Angela Maiello
» Università di Roma - La Sapienza
The Ludic Environment: Digital Media and Interactive Technologies

11 Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image
Chair: Miriam De Rosa
» Coventry University
Oksana Chefranova
» Yale University
Veiling the Body: On Genealogy of Translucency Across Arts and Media
Elio Ugenti
» Università Roma Tre
Images at War. A Reflection on the Audiovisual Experience of a Warfare Setting
Rania Gaafar
» Universität Siegen
Surface Matters – Material Life, Connectivity and Mediality in Documentary Modes of the Real
Susanne Sæther
» University of Oslo
Touch/Space: Haptic Video Art Since 2010

12 Invisible Mediators: Audiovisual Translation Players
Chair: Joël Augros
» University of Bordeaux
Réjane Hamus-Vallée
» Evry University
The subtitler in the digital age
Luis Pérez-González
» University of Manchester
From Audiences to Audenceships: Participatory Subtitling Practices in the Digital Culture
Tim Heath
» Royal Holloway University of London
From the Dubbing Suite to Our Living Rooms; How the transformation of dubbing mixers’ professional practice is changing the sound
Thursday 29th » 11.30-13.15 / B

Université Sorbonne Nouvelle Paris 3

13 Film Audiences and Festival Experience I: Senses, Body & Affect

Chair: Marijke DeValck
» Utrecht University

Dorota Ostrawska
» Birkbeck College, London
*Embodied celluloid spectres: photographing stars at Cannes Film Festival*

Peter Virginas
» Babes-Bolyai University/Romanian Institute for Research on National Minorities
*Rhythms on the festival screen*

Lin Che
» Chinese Academy of Social Sciences, Beijing
*The Film Carnival Unit and Carnival-esque Experience in Beijing International Film Festival*

Lesley-Ann Dickson
» Queen Margaret University
*Space-Text-Audience: Festivalisation Practices and Shifting Spectatorship at Glasgow Film Festival*

14 The (Global) Body of the Auteur

Chair: Jean-Michel Frodon
» University of St. Andrews

Luca Caminati
» Concordia University
*On Pasolini’s Geopolitical Presence*

Michael Cramer
» Sarah Lawrence College
*The Sacrificial Body and the Resurrected Cinema in Carlos Reygadas’s Japón*

Marco Dalla Gassa
» Università Ca’ Foscari di Venezia
*Soi, mensonges et vidéo. Le voyage en Japon d’Antonioni*

Malini Guha
» Carleton University
*The Auteur as Archivist in John Akomfrah’s The Nine Muses*
Thursday 29th » 13.30-15.15 / C

Université Sorbonne Nouvelle Paris 3

1. Film Theory and Neuroscience # 1. Space, Time, Narration and Affects
   Chair: Ruggero Eugeni
   » Università Cattolica del Sacro Cuore, Milano
   Enrico Carocci
   » Università Roma Tre
   The Sense of Space in Complex Cinematic Storytelling: Affect, Environment, and Attentional Design
   Maria Poulaki
   » University of Surrey
   Deep space-time in the (synthetic) long take
   Enrico Terrone
   » FMSH (Fondation Maison des Sciences de l’Homme) - Università di Torino
   With or without the Body: Neuroscience, Embodiment and the Philosophy of Film
   Pia Tikka
   » Aalto University
   Intimate dynamics of facing the other as a model of predictive processes? A neurocinematic approach

2. Trauma, Memory, Inscription
   Chair:
   » Marie-Aude Baronian
   » University of Amsterdam
   Prosthetic Bodies and Media Witnessing: On the Migration of Aurora Mardiganian’s Body from Early Cinema to Contemporary Performa
   Melis Behil
   » Kadir Has University
   Tattoos, Tears, and Trauma: Tracing Genocide through Essay Films
   Trond Lundemo
   » Department of Cinema Studies, Stockholm University
   Remnants of Hiroshima. Radiation, Embodied Memory and Visual Inscription

   Chair: Enrico Camporesi
   » Labex CAP/CEHTA - EHESS, Paris
   Marie Rebecchi
   » Université Paris 3 Sorbonne Nouvelle / EHESS, Paris
   Moving Abstraction. From Synesthesia to Psychedelia
   Jelena Martinovic
   » Harvard University
   The retina as sensorium. Heinrich Klüver’s “form constants” and psychedelic cinematography.
   Eline Grignard
   » University Paris 3 - Sorbonne Nouvelle
   The prisoner’s cinema: sensory deprivation and ornamental hallucinations.

4. Sensing Memory, History and Space
   Chair: Catherine Fowler
   » University of Otago
   Nora Alter
   » Temple University
   The Space Between: Fragments of Migration Across Screens
   James Harvey
   » University of Essex
   Sensing history in All that is Solid Melts into Air (John Akomfrah and Trevor Mathison, 2015)
   Lukas Brasiskis
   » New York University
   Sensory Reconsideration of Materiality of Monuments in Films by Lithuanian Contemporary Artists

5. Examining Contemporary Pornographies, Regimes of Representation, Fantasy and Practice
   Chair: Feona Attwood
   » Middlesex University
   Giovanna Maina
   » Università degli Studi di Sassari
   “Flesh for fantasy: the female body in contemporary pornography”
   John Mercer
   » Birmingham City University
   Popperbates: Video Collage, Vernacular Creativity and the Scripting of the Gay Pornographic Body
   Clarissa Smith
   » University of Sunderland
   ’I’m conflicted about my viewing’: seeing beyond the limits of the gaze
   Federico Zecca
   » Università degli Studi di Bari Aldo Moro
   Do(n’t) look now The spectacle of the male body in contemporary pornography

6. In Front of / on / Behind the Screen: On the Presence of Bodily Movement from Vaudeville to Video Art
   Chair: Gert Jan Harkema
   » Stockholm University
   Philippe Bédard
   » Université de Montréal
   The Bodies behind cameras: Techno-aesthetic study of three camera movement technologies
   Gert Jan Harkema
   » Stockholm University
   ’More ludicrous than the original’: vaudeville, moving pictures, and the presence/absence of bodies 1896-1897
   Charlotte Drionier
   » Université de Montréal
   The screen on stage as the mirror of another choreographic reality : towards a new sensory of presence
Eastern European Cinema: Trends and Practices
Chair:
»
Jana Dudková
» Slovak Academy of Sciences
"Cool XXL": Slovak Millennial Films in the Context of a Post-Socialist Sensibility (of Slovak Cinema)

Michal Pabó-Orzeszyna
» University of Lodz
New worse media. Video in the hands of Polish filmmakers

László Strausz
» Eötvös Loránd University
Canonical Bodies – actors as transtextual signifiers in the new Romanian cinema

Cyborgs and Anthropomorphic Machines
Chair:
»
Funda Bilgen Steinberg
» Ankara University/Filmuniversität Babelsberg KONRAD WOLF
From the Audience to the Storyteller: Decoding the Cyborg’s Manifesto through Ex_Machina

Lucio Crispino
» University of South Australia
Upholstering the Soul: Rococo-esque Surfaces, Skins and Screens in Alex Garland’s ‘Ex Machina’ (2015)

Marta Kasprzak
» University of Lodz
Anthropomorphic nature of robotic machines based on Bill Vorn’s artworks

João Vitor Resende Leal
» University of Sao Paulo (USP)
Humans playing machines playing humans: A body-character case study

Film, the Senses and Trauma
Chair: Vicente Sanchez Biosca
» Universidad de Valencia
Maria Ferencuhova
» Academy of Performing Arts, Bratislava
Where Does My Body End? Experience of Motherhood And Illness In Experimental Documentary

Maria Moseng
» University of Oslo
Landscape Resistance. Violence and biopolitics in The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without lm

Katarzyna Rachel-Stockmans
» Vrije Universiteit Brussel
Grass-roots documentaries’ haptic visuality

Bodies, Gestures and Subjectivities in the (Post-)Colonial Archive
Chair: Evgenia Giannouri
» Université Sorbonne Nouvelle – Paris 3
Maria do Carmo Piçarra
» Universidade do Minho / University of Reading
Black bodies, white violence at “pays barbare”. Sexualizing and punishing seen through an “analytical camera”

Tiago De Luca
» University of Warwick
Global Visions: Cataloguing the World through the Body

The Weight of Class: Burdened Bodies in Documentary and Experimental Cinema
Chair: Mª Soliña Barreiro
»
Mª Soliña Barreiro & Albert Elduque
» ESUPT-UPF, Barcelona-Spain / University of Reading, Reading-UK
From production to waste. The uselessness of burden in worker’s bodies

Fabiola Alcalá
» Universidad de Guadalajara, Mexico
From Bodies to Machines: Labour and Virtual Weight in Farocki’s Documentaries

Manuel Garin
» Universitat Pompeu Fabra, Barcelona
Kitchen Weight: The Sounds of Gendered Labor in Chantal

In and At. Children’s Cinematic Bodies
Chair: Victoria Duckett
» Deakin University
Mariapaola Pierini
» Università degli Studi di Torino
Shaping children bodies: casting, coaching and directing non-professional actors in contemporary Italian cinema

Elena Mosconi
» Università degli Studi di Pavia
Children of a “greater god”. Family legacy and young actors in Italian cinema

Mariagrazia Fanchi
» Università Cattolica del Sacro Cuore, Milano
Matinée. Children, Cinema, and Self Representations
Thursday 29th » 13.30-15.15 / C

Université Sorbonne Nouvelle Paris 3

13

Film Audiences and Festival Experience II: Rituals, Politics & Cinephilia

Chair: Lin Che
» Chinese Academy of Social Sciences, Beijing

Sonia M. Tascón
» Western Sydney University
The human rights film festival spectator: community, phenomenology, and social change

Patricia Caillé
» Université de Strasbourg
A powerful and ritualized storytelling: FIFAK, or the mise-en-scène of political resistance in Tunisia

Marijke de Vaart
» Utrecht University
Cinephiles in the making? IFFR’s Light users and incidental visitors

14

Digital Effects, Computer-Assisted Color Film Analysis

Chair:
»

Barbara Flueckiger
» Universität Zürich
Measuring Aesthetics. Computer-assisted Color Analyses of Films

Pascal Laborderie
» Université de Reims Champagne-Ardenne
Documentary, digital effects and impression of reality: the example of Les Temps changent

Bregt Lameris
» Universität Zürich
The Senses of Film History. Materiality of Filmcolors.
1. **Film Theory and Neuroscience #2: Subjectivity, Style, and Techniques**
   - **Chair:** Michele Guerra
     - University degli Studi di Parma
   - **Maarten Coëgnarts**
     - University of Antwerp
     - "What’s up your mind, Doc?": Embodying fictional subjectivity in cinema
   - **Katrin Heimann**
     - Aarhus University
     - Bodily films and filmic bodies: results and interpretations of the systematic study of film narrative devices by EEG
   - **Hava Aldouby**
     - Open University of Israel
     - Skins & Screens: A Neurohaptic Take on Contemporary Video Art
   - **Noah Hutton**
     - Independent Scholar and Filmmaker
     - Searching for the Neuroscience Subject – A Filmmakers point of view

2. **Corporeality in Question: Figuring the Body at the Intersection of Documentary and Art**
   - **Chair:** Sarah Neely
     - University of Stirling
   - **Erika Balsom**
     - King’s College London
     - Moving Bodies: Capture and Control in the Late Works of Harun Farocki
   - **Maeve Connolly**
     - Dun Laoghaire Institute of Art, Design & Technology, Dublin
     - Bodies, Limbs and Intermediary Entities in Sarah Browne’s Work
   - **Evgenia Giannouri**
     - Université Sorbonne Nouvelle – Paris 3
     - Strata of Disruption and “Unbelonging” in Charles Heller’s and Lorenzo Pezzani’s Liquid Traces
   - **Lucy Reynolds**
     - University of Westminster
     - Creative Process, Material Inscription and Figures in a Landscape

3. **Trauma, Memory, Transmission**
   - **Chair:** Beja Margithazi
     - ELTE University Budapest
     - Multisensory Archeology: Animating the Analog/Photographic as Evidence of Traumatic Experience in East-European Post-Cinema
   - **Allen Meek**
     - Massey University
     - Slow motion memories: Daniel Blaufuk’s Terezin, traumatic transmission, and the audiovisual archive
   - **Miklós Sághy**
     - University of Szeged (Hungary)
     - Son of Saul – the cinema of body sensations

4. **The Social and Sensory Experience of Cinema-Going**
   - **Chair:** Russ Hunter
     - Northumbria University
     - The horror, the horror: European genre film festivals and alternative festival formulas
   - **Melvyn Stokes**
     - University College London
     - Ethnic and sexual sensibilities in memories of 1960s British cinema-going
   - **Jono Van Belle**
     - Stockholm University, Sweden
     - Reading the audience: viewer psychologies in film studies and their consequences for reception studies
   - **Su-Anne Yeo**
     - Independent Scholar
     - “Event Cinema” as Sensory Experience

5. **Data, Senses, Body, Consciousness: Media Theory and the Image of Streaming**
   - **Chair:** Wolfgang Hagen, Prof. Dr.
     - ICAM, Leuphana University of Lüneburg
   - **Mathias Denecke**
     - DCRL Lüneburg
     - Chimeras of mediation and images of streams
   - **Christoph Görlich**
     - ICAM, Leuphana University of Lüneburg
     - The question of consciousness and self-consciousness in cybernetics
   - **Michel Schreiber**
     - University of Konstanz, Department of Literature
     - Consciousness, the becoming of the subject, and the Other
   - **Milan Stürmer**
     - Leuphana University
     - Stream of consciousness and frenzy in film

6. **Media/Bodies: Experimental Film Practices and Research**
   - **Chair:** Susanne Saether
     - University of Oslo
   - **Mark Freeman**
     - San Diego State University
     - Documentary Practice and the Creation of Dance for Camera
   - **João Leal**
     - School of Media Arts and Design (ESMAD)
     - ‘Resisting Narrative’ – a sensorial approach to art practice: from creation to exhibition.
   - **James Snazell**
     - Edge Hill University
     - Experimental film between pedagogy and practice
Make Your Choice! The Concept of Choice and TV Reception

Chair: Barbara Laborde
» Université Sorbonne Nouvelle - Paris 3

Valentina Re
» Link Campus University Rome
Playing the catalogue: technological drivers and human interactions in the “VOD experience”

Giorgio Avezzù
» Università Cattolica del Sacro Cuore Milano
The Humanity of VOD Recommender Systems

Marta Boni
» Université de Montréal
Techniques et technologies de la réception. La Kodascope Library, ancêtre de Netflix ?
11 Habits of Mediation  
Chair: Sebastian Scholz  
» VU University Amsterdam  
Abraham Geil  
» University of Amsterdam  
'Like is unaffected by like': Empathy as Habit and Form  
Markus Stauff  
» University of Amsterdam  
Habit, Exercise and Mediated Teaching  
Sabrina Sauer  
» VU University Amsterdam  
Habit, craft and creativity: How digital search habits shape the craft of professional audiovisual storytelling  
Dan Leberg  
» University of Amsterdam  
Imaginative Habits of Immersion in Screen Acting Practices  

12 Multimedia Forms of Film Analysis: Between Aesthetics, Attention and Immersion  
Chair: Téréza Faucon  
» Université Sorbonne Nouvelle - Paris 3  
Loïg Le Bihan  
» Université Paul Valéry Montpellier 3  
Increasing aesthetic experience, installing films  
Tatiana Monassa  
» Université Sorbonne Nouvelle - Paris 3  
Is the role of aesthetic sensibility at stake? Automatic analysis software and the question of sensible gaze in film analysis.  
Amandine D’Azevedo  
» Research program FMSH/Université Sorbonne Nouvelle - Paris 3  
Mapping the analysis: interactive and intuitive experience for the analyst of film  
Laurent Fiévet  
» Artist-Galerie Michel Chomette (for France)  
Artist’s talk  

13 Film Audiences and Festival Experience III: Reframing Historic Events  
Chair: Patricia Caillé  
» Université de Strasbourg  
Carlos Daniel García Rivas  
» /  
In the same shot: Surveillance at the Mar del Plata International Film Festival in 1959  
Elena Razlogova  
» /  
*They Mob the Piz*: Soviet Fans Assail Foreign Senses at Moscow and Tashkent Film Festivals  
Tanja Krahnböfer and Thomas Wiedemann  
» Filmfestival Studien.de  
Do Movies and Stories Really Have No Boundaries? Examining the Diversity of the Berlin International Film Festival (1980–2016)
Friday 30th » 09.00-10.45 / E

Université Sorbonne Nouvelle Paris 3

1. Screening Gestures 1: Signs and Meanings
   Chair: Mathias Lavin
   » Université Paris 8 Vincennes-Saint-Denis
   Emmanuelle André
   » Université Paris Diderot – Paris 7
   Hand Screen
   Barbara Grespi
   » Università degli Studi di Bergamo
   Gestures of Hands and Cinema Archeology
   Sophie Wallon
   » École Normale Supérieure (Paris)
   The Close-up and Micro-choreographies of Hands in Experimental Dance Films

2. Bodies, Senses and the Videogame Experience
   Chair: Joyce Goggin
   » University of Amsterdam
   Tomasz Gnat
   » University of Silesia, Katowice
   The Turn of the Digital Screw: The Mundane as Interactive Entertainment
   Joyce Goggin
   » University of Amsterdam
   Playbour and the Cuteness Factor
   Sebastian Möring
   » Universität Potsdam
   Against Gamification: The care structure in games and self-tracking technologies

3. Embodied Experiences of Virtual Reality
   Chair:
   »
   Bjorn Beijnon
   » Utrecht University
   Evolving with Technology: Reading the Human Mental Model of Perception in VR
   Malvina Giordana
   » Università degli Studi Roma Tre
   Hyperplanes of Simultaneity. A virtual reality experience on canvas
   Maja Manojlovic
   » University of California, Los Angeles
   Hunger in Los Angeles (2012): The ‘Outside’– Space-Time and Intensified Embodied Situatedness in the Spherical Aesthetics of VR

4. From Theory to Practices: the Body and the Medium
   Chair: Marie Gueden
   » Université Paris 1 - Panthéon Sorbonne
   Marie Gueden
   » Université Paris 1 - Panthéon Sorbonne
   The serpentine line as a muscle in Hogarth’s theory: senses, sensibility and empathy of the “medium of grace”
   Macha Ovtchinnikova
   » Université Sorbonne Nouvelle - Paris 3
   Bodies’ circulation in circuits of the cinematic body: compared analysis of Zviaguintsev, Tarkovski and Mouratova
   Massimo Olivero
   » Université Paris 3 - Sorbonne Nouvelle
   A medium without mediations. The secrets of the “cinematic body” in Italian underground cinema

5. The Politics of Policies: Global Cultural/Creative/Copyright Industries
   Chair: Ruby Cheung
   » University of Southampton
   Paul McDonald
   » King’s College London
   International IP Monitoring and National Non-Compliance: Ukraine and the ‘Export of Piracy’
   Wing-Fai Leung
   » King’s College London
   National Cinema Revisited: The Case of Recent Development in Chinese Cinema
   Ruby Cheung
   » University of Southampton
   Film Policies and Sociolinguistic Politics: China-Hong Kong Film Co-productions

6. Masculinities
   Chair:
   »
   Elena Boschi
   » Edge Hill University
   Overtaking Old Masculinities: Italian Pop Songs, Gender and Sexuality in Il sorpasso (The Easy Life, Dino Risi, 1962)
   Elżbieta Durys
   » University of Łódź, Poland
   The Practices of Remasculinization: Male Body and the New Polish Historical Cinema
   Marianne Kac-Vergne
   » Université de Picardie Jules Verne
   With sense and sensibility: a new model of masculinity in science fiction films of the 1990s
   Graham Roberts
   » Université Paris Nanterre
   Sweet and Tender Hooligans: (Re)fashioning the Male Body in Gosha Rubchinskiy’s Fashion Films.
Friday 30th » 09.00-10.45 / E

Université Sorbonne Nouvelle Paris 3

7. Between Documentary and Experimental Realms: Avant-Doc, Past and Present
   Chair: María Paz Peirano
   » Instituto de la Comunicación y la Imagen, Universidad de Chile
   Greg de Cuir Jr
   » Independent Researcher/Curator, Belgrade
   Circles, lines, and documentary designs: Tomislav Gotovac’s Belgrade Trilogy
   Juliana Froehlich
   » University of Antwerp/CAPES – Ministry of Education of Brazil (UA/CAPES)
   The sensorial reality abstraction and the experimental practice in A Margem (The Margin, 1967), Ozualdo Candeias
   Chris Cagle
   » Temple University
   Structural Documentary on the Festival Circuit
   Aida Vallejo
   » University of the Basque Country UPV/EHU
   From the Festival to the Museum. Expanded Formats in Documentary Film.

8. Female Subjectivities and Emotional Spaces
   Chair:
   »
   Claudia Fuortes
   » University of West London
   Dwelling the Frame: Cinematic Interiors as Geographies of In-Betweenness
   Conn Holohan
   » NUI Galway
   Crossing the Threshold: Movement, Mobility and the Domestic Spaces of the Fallen Woman Film
   Kate Ince
   » University of Birmingham
   Female Subjectivity and Sensate Economies of Happiness in Agnès Varda’s ‘Le Bonheur’ (1964)
   Marta Kaprzyk
   » University of Wrocław (Uniwersytet Wrocławski)
   Objects, subjects, devices, referents...? Female bodies in fashion films

9. Gender, Identity and Sexuality Between the National, the International and the Global
   Chair:
   »
   Eduard Cuelenaere
   » Ghent University, Belgium
   Let’s do it again! The representation of sexual identity in the Dutch-Flemish monolingual remake
   Jorge Flores Velasco
   » Université Sorbonne Nouvelle – Paris 3
   Trans-Identity and Border-Forms in New Latin-American cinema
   Mariana Liz
   » ICS - Universidade de Lisboa
   Peripheral Bodies: Portuguese Women Directors on the Global Stage
   Jiyu Zhang
   » Leiden University
   Unhappy Together: Sexuality, Identity, and the Body in Sinophone Cinema

10. Sensuous Meaning-Making: On Cinematic Corporeality
    Chair: Danny Gronmaier
    » Cinepoetics - Center for Advanced Film Studies
    Michael Ufer
    » Cinepoetics - Center for Advanced Film Studies
    Corporeal Con- & Divergences of Intimate Times: Investigations in the Matter(s) of Love/Film/Bodies
    Eileen Rositzka
    » Cinepoetics - Center for Advanced Film Studies
    “A Body for a Map”: Cartographic Embodiment in the War Film
    Danny Gronmaier
    » Cinepoetics - Center for Advanced Film Studies
    Exercising bodies – The sports film experience
    Zoë Iris Schlepfer
    » Cinepoetics - Center for Advanced Film Studies
    Everything becomes threatening – Uncanny and melancholic atmospheres in David Robert Mitchell’s film “It Follows”
Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting
Chair: 
» Sarah Artt
  » Edinburgh Napier University
  An otherness that cannot be sublimated: Hybrid Bodies in Penny Dreadful and Black Mirror
Mats Bjorkin
  » Göteborg University
  From Staffage to NPC:s or, Who’s Watching the Game?
Lisa Jacobson
  » University of California, Berkeley
  Listen to This: The Shared Walkman in Current Television Spy Thrillers
Alexander Karpisek
  » HBK (Braunschweig University of Art)
  Black Mirror: Dying and grief in Online-Heaven

Sonic Materiality and Radical Listening
Chair: Nessa Johnston
  » Edge Hill University
Nessa Johnston
  » Edge Hill University
  Notes on Blindness (2014): the mediated voice and ‘visual overdubbing’
Anne Kustritz
  » Utrecht University
  Gay on the Page, Lesbian in the Ear: Podfic and the Queer Eros of Voice
Kristina Pia Hofer
  » University of Applied Arts Vienna
  Vinyl Terror & Horror as Haptic Paracinema of Sound
Andy Birtwistle
  » Canterbury Christ Church University, UK
  Towards a politics of listening: Weekend (1930) and Wknd 58 (1998)

Media ‘Bodies’ and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International
Chair: Petr Szczepanik
  » Charles University, Prague
Julia Hammett-Jamart
  » Coproduction Research Network
  Hidden Bodies: the relationship between off-screen occurrences and on-screen presences
Jaap Verheul
  » New York University
  Movie Moguls: Film Financing and Pan-European Collaboration during the Cold War
Christopher Meir
  » University of Carlos III de Madrid
  Corporate Bodies and the European Screen Industries
Nolwenn Mingant
  » Université de Nantes
  Mixed Marriages: Image Nation Abu Dhabi’s International Strategy

Interactivity, Holistic Media Experiences, and Augmented Reality
Chair: 
» Carlo Comanducci
  » Independent scholar
  Carnal Feedbacks: A Phenomenology of SQUIDs
Begoña González-Cuesta
  » IE University
  Interactivity for Meaning-making in “Highrise, Universe Within”
Katharina D. Martin
  » ArtEZ University of the Arts
  Amplified Bodies and Digital Aesthetics
The Center as a 'Body-Image': Formal Displacement and Identity in Crisis
Chair: Emmanuel Siety
» Université Sorbonne Nouvelle – Paris 3
Benjamin Leon
» Université Paris-Est Marne-la-Vallée
*The frame as a floating body: the image in displacement*
Olga KOBRYN
» Université Sorbonne Nouvelle – Paris 3 / Université Paris Diderot – Paris 7
*Ethics and poetics of the film-form as an identity*
Ismail BAHRI
» Visual Artist
Foyer. Questions and reflections around Ismail Bahri’s exhibition at the Galerie National du Jeu de Paume (Paris)

Virtual Reality and Cinema: Environments, Experiences, Narrations
Chair: Matteo Treleani
» Université de Lille
Luca Acquarelli
» Université de Lille
*Framing the environment: the VR Cinema.*
Matteo Treleani
» Université de Lille
*The place of the spectator in Virtual Reality movies*
Francesco Zucconi
» EHESS, Paris
*About the Limits of “Humanitarian Virtual Experience”*
Marcello Vitali Rosati
» Université de Montréal
*The fantasy of the perfect model*

Makavejev, Cronenberg, Zviagintsev
Chair:

Sanja Garic-Komnenic
» British Columbia Institute of Technology, Vancouver
"Socialism with human faces and bodies” in Dusan Makavejv’s *WR: Mysteries of the Organism*
Lida Oukaderova
» Rice University, USA
*The Production of Ethical Space: the Cinema of Andrei Zviagintsev*
Marina Pellanda
» Università IUAV di Venezia
*The Alpha and Omega of Images in Cronenberg’s Cinema*
Saverio Zumbo
» Università degli Studi di Genova
*David Cronenberg, the biocybernetic reproducibility and the myth*

Feminist Pornography, Masochism, Queer Politics of Hypermasculinity
Chair:

Rosanna Maule
» Concordia University
*Women, bodies, and technology: a media archeology approach to feminist pornography*
Peter Rehberg
» ICI - Berlin Institute for Cultural Inquiry
*Masochism and the Affective Spectator*
Florian Vorós
» Cemti, Université Paris 8 Vincennes-Saint-Denis
*The affective intensities of gay men’s sexual use of digital devices and the queer politics of hypermasculinity*
### Sensory Documentary Cinema

**Chair:** Cornelia Lund  
» Universitat Hamburg  
**Susana Viegas**  
» IFILNOVA, FCSH, Universidade Nova de Lisboa, Portugal / Deakin University, Australia  
*Film’s Affective Experience in the Philosophy of Gilles Deleuze*

**Daniel Ribas**  
» Instituto Politécnico de Bragança, Portugal  
*Towards a Sensory Cinema: the Case of Sandro Aguilar*

**Daniel Kulle**  
» Independent scholar  
*Is There a Digital Materiality of Film?*

**Cornelia Lund**  
» Universitat Hamburg  
*Audiovisual Documentary Performances and the Senses*

### Corporality, Nudity, and Lowbrow Movies 'On Demand': Late Socialist Bodies in the Polish Cinema of the 1980s

**Chair:** Marcin Adamczak  
» Adam Mickiewicz University, Poznan, Poland  
**Arkadiusz Lewicki**  
» University of Wroclaw, Poland  

**Mikolaj Kunicki**  
» University of Oxford  
*Biker Movies, Monsters, and Teenage Boys’ Pleasures: Lowbrow Cinema in Jaruzelski’s Poland, 1982-1989*

**Piotr Zwierzchowski**  
» University of Kazimierz Wielki, Bydgoszcz, Poland  
*Nudity as a Promotional Strategy in the Polish Cinema of the 1980s*

### Ethnography and the (Decolonial Gaze): Archival Practices and Counter-Inquiry

**Chair:** Raquel Schefer  
» Université Grenoble-Alpes / Université Sorbonne Nouvelle - Paris 3  
**Jonathan Larcher**  
» EHESS/CRAL  
*Decolonizing the ethnographic archive: curatorial and filmmaking practices on Romani Memory*

**Kin Man Cheong**  
» Freie Universität Berlin  
*Decolonizing the non-decolonizable, through the visual auto-ethnography “A Useless Fiction”*

**Andrea Pócisk**  
» Pézmány Péter Catholic University  
*Decolonising new storytellers*

**Stefanie Bodien**  
» Université Lille 3 Charles De Gaulle  
*Jan Vosors and Luc de Heusch: “A la découverte des Tsiganes” (1961), a cancelled film project*

### Migrant Bodies: Representations and Self-Representations

**Chair:**  
»  
**Deniz Bayrakdar**  
» Kadir Has University  
*Bodies in sensitive landscapes of migration: Seaburners (Melisa Önel, 2014)*

**Maria Francesca Piredda**  
» Università Cattolica del Sacro Cuore di Milano  
*Anatomy of an island. Representation and appropriation of Lampedusa*

**Darien Sánchez Nicolás**  
» Concordia University  
*Mapping anxieties in the age of mobile media: Cuban migration travelogues, geolocalization and the “missing” bodies.*

**Deniz Günes Yardımcı**  
» Royal Holloway, University of London  
*Turkish Migration on Screen: Three Cinemas - Three Different Perspectives*
Friday 30\textsuperscript{th} » 11.00-12.45 / F

Université Sorbonne Nouvelle Paris 3

11. Film Festivals and History/ies: Archives, Memory & Traces
Chair: David Archibald
- University of Glasgow
Alexandra Colta
- University of Glasgow
Historicising the Festival, and the Self
Maria Paz Peirano
- Universidad de Chile
Mapping histories and archiving ephemeral landscapes: challenges and strategies researching film festivals
Dunja Ljekovic
- Université Versailles Saint-Quentin-en-Yvelines
Film Festival Histories: From Archives to Programs, and Back
Katharina Kamleitner
- University of Glasgow
The Epistemological and Methodological Challenges of Researching Women’s Film Festivals

12. Media, Collective Individuation and Sensorial Milieus
Chair: Nikolaj Lubecker
- University of Oxford
Daniele Rugo
- Brunel University London
Beirut’s urbicide. Film and the matter of political violence.
Nikolaj Lubecker
- University of Oxford
Experimental Crime Scene Investigation: Chantal Akerman’s Sud
Elena del Rio
- University of Alberta
La Grande Bellezza: The Man-City as Transindividual Milieu
Kriss Ravetto
- University of California, Davis
Creating and Image of the Commons with Aggregate Images

13. Immigrants, Refugees, and the Transmediation of Foreign Bodies in Contemporary Europe
Chair: Katarzyna Marciniak
- Ohio University, USA
Bruce Bennett
- Lancaster University
‘Screening Refugees: The Aesthetics of Refugee Politics in Contemporary Europe’
Alex Lykidis
- Montclair State University, USA
‘Culturalism, Political Exclusion and the Performative Immigrant Body in Abdellatif Kechiche’s La graine et le mulet’
Katarzyna Marciniak
- Ohio University, USA
‘Transnational Economies of Touch: Barriers of Skin and Sensation in Biutiful and The Intouchables’
Aine O’Healy
- Loyola Marymount University, USA
‘Imperiled Bodies: Spectacularizing the Italian Borderscape’

14. Moments of Heightened Expressivity: Tears, Laughter, the Mask, and the Haunted Voice
Chair:
Raphaëlle Costa de Beauregard
- Université Toulouse II Le Mirail
The tears of the laughing clown: a moment in the history of sensory expression on the silent screen
Anna Luise Kiss
- Filmuniversität Babelsberg Konrad Wolf
From bed sheets to the dots torture room. Developing questions on the body mask in film history.
Maguelone Loubier
- Université Paris 8 Vincennes-Saint-Denis
“The experience of haunted voices and invisible bodies in Alexander Kluge’s early films”
The Uses of Film Festivals
Chair: Pierre Barrette
> Université du Québec à Montréal
Frédéric Gimello-Mesplomb
> Université d’Avignon
Examining the heritagization process of film festivals as a method of approach
Kira Kitsopanidou
> Université Sorbonne Nouvelle - Paris 3
Television and new media festivals and the attention economy
Jean-Marc Leveratto
> Université de Lorraine
CinemaFestivals and Ethnicity
Olivier Moeschler
> Université de Lausanne
Reconstructing the Body. Augmenting the Senses. Integrating Film Festivals into Swiss Cultural Statistics

New Materialisms and Media Ecologies
Chair:
> Jihoon Kim
> Chung-Ang University, Seoul, South Korea
New Materialism and the Essay Film in the Post-Cinema Age: The Otolith Group’s Video Works
Jacqui Knight
> Plymouth University
An Ecology of Photographic Practices Towards an Aesthetic of the Posthuman
Graham Meikle
> University of Westminster
‘In the Realm of the Sensors: Networked Sensors as Digital Media’

Body Identity, Image and Sense-Experience in the Age of New Media
Chair: Murat Akser
> Ulster University
Seda Aktac
> Marmara University
Sedef Erdogan Giovannelli
> Istanbul Bilgi University
Food on My Screen: Changing Sensibilities of Food Culture in the Digital Era
Ilkay Tuzcu Tigli
> Galatasaray University
Image is Everything: New Modes of Self-Representation in the Network Society

Performance, Kinship, and Affects in Documentary Remediations
Chair:
> Marcobertozzi
> Università IUAV di Venezia
After the "Documentary Turn": Remediating performative film
Alice Cati
> Università Cattolica del Sacro Cuore di Milano
From Genealogy to Genetic Memory. Visualising kinship and feeling the deep past in current documentaries
Tim van der Heijden
> Universiteit Maastricht
Historicizing the home movie dispositif: reflections from the longue durée

Non-Human Visions
Chair:
> Synne Tollerud Bull & Dragan Miletic
> University of Oslo, Department of Media and Communication & Norwegian University of Science and Technology
Posthuman verticality: Google Earth and Jacopo de’ Barbari’s Venetian MD
Ingrid Hoelzl & Remi Marie
> City University of Hong Kong
Postimage
William Brown
> University of Roehampton, London
Drone Film Theory: The Immanentisation of Kinocentrism
Performing Bodies
Chair:
» Barbara Filser
» Kunstuniversität Linz
Screen Bodies. Encounters with performance-based artists’ films
Ulrike Hanstein
» Friedrich-Schiller-Universität Jena
Physical Events: Live Art Practices Captured on Film
Malgorzata Radkiewicz
» Jagiellonian University
Body and sensuality in video arts of Anna Baumgart
Justyna Stepien
» Szczecin University
(Re)mapping Posthuman Bodies in Affective Artistic

Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics and Methods
Chair: Lukas Brasiskis
» New York University
Kim Charnley
» Plymouth College of Art
The Collective and Dissensus in Radical Film Practice
Allister Gall
» Plymouth University
The Politics of Imperfect Aesthetics
Kim Nelson
» University of Windsor, Canada
Embodied Audiences and Historical Truth in the Internet Age

Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif
Chair:
» Marie-Laure Cazin
» Université d’Aix-Marseille
Cinema and Neuroscience; The Case of Emotive Cinema
Geiste Marija Kincnaityte
» Independent Researcher, Artist
Bodies Inside Out: Investigating the Corporeal in Moving Image Installations
hing tsang
» University of Suffolk
SeaWorld: Camera and Body-Puppetry
Rocio von Jungenfeld
» University of Kent
Walk-itch: interactions between wool, CCTV & handheld projectors

Silent Cinema and the Transition to Sound
Chair: Nezih Erdogan
» Istanbul Şehir University
Nezih Erdogan
» Istanbul Şehir University
“Bodies in Sync”: verisimilitude, sound, image and early film culture in Istanbul
Ozge Ozyilmaz and Özde Çeliktemel-Thomen
» Istanbul Şehir University
The coming of the talkies to the provinces of Turkey
Nyasha Sibanda
» De Montfort University
The Evaluation of Audio in Britain in Early Sound Cinema
Sarah Neely
» University of Stirling
“The Skailing of the Picters”: The coming of the talkies to small rural townships in Scotland

Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging
Chair:
» Elisabet Björklund
» Linneaus University/Uppsala University
The abortion debate in Swedish television of the 1960s and 1970s
Markéta Dvořáková
» Tomas Bata University in Zlín, Czech Republic
Images of Prenatal Life in the Family Album
Jacob Johanssen
» University of Westminster
Affect, Psychoanalysis and Media Audiences
Per Vesterlund
» University of Gävle/Högskolan i Gävle
The body in the tower of Babel: Health care and illness in Swedish TV-fiction since 1970

Topicalities of “1900”: Postures, Gestures, Discourses, Past and Present.
Chair: Sonny Walbrou
» Université Lille 3 Charles de Gaulle
Sonny Walbrou
» Université Lille 3 Charles de Gaulle
Body/Machine. The spectator between machinic mobility and physical immobility : towards a history of the “inconvenience-free tra
Matthieu Péchenet
» Université Lille 3 Charles de Gaulle
The witness, the human being and the machine : agreements and disagreements
Sophie Rabouh
» Université Paris 1 Panthéon-Sorbonne / Université de Montréal
Dispositif, spectator and mobile phone: format as creation
Intermedial Sensibility in Contemporary East European and Russian Cinema

Chair: Hajnal Kiraly
» Eötvös Lorand University, Budapest

Ágnes Pethő
» Sapientia Hungarian University of Transylvania, Romania
Sculpture and Affect in Cinema’s Expanded Field. From A. Gherman’s Hard to be a God to A. Gherman Jr.’s Under Electric Clouds

Katalin Sandor
» Babes-Bolyai University, Romania
Trauma, Memorialization and (Sensible) Intermediality in Jasmil Žbanić’s For Those Who Can Tell No Tales (2013)

Melinda Blos-Jani
» Sapientia Hungarian University of Transylvania, Romania
Re-Animating the Past Through the Medium of Photography in Romanian Documentaries
1. Nonhuman Cinema: Expanded Subjectivities and New Sensorial Experiences
   Chair: Neta Alexander
   » New York University (NYU)
   Moira Weigel
   » Yale University
   "Aquarium Films": Verne, Williamson, and Immersion
   Dominic Pettman
   » The New School, New-York
   Sonic Intimacy and the Cybernetic Voice: On Spike Jonze’s Her
   Neta Alexander
   » New York University
   "Dusting" away Cinematic Conventions: Studying “Roomba Films”
   Steen Ledet Christiansen
   » Aalborg University, Denmark
   Dancing like a Robot: Expanding the Sensorium in Viral Music Videos

2. Synesthetic Experiences: Color, Light, Vertical Montage, Intermedia Environments
   Chair: »
   Alma Mileto
   » EHESS, Paris
   Vertical Montage: Synesthesia and Musical Composition
   Alessandra Ronetti
   » Université Paris 1 Panthéon-Sorbonne / Scuola Normale Superiore di Pisa
   Colour as a suggestive medium in Ginna and Cora’s visual experiments
   Giulia Simi
   » Independent Scholar
   Between Matter and Light: Bruno Munari’s 1950s projections
   Francesco Spampinato
   » Université Sorbonne Nouvelle – Paris 3
   Synapses Overload: USCO’s Mind-Expanding Intermedia Environments

3. Material in Conflict. What is a “Vision-Producing Machine”??
   Chair: Marie Rebecchi
   » Université Sorbonne Nouvelle – Paris 3 / EHESS (CRAL)
   Benedikt Reichenbach
   » Whitney Independent Study Program, New York / Istituto Svizzero, Rome
   Pasolini’s Bodies and Places
   Marie Muracciole
   » Beirut Art Center, Beirut / Ecole Superieure des Beaux Arts Bordeaux
   Untitled Slide Sequence 1972/2017. Allan Sekula’s space of conflict in a slide show, an exhibition, and in a book
   Till Gathmann
   » Akademie der Bildenden Künste Vienna
   “Vision-Producing Machines” today – Conceptual notes on exhibiting Eisenstein in 2017

4. Looking into ‘the Other’s Other’: the (Body) Politics of Newsreels, Amateur Films and Utility Films
   Chair: Sofia Sampaio
   » CRIA-Instituto Universitário de Lisboa, Portugal
   Sofia Sampaio
   » CRIA-Instituto Universitário de Lisboa, Portugal
   Moving images and embodied tourism practices: between propaganda, business and domestic filmmaking
   Federico Pierotti
   » Università degli Studi di Firenze
   The Ergonomic Vision. Olivetti’s industrial and commercial films in Italy (1960-1980)
   Raquel Schefer
   » Université Grenoble Alpes / Université Sorbonne Nouvelle – Paris 3
   The newsreel’s formal dynamics and its self-referential turn
   Malte Hagener
   » Philippus-Universität Marburg, Germany
   Different Films, different practices: Looking into the “other films” of the European interwar film avant-garde
5. Experimental Media Archaeology and the Re-Sensitisation of Scholars and : Theory & Practice
   Chair: Koen Vermeir
   » Université Paris Diderot – Paris 7
   Annie Van den Oever
   » University of Groningen
   Critical reflections on the heuristic and educational potential of medium-awareness and (re)sensitisation experiments
   Andreas Fickers
   » Université du Luxembourg
   Critical reflections on the heuristic potential of re-enactments
   John Ellis
   » Royal Holloway, University of London
   Critical reflections on the heuristic potential of simulations in television research

6. Materialising Mood, Vision and Subjectivity in Contemporary Film and Television
   Chair: Annie van den Oever
   » University of Groningen
   Saige Walton
   » University of South Australia
   Boel Ulfsdotter
   » University of Gothenburg
   Images of River’s mind
   Anna Backman Rogers
   » University of Gothenburg
   Materialising Postfeminist Identity in Sofia Coppola’s The Bling Ring.

7. Liminal Perceptions: Slowness and Vagueness
   Chair:
   »
   Aileen Pinkert
   » Universität Hamburg
   Moments of Delay – The Ambivalent Perception of Slow Cinema
   Kathrin Rothemund
   » Universität Bayreuth
   Touching (on) Vagueness
   Terez Vincze
   » ELTE University
   Corporeality, Space, and Speed: The Body as Transmedia Object in Tsai Ming-liang’s “The Walker Project”

   Chair: Jordi Balló
   » Universitat Pompeu Fabra, Barcelona
   Alan Salvado
   » Universitat Pompeu Fabra, Barcelona
   The emergence of landscape as visual motif on contemporary cinema in the context of the “emotional geographies”
   Gonzalo Delucas
   » Universitat Pompeu Fabra, Barcelona
   To Shoot and Edited through Emotion, to Show Thought processes.
   Margarida Carnicé
   » Universitat Pompeu Fabra, Barcelona
   Eros besides censorship. A study of body gesture in films produced under fascism. The case of Spain, Italy and Germany, 1939–1944
   Ivan Pintor
   » Universitat Pompeu Fabra, Barcelona
   Emotive repertoires of passion and sacrifice Gestures and the cinematographic construction of the face

9. Politics of Affects Through Social Media I
   Chair:
   »
   Mariz Kelada
   » Brown University
   Virtual Raids: Tracing Potenza in Cairo’s Alternative Cultural Sector
   Marysia Lewandowska
   » Goldsmith, University of London
   Direct Adress. Performing Twitter
   Jeff Scheible
   » King’s College London
   Noise without Signal: Contentless Content in Digital Culture

10. Film Work Team and Collective Creation
    Chair: Kristian Feigelson
    » Université Sorbonne Nouvelle - Paris 3
    Bérénice Bonhomme
    » Université Toulouse 2-Jean Jaurès
    Persepolis’s collective creation
    Caroline Renouard
    » Université de Lorraine
    The globalization of the visual effects supervisors, a case study
    Katalin Pör
    » Université de Lorraine
    The individual, the collective and the industry: Ernst Lubitsch and the Hollywood studios
### Saturday 1st 09.00-10.45 / H

#### Université Sorbonne Nouvelle Paris 3

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<th>Time</th>
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| 11     | **Corporeal Figurations in Transhistorical and Transnational Television Productions.**  
Chair: Nicoletta Marini-Maio  
Dickinson College  
Giancarlo Lombardi  
The Graduate Center, CUNY  
(Un)Godly Bodies: Corporeality and Belief in The Young Pope and Westworld  
Nicoletta Marini-Maio  
Dickinson College  
Winxology: Grooming the Future Female Consumer  
Ellen Nerenberg  
Wesleyan University  
Hard and Prosthetic, Soft and Expectant: Augmented Bodies in Outlander and Arrow  
Cosetta Gaudenzi  
University of Memphis  
Stardom and Italian Paleo-Tv: Raf Vallone’s and Bolchi’s Il mulino del Po  
           |  
| 12     | **Psychogeographies and Ambulatory Filmmaking**  
Chair:  
Nicoletta Bazgan  
University of Maryland, Baltimore County  
Female Bodies as Sensorial Filters in the Cinematic City  
Alexia Kannas  
RMIT (Melbourne)  
Those who wait: tourists, detectives and urban experience in the Italian giallo film  
Chiara Salari  
Université Paris Diderot - Paris 7 (LARCA)  
Postmodern psychogeographies: from travelogues and avant-garde city symphonies to contemporary and urban emotional cartographies  
Gavin Wilson  
University of Wolverhampton  
Walking in the Filmmaker’s Shoes: Ambulatory Filmmaking and Empathic Audience Experience of Screen Space  
           |  
| 13     | **Realism and Its Legacies**  
Chair:  
Alice Bardan  
University of Southern California  
Cinema as Digest, Cinema as Digesture: Corneliu Porumboiu’s Metabolism (2013) and The Cinema of the Berlin School  
Rocco Giansante  
-  
Rediscovering reality: the New-Realism of Nanni Moretti.  
Roselita Lopes de Almeida Freitas  
ESPM, São Paulo  
The mutation of the body image in Brazilian cinema  
Katarina Misikova  
Academy of Performing Arts  
Realism and Corporeality in Contemporary Slovak Cinema  
           |  
| 14     | **Resonance, Memory and Solidarity: Queer Film Festivals and Audience Engagement**  
Chair: Saige Walton  
University of South Australia  
Stuart Richards  
The University of Melbourne  
Queer outwardly Australian films and the film festival circuit.  
Antoine Damiens  
Concordia University  
Visualising queerness: LGBT festivals as archives and cultural memory  
Clinton Glenn  
McGill University  
“We are not errors”: Documentary Film and LGBT Activist Narratives in Russia  
           |
Saturday 1st » 11.00-12.45 / I

Université Sorbonne Nouvelle Paris 3

1. Thresholds of Perception: Sound, Light, and the Infraperceptible
   Chair: Riccardo Venturi
   » Gerda Henkel Stiftung
   Larisa Dryansky
   » Université Paris-Sorbonne
   “Throbs of Experience”: John Latham’s Films and the Frequency Ranges of Perception
   Jan Thoben
   » Academy of Fine Arts Leipzig
   Transducing Resonance. Sound & Light in the Work of Alvin Lucier
   Anne Zeitz
   » Université Rennes 2
   “Please (Don’t) Pay Attention Please”: On (In)attention in the works of Max Neuhaus

2. Media and the Historicity of the Senses: Archaeological, Critical, and Experimental Approaches
   Chair:
   »
   Klemens Gruber
   » Universität Wien
   Tactile Media: Theories from Prehistory
   Jeremy Hamers
   » Université de Liège
   New media criticism and the body: Hans Magnus Enzensberger’s ambivalent reflection on digital devices.
   Sigrid Leyssen
   » Universität Regensburg
   The role of media in the perception research of Albert Michotte: Staging a dialogue between cinema and his experimental images.
   Guillaume Soulez
   » Université Sorbonne Nouvelle - Paris 3
   Medium, sensibility and experimentation: Pierre Schaeffer’s archeology of media

3. Questioning the Norm in Bodily and Perceptual Standardizations
   Chair:
   »
   Linda Bertelli
   » IMT School for Advanced Studies Lucca
   Body Without Senses: The Scientific Management by Frank B. and Lilian Gilbreth
   Henning Engelke
   » Goethe-Universität Frankfurt
   Microanalysis as Media Apparatus: Reconfiguring Bodies and Cultures through Film
   Florian Hoof
   » Goethe-Universität Frankfurt
   “Point-of-View” Sports Films: A Bodily and a Technological Experience in Cinemas.
   Marek Jancovic
   » Johannes-Gutenberg-Universität Mainz
   On the Material Conditions of Queer Filmmaking: Frame Rates, Standardization and Resistance

4. Reenactments, Self-Enactments, Proximities
   Chair:
   »
   Matthew Croombs
   » King’s College London
   Dialectics of Simulation: Shulie and the Missing Scene of Second-Wave Feminism
   Flora Lichaa
   » INALCO, Paris / Université Sorbonne Nouvelle - Paris 3
   Self-staging/self-enactment in Chinese contemporary documentary
   Domitilla Olivieri
   » Utrecht University
   Rhythms of proximity: sensing the ordinary in European documentary

5. Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination
   Chair: Annie van den Oever
   » University of Groningen
   Robert Sinnerbrink
   » Macquarie University, Sidney
   A World Past: Historical Moods in Cinema
   Julian Hanich
   » University of Groningen
   On and Off and Inside Out: The Curious Case of Cinema’s Complex Mirror Shots
   Guido Kirsten
   » Stockholm University
   Detours, Sidesteps: Lateral Ellipses in Film
   Jane Stadler
   » The University of Queensland, Brisbane
   Visualising the Absent: Sound and the Cinematic Imagination

6. Body Genres Redux
   Chair: Ivo Ritzer
   » Universität Bayreuth
   Florian Mundhenke
   » Universität Leipzig
   Analysing the filmic body: new approaches to film analysis concerning body genres
   Katja Hettich
   » Universität Wien
   Romance as embodied experience
   Irina Gradinari
   » Universität Trier
   War bodies, memory and pathos
   Ivo Ritzer
   » Universität Bayreuth
   Buddy politics: the body in interracial media culture
### Saturday 1st

**11.00-12.45 / I**

#### Université Sorbonne Nouvelle Paris 3

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| 07:00  | Interfacial Modulations of Affect I                                           | Jette Kofoed                                                         | Aarhus University<br> Camilla Mahring Reestorf  
Aarhus University<br> Kristine Samson Roskilde University  
Affective encounters in interface urban culture |
| 09:00  | Politics of Affects Through Social Media II                                  | Robert Dörr Sandeep Dasgupta                                        | Ruhr-Universität Bochum<br> University of Amsterdam  
An Aesthetics of the Open Relation in a World of Displacement: Cinema and Sensory Experience between Rancière and Glissant  
Zuzanna Ladyga University of Warsaw  
The Haptic Sense in Contemporary Cinema  
Kamil Lipiński Adam Mickiewicz University of Poznań  
Between the Visible and Enunciable. The "Strats", Narrative and Space in "Here and Elsewhere"  
Irina Schulzki LMU Munich  
The Sense of Gesture: Gilles Deleuze’s "The Logic of Sense" through Film Images. |
| 10:00  | Technology, Bodies and Practices in Austrian Amateur Film                    | Nico de Klerk Michaela Scharf                                        | Ludwig Boltzmann Institute for History and Society, Vienna<br> University of Applied Arts Vienna  
Visualizations of the self. Modes of self-representation in Austrian Amateur Films  
Sandra Ladwig University of Applied Arts Vienna Disciplined body or wild gaiety? Leisure in Austrian amateur films  
Sarah Lauss University of Applied Arts Vienna Image practice in Austrian amateur film |
| 11:00  | Film and Media Art through the Lens of a Philosophy of the Senses            | Irina Hron                                                           | Stockholm University / University of Vienna<br> University of Amsterdam  
An Aesthetics of the Open Relation in a World of Displacement: Cinema and Sensory Experience between Rancière and Glissant  
Zuzanna Ladyga University of Warsaw  
The Haptic Sense in Contemporary Cinema  
Kamil Lipiński Adam Mickiewicz University of Poznań  
Between the Visible and Enunciable. The "Strats", Narrative and Space in "Here and Elsewhere"  
Irina Schulzki LMU Munich  
The Sense of Gesture: Gilles Deleuze’s "The Logic of Sense" through Film Images. |
| 12:00  | Women Bodies: Presentations, Representations, Portraiture                   | Ana Bento Ribeiro                                                    | Universitê Paris Nanterre<br> Federal University of Rio Grande do Norte  
In Search of New Reactions: Complexifying Representations of Women’s Bodies in Romanian Contemporary Cinema  
Esra Canpalat Ruhr-Universität Bochum Hurt Flowers – The Presentation of Female Bodies in Turkish Soap Operas  
Mariana Cunha Federal University of Rio Grande do Norte Landscape, portraiture and affect in Morvern Callar and O Abismo Prateado  
Zeynep Merve Uygun The University of Edinburgh  
The Representation of the Absent Body in Documentary Film: The Case of Segregated Women Beaches in Turkey |
### Queer Sensibilities

**Chair:** Fanni Feldmann  
» University of Debrecen

See with your Tongue: Taste as an Alternative Gaze in Abdellatif Kechiche’s Blue is the Warmest Color (2013)

**Theresa Heath**  
» King’s College, London

Queer film festivals and new sexual geographies: the mobilization of the queer body as a tool of space reclamation

**Jules O’Dwyer**  
» University of Cambridge

Ekphrasis and the queer sensibilities of French experimental cinema

**Ger Zielinski**  
» Ryerson University

Queer Scenes in Transmedial Adaptations from Paris to Vancouver to Toronto

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**Tridimensional Simulacra and Masks: Body Politics and the Question of Authenticity in the Digital Age.**

**Chair:** Kim Timby  
» École du Louvre

Marie Auger  
» Université Paris 1 Panthéon - Sorbonne
Photosculptures from the 1860s to 2000s: a cybernetic production of likeness

Roberta Agnese  
» Université Paris Est Créteil

“Your face no longer belongs to you”: on the digital mask and its predecessors in Spirit is a bone by Broomberg & Chanarin

Jana Haeckel  
» Lieven Gevaert Research Center For Photography
Critical Counter-Narratives of Contemporary Visual Face Culture

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**Saturday 1st**  
11.00-12.45 / I

Université Sorbonne Nouvelle Paris 3
Saturday 1st » 13.00-14.45 / J
Université Sorbonne Nouvelle Paris 3

1. Bodifications and the Image’s Flesh
   Chair:
   » Elisabeth Hodges
   » Miami University
   Screen Migration and the Sensory Life of Cinema
   Gabriele Jutz
   » University of Applied Arts, Vienna
   Bodifications in Experimental Cinema
   Rebecca Sheehan
   » California State University, Fullerton
   Maya Deren’s Falling Bodies and Christopher Nolan’s Inception (2010)
   Jennifer Wild
   » The University of Chicago
   The Flesh of the Image’s Flesh: toward an Anthropology of Film

2. Non-Anthropocentric Perceptions: Sensing From a Non-human Perspective
   Chair: Teresa Castro
   » Université Sorbonne Nouvelle - Paris 3
   Frédérique Aït-Touati
   » CNRS
   Animer le paysage - Sur la piste des vivants
   Emanuele Coccia
   » EHESS
   Perception. La matière inanimée comme médium de perception
   Alice Leroy
   » ENS Lyon
   The Sheeple and the Movie Camera. The Sensorial Turn of the Sensory Ethnography Lab’s Visual Anthropology.

3. Cartoon Bodies and Graphic Sensuality
   Chair: Erwin Feyersinger
   » Institut für Medienwissenschaft, Eberhard Karls Universität Tübingen
   Lukas R.A. Wilde
   » Eberhard Karls Universität Tübingen
   Interfacing (Digital) Comics: The Distribution and Negotiation of Agency and Control
   Markus Engels
   » Universität Duisburg-Essen
   Seeing fragmented Bodies – Towards an inherent political quality of comic books
   Stephan Packard
   » Albert-Ludwigs-Universität Freiburg
   ‘Striking Our Time in Its Face’: The Implausibly Denied Aggression of Caricature in Cartoons Focused Through Karl Kraus’ Battl
   Véronique Sina
   » Ruhr-Universität Bochum
   ‘If only i’d had a nose job’ – Representations of the Gendered Jewish Body in the Works of Aline Kominsky Crumb

4. Genre Sensibilities in the Era of “Peak Television”
   Chair: Patrick Vonderau
   » Stockholm University
   Luca Barra
   » Università di Bologna / Università Cattolica del Sacro Cuore Milano
   The Uncertain Borders of Contemporary US TV Sitcom. Production/Distribution Formats and Audience Sensibilities
   Dominic Holdaway and Massimo Scaglioni
   » University of Bologna / Università Cattolica di Milano
   Amassed Bodies. Narrative Complexity and Political Values in Contemporary Zombie TV
   Petr Szczepanik
   » Charles University, Prague
   Digital Mutations of the Post-Socialist Laughter. A Revival of Political Satire in East-European Web Series Production
Remediation and Affect
Chair: Anders Marklund
» Lund University

Vicente Sánchez-Biosca
» Universidad de Valencia

Divine creation and remediation: The language of affliction in The missing picture

Sanchari De
» Jadavpur University and Lund University

The Shahbag Movement and Visualized Memories in Guerrilla and My Friend Rashed

Anders Marklund
» Lund University

Remediating for affect and authenticity in European history films

Maurizio Corbella
» Università degli Studi di Milano

Sensory Remediation of Musical Performance in Contemporary Music Biopics

Interfacial Modulations of Affect II
Chair: Bodil Marie Stavning Thomsen
» Aarhus University

Bodil Marie Stavning Thomsen
» Aarhus University

Real time interfacing and modulations of affect

Søren Rasmussen
» Aarhus University

Designing for experience through anarchival data capture and processing

Torsten Andreasen
» Copenhagen University

Heaven or hell? Westworld as interface

Communities of Affect: Sports Culture and Mediated Fandoms
Chair: Patrick Brian Smith
» Concordia University, Montreal

Patrick Brian Smith
» Concordia University, Montreal

Football stadium redevelopment and the uneven production of space in Merseyside: affective and emotional shifts in sports fandom

Patrick Brodie
» Concordia University, Montreal

Media Piracy and Diaspora: Infrastructures, Precarity, and the Aesthetics of Instability

Joaquin Serpe
» Concordia University, Montreal

Geopolitics of Mourning: Newsworthiness and Affective Responses to the Chapecoense Plane Crash

The Practice and Experience of Virtual Bodies on Screen
Chair: Charlotte Stevens
» Birmingham City University

Zoë Shacklock
» University of Warwick

Television’s Queer Posthumanism

Nike Jung
» University of Warwick

The gendered bodies of AI: from chatty bots to the invisible hands of “Math Destruction”

Charlotte Stevens
» Birmingham City University

Video Game Vids: Fan Textual Productivity and Re-Presenting Digital Bodies
Changing Sensory Regimes and Emergent Corpo-Realities: Reflections on Dis-/abling Practices

Chair: Robert Stock
» Universität Konstanz

David Parisi and Jason Archer
» College of Charleston / University of Illinois
Making Analog: On the Prospect and Perils of a Haptic Media Studies

Andreas Henze
» Universität Siegen
Practices of the Hand: Skills, Mediation and Disability

Denisa Butnaru
» Albert-Ludwigs-Universität Freiburg
The Body Medial: from Fiction to Faction

Melike Sahinol
» Orient-Institut Istanbul
The Power of Inscription: First Phase of Becoming a Techno-Cerebral Subject

Against Immediacy: Feeling Form in Audiovisual Media

Chair: Halbe Kuipers
» University of Amsterdam

Toni Pape
» University of Amsterdam
The Dynamic Form of Gameplay: The Example of Stealth Videogames

Pooja Rangan
» Amherst College
Documentary Audibilities: Listening in the Voice’s Grain

Ilona Hongisto
» MacQuarie University
Frames that Work: Actualizing the real in longitudinal documentary cinema

Alanna Thain
» McGill University
Play and Delay: Tactics of Audiovisual Light

Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence

Chair: Jaap Kooijman
» Amsterdam School for Cultural Analysis / University of Amsterdam

Beyoncé Knowles and Nina Simone in Their Own Words: Narratives of Black Female Stardom in Autobiographical TV Documentaries

Athena Michelle Lathos
» Oregon State University
“The Sea of Grief is not a Proscenium,” or How Internet Culture Re-circulates the Spectacle of Racist Violence in America

Tim McNelis
» Independent Scholar
Black and Blue: Race, the Body, and Sexuality in Precious

David Pettersen
» University of Pittsburgh
Omar Sy, Race, and the Politics of Transnational Stardom

International Festival of Audiovisual Programs: the Current Transformation of Screens and the Audiences

Chair: Frédéric Gimello-Mesplomb
» Université d’Avignon

Pierre Barrette
» Université du Québec à Montréal
Mapping the current offer of audiovisual festivals and their audiences in Montreal: Re-thinking the movie-going experience

Mariana Medeiros Seixas
» Université d’Avignon
The Fashion Synesthesia: Spectatorship Experience and the Fashion Film Festivals

Olivier Thevenin
» Université Sorbonne Nouvelle – Paris 3
The Paris Virtual Film Festival and its relation to human sensory experience
Sensory Experiences of Bodies at War

Chair:
» Christine Geraghty
» University of Glasgow
Fallen bodies: the First World War in contemporary television drama

Alba Gimenez
» University of South Wales
War, Simulacra and Affect in Harun Farocki’s “Serious Games”

Naomi Rolef
» Freie Universität Berlin
Soldiers on the Can: The Political Sensory Experience in the Correspondence of the Military Body and Excretion in Israeli Cinema

Magdalena Saryusz-Wolska
» University of Łódź / German Historical Institute Warsaw
Venereal diseases and early post-war German cinema

Saturday 1st 13.00-14.45 / J

Université Sorbonne Nouvelle Paris 3

13

Sensors, Implants, Prostheses, and Other Body-Technology Relations

Chair:
» Guido Jansen
» Utrecht University
Mutual Shapings of Perception: Understanding Human-Technology Relations as Intermedial

Uwe Wippich
» Ruhr-Universität Bochum, Center for Anthropological Knowledge in Scientific and Technological Cultures (CAST)
Life Functions Critical. Body Sensor Networks and the Beating Heart

Magdalena Zdrodowska
» Jagiellonian University
Cochlear Implants: between prosthetic and sound technology
Workshop: Sense and Political Insensibility: Affect, Media Culture, and the Resurgence of Right-Wing Populism
Chair: Nicholas Baer
- State University of New York, Purchase
Nicholas Baer
- State University of New York, Purchase
Brian Jacobson
- University of Toronto
Rijuta Mehta
- Connecticut College
Sarah Goodrum
- BTK University for Art and Design
Maggie Hennefeld
- University of Minnesota, Twin Cities

Workshop: Traces: Film Festivals and History
Chair: Dorota Ostrowska
- Birkbeck College, University of London
Philippe Meers
- University of Antwerp
Dorota Ostrowska
- Birkbeck College, University of London
Malte Hagener
- Philipps-Universität Marburg
Dina Iordanova
- University of St Andrews
Caroline Moine
- Université de Versailles
Elena Razlogova
- Concordia University
Aida Vallejo
- University of the Basque Country
Saturday 1st » 15.00-16.45 / K

Université Sorbonne Nouvelle Paris 3

7. **How to Feel the Experience. From Self-Inscription to Self-Regulation**
   Chair: Federica Villa
   » Università degli Studi di Pavia
   Giada Cipollone
   » Università degli Studi di Pavia
   Self and Technology: From “How to Do” to “How to Feel”
   Deborah Toschi
   » Università degli Studi di Pavia
   Feel what She Feels Pregnancy and Wearable Devices for Fathers-to-be
   Martina Panelli
   Università Paris 8 Vincennes-Saint-Denis
   “Feel Free to ‘Queer’ Yourself”: Apps and Tutorials for LGBTQ People
   Simona Pezzano
   » IULM – Libera Università di Lingue e Comunicazione, Milano
   How is Changing the Visitors’ Perceived Sense of Presence Using Digital Tools in Museum Experiences.

8. **Sensations of Intermediality and Female Identity in Contemporary East European Cinema**
   Chair: Melinda Blos Jáni
   » Sapientia University Cluj-Napoca
   Judith Thissen
   » Sapientia University Miercurea-Ciuc
   "Have your theater smell like a garden of flowers": The Fight against Foul Air, Evil Odors & Garlic Eaters
   Hajnal Király
   » ELTE Budapest
   Disembodied Emotions. (Inter)medial Mood-Cues in Contemporary Hungarian Melodramas
   Andrea Virginás
   » Sapientia University Cluj-Napoca
   Singing hits and dancing for the fixed camera: intermedial methods and emotional ambivalence

9. **Bodies & Senses in Early Cinema Culture: Historical Experiences/Experiential Histories**
   Chair: Philippe Meers
   » University of Antwerp
   Denis Condon
   » Maynooth University, Ireland
   "The Taste of the Moment Seems All for ‘Pictures’": Irish Historical Bodies before the Early Cinema Screen.
   Annie Fee
   » University College London
   Wounded Veterans and Recuperative Cinema Culture in Wartime Paris
   Judith Thissen
   » Utrecht University
   "Have your theater smell like a garden of flowers": The Fight against Foul Air, Evil Odors & Garlic Eaters

10. **Evolving Documentary Practices and the Intriguing Relatedness of the I, the Eye and the Body**
    Chair: Damen Rawan
    » Al Jazeera Network
    Franziska Weidle
    » University of Göttingen
    The Documentary Situation in VR Environments
    Anna Wiehl
    » Universität Bayreuth
    “Is it me who is there?” Empathy, immersion and bodily presence in Karim Ben Khelifa’s VR Documentary The Enemy
    Judith Aston
    » University of the West of England
    From ‘embodied interaction’ to ‘emplaced interaction’: thinking through the transformative potential of interactive documentary
Sonic Interfaces, Sonic Bodies

Chair:

Allan Cameron
» University of Auckland
Sonic Interfaces: Synchronization and Signification in Horror Cinema

Hadar Levy
» The Hebrew University of Jerusalem
Media/Body Interface: Sound Interface Design & the Listening Subject

Michael Pigott
» University of Warwick
Sounds of the Projection Box: the Changing Soundscape of Cinematic Projection.

Steve Spence
» Clayton State University

Synaesthesia and the Sharing of the Senses

Chair:

Malgorzata Bugaj
» The University of Edinburgh
Olfactory memory and imagination in Pálfi’s Taxidermia, Tykwer’s Perfume: The Story of a Murderer and Mackenzie’s Perfect Sense.

Hunter Hargraves
» California State University, Fullerton
“For Whatever That Means”: Sense8’s Post-Televisual Networks

Francesca Scotto Lavina
» Università La Sapienza, Roma
Voilà le cinema: the affective machine of synaesthesia

Kathryn Wardell
» University of North Alabama
“I Am Also a We: Sharing Senses, Sharing Space in the Netflix Series Sense8”
Saturday 1st » 17.00-18.45 / L

Université Sorbonne Nouvelle Paris 3

1. The Transformations of Distraction
   Chair: Dork Zabunyan
   » Université Paris 8 Vincennes-Saint-Denis
   Paul Sztulman
   » Ecole Nationale Supérieure des Arts Décoratifs (ENSAD)
   La distraction : une notion double
   Chloé Galibert-Lainé
   » Ecole Normale Supérieure (Paris)
   Is distraction a condition for thinking during film viewing
   Dork Zabunyan
   » Université Paris 8 Vincennes-Saint-Denis
   Les mutations de la distraction

2. Touching, Performing, Sharing, Curating: A Compilation of Cinematic Gestures
   Chair: Kevin B. Lee
   » Art Institute of Chicago
   Julian Ross
   » University of Westminster
   Artist moving image in the age of swipe and scroll
   Miriam De Rosa
   » Coventry University
   On Gesturality: Cinematic images en train de se faire.
   Thomas Pringle
   » Brown University
   Machine Intimacy: Habits of Sharing and the Mediation of Climate at Scale
   David Richler
   » Carlton University
   The Unifying Discourse of “World Cinema” at International Film Festivals and the Curatorial Gesture of Audiovisual Criticism

3. Gestures and Other Ethical Encounters
   Chair: Virginia Bonner
   » Clayton State University
   Face to Face: Becoming Bodies and Ethical Encounters in Sally Potter’s YES
   Karol Jóźwiak
   » University of Łódź
   Pasolini’s Il Vangelo and the mediated transfiguration
   Damien Marguet
   » Université Sorbonne Nouvelle – Paris 3
   For an History of Film as Gesture : Balázs, Pasolini, Agamben
   Jana Zilova
   » Independent Scholar
   Cinematic Diagram: body as an autopoietic cartography

4. (In)visible Bodies: Non-fiction Films by South American Women
   Chair: Brigitte Rollet
   » Université de Versailles Saint-Quentin-en-Yvelines
   Isabel Segui
   » University of St Andrews
   Embodied Testimonies of Subaltern Women in Andean Collective Cinema: the Cases of Ukamau (Bolivia) and Warmi (Peru)
   Beatriz Tadeo Fuica
   » Universidad de la República (Uruguay)
   The Female Body as Battleground: Embodiment Strategies in Uruguayan Documentaries
   Elizabeth Ramírez Soto
   » Universidad de Valparaíso (Chile) & University of Warwick
   Bodies in-between: the Documentaries of Valeria Sarmiento

5. Figure, Ground, Gesture: East Asian Cinema Vectors
   Chair: Darrell Davis
   » Lingnan University
   Darrell Davis
   » Lingnan University
   Ethnic Puppetry: Chameleonic Address of Li Xianglan’s
   Shi-yan Chao
   » Hong Kong Baptist University
   Sensuous Embodiment of Bentu in Contemporary Taiwan Cinema
   Emilie Yeh
   » Lingnan University
   Colonial Dispositif and the Early Hong Kong Screen Culture (1897-1907)

6. The Uncanny, the Aging, the Electrical Body
   Chair: Isabelle Delmotte
   » The University of Waikato
   The electrical body: Falling on and off the screen
   Monika Keska
   » Universidad de Granada
   Uncanny bodies: Francis Bacon’s painting in horror and science fiction film
   Cybelle H. McFadden
   » The University of North Carolina at Greensboro
   Aging Bodies in Michael Haneke’s Amour: Sensibility, Senses, and Cinematic Knowledge
   Faye Corthesy
   » Université de Lausanne
   Brutalized Bodies in The Brig (Jonas Mekas, 1964): A Cinema of Cruelty?
Technology, Dreams, and Revolutionary Affects

Chair:

» Giancarlo Grossi
   » Università Cattolica del Sacro Cuore, Milano
   *The Dream Scene: oneirology and the early cinema episteme*

» Cassandra Guan
   » Brown University
   *Critique of Flowers: Ecology and Affect in the Age of Technical Reproduction*

» Mathilde Lejeune
   » Université Lille 3 / Université de Lausanne (UNIL) - CEC
   *Sensibility and the technique: an archaeology of Charles Dekeukeleire’s notion of “technography”*

» Ian Stone
   » Brunel University
   *Barthes’ Third meaning: Philosophico-political ontology and revolutionary affect in the films of post-revolutionary Russia.*

Workshop: The Changing Landscape of Open Access Publications in Film and Media Studies: Distributing Research and Exchanging Data

Chair:

» Adelheid Heftberger
   » ZeM - Brandenburg Center for Media Studies

» Alena Strohmaier
   » Philipps-Universität Marburg

» Malte Hagener
   » Philipps-Universität Marburg

» Jeroen Sondervan
   » Independent scholar

» Greg de Cuir Jr
   » NECSUS – European Journal of Media Studies

» Ina Blümel
   » Hannover University of Applied Sciences and Arts

» Niels-Oliver Wałkowski
   » Berlin-Brandenburg Academy of Sciences and Humanities

The Sensible Skin of Analog Film: Materialities

Chair:

» Li-chen Kuo
   » Université Sorbonne Nouvelle Paris 3
   *The Chemistry of transformation in 19th Century: Matters or Mindset?*

» Monise Nicodemos
   » Université Sorbonne Nouvelle Paris 3
   *The practice of homemade emulsion*

» Eugenie Maria Theuer
   » University of Barcelona/University of Vienna
   *Black Cube, White Screen: Materiality, Museology, and Embodiment in Recent Nostalgic Metalfilms*

Workshop: Using Audiovisual Material in Online Academic Publishing

Chair:

» Enwin Verbruggen
   » Netherlands Institute for Sound and Vision

» Bas Agterberg
   » Netherlands Institute for Sound and Vision

» Jaap Kooijman
   » University of Amsterdam

» Dana Mustata
   » University of Groningen
Saturday 1\textsuperscript{st} » 17.00-18.45 / L

Université Sorbonne Nouvelle Paris 3

11. Workshop: The Uses of Polish Cinema in Media Education and Research

Chair:

Justyna Hanna Budzik
» University of Silesia, Katowice/INALCO, Paris

Ewa Ciszewska
» University of Łódź

Małgorzata Kozubek
» University of Wrocław

Agnieszka Tambor
» University of Silesia, Katowice

Mathieu Lericq
» Université Aix-Marseille, France

Agata Rudzińska
» University of Silesia, Katowice

Justyna Hanna Budzik
» University of Silesia, Katowice/INALCO, Paris

12. Historical Soundscapes, Auditory Cultures

Chair:

Simone Dotto
» Università degli Studi di Udine
Making Sense of Hearing. Early Phonography and Auditory Cultures in Mid-Twenties Italy

Rasmus Greiner
» Universität Bremen
Tangible History: Sensibility, Sound and Historical Film

Massimo Locatelli
» Università Cattolica del Sacro Cuore di Milano
Sounds of Fear, Bodies of Tension: the Soundscapes of the Italian Giallo and the Psychology of Emotion

Daniel Wiegand
» Stockholm University
“A Cry Turned Inwards”: Silence and the Spectator’s Body in Late Silent and Early Sound Film

13. Workshop: Mapping French Philosophy of Senses, the Cinema and Media Arts

Chair: Kamil Lipiński
» Adam Mickiewicz University of Poznań

Martine Beugnet
» Université Paris Diderot – Paris 7

Sudeep Dasgupta
» University of Amsterdam

William Brown
» University of Roehampton, London

Irina Hron
» University of Stockholm

Zuzanna Ladyga
» University of Warsaw

Kamil Lipiński
» Adam Mickiewicz University of Poznań
A/ Université Sorbonne Nouvelle - Paris 3
Main NECS Conference site (June 29 - July 1st)
13, Rue Santeuil
Building D
75005 Paris

B/ Université Paris Diderot - Paris 7
NECS Pre-Conference (June 27-28)
5, rue Thomas Mann
Campus "Grands Moulins"
75013 Paris

C/ Centre Pompidou
Keynotes # 1 (June 29th) and #3 (July 1st)
Place Georges Pompidou
75004 Paris

D/ Grand Amphithéâtre de la Sorbonne
Keynote # 2 (June 30th)
47 Rue de la Sorbonne
75005 Paris