THE NECS 2017 CONFERENCE
PARIS 29 JUNE – 1 JULY 2017
UNIVERSITÉ SORBONNE NOUVELLE - PARIS 3

Sensibility & the Senses
Media Bodies Practices
Dear 2017 NECS Conference delegates,

A very warm welcome to the 11th NECS Conference, which will take place in one of the most glorious and celebrated film and media hubs in the world: Paris! The Conference will be hosted by the Université Sorbonne Nouvelle - Paris 3 in cooperation with the Centre Pompidou and with the Université Paris Diderot – Paris 7, which will host the Pre-Conference activities.

The past years saw our network of peers significantly growing, but also dealing with major, dramatic concerns. The rise of a new autocratic power in places we believed to be a safe harbor for critical thinking is putting at serious risk the circulation of knowledge, awareness, and experience. Growing populism throughout Europe often looks down to institutions, teaching, and research as endeavors preventing a more immediate, outspoken expression of ‘the people’. These phenomena affect public discourse, and sometimes determine the shrinking of academic funding. Restrains in circulation, and disempowerment of scholars and critical thinking are among their collateral effects. Global terrorism drives nations and societies apparently afar one from another. And yet, it also unites individuals and communities, unwilling to bow their head to totalizing ideologies. Many European countries put their shoulder to the wheel, refused to speak the language of hatred and exclusion, and fostered a discourse of unity, respect, and inclusion. France, and notably Paris, are at the spearhead of such choice.

In recent times, it is more important than ever to maintain the spirit of unity and exchange at the core of the European moral, social, and political project. The NECS Conference has developed into a professional landmark of the discipline of cinema and media studies and an inspirational moment in the academic calendar to meet international colleagues, exchange ideas, debate hot topics, create networks, and make friends. We also firmly believe that this event and NECS itself are inclusive initiatives, aimed at promoting mutual exchange and the sharing of knowledge. For all of these reasons, Paris is a perfect location to organize our annual meeting, maybe the best place to reaffirm that rational and critical thinking should not surrender.

We are truly thankful to the local organising committee – for the Université Sorbonne Nouvelle Paris 3, Raphaëlle Moine and Antonio Somaini, together with Alexis Blanchet, Fabrice Buschini, Teresa Castro, Kristian Feigelson, Kira Kitsopanidou, Barbara Laborde, Bruno Péquignot, and Antoine Prévost-Balga; for the Université Paris Diderot Paris 7, Emmanuelle André and Martine Beugnet, together with Jeanne Ferrier, Carlos Kong, Halbe Kuipers, and Sarah Ohana – for the outstanding work they have done in planning and organising this year’s Conference and Pre-Conference. We appreciate their incredible dedication and organisational talent, which have brought us all together here in Paris! We would also like to thank the directors of the two collections of the Centre Pompidou – the collection “Film” (Philippe-Alain Michaud with Jonathan Pouthier) and the collection “Nouveaux Médias” (Marcella Lista with Étienne Sandrin) – who made it possible to host three of the four keynote presentations in the Cinéma 1 and Cinéma 2 of the Centre Pompidou.

This year’s Conference is entitled Sensibility and the Senses: Media, Bodies, Practices. We think that this topic opens much room for an intense and thought-provoking discussion among the participants. Sensorial experience and the transformation of the senses and related sensibility across time and through media is a perfect bridge among our members, their different backgrounds, and their research perspectives. By embodying into a broad theme a wide range of concerns and endeavors, the conference also refers to our association as a body made of different, interwoven and interacting parts. Sensibility and the Senses triggers historical research on variations affecting our senses and their development, as much as a huge body of theoretical work, summoning up diverse disciplines, from the humanities all the way to the hard sciences, in the attempt to understand in what way media mould, reproduce, and disembody our sensorial experience. However, by locating the question of the senses at the core of our reflection, this year’s topic also hints at the human body and its experience as the reference point for further elaboration. Bodies live the media experience, shape it according to human perception and sensibility, and become interconnected through it. Furthermore, human bodies imagine other experiences – animal, material, elemental – through media. They figure out their otherness. Finally, utopias of the expansion of sensorial experience through media frequently recur throughout their history, as a way to unmoor individuals from limited existence, and discover worlds, beings, and spaces beyond their boundaries.
We are very happy to announce four distinguished keynote speakers who will share their insights with us in the plenary meetings on the evening of the Pre-Conference, and during the three ensuing afternoons and evenings of the Conference. All the keynote lectures will take place in two of the most iconic places in Paris: the Centre Georges Pompidou and the Grand Amphithéâtre de la Sorbonne. We are thrilled to welcome among us renown and inspiring artists such as Lewis Klahr and Elizabeth Price, and esteemed scholars such as Deborah Chambers (Newcastle University) and Mark Hansen (Duke University).

After last year’s positive reactions, there will be several workshops during the second day of the Pre-Conference (Wednesday, June 28th): they will be entitled, respectively, “The Impact of Digitalization on Global Screen Industries,” “How to Teach European Cinema: The European Universities Film Award (EUFA),” and “Experimental Media Archaeology.” They are all meant to prompt discussions on the challenges related to research on media industries and media archaeology, and on the ways to share the European cinema legacy, tightening the bonds within our membership and among different generations. Furthermore, we are very happy that a Graduate Workshop (entitled Future Sensibilities: Mediations of Precarious Life) is taking place again this year during the two days of the Pre-Conference, and also offers a keynote address by filmmaker and theorist Richard Misek. We warmly welcome this great initiative of our younger members.

The open-access journal NECSUS: European Journal of Media Studies has just gone online with its eleventh issue (http://www.necsus-ejms.org/), and its broad international following consistently grows. The Editorial Board is constantly seeking new contributions: it is looking forward to your proposals!

This year’s Conference is also a momentous one: after the first ten years, NECS is turning into a solidified, consistent, attractive initiative. Our association and Conference turned big! This appears reassuring and rewarding to us, and we all ought to be proud of the great endeavor we supported and made true during the past few years. This also meant an enormous amount of work, particularly this year, when the 750 proposals that we received after the publication of the call for papers contributed to make the 2017 NECS Conference the biggest NECS Conference ever. We are persuaded that the five days of the Pre-Conference and Conference will be a thought-provoking, inspiring, unique platform to move forward, with our minds and our sensibility, towards the future of media studies.

We welcome you all to the General Meeting during which we will discuss the NECS events of the past year as well as our future plans. Please do take part and have your say!

We are very much looking forward to seeing you at one of the many events this Conference has to offer, and we wish you an inspiring, engaging and enjoyable time in Paris!

The NECS Steering Committee
Sophie Einwächter, Judith Keilbach, Skadi Loist, Michał Pabiś-Orzeszyna,
Francesco Pitassio, Antonio Somaini, Alena Strohmaier
Dear 2017 NECS Conference delegates,

Welcome to the 11th annual NECS Conference, which will take place from June 29th to July 1st 2017 in Paris. The Conference will be hosted by the Université Sorbonne Nouvelle - Paris 3 in cooperation with the Centre Pompidou and the Université Paris Diderot – Paris 7, which will host the Pre-Conference activities on June 27th and 28th.

We would like to thank for their generous support the European Network for Cinema and Media Studies (NECS), the Université Sorbonne Nouvelle – Paris 3 and its UFR Arts & Médias, the collections “Film” and “Nouveaux Médias” of the Centre Pompidou, the CNC (Centre National du Cinéma et de l’Image Animée), the LabEx ICCA (Industries Culturelles & Création Artistique), and the Université Paris Diderot – Paris 7 together with UDPN (Usages des Patrimoines Numériés) and the research units LARCA and CERILAC.

We would also like to thank Deborah Chambers, Mark Hansen, Lewis Klahr, and Elizabeth Price for having accepted our invitation as keynote speakers.

We look forward to a very exciting program of panels and workshops, and we remind you that the NECS Conference activities (June 29th – July 1st) 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 Opening Remarks and the Keynote presentations #1 and #3 on June 29th and July 1st)
- the Sorbonne (for the Keynote presentation #2 on June 30th, the 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 (June 27th-28th) will take place in two different locations:

- the Université Paris Diderot – Paris 7 (for the NECS Graduate Workshop and the three Pre-Conference Workshops)
- the Centre Pompidou (for the Pre-Conference Keynote on June 28th)

Please remember that both registration as a NECS member (http://necs.org/user/register) and the registration for the conference (https://necs.org/conference/registration/) 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 15th, 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
Raphaëlle Moine and Antonio Somaini,
together with Alexis Blanchet, Fabrice Buschini, Teresa Castro, Kristian Feigelson, Kira Kitsopanidou, Barbara Laborde, Bruno Péquignot, Antoine Prévost-Balga

The Pre-Conference Organizing Team
Université Paris Diderot – Paris 7
Emmanuelle André and Martine Beugnet,
together with Jeanne Ferrier, Carlos Kong, Halbe Kuipers, Sarah Ohana
NECS Committees

Paris, June 29th - July 1st 2017 » NECS CONFERENCE

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

NECS 2017 Conference Committee
Luca Barra, Ruggero Eugeni, James Harvey-Davitt, Rahma Khazam, Daniel Kulle, Raphaëlle Moine, Michał Pabiś-Orzeszyna, Antonio Somaini

NECS 2017 Conference Organizing Team - Paris 3
Raphaëlle Moine and Antonio Somaini, together with Alexis Blanchet, Fabrice Buschini, Teresa Castro, Kristian Feigelson, Kira Kitsopanidou, Barbara Laborde, Bruno Péquignot, Antoine Prévost-Balga

NECS 2017 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 in London), Halbe Kuipers (University of Amsterdam), Sarah Ohana (Université Paris Diderot - Paris 7)

Centre Pompidou
Collection « Film » : Philippe-Alain Michaud and Jonathan Pouthier
Collection « Nouveaux Médias » : Marcella Lista and Étienne Sandrin

Program
Antonio Somaini, Raphaëlle Moine, Antoine Prévost-Balga

Conference Coordinator
Antoine Prévost-Balga

Publishers’ Forum
Teresa Castro

Media and Public Relations
Barbara Laborde, Antoine Prévost-Balga

Graphic Design
Zoo Somaini
We thankfully acknowledge the support of:

Université Sorbonne Nouvelle – Paris 3
UFR Arts & Médias

Centre Pompidou: Collections “Film” and “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.

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

B/ Université Paris Diderot – Paris 7 (NECS Pre-Conference site: Graduate Workshop and other Workshops)
5, rue Thomas Mann
Campus “Grands Moulins”
Room 785C, C building, 7th floor / Room Pierre Albouy, C building, 6th floor
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.

C/ 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.
D / 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
Access: Metro line 10, Cluny-La Sorbonne station / Metro line 4, Saint-Michel 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.
Université Sorbonne Nouvelle - Paris 3
13, rue Santeuil
Building D
75005 Paris

PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS
Access & Floor Plan

Université Sorbonne Nouvelle - Paris 3

D Building – 1st Floor

D Building 2nd Floor

D Building 3rd Floor
PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS

Université Paris Diderot – Paris 7
5, rue Thomas Mann
Campus “Grands Moulins”
75013 Paris

1/ Campus “Grands Moulins”

Campus “Grands Moulins” - Ground Floor
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Centre Pompidou
Place Georges Pompidou
75004 Paris

Main Entrance

Centre Pompidou - Ground Floor

Cinéma 1

Cinéma 2 (ground -1)
PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS

Grand Amphithéâtre de la Sorbonne
La Sorbonne
47, rue des Écoles
75005 Paris

Grand Amphithéâtre de la Sorbonne - Ground Floor
# 2017 NECS Conference Time Table

**Paris, June 29th - July 1st 2017 » NECS CONFERENCE**

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**Note:** Times are in 24-hour format.
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.

Panel 1
» June 27th, 10:30 - 12:00
Christian Sancto
» Utrecht University
Archives Across Bodies: Patrick Staff’s The Foundation and the Politics of Queer Archive
Respondent: Will Ballantyne-Reid
Will Ballantyne-Reid
» The Courtauld Institute of Art in London
Artist Archives/Affect/Afterlives: Learning From David Wojnarowicz’ Magic Box
Respondent: Christian Sancto

Panel 2
» June 27th, 13:45 - 15:15
Alba Giménez
» University of South Wales
How to Deal with Bad New Days: Kluge, the Revival of Avant-garde and Utopia.
Respondent: Juliana Froehlich
Juliana Froehlich
» University of Antwerp/CAPES – Ministry of Education of Brazil (UA/CAPES)
Ozualdo Candeias’ A Margem/The Margin (1967): The Aesthetics of Precariousness as An Open (Film) Artwork.
Respondent: Alba Giménez
The Video Essay
Presentation and Screening by Richard Misek - 18:00 - 19:30

Room 785C, C building, 7th floor

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, editor, and theorist Richard Misek 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.
Wednesday June 28th - Room Pierre Albouy, C building, 6th floor

Panel 4
» June 28th, 10:30 - 12:30

Marija Laugalyte
» University College Cork
Perceiving Precariousness Through New Technology’s Connectivity
Respondent: Andrea Lathrop

Andrea Lathrop
» University College London
Media’s Own Time. An Analysis on Ebay as Recirculation Platform
Respondent: Marija Laugalyte

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

Wednesday June 28th - Room 785C, C building, 7th floor

Panel 5
» June 28th, 14:15 - 15:45

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

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

Panel 6
» June 28th, 16:00 - 17:30

Jiyu Zhang
» Leiden University, Netherlands
Unhappy Together: Sexuality, Identity, and the Body in Sinophone Cinema
Respondent: Ana Bento Ribeiro

Ana Bento Ribeiro
» Université Paris Nanterre - Paris 10
Becoming Transnational: Femininities and Migration in Contemporary Romanian Cinema
Respondent: Jiyu Zhang
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: 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 (Università degli Studi di Udine)  
4) Andrea Pocskí (Pázmány Péter Catholic University, Budapest)  
5) Ioannis (Yannis) Skopetetas (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.
American filmmaker Lewis Klahr has been collecting images and sounds since the late 1970s, investigating their historical, mnemonic as well as aesthetic potential. Like a distant echo of André Breton’s question – “why should I not grant to dreams what I occasionally refuse reality, that is, the value of certainty in itself” – Klahr’s work explores the twists and turns of the unconscious, where existentialist quest, melancholia and popular iconography mingle. At the crossroads between surrealist collage and bygone Hollywood classicism, his feature film *Sixty Six* (2002-2015) offers itself as an immersion in the pop universe of the 1960s which the artist translates into a mythological tale. The projection will be followed by a conversation between Lewis Klahr, Emmanuelle André and Martine Beugnet (both Université Paris Diderot – Paris 7).

Born in 1956, Lewis Klahr lives and teaches in Los Angeles. He studied at SUNY Purchase College (New York) and at the University of Buffalo, where the discovery of the films of Stan Vanderbeek, Harry Smith, Bruce Conner, and Joseph Cornell proved decisive for the development of his own work. In 1977, Lewis Klahr started to create 8mm and 16mm animated collages. In 2007 he began to experiment with digital filmmaking. His films draw on mythological imagery, American cinema, Pop Art, comics, and photo novels, breaking away from the archetypical codes of representation. His work has been widely shown and features in international collections including the MoMA’s. It has garnered prestigious awards such as the Wexner Center for the Art (2010) and the Brakhage Vision Award (2013). This event is organized as part of the « Technological Uncanny » project funded by UDPN (Usages des Patrimoines Numériés), the LARCA and the CERILAC, and headed by Emmanuelle André, Martine Beugnet (Université Paris Diderot - Paris 7)), Nicole Vincent and Camille Kurtz (Université Paris Descartes - Paris 5).
Mark Hansen  
Duke University  

World, Earth, Flesh, Sense: From Intersubjectivity to Intrasensibility  

The talk will explore recent efforts to “move beyond the human scale” with the aim of specifying the role played by technics in “cosmic solidarity” (Whitehead). It will examine various theories and approaches to cosmic solidarity, including Derrida’s “stabilizing apparatus,” Jeffrey Nealon’s “plant theory,” and Vicki Kirby’s “quantum anthropology,” all of which raise compelling and crucial objections to human scale approaches like phenomenology and seek to expand the terrain for contact with the nonhuman in ways that avoid anthropocentric retrenchments. By exposing the limitations of each of these intertwined ventures, while also embracing aspects of each, it shall set the stage for a technical phenomenology of sensibility rooted in quantum measurement as it informs the final work of Merleau-Ponty and its development in the information-induced operation of individuation theorized by Merleau-Ponty’s student, Gilbert Simondon. Understood as the generator of phenomena across all scales, technical measurement affords an opportunity to encompass human and nonhuman sensibility within larger individuations. Phenomenality becomes decoupled from its privileged affinity with human intentionality and is redistributed within individuations that involve but do not necessarily center around human activities and that cannot be conceptualized as manifestations of restricted cognitive processes.

This technical phenomenology of sensibility informs scale-variant theory in two distinct, yet closely intertwined directions: on one hand, it brokers contact across scale divides, in the “outward” direction of scales both larger and smaller than human ones; on the other, it moves in an “inward” direction, via the scalar complexity (or scalar multiplicity) of the contemporary technical ensembles that dictate the operationality of contemporary global culture (Bratton’s “Stack”). In other words, a processual approach that centers around information-induced individuation places the human within complex textures of sensibility, at scales both consonant and dissonant with human phenomenality. What results is nothing less than a generalized aesthetics of phenomenality.

Mark B.N. Hansen is Professor of Literature at Duke University.  
Deborah Chambers
Newcastle University

» Friday June 30th, 16:00, Grand Amphithéâtre de la Sorbonne

Mediated and Simulated Intimacies:
The Entrance of Algorithms, Robotics, and Smart Technologies into Personal Life

What roles are new technologies playing within changing notions and practices of intimacy? This presentation examines the processes through which personal connections are performed, displayed and re-conceived in the digital era. The entrance of algorithms, robotics and smart technology into spheres of intimacy are addressed to enquire into ways emotions and personal relationships are imagined and narrativized in popular culture. While ‘simulated intelligence’ goes almost unquestioned in everyday discourses about robotics, ‘simulated intimacy’ remains deeply perplexing. To cast light on the nature of today’s mediated intimacy, the talk will address dilemmas of mediated intimacy relating to trust, privacy and authenticity. Two aspects of mediated and ‘machine’ intimacy will be explored: ‘public intimacy’ associated with social media, and ‘automated intimacy’ narrativized through interactions with humanoid robots. These discourses represent points of tension surrounding changing personal relationships. The talk will discuss whether they signify a crisis of intimacy or sociable creativity in the digital age.

Deborah Chambers is Professor of Media and Cultural Studies at Newcastle University. Intersecting media and cultural studies and sociology, her research areas include networked intimacy and changing social ties; media and popular cultures; the meaning of home; changing media technologies and households; women and journalism. Her books include Changing Media, Homes and Households: Cultures, Technologies and Meanings (2016); Social Media and Personal Relationships: Online Intimacies and Networked Friendship (2013); A Sociology of Family Life: Change and Diversity in Intimate Relations (Polity 2012); New Social Ties: Contemporary Connections in a Fragmented Society (Palgrave Macmillan 2006), Women and Journalism (Chambers, Steiner and Fleming Routledge 2004); Representing the Family (Sage 2001)
Elizabeth Price
Artist

» July 1st, 19:30, Centre Pompidou, Cinéma 2
In collaboration with the Collection “Film” (Philippe-Alain Michaud, Jonathan Pouthier)

LECTURE

London-based artist Elizabeth Price (British, b. 1966) creates richly multi-layered narrative moving image works made specifically for gallery environments. Often beginning with research undertaken in archives and museum collections, Price draws on varying references, such as architectural sites, social and political histories, as well as and the language of advertising copy. Composed of collaged imagery – analogue and digital photography, animation, and motion graphics – Price’s works almost always include scrolling text, sometimes read out loud by a narrator’s computerized voice set against a musical background. Through the artist’s choice of composition, archival footage is brought into conversation with digitally rendered imagery, blurring the boundary between historical fact and fiction, real and imagined narratives. Editing plays a key role in Price’s practice, and her arresting works are widely regarded for the interplay of the visual and aural – the rapid succession of imagery combined with layered soundtracks.

In 2012 Price was awarded the Turner Prize for her solo exhibition ‘HERE’ at the Baltic Centre for Contemporary Art, Gateshead. The same year she also won the Paul Hamlin Award for artists. In 2013 she was awarded the Contemporary Art Society Annual Award, a commission prize which enabled her to make a work for the collection of the Ashmolean Museum, Oxford. She was featured in the British Art Show 2011, and has since had solo presentations at Bloomberg International and Chisenhale Gallery London; The New Museum, New York; Julia Stoschek Collection, Düsseldorf; The Swedish Contemporary Art Foundation, Stockholm; Kunsthalle Winterthur, Switzerland, the Musée d’art Contemporain de Montréal and the Neuer Berliner Kunstverien, Berlin.

Forthcoming she will be presenting solo exhibitions at ISAW, New York and the Chicago Institute of Art in 2017; The Walker Art Center, Minneapolis; Nottingham Contemporary; Berlin Natural History Museum in 2018 and at the Whitworth Manchester in 2019.
Centre National du Cinéma et de l’Image Animée

» Friday June 30th, 17:30, Grand Amphithéâtre de la Sorbonne

From Cinema to Immersive Digital Experience:
70 Years of Innovation in French Public Policies

France's public policies in the film and audiovisual industries have inspired and continue to inspire many countries around the world. Sometimes criticized as protectionist, these policies introduced after World War II led France to become the first European hub in the field of film production and exportation. The round table will discuss the ambitious and innovative approach taken by the CNC (Centre National du Cinéma et de l’Image Animée) to sustain the French film, audiovisual and new media industry. From movies to video games and from web series to the immersive medium of virtual reality, the French public support system plays a key role in boosting creativity and innovation in the filmmaking and new media industries. How have content creators been embracing these new opportunities?

Moderator: Laurent Creton (President of the Conseil Académique and Vice-President of the Commission de la Recherche at the Université Sorbonne Nouvelle - Paris 3).

CNC Representative: Pierre-Emmanuel Lecerf (Directeur Financier et Juridique, Directeur des Affaires Européennes et Internationales)

Check here for updates with additional details on participants:
https://necs.org/conference/program/cnc-round-table/
SENSIBILITY AND THE SENSES
Media, Bodies, Practices

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 29th - July 1st 2017 » Université Sorbonne Nouvelle - Paris 3

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: Sensorial 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 - The (Global) Body of the Auteur
A10 - Animation and Sensory Experience: Bodies, Movement, and Space
A11 - Bodies at the Crossroads Between the Sacred, the Magic, and the Occult
A12 - Mediations of the Body: Practices and Productions of Space
A13 - Sensorial 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 - Local East Asia: Cinema and Cultural Industries (Workshop)
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 Screens: Showing Some Essential Links
B10 - Sensuous Meaning-Making: On Cinematic Corporeality
B11 - In and At: Children’s Cinematic Bodies
B12 - Cinemas of Paris (Workshop)
B13 - Film Audiences & Festival Experience I: Senses, Body & Affect
B14 - Turkish Cinema in Context: Humanity, Memory, Historicity

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 - Questioning the Norm in Bodily and Perceptual Standardizations
C4 - Sensing Memory, History, and Space
C5 - Examining Contemporary Pornographies, Regimes of Representation, Fantasy, and Practice
C6 - Invisible Mediators: Audiovisual Translation Players
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 - Habits of Mediation
C12 - Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image
C13 - Film Audiences & Festival Experience II: Rituals, Politics, and Cinephilia
C14 - Changing Sensory Regimes and Emergent Corpo-Realities: Reflections on Dis-/Abling Practices
Panels Overview

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Panels Overview

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 - The Practice and Experience of Virtual Bodies on Screen
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 - Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting
D12 - Multimedia Forms of Film Analysis: Between Aesthetics, Attention, and Immersion
D13 - Film Audiences & Festival Experience III: Reframing Historical Events

Panels E1 – E14

FRIDAY, June 30th, 9.00 – 10.45

E1 - Screening Gestures 1: Signs and Meanings
E2 - Star Bodies
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 and Border-Identities Between the National, the International, and the Global
E10 - Interactive Environments
E11 - The Weight of Class: Burdened Bodies in Documentary and Experimental Cinema
E12 - Sonic Materiality and Radical Listening
E13 - Tridimensional Simulacra and Masks: Body Politics and the Question of Authenticity in the Digital Age
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 - Body Identity, Image, and Sense-Experience in the Age of New Media
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 - Media, Collective Individuation, and Sensorial Milieus
F11 - Film Festivals and History/ies: Archives, Memory, and Traces
F12 - Genre Sensibilities in the Era of “Peak Television”
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

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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 - Reenactments, Self-Enactments, Proximities
G5 - Makavejev, Cronenberg, Zvyagintsev
G6 - Performance, Kinship, and Affects in Documentary Remediations
G7 - Performing Bodies
G8 - Silent Cinema and the Transition to Sound
G9 - Migrant Bodies: Representations and Self-Representations
G10 - Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics, and Methods
G11 - Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif
G12 - Topicalities of 1900: Postures, Gestures, Discourses, Past and Present
G13 - Resonance, Memory, and Solidarity: Queer Film Festivals and Audience Engagement

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: Theory & Practice
H6 - Body Genres Redux
H7 - Liminal Perceptions: Slowness and Vagueness
H8 - The Mediating Face of Emotion: Performing Gestures, Visual Motives, and Historicity in Cinema
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 - Queer Sensibilities

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 - On the Fringe of Visual Perception: Psychedelic Experience and Abstract Cinema
I4 - Non-Human Visions
I5 - Communities of Affect: Sports Culture and Mediated Fandoms
I6 - Materialising Mood, Vision, and Subjectivity in Contemporary Film and Television
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 a Philosophy of the Senses
I12 - Women Bodies: Presentations, Representations, Portraiture
I13 - Media ‘Bodies’ and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International Co-production
I14 - Intermedial Sensibility in Contemporary Eastern European and Russian Cinema


Panel Overview

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Panels Overview

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
J3 - Cartoon Bodies and Graphic Sensuality
J4 - Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging
J5 - Remediation and Affect
J6 - Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination
J7 - Interfacial Modulations of Affect II
J8 - Reconstruction / Reenactment: Exhibition, Performance, and the Sensible Staging of Theory
J9 - Bodies & Senses in Early Cinema Culture: Historical Experiences / Experiential Histories
J10 - Self-Representations
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 - Bodies, Senses, and the Videogame Experience
K3 - Gestures and Other Ethical Encounters
K4 - Sense and Political Insensitivity: Affect, Media Culture, and the Resurgence of Right-Wing Populism (Workshop)
K5 - From the Filmmaker’s Studio to the Projection Space: Experimental Reconfigurations of the Subject-Spectator
K6 - Traces: Film Festivals and History (Workshop)
K7 - How to Feel the Experience: From Self-Inscription to Self-Regulation
K8 - Sensations of Intermfidality and Female Identity in Contemporary Eastern European Cinema
K9 - In Front Of / On / Behind The Screen: On The Presence Of Bodily Movement From Vaudeville to Video Art
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
K13 - Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence

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 - Revisiting Human-Media Relations: Death, Circularity and Cinema
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 (Workshop)
L10 - Digital Effects, Computer-Assisted Color Film Analysis
L11 - The Uses of Polish Cinema in Media Education and Research (Workshop)
L12 - Historical Soundscapes, Auditory Cultures
L13 - Mapping French Philosophy of Senses, the Cinema, and Media Arts (Workshop)
Chair: Anthony Enns
> Dalhousie University

Teresa Flores
> Lusophone University, Lisbon
Optical Science and Anthropologic Types: The Photographic Archives of the Portuguese Expedition to the Mwatinâvua-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

Outside In: Bodies and the Senses in Iranian Cinema
Chair: Melis Behil
> Kadir Has University Istanbul

Matthias Wittmann
> University of Basel
Counter-Memories: An Archeology of Tacts of Remembering in Iranian Cinema After 1988
Sara Sajoughi
> 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”

Contemporary Figures of Excess and Transgression
Chair: tba
> tba

Michelle Devereaux
> University of Edinburgh
Sirin Erensöy
> 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?

Social Media and Elections: Practices and Discourses
Sponsored by the Workgroup “New Media”
Chair: Rainer Hillirichs
> 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

Live and Experiential Cinema: Sensorial Excess in Immersive and Participative Film Spectatorship
Chair: Lesley-Anne Dickson
> Queen Margaret University

Rosana Vivar
> University of Granada Spain
“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 Woecke
> University of Perpignan
Eating With Your Eyes: Edible Cinema and Participatory Synaesthesia

Dancing Bodies
Chair: Térésa Faucon
> Université Sorbonne Nouvelle - Paris 3

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, Erotized Movements of the Female ‘star’ in Hindi Film
Julie Lobilazo 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).
Thursday 29th » 09.30-11.15 / A

Université Sorbonne Nouvelle - Paris 3

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: Graham Meikle
» University of Westminster

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

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 au Japon d’Antonioni*

Malini Guha
» Carleton University
*The Auteur as Archivist in John Akomfrah’s The Nine Muses*

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 of “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 the Sacred, the Magic, and the Occult
Chair: Karol Jóźwiak
» University of Łódź
Elisa Arca
» Alta Tecnología Andina (High Andean Technology)
Projecting the Word: Forms of Religious Experience Through Moving Image Practices Amongst Evangelical Communities in Lima, Peru
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

Mediations of the Body: Practices and Productions of Space
Chair: Alice Leroy
» ENS Lyon
Guilherme Da Silva Machado
» Université Sorbonne Nouvelle - Paris 3 / Goethe-Universität Frankfurt
Training Healthy Bodies and Making Safe Workplaces Explicit: Some Efficient Uses of Photography and Film Within Industries and Corporations in the 20th Century
Kathrin Fehringer
» Universität Erfurt
Techniques of the Maimed Body: Pierre Lemaître’s Post-War Novel Au revoir là-haut
Tom Ulrich
» Bauhaus Universität Weimar
“Revolutions as innervations of the collective”. Working bodies between barricades and the haussmannization of Paris (1853-1871)
Guglielmo Scafirimuto
» Université Sorbonne Nouvelle - Paris 3
Alienation and the Vocal Apparatus. Wodiczko’s Mouthpiece as Medialization of the Immigrant Body

13

Sensorial Experiences Across the Audiovisual Spectrum: Childhood, Taste, National and Cultural Specificities
Chair: Eija Niskanen
» University of Helsinki
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 Cakılar
» 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
Respondent: Cuneyt Cakılar
» Nottingham Trent University
Room: D2

1. Cinema, Power, Body: Dispositifs of Training in Early Film and Visual Culture
   Chair: Francesco Pitassio
   > Università degli Studi di Udine
   Laurent Guido
   > Université de Lille
   Irresistible Shows: Rhythmic Training in Early French Film Culture
   Mireille Berton
   > Université de Lausanne
   Spectacular Bodies as Media: Somnambulism Between Science and Sensation
   Michael Cowan
   > University of St Andrews
   Affective Training in the Cinematographic Shooting Gallery

Respondent: Francesco Pitassio
> Università degli Studi di Udine

Room: D3

2. Technologies of Performance
   Chair: Ginette Vincendeau
   > King’s College, London
   David Archibald
   > University of Glasgow
   Acting Natural? Ken Loach and Performance
   Belén 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

Room: D21

3. Screening Vulnerability: Witnessing the Fragile Body in the Digital Age
   Chair: Michele Aaron
   > University of Birmingham
   Michele Aaron & Brioni 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

Room: D23

4. Forms of Queer Love: Intimacy, Film, and Gay Male Subjectivity
   Chair: Ger Zielinski
   > Ryerson University
   Cüneyt Çakılar
   > Nottingham Trent University
   Blank Canvases Of Intimacy: Settling Amorous Connections in Andrew Haigh’s Weekend (2011)
   Gary Needham
   > University of Liverpool
   Enda McCaffrey
   > Nottingham Trent University
   The Return of Sex to Queer: Alain Guiraudie’s L’Inconnu du lac / Stranger by the Lake (2013)

Respondent: Ger Zielinski
> Ryerson University
Local East Asia: Cinema and Cultural Industries

Chair: Kristian Feigelson
» Université Sorbonne Nouvelle - Paris 3

Philippe Bouquillon
» Université Paris 13
Japanese Networks

Marie Pruvost-Delaspre
» Université Sorbonne Nouvelle - Paris 3
Animation in Japan

Christophe Fallin
» Université Paris 8 Vincennes-Saint-Denis
Hong Kong, Shanghai, Singapore: Connected Cinema

Wafa Ghermani
» Université Sorbonne Nouvelle - Paris 3
Cinema in Taiwan

Flora Lichaa
» INALCO, Paris
Documentaries in China

Ahna Ogcheong
» EHESS, Paris
Audiences in East Asia

Stephane Thevenet
» INALCO, Paris
Series in Korea

Mediating Voices: The Role of Audiovisual Translation

Chair: Nolwenn Mingant
» Université de Nantes

Charlotte Bosseaux
» 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

Film Markets in Historical Perspective: Budgets – Box Offices – General Tendencies

Sponsored by the Workgroup “Screen Industries”

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 University (ELTE), Budapest, Hungary
Global Trends & Local Markets: Capitalization, State Support, Film Budgets, and Box Offices in Hungary 2004–2015

Landscape, Architecture, Body across Documentary Cinema and Arts

Co-sponsored by the Workgroups “Documentary” and “Cinema & Contemporary Visual Arts”

Chair: Andrea Mariani
» Università degli Studi di Udine

Frances Guerin
» University of Kent
Secreted Histories: Documentary Film and Architecture Reveal the Past

Andrea Mariani
» Università degli Studi di Udine
Documenting Film in the Making. Recording Impulse, Technological Media, and the Filmmaker’s body under Fascism

Chiara Rubessi
» UGA-Università Grenoble Alpes
Reinventing Landscape: Questioning the Intertwining between Cinema and Architecture References
The Screen in the Body, the Body as the Screens: 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
» Université Jean Moulin Lyon 3
The Screen: a Body Without Organs

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

Zoé Iris Schleper
» Cinepoetics - Center for Advanced Film Studies
Everything Becomes Threatening – Uncanny and Melancholic Atmospheres in David Robert Mitchell’s Film It Follows

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

Respondent: Ruggero Eugeni
» Università Cattolica del Sacro Cuore, Milano

Cinemas of Paris

Dina Iordanova
» University of St Andrews

Jean-Michel Frodon
» University of St Andrews

Emmanuel Ethis
» Académie de Nice

Emmanuel Papillon
» Cinéma Le Louxor

Lorenzo Chammah
» Cinéma Christine 21
Thursday 29th » 11.30-13.15 / B

Université Sorbonne Nouvelle - Paris 3

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

Chair: Marijke DeValck
» Utrecht University

Dorota Ostrowska
» 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 Carnavalesque 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 - Turkish Cinema in Context: Humanity, Memory, Historicity

Chair: tba
» tba

Selime Büyükgöze
» Istanbul Ayvansaray University
The Sensorium of Silent, Absent and Hesitant Memories in the Contemporary Cinema of Turkey

Ayseagul Koc
» Sehir University
Historicity, Futurism and Scattered Imaginaries

Zehra Ziraman
» Dokuz Eylul University
Representations of Human with Nature and Culture Divide in Reha Erdem’s Films
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
     » MSH (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*
   - **Respondent:** Adriano D’Aloia
     » Uninettuno, Roma

2. **Trauma, Memory, Inscription**
   - **Sponsored by the Workgroup “Cultural Memory and Media”**
   - **Chair:** tba
     » tba
   - Marie-Aude Baronian
     » University of Amsterdam
     *Prosthetic Bodies and Media Witnessing: On the Migration of Aurora Mardiganian’s Body from Early Cinema to Contemporary Performance*
   - Melis Behlil
     » 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*

3. **Questioning the Norm in Bodily and Perceptual Standardizations**
   - **Chair:** Florian Hoof
     » Goethe-Universität Frankfurt
   - Linda Bertelli
     » IMT School for Advanced Studies Lucca
     *Body Without Senses: The Scientific Management by Frank B. and Lillian Gilbreth*
   - Henning Engelke
     » Goethe-Universität Frankfurt
     *Microanalysis as Media Apparatus: Reconfiguring Bodies and Cultures through Film*
   - Florian Hoof
     » Goethe-Universität Frankfurt
     *“Point-of-View” Sport 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. **Sensing Memory, History, and Space**
   - **Co-sponsored by the Workgroups “Cultural Memory and Media” and “Cinema & Contemporary Visual Arts”**
   - **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 Brasikis
     » New York University
     *Sensory Reconsideration of the Materiality of Monuments in Films by Lithuanian Contemporary Artists*
Thursday 29th » 13.30-15.15 / C

Université Sorbonne Nouvelle - Paris 3

5. Room: D25

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
Poppertate: 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. Room: D27

Invisible Mediators: Audiovisual Translation Players
Chair: Joël Augros
» University of Bordeaux
Réjane Hamus-Vallée
» Université d’Evry-Val-d’Essonne
The Subtitler in the Digital Age
Luis Pérez-González
» University of Manchester
From Audiences to Audienceships: 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

7. Room: D29

Eastern European Cinema: Trends and Practices
Chair: Malgorzata Bugaj
» The University of Edinburgh
Jana Dudková
» Slovak Academy of Sciences
“Cool XXL”: Slovak Millenial Films in the Context of a Post-Socialist Sensibility (of Slovak Cinema)
Michal Pabiš-Orzeszyna
» University of Łódź
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

8. Room: D31

Film, the Senses, and Trauma
Co-sponsored by the Workgroups “Documentary” and “Cinema & Contemporary Visual Arts”
Chair: tba
» tba
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 Im
Katarzyna Ruchel-Stockmans
» Vrije Universiteit Brussel
Grass-Roots Documentaries’ Haptic Visuality

9. Room: D33

Bodies, Gestures, and Subjectivities in the (Post-)Colonial Archive
Chair: Evgenia Giannouri
» Université Sorbonne Nouvelle – Paris 3
Maria do Carmo Picarra
» Universidade do Minho / University of Reading
Black Bodies, White Violence at “Pays Barbare”: Sexualizing and Punishing Seen Through an “Analytical Camera”
Teresa Castro
» Université Sorbonne Nouvelle – Paris 3
Universalism Versus Colonialism? Re-Situating the Films of the Archives de la Planète.
Tiago De Luca
» University of Warwick
Global Visions: Cataloguing the World through the Body
Respondent: Matthias Steinle
» Université Sorbonne Nouvelle – Paris 3
Thursday 29th » 13.30-15.15 / C

Université Sorbonne Nouvelle - Paris 3

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 Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image
Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"
Chair: Miriam De Rosa
» Coventry University
Oksana Chefranova
» Yale University
Veiling the Body: On the 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
» University of 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

13 Film Audiences and Festival Experience II: Rituals, Politics, and 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 the Political Resistance in Tunisia
Marijke de Valck
» Utrecht University
Cinephiles in the Making? IFFR’s Light Users and Incidental Visitors
Respondent: Dina Iordanova
» University of St. Andrews

14 Changing Sensory Regimes and Emergent Corporealities: 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
Thursday 29th » 15.30-17.15 / D

Université Sorbonne Nouvelle - Paris 3

1. Film Theory and Neuroscience #2: Subjectivity, Style, and Techniques
   Chair: Michele Guerra
   » Università 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 Aldoubey
   » Open University of Israel
   Skins & Screens: A Neurohaptic Take on Contemporary Video Art
   Noah Hutton
   » Independent Scholar and Filmmaker
   Searching for the Neuroscientific Subject – A Filmmaker’s Point Of View

2. Corporeality in Question: Figuring the Body at the Intersection of Documentary and Art
   Sponsored by the Workgroup "Documentary"
   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 Pezzi’s Liquid Traces
   Lucy Reynolds
   » University of Westminster
   Creative Process, Material Inscription and Figures in a Landscape

3. Trauma, Memory, Transmission
   Sponsored by the Workgroup "Cultural Memory and Media"
   Chair: tba
   » tba
   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: tba
   » tba
   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.
   » Leuphana University of Lüneburg
   Mathias Denecke
   » DCRL Lüneburg
   Chimeras of Mediation and Images of Streams
   Milan Stürmer & Manuela Klaut
   » Leuphana University of Lüneburg
   Stream of Consciousness and Frenzy in Film
   Michel Schreiber
   » University of Konstanz
   Consciousness, the Becoming of the Subject, and the Other
   Christoph Görlich
   » Leuphana University of Lüneburg
   The Question of Consciousness and Self-Consciousness in Cybernetics
   Respondent: Manuela Klaut
   » Leuphana University of Lüneburg

6. Media/Bodies: Experimental Film Practices and Research
   Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"
   Chair: Susanne Saether
   » University of Oslo
   Mark Freeman
   » San Diego State University
   Documentary Practice and the Creation of Dance for Camera
   João Leal
   » Polytechnic Institute of Porto (P.Porto), 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
Thursday 29th » 15.30-17.15 / D

Université Sorbonne Nouvelle - Paris 3

Room: D29

**Eastern European Cinema and Television : Film Exhibition, Censorship, and Politics**
Chair: tba
- Eva Blažková (University of Economics in Prague)
  *Defining the Term Art-House Film on the Czech Cinema Market with The Four-Step Method of Inquiry by McCracken*
- Alexandra Hroncová (Faculty of Social Sciences, Charles University in Prague)
  *A Cheerless Report About the Status of Pop-Music on the TV Screens: Let’s Hunt “Longhairs”!
* How Much Longer Shall We Wait for the American Movies?*. A Local Study on Film Exhibition in Poland, 1945-1949
- Alina Thiemann (Institute of Sociology, Romanian Academy)
  *Memory, Identity, and Politics in Europe: Debating the 2016 Eurovision Song Contest*

Room: D31

**Educating Through the Senses: Exhibition Practices at the Turn of the 20th Century, Soviet “Cinefication,” Early Television**
Chair: tba
- Caroline Damiens (INALCO, Paris)
  *The “Cinefication” of Soviet Indigenous Peoples: Modernizing the “Peoples of the North” with Film Technology*
- Claire-Lise Debluée (Université de Lausanne)
  *Feeling Knowledge: Education, Social Reform, and the Rise of Tactility in Exhibitions and Museums at the Turn of the 20th Century*
- Anne-Katrin Weber (Université de Lausanne)
  *Sensing, not Watching TV: Television, Exhibitions, and Mass Audiences in the Interwar Years*

Room: D35

**Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting**
Chair: Nicholas Baer
- Sarah Artt (Edinburgh Napier University)
  *An Otherness that Cannot Be Sublimated*: Hybrid Bodies in Penny Dreadful and Black Mirror
- Mats Björk (Göteborgs 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*
- Konrad Klejza (University of Lódź)
  *How Much Longer Shall We Wait for the American Movies?*. A Local Study on Film Exhibition in Poland, 1945-1949
- Alina Thiemann (Institute of Sociology, Romanian Academy)
  *Memory, Identity, and Politics in Europe: Debating the 2016 Eurovision Song Contest*

Room: D22

**The Practice and Experience of Virtual Bodies on Screen**
Chair: Charlotte Stevens
- 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*

Room: D33

**Make Your Choice! The Concept of Choice and TV Reception**
Chair: Barbara Laborde
- 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)
  *Reception Techniques and Technologies: The Kodascope Library, The Ancestor of Netflix?*
- Respondent: Barbara Laborde
  *Université Sorbonne Nouvelle – Paris 3*

Room: D37

**Multimedia Forms of Film Analysis: Between Aesthetics, Attention, and Immersion**
Chair: Térésa Faucon
- Loig Le Bihan (Université Paul Valéry Montpellier 3)
  *Increasing Aesthetic Experience, Installing Films*
- Amandine D’Azevedo and Térésa Faucon
  *The Practice and Experience of Virtual Bodies on Screen*
- 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*
- Laurent Fiévet
  *Artist*
  *Artist’s talk*
- Respondent: Térésa Faucon
  *Université Sorbonne Nouvelle - Paris 3*
13

Film Audiences and Festival Experience III: Reframing Historical Events

Chair: Patricia Caillé
» Université de Strasbourg

Carlos Daniel and García Rivas
In the Same Shot: Surveillance at the Mar del Plata International Film Festival in 1959

Elena Razlogova
» Concordia University
“*They Mob the Pix*: Soviet Fans Assail Foreign Senses at Moscow and Tashkent Film Festivals

Tanja Krainhöfer 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 Archaeology
   Sophie Wallon
   » Ecole Normale Supérieure (Paris)
   Close-up and Micro-choreographies of Hands in Experimental Dance Films
   Respondent: Martine Beugnet
   » Université Paris Diderot – Paris 7

2. Star Bodies
   Chair: Ginette Vincendeau
   » King’s College, London
   Cristina Formenti
   » Università degli Studi di Milano
   Sabina Guzzanti and the Construction of an Italian ‘Documentary Superstar’ Persona
   Marion Hallet
   » King’s College London
   The Body on Display: Romy Schneider’s Conflicted Persona in the 1960s
   Anna Miller-Klejsa
   » University of Łódź
   Muscular Bodies, Dismembered Flesh: the Carnal Spectacle of Quo Vados
   Györgyi Vajdovich
   » ELTE University, Budapest
   Sensual Revolt of a Hungarian Film Star of the 1940s

3. Embodied Experiences of Virtual Reality
   Chair: Maja Manojlovic
   » University of California, Los Angeles
   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 Guelden
   » Université Paris 1 - Panthéon Sorbonne
   Marie Guelden
   » 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: A Comparative Analysis of Zviaguintsev, Tarkovski, and Mouratova
   Massimo Olivero
   » Université Sorbonne Nouvelle - Paris 3
   A Medium Without Mediations. The Secrets of the “Cinematic Body” in Italian Underground Cinema

5. The Politics of Policies: Global Cultural / Creative /Copyright Industries
   Sponsored by the Workgroup “Screen 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: Graham Roberts
   » Université Paris Nanterre
   Elena Boschi
   » Edge Hill University
   Overtaking Old Masculinities: Italian Pop Songs, Gender, and Sexuality in I sorpasso (The Easy Life, Dino Risi, 1962)
   Elzbieta 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
Between Documentary and Experimental Realms: Avant-Doc, Past and Present
Co-sponsored by the Workgroups “Documentary” and “Cinema & Contemporary Visual Arts”

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

Aída Valdejo
» University of the Basque Country UPV/EHU
From the Festival to the Museum. Expanded Formats in Documentary Film.

Gender and Border-Identities Between the National, the International, and the Global

Chair: tba
» tba

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
Border-Identity and Border-Form 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

Female Subjectivities and Emotional Spaces

Chair: Aaron Hunter
» Maynooth University
Claudia Fuortes
» University of West London
Dwelling the Frame: Cinematic Interiors as Geographies 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 Wroclaw (Uniwersytet Wrocławski)
Objects, Subjects, Devices, Referents... Female Bodies in Fashion Films

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 a Cognitive Medium. Cinema and the Extended Mind

Angela Maiello
» Università di Roma - La Sapienza
The Ludic Environment: Digital Media and Interactive Technologies

Respondent: Emmanuel Alloa
» University of St. Gallen
The Weight of Class: Burdened Bodies in Documentary, and Experimental Cinema
Sponsored by the Workgroup “Documentary”

Chair: Maria Soliña Barreiro
» ESUPT-UPF, Barcelona / University of Reading

Maria Soliña Barreiro & Albert Elduque
» ESUPT-UPF, Barcelona / University of Reading,
From Production to Waste. The Uselessness of Burden in Worker's Bodies

Fabiola Alcalá
» Universidad de Guadalajara
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 Akerman's Films

Maria Luna
» InCom – Universitat Autònoma de Barcelona
The Weight of a Gaze: Sex Workers’ Bodies in Auteur Documentary

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)

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

Interactivity, Performative Media Experiences, and Augmented Reality

Chair: tba
» tba

Carlo Comanducci
» Independent scholar
Carnal Feedbacks: A Phenomenology of SQUIDs

Begoña González-Cuesta
» IE University, Segovia and Madrid
Interactivity for Meaning-making in Highrise, Universe Within

Katharina D. Martin
» ArtEZ University of the Arts, Arnhem
Amplified Bodies and Digital Aesthetics

José Ignacio Lorente
» University of the Basque Country
The City as a Performative Artifact
Screening Gestures 2: the Technical and the Visual
Chair: Emmanuelle André
» Université Paris Diderot - Paris 7
Martine Beugnet
» Université Paris Diderot - Paris 7
Digital Limbo
Christa Blüminger
» Université Paris 8 Vincennes-Saint-Denis
Labor and the Time-Based Artistic Object
Mathias Lavin
» Université Paris 8 Vincennes-Saint-Denis
The Gestural Speech, or the Body as Medium
Respondent: Barbara Grespi
» University of Bergamo

The Center as a 'Body-Image': Formal Displacement and Identity in Crisis
Chair: Emmanuel Siety
» Université Sorbonne Nouvelle – Paris 3
Benjamin Léon
» 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 the “Humanitarian Virtual Experience”
Marcello Vitali Rosati
» Université de Montréal
The Fantasy of the Perfect Model

Let’s Talk About Sex! Talking and Filming Sex in Contemporary Film
Chair: Oliver Fahle
» Ruhr Universität Bochum
Tanja Prokić
» TU Technische Universität Dresden
Basic ( ): Visualizing the Non-Visualizable
Rebecca Kaplan
» Ruhr Universität Bochum
The Rules of the Game: BDSM and the Language of Negotiation
Leonie Zilch
» Ruhr Universität Bochum
Talking Sex in Mainstream and Alternative Pornographies
Respondent: Elisa Lineisen
» Ruhr Universität Bochum

Body Identity, Image, and Sense-Experience in the Age of New Media
Sponsored by the Workgroup “New Media”
Chair: Murat Akser
» Ulster University
Seda Aktaş
» Marmara University
Sedef Erdoğan Giovanelli
» Istanbul Bilgi University
Food on My Screen: Changing Sensibilities of Food Culture in the Digital Era
Ilkay Tuzcu Tığlı
» Galatasaray University
Image is Everything: New Modes of Self-Representation in the Network Society

Feminist Pornography, Masochism, Queer Politics of Hypermasculinity
Chair: Andrea Virginiás
» Sapientia University Cluj-Napoca
Rosanna Maule
» Concordia University
Women, Bodies, and Technology: A Media Archaeology Approach to Feminist Pornography
Peter Rehberg
» ICI - Berlin Institute for Cultural Inquiry
Masochism and the Affective Spectator
Florian Vörös
» 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: Anders Marklund
» Lund University
Susana Viegas
» IFILNOVA, FCSH, Universidade Nova de Lisboa / Deakin University, Australia
Film’s Affective Experience in the Philosophy of Gilles Deleuze
Daniel Kulle
» Independent scholar
Is There a Digital Materiality of Film?
Cornelia Lund
» Universität Hamburg
Audiovisual Documentary Performances and the Senses

Ethnography and the (Decolonial) Gaze: Archival Practices and Counter-Inquiry
Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"
Chair: Raquel Schefer
» Université Grenoble-Alpes / Université Sorbonne Nouvelle - Paris 3
Jonathan Larcher
» EHESS, Paris
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 Pócsik
» Pázmány Péter Catholic University Budapest Decolonising New Storytellers

Film Festivals and History/ies: Archives, Memory, and 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 Jelenkovic
» Université Versailles Saint-Quentin-en-Yvelines Film Festival Histories: From Archives to Programs, and Back
Katharina Kamletner
» University of Glasgow The Epistemological and Methodological Challenges of Researching Women’s Film Festivals

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
Mikolaj Kunicki
Piotr Zwierzchowski
» University of Kazimierz Wielki, Bydgoszcz, Poland Nudity as a Promotional Strategy in the Polish Cinema of the 1980s
Respondent: Mirosław Filiciak
» University of Social Sciences and Humanities, Warsaw

Genre Sensibilities in the Era of "Peak Television"
Sponsored by the Workgroup "Screen Industries"
Chair: Patrick Vonderau
» Stockholm University
Luca Barra
» Università di Bologna / Università Cattolica del Sacro Cuore Milan The Uncertain Borders of Contemporary US TV Sitcom. Production/Distribution Formats and Audience Sensibilities
Dominic Holdaway and Massimo Scaglioni
» Università di Bologna / Università Cattolica di Milano Amassed Bodies. Narrative Complexity and Political Values in Contemporary Zombie TV
Petra Szczepanik
» Charles University, Prague Digital Mutations of the Post-Socialist Laughter. A Revival of Political Satire in East-European Web Series Production
Respondent: Patrick Vonderau
» Stockholm University
Immigrants, Refugees, and the Transmediation of Foreign Bodies in Contemporary Europe

Chair: Katarzyna Marciniak
Ohio University, USA

Bruce Bennett
Lancaster University

Alex Lykidis
Montclair State University, USA

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’

Moments of Heightened Expressivity: Tears, Laughter, the Mask, and the Haunted Voice

Chair: tba

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 Loublier
Université Paris 8 Vincennes-Saint-Denis

The Experience of Haunted Voices and Invisible Bodies in Alexander Kluge’s Early Films
## 1. Eisenstein Reloaded: New Directions for Research

**Chair:** Julia Vassilieva  
» Monash University

**Ian Christie**  
» Birkbeck College, London  
*The Graph of Eisenstein’s Reputation*

**Anna Kolesnikova**  
» Université Sorbonne Nouvelle - Paris 3  
*Eisenstein, Empathy, and the Filmic Body*

**Ada Ackerman and Olga Kataeva**  
» THALIM / Université Sorbonne Nouvelle - Paris 3  
*The Physiognomy of Lines: Graphology and Chiromancy as Components of Eisenstein’s Creative Method.*

**Julia Vassilieva**  
» Monash University  
*Healing Eisenstein’s Madness: from Grundproblem to Film Fables.*

## 2. 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*

**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*

## 3. New Materialisms and Media Ecologies

**Chair:** tba  
» tba

**Jihoon Kim**  
» Chung-Ang University, Seoul  
*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*

## 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. Makavejev, Cronenberg, Zvyagintsev

**Chair:** tba  
» tba

**Sanja Garic-Komnenic**  
» British Columbia Institute of Technology, Vancouver  
*Socialism with Human Faces and Bodies* in Dusan Makavejev’s *WR: Mysteries of the Organism* (1971)

**Lida Oukaderova**  
» Rice University, USA  
*The Production of Ethical Space: the Cinema of Andrei Zvyagintsev*

**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, Biocybernetic Reproducibility, and the Myth*

## 6. Performance, Kinship, and Affects in Documentary Remediations

**Chair:** Katarzyna Ruchel-Stockmans  
» Vrije Universiteit Brussel

**Marco Bertozzi**  
» University 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*
Performing Bodies

Chair: Ulrike Hanstein
» Friedrich-Schiller-Universität Jena

Barbara Filser
» Kununiversität Linz
Screen Bodies. Encounters with Performance-Based Artists’ Films

Ulrike Hanstein
» Friedrich-Schiller-Universität Jena
Physical Events: Live Art Practices Captured on Film

Małgorzata Radkiewicz
» Jagiellonian University
Body and Sensuality in the Video Art of Anna Baumgart

Justyna Stępień
» Szczeciń University
(Re)mapping Posthuman Bodies in Affective Artistic Works

Migrant Bodies: Representations and Self-Representations

Chair: tba
» tba

Deniz Bayrakdar
» Kadir Has University
Bodies In Sensitive Landscapes of Migration: Seaburners (Melisa Onel, 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

Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif

Chair: Rocio von Jungenfeld
» University of Kent

Marie-Laure Cazin
» Université d’Aix-Marseille - Artist, Teacher in École Supérieure des Beaux-Arts du Mans (ESBA-TALM)
Cinema and Neuroscience: The Case of Emotive Cinema

Geiste Marija Kincinaityte
» 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 Ozylmaz 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

Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics, and Methods

Sponsored by the Workgroup “Documentary”

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

Respondent: Lukas Brasiskis
» New York University

Topicalities of “1900”: Postures, Gestures, Discourses, Past, and Present

Chair: Sonny Walbrou
» Université Charles-de-Gaulle - Lille 3

Sonny Walbrou
» Université Charles-de-Gaulle - Lille 3
Body / Machine. The Spectator Between Machinic Mobility and Physical Immobility

Matthieu Péchenet
» Université Charles-de-Gaulle - Lille 3
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
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

Respondent: Skadi Loist
» University of Rostock
Saturday 1st » 09.00-10.45 / H

Université Sorbonne Nouvelle - Paris 3

Room: D2

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 (2013)
   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. Synaesthetic Experiences: Color, Light, Vertical Montage, Intermedia Environments
   Chair: Cornelia Lund
   » Universität Hamburg
   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 Corra’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

Room: D21

   Chair: Marie Rebecchi
   » Université Sorbonne Nouvelle – Paris 3 / EHESS, Paris
   Benedikt Reichenbach
   » Whitney Independent Study Program, New York / Istituto Svizzer, Rome
   Mystery and Truth of Pasolini’s Bodies and Places
   Marie Muracciole
   » Beirut Art Center, Beirut
   Untitled Slide Sequence 1972/2017. Allan Sekula’s Space of Conflict in a Slide Show, an Exhibition, and a Book
   Till Gathmann
   » Akademie der Bildenden Künste Vienna
   "Vision-Producing Machines” Today – Conceptual Notes on Exhibiting Eisenstein in 2017
   Respondent: Elena Vogman
   » Freie Universität Berlin

Room: D23

4. Looking into ‘the Other’s Other’: the (Body) Politics of Newsreels, Amateur Films, and Utility Films
   Chair: Michael Cowan,
   » University of St Andrews
   Sofía Sampaio
   » CRIA-Instituto Universitário de Lisboa
   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 Schéfer
   » Université Grenoble Alpes / Université Sorbonne Nouvelle - Paris 3
   The Newsreel’s Formal Dynamics and its Self-Referential Turn
   Malte Hagener
   » Philipps-Universität Marburg, Germany
   Different Films, Different Practices: Looking Into the “Other Films” of the European Interwar Film Avant-Garde

Room: D25

5. Experimental Media Archaeology and the Re-Sensitisation of Scholars: Theory & Practice
   Chair: Ian Christie
   » Birkbeck College, London
   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
   Respondent: Ian Christie
   » Birkbeck College, London

Room: D27

6. Body Genres Redux
   Chair: Ivo Ritzer
   » Universität Bayreuth
   Ivo Ritzer
   » Universität Bayreuth
   Buddy Politics: the Body in Interracial Media Culture
   Katja Hettich
   » Universität Wien
   Romance as Embodied Experience
   Irina Gradinari
   » Universität Trier
   War Bodies, Memory and Pathos

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

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

Corporeal Figurations in Transhistorical and Transnational Television Productions
Chair: Nicoletta Marini-Maio
Dickinson College
Giancarlo Lombardi
The Graduate Center, CUNY
(Un)Godly Bodies: Corporality 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

The Mediating Face of Emotion: Performing Gestures, Visual Motives, and Historicity in Cinema
Chair: Jordi Balló
Universitat Pompeu Fabra, Barcelona
Alan Salvado
Universitat Pompeu Fabra, Barcelona
The Emergence of Landscape as Visual Motif in Contemporary Cinema in the Context of the “Emotional Geographies”
Gonzalo Delucas
Universitat Pompeu Fabra, Barcelona
To Shoot and Edit through Emotion, to Show Thought processes.
Ivan Pintor
Universitat Pompeu Fabra, Barcelona
Eros Besides Censorship. A Study of Body Gesture in Films Produced Under Fascism. The Case of Spain, Italy and Germany, 1939-1945

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

Psychogeographies and Ambulatory Filmmaking
Chair: tba
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
Postmodern Psychogeographies: From Travelogues and Avant-Garde City Symphonies to Contemporary and Urban Emotioanl Cartographies
Gavin Wilson
University of Wolverhampton
Walking in the Filmmaker’s Shoes: Ambulatory Filmmaking and Empathic Audience Experience of Screen Space
Saturday 1st » 09.00-10.45 / H

Université Sorbonne Nouvelle - Paris 3

Room: D39

Realism and Its Legacies

Chair: Chris Cagle
» Temple University

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
» Hebrew University of Jerusalem
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

Room: D32

Queer Sensibilities

Chair: tba
» tba

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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<th>Room: D2</th>
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<tr>
<td><strong>1. Thresholds of Perception: Sound, Light, and the Infraperceptible</strong>&lt;br&gt;Chair: Riccardo Venturi&lt;br&gt;» Gerda Henkel Stiftung&lt;br&gt;Larisa Dryansky&lt;br&gt;» Université Paris-Sorbonne&lt;br&gt;&quot;Throbs of Experience&quot;: John Latham’s Films and the Frequency Ranges of Perception&lt;br&gt;Jan Thoben&lt;br&gt;» Academy of Fine Arts Leipzig&lt;br&gt;Transducing Resonance. Sound &amp; Light in the Work of Alvin Lucier&lt;br&gt;Anne Zeitz&lt;br&gt;» Université Rennes 2&lt;br&gt;&quot;Please (Don’t) Pay Attention Please&quot;: On (In)attention in the Works of Max Neuhaus&lt;br&gt;Respondent: Riccardo Venturi&lt;br&gt;» Gerda Henkel Stiftung</td>
<td><strong>2. Media and the Historicity of the Senses: Archaeological, Critical, and Experimental Approaches</strong>&lt;br&gt;Chair: Julia Vassilieva&lt;br&gt;» Monash University&lt;br&gt;Klemens Gruber&lt;br&gt;» Universität Wien&lt;br&gt;Tactile Media: Theories from Prehistory&lt;br&gt;Jeremy Hamers&lt;br&gt;» Université de Liège&lt;br&gt;New Media criticism and the Body: Hans Magnus Enzensberger’s Ambivalent Reflection on Digital Devices&lt;br&gt;Sigrid Leyssen&lt;br&gt;» Universität Regensburg&lt;br&gt;The Role of Media in the Perception Research of Albert Michotte. Staging a Dialogue Between Cinema and his Experimental Images&lt;br&gt;Guillaume Soulez&lt;br&gt;» Université Sorbonne Nouvelle - Paris 3&lt;br&gt;Medium, Sensibility, and Experimentation : Pierre Schaeffer’s Archaeology of Media</td>
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<td>Room: D21</td>
<td>Room: D23</td>
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<td>Room: D25</td>
<td>Room: D27</td>
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<td><strong>5. Communities of Affect: Sports Culture and Mediated Fandoms</strong>&lt;br&gt;Chair: Patrick Brian Smith&lt;br&gt;» Concordia University, Montreal&lt;br&gt;Patrick Brian Smith&lt;br&gt;» Concordia University, Montreal&lt;br&gt;Football Stadium redevelopment and the Uneven Production of Space in Merseyside: Affective and Emotional Shifts in Sports Fandom&lt;br&gt;Patrick Brodie&lt;br&gt;» Concordia University, Montreal&lt;br&gt;Media Piracy and Diaspora: Infrastructures, Precarity, and the Aesthetics of Instability&lt;br&gt;Joaquín Serpe&lt;br&gt;» Concordia University, Montreal&lt;br&gt;Geopolitics of Mourning: Newsworthiness and Affective Responses to the Chapecoense Plane Crash&lt;br&gt;Respondent: Fulvia Massimi&lt;br&gt;» Concordia University, Montreal</td>
<td><strong>6. Materialising Mood, Vision, and Subjectivity in Contemporary Film and Television</strong>&lt;br&gt;Chair: Annie van den Oever&lt;br&gt;» University of Groningen&lt;br&gt;Saige Walton&lt;br&gt;» University of South Australia&lt;br&gt;Air, Atmosphere, Environment: Sensing Film Mood and The Witch (2015)&lt;br&gt;Boel Ulfsdotter&lt;br&gt;» University of Gothenburg&lt;br&gt;Images of River’s Mind&lt;br&gt;Anna Backman Rogers&lt;br&gt;» University of Gothenburg&lt;br&gt;Materialising Postfeminist Identity in Sofia Coppola’s The Bling Ring (2013)&lt;br&gt;Respondent: Annie van den Oever&lt;br&gt;» University of Groningen</td>
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Room: D29

**Interfacial Modulations of Affect I**

Chair: Jette Kofoed  
» Aarhus University

Jette Kofoed  
» Aarhus University  
*Ephemeral Intimacy in Snapchat Exchanges*

Camilla Mahring Reestorff  
» Aarhus University  
*Affective Governmentality, Social Media, and the Refugee Crisis*

Kristine Samson  
» Roskilde University  
*Affective Encounters in Interface Urban Culture*

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Room: D31

**Politics of Affects Through Social Media II**  
*Sponsored by the Workgroup “New Media”*

Chair: Rainer Hillrichs  
» Universität Wien

Robert Dörre  
» Ruhr-Universität Bochum  
*Broadcast Your Body – Video Blogs And The Discourse Of Body Positivity*

Susanna Paasonen & Jenny Sundén  
» University of Turku  
» Södertörn University  
*Intersectionality and the Affective Circuits of Online Hate*

Laurent Pineault  
» Université de Montréal  
*The “Humiliatory” Apparatus: Circulation of Affect in New Media*

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Room: D35

**Film and Media Art through the Lens of a Philosophy of the Senses**

Chair: Irina Hron  
» Stockholm University / University of Vienna

Sudeep Dasgupta  
» 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 Strata, Narrative, and Space in Ici et Ailleurs*

Irina Schulzki  
» Ludwig-Maximilians-Universität München  
*The Sense of Gesture: Gilles Deleuze’s The Logic of Sense Through Film Images*
Room: D39

Media ‘Bodies’ and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International Co-production

Sponsored by the Workgroup “Screen Industries”

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
» Universidad 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

Room: D32

Intermedial Sensibility in Contemporary Eastern European and Russian Cinema

Chair: Hajnal Kiraly
» Eötvös Lorand University, Budapest

Ágnes Pethő
» Sapientia Hungarian University of Transylvania, Romania

Katalin Sándor
» Babes-Bolyai University, Romania
Trauma, Memorialization, and (Sensible) Intermediality in Jasmila 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
### Saturday 1st 13.00-14.45 / J

**Université Sorbonne Nouvelle - Paris 3**

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<th>Room: D2</th>
<th>Bodifications and the Image’s Flesh</th>
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| **Chair:** Benjamin Leon  
> Université Paris-Est Marne-la-Vallée  
Elisabeth Hodges  
> Miami University  
**Screen Migration and the Sensory Life of Cinema**  
Jennifer Wild  
> The University of Chicago  
The Flesh of the Image’s Flesh: Toward an Anthropology of Film Aesthetics  
Rebecca Sheehan  
> California State University, Fullerton  
Maya Deren’s Falling Bodies and Christopher Nolan’s Inception (2010) |

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<th>Room: D3</th>
<th>Non-Anthropocentric Perceptions: Sensing From a Non-Human Perspective</th>
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| **Chair:** Teresa Castro  
> Université Sorbonne Nouvelle - Paris 3  
Frédérique Aït-Touati  
> CNRS, Paris  
Animate the Landscape - On the Living-Beings Trail  
Emanuelle Coccia  
> EHESS, Paris  
Perception: The Inanimate Matter as a Perceptive Medium  
Alice Leroy  
> ENS Lyon  
The Sheeple and the Movie Camera. The Sensorial Turn of the Sensory Ethnography Lab’s Visual Anthropology  
Respondent: Teresa Castro  
> Université Sorbonne Nouvelle - Paris 3 |

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<th>Room: D21</th>
<th>Cartoon Bodies and Graphic Sensuality</th>
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| **Chair:** Erwin Feyersinger  
> 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’ Battles with the Genre  
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 |

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<th>Room: D25</th>
<th>Remediation and Affect</th>
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| **Chair:** Rasmus Greiner  
> Universität Bremen  
Vicente Sánchez-Biosca  
> Universidad de Valencia  
**Divine Creation and Remediation: The Language of Affliction in The Missing Picture**  
Sanchari De  
> Jadavpur University Kolkata and Lund University  
The Shahbag Movement and Visualized Memories in Guerrilla (2011) and My Friend Rashed (2011)  
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** |

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<th>Room: D23</th>
<th>Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging</th>
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| **Chair:** tba  
> tba  
Elisabet Björklund  
> Linnaeus University / Uppsala University  
The Abortion Debate in Swedish Television of the 1960s and 1970s  
Markéta Dvořáčková  
> Tomas Bata University in Zlín, Czech Republic  
**Images of Prenatal Life in the Family Album**  
Jacob Johansson  
> University of Westminster  
Affect, Psychoanalysis, and Media Audiences  
Per Vesterlund  
> University of Gävle Sweden  
The Body in the Tower of Babel: Health Care and Illness in Swedish TV-Fiction Since 1970 |

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<th>Room: D27</th>
<th>Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination</th>
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| **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 |
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

Bodies and 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, and Garlic Eaters
Respondent: Ian Christie
» Birkbeck, University of London

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

Reconstruction / Reenactment: Exhibition, Performance, and the Sensible Staging of Theory
Chair: Marie Rebecchi
» CRAL - EHESS
Adeena Mey
» Université de Lausanne
Reassembling the Sensible: Gustav Metzger and The Destruction In Art Symposium (1966).
Enrico Campanosi
» Labex CAP / CRAL / CEHTA - EHESS
From the Concept to the Senses: the Iterations of Anthony McCall’s Line Describing a Cone (1973).
Lydie Delahaye
» Université Paris 8 Vincennes-Saint-Denis
The Replica as Investigative Tool: Nachbau/Reconstruction (Simon Starling, 2007).

International Festival of Audiovisual Programs: the Current Transformation of Screens and the Audiences
Chair: Frédéric Gimello-Mesplomb
» Université d’Avignon
Kira Kitsopanidou
» Université Sorbonne Nouvelle - Paris 3
Television and New Media Festivals and the Attention Economy
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
Christophe Cariou
» Université Sorbonne Nouvelle - Paris 3
The Place of the Festival for Crowdfunded Films and Documentaries
Room: D39

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

Chair: Rocio von Jungenfeld
  » University of Kent
Guido Jansen
  » Utrecht University
Mutual Shapings of Perception: Understanding Human-Technology Relations as Intermedial
Uwe Wippich
  » Ruhr-Universität Bochum
Life Functions Critical: Body Sensor Networks and the Beating Heart
Magdalena Zdrodowska
  » Jagiellonian University Kraków
Cochlear Implants: Between Prosthetic and Sound Technology

Room: D32

Sensory Experiences of Bodies at War

Chair: tba
  » tba
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
Transmitting Bodies, Projecting Senses: Media and Anthropology in the Soviet Avant-garde
Chair: Till Gathmann
- Akademie der bildenden Künste Wien
Ekaterina Tewes
- Freie Universität, Berlin
Electro-Organism: A Manifesto, A Painting, A Body
Elena Vogman
- Freie Universität, Berlin
Dynamography, or the Visual Senses of Rhythm
Georg Witte & Gal Kirn
- Freie Universität, Berlin / ICI - Berlin Institute for Cultural Inquiry
“The Permeated Man”: Bodies-Membranes Narrated and Staged
Respondent: Gal Kirn
- Institute of Cultural Inquiry (Berlin)

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

Gestures and Other Ethical Encounters
Chair: Virginia Bonner
- Clayton State University
Virginia Bonner
- Clayton State University
Face to Face: Becoming Bodies and Ethical Encounters in Sally Potter’s Yes (2004)
Karol Jóźwiak
- University of Łódź
Pasolini’s Il Vangelo secondo Matteo (1964) and the Mediated Transfiguration
Damien Marguet
- Université Sorbonne Nouvelle – Paris 3
For a History of Film as Gesture: Balázs, Pasolini, Agamben
Jana Žílová
- Independent scholar
Cinematic Diagram: The Body as an Autopoietic Cartography

From the Filmmaker’s Studio to the Projection Space: Experimental Reconfigurations of the Subject-Spectator
Chair: Vincent Deville
- Université Paul-Valéry Montpellier
Vincent Deville
- Université Paul-Valéry Montpellier
When the Viewer’s Experience Turns Into Filmmaker’s Gesture: The Action by David Matarasso
Dario Marchiori
- Université Lumière Lyon 2
Subjective Forms for Modernist Sensibility: the Polish “Experimental” Cinema from the 1970s
Emmanuel Sisti
- Université Sorbonne Nouvelle - Paris 3
Dispersion and Immersion: Spectatorship Tested and Conceptualized by Stan Vanderbeek and Charles Eames

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
How to Feel the Experience: From Self-Inscription to Self-Regulation
Chair: Federica Villa
> Università degli Studi di Pavia Genoa
Giada Cipollone
> Università degli Studi di Pavia Genova
Self and Technology: From “How to Do” to “How to Feel”
Deborah Toschi & Lorenzo Donghi
> Università degli Studi di Pavia Genova
Feel what She Feels: Pregnancy and Wearable Devices for Fathers-to-be
Martina Panelli
> Université 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 the Visitors’ Perceived Sens of Presence is Being Changed by the Use of Digital Tools in Museum Experiences
Chair: Luca Malavasi
> Università degli Studi di Pavia Genova

Sensations of Intermediality and Female Identity in Contemporary Eastern European Cinema
Chair: Melinda Blos Jání
> Sapientia University Cluj-Napoca
Judit Fieldner
> Sapientia University Miercurea Ciuc
Black-and-White Sensations of Intermediality and Female Identity in Contemporary Polish Cinema
Hajnal Király
> ELTE University Budapest
Disembodied Emotions. (Inter)medial Mood-Cues in Contemporary Hungarian Melodramas
Andrea Virginàs
> Sapientia University Cluj-Napoca
Singing Hits and Dancing for the Fixed Camera: Intermedial Methods and Emotional Ambivalence

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 Dronier
> Université de Montréal
The Screen on Stage as the Mirror of Another Choreographic Reality: Towards a New Sensory of Presence
Respondent: Ian Christie
> Birkbeck, University of London

Evolving Documentary Practices and the Intriguing Relatedness of the I, the Eye, and the Body
Sponsored by the Workgroup "Documentary"
Chair: Damen Rawan
> Al Jazeera Network
Franziska Weidle
> Georg-August-Universität 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
Saturday 1st » 15.00-16.45 / K

Université Sorbonne Nouvelle - Paris 3

Room: D35

Sonic Interfaces, Sonic Bodies
Chair: tba
» tba
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, and the Listening Subject
Michael Pigott
» University of Warwick
Sounds of the Projection Box: the Changing Soundscape of Cinematic Projection
Steve Spence
» Clayton State University

Room: D37

Synaesthesia and the Sharing of the Senses
Chair: tba
» tba
Malgorzata Bugaj
» The University of Edinburgh
Olfactory Memory and Imagination in Pálfi’s Taxidermia (2006), Tykwer’s Perfume. (2006): 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

Room: D39

Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence
Chair: tba
» tba
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
1 The Transformations of Distraction

Chair: Dork Zabunyan
- Université Paris 8 Vincennes-Saint-Denis

Paul Szulman
- 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

Sponsored by the Workgroup “Cinema & Contemporary Visual Arts”

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 Richter
- Carlton University
The Unifying Discourse of “World Cinema” at International Film Festivals and the Curatorial Gesture of Audiovisual Criticism

3 Revisiting Human-Media Relations: Death, Circularities, and Cinema

Chair: Tom Ullrich
- Bauhaus-Universität Weimar

Ella Kik
- New York University
The Third Prometheus: On Technology, Body and Death

Lena Serov
- Bauhaus-Universität Weimar
Refining Body and Mind. Educating Kul’turnost’ (‘culturedness’) Through Soviet Non-Fictional Cinema During the Thaw

Julia Soytik
- Universität Bonn
Spinning Minds, Spinning Wheels. Circularity in Early German Psychiatry Between ›Man‹ and ›Machine‹

Katarzyna Wloszczynska
- Bauhaus-Universität Weimar
The Implied Contract: the Cinematographic Gaze Between the Human and the Technological

4 (In)visible Bodies: Non-fiction Films by South American Women / Sponsored by the Workgroup “Documentary”

Chair: Brigitte Rollet
- Université de Versailles Saint-Quentin-en-Yvelines

Isabel Seguí
- 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

Respondent: Brigitte Rollet
- Université de Versailles Saint-Quentin-en-Yvelines

5 Figure, Ground, Gesture: East Asian Cinema Vectors

Chair: Darrell Davis
- Lingnan University

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- Lingnan University
Ethnic Puppetry: Chameleonic Address of Li Xianglan

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)

Respondent: Kristian Feigelson
- Université Paris 3

6 The Uncanny, the Aging, the Electrical Body

Chair: Jana Žílová
- Independent scholar

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 (2012): Sensibility, Senses, and Cinematic Knowledge

Faye Corthésy
- Université de Lausanne
Brutalized Bodies in The Brig (Jonas Mekas, 1964): A Cinema of Cruelty?
Wednesday 18.00-19.45
Université Sorbonne Nouvelle - Paris 3

Room: D29

Technology, Dreams, and Revolutionary Affects
Chair: tba
Giancarlo Grossi
*Università Cattolica del Sacro Cuore, Milano
The Dream Scene: Oneirology and the Early Cinema Epistemology*
Cassandra Guan
*Brown University
Critique of Flowers: Ecology and Affect in the Age of Technical Reproduction*
Mathilde Lejeune
*Université Lille 3 / Université de Lausanne
Sensibility and 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*

Room: D22

The Sensible Skin of Analog Film: Materialities
Chair: tba
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 Metafilms*
Respondent: Naara Fontinele
*Université Sorbonne Nouvelle – Paris 3*

Room: D31

The Changing Landscape of Open Access Publications in Film and Media Studies: Distributing Research and Exchanging Data
Chair: tba
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
*German National Library of Science and Technology*
Niels-Oliver Walkowski
*Berlin-Brandenburg Academy of Sciences and Humanities*

Room: D33

Digital Effects, Computer-Assisted Color Film Analysis
Chair: tba
Barbara Flueckiger
*Universität Zürich
Measuring Aesthetics: Computer-assisted Color Analyses of Films*
Pascal Laborde
*Université de Reims Champagne-Ardenne
Documentary, Digital Effects, and Impression of Reality: the Example of Les Temps changent (2008)*
Bregt Lameris
*Universität Zürich
The Senses of Film History: Materiality of Filmcolors*
The Uses of Polish Cinema in Media Education and Research
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
» University of Aix-Marseille, France
Agata Rudzińska
» University of Silesia, Katowice

Historical Soundscapes, Auditory Cultures
Chair: tba
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

Mapping French Philosophy of the Senses, the Cinema, and Media Arts
Sudeep Dasgupta
» University of Amsterdam
Emmanuel Alloa
» University of St. Gallen
Zuzanna Ładyga
» University of Warsaw
William Brown
» University of Roehampton, London
Irina Hron
» University of Stockholm
Kamil Lipiński
» Adam Mickiewicz University of Poznań
NECS General Meeting
» June 30th, 19.00 - 20.30
Grand Amphithéâtre de la Sorbonne
47, rue des Écoles,
75005 Paris

NECS Workgroup Liaison Meeting
» June 30th, 13.00 – 14.45
Université Sorbonne Nouvelle - Paris 3
D Building, Room D32
13, rue Santeuil
75005 Paris

NECS Workgroup Meetings
» June 29th, 17.15 - 18.00
Université Sorbonne Nouvelle - Paris 3
D Building (Room will be announced on the June 29th)
13, rue Santeuil
75005 Paris
> June 29th, 17.15 - 18.00, Université Sorbonne Nouvelle - Paris 3, D Building

**Screenwriting**
» Contact: Jana Žílová, Independent scholar

**Documentary**
» Contact: Aida Vallejo, University of the Basque Country UPV/EHU

**Festival**
» Contact: Aida Vallejo, University of the Basque Country UPV/EHU

**Cinema & Contemporary Visual Art**
» Contact: Miriam De Rosa, Coventry University

**New Media**
» Contact: Rainer Hillrichs, Universität Wien

**Sound & Music**
» Nessa Johnston, Edge Hill University

**Screen Industries**
» Contact: Paul McDonald, King’s College London / Petr Szczepanik, Charles University Prague

**necs**
European Network for Cinema and Media Studies
Feel free to visit the stands of renowned publishers, presenting their current books and journals in the field of Film and Media Studies. The Publishers’ Forum is located in the rooms D16, D17, and D19 of the main conference venue (D Building, Université Sorbonne Nouvelle - Paris 3) and is open throughout the entire conference.

List of the publisher stands in alphabetic order

- Amsterdam University Press
- Berghahn
- Bloomsbury
- Columbia University Press
- W. Wallflower
- Combined Academic Publishers
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- Edinburgh University Press
- Intellect Books & Journals
- Éditions Mémésis
- Palgrave Macmillan
- Peter Lang
- Presses Sorbonne Nouvelle
- Taylor & Francis Group
- I.B. Tauris Publishers

Organizer: Teresa Castro (Université Sorbonne Nouvelle - Paris 3)
GENERAL INFORMATIONS

ENTRY FORMALITIES
It is highly recommended to bring some form of identification, especially when arriving by plane. UK nationals with a passport endorsed British Citizen do not require a visa and must have a passport valid on arrival. If their passport is endorsed British National (Overseas), British Overseas Territories Citizen or British Subject with the right of abode in the UK a visa is not required for a stay of up to 90 days; passports for these endorsements must be valid for three months beyond intended departure, with the exception of British Subjects, who need a passport valid on arrival. Other passport holders require a visa and three months validity on their passports.
Non-European citizens traveling to the Schengen Area need to apply for a short-term Schengen visa under “tourist” specification. The borderless region known as the Schengen area includes the following countries: Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Luxembourg, Malta, The Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain and Sweden. All these countries issue a standard Schengen visa that allows the holder to travel freely within the borders with a valid identity card or passport.
A passport valid for at least three months after period of intended stay is needed for those who require a visa. Generally, visa exempt nationals must have a passport valid for period of intended stay (other than EEA nationals).

CURRENCY
France is part of the Euro (€) zone. It is also possible to use credit cards to cover the day-to-day expenses, usually without additional fees. It is recommended, however, to make cash withdrawal as smaller shops and public transit occasionally will not accept credit cards or electronic payment.

TIME ZONE
France is in the Central European Time Zone. Central European Standard Time (CET) is 1 hour ahead of Greenwich Mean Time (GMT+1). Like most states in Europe, Summer (Daylight-Saving) Time is observed in France, where the time is shifted forward by 1 hour; 2 hours ahead of Greenwich Mean Time (GMT+2. Note: this does not affect the 1 hour time difference to London, which changes to BST in summer).

TELEPHONE
Country code: +33
International code prefix: 00
Trunk prefix: NONE
To call French telephone numbers from outside France, either from a landline or a mobile phone, you will need to add the international dialing code, which is 0033 (or +33), followed by the telephone number you require (excluding the regular first 0 of French numbers, however). To make calls within France, dial the number you require without adding the international country dialing code. Before travelling to France you should contact your telephone service provider to activate the international roaming service (if it is not already activated automatically), otherwise especially Northern American travelers might not be able to phone or receive calls.
INTERNET

Conference participants will be able to access the internet through the eduroam network. This said, we strongly advise participants not to rely on a Wi-Fi connection for their presentation: loading the presentation on a USB stick is a safer solution. There are numerous Internet points and cafés offering Internet access. In many hotels (especially higher-category ones) a direct Internet connection is provided in the rooms. In addition, in France you will find Wi-Fi access available in many airports, hotels, train stations, and other public places where travelers pass through or stop off.

TECHNICAL INFORMATION

The voltage in France is 230 V which is the same voltage used in France and the United Kingdom. The plugs used in France are C or E. Plugs/sockets are usually an issue when it comes to traveling, so always make sure you travel with a universal plug adapter. France uses DVD Region 2. DVD Region 2 is used in Europe, the Middle East, and Japan. Note that a region 2 DVD cannot play on a DVD player supporting another region. There are, however, some region free DVD players available that can be used to overcome this. France uses Blu-ray Region B. Blu-ray Region B is used across Europe, the Middle East, Africa, Australia and New Zealand.

INSURANCE

The organizers do not accept responsibility for individual medical, travel or personal insurance. All participants are strongly advised to take out their own personal insurance before travelling to the conference. Hospitals and doctors in France are obliged to treat you regardless of your health insurance status, so review your health insurance plan to determine what medical services it would cover during your trip. Especially Non-European nationals will need to pay – although usually a reasonable sum – for any health services.

LOCAL TRANSPORT

METRO & TRAIN

Paris has an excellent underground train system. There are 16 lines (lignes) (1-14, 3bis and 7bis) on which trains travel all day at intervals of a few minutes between 5 AM and 1:30AM (Saturday night/Sunday morning: 02:30), stopping at all stations on the line. Scheduled times for first and last trains are posted in each station on the center sign.

In addition, there are 5 train lines called RER A, B, C, D, E. RER trains run at intervals of about 6 – 7 minutes, and stop at every station within Paris.

A basic ticket (Ticket t+) costs 1,90 €, valid only for one trip, on the RATP network. Changes are allowed with the same ticket. Return travel is not permitted with the same ticket. Books of 10 tickets are also available (14.50 €, valid for use on underground, bus, tram and RER in Paris services).

This ticket is necessary to both enter and exit the RER networks, as the RER trains travel on to the Parisian suburbs, outside the zone where a regular subway ticket can be used. Beware that travelling outside the city center without a valid RER ticket will get you fined. In particular, CDG airport is not within the city, and you’ll need to purchase a more expensive RER ticket to get there.

For travel outside of the Paris zone, the train arrival times are shown on a monitor hanging from the ceiling inside the RER station above the platform. Information about the stops to be made by the next train is presented on a separate board also hanging from the ceiling. It is important to check this board before boarding the train, as not all trains make stops at all stations on a given line.
BUS
The buses are very tourist-friendly, and they use the same fare-reducing passes as the Metro. Visit www.ratp.fr for more transportation information and to choose a reduced fare package.

TAXI
Many taxi cab companies run in Paris. Prices are established by a prefectoral bylaw and depend on the distance, the time of the day, the number of passengers etc.

Taxi G7 company : 36 07
Les taxis Bleus company : 36 09

Taxi stations are usually near train stations, big hotels, hospitals or large crossings. As in many other cities, a taxi can be difficult to stop; you may have to try several times. There is a €5.50 minimum on all taxi rides, mandated by city law. There is an extra charge for baggage handling. If for any reason you wish to file a complaint about a Paris taxi, take note of the taxi’s number on the sticker on the left hand backseat window.

BIKE
A bike rental service runs over the city of Paris : Vélib’ (http://velib.paris.fr / (english) http://en.velib.paris.fr). Stations can be found within 200m of many points of the city. The bicycles can be returned to any other station. Rentals can last from less than 30 minutes up to 24 hours. In each station, a vending machine (credit card only) allows to get subscription tickets. Short run subscription ticket costs 1,70 € for a period of 24 hours. Then, the following rates apply: first 30 minutes for free, from 30 minutes up to 1 hour : 1€, from 1h up to 1h30 : 2€, then 4€ for each 30 minutes.

TOURIST INFORMATIONS

Office de Tourisme de Paris
Hôtel de Ville
29, rue de Rivoli
75004 Paris
https://www.parisinfo.com/

EMERGENCY PHONE NUMBERS

Medical help/SAMU: 15
Police/Police Nationale (Gendarmerie): 17
Fire & accident/Sapeurs Pompiers: 18
European SOS: 112
SOS - all services (hearing assisted): 114
Out-of-hours doctors (as of January 2017): 116 117