media tactics and engagement

The NECS 2018 Conference » Amsterdam, Netherlands » June 27-29, 2018
» PRELIMINARY PROGRAMME
**DAY 1**

**Monday 25th**
- Graduate Workshop
- "To Prefer Not To: Media Inoperativities"
- Venue: University College Utrecht
  Campusplein 1
  3584 ED Utrecht

**Tuesday 26th**
- Pre-Conference
  Media in Transition @ Utrecht University
- Venue: Het Huis Utrecht
  Boorstraat 107
  3513 SE Utrecht

Please register for this event at [https://mit.sites.uu.nl/registration/](https://mit.sites.uu.nl/registration/)

**Wednesday 27th**
- Panels
  - A1-A10
  - B1-B13
  - C1-C14
  - D1-D10
- Lunch
- Panels
  - E1-E14
  - F1-F14
  - G1-G13
  - H1-H14

**Thursday 28th**
- Panels
  - I1-I13
  - J1-J13
  - K1-K11
  - L1-L10
- Lunch

**Friday 29th**
- Panels
  - Keynote 1
  - Keynote 2
  - Keynote 3

**Saturday 30th**
- Post-conference "Open Access in Media Studies"
  Venue: Netherlands Institute for Sound and Vision
  For more information and registration, see:
  [https://oamediastudies.com/post-conference-open-media-studies/](https://oamediastudies.com/post-conference-open-media-studies/)

**DAY 2**

**Monday 25th**
- Panels
  - 9.00-10.45
  - 11.00-12.45
  - 13.45-15.30
  - 15.45-17.00
  - 18.15-19.50

**Tuesday 26th**
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- Panels
  - 12.45-13.45

**DAY 3**

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**REGISTRATION**

**Monday 25th**
- Location TBD

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**NECS Conference**
Amsterdam, June 27-29, 2018 » PROGRAMME
Wednesday 27th » 9.00-10.45
NECS Conference

1 Cultures of Collaboration Participation and Engagement in emerging documentary practices
Chair: Florian Mundhenke
Universitaaet Leipzig
Madalena Miranda
»New University of Lisbon
Collective portraits and Activism against hegemonic structures
Katarzyna Rachel-Stockmans
»Vrije Universiteit Brussel
Diffused authorship and emergent collaborations: documenting mass dissent
Anna Wielh
»University of Bayreuth
From documentary networks to documentary worknets: Strategies of participation and co-creation in emerging practices of factual
Patricia Nogueira
»School of Media Arts and Design, Polytechnic Institute of Porto
Interaction of the Self: participative interactive documentary as a self-referential experience

2 Media Engagement of Online Communities: Self-Representation Through Crowdfunding, Social Eating and Instagram Communities
Chair: Murat Akser
»Ulster University
Seda Aktas
»Yeditepe University
Infrastructures of Engagement in Film Production: Collective Action Through Crowdfunding
Sedef Erdoğan Giovanelli
»Istanbul Bilgi University
Social Eating Platforms and New User Engagement Practices
İlkay Tuzcu Tığlı
»Galatasaray University
User Engagement on Instagram: Different Strategies, Tactics and Transformation of Perceptions

3 Migration Works: New Infrastructures of Cinematic Knowledge
Chair: TBD
Nanna Heidenreich
»ifs internationale filmschule köln
Tales of Infrastructures
Feng-Mei Heberer
»New York University
Cutting against Border Regimes: Hito Steyerl’s Intersectional Montage
Brigitta Kuster
»Humboldt Universitaet zu Berlin
The Becoming film of Sir Alfred Mehran

4 Experimentalism and politics of the form: reflections regarding space in contemporary art and cinema.
Chair: Miriam De Rosa
»Coventry University |School of Media and Performing Arts
Alba Giménez
»European Centre for Documentary Research - University of South Wales
Replication / Implication: Reconfiguring experience in Harun Farocki’s Eye/Machine and in Rosalind Nashashibi’s Eyeballing
João Leal
»School of Media Arts and Design, Polytechnic of Porto
Artwork installation at the exhibition “The Laughable Enigma of Ordinary Life” in the Arquipelago Centre of Cont. Arts (Azores)
Juliana Froehlich
»UAP/CAPES University of Antwerp
Abstraction and Experimental form: space in Hélio Oiticica’s Tropicália (1967) and in Glauber Rocha’s Entranced Earth (1967).
Cassia Hosni
»USP/FAPESP
The 12th Sao Paulo Biennial (1973): The Audiovisual Within the Art and Communication Project.

5 Popular cinema in Poland in the 1980s: between dominant and subversive culture
Chair: Petr Szczepanik
Charles University, Prague
Piotr Zwierzchowski
»Kazimierz Wielki University, Bydgoszcz
Political contexts of popular cinema in Poland in the 1980s
Jarosław Grzechowiak
»University of Lodz
Marcin Adamczak
»Adam Mickiewicz University in Poznan
Socialist imitation of New Hollywood as tactics of Polish cinema in 80’s
Arkadiusz Lewicki
»University of Wroclaw
Why Empire showed “Star Wars”? Distribution policy in Poland in the 1980s

6 Fan Cultural Tactics of Engagement
Chair: TBD
Anne Kustritz and Thessa Jensen
»Utrecht University/ Aalborg University
Histories of Fan Tactics for Engagement: Security, Technology, and Intimacy
Sven Stollfuß
»University of Leipzig, Institute of Communication and Media Studies
Television, Social Media and Audience Engagement
Sophie G. Einwächter
»Philipps-University Marburg
A Fan and Celebrity Studies Perspective on Scholarly Tactics of Engagement
Vicente Rodriguez Ortega
»Universidad Carlos III de Madrid
Soccer Fandom & Media Engagement: from Stadium Violence to Transmedia Hooligans
Strategic Spaces of Engagement in Film Festivals’ History from 1950s to 1970s
Chair: Stefano Pisu
- University of Cagliari/University of Roma Tre

Caroline Moine
- University of Versailles St-Quentin-en-Yvelines
The International Federation of Film Producers Associations Backstage at International Film Festivals during the Cold War

Stefano Pisu
- University of Cagliari/University of Roma Tre
The “Giornata del film europeo” in Venice: Between Film Festivals and European Media Policies, 1956–1960

Gabrielle Chomentowski
- National Institute for Oriental Languages and Civilizations, Paris
African and Arab Filmmakers at Moscow and Tashkent Film Festivals: Foreign Policy and Professional Strategy during the Cold War

Elena Razlogova
- Concordia University, Montreal
Translation as Surveillance and Curation at the Moscow International Film Festival in the 1960s

The Ethics of User Technologies
Chair: TBD

Sander De Ridder
- Ghent University
Dating and Datafication The objectification and standardization of intimate connection

Stephanie Dossou
- Trinity College, Dublin
Strategies and Tactics in Finance - The Role of Finance Art in Citizen Engagement: A Case Study of the Finance Art Installation

Niels Niessen
- University of Amsterdam
Questioning the Academic Integrity of Turnitin.

Alternative Aesthetics
Chair: TBD

Cécile Chieze
- Université Sorbonne Nouvelle Paris 3

Mustafa Orhan Gözêtepe
- İstanbul Kültür University
On the usage of video letters as a hybrid element in My Marion and Brando (Karabey, 2008)

Elina Reitere
- When you leave. Breakdown in communication in slow films

Chang-Min Yu
- University of Iowa
Reconsidering Cinematic Modernism: the Hong Kong New Wave’s Corporeal Engagement

Migration and flow
Chair: TBD

Temenuga Trifonova
- York University
The Ethical Turn in European Cinema of Migration

Irina Trocan
- National University of Film and Theater Bucharest/University of Pennsylvania
Audiovisual representations of race: from essay cinema to online videos

Aija Laura Zivitere
- Information Systems Management Institute (Riga)
“Human Flow”: Creation of the World and Ai Weiwei’s Strategies of (In)Visibility

Silvia Murillo
- University of Zaragoza (Spain)

Tactics in Eastern European Cinema
Chair: TBD

Varga Balázsz
- ELTE Eötvös Loránd University
Whose territory is it? Social apocalypse, political discourse and artistic tactics in Kornél Mundruczó’s Jupiter’s Moon

Katarina Miskova
- Academy of Performing Arts Bratislava
Engaging with the Past, Poetics and Pragmatics of Representing the Political Situation of the 1990s in Slovak Cinema

Terez Vincze
- Department of Film Studies, ELTE University
Film as Social/Cultural Manifesto in Contemporary Hungarian Cinema (A Case Study: Magyarország 2011)
Hacking and Making the Digital Era

Chair: TBD

Maria B. Garda
Flinders University
Maria B. Garda has a PhD in Cultural Studies and is a postdoc researcher at Flinders University, Australia. She is co-founder of

Gleb J. Albert
University of Zurich
Copying Software in the Age of Early Home Computing: Between Piracy, DIY, and Emerging Markets

Anders Carlsson
Independent Researcher
How Chip Music Hackers Have Changed Materialities for 30 years

Miroslaw Filiciak
SWPS University of Social Sciences and Humanities
Hacking the Past, or How to Make Audiovisual Archives for the Future

Film and crisis: social change and representation in 21st-century cinema

Chair: Elena Oliete-Aldea

Elena Oliete-Aldea
Universidad de Zaragoza

Disaster Capitalism: The representation of the Global Financial Crisis in Chandor’s Margin Call (2011)

Carmen Indurain
Universidad Pública de Navarra
Crisis and Society: Contemporary Silver Road Movies in the USA

Luis Miguel García-Mainar
Universidad de Zaragoza
Crisis and Society: Contemporary Crime Film and Television in Spain

It Could Happen to You. Characters as Places of Enunciation in Iberian Austerity Cinema

Mood, Medium, Milieu: Atmospheric Media Engagement in 1920s Film, Photography, Theory and Art

Chair: Abraham Geil

Inga Pollmann
University of North Carolina at Chapel Hill
The Film Medium as Milieu: Camera Movement and Environmental Aesthetics in the Lupu Pick’s and F.W. Murnau’s Rammerspiel

Antonio Somaini
Université Sorbonne Nouvelle - Paris 3
Towards an Archaeology of the Concept of Medium: Light, Atmosphere, and Transparency in the Work of László Moholy-Nagy

Eszter Polonyi
Pratt Institute, History of Art and Design
Old and New Media: Béla Balázs and the Close-Up

Audiovisual Tactics and the Politics of Representation in Brazilian Cinema

Chair: TBD

Naara Fontenele dos Santos
Université Sorbonne Nouvelle Paris 3 (France) and Minas Gerais Federal University (Brazil)
(Counter)Information, interpretation, uncovering, empowering: The challenge of documentary under the Brazilian Dictatorship

Érico Araújo Lima
Université Sorbonne Nouvelle Paris 3 (France) and Fluminense Federal University (Brazil)
House, neighborhood, engagement: Brazilian contemporary cinema and practices of habitation

Isaac Pipano
Fluminense Federal University (Brazil)
Machines who make to see: images, tactics and education in Brazilian public schools

Michael Karrer
University of Tübingen (Germany)
No home movies: Approaching the Everyday in Contemporary Brazilian Cinema

Tactics as amateur/amateurism as tactics

Chair: TBD

Tim van der Heijden
University of Luxembourg
Conceptualizing tactics and engagement in amateur media practices: a longue durée perspective.

Tom Slootweg
University of Groningen
A critical view on past amateur media engagements: Tactics and strategy from the perspective of a Dutch video collective in the

Susan Aasman
University of Groningen
Tactical strategies: Complex contradictions of the amateur in the age of YouTube.

Engaging Film and Digital Images - Transmedial Modes of Circulation, Materiality, Aesthetics

Chair: Juliana Fröhlich

University of Antwerp

Faye Corthesy
Department of Cinema Studies of the University of Lausanne
Tactics of Circulation: The Travelling Exhibitions of New American Cinema in the 1960s

James Snazell
Edge Hill University
Re-Thinking Film through Re-Thinking Emulsion

Rania Gaafar
University of Siegen / American University of Beirut
Here or Now - Time, Deep Matters of the Archive and the Contemporaneity of Images
Festival Strategies: Top down / Bottom up
Chair: TBD
Melis Behlil
Kadir Has University
Antalya in Istanbul: An Alternative “National Competition”
Ann Breidenbach
Stephens College
Sightlines and Shadows: Citizen Jane, Activism, and Women’s Film Festivals
Diane Burgess
University of British Columbia
#SeeTheNorth: Re-curating the National After TIFF at Canada’s Top Ten Film Festival
Ger Zielinski
Ryerson University
Film Festivals as Media Practice: On Community Tactics and Strategies of Influence

Spatial Engagements: Geography and Location
Chair: TBD
Andres Bartolome
Universidad de Zaragoza
Film Theory, Film Geography: Space and/as Engagement in the Movies.
Lavinia Brydon
University of Kent
The tactical nature of pop-up cinema
Arjen Nauta
University of Amsterdam
Localization Strategies and Content Production in Contemporary China: the case of Hunan Satellite TV
Hollie Price
Queen Mary, University of London
‘How to Pack a Hall’: Building Non-Theatrical Film Circuits for the British Ministry of Information, 1940-45

Digital Tools and Embodiment
Chair: TBD
Aleena Chia
Center of Excellence in Game Culture Studies, University of Jyväskylä
Every Bit in its Place: The Biopolitics of Decluttering in Digital Minimalism
Gabriel Menotti Gonring
UWM (US) / UFES (Brazil)
Forensic Hallucinations: Tactical Uses of 3D Scanning
Franziska Schloots
Paderborn University
Use of wearable devices and active engagement in health promotion
Laura Vermeeren
University of Amsterdam
“Calligraphy in the digital age”

Tactical Media Politics
Chair: TBD
Nicole Braida
Johannes Gutenberg Universität Mainz
Media for Change?
Christian Rossipal
New York University (Tisch School of the Arts)
The Noncitizen Workshops – Transversal Media and the Politics of Dissonance
Tyler Theus
Brown University
Engaging the Neoliberal Subject: Imaginary Lures and the Rules of The Game in Primer
Brett Zehner
Brown University
Exit Language: Tactical Media Between Foucault and Guattari

Strategies of East European Performance Art
Part I: Actionism
Chair: Mario Slugan
Ghent University
Boryana Rossa
Syracuse University, NY
Television, Electronic Media and Live Streaming as Strategic tools in the Works of Oleg Mavromati and ULTRAFUTURO
Irina Schulzki
LMU Munich
Tactics of Insurgency in Petr Pavlensky’s Political Art: Enacted Subjection, Extended Performance, Mediatisation
Grey Violet
Independent scholar and artist
Lazy Volition: Non-Engagement and Actionism between East and West

Opening: New Cinema History: Where Next?
Chair: Philippe Meers
A workshop on the occasion of the imminent publication of the Routledge Companion to New Cinema History (2018 forthcoming), a state-of-the-art overview of current research in new cinema history. Robert C. Allen, Daniel Biltereyst, Annette Kuhn, Richard Malby & Melvyn Stokes will be reflecting on the future directions of the field and will be discussing topics such as intermediality and the anti-archive, comparative approaches, cultural memory and the importance of studying distribution.
Towards an Art of Participation - Aesthetics and Ethics in Collaborative Documentary Practices

Sarah-Mai Dang
»Philipps-Universität Marburg

Florian Mundhenke
»the Institute for Media and Communication (IMK), University of Hamburg

Madalena Miranda
»Nova University of Lisbon

Ivo Ritzer
»University of Bayreuth
Wednesday 27th » 13.45-15.30
NECS Conference

1. New Tactics of Media Engagement in the Age of State and Corporate Censorship
   - Murat Akser
     » Ulster University
   - Erkan Saka
     » İstanbul Bilgi University
   - Sirin Erensöy
     » Kultur University
   - Duygu Karatas
     » Goldsmiths University

   - Chair: Ruggero Eugeni
     » Università Cattolica del Sacro Cuore
   - Mariagiulia Grassilli
     » University of Sussex
     'Migrant' Cinema in Italy aka New Italian Cinema: Identity, Diversity and Plural Creativity.
   - Nadia - Tanya Bellardi - Kayhan
     » Community Media Forum Europe - OKTO-TV
     The right to have a voice – portraits of community media productions by migrants and refugees
   - Alice - Maria Francesca Cati - Piredda
     » Università Cattolica del Sacro Cuore
     MigrArti Cinema. The Italian Institutional Strategy to raise Awareness of Cultural Diversity

3. Theories and/as Tactics. From the Avant-garde to Contemporary Art Restoration.
   - Chair: Antonio Somaini
     » University Paris 3 - New Sorbonne
   - Livia Pfehwe
     » University of Paris-Sorbonne / European University Viadrina Frankfurt (Oder)
     Crossing borders: Media Tactics and Engagement in Hans Richter’s avant-garde magazine G-Material zur elementaren Gestaltung
   - Lydie Delahaye
     » University Paris 8
     Pedagogical Media as Art Tactics
   - Enrico Camporesi
     » Institut national d’histoire de l’art
     On Restoration as Tactics

   - Chair: TBD
   - Sabine Hänsgen
     » University of Zurich
     Mikhail Romm’s Ordinary Fascism: Subversion through Compilation.
   - Jana Rogoff
     » Charles University, Prague
     Life in a Cube: Tactics of Dissent in Eastern European Animation
   - Matthias Schwartz
     » Center for Literary and Cultural Research, Berlin
     Subverting the Human. Late Socialist Dystopian Cinema (Sokurov, Szulkin, Tarkovskii, Żuławski)
   - Barbara Wurm
     » Humboldt University in Berlin
     On Parabolic Grounds.

5. The Music Video in Transformation
   - Chair: TBD
   - Stephen Amico
     » University of Bergen
     Music Video, Public Debate, Affective Demolition
   - Nilgün Bayraktar
     » California College of the Arts
     Performing Non-belonging: Intersections of Screen Art, Music Video, and Refugee Mobilities
   - Tomáš Jirsa
     » Palacký University Olomouc
     Affective Reenactment: Music Video and its Subversive Tactics
   - Mathias Korsgaard
     » Aarhus University, Film and Media Studies
     From Video Jukeboxes to MTV to YouTube: The Changing Dynamics of Music Video Distribution

   - Chair: Markus Stauff
     » University of Amsterdam
   - Carlos d’Andréa and Andre Mintz
     » Federal University of Minas Gerais, Brazil
     TV, Twitter, and beyond: the “live” cross-platform circulation of images about 2018 FIFA World Cup Final Draw
   - Florian Hoof
     » Center for Advanced Studies Media Cultures of Computer Simulation at Leuphana University Lueneburg
     Cross-Media Distribution: New Sports Films
   - Lorena Tarcia
     » Centro Universitario de Belo Horizonte, Brazil
     Convergence and hyper dispositive: cross-media coverage of the Summer Olympics by the BBC in 2012
   - Travis Vogan
     » University of Iowa, USA
     HBO Sports: Docu-Branding Boxing’s Past and Present

Supported by the Council of Europe
Wednesday 27th » 13.45-15.30

NECS Conference

7. Film Festivals in the Global South
Chair: TBD
Julia González de Canales
»University of Vienna
European Film Festivals’ production strategies in the Global South
Juliana Muylaert Mager
»Universidade Federal Fluminense
Brazilian documentaries in IDFA’s Bertha Fund: discussing the place for non-European cinemas in a globalized film festivals circuit
Konstantinos Tzoufas
»University of Zurich
Timely opportunities or poisoned gifts? The New Argentine Cinema, the Greek New Wave & the festival funding/prod. instruments

8. Science Fiction, Fantasy, Lore
Chair: TBD
Pablo Gómez Muñoz
»Universidad de Zaragoza, Spain
Spatiotemporal Connections as Cosmopolitan Tactics in Twenty-First Century Science Fiction Cinema
Sarah Kelley
»University of Bristol
The Harry Potter films and the representation of British culture: a paratextual analysis
Rikke Schubart
»University of Southern Denmark
Female Agency, Fantastic Mobility, and Landscape: The Case of Queen Lagertha in Vikings
Ahmet Yuce
»Georgia State University
A HYBRID-IMAGE: VIRTUAL REALITY AND MEMORY IN WESTWORLD

9. New Narrative Strategies
Chair: TBD
Kim Wilkins
»University of Sydney
These violent delights: Navigating Westworld as ‘prestige’ television
Chris de Selincourt
»London College of Communication – University of the Arts London
The wrong thing is the right thing to do — narrative strategies and editing tactics for the attention economy
Elena Sarno
»University of Sydney, University of Amsterdam
Possible cinemas: the examples of Daisies (1966) and Heart of a Dog (2015)
Sabrina Sauer
»University of Groningen
Tactics of narrative creation: Engaging with exploratory search tools to research the social acceptance of migrants

10. Augmented and remix cinema
Chair: TBD
Malgorzata Bugaj
»University of Edinburgh
Film Screening as an Event: Augmented Cinema Experiences in the Age of Streaming
Elizabeth Cadena Sandoval
»University of Groningen
Defamiliarisation in the Film Museum: The Reuse of Hollywood Films in Screen-Reliant Exhibitions
Conor O’Kelly
»Trinity College Dublin
Playing the Flâneur: Digital Experience and Simulated Reality
Su-Anne Yeo
»Emily Carr University of Art + Design
The Role of Liveness in Digital Culture: Strategizing for Engagement in a Convergent Age

11. Strategies of East European Performance Art. Part II: Spectacle
Chair: Francesca Scotto Lavina
»La Sapienza University of Rome
Goran Pavlić
»University of Zagreb
The Case of Oliver Frljić: Mass Media as Postdramatic Dramaturgical Tool
Błażej Filanowski
»University of Łódź
Photography as Performative Activity. In Search of Images of Urban everyday life in Contemporary Polish Art
Łukasz Biskupski
»University of Gdańsk
Street is not Enough. Performing Street Art on the Internet

12. Workarounds - Media Tactics of Engagement
Chair: Alexandra Schneider
»Johannes Gutenberg Universität Mainz
Marek Jancovic
»Johannes Gutenberg University Mainz
Adapters: Trivial Media Objects as Workarounds in Academic Practice.
Tina Bastajian
»Amsterdam University College (AUC)
MediAntics: Adventitious Detours that Activate Hybrid Space and Emergent Micro-publics
Nicole Kandioler
»Johannes Gutenberg University Mainz
“It Doesn’t Matter” and “There’s Nothing there.” Workarounds Against Memory Loss in Conceptual Art.
Wednesday 27th » 13.45-15.30
NECS Conference

Programming and Popularity

Chair: Daniela Treveri Gennari

Thunnis Van Oort & Roel Vande Winkel
»University of Amsterdam, KU Leuven and LUCA School of Arts Antwerp
Film Programming during World War II: A Comparative Case Study into Cinema Exhibition in German-occupied Amsterdam

Joseph Garncarz
»University of Cologne
‘Two hours of enjoyable distraction’: Revising our knowledge of the Nazi era film

Terezia Porubcanska & Philippe Meers
»ViDi, University of Antwerp
Towards a systematic comparative approach to historical cinema city cultures: The case of film programming in Antwerp and Ghent, 1952

Marina Moguillansky
»Instituto de Altos Estudios Sociales (IDAES-UNSAM)
Contemporary Americanized spectatorship in Latin America: a comparative perspective using box office data

Distribution and Exhibition Strategies

Chair: Stephen Hughes

Denis Condon
»Maynooth University, Ireland
The Film Company of Ireland’s Distribution and Exhibition Strategies, 1916-21

Karina Pryt
»University of Freiburg (Germany)
Marketing Strategies and Tactics in Film Distribution and Exhibition in the Multiethnic City of Warsaw in the 1920s and 1930s

James Burns
»Clemson University
Building the Caribbean market: Cinema Entrepreneurs in the British West Indies, 1912-1940

Daniel Biltereyst & David Morton
»Ghent U, Belgium; University of Central Florida, USA
“A Favorable Field by American Distributors”: Hollywood’s strategies for maintaining its hegemonic position in Belgium after the introduction of sound, 1927-1939
**Wednesday 27\textsuperscript{th} » 15.45-17.00**

**NECS Conference**

1. **Radio and Liveness**
   - Chair: TBD
   - Luisa Drews
     - University of Vienna, Department of German Studies
     - Politics of Body and Space. Reinventions of the medium in early Theories of German Radio Plays
   - Anthony Enns
     - Dalhousie University
     - Live Musical Spectaculars: Eventizing Network Television in the Post-Network Age
   - Ania Mauruschat
     - University of Basel
     - Noisy engagements with digitization: The catastrophic radio plays of Ammer/Einheit

2. **Fan practices**
   - Chair: TBD
   - Rudmer Canjels
     - Independent Scholar
     - Vidding: Engaging Serial Narratives, Distribution and Memory on the Remixed Screen
   - Tessa Dwyer
     - Monash University
     - Fansub Tactics
   - Aris Emmanoueloudis
     - University of Amsterdam
     - Gaining a ‘Fandvantage’: Financing and Community Building in On-line Video Game Fandom

3. **Imagining the Posthuman**
   - Chair: TBD
   - Canan Balan
     - İstanbul Şehir University
     - Looking from the Rooftops Down: Nostalgia, Trance, Touch and Ecofeminism
   - Francesco Stichči
     - Oxford Brookes University
     - Undoing Male Fantasies and Narrative Reliability in Park Chan-wook’s The Handmaiden
   - Tess Voormeulen
     - University of Amsterdam

4. **Bodily Engagements**
   - Chair: TBD
   - Ilaria Antonella De Pascalis
     - Roma Tre University
     - Elizabeth II Regina: Bodily Performances and Audiences Engagement in Netflix’s “The Crown”
   - Kristina Pia Hofer
     - University of Applied Arts Vienna, Department of Art History
     - Tactic of Rhythm and the Unfolding of History: Woolworths Choir of 1979 and 9 is 1 and 10 is None
   - Alena Strohmaier
     - Phillipps-Universität Marburg
     - Boats, Bodies, Borders: Aesthetic, ethical, and political implications of media (re)presentation

5. **Melodrama**
   - Chair: TBD
   - Santiago Lomas Martinez
     - Universidad Carlos III de Madrid (Spain)
     - Women, melodrama, homosexuality and authorship in Juan de Orduña’s films
   - Victoria Pastor-Gonzalez
     - Regent’s University London
     - Contemporary Female Biopics, Messing with the Rules of Engagement
   - Wim Staat
     - University of Amsterdam
     - Todd Haynes’ melodramas of the unknown woman

6. **Independent and minor cinemas**
   - Chair: TBD
   - Michael Goddard
     - University of Westminster
     - Radical ‘Minor’ Cinemas in the 1970s: Alberto Grifi, Emile de Antonio and the ‘Anthropology of Disobedience’
   - Nessa Johnston
     - Edge Hill University
     - ‘Bloody Flamingos’: ‘trashing’ production studies
   - Jamie Sexton
     - Northumbria University
     - Tactically Aligning Taste Cultures: American indie film and indie music
**Cinematographic Ethics**

Chair: Patricia Pisters

**Martin P. Rossouw**
- University of the Free State
- The ‘Randomizing Rituals’ of Terrence Malick: Improvisational Filmmaking Practices as Ethical Tactics

**Eva Sancho Rodríguez**
- Universiteit van Amsterdam
- Ethics without Politics? Political subjectivity after postmodern authenticity and sincerity in American Independent Cinema

**Robert Sinnerbrink**
- Philosophy, Macquarie University
- The Act of Witnessing: Cinematic Ethics in The Look of Silence

**Activist media and empowerment**

Chair: TBD

**Liwen Deng**
- University of Amsterdam
- Playing with fire? The tactics of self-organised solidarity actions on and off WeChat during eviction of migrant workers in Beijing

**Claudia Pummer**
- University of Hawaii at Manoa
- Manifesto! Jean-Marie Straub’s video-tracts (2006-2014)

**Renée Winter**
- Institute of Contemporary History, University of Vienna
- Between Activism and Self-Government. Strategies and Tactics of (Self-)Empowerment through Video

**Urban Interfaces and participatory design/planning**

Chair: TBD

**Ginette Verstraete & Liesbeth Huybrechts**
- Vrije Universiteit Amsterdam
- Interfacing Genk

**Cristina Ampatzidou**
- University of Groningen
- Playing with Urban Complexity in Groningen

**Nanna Verhoeff**
- Utrecht University
- Critical Design and Media Art in Urban Space

**Strategies of East European Performance Art. Part III: Intermediality**

Chair: Katarzyna Włoszczyńska

**Karol Jóźwiak**
- University of Łódź
- The Use of Bodies in Zofia Rydet’s “Sociological Record”

**Lukas Brasiskis**
- New York University
- Mermaid with A Movie Camera: Performative Eco-Criticism in Emilija Skarnulytė’s No Place Rising (2016-2017)

**Mathieu Lericq**
- Aix-Marseille University
- Karol Radziszewski’s performance art and Queer Activism in Contemporary Poland

**Queer Film Festivals**

Chair: TBD

**Frederik Dhaenens**
- Ghent University
- Moderately Queer Programming at an Established LGBTQ Film Festival: A case study of BFI Flare-London LGBTQ Film Festival

**Theresa Heath**
- King’s College, London
- ‘Revolution sometimes happens because everyone refuses to go home’ Precarity and resistance at queer film festivals.

**Jonathan Petrychyn**
- York University
- Happy Queers in a ‘Market without Imagination’: Canadian Queer Film Festival Programming Tactics, 1995-2005
Engagements in Ethical Criticism in Teaching Media

Chair: TBD
Bernd Herzogenrath
Goethe-Universität Frankfurt, Germany
Andrea Pócsik
Pázmány Péter Catholic University, Hungary
Mathieu Lericq
Aix-Marseille Université, France
Marta Kasprzak
University of Łódź, Poland

Representing the Other and the Tactics of Visual Alterity

Chair: TBD
Randall Halle
University of Pittsburgh
Seeing the Other With(out) Sympathy: Migrants in the European Media Apparatus
Daniela Berghahn
Royal Holloway, University of London
‘Seeing themselves through Western eyes?': Nostalgia and Self-exoticism as Tactics of Audience Engagement in Contemporary World
Ayça & Özcan Tunç Cox & Ustuk
İzmir Institute of Technology
Roma People of Sıra District Rewrite Their Cinematographic Images: Empowering the Marginalised
Paul Cooke
University of Leeds
Participatory Filmmaking for Advocacy: Building More Inclusive National Narrative by, and for, Marginalised Communities

Queer, Cross-cultural Mobility, Hyper-cognitivity: Television Forms and Platforms in the Digital Age

Chair: Barbara Laborde
Université Sorbonne Nouvelle-Paris3
Marta Boni & Joëlle Rouleau
University of Montréal
Tell your own story! Queering Television Series
Stefano Baschiera & Valentina Re
Queen’s University Belfast; Link Campus University of Rome
Crime on demand: the role of crime narratives in Netflix’s production and distribution strategies
Mireille Berton
Université de Lausanne
« But Who is Who? » Dark and the Hyper-Cognitive Spectator

Engaging in Cultural Democracy: Pedagogy, Curatorship, Artistic Practice

Chair: Synne Tollerud Bull
University of Oslo, Norway
Andrea Pócsik
Pázmány Péter Catholic University
“We, Europeans...” Challenges of socially engaged art, curatorship and teaching practice
Miriam De Rosa
Coventry University
Curating Moving Images in the Postdigital Age
Paula Albuquerque
University of Amsterdam / Gerrit Rietveld Academy
Beyond the Violet End of the Spectrum – Specter Visualization in the Age of CCTV and Drones
Susan Kerns
Columbia College Chicago
Embodying Pedagogy and Contradiction in Film Festival Planning and Curation

Media, Sincerity, Face: The Cinema of Marlen Khutsiev

Chair: TBD
Zdenko Mandušić
Saint Louis University
Sincere Realism: Film Style and Discourse in Soviet Cinema of the Thaw
Viktoria Paranyuk
Yale University
Performing Cinematic Sincerity: Marlen Khutsiev’s Ilich’s Gate (1962)
Lida Oukaderova
Rice University
Facing the Face: Marlen Khutsiev’s July Rain (1966)
Self-reflexive tactics in film through the exploration of the still image: awareness and engagement of the spectator
Chair: Gonzalo De Lucas
Pompeu Fabra University
Ivan Pintor Iranzo
Pompeu Fabra University
Still image and editing in audio-visual essay and comic-book essay. An iconology of the historical and political witness.
Carolina Soursid
Pompeu Fabra University
Constraints and potentialities of media practices as political discourse: the essay films by Sonimage Laboratory.
Alan Salvado
Pompeu Fabra University
Cinematographic closures: the still image as a visual motif
Mariana Freijomil
University Pompeu Fabra
Rewriting History from spaces of absence: remapping the Spanish Civil War through the image-monument

Global Television Industries
Chair: TBD
Florian Krauß
University Siegen
Producers’ tactics towards ‘quality series’ within the German context
Lydia Papadimitriou
Liverpool John Moores University
Global internet TV in a small national context: Netflix in Greece
Mark Stewart
University of Amsterdam
The Transcultural History of The Tribe
Michael Wayne
Ben-Gurion University of the Negev
Global SVOD Portals and National Television Industries: A Case Study of Multi-Channel Providers in Israel

Obsolescence / The forgotten
Chair: TBD
Christa Blümlinger
University Paris 8 Vincennes-Saint-Denis
Poetics and politics of obsolescence
Pamela Gionco
Universidad de Buenos Aires
Tactics against obsolescence: some practices for keeping the old machines alive
Ella Klik
New York University
Loss and the Digital: Stories of the Irretrievable
Calum Watt
Sorbonne Nouvelle, Paris 3

New Thrills: Strategies of shock and suspense
Chair: TBD
Anna Batori
Lecturer in Film Studies, Babes-Bolyai University
The Death of Narratives. Michael Bay’s Transformers-series
Loretta Goff
University College Cork
Environmental Power. "Consuming" Nature in Irish Eco-Horror
Zeynep Koçer
Independent Researcher
Islam, gender and hegemony building practices: Horror cinema in Turkey
Alex Marlow-Mann
University of Kent
Engagement and Post-colonialism in the French Political Thriller

Media Archeologies of the Screen
Chair: TBD
Giorgio Avezzu
Università Cattolica del Sacro Cuore, Milano
The Screen, its Forgotten Etymology, and the Aesthetics of Disengagement
Christian Köhler
Paderborn University
Procedural Mimesis. Dolf Sternberger’s Tactical Engagement with Media History
Cecilemarie Martin
Paris 8
The screen: a key element of the Western culture
Rose Rowson
Brown University
Cultural Production, Residual Memory: A (Media) Archaeology of Traumatic Landscapes
Moviegoing, exhibition and reception practices in the late Ottoman Empire and Turkey
Chair: Jeff Klenotic
Özde Çeliktemel-Thomen
»University College London
Film Exhibition in fin-de-siècle Istanbul
Ayşe Toy Par
»Galatasaray University
Moviegoing Practices in Adana in the 1940's
Özge Özyılmaz & Sarah Neely
»İstanbul Şehir University, University of Stirling
Cross-Cultural Adaptation in the Early Talkies: The Reception of Tell England (1931) in Turkey

Distribution Strategies, Oral History and Personal Archives
Chair: Annette Kuhn
Daniela Treveri Gennari & Sarah Culhane
»Oxford Brookes University; University of Bristol
Reconstructing film industrial history through personal memories and artefacts
Nektaria McWilliams
»Oxford Brookes University
Historical Film Distribution, Missing Pieces of the Puzzle, and Oral History
Jacqueline Maingard
»University of Bristol
Tactics for monopoly distribution and exhibition in Africa: Twentieth-Century Fox’s stake in South Africa in the 1950s
Kathleen Lotze
»University of Antwerp
Of picture palaces and meat factories. Memories of cinemagoing in Antwerp
Tactics of Temporal Engagement in the Audiovisual Experience. A Neurofilmologial Approach

Chair: Antonio Somaini  
»Université Sorbonne Nouvelle Paris 3

Ruggero Eugeni  
»Università Cattolica del sacro Cuore
Take your time. A theoretical framework

Federica Cavaletti  
»Università Cattolica del Sacro Cuore
Time to act. Experimental procedures

Adriano D’Aloia  
»International Telematic University Uninettuno
Nut-cutting time. Results discussion

Queer Tactics, On and Behind the Screen: Practices of Coalition and Refusal in Cinema’s Queer Commons

Chair: Ger Zielinski  
»University of Toronto

Antoine Damiens  
»Concordia University
Cineffable’s invisible labour: Paris International lesbian film festivals’ subtitles, translation, and solidarity

Emma Flavian  
»McGill University
Screening the Tear: Black Counter-Cinema, Bad Parolees, and Spectatorships of Empathy

Clinton Glenn  
»McGill University
Murderers of the Patriarchy: Reframing the (Queer) Nation in Romas Zabarauskas’ Porno Melodrama and You Can’t Escape Lithuania

Addressing and Engaging Audiences through Transmedia Comics Culture

Chair: Véronique Sina  
»University of Cologne

Sándor Trippó  
»University of Debrecen
Bearing Witness: Visual Strategies of Audience Engagement in Nonfiction Comics

Laura Schlichting  
»Justus Liebig University Giessen
The Role of Authors to Comics Journalism

Christina Meyer  
»University of Hamburg
Transmedia Practices, Modernity, and Celebrity Culture in Early 20th-Century America

Felix Brinker  
»Leibniz University Hannover
Superhero Blockbusters and the Politics of Audience Engagement

Alternative spaces / disengaged terrains – expanded cinemas in London during the 1960s and 1970s

Chair: Leo Goldsmith  
»Center for Experimental Humanities, New York University

Claire M. Holdsworth  
»Kingston School of Art, Kingston University London
Locating the voice in improvised and expanded cinemas

Sophia Satchell-Baeza  
»Kings College London, University of London
Underground discotheques and intermediality in 1960s London

Kathryn Siegel  
»Kings College London, University of London
Practices of Writing and Publishing at the London Filmmaker’s Co-op after 1966

Strategies and Tactics of Film and TV Distribution: a Global and Digital Perspective

Chair: Massimo Scaglioni  
»Università Cattolica del Sacro Cuore, Milano

Damiano Garofalo  
»Università Cattolica del Sacro Cuore, Milano
The International Circulation of Italian Cinema in the Digital Age: Theories, Practices, Research Prospects

Luca Barra  
»Università di Bologna
Online Circulation of the Italian Submissions for the Academy Awards: Patterns and Barriers

Petr Szczepanik  
»Charles University, Prague
Channels and Barriers of Cross-Border Circulation in the Era of Online Platforms: A Small Market Perspective

Philip Drake  
»Queen Margaret University, Edinburgh, UK
UK Television and Its Circulation in the Context of Online Platforms and Super-Aggregators
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<td>Peasants, rebellion, death: Third cinema in 1970s Turkey</td>
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<td>A genocidal sideshow: The French television and the Democratic Kampuchea</td>
<td>Does censorship-free screen liberate? A comparison of television and internet series from Turkey</td>
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<td>Jakub Jiriste</td>
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<td>Daniel Leberg</td>
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<td>Making a Fool of Neural Networks: On Adversarial Attacks and Punctate Representation</td>
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<td>The affective engagement of new media art: the enactive tangibility of Studio Azzurro’s Tables</td>
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<td>Performing Identity through Voice: Accents and Identity Politics in Recent Irish Cinema</td>
<td>Utilitarian Tactics (I): Utility Film, Spatial Construction and Post-war Reconstruction</td>
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<td>From Stalinism to Cinephilia. East German film culture in the 1950s: politics, pedagogy and avantgarde</td>
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<td>»Johann Wolfgang Goethe Universitat, Frankfurt</td>
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<td>Yet Another Tramp Abroad: George T. Fonda, Steel Executive, travels through Germany, ca. 1947</td>
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<td>Francesco Pitassio</td>
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<td>Housebuilding, Nationbuilding: Italian Post-war reconstruction, policies, and the utility film</td>
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<td>Paolo Villa</td>
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<td>Images to rebuild Italy, Olivetti and the industrial documentary (1949-1960)</td>
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**Thursday 28th » 11.00-12.45**

**NECS Conference**

**13** Tactical or Practical? Engaging Movie Audiences through Memorabilia

Chair: Melvyn Stokes

Paul Moore
> Ryerson University in Toronto, 350 Couriers, 250 Tonights: Job Printers’ Souvenir Handbills for US Cinema Exhibitors

Judith Thissen
> Utrecht University, A Craving for Chocolate, Cigarettes, and Cinema Stars: Food and Tobacco Companies’ Targeting of Film Fans

Jessica Whitehead
> York University, Branding Movie-going: Famous Players’ Canadian Adaptation of Dish Night and Foto Night

André van der Velden
> Utrecht University, Memorabilia, Missing Genes and the DNA of Film Culture

**14** Early Cinema Exhibition

Chair: Maria Velez Serna

Julia Bohlmann
> University of Glasgow, Pictures for the Common Good – Clydebank’s Municipal Cinema, 1918-1932

Paola Barreto Leblanc
> HAC-UFBA, “I prayed a barbarian mass”: cinemas and cathedrals in Bahia

Stephen Hughes
> SOAS University of London, Cinema exhibition as incitement to discourse: meetings, speeches and clubs of early Tamil cinema

Martin F. Norden
> University of Massachusetts Amherst, USA, Bravura Beginnings: Paul Leni and the Art of the Prologue
Thursday 28th » 13.45-15.30
NECS Conference

1. How to Teach European Cinema: the European University Film Award and Beyond
   - Chair: TBD
   - Kathrin Kohlstedde
t   - Filmfest Hamburg
   - Dagmar Brunow
t   - Linnaeus University
   - Lydia Papadimitriou
   - Liverpool John Moores University
   - Laura Copier
   - Universiteit Utrecht

2. Defamiliarisation, Doubling and the Digital Image
   - Chair: Martine Beugnet
     - University of Paris-Diderot
   - Martine Beugnet
     - University of Paris-Diderot
   - Big Screen, Small Screens: Film, Scale and the Aesthetics of Estrangement
   - Kriss Ravetto
     - University of California, Davis
     - Defamiliarizing Dance: Interacting with Digital Embodiment
   - Allan Cameron
     - University of Auckland
     - Corporeal Frames: Found-Footage Horror and the Dis-located Image

3. Tactical Fabulations & Immanent Utopias
   - Chair: Alanna Thain
     - McGill University
   - Alanna Thain
     - McGill University
     - Anarchival Love: Tanya Tagaq’s “Nanook of the North” and Chronic Collage as Fabulative Form
   - Toni Pape
     - University of Amsterdam
     - Queering Combat Tactics: The Sociopolitical Values of Stealth Gameplay
   - Ilona Hongisto
     - Macquarie University
     - To begin again: Serial non-fiction media and the form of the true
   - Ayanna Dozier
     - McGill University

4. Curatorial, artistic and public engagement: From Re-enactment to Remontage
   - Chair: Marie Rebecchi
     - University of Udine | Université Paris 3 – Sorbonne Nouvelle
   - Francesco Zucconi
     - Lauro de Bosio Postdoctoral Fellow, Harvard University
     - Caravaggio on Lampedusa and other displacements
   - Marie Rebecchi
     - University of Udine | Université Paris 3 – Sorbonne Nouvelle
     - Research-based exhibition: Sergei Eisenstein and the possibilities of the remontage
   - Cristina Baldacci
     - Postdoctoral Fellow, Art History and Theory, ICI Berlin Institute for Cultural Inquiry (Berlin)
     - Time-based exhibitions: Rosa Barba’s cinematic rhythms and Philippe Parreno’s visual hypothesis
   - Stefano Chiiodi
     - Associate Professor, Università Roma Tre
     - Forcener l’exposition | Maddening the Exhibition

5. Potentials and Challenges of Digital Culture
   - Chair: TBD
   - Steyn Bergs
     - Vrije Universiteit Amsterdam
     - From Work to Mainframe: An Institutional Critique of the Internet
   - Jandy Luik
     - University of York, UK
     - Virtual Creative Hubs and Online Production
   - Eef Masson
     - University of Amsterdam
     - Visual Analysis as a Means of Tactical Subversion in the Exploration of Digitized Moving Image Collections
   - Dijana Protić
     - The Faculty of Humanities and Social Sciences in Rijeka, Croatia
     - Exploring media tactics and social engagement in web project State-citizen communication

6. Independent Distributors and Contemporary European Cinema
   - Chair: Petr Szczepanik
     - Charles University, Prague
   - Christopher Meir
     - Universidad de Carlos III de Madrid
     - Independent Distributors and European Film Circulation: The Case of Spain’s A Contracorriente Films
   - Ana Vifuelra
     - Université de Paris-Diderot
     - Mapping Independent Distribution in France
   - Roderik Smits
     - University of York
     - Continuity and change: understanding new approaches to film distribution through processes of re-intermediation
Thursday 28th » 13.45-15.30
NECS Conference

7 Film Festivals after Netflix
Chair: TBD
Aleksandra Milovanovic
»Faculty of Dramatic Arts in Belgrade, Serbia
(Re)thinking Distribution, Exhibition and Spectatorship: Sustainability of Balkan Film Festivals

Eija Niskanen
»University of Helsinki
Positing animation film festivals in the film festival circle

Pete Porter
»University of Amsterdam
Okja, satire, and Netflix: this giant piggy went to market; this giant piggy came home.

Kirsten Stevens
»Monash University
Film Festivals After Netflix: Rethinking contemporary film festival engagement and programming tactics

8 VR and the Politics of Embodiment
Chair: TBD
Luca Acquarelli
»Université Lille 3 - Gerico
Virtual Reality embodied aesthetics between tactics, strategy and inter-medial montages.

Bjorn Beijnon
»Dept. Media and Culture Studies, Utrecht University
Strategies in VR: the Construction of New Modes of Visuality and Subjectivity

Maja Manojlovic
»UCLA, Writing Programs
The “Interworld,” “Body of Sensation,” and Teleinteractive Aesthetics of Tilt Brush VR

Matteo Treleani
»Université de Lille
Immersive paradigms and spectatorial practices in VR cinema

9 Digital Media Art
Chair: TBD
Jihoon Kim
»Chung-ang University, South Korea
Postinternet Art of the Moving Image and Globalization in Asia: Strategies of Postproduction and Circulationism

Paul O’Neill
»School of Communications, Dublin City University
Digital Activism and Resistance through Tactical Media Art Practices

Maciej Ozog
»Department of Electronic Media, University of Lodz
Subverting mass participatory surveillance. Internet art as a critical discourse on Web 2.0 surveillance.

Renee Ridgway
»CBS/Leuphana University: Digital Cultures Research Lab Research - Terms of art

10 Explicit images
Chair: TBD
Malini Guha
»Carleton University

Joerg Helbig
»Alpen-Adria-Universität Klagenfurt
Subversive Strategies in Exploitation Films of the 1960s and 70s.

Serjoscha Wiemer
»Universität Paderborn
‘Explicit’ Content and ‘Sensitive’ Media: Critical Engagement within Filter-Ecologies between dildo-play und genderless_nipples.

11 Data subjects
Chair: TBD
Jean-Sebastien Hardy
»Johns Hopkins University
Prophecies in the Deep Web: “Breadcrumbs” as a Critique of Information Media in the Post-Truth Age

Jakko Kemper
»University of Amsterdam
Engaging the Imperceptible: digital autonomy and the (im)possibilities of engagement

Tobias Matzner
»Paderborn University
Performativity of Subjects, Performativity of Software – revisiting the tactics of subjectivation in the context of algorithmic

12 Utilitarian Tactics: Utility Films, Industries and Practices II
Chair: Francesco Pitassio
»Università degli Studi di Udine
Giovanni Grasso
»Università di Udine
Traveling Across Italy. Industrial Reconstruction Through the Lens of Italian Railway Co. Documentary Films (1948-1953)

Federico Pierotti
»University of Florence
Designing the future. Olivetti’s industrial films: politics, technologies, and media

Sofia Sampaio
»CRIA-Instituto Universitário de Lisboa
An industrial impulse? Work and filmmaking tactics in Portuguese tourism films (1940-1970)
In memoriam Karel Dibbets (1947-2017)

Chair: Clara Pafort-Overduin

Robert C. Allen, Lies Van de Vijver, Thunnis van Oort, Joseph Garncarz, Karina Aveyard, Daniel Bilteryest and Philippe Meers will be reflecting on Karel Dibbets’ life, work and heritage with special attention being paid to the afterlife of Cinema Context in new projects.
Thursday 28\textsuperscript{th} » 15.45-17.00

NECS Conference

1. TV Tactics

Chair: TBD

Monique Miggelbrink
»Paderborn University, Department of Media Studies

Tactics of the Interior: Housing Television in Postwar Germany beyond top-down Planning

Gabriel Vivola
»Basque Country University / Universidad del Pais Vasco / Euskal Herriko Unibertsitatea

Alexander’s Kluge television, or the Electronic Variety Show

Saige Walton
»University of South Australia


2. Cross-media Journalism

Chair: TBD

Naima Alam
»University of Tübingen

Explaining Why You Should Join the Cause: The Development Organization Story

Kiki de Bruin
»Hogeschool Utrecht, University of Applied Sciences

Utrecht

Present and engaged in a virtual world: To a conceptual model of immersive journalism

Renée van der Nat
»Utrecht University & Utrecht School of Journalism

Coming to terms with journalistic multimedia narratives

3. Iranian media activism

Chair: TBD

Samaneh Assadi Nowghabi
»University of Amsterdam

The Interaction Between Iranian Cinema and Iranian Society in Iran’s Transitional Era

Azine Mohammadali
»Paris III-Sorbonne Nouvelle

The charismatic images : activist media and media activism in Iran

Golnaz Sarkar Farshi
»Bauhaus-Universität Weimar

Mass medial strategies of the memory industry in post-79 Iran: Evolution of the war-film genre

4. Re-evaluating Film Phenomenology

Chair: TBD

Philippe Bédard
»Université de Montréal

Vanishing Point(s): Sight and the Body in Moving Image Media

Christian Ferencz-Flatz
»Alexandru Dragomir Institute for Philosophy, Bucharest

Media Physiognomics. Learning from Adorno’s Tactical Revaluation of Phenomenology

Markos Hadjioannou
»Duke University

Interactive Engagements: Toward a Refraction of Cinematic Spectatorship

5. Dark Ecologies and Cybermedia

Chair: TBD

Padraic Killeen
»Trinity College Dublin


Thomas Pringle
»Brown University

Tactical Computation: Documenting Resilience from Nuclear Winter to Climate Change

Sebastian Scholz
»Vrije Universiteit Amsterdam

Dis/Integrating Media Environments: Sensing in Algorithmic Culture

6. Film and video activism

Chair: TBD

Sirin Erensoy
»İstanbul Kültür University

Video Activism as a Tool of Political Engagement

Barry Natusch
»Nihon University

Film as an activist tactic in media strategy: Challenging the theft of a community architectural asset

Francesco Spampinato
»Université Sorbonne Nouvelle, Paris 3

The Yes Men: Ecocritical and Tactical Media
Thursday 28th » 15.45-17.00

NECS Conference

Counternarratives and Politics of Stardom

Chair: TBD
Leonie Schmidt
University of Amsterdam
_Cyber Warriors and Counter Stars: Counterterror Tactics on Indonesian Social Media Accounts_

Umberto Famulari
Indiana University, Bloomington
_How the far right interacts with on-line supporters in Italy: The case of the Northern League and its leader Matteo Salvini_

Mark Gallagher
University of Nottingham
_From _Carlos_ to _Narcos_: Latinos on 2010s Transnational Screens_

Recovering Feminist Voices

Chair: TBD
Selime Buyukgoze
Istanbul Ayvansaray University
_From streets to the screen: women’s tactics of stepping up_

Rosanna Maule
Concordia University
_Retriving Women’s Cinema in Absentia: Feminist Historiography as Archival Tactic_

Jennifer O’Meara
University of St Andrews
_Remixing actresses voices on the You Must Remember This podcast_

Contemporary Documentary Politics

Chair: TBD
Guilherme Carrera Campos Leal
University of Westminster
_An architecture of failure: constructing ruins in Rio de Janeiro_

Ruby Cheung
University of Southampton
_Involuntary Transnational Film Distribution: Hong Kong’s Documentary Films in the Twenty-first Century_

Dagmara Rode
University of Łódź
_Women’s history, documentary, and feminist activism in Poland_

Disruptive Media Tactics

Chair: TBD
Oemer Alkin
Heinrich Heine University Düsseldorf
_Islamophobia in Contemporary German Cinema: Parasitic Strategies_

Daniel Fairfax
Goethe Universität
_ISIS, the Cinema and Death_

Surbhi Goel
Panjab University, Chandigarh
_Revolving mutations in mediatization: media folds of creative/exploratory responses/dialogues_

Cinema, Video and Digital Production

Chair: TBD
Jeremy Hamers
University of Liège
_Clean hands vs “Alternativ(e) Television”? Criticism and imitation in Adorno, Enzensberger, Negt and vom Bruch_

Aaron Hunter
Maynooth University
_A Different Way to Cut: Creative Labour and the Women Editors of 1970s Hollywood_

Zizi Li
University of California, Los Angeles
_On Chriselle Lim and CINC Studios: Is Creating Digital Production Studios the New Business Model for Mega Influencers?_

The Politics of Assembling: The Archive as a Tactical Gesture

Chair: Rosanna Maule
Concordia University, Montreal
_Lola Remy_
Concordia University, Montreal
_Asemblage as Methodology: A Multidisciplinary Approach of Harry Smith’s Archive_

Ylenia Olubet
Concordia University, Montreal

Maria Sabatina Mennuti
Universidade Nova de Lisboa
_The Mash - Up as Tactical Distortion of the Popular Archive_
The Persistence and Variety of Cinema Theatres
Chair: Judith Thissen
Åsa Jernudd & Mats Lundmark
»Orebro University
The Persistence of Cinema in Rural Sweden: a location analysis
Anthony Peppiatt
»Nottingham Trent University
The Children’s film foundation; losing the audience
Renata Gomes Lima
»Mary Immaculate College, Limerick
A critical analysis of the Irish Cinemobile - 2000 to 2016

From ‘New’ to ‘World’ Cinemas: Sites and Circuits of Film Circulation in Latin America
Chair: Maria Luna - TecnoCampus- ESUPT- UPF
Maria Luna
»TecnoCampus (ESUPT-UPF)
Mapping imagined geographies. Following the traces of undisciplined micro-histories.
Carolina Sourdís
»University Pompeu Fabra
A National Cinematography from the regions: Colombian cinema through the eyes of film criticism
Jasper Vanhaelemeesch
»University of Antwerp
The social life of film: global circulation strategies of emerging film cultures in Central America
Tactical Media in the Struggle between the Aesthetics and Politics: Immersion, and Performativity  
Chair: Joyce Goggin  
»UvA  
Ole Frahm  
»Frankfurt  
The anesthetization of aesthetics or a political aesthetics? The Case of the Holocaust Memorial of the Institut für Politische S  
Victoria Brüker  
»Universität Hamburg  
The ‘Identitarian Movement’ – Homeland, Freedom and Whose Tradition? – Tactical Media Usage of the Far-Right in Germany  
Andreas Stuhlmann  
»University of Alberta  
Welcome to Hell! Grey Masses, Radio Ballets, and Tactical Media Usage.  
Maika / Julia Boldt / Schumacher  
»Universität Hamburg  
In/visible Bodies in the temporally militarized urban space – Performative Actions and Remediation  
Diego Cavallotti  
»University of Udine  
Video, Technology and Agency: the Case of Pratello TV  
Andrea Mariani  
»University of Udine  
Desert Resistance. Glitches, Breakdowns, and Media Arrhythmia in the Sahara  
Simone Dotto  
»University of Udine  
Italian Electroacoustic Communities. Strategies of Production and Representational Tactics in the Ethnic Record Trade

Seeing, touching, feeling: Novel theoretical and technological constructions of aesthetic and sensory experience  
Chair: Patrícia Nogueira  
»School of Media Arts and Design, Polytechnic Institute of Porto  
Synne Tollerud Bull  
»University of Oslo, Dept. of Media and Communication Proxistance  
Susanne Østbye Sæther  
»Independent Scholar  
Pink Skies and Green Screens: Readymade Colors and Chroma Keyed Moods in 21st Century Video Art  
Olivia Eriksson  
»Department of Media Studies, Stockholm University  
Re-negotiating Relational Art Practices: Film Installation and the Politics of Participation  
Agata Mergler  
»York University, Toronto, Canada  
Haptic Moving Images

Women, Mothers, Media: strategies, tactics, and participation in gendered media productions  
Chair: Hannah Surma  
»Utrecht University  
Giovanna Faleschini Lerner  
»Franklin and Marshall College  
Transmedia Approaches to Postfeminist Motherhood: Una mamma imperfetta, Bad Moms, and Consuming Mothers.  
Maria Elena D’Amelio  
»University of San Marino  
Motherhood and Media: audience engagements, transmedia strategies and transatlantic approaches in Abbatto i muni, Baby blues, an  
Nafiseh S. Mousavi  
»Linnaeus University, Sweden  
Migrant agency in repetition: Satrapi and the transmedia self.

Italian Tactics: Technologies, Agencies and Environments  
Chair: TBD  
Diego Cavallotti  
»University of Udine  
Video, Technology and Agency: the Case of Pratello TV  
Andrea Mariani  
»University of Udine  
Desert Resistance. Glitches, Breakdowns, and Media Arrhythmia in the Sahara  
Simone Dotto  
»University of Udine  
Italian Electroacoustic Communities. Strategies of Production and Representational Tactics in the Ethnic Record Trade

Tactics and Engagement in Media Cultures of Genre  
Chair: TBD  
Hannah Schoch  
»University of Zurich  
Staging a Double Revolution: “Hamilton”’s Tactical Engagement of Genre  
Irina Gradinari Gradinari  
»University of Hagen  
Collectivity in War Movies  
Ivo Ritzer  
»University of Bayreuth  
Media Tactics of Genrefication in the Age of Post-Third Cinema  
Karina Kirsten  
»University of Marburg  
Marketing Strategies and Genre Tactics of “Psycho”

Independents, Freelancers and Entrepreneurs: Reconsidering Authorship and Sponsored Filmmaking  
Chair: Alexandra Schneider  
»Johannes Gutenberg-Universität Mainz, Germany  
Emil Stjernholm  
»Lund University, Sweden  
Stigmatized, Marginalized, Celebrated: Tracing the Biography of Gösta Werner  
Alexander Stark  
»Philipps-Universität Marburg, Germany  
Tactics of a Professional Amateur – Researching Elisabeth Wilms’ Sponsored Filmmaking  
Maria Vinogradova  
»New York University, USA  
Low in Prestige, High in Creative Opportunity: Soviet Non-theatrical Film and Experimental Culture (1960s – 1980s)
Mediatizations of diaspora

Chair: TBD
Marietta Kesting
»Academy of Fine Arts, Munich and University of Applied Arts, Vienna
Black Diasporic Sound Tactics – of Post-Slavery, Black Panthers, Cyborgs, and Women
Eren Odabasi
»University of Massachusetts Amherst
Indian Diaspora and The Global Circulation of Popular Hindi Cinema in the Digital Age
Rebecca Sheehan
»California State University, Fullerton
Serious Games: Paradoxes of Movement in Interactive US-Mexican Border Crossings

Chinese Media Tactics, Now and Then

Chair: TBD
Jeroen de Kloet
»University of Amsterdam
No Time to Waste – Chinese Youth and a Tactics of Precarity
Feigelson Kristian
»University Sorbonne Nouvelle / IRCAV
Filming the Chinese Cultural Revolution: meanings of the French filmmakers’ engagements in May 1968 ?
Rowan Parry
»University of Amsterdam
Transient alternative public spaces: independent film screenings in Beijing
Christina Wang
»Lingnan University
Reading the Image: a study on intertities in the 1920s Chinese cinema

Politics in Polish Cinema

Chair: TBD
Elzbieta Durys
»University of Lodz, Poland
New nationalism in Polish Documentary Cinema after 2010
Paulina Haratyk
»Jagiellonian University
Amateur filmmakers in the ambiguous reality of the Polish Peoples Republic
Małgorzata Radkiewicz
»Jagiellonian University, Institute of Audio Visual Arts
“Traveling Cinemas” in Poland: propaganda, social events and artistic projects
Morgan Thomas
»University of Cincinnati
Forms of Surveillance, Fraternity and Irony in Kieslowski’s Red

Urban Media Spaces

Chair: TBD
Beryl Hawkins
»Temple University Japan
Hosting Tokyo’s 2020 Olympic Games: The Challenge of “Managing” Global Media Coverage
Anna Viola Sborgi
»King’s College London
Millennium Mills: London’s last ruin across media formats.
Isabel Stein
»Universidade Federal do Rio de Janeiro
Investigating privileged and oppressive conditions as reflected in Portuguese boutique iconography
Doris Wilson
»Utrecht University, University of the Philippines Baguio
(UN)covering the layered interface of the Baguio Historical Walk Art Map

Experiencing the past: Theoretical and Methodological Perspectives

Chair: TBD
Rasmus Greiner
»Universität Bremen
Histospheres: Audio-visual strategies and viewer’s engagement in historical film
Marina Hassapoloupolou
»New York University
Playing with History: Collective Memory, National Trauma, and Dark Tourism in Virtual Reality DocuGames
Natalija Arolauskaite
»Vilnius University
The Still Is Not Enough: Re-Mediation of Photographic Archives in Post-Soviet Lithuanian and Post-Salazar Portuguese Film
Li-An Ko
»Utrecht University
Ruins of History: Huang Ming-Chuan and the Practice of Independent Filmmaking in Taiwan

Reception, Culture and Genre

Chair: Philippe Meers
Sarah Kelley
University of Bristol
The Harry Potter films and the representation of British culture: a paratextual
Mario Slugan
Ghent University
Reconstructing the ‘Fake Film’ Genre through Contemporary Marketing and Reception Materials
Elodie Valkauskas
University of Lorraine
The reception of «New German Cinema» in France during the sixties and the seventies: a market study
Silvia Dibeltulo
Oxford Brookes University
‘Genre and Audiences’ Engagement: Analysing memories of 1950s Italian cinema-goers
Movies and Power

Chair: Lies Van de Vijver

Jeffrey Klenotic
University of New Hampshire (USA)
‘The Industry’s Own Scotland Yard’: Strategic Responses to Exhibition Contract

Stephen McBurney
University of Glasgow
The Great Fire of Bridge Place (1899), in ‘Natural Colours’: Social and Political Engagement through Early Film in Aberdeen, Scotland 1899

Nezih Erdoğan
Istanbul Sehir University
Programme, Film Culture and Early Film-Going in Istanbul

Talitha Ferraz
ESPM / PPGCine-UFF - Brazil
Connections between cinema-going memory and cinema-activism: examining identity strategies of Brazilian audiences
**Ethnomethodologies. Everything you always wanted to know but never dared to ask**

Chair: TBD

Petr Szczepanik  
»Charles University, Prague

María Paz Peirano  
»Universidad de Chile

Lesley-Ann Dickson  
»Queen Margaret University

Alexandra-Maria Colta  
»University of Glasgow

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**A Phenomenology of Viewer’s Engagement through the Senses**

Chair: TBD

Carlos Roos  
»Leiden University  
*Modes of sensory engagement: Intentionality and the visual arts*

Zsolt Gyenge  
»Moholy-Nagy University of Art and Design  
*Embodied Inattention, Haptic Images and Disoriented Travelers in Jesper Just’s Videos. A Phenomenological Approach to Moving ima*

Fátima Chinita  
»Polytechnic Institute of Lisbon, Film and Theatre School  
*Blue as the Big Screen and the Film Therein: Cinematic Perception through Coenesthesia*

Gavin Wilson  
»University of Wolverhampton  
*Lies, Damned Lies and the Colourful Artifice of Cinematic Subjectification*

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**Engaging in Conversation with Digital Machines**

Chair: Ginette Verstraete  
»Vrije Universiteit Amsterdam

Jori Snels  
»University of Amsterdam  
*Can the computer speak? An analysis of how Lin Ke gives a voice to digital technology*

Marlies Peeters  
»Vrije Universiteit Amsterdam  
*Processing: translating programming languages to visual creative practice*

Juliette Huygen  
»Vrije Universiteit Amsterdam  
*Spheres of Perception*

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**Inspecting Players’ Engagement in Time: A Data-assisted History of the Adventure Genre**

Chair: TBD

Carl Therrien  
»Université de Montréal  
*Macro Historical Methods: Creating a Consistent Analytical Tool and Selecting Relevant Games*

Isabelle Lefebvre  
»Université de Montréal  
*A Macro History of Adventure Games: Analyzing Common Trajectories and Exceptions Through HACS*

Jean-Charles Ray  
»Université Paris 3  
*A Data-Based Study of the French Touch: Using HACS in a Local History of Video Games*

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**Between Engagement and Self-Criticism: Contemporary Tactics in Immigrant Film and Media**

Chair: TBD

Áine O’Healy  
»Loyola Marymount University  
*Engaging Migrant Subjectivities, Undoing the Order of Things*

Katarzyna Marciniak  
»Ohio University  
*Being with #standwithrefugees: Aerial Shots and Close-Ups as Media Tactics in Ai Weiwei’s Human Flow*

Alice Bardan  
»Mount St. Mary’s University  
*Film Extras as Migrant Laborers: Mediating Tactics of Empowerment*

Alex Lykidis  
»Montclair State University  
*Migration and the Bourgeois Family in Michael Haneke's Happy End*

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**Resistant Mediations in the neoliberal university**

Chair: Katarzyna Marciniak  
»University of Ohio

Cornelia Grabner  
»University of Amsterdam  
*‘Infrastructural Alignments: From the Facilitation to the Infiltration of Everyday Life’*

Steve Hanson  
»University of Salford  
*‘Language, juridical epistemology and power in UK universities’*

Brian Baker  
»Lancaster University  
*‘New ways of life, new dreams of space: critiquing the neoliberal university’ (co-delivered with Bennett)*

Bruce Bennett  
»Lancaster University  
*‘New ways of life, new dreams of space: critiquing the neoliberal university’ (co-delivered with Baker)*
Nonhuman Forces in Eco-cinema

Chair: TBD

Chiara Dionisi
University of Roma Tre
The Soul as the visible matter: for an ecosophical aesthetics of contemporary cinema

Catherine Lord
Media and Culture, UvA.
Shamans Off the Grid: Gaian Networks and Anthropogenic ‘attention’ in The Embrace of the Serpent (Guerra, 2015).

Reuben Martens
Ghent University and KU Leuven
“April and the Extraordinary World” of Alternative Energy: Confronting Theoretical Boundaries of Energy

Radoslaw Przedpelski
Plymouth College of Art

Queer Tactics in Film and Digital Media

Chair: TBD

Paris Cameron-Gardos
Universiteit van Amsterdam - ASCA
Tactically Out: North Sea, Texas and Cinematic Resistance with Coming-Out Narratives

Daniel Kulle
University Hamburg
Tactics of aesthetic transgression. Is there a queer experimental film?

Belén Vidal
King’s College London
Queer moves and tactical memory in the new European heritage film

Shuaishuai Wang
University of Amsterdam
Live streaming, situational sociality, and affect: Monetizing gay interactions on Chinese gay dating apps

Material Ontologies of Film

Chair: TBD

Jacqui Knight
Plymouth University
A New Materialist Ontology of Photography

Bregt Lameris
Universität Zürich
Teaching the Materiality of Film at the Lichtspiel / Kinemathek Bern

Marcy Saude
Plymouth College of Art
Old Ward Materialism: Production and Distribution of Photochemical Artist Film

Representation in World Cinema

Chair: TBD

Milton Fernando Gonzalez Rodriguez
University of Iceland. Researcher/Sessional Lecturer
Staging Indigeneity: Indigenous Audiences vis-à-vis Representations of Indigeneity in Latin American Cinema

Agnieszka Piotrowska
University of Bedfordshire
The place of the Other in a postcolonial encounter

Alireza Razazifar
Damghan University
Cinematic Realism in Digital Transition

Humberto Saldanha
University College Cork
The Cosmopolitan Landscape: Brazilian Cinema and the Global Sertão

Archival engagements: renegotiating mediated memories in the digital era

Chair: Marina Hassapopoulou
Visiting Assistant Professor of Cinema Studies Cinema Studies department Tisch School of the Arts New York University

Annette Kuhn
Queen Mary University of London
Cinema Memory and the Digital Archive

Irena Řehořová
Charles University in Prague, Faculty of Humanities
Digitization of Film Heritage in the Czech Republic: Controversy Between the National Film Archive and Cinematographers

Dagmar Brunow
Linnaeus University, Sweden
Archival tactics and queer vulnerability. Curating access to audiovisual heritage in Europe.

Isabelle McNeill
University of Cambridge

Film Festivals

Chair: Paul Moore

Sezen Kayhan
Koc University, Istanbul
Alternative Exhibition Strategies of Film Festivals in Turkey

Maria Paz Peirano
Universidad de Chile
Audience Formation: Film Festivals and the Expansion of the Cinematic Field in Chile

Vincent Baptist
University of Amsterdam
Curated Circulation: Exploring the Consecutive Dissemination of Feature Films by Festivals, Distributors and Cinemas

Maria A. Velez-Serna
University of Stirling
Fringe festivals and DIY film exhibition in Scotland
Friday 29th » 13.45-15.30
NECS Conference Event

Alternative distribution, VoD streaming

Chair: Robert C. Allen
Mattias Frey
»University of Kent
Algorithm vs. Curation: VOD Recommendation Systems’ Challenge to Film Criticism
Juana Suárez & Pedro Adrián Zuluaga
»Tisch School of the Arts; Independent Scholar
Alternative circuits for film distribution in Colombia
Thiago Afonso de André
»University of São Paulo
Movie-going practices at the University of São Paulo’s repertory cinema
Philosophy of Film and Media in Transition

1. Patricia Pisters  
   »University of Amsterdam
2. Nicholas Baer  
   »University of Amsterdam
3. Leo Goldsmith  
   »New York University
4. Maria Poulaki  
   »University of Surrey

Cinematic Labor: Regulation, Industry, Creativity, Experience

1. Jaap Verheul  
   »King’s College London  
   In-Between and In-Visible: Semi-Professional Labor in Regional Film Industries
2. Debashree Mukherjee  
   »Columbia University  
   Towards a Theory of Production Experience
3. Sonja Simonyi  
   »Independent Scholar  
   “One Must Refrain from Any Form of Institutionalization”: Experimental Film Production in 1970s Hungary

Tactics and Engagement on the Edges of “Chinese” Cinema

1. Ying Qian  
   »Columbia University (USA)  
   Tactics and Visions at the Wartime Border: Zheng Junil’s Long Live the Nations (1941)
2. Victor Fan  
   »King’s College London  
   Love and Fear of Mediated Reality: The Emergence of Hong Kong’s Extraterritorial Consciousness
3. Luke Robinson  
   »University of Sussex, UK  
   Kazuhiro Soda’s Migrant Voices
4. Elena Pollacchi  
   »Ca’ Foscari University of Venice/Gothenburg University  
   Extensive Duration as Tactic: Chinese (Long) Documentaries and the Festival Circuits

The Poetics of Engagement and Disengagement in Reality TV

1. Herbert Schwaab  
   »University of Regensburg, Regensburg  
   Inactivity and Resistance in Reality TV
2. Dominik Maeder  
   »University of Bonn, Germany  
   Exposure Therapy: Staging the Conversion of Disengagement into Engagement in Reality TV
3. Jule Korte  
   »University of Düsseldorf (Germany)  
   Dis-/Engaging with Television: Ecologies between Meaning and Mattering
4. Stephan Trinkaus  
   »University of Cologne (Germany)  
   The RTV-Ecologies of Everyday Life

Conflicting Cinematic Desires: including or gazing at colonized, decolonized, recolonized others

1. Matthew Croombs  
   »University of Calgary  
   The Militant Image Reconsidered: On René Vautier and the Work of History
2. Nicole Beth Wallenbrock  
   »Syracuse University  
   An Algerian satire of the Algerian Revolution: The Crazy Years of the Twist (Les Folies Années du Twist)  
   Mahmoud Zemmouri, 198
3. Kate Rennebohm  
   »Harvard University  
   Mediating Reverse Ethnography: Chronique d’un été, Edgar Morin, and Jean Epstein on Reviewing

The Politics of (Post-)Soviet Cinema

1. Juho Ahava  
   »University of Iowa  
   Montage Spectator: Lev Kuleshov on Film and Its Viewer
2. Jana Dudková  
   »content-ur Institute of Theatre and Film Research, Slovak Academy of Sciences  
   Betrayed Socialism? Images of Youth, Revolution and Conformism in Slovak Television Film of Early 1990s
3. Cassandra Guan  
   »Brown University  
   Cinema’s Universal Image Economy: The Apophatic Subject of Soviet Film Theory
4. Ellina Sattarova  
   »University of Pittsburgh  
   Filming the Death Agony of the Soviet Union: Necrorealism, Chernukha, and the Afterlife of Socialist Realism
Friday 28th » 15.45-17.30

NECS Conference

7
War, Resistance, Trauma
Chair: TBD
Matthew Cromptons
*The University of Calgary*
The Militant Image Reconsidered: On René Vautier and the Work of History
Ting-Ying Lin
*Goldsmiths, University of London*
Activism, Protest and Social Criticism in Contemporary Hong Kong Cinema
Miklos Saghy
*University of Szeged*
New Media Tactics in Holocaust Representation (Son of Saul)
Joshua Sperling
*Oberlin College*
Real and Apparent Complexity in Iraq and Afghanistan War Cinema

8
European Media Industries
Chair: TBD
Eduard Cuelenaere
*Ghent University*
Twice as Nice? Adopting the (Dutch-Flemish) Remake as a Prism
Olof Hedling
*Lund University (Lunds universitet)*
“Co-opted” for national cultural prestige, economic growth, place promotion and structural economic change? Notes on the increase
Gabriele Mueller
*York University, Toronto, Canada*
Boy 7 in Double Exposure: European Genre Cinema between Transnational Industry Practices and National Consumption
Eszter Simor
*University of Edinburgh*
The Absurd as Subversive Engagement in Aki Kaurismäki’s The Other Side of Hope

9
Social Critique in Documentary
Chair: TBD
Charlotte Bosseaux
*University of Edinburgh*
User engagement and translation: Reflecting on the role of translation in GBV documentaries.
Martina Olivero
*Université Paris 1*
Raisa Sidenova
*Newcastle University*
Poetic Documentary as a Tactic in Soviet Film Industry
Jasper Stratil
*Freie Universität*
Beyond doubt - tactics of ambivalence and appeal in true crime documentary

10
Aesthetic Tactics Across the Arts
Chair: TBD
Carlo Comanducci
*Vistula University, Warsaw*
Chiara Grizzaffi
*ULM University, Milan*
My Story Will Be Televised. Low Definition Tactics in the Work of Ross Sutherland
Ana Maria Mauad
*Universidade Federal Fluminense*
Genevieve Naylor, an American photographer in Brazil, 1941-1942
Alessandra Ronetti
*Université Paris 1 Panthéon-Sorbonne / Scuola Normale Superiore di Pisa*
Chromo-tactics. Mental suggestion and viewer’s engagement in Emile Cohl’s The Neo-Impressionist Painter (1910)

11
The Politics of Intermediality 1. Affective Hypermediacies: Screens, Cameras and Human Interfaces
Chair: Hajnal Király
*Eötvös Loránd University, Budapest*
Andrea Virginiás
*Sapientia Hungarian University of Transylvania, Cluj-Napoca*
Electronic screens as surfaces of (collective) trauma in contemporary European films
Judit Pieldner
*Sapientia Hungarian University of Transylvania, Miercurea Cui*
The Camera in Home Arrest. Tactics of Non-Cinema in Jafar Panahi’s Films
Ágnes Karolina Bak
*Moholy-Nagy University of Art and Design, Budapest*
Total Immersion with Human Interface. Hypermediacies of VR-productions

15:45-18:30
Curating and Sharing the Data of Media History
A workshop with Eric Hoyt sponsored by Digital Cinema Studies

18.30-19.30
Closing Session:
New Cinema History: Where Next?
Open discussion with Robert C. Allen, Daniel Biltereyst, Annette Kuhn, Richard Maltby & Melvyn Stokes reflecting on the conference
NeCS Conference

Friday 28th » 17.45-19.00

1. Genre and Emotional Responses
   Chair: TBD
   - Massimo Locatelli
     »Università Cattolica di Milano
     Engaging Bodies: the Emotionalized Reflexivity of the Italian Giallo
   - Landi Raubenheimer
     »University of Johannesburg
     Nostalgic dystopia: Johannesburg in District 9 and the use of visual effects
   - Gerwin van der Pol
     »Mediastudies University of Amsterdam
     Film Genre Mix: when a mix leads to complex and problematic spectators' responses.

2. Feminist Fictions
   Chair: TBD
   - Marija Laugalyte
     »University College Cork
     Working Women, Smartphones, Social Media: Female Networks in Contemporary TV
   - Elizabeth Miller
     »King's College London
     Deeply Misogynistic or a Feminist Text?: Unravelling the meaning of Les Feux de la chandeleur (Serge Kober, 1972)
   - Maryn Wilkinson
     »University of Amsterdam
     WORKING IT OUT: The performance of labour and femininity in Frances Ha (Noah Baumbach, 2012)

3. Queer and Trans Media Tactics
   Chair: TBD
   - Sara Janssen
     »University of Kent
     Queer Love on Screen: Documentary Impulse and Utopian Longing in When We Are Together We Can Be Everywhere
   - Harper Shalloe
     »Brown University
     "I sexually Identify as an Attack Helicopter": From Gendered Affect to Biometric Capture
   - Eliza Steinbock
     »Leiden University Centre for the Arts in Society
     How to Respond to Hate and Ignorance: “Response Videos” by Transsexual, Trans* and Two-Spirit Visual Activists in Canada

4. Southeast Asian Cinema
   Chair: TBD
   - Lucio Crispino
     »University of South Australia
     A Clockwork Venus: “Rococo-esque” Surfaces, Skins and Screens in Alex Garland’s 'Ex Machina' (2015)
   - Philippa Lovatt
     »University of St Andrews
     Tactics of Production, Exhibition and Circulation: Independent and Grassroots Film Culture in Southeast Asian Cinemas
   - Donatella Valente
     »Birkbeck College, University of London
     Apichatpong Weerasethakul’s Conceptual Cinema as a Cinematic Trans-Media Experience

5. Social Engagement in TV Drama
   Chair: TBD
   - Larissa Christoforo
     »Université de Montréal
     Appropriating foreign concepts: transmedia practices in Brazilian TV fictions
   - Gert Jan Harkema
     »Stockholm University
     Dark Side of Town: Nordic Noir’s Transnational Aesthetics in Dutch TV Crime
   - Florian Vanlee
     »Ghent University
     DISTINCTIVE QUEERS IN THE PARISH Strategies of distinction and LGBT+ representations in Flemish prestige drama

6. The Politics of Intermediality 2. Engaging the Picturesque and the Anti-Picturesque
   Chair: Judit Pieldner
   »Sapientia Hungarian University of Transylvania, Miercurea-Ciuc, Romania
   - Melinda Blos-Jan
     »Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania
     Precarious Aesthetic in Eastern European Nonfiction Films
   - Hajnal Kiraly
     »Eötvös Loránd University, Budapest, Hungary
     Intermedial Iconography as Accent in Contemporary Hungarian and Romanian Cinema
   - Agnes Petho
     »Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania
     The Politics of the Picturesque. The Photofilmic and the Posthuman
Strategies of Appropriation in Video Games

Chair: TBD

Hava Aldouby
»Open University of Israel
Experimental Filmmakers Going Digital: Ken Jacobs, Ernie Gehr, Phil Solomon

Jan-Hendrik BakeIs
»Free Universitat Berlin
Tactical subjectivity. Kinaestetic appropriation and strategies of auto-affectivity in video game practice

Charlotte Courtois
»Paris 3 - La Sorbonne Nouvelle
Visual engagement in adventure games: the little red waistband for the spit contest in Monkey Island 2

Policies and Politics of Media Industries

Chair: TBD

Giancarlo Grossi
»Catholic University of the Sacred Heart, Milan
Commoditizing Comedies. Genres and Funding Policies in Italian Film Industry (2004-2016)

Per Vesterlund
»University of Gävle
Myglaren – Media Tactics in the Wake of the New Swedish Film Policy of 1963

Vesi Vukovic
»University of Antwerp
Early Works: Does political engagement justify representations of rape and murder?

Engaging New Cinema Audiences

Chair: TBD

Maurizio Corbella
»Università degli Studi di Milano
This Must be the Stage: Tactics of Live Music Staging in Italian Media Practices around ’68

Mariagrazia Fanchi
»Università Cattolica del Sacro Cuore di Milano
Grey Cinemas. Italian Elderly Viewers and Cinema’s Touch Points

Marta Kaprzyk
»University of Wroclaw (Uniwersytyet Wrocławski)
Transnational Film Production as a Tactic of Survival. Spanish Coproductions in XXI Century

Marta KaspRZak
»University of Lodz, Poland
From New Wave to contemporary French cinema. Different techniques of nonlinear narrative and its impact on reception process

Pop Tactics

Chair: TBD

Elena Caoduro
»University of Bedfordshire
Fashion mockumentaries: negotiating critical introspection and brand tactics

Karin Fleck
»Goethe University Frankfurt
Touching Records in Films

Joachim Schätz
»Ludwig Boltzmann Institute of History and Society
Joke’s on you. Educational comedy and the matter of accident prevention

20.00-1.00
Party
Venue:
Escape DeLuxe
Rembrandtplein 11
1017 CT Amsterdam