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for Cinema and
Media Studies

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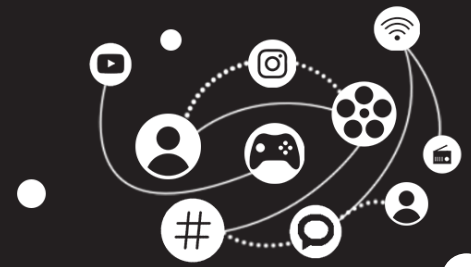
media tactics
and engagement

The NECS 2018 Conference » Amsterdam, Netherlands » June 27-29, 2018

» **PRELIMINARY PROGRAMME**

NECS Conference

Amsterdam, June 27-29, 2018 » PROGRAMME



DAY 1 DAY 2 DAY 3

Monday 25th

Tuesday 26th

Wednesday 27th

Thursday 28st

Friday 29th

Saturday 30th

schedule TBD

REGISTRATION

location TBD

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Graduate Workshop

"To Prefer Not To: Media Inoperativities"

Venue:
University College Utrecht
Campusplein 1
3584 ED Utrecht

9.30-18.00
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/>

9.00-10.45
Panels

A1-A10

11.00-12.45
Panels

B1-B13

12.45-13.45
Lunch

13.45-15.30
Panels

C1-C14

15.45-17.00
Panels

D1-D10

17.00-18.00
Publishers / Travel time

18.15-19.50
OPENING REMARKS and
Keynote 1

TBD
Reception

HOMER
Opening Session

16:15-18:00
HOMER General Meeting

9.00-10.45
Panels

E1-E14

11.00-12.45
Panels

F1-F14

12.45-13.45
Lunch

13.45-15.30
Panels

G1-G13

15.45-17.00
Panels

H1-H14

17.00-18.00
Publishers / Travel time

18.15-19.45
Keynote 2

20.00
NECS
GENERAL MEETING

9.00-10.30

Keynote 3

11.00-12.45
Panels

I1-I13

12.45-13.45
Lunch

13.45-15.30
Panels

J1-J13

15.45-17.30
Panels

K1-K11

17.45-19.00
Panels

L1-L10

20.00-1.00

Party

Venue:
Escape DeLuxe
Rembrandtplein 11
1017 CT Amsterdam

15.45-18.30 - HOMER workshop sponsored by DICIS (Digital Cinema Studies)
18:30-19:30 HOMER Closing Session

Post-conference "Open Access in Media Studies"
Venue: Netherlands Institute for Sound and Vision
For more information and registration, see: <https://oamediaastudies.com/post-conference-open-media-studies/>

1

Cultures of Collaboration Participation and Engagement in emerging documentary practices

Chair: Florian Mundhenke
Universitaet Leipzig

Madalena Miranda
»New University of Lisbon
Collective portraits and Artivism against hegemonic structures

Katarzyna Ruchel-Stockmans
»Vrije Universiteit Brussel
Diffused authorship and emergent collaborations: documenting mass dissent

Anna Wiehl
»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

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

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

Jarostaw Grzechowiak
»University of Lodz
Party in the Cinema – Cinema in the Party. Representations of recent history in pro-communist Polish movies of the 80s.

Marcin Adamczak
»Adam Mickiewicz University in Poznań
Socialist imitation of New Hollywood as tactics of Polish cinema in 80'

Arkadiusz Lewicki
»University of Wrocław
Why Empire showed "Star Wars"? Distribution policy in Poland in the 1980s

2

Media Engagement of Online Communities: Self-Representation Through Crowdfunding, Social Eating and Instagram Communities

Chair: Murat Akser
»Ulster University

Seda Aktaş
»Nişantaşı 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 Tıgılı
»Galatasaray University
User Engagement on Instagram: Different Strategies, Tactics and Transformation of Perceptions

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 Arquipélago Centre of Cont. Arts (Azores)

Juliana Froehlich
»(UA/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.

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

7

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

9

Alternative Aesthetics

Chair: TBD

Cécile Chieze

»Université Sorbonne Nouvelle Paris 3
Cinematographic encounters: Reflection on the use of compositing in The Red Drum Gateway, Hell's Club and The Was.

Mustafa Orhan Göztepe

»Istanbul Kültür University
On the usage of video letters as a hybrid element in My Marlon 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

8

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.

10

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)
"Land-Gazing": Engagement Through Focalization in Sicario (2015)

11

Tactics in Eastern European Cinema

Chair: TBD

Varga Balázs

»ELTE Eötvös Loránd University
Whose territory is it? Social apocalypse, political discourse and artistic tactics in Kornél Mundruczó's Jupiter's Moon

Katarina Misikova

»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)

1

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

Mirosław Filiciak

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

2

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

Chair: Elena Oliete-Aldea

»Universidad de Zaragoza

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 Garcia-Mainar

»Universidad de Zaragoza
Crisis and Society: Contemporary Crime Film and Television in Spain

Iván Villarrea Álvarez

»Universidade de Santiago de Compostela
It Could Happen to You. Characters as Places of Enunciation in Iberian Austerity Cinema

3

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

Chair: Abraham Geil

»University of Amsterdam

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 Kammerspielfilm

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

4

Audiovisual Tactics and the Politics of Representation in Brazilian Cinema

Chair: TBD

Naara Fontinele dos Santos

»Université Sorbonne Nouvelle Paris 3 (France) and Minas Gerais Federal University (Brazil)
(Counter)information, interpellation, 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

5

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 Sloopweg

»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.

6

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

7

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

8

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

9

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 Gongring

»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"

10

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

11

Strategies of East European Performance Art Part I: Actionism

Chair: Mario Sluga

»Ghent University

Boryana Rossa

»Syracuse University, NY
Television, Electronic Media and Live Streaming as Strategic tools in the Works of Oleg Mavromatti and ULTRAFUTURO

Irina Schulzki

»LMU Munich
Tactics of Insurgency in Petr Pavlensky's Political Art: Enacted Subjection, Extended Performance, Mediatization

Grey Violet

»Independent scholar and artist
Lazy Volition: Non-Engagement and Actionism between East and West

sponsored by the Apparatus. Film, Media and Digital Cultures in Central and Eastern Europe

12

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 Maltby & 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.

HoMER - Plenary Session

13

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

Workshop

1

New Tactics of Media Engagement in the Age of State and Corporate Censorship

Murat Akser
»Ulster University

Erkan Saka
»Istanbul Bilgi University

Sirin Erensoy
»Kultur University

Duygu Karatas
»Goldsmiths University

Workshop

2

Creative Models to Engage (with) Migrants. Media, Migration and Policies for Intercultural Dialogue

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

supported by the Council of Europe

3

Theories and/as Tactics. From the Avant-garde to Contemporary Art Restoration.

Chair: Antonio Somaini
»University Paris 3 - New Sorbonne

Livia Plehwe
»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

4

Subversive Narratives in Eastern European Cinema of the Cold War Era.

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

Nilgun 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

6

Sports and Cross-Media Engagement

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 Tárzia
»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

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 circ

Konstantinos Tzouflas
»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 Pavlič
»University of Zagreb
The Case of Oliver Frlić: 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.

13

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

HOMER

14

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 Biltreyst & 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

HOMER

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 Emmanouloudis

»University of Amsterdam
Gaining a 'Fandvantage': Financing and Community Building in On-line Video Game Fandom

3

Imagining the Posthuman

Chair: TBD

Canan Balan

»Istanbul Şehir University
Looking from the Rooftops Down: Nostalgia, Trance, Touch and Ecofeminism

Francesco Sticchi

»Oxford Brookes University
Undoing Male Fantasies and Narrative Reliability in Park Chan-wook's The Handmaiden

Tess Voormeulen

»University of Amsterdam
'They Could Be Startlings': A posthuman reading of Becoming-animal in Shane Carruth's Upstream Color (2013).

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
Tactics 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 Martínez

»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 Flamings': 'trashing' production studies

Jamie Sexton

»Northumbria University
Tactically Aligning Taste Cultures: American indie film and indie music

7

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 Rodriguez

»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

8

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 LGBT 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

9

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 Beij

Claudia Pummer

»University of Hawaii at Manoa
Manifesto! Jean-Marie Straub's vidéo-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

10

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

11

Strategies of East European Performance Art. Part III: Intermediality

Chair: Katarzyna Włoszczyńska
»IKKM Weimar

Karol Józwiak

»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 Škarnulytė's No Place Rising (2016-2017)

Mathieu Lericq

»Aix-Marseille University
Karol Radziszewski's performance art and Queer Activism in Contemporary Poland

1

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

Workshop

2

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 & Ozan Tunç Cox & Ustuk
»izmir 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

3

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

4

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

5

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)

6

Situating and Displacing Projection

Chair: **Gabriel Menotti Gonring**
»UWM (US) / UFES (Brazil)

Michael Pigott and Richard Wallace
»University of Warwick / UK
A New 'Wild West' of Projection?

Adrian Palka
»University of Coventry / UK
Bark and Butterflies: Projection, Post-Memory and Phantasmagoria

Anthony Head and Leila Sujir
»University of Concordia / Canada
Elastic 3D Space

Cécile Martin
»University Paris 8 / France
From Projection to Screen: Cinema's Unknown Legacy

7

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 Sourdis
»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

9

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 Irrecoverable

Calum Watt
»Sorbonne Nouvelle, Paris 3
Strategies of erasure and defacement in Société Réaliste's 'The Fountainhead' (2010)

8

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

10

Beyond Film: Post-cinema and Art

Chair: TBD

Henning Engelke
»Philipps-Universität Marburg
Film as Non-Art: Sol Worth, Visual Communication and Cinema Studies

Chancheol Jeong
»Hanyang University, Korea.
The Space-Image as a Regime of Post-Cinematic Images

Kamil Lipiński
»Adam Mickiewicz University in Poznan
Cinematic interventions by Pierre Huyghe in site-specific projections

Giulia Raciti
»University of Palermo
Avant-garde and new wave tactics traits in the cinema of Carmelo Bene

11

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

12

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

13

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
»Istanbul Şehir University; University of Stirling
Cross-Cultural Adaptation in the Early Talkies: The Reception of Tell England (1931) in Turkey

HOMER

14

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

HOMER

1

Tactics of Temporal Engagement in the Audiovisual Experience. A Neurofilmological 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

2

Tactics of identity performance in Hungarian cinema

Chair: TBD

Gabriella Lakatos

»Eötvös Loránd University
Stuck Between Social Classes: Entering Higher Social Classes as a Source of Humor in Hungarian Films of the 1930s and 1940s

Györgyi Vajdovich

»Eötvös Loránd University
Lost and found identities. Upper-class heroes in middle-class roles in Hungarian films between 1931 and 1945

László Strausz

»Eötvös Loránd University
Rags to Riches: comedy and discourses of class mobility in contemporary Hungarian genre cinema

Beja Margitházi

»Eötvös Loránd University
Coming and growing: generational strategies for survival in post-communist Hungarian cinema

3

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

4

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

5

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

6

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

7

Post-colonial Media Interventions

Chair: TBD

May Chew

»York University
Technologies of Immersion: Cité Mémoire in Old Montreal

Phirum Laurence Gaillard

»Paris 3 Sorbonne Nouvelle
A genocidal sideshow: The French television and the Democratic Kampuchea

Erden Goktepe

»University of Edinburgh
Politics of "New Man" in the New Cinema of Turkey

Tiera Tanksley

»University of California, Los Angeles
Race, Gender and Digital Diasporas: A Post-Colonial, Global Black Feminist Perspective

8

Aesthetics of Resistance in Turkish Media

Chair: TBD

Emre Caglayan

»Newcastle University
Peasants, rebellion, death: Third cinema in 1970s Turkey

Irem Inceoglu

»Kadir Has University
Does censorship-free screen liberate? A comparison of television and internet series from Turkey

Özlem Savas

»Brandenburg Center for Media Studies and Bilkent University
Digital spaces of intimacy, affinity, and affective politics of new migrants from Turkey

9

Neuro/Cognitive Networks

Chair: TBD

Jakub Jiriste

»NaFiM: National Film Museum / Film Studies Department, Charles University in Prague
NaFiM Film Museum Project: Constructive ways to present the variable film medium

Daniel Leberg

»University of Amsterdam
Acting's Other Method: Sanford Meisner and Annie Hall

Théo Lepage-Richer

»Brown University
Making a Fool of Neural Networks: On Adversarial Attacks and Punctate Representation

Francesca Scotto Lavina

»La Sapienza University of Rome
The affective engagement of new media art: the enactive tangibility of Studio Azzurro's Tables

10

Sonic and Visual Resistance

Chair: TBD

Selina Hangartner

»University of Zurich, Department of Film Studies
High fidelity and the voice in early German sound film

Hannah Paveck

»King's College London
Resistant Silence and the Everyday: Spatiotemporal Disruption in Elia Suleiman's The Time that Remains (2009)

Bruno Toussaint

»Paris VII Denis Diderot
Media tactics of visual and sonic sedation and sideration: a marketing strategy

Tanya Shilina-Conte

»SUNY at Buffalo
When the Internet Goes Dark: Elective Mutism in Social Media

11

Performing the Nation

Chair: TBD

Nicholas O'Riordan

»University College Cork
Performing Identity through Voice: Accents and Identity Politics in Recent Irish Cinema

Fernando Ramos Arenas

»Georgetown University (Washington DC)
From Stalinism to Cinephilia. East German film culture in the 1950s: politics, pedagogy and avantgarde

Manana Shamilishvili

»Associated Professor of Tbilisi State University
Publications: The Georgian Messenger and The Georgian Mail in the Georgian-British Relations Context

Claudia Sicondolfo

»York University
SESQUI: 360-Degrees of Canadian Nationhood

12

Utilitarian Tactics (I): Utility Film, Spatial Construction and Post-war Reconstruction

Chair: Sofia Sampaio

»CRIA, ISCTE-IUL

Vinzenz Hediger

»Johann Wolfgang Goethe Universität, Frankfurt
Yet Another Tramp Abroad: George T. Fonda, Steel Executive, travels through Germany, ca. 1947

Francesco Pitassio

»Università degli Studi di Udine
Housebuilding, Nationbuilding: Italian Post-war reconstruction, policies, and the utility film

Paolo Villa

»Università degli Studi di Udine
Images to rebuild Italy. Olivetti and the industrial documentary (1949-1960)

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

HOMER

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

»IHAC-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

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1

How to Teach European Cinema: the European University Film Award and Beyond

Chair: TBD

Kathrin Kohlstedde
»Filmfest Hamburg

Dagmar Brunow
»Linnaeus University

Lydia Papadimitriou
»Liverpool John Moores University

Laura Copier
»Universiteit Utrecht

Workshop

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 Dislocated 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

Iлона Hongisto
»MacQuarie University
To begin again: Serial non-fiction media and the form of the true

Ayanna Dozier
»McGill University
Mothering Ourselves: Fabulated Black LGBTQ HIV Lives in the films The Atlantic is a Sea of Bones (2017) & Labyrinth (2017)

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 Bosis 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 Chiodi
»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 Viñuela
»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

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

Renée Ridgway
»CBS/Leuphana University: Digital Cultures Research Lab
Re:search - Terms of art

10

Explicit images

Chair: TBD

Malini Guha
»Carleton University
Adventurous Appropriations: The Politics of Austerity in Miguel Gomes' Arabian Nights (2015) Trilogy

Joerg Helbig
»Alpen-Adria-Universität Klagenfurt
Subversive Strategies in Sexploitation 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
»University of 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)

13

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.

HOMER - Plenary Session

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 Villota

»Basque Country University / Universidad del Pais Vasco / Euskal Herriko Unibertistatea
Alexander's Kluge television, or the Electronic Variety Show

Saige Walton

»University of South Australia
The Fine Art of Murder: Style, Stasis and Sculpting Death in NBC's Hannibal (2013-2015)

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
Harvesting Old Tomorrows: Boards of Canada, Stranger Things, and Further Acts of Re-Dismembering the 1980s 'Horror Synth' Score

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

»Istanbul 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

7

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

8

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
Retrieving 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

9

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
Involuntarily 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

10

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

11

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?

12

The Politics of Assembling: The Archive as a Tactical Gesture

Chair: Rosanna Maule

»Concordia University, Montreal

Lola Remy

»Concordia University, Montreal
Assemblage as Methodology: A Multidisciplinary Approach of Harry Smith's Archive.

Ylenia Olibet

»Concordia University, Montreal
Digital Archiving for the Transmission of Women's Cinema: The Case Study of the Italian Feminist collective "Le Nemesiache".

Maria Sabatina Mennuti

»Universidade Nova de Lisboa
The Mash - Up as Tactical Distortion of the Popular Archive.

13

The Persistence and Variety of Cinema Theatres

Chair: Judith Thissen

Asa 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

HOMER

14

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

HOMER

1

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.

Maike / Julia Boldt / Schumacher

»Universität Hamburg

In/visible Bodies in the temporally militarized urban space – Performative Actions and Remediation

3

Seeing, touching, feeling: Novel theoretical and technological constructions of aesthetic and sensory experience

Chair: Patricia 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

5

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 muri, Baby blues, an

Nafiseh S. Mousavi

»Linnaeus University, Sweden

Migrant agency in repetition: Satrapi and the transmedia self.

2

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

4

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"

6

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)

7

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

8

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 intertitles in the 1920s Chinese cinema

9

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

Malgorzata Radkiewicz

»Jagiellonian University, Institute of Audio Visual Arts
"Travelling Cinemas" in Poland: propaganda, social events and artistic projects

Morgan Thomas

»University of Cincinnati
Forms of Surveillance, Fraternity and Irony in Kieślowski's Red

10

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

11

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 Hassapopoulou

»New York University
Playing with History: Collective Memory, National Trauma, and Dark Tourism in Virtual Reality DocuGames

Natalija Arlauskaitė

»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

12

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

HOMER

13

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

1

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

Workshop

2

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 Image

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

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

3

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

4

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

5

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

6

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)

7

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 Anthropocenic '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

»Trinity College Dublin

Steppe Media. Fibulas for the Future of Art: Huun-Huur-Tu, Lynch, Rogiński

8

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

9

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 Weird Materialism: Production and Distribution of Photochemical Artist Film

10

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

11

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

Unfreezing The Past: Feminist Remediation in Sally Potter's Thriller (1979) and Agnès Varda's Les Dites cariatides (1984)

sponsored by the 'Cultural Memory and Media' workgroup

12

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

HoMER

13

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

HOMER

1

Philosophy of Film and Media in Transition

Patricia Pisters
»University of Amsterdam

Nicholas Baer
»University of Amsterdam

Leo Goldsmith
»New York University

Maria Poulaki
»University of Surrey

Workshop

2

Cinematic Labor: Regulation, Industry, Creativity, Experience

Chair: TBD

Jaap Verheul
»King's College London
In-Between and In-Visible: Semi-Professional Labor in Regional Film Industries

Debashree Mukherjee
»Columbia University
Towards a Theory of Production Experience

Sonja Simonyi
»Independent Scholar
"One Must Refrain from Any Form of Institutionalization": Experimental Film Production in 1970s Hungary

3

Tactics and Engagement on the Edges of "Chinese" Cinema

Chair: TBD

Ying Qian
»Columbia University (USA)
Tactics and Visions at the Wartime Border: Zheng Junli's Long Live the Nations (1941)

Victor Fan
»King's College London
Love and Fear of Mediated Reality: The Emergence of Hong Kong's Extraterritorial Consciousness

Luke Robinson
»University of Sussex, UK
Kazuhiro Soda's Migrant Voices

Elena Pollacchi
»Ca' Foscari University of Venice/Gothenburg University
Extensive Duration as Tactic: Chinese (Long) Documentaries and the Festival Circuits

4

The Poetics of Engagement and Disengagement in Reality TV

Chair: Hannah Surma
»Utrecht University

Herbert Schwaab
»University of Regensburg, Regensburg
Inactivity and Resistance in Reality TV

Dominik Maeder
»University of Bonn, Germany
Exposure Therapy: Staging the Conversion of Disengagement into Engagement in Reality TV

Jule Korte
»University of Düsseldorf (Germany)
Dis-/Engaging with Television: Ecologies between Meaning and Mattering

Stephan Trinkaus
»University of Cologne (Germany)
The RTV-Ecologies of Everyday Life

5

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

Chair: TBD

Matthew Croombs
»University of Calgary
The Militant Image Reconsidered: On René Vautier and the Work of History

Nicole Beth Wallenbrock
»Syracuse University
An Algerian satire of the Algerian Revolution: The Crazy Years of the Twist (Les Folles Années du Twist) Mahmoud Zemmouri, 198

Kate Rennebohm
»Harvard University
Mediating Reverse Ethnography: Chronique d'un été, Edgar Morin, and Jean Epstein on Reviewing

6

The Politics of (Post-)Soviet Cinema

Chair: TBD

Juho Ahava
»University of Iowa
Montage Spectator: Lev Kuleshov on Film and Its Viewer

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

Cassandra Guan
»Brown University
Cinema's Universal Image Economy: The Apophatic Subject of Soviet Film Theory

Ellina Sattarova
»University of Pittsburgh
Filming the Death Agony of the Soviet Union: Necrorealism, Chernukha, and the Afterlife of Socialist Realism



7

War, Resistance, Trauma

Chair: TBD

Matthew Croombs

»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 increas

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
A documentary tryptic on factory work. Sekula (1972), Farocki (1995), Joulé-Jousse (2015).

Raisa Sidenova

»Newcastle University
Poetic Documentary as a Tactic in Soviet Film Industry

Jasper Strail

»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
"Harsh Varios Raw Misto": Dabbling as an Aesthetic Tactic in Rodolf Hervé's Videos (1988-1996)

Chiara Grizzaffi

»IULM 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 Virginàs

»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 Ciuc
The Camera in Home Arrest. Tactics of Non-Cinema in Jafar Panahi's Films

Ágnes Karolina Bakk

»Moholy-Nagy University of Art and Design, Budapest
Total Immersion with Human Interface. Hypermediacies of VR-productions

HoMER - Plenary Sessions

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 Biltreyyst, Annette Kuhn, Richard Maltby & Melvyn Stokes reflecting on the conference

1

Genre and Emotional Responses

Chair: TBD

Massimo Locatelli

»Università Cattolica di Milano
(Dis-)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-Jani

»Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania
Precarious Aesthetic in Eastern European Nonfiction Films

Hajnal Kiraly

»Eotvos Lorand 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

7

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 Bakels

»Freie Universität Berlin
Tactical subjectivity. Kinaesthetic 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:

8

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?

9

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 Wrocław (Uniwersytet 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

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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**