



European Network for  
Cinema and Media Studies

## **The NECS 2019 Conference**

### ***Structures and Voices: Storytelling in Post-Digital Times***

#### **13.06.2019**

9:00-10:45 - PANELS **A**

11:00-12:45 - PANELS **B**

LUNCH BREAK

13:45-15:30 - PANELS **C**

15:45-17:30 - PANELS **D**

18:00-19:30 - OPENING OF THE CONFERENCE; KEYNOTE LECTURE: MIEKE BAL

20:00 - FILM SCREENING

#### **14.06.2019**

9:00-10:45 - PANELS **E**

11:00-12:45 - PANELS **F**

LUNCH BREAK

13:45-15:30 - PANELS **G**

15:45-17:30 - PANELS **H**

18:00-19:30 - KEYNOTE LECTURE: CATHERINE GRANT

20:00 - GENERAL MEETING NECS

## **15.06.2019**

9:00-10:30 - KEYNOTE LECTURE: KUBA MIKURDA

11:00-12:45 - PANEL **I**: TIME FOR WORKGROUPS MEETINGS

**11:00-12:45 - FILM SCREENING:** *Love Express. The Disappearance of Walerian Borowczyk* (dir. KUBA MIKURDA)

LUNCH BREAK

13:45-15:30 - PANELS **J**

15:45-17:30 - PANELS **K**

**13.06.2019**

**9:00-10:45 – PANELS A**

**A1**

**The Coalescence of Museal Spaces and Film**

Laura Katharina Mücke (Johannes Gutenberg-Universität Mainz)

*Pre-Constituted Memories: Scale-Based Immersion and Self-Positioning in the (Filmic) Narrative(s) of the World Exhibition 1967*

Michael Brodski (Johannes Gutenberg-Universität Mainz)

*The museum space between affective attunement and memorial recollection in Museum Hours (2013)*

Simone Nowicki (Johannes Gutenberg-Universität Mainz)

*Narrative Spaces. Holocaust-Representation in the POLIN Museum*

Imme Klages (Johannes Gutenberg-Universität Mainz)

*National Gallery and Wisemans construction of heterotopic places on film*

**A2**

**Narrativizing Torture?**

Rebecca Boguska (Goethe University Frankfurt)

*Narrating (Photographs Showing) Torture?*

Sebastian Köthe (University of the Arts Berlin)

*Situated Temporalities in Narrative Negotiations of Torture*

Niklas Kammermeier (Ruhr-University Bochum)

*Post-Cinematic Perpetrators. Theatricality as means of (reflections on) torture in Wundkanal (1984)*

Silvia Bahl (University of the Arts Berlin)

*“Under the Spell of Stories” – Conjuring and Addressing Violence through Narrative Devices in Documentary Film*

**A3**

**Storytelling and Revolution: Narratives of North African and French Cinema**

Samar Abdel-Rahman (King's College London)

*Nationalism, Masculinity and the Military Figure in Ismail Yassin's Films*

Matthew Croombs (University of Calgary)

*The People in Motion: on Cinema and Revolution in the work of René Vautier*

Elizabeth Miller (King's College London)

*Sexual Revolution and French Cinema's Incestuous Mother Figure*

Marion Hallet (King's College London)

*Hysteria, pathos and morbidity: On-screen backlash against feminism in France at the turn of the 1980s*

#### **A4**

##### **Approaches to Film Festivals: Qualitative and Quantitative Methods**

Dorota Ostrowska (Birkbeck, University of London)

*From a film festival sidebar to an audiovisual essay: How to study film festival programming beyond film festivals?*

María Paz Peirano (Universidad de Chile)

*"I didn't think I loved cinema": forming new audiences in Chilean film festivals*

Marijke de Valck (Utrecht University)

*Studying Small Film Festivals*

Skadi Loist (Filmuniversität Babelsberg 'Konrad Wolf')

*Opening the digital toolbox for film festival research: Studying film circulation on the festival circuit with DH*

#### **A5**

##### **The Afterlives of Victorian Icons**

Megen de Bruin-Molé (University of Southampton)

*Fictionalising Mary Shelley: STEMinism and the Romantic Legacy in Post-Digital Adaptations*

Barbara Braid (University of Szczecin)

*Queering the madwoman: the subversive potential of the Victorian madwoman in Penny Dreadful and Alias Grace tv series*

Anna Gutowska (Linnaeus University)

*The subalterns' revenge? Updating Vanity Fair for the twenty-first century*

Roberta Pearson (University of Nottingham)

*The birth of a Victorian Icon: Sherlock Holmes in the long 19th century*

## **A6**

### **Cinematic Love Stories**

Irina Schulzki (LMU Munich)

*The Gift of Love: Jean-Luc Marion's Phenomenology of the Given and the Erotic and Paul Thomas Anderson's MAGNOLIA*

Ekaterina Odé (Ecole Normale Supérieure de Paris)

*Acousmatic storytelling in the films of Marguerite Duras*

Katarzyna Włoszczyńska (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie, Bauhaus-Universität Weimar)

*Moving Images in Love*

## **A7**

### **The Time of Fabulation: Truth, Fiction, Media**

Ilona Hongisto (Macquarie University)

*Seriality, adaptation and the fabulation of the true*

Toni Pape (University of Amsterdam)

*Slowness and Repetition as Modes of Queer Fabulation in Stealth Gameplay*

Alanna Thain (McGill University)

*Endurance and Event, Fog and Fabulation*

Bodil Marie Stavning Thomsen (Aarhus University)

*Diagramming Dialogues and Fabulatory Explorations of Concepts*

## **A8**

### **Workshop**

#### **It's All About Telling a Story. Artistic, Curatorial, Scholarly Perspectives in Dialogue**

Miriam De Rosa (Coventry University), Daniel Kulle (University of Hamburg), Paula Albuquerque (Amsterdam University), Greg de Cuir Jr. (Independent), Elizabeth Cadena (National Autonomous University of Mexico), James Snazell (Universidad Carlos III de Madrid)

## **A9**

### **Queer/Gender 1**

Stephen Amico (The Grieg Academy/University of Bergen)

*All the Possible Bodies: Fashion, Phenomenology, and the Anti-Narrative of the "Virtual" Runway*

Bjorn Beijnon (Dept. Media and Culture Studies, Utrecht University)

*Constructing 24/7 Madness: the schizophrenic body in the neoliberal society of the 21st century*

Panayiotis Charalambous (Frederick University)

*Re-reading television fiction series: Representation of gender identities in the Greek and Greek-Cypriot entertainment programs*

## **A10**

### **Color in Film and Media. How Color Challenges Film and Media Historiography**

Christian Olesen, Eef Masson (University of Amsterdam)

*Exploring Colour Features in Digitized Moving Images Synchronously: The SEMIA Project's Affordances for the Discovery of Altern*

C. Elise Harris (Université Paris Diderot)

*Seeing is Believing. Using "False" Color to Tell Truths in NASA Outer Space Films*

Noemi Daugaard, Josephine Diecke (University of Zurich)

*Color Film Technology and New Historiography. An Interdisciplinary Approach*

Ian Christie (Birkbeck College, University of London)

*What if we could see coloured film as it was in 1896?*

**13.06.2019**

11:00-12:45 – PANELS **B**

**B1**

**When New Becomes Old: Recent Trends in Queer Cinema**

Filippo Trentin (University of Pennsylvania)

*The Erotization of the Past: Pasolini's Ghost in Luca Guadagnino's I Am Love*

Sergio Rigoletto (University of Oregon)

*The Lingering Specters of the Universal Story*

Bobby Benedicto (McGill University)

*Death After Dark: The 'Night' in Queer Cinema*

Christien Garcia (University of Cambridge)

*Queer Domesticity and the Performativity of Slightness in Joseph Losey's The Servant*

**B2**

**Storytelling in the Age of Machine Vision**

Antonio Somaini (Université Sorbonne Nouvelle Paris 3)

*Towards a Media Archaeology of "Machine Vision"*

Ada Ackerman (CNRS, Paris)

*A Tyranny of Eternal Past: Manu Luksch's Faceless*

Alice Leroy (Université Paris Est Marne-la-Vallée)

*Machine Vision, Perception Thresholds and Scales of Measurement : Science and Technologies in Fabien Giraud & Raphael Siboni*

**B3**

**Experiencing the Past: History and Storytelling in Contemporary European Film**

Tatiana Astafeva (Film University Babelsberg)

*German Ostalgie and Post-Digital Encounters with the Cinematic Past*

Rasmus Greiner (University of Bremen)

*From Mise-en-scène to Mise-en-histoire: Film and Historical Narrative*

Anders Marklund (Lund University)

*The End of History Films*

Andrea Virginás (Sapientia The Hungarian University of Transylvania)

*Electronic screens as intermedial mise-en-abymes: allegories for the post/digital age?*

#### **B4**

##### **Remaking European Cinema: Industries, Theories, Methodologies**

Eduard Cuelenaere (Ghent University)

*The Remake as a Prism: Towards a Comparative Model of Meaning-Making in the Film Remake Process*

Christopher Meir (Universidad de Carlos III de Madrid)

*European Studios and Remakes: Industrial Strategies and Changing Power Dynamics*

Ana Martín Morán (Universidad Rey Juan Carlos, Madrid) & Miguel Fernández Labayen (Universidad Carlos III, Madrid)

*European comedies? How to (re)make a funny story with no borders*

Constantine Verevis (Monash University)

*A Bigger Splash: Refashioning the Remake*

#### **B5**

##### **Narrative Cinema in the Central and Eastern Europe. Film Genres and Beyond**

Małgorzata Radkiewicz (Jagiellonian University)

*Sensational stories about the era of transformation in Polish film debuts of the 1990s*

Elżbieta Durys (University of Warsaw)

*Crime Narratives in Contemporary Polish Cinema*

Ewa Fiuk (Jagiellonian University)

*Fear and darkness. The history of the Third Reich in German popular cinema after the fall of the Berlin Wall*



## **B6**

### **Intermedial Challenges of Narrative in Films of András Jeles and László Nemes Jeles**

Judit Pieldner (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania)

*From Painting to Film Narration: Anamorphosis and the Quest for Meaning in András Jeles's Sinister Shadow*

Miklós Sággy (University of Szeged, Hungary)

*Storytelling Similarities in Holocaust Representations by László Nemes Jeles and Imre Kertész*

Hajnal Király (Sapientia Hungarian University of Transylvania, Cluj-Napoca, Romania)

*Voices and Noises (De)constructing the Narrative in László Nemes-Jeles's Films*

## **B7**

### **Workshop**

#### **Hybridity and Embodiment in Researching Gendered Digital Stories**

Murat Akser (Ulster University), Jennifer O'Meara (Trinity College Dublin), Julia Havas (De Montfort University), Gry Cecilie Rustad (University of Oslo), Cécile Guédon (Harvard University)

## **B8**

### **Cross-border Journeys: Transition, Translation and Transnational Voices in Contemporary Cinema**

Terri Ginsberg (chair)

Katarzyna Marciniak (Ohio University, USA), Bruce Bennett (Lancaster University, UK)

*Narrative Encounters with Foreignness in Pawel Pawlikowski's Cold War (2018)*

Alice Bardan (Mount St. Mary's University, USA)

*Refugees Stuck in Transit: Narrative Explorations by Christian Petzold, Gabrielle Brady, and Gabriella and Silvana Mangano*

Aine O'Healy (Loyola Marymount University, USA)

*Transgender Subjects in Transit: The Crossborder Journey of a Sworn Virgin*

## **B9**

### **Queer/Gender 2**

Tessa Reed (King's College London)

*Kiersey Clemons: Centring a Queer Black Girlhood*

Aaron Hunter (Maynooth University)

*Fast, Furious, and Free of Sex: The (not so) Subtle Bromances of the Fast & Furious Series*

Maggie Hennefeld (University of Minnesota, Twin Cities)

*Fake News and Female Hysteria: From Deadly Laughters to Feminist Killjoys*

Ingrid Ryberg (University of Gothenburg)

*Telling stories about women in the 'Third World': Women's documentary filmmaking in Sweden in the 1970s and 80s*

## **B10**

### **It's Not 'Climate Change,' It's Everything Change": Media, Platforms, Philosophy, and the Geopolitical Crisis**

Solange Manche (University of Cambridge)

*Times of Generalised Crises: Narrative Structure and Critique in Jean-Luc Godard's post-2008 films*

Bogna Konior, Peter Nelson (Bauhaus University, Weimar & City University, Hong Kong)

*The Climate Unconscious and Computer Game Landscapes*

Lukáš Likavčan (Strelka Institute for Media, Architecture and Design), Paul Heinicker (University of Potsdam)

*Twin Earth: Planetary Models, Operational Images and Non-Human Archeology*

Vojtěch Pecka (Masaryk University)

*The Anatomy of Climate Change Denial*

## **LUNCH BREAK**

**13.06.2019**

**13:45-15:30 – PANELS C**

**C1**

**Sound 1**

Hannah Paveck (King's College London)

*Sonic Translation: Orientations of Listening in Notes on Blindness*

Daniel Torras i Segura (Escola Superior Politècnica TecnoCampus (ESUPT) – UPF)

*Parameters, relations and variables in branding brief sound communication. An analytical model for soundlogos*

Leo Murray (Murdoch University)

*The foundations of sound practice*

**C2**

**Armed Conflicts**

Murat Akser (Ulster University)

*Transnational Hybrid Storytelling in Kurdish Cinema*

Meike Boldt (University Hamburg)

*Bodies Telling Stories. (Trans-)national Narratives in the Israeli TV-Series Fauda*

Justyna Gluba (University of Gdansk)

*The Serbs on Croatian screens. An attempt to tame the enemy or to express remorse?*

Samuel Antichi (Sapienza University of Rome)

*Media Witnessing Traumatic images of war in Still Recording*

**C3**

**Censorship**

Sammaneh Assadi (University of Amsterdam)

*Subaltern Narrative in Rakhshan Bani Etemad's Works: The Portrayal of The Class and Gender Inequality in Contemporary Iran*

Emilie Yeh (Lingnan University, Hong Kong)

*Regulating Film Exhibition in Colonial Hong Kong (1908-1914)*

Claire Henry (Massey University)

*Institutional narratives of the shift to media literacy: interviewing New Zealand's Office of Film and Literature Classification*

Marta Kasprzak (University of Lodz)

*Blood covered with dust. Is "New French Extremity" still shocking contemporary viewers?*

## **C4**

### **Polish Stories**

Radosław Przedpełski (Trinity College Dublin)

*Steppe Geo-Media | Eastern European Neo-Avant-Garde Cosmotronics as Solidarity with Nonhuman Materials*

Sonia Tascon (Western Sydney University)

*Forty Years of Visualising Polish Stories in Australia: The Case of PolArt (Film) Festival*

Dominic Leppla (Concordia University, Montréal)

*"Piercing the eyes of a bird so that it may sing better": Żuławski's base Romanticism*

Jarosław Grzechowiak (University of Łódź)

*Before "The Pianist" was born. „The Warsaw Robinson” as an example of the influence of the political system on film art*

## **C5**

### **Museums, Installations 2**

Zuzanna Woźniak (Film Museum in Łódź)

*Development of the new core exhibition Film Museum in Łódź - a case study*

Błażej Filanowski (University of Łódź)

*Subversion of Objects in Museum Narrative Space*

Andrea Haller (Universität Frankfurt)

*Narrating history with audiovisual media in archaeological museums. The Moesgaard Museum in Aarhus*

Gabriele Norkunaite (Vilnius University)

*Different Storytelling Takes of Nationalism and Identity in Video Installations at History Museums*

## **C6**

### **Migration Crises**

Raluca Iacob (Independent)

*Outlining film: European cinema and border narratives*

Nilgun Bayraktar (California College of the Arts)

*Beyond the Spectacle of "Crisis": Palimpsestic Memories of Migration in Contemporary Essay Film*

Nicoleta Bazgan (UMBC)

*Experiencing the current migrant crisis: from traditional documentaries to virtual reality*

## **C7**

### **National Cinemas**

Rocco Giansante (Hebrew University of Jerusalem)

*Armenia on screen: the cinematic image of a new old country*

Ece Vitrinel (Galatasaray University)

*TV-Internet-Cinema Hybridity: The New Popular Cinema in Turkey*

Aleksander Koren (Independent)

*Loops and circular temporalities in Hong Sang-soo's The Day He Arrives*

Melis Behlil (Kadir Has University)

*Telling Stories in Korean and Turkish: Remaking Korean Dramas in Turkey*

## **C8**

### **Images of History**

Tomasz Łysak (University of Warsaw)

*Vlogging Auschwitz: New Players in Holocaust Commemoration*

Aivaras Zukauskas (Vilnius University)

*"Historical Accuracy" in Videogames as a Frame for Political Narratives: Women and Phantom Memory in Battlefield V*

Beatriz Tadeo (Université Sorbonne Nouvelle, Paris III)

*Travelling stories: Analysis of historical film exchanges between cinematheques through digital tools*

Kyoung Sung (University of Bonn)

*Revisiting past in Korean historical films: cinematic representation and storytelling focusing on Attorney (2013), Taxi driver*

## **C9**

### **Queer/Gender 3**

Victoria Pastor-González(Regent's University London)

*A League of Their Own, Narrative Strategies in Contemporary Biopics of Sportswomen*

Vejune Zemaityte (Deakin University)

*The Telling of Women's Stories: Using Big Data to Compare the Audience Access to Films Directed by Women Across Europe*

Ahmet Yuce (Georgia State University, USA)

*Transness through the Analog-Digital Divide in The Skin I Live In*

## **C10**

### **Chinese Independent Cinema: Multifaceted Concerns and International Relevance**

Mila Zuo (Oregon State University, USA)

*Staring, Stalking, and Sleeping: Bi Gan, Xu Bing, and the Dream Aesthetics of Surveillance*

Victor Fan (King's College London, UK)

*Resonance, Empathy, and Non-Differentiation: Pema Tseden's Jinpa*

Jessica Yeung (Hong Kong Baptist University)

*Uyghur Films Made Overseas: An Unrepresented People on Screen*

Ruby Cheung (University of Southampton, UK)

*Independence and its Discontents: Post-2014 Hong Kong Political Documentaries*

**13.06.2019**

**15:45-17:30 – PANELS D**

**D1**

**Sound 2**

Anna Kolesniko (University of Parma )

*Filmic mimesis, kinaesthetic synchronicity and aesthetic pleasure*

Céline Pluquet (Université Paris 8)

*From oral to musical storytelling : the narrative shift of La vie de Jésus (1907)*

Claire M. Holdsworth (Independent / Univeristy of the Arts London)

*The ventriloquial voice: Remediating narrative and structuring the archive in artists' film and video*

**D2**

**Society-politics-economy**

Davide Abbatescianni (University College Cork (Ireland), Cineuropa (Belgium))

*Mediterranean NEETs: Millennials at the time of the Great Recession*

Konstantinos Tzouflas (University of Zurich)

*Complex narratives for a simpler (?) era: revisiting the Global Mosaic Films in the times of Brexit and Trump*

Federico Rigamonti (Ca' Foscari University, Venice (IT))

*Unstable Political Framework: Storytelling Power and the Vote Leave Campaign in the UK*

**D3**

**Transculturality, Transnationality**

Morgan Thomas (University of Cincinnati)

*Tracey Moffatt as storyteller*

Angelo Sollano (University of Szczecin)

*Transcultural narrations in a peculiar case of internal crossover (about the Canadian sketch comedy Un gars, une fille)*

Margaret McVeigh (Griffith Film School, Griffith University, Australia)

*Telling Stories for a Global World. Alena Lodkina's Strange Colours (2018). Inspiration, Structured Voice and Transna*

## **D4**

### **Picture/Experiment**

Melanie Robson (UNSW Sydney)

*Interrogating the Single-Shot Film: From Experiment to Narrative Film*

Malgorzata Bugaj (University of Edinburgh)

*A Radio Drama or a Film? Filling the Off-screen Space in Steven Knight's Locke (2014) and Gustav Möller's The Guilty (2018)*

Susanne Haake (University of Education)

*Omnidirectional storytelling - Defining a narrative framework for 360 degree videos*

Agnieszka Rasmus (University of Łódź)

*Soderbergh's Psychos Mash-up: a cul-du-sac for participatory culture?*

## **D5**

### **Museums, Installations**

Nafiseh Mousavi (Linnaeus University)

*A story to walk into: Pamuk's Novel-Museum of Innocence, a world-making adaptation*

Deniz Bayrakdar (Kadir Has University)

*Museum of 'Melodrama': 'The Innocence of Objects' by Orhan Pamuk*

Dijana Protić (The Faculty of Humanities and Social Sciences, Rijeka)

*Exploring the Narratives in the Interactive Video Installation To forget, To remember and To know (1998)*

Azadeh Fatehrad (Kingston University)

*Narrative Proximity in Exhibition Spaces*

## **D6**

### **Migrations - Stories - Narrations**

Alice Cati (Università Cattolica del Sacro Cuore)

*Feeling the Other. Migrant stories, private images and urban imaginaries*

Janina Schupp (University of Cambridge)

*Everyday Life Rebooted: Database Cinema and Narratives of Spatial Cultural Differences*



Irene Gutierrez Torres (Universidad Carlos III de Madrid)

*Embodying the Journey of the Hero: dissident narratives in the Sub-Saharan migrant cellphone stories at Moroccan-Spanish border*

Silvia Murillo (University of Zaragoza)

*People on the Move, Places in Transition: From Non-Places to Cosmo-Spaces in Welcome (2009)*

## **D7**

### **National Cinema**

Asja Makarević (Goethe University Frankfurt)

*Beyond Post-War Cinema: Strategies of Non-Representation in Aida Begić's Snow and Children of Sarajevo*

Julie Siedses (Monash University)

*Realism, Intermediality and Narrative - analysing New Romanian cinema*

Irina Trocan (National University of Film and Theater Bucharest/University of Pennsylvania)

*Archival immersion for digital natives: Rediscovering Romania's socialist past*

Oemer Alkin (Otto-von-Guericke-Universität Magdeburg)

*Parasitic Storytelling: Islamophobia in Contemporary German Cinema*

## **D8**

### **Memory**

Grazia Ingravalle (Brunel University London)

*The Politics of Historical Narrative: Archiving, Displaying, Narrating Colonial "India on Film"*

Katherine Nakad (Université Sorbonne Paris Cité / Université Sorbonne Nouvelle - Paris 3)

*The Etna film's "structure" in France and its local culture through some movies*

Vicente Rodriguez (Universidad Carlos III de Madrid)

*Memory, Audiovisual Consumption and the Catalogue: An Age of Forgetfulness?*

Arnoud Arps (University of Amsterdam)

*Remembering as shattered pieces of coloured glass: Indonesian Chineseness and narrative structure in Blind Pig Who Wants to Fly*

## **D9**

### **Queer/Gender 4**

Wing-Fai Leung (King's College London)

*Resisting Affective Labour: The Representations of Female Migrants' Sex/Body Work in The Receptionist and She, a Chinese*

Robert Mills (King's College London)

*Sex, or the Illegible: AIDS Video Art and the (re-)Instrumentalisation of Erotics*

Abigail Keating (University College Cork)

*Queering the (Digital) Narrative: Women and Genre in Recent Irish Cinema*

## **D10**

### **Workshop**

#### **Balkan Cinemas in Post-Digital Times: Between National and Transnational Storytelling**

Lydia Papadimitriou and Ana Grgic (Liverpool John Moores University, UK and Monash University Malaysia), Melis Behlil (Kadir Has University), Costas Constantinides (University of Nicosia), Maria Chalkou (Ionian University), Raluca Iacob (Independent), Bruce Williams (William Paterson University), Nevena Dakovic (University of Arts Belgrade)

## **13.06.2019**

18:00-19:30 – OPENING OF THE CONFERENCE; KEYNOTE LECTURE: MIEKE BAL

20:00 – FILM SCREENING

**14.06.2019**

9:00-10:45 – PANELS **E**

**E1**

**Screenwriters and Viewer Data: Current Challenges of Serial Television Production**

Florian Krauß (University of Siegen)

*The Role of the Writer in Serial Story Development: Discourses in the German-Speaking TV Industry*

Judith Keilbach, Hanna Surma (Utrecht University)

*Negotiating Viewer Data: Decision-Making Processes Within a Dutch Streaming Service*

Marion Jenke (UFA)

*The management need data while creative stuff trust its gut – About the mistrust against statistic methods and the challenge to*

**E2**

**Art, Archives, Ancestry: Collaborative Storytelling in Post-Digital Age**

Monika Siebert (University of Richmond (USA))

*Indigenous Story-telling in Post-Digital Times: Sky Hopinka's Short Films*

Krystyna Mazur (American Studies Center, University of Warsaw, Poland)

*Film adaptation as collective storytelling: Valencia: the Movie(s)*

Emily Schuckman-Matthews (San Diego State University, USA)

*Reclaiming the narrative: sex workers' stories in the internet age*

Justyna Beinek (University of Kansas, USA)

*Ancestry, Genetics, and Transmedia Storytelling*

**E3**

**The Local and the Global in Storytelling: Success Narratives in Hungarian Comedies in the Classical and Post-Digital Era**

Györgyi Vajdovich (Department of Film Studies, Eötvös Loránd University (ELTE), Budapest)

*Narrative variations of success stories in Hungarian love comedies between 1931 and 1945*

Gabriella Lakatos (Department of Film Studies, Eötvös Loránd University (ELTE), Budapest)

*Controversial success narratives in Hungarian comedies of the 1930s and 1940s*

Beja Margitházi (Department of Film Studies, Eötvös Loránd University (ELTE), Budapest)

*Dreaming Success: Rising Women and Broken Stories in post-1989 Hungarian Comedies*

Balázs Varga (Department of Film Studies, Eötvös Loránd University (ELTE), Budapest)

*Romance Beyond Showbusiness: Success Narratives and Storytelling in Contemporary Offline and Online Hungarian Comedies*

## **E4**

### **Politics**

Fernando Ramos Arenas (Universidad Complutense)

*What is a 'cinema of quality'? Transitional film culture in Spain from 1972 to 1989*

Jana Dudková (Slovak Academy of Sciences, Institute of Theatre and Film Research CRA)

*Narratives of 1989 „Revolutions“: the Case of Slovak Television Film*

Terri Ginsberg (The American University in Cairo)

*Mobilizing Confessionalism in the Films of Arab Loutfi*

Alireza Khoshnevis (Damghan University, Iran)

*Studying Iranian animated web series "Dirin Dirin" and its position in Iran's Digital Media*

## **E5**

### **Transmedia Storytelling. New Narrative Drives in Contemporary Art and Film**

Marie Rebecchi (Sorbonne Nouvelle Paris 3)

*Russian Journey by Yervant Gianikian and Angela Ricci Lucchi: The spatialization and installation of history in contemporary art*

Lydie Delahaye (Université Paris VIII)

*Medium, transfer, circulation. Simon Starling and the transmedia storytelling*

Roberta Agnese (Université Paris Est-Créteil)

Re-telling history: Stan Douglas' photographic work

Eline Grignard (Université Paris-Nanterre)

*The Night Journey by Bill Viola Storytelling, Gameplay and Intermediality*

## **E6**

**Screening:** Gdańsk Shipyard and Post-Industrial Spaces

## **E7**

### **Creative Documentary Storytelling**

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

*Deconstructing documentary narratives in the age of hybrid formats*

Iván Villarrea Álvarez (Universidade de Santiago de Compostela)

*Desire for Storytelling. Strategies against Austerity in Iberian Non-Fiction Films*

Florian Mundhenke (University of Leipzig)

*User involvement through storytelling in VR documentary*

Lucie Králová (FAMU Film Academy of Performing Arts)

*Libretto as an alternative screenplay of a “docu-opera”*

## **E8**

### **Threading Tales/Tails: Shaping Stories from Eyebrows to Scousebrows**

Niamh Thornton (University of Liverpool)

*Browsing the Global through the Local: Storytelling, María Félix and the Scousebrow*

Sarah Shrimpton (Liverpool John Moores University)

*The eyebrow's role in identity and character: When does an alteration become a transformation?*

Liz Greene (Liverpool John Moores University)

*Structuring stories: filmmaking on fleek*

## **E9**

### **Workshop**

#### **Localising European Cinema in Teaching: the Case of the European University Film Award**

Dagmar Brunow (Linnéuniversitet), Skadi Loist (Film University Babelsberg), Kathrin Kohlstedde (Filmfest Hamburg), Andrea Virginás (Sapientia University), Aida Vallejo (Independent)

## **E10**

### **Bandersnatch 1**

Grażyna Świętochowska (University of Gdańsk)

*An interactive movie story: from an exhibition pavilion to the streaming platform*

Filip Jankowski (Jagiellonian University in Cracow)

*The Myth of Interactivity: Choice-Based Movies and Their Discontents*

Anthony Enns (Dalhousie University)

*The Illusion of Control: Interactive Narratives in Digital Television*

## **E11**

### **Big Data**

Sebastian Scholz (VU Amsterdam)

*States of 'NOW'. Sensor-Media and the Non-Narrative Narration of 'The Contemporary Condition'*

Magdalena Krysztoforska (University of Nottingham)

*Models and fictions: the role of narrative in data practices*

Surbhi Goel (Panjab University, Chandigarh)

*Re-imagining films via metadata, annotation, data visualization*

Andrew Burke (University of Winnipeg)

*Object Stories: Cinema as a Database of a Designed World*

**14.06.2019**

11:00-12:45 – PANELS **F**

**F1**

**Remediation, Archives and Audiovisual Memory**

Niina Oisalo (University of Turku, Finland)

*Documentary imagination: Disjointed war narratives in Auf Wiedersehen Finnland (2010)*

Ana Grgic (Monash University, Malaysia)

*“Whose memory? Whose archive?” National Fragmentation and Yugoslav Film Heritage*

Sanne Fleur Sinnige (PhD Candidate, VUB Brussels)

*Archival Practices in Film and Video and the Colonial Past of Belgium and DRC: Christian Mesnil’s Du Zaire au Congo (1982)*

**F2**

**Environmental Narratives in Eastern European Cinema: From Communism to Capitalism**

Lukas Brasiskis (New York University)

*From Water to Wind: Elemental Critique in Recent Eastern European Video Art*

Melinda Blos-Jáni (Sapientia University, Cluj-Napoca)

*In Between the Anthropologic and the Picturesque. Documentaries about the Danube Delta*

Masha Shpolberg (Yale University)

*Nature, Nationalism, and Nostalgia: Polish Environmental Cinema 1968-1989*

**F3**

**Whispering voices, narrating bodies. The aural trend in screen-based interfaces**

Jacopo Giansanto Bodini (Université Jean Moulin Lyon 3)

*Screening the voice*

Marion Roche (Université Jean Moulin Lyon 3)

*Sounds and narration in the museum space. An inquiry about the audio technology for visually disabled people*

Anna Caterina Dalmasso (Université Saint-Louis – Bruxelles)

*Touching sounds, techno-aesthetic pleasure. Intimacy and Immersive Storytelling in ASMR Videos*

Alice Lenay (Université de Grenoble)

*The whispering wall. An art investigation on ASMR videos*

#### **F4**

#### **VR from Bazin to Eisenstein: Integral Realism, Hybrid Pedagogy, Staged Narrative and Archival Reconstruction**

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

*VR and the Bazinian Myth of Total Cinema*

Bianca Wright (Coventry University, UK)

*The Past and Play in VR: Using virtual reality news games to promote active learning in history teaching*

Ágnes Karolina Bakk (Sapientia Hungarian University of Transylvania (RO) & Moholy-Nagy University of Art and Design Budapest (HU) Sapientia Hungarian University of Transylvania (RO) & Moholy-Nagy University of Art and Design Budapest, HU)

*VR and Embodied Experience via the Horror Sensorium*

Anna Luise Kiss (Film University Konrad Wolf, Germany)

*Reconstructing the “Eisenstein Cabinet” in VR*

#### **F5**

#### **Biographies of Objects. Material Storytelling**

Antoine Prévost-Balga (Université Sorbonne Nouvelle – Paris 3)

*The Laboratory Life of Milk Drops*

Philipp Roeding (Goethe Universität, Frankfurt)

*It’s Hard to Be Down When You’re Up*

Kerim Dogruel (Goethe Universität, Frankfurt)

*Insides Out*



## **F6**

### **Representing and Animating Post-Industrial Spaces**

Frances Guerin (University of Kent)

*Energy into Art: The repurposing of air and water in Ruhr Valley, Germany*

Magda Szcześniak (University of Warsaw)

*Remembering Work. Representations of Labor in the Gdańsk Shipyard*

Alicja Koterska (University of Warsaw)

*Coal in Transition. From Mining to Design*

Michael Pigott (University of Warwick)

*Toxic Flows: La Boca and the phantasmatic presence of river pollution*

## **F8**

### **Workshop**

#### **Archiving Mobility: Challenges and Methods**

Miguel Fernandez Labayen (Universidad Carlos III de Madrid), Christopher Meir (Universidad Carlos III de Madrid), David Wood (Universidad Nacional Autónoma de México), Farshad Zahedi (Universidad Carlos III de Madrid), Erica Carter (King's College-London), Irene Gutierrez (Universidad Carlos III de Madrid)

## **F9**

### **Fast and Slow Cinema**

William Brown (University of Roehampton)

*Cinema at the speed of darkness*

Emre Caglayan (Newcastle University)

*Retelling, Recurrence, Reiteration: Notes on Repetition Motifs in Slow Cinema*

Arzu Karaduman (Ithaca College)

*Audio mise-en-abyme and aural black-out: Ceylan's sonic aesthetics of mourning*

Jade de Cock de Rameyen (Université Libre de Bruxelles)

*Dramaturgy of the present and off-screen narratives in artists' cinema. The case of Albert Serra's Singularity*

## **F10**

### **Bandersnatch 2**

Francisco Merino (University of Beira Interior)

*Television Fiction in the Age of the 'Choose Your Adventure'*

Mihály Lakatos (Sapientia Hungarian University of Transylvania)

*The Illusion of Control vs. The Control of an Illusion. The Intermedial and Interactive Narrative of Black Mirror: Bandersnatch*

Ana Ribeiro (Université Paris Nanterre)

*Converging Formats: Building an Audience for Netflix's Black Mirror: Bandersnatch*

## **F11**

### **Interactive documentary**

Andreea Mihalcea (National University of Theatre and Film "I. L. Caragiale" Bucharest)

*Performing the Self: Plurivocality Politics Vs. Commodification*

Sofia Baptista (University of Porto)

*Reclaiming the Story: Challenges and Strategies in Interactive Documentary*

Anna Wiehl (University of Bayreuth)

*Webbing networks of relations. Orality, polyphonic storytelling and open-endedness in non-fictional database narration*

Carlota Frisón Fernández (Universidad Autónoma de Barcelona, Universitat Pompeu Fabra-Tecnocampus)

*Camera, body and senses in the documentary cinema*

LUNCH BREAK

**14.06.2019**

**13:45-15:30 – PANELS G**

**G1**

**Reception, Audiences, Movie-Going**

Steffen Hven (Universität Weimar)

*The Atmospheric Worlds of Cinema*

Lavinia Brydon (University of Kent)

*Storytelling and the spaces of exhibition: How site-specific screenings help to tell both on and off-screen stories*

Jono Van Belle (Ghent University)

*Storifying oral history on cinema-going and Ingmar Bergman in Sweden and Belgium*

Christel Taillibert (Université Côte d'Azur)

*The cinephilia adventure: cinephilia and storytelling*

**G2**

**Documentary Film 1**

Katarina Misikova (Academy of Performing Arts Bratislava)

*Between Reality and Fiction: From Actual to Possible Worlds*

Kornelia Boczkowska (Adam Mickiewicz University in Poznan)

*From master narratives to DIY stories: The city symphony's mixed modes of storytelling in post-digital times*

Iris Frauneder (University of Zurich)

*Translating unavailable images: an audiovisual intervention in censorship*

Tony Tracy (NUI Galway)

*Whose National Cinema Audiences; Genres; Distribution*

**G3**

**Social media 1**

Przemyslaw Suwart (HBK Braunschweig)

*Early Cinema in Post-Digital Times. Cinema of attractions reloaded: contemporary TikTok Videos*

Jennifer O'Meara (Trinity College Dublin)

*Instagram: an algorithmic return to the avant-garde?*

Christian Sancto (University of Rochester)

*Everyday Fictions: Post-digital world-making in Thomas Demand's The Dailies (2008-ongoing)*

## **G4**

### **Film Festivals**

Luca Peretti (The Ohio State University)

*Non-Theatrical Circulation Circuits of Italian Films in the American Midwest*

Kirsten Stevens (University of Melbourne)

*Telling stories through events: Film festivals as Transmedia experiences*

Eija Niskanen (University of Helsinki)

*Filmmakers' Oasis - The Meaning of 'Foundation Story' for Film Festivals*

Anna Warchało (Birbeck University of London)

*The post-digital hybridity of 'old' and 'new' films. The case of Sembène's Black Girl and Gadjiogo's and Silverman's Sembène!*

## **G5**

### **Media/Technology/Mobile Phones**

Julia Huggins (Brown University)

*Nodding Along, Nodding Off: Gestural Glitch in the Contractual Narrative*

Laura Niebling (Hochschule für Musik FRANZ LISZT Weimar)

*The Internet of Life Saving Things - A Technological History of Europe's First Responder Networks*

Rose Rowson (Brown University)

*Smart (Tele)'phoney: Data, Narrative, Improvisation*

Kristian Feigelson (Sorbonne Nouvelle)

*Connected people: creation and design*

## **G6**

### **Game Theory**

Mirjam Palosaari Eladhari (Södertörn University)

*Four ways game research field approach narrative (and what we might be missing)*

Péter Kristóf Makai (Linnaeus University)

*Coulda Shoulda Woulda: Critical Counterfactuality in Contemporary Choice-Based Computer Games*

Hartmut Koenitz (HKU University of the Arts Utrecht)

*A Critical Framework for Interactive Narratives*

Carlo Comanducci (Vistula University)

*Theatres without Actors: City Simulation Games, Providential Economy and New Mediality*

## **G7**

### **Film-Philosophy**

Juho Ahava (University of Iowa)

*The Platonic Tradition in the Ontology of Film from Kuleshov and Bazin to the Post-Digital Era*

Tamas Nagypal (Ryerson University)

*Post-Cinematic Topologies: Rethinking Suture through the Biopolitical Aesthetic*

Joanna Sarbiewska (University of Gdańsk)

*Neophenomenology beyond Narratology: Techno-visibility as a medium of experience of the waveontology*

## **G8**

### **Technology 1**

Polina Golovatina-Mora (Universidad Pontificia Bolivariana)

*Post-digital, post-media mind? After- or beyond?*

Tobias Palma (University of York)

*The Hunter and the Wolff: Writing and Designing an interactive cinematic VR Story*

Alireza Razazifar (Damghan University)

*„Hypermediacy“ in Digital Screenplay*

## **G9**

### **Narration of Contemporary Cinema**

Karolina Kosińska (Institute of Art of Polish Academy of Sciences)

*Expanding the notion of social realism – Clio Barnard, Shane Meadows and new narratives of social realism*

Bernardita Cubillos (University of Los Andes)

*Apparitized Visions and Technological Creation of Myths in Wes Anderson's Isle of Dogs*

Begoña González-Cuesta (IE University)

*Creative Representations of Pain: Off-screen Strategies in Alfonso Cuarón's Roma*

Chiara Quaranta (The University of Edinburgh)

*A Blind Tale in a Visual Medium: João César Monteiro's Anti-Mimetic Snow White*

## **G10**

### **Performance**

James Snazell (Edge Hill University)

*Telling An Unfolding Expanded Tale*

Korsten & De Jong (ArtEZ Institute of the Arts)

*'Elastic Ekphrastic'*

Piotr Brożek (Academy of Fine Arts in Gdansk)

*Biocinema: how the trees could help us understand the posthuman storytelling*

**14.06.2019**

15:45-17:30 – PANELS **H**

**H1**

**Education**

Barbora Holubova (Faculty of Education, Charles University, Czech Republic)

*What Can Cinema Storytelling Teach at School?*

Jessica Balanzategu (Swinburne University of Technology)

*Disturbing Children's YouTube Content and the Algorithmic Uncanny*

Michał Pabiś-Orzeszyna (University of Łódź)

*<<Film director is that tub-thumper who shouts "Action!">>. Children's stories about film production culture*

Tzlil Sharon (The Hebrew University of Jerusalem)

*LISTENING TO ADULT STORYTELLING PODCASTS THROUGH CHILDLIKE EARS*

**H2**

**Documentary Film 2**

Egor Shmnonin (Concordia University)

*Personal Stories in Post-poetic Soviet Baltic Documentaries of the 1980's: Return to the Self.*

Miroslav Vlcek (Masaryk University)

*Documentary director in front of the camera as a way of building symbolic capital through storytelling*

Erwin Erhardt (University of Cincinnati)

*The Next Generation of Documentaries: Innovation in Presentation by PBS*

Allen Meek (Massey University)

*Natural History and the Archival Object in Patricio Guzmán's The Pearl Button*

**H3**

**Social Media 2**

Bilge Golge (M.A.)

*Whose Story Is This Anyway: Exploring the Intersection of Personal and Commercial Narrative in the Era of Social Media*

Isabel Vincent (Bangor University)

*Community-Driven Storytelling: How has the case of Slender Man popularised new storytelling practices?*

Aline Faria (Université du Québec à Montréal)

*How can "Small Stories" contribute to understanding suffering self-narratives?*

## **H4**

### **Distribution**

Roderik Smits (Cardiff University)

*The diversification of film culture: Specialised films in the era of online availability*

Alexa Scarlata (University of Melbourne)

*The Evolution of National Narratives: Public Service Broadcasting Embraces Online*

Jan Hanzlik (Department of Film Studies, Charles University, Prague)

*Limiting the unlimited: Curatorial strategies in Czech film distribution in the digital era*

Luca Barra (Università di Bologna)

*The Art Side of Overstocking. Italian Art Cinema in Foreign Specialized Streaming Platforms*

## **H5**

### **Transmedia**

Hongwei Bao (The University of Nottingham)

*Performative and Affective Communication: Transmedia Storytelling in Documentary Theatre About My Parents and Their Child*

Anne Ciecko (University of Massachusetts-Amherst)

*Transreality Celebrity and Transmedia "Shipping"*

Anne Kustritz (University of Utrecht)

*Fan Fiction as Transmedia Play: Ludic Elements of Digital Storytelling*

Philipp Dominik Keidl (Tallinn University—Baltic Film, Media, Arts and Communication School)

*Transmedia Historiography: Characters, Worlds, Authorship*



## H6

### Games

Mirosław Filiciak (University of Social Sciences and Humanities SWPS in Warsaw)

*Towards less toxic stories. Critical analysis of video games industry narratives*

Charlotte Courtois (Université Sorbonne Nouvelle - Paris 3)

*Stories we hid: video games' history and hacks for little girls*

Emil Pesic (Norwegian University of Science and Technology)

*August. Eighth (2012): War film as a video game?*

Aris Emmanouloudis (University of Amsterdam)

*Twitch Plays Pokémon and Twitch Shapes*

## H7

### Film Theory and Analysis

Jasper Stratil (Freie Universität)

*Analyzing Rhetorical Perspectives & Compositional Patterns: Digital Methods for (Comparative) Film Analysis*

Izabela Mai (University of Gdańsk)

*Between the portrait and storytelling. "The Best Offer" by Giuseppe Tornatore as an example of crystalline narration*

Daniel Fairfax (Goethe-Universität Frankfurt)

*Narrativising the Hors-Champ: The Films of Pascal Bonitzer*

František Podhajský (Czech Academy of Sciences)

*Two paths of Marxist criticism: Fredric Jameson's and Franco Moretti's contribution to film theory*

## H8

### Technology 2

Frank Geßner (Film University Babelsberg Konrad Wolf)

*TASTeLAB & Guests: Expanded Animation Worlds*

Magdalena Cieślak (University of Łódź)

*Easter Egg Logic, the Cinema of Interactions, and the Future of Cinematic Shakespeare*

Eugenie Theuer (University of Vienna)

*Spectacle in Cinema's Digital Transition: Technologicity and Technicity, Between the Analogue and the Digital*

## **H9**

### **Puzzle Films**

Alexey Izmalkov (Tel Aviv University)

*Press 'R' for Restart: 'Restart' Narrative Structure and Optional Thinking in Popular Movies*

Radomir Kokes (Masyaryk University)

*The Spiral Narrative and the Sequel: How to Innovate an Innovative Schema?*

Terez Vincze (ELTE University)

*Database narratives by an analog mind - Hong Sang-soo and the puzzle film*

Matthias Brüttsch (University of Zurich)

*Puzzle-Plots in TV-Series: The Challenges for Enigma-driven Storytelling in Long-running*

## **H10**

### **New Science-Fiction Films**

Laurence Kent (King's College London)

*Noise and Narrative: Finding Spectator Agency in Michael Bay's Transformers series*

Conor O'Kelly (Trinity College Dublin)

*When Memory Loses its Aura: The Homo Sacer in Blade Runner 2049*

Niels Niessen (University of Amsterdam)

*The Revolution Won't Be Streamed: Black Panther and Transmedia Storytelling*

Pablo Gómez Muñoz (University of Zaragoza)

*Low-Cost Futures: The Hidden Side of Hyperconsumption in Recent Science Fiction Films*

**14.06.2019**

18:00-19:30 – KEYNOTE LECTURE: CATHERINE GRANT

**15.06.2019**

9:00-10:30 - KEYNOTE LECTURE: KUBA MIKURDA

11:00-12:45 - TIME FOR WORKGROUPS MEETINGS

LUNCH BREAK

13:45-15:30 - PANELS J

**J1**

**Feminist Film and Video Aesthetics 1**

Lalitha Gopalan (The University of Texas at Austin)

*Traversing Formats: Feminist Poetics of Intermediality*

Patrícia Nogueira (ESMAD - School of Media Arts and Design, Polytechnic of Porto)

*Between film and the museum: the transmutability of images in the work of Salomé Lamas*

Leo Goldsmith (New York University)

*Of Bodies & Objects: Peggy Ahwesh's Technofeminism*

**J2**

**Playful Resistance: Transformations of Narrative in Contemporary Russian Cinema**

Vlad Strukov (University of Leeds)

*The Politics of Ludic Cinema: The Transatlantic Exchange and Global Transmedia*

Denis Saltykov

*'Screen Reality' Aesthetics and Politics: Russian Screens in the New Media Projects of Timur Bekmambetov and Oleg Mavromatti*

Ellina Sattarova (University of Pittsburgh)

*Now You See It, Now You Don't: Andrei Zviagintsev's Leviathan as a "Database Narrative"*

### **J3**

#### **Archival Storytelling**

Rosanna Maule (Concordia University) - chair

Monica Sandler (UCLA)

*We Want You...To Send Us Your War Films: The Legacy of the Academy War Film Collection and the launch of a Global Archive*

Mariah Larsson (Linnaeus University, Växjö, Sweden)

*The kind of stories they can tell: Performative dimensions of three archives*

Dagmar Brunow (Linnaeus University, Växjö, Sweden)

*Archival narratives: Curating history and memory in digitized collections*

Ger Zielinski (Ryerson University, Toronto, Canada)

*On Queer Ephemera and Anarchive in Contemporary Media Art*

### **J4**

#### **Videographic Criticism in Media Studies**

John Gibbs (University of Reading)

*'Say, have you seen the Carioca?': Exploring Intermedial Approaches to Film History*

Chiara Grizzaffi (International University of Languages and Media IULM)

*Stories of Haunted Houses: The Representation of Domestic Spaces in Contemporary Gothic Films and TV Series*

Jaap Kooijman (University of Amsterdam | Amsterdam School for Cultural Analysis)

*Talking [Heads] About Whitney Houston: Black Female Stardom as Tragedy*

### **J6**

#### **Production Studies**

Laëtitia Kulyk (University of Jyväskylä, Finland)

*Dealing with non-hegemonic languages in European film production (work in progress)*

Julia Hammett-Jamart (Coproductio Research Network)

*Facilitating or Formatting? An account of the complex dynamics within a European film coproduction incubator*

Marco Cucco (University of Bologna)

*Selling and Adapting "Film Formats". Successful Transnational Storytelling in the Fragmented Global Film Market*

## **J7**

### **YouTube**

Catherine Bernier (Université de Montréal)

*The production of a Bollywood indie positioning : critical storytelling and reflexive humour in promotional YouTube videos*

Tomáš Jirsa (Palacký University Olomouc)

*The Pace of the Face: Music Video and Its Affective Narrative*

Elena Capapé (Universidad San Jorge)

*Innovative narrative strategies on YouTube: the case of Casey Neistat*

Jeremy Hamers (University of Liège, Belgium)

*Counter-narratives vs embodied storytelling. "Yellow vests" on Youtube*

## **J8**

### **Feminism**

Dalila Misero (University of Milan)

*Italian Radical Feminism: From Experimental Cinema to Digital Storytelling*

Kathryn Siegel (King's College London)

*Feminist Abstractions in London Experimental Film Discourse*

Dagmara Rode (Univeristy of Łódź)

*Abortion storytelling in feminist documentary film and video*

Charlotte Courtois (Paris 3 Sorbonne Nouvelle)

*1970s film festivals and the subject of feminist film studies: academic labour, cooperation, and regimes of knowledge production*

## **J9**

### **Television**

Šárka Gmitterkov (Masaryk University, Brno)

*The Kardashian "Kosmos" - Between Family Brand and Individual Storylines*

Melanie Mika (Johann Wolfgang von Goethe Universität Frankfurt)

*Productive pathologies / unprofitable therapy: Representations of mental illness in American television drama*

Per Vesterlund (University of Gävle)

*Transmedia Storytelling in Early Swedish TV-drama – From Theatre, Novel and Film to Television, Radio and Press*

Calum Watt (Université Sorbonne Nouvelle - Paris 3)

*From zapping to tweeting: Rereading 'Le Salaire du Zappeur'*

**15.06.2019**

15:45-17:30 – PANELS **K**

**K1**

**Feminist Film and Video Aesthetics 2**

Rosanna Maule (Concordia University)

*Postcolonial Archives and Feminist Digital Art Practices*

Madalena Miranda (New University of Lisbon (IHC/ FCSH-UNL))

*Ecofeminism and women's cinema in portuguese documentary "O Movimento das Coisas"*

Agnieszka Piotrowska (University of Bedfordshire)

*Neria - the first feminist black movie in Southern Africa or an example of opportunistic neo-colonial venture?*

**K2**

**Europe, a Dream in Crisis: Small Cinematographies about Home and Identity**

Raul Alvarez (Universidad Rey Juan Carlos)

*The African cinema in the 2.0 era: the Diaspora told by its protagonists*

Jorge Latorre (Universidad Rey Juan Carlos)

*Before the Rain (Milcho Manchevsky, 1994) and the broken European Dream*

Antonio Sanchez-Escalonilla (Universidad Rey Juan Carlos)

*Cinema and Shipwreck. Narratives of the Encounter to Heal the European Dream*

Roberto Gelado (Universidad San Pablo CEU)

*Cooperation as the invisible foundation of the European Dream. The case of The Innocents (Anne Fontaine, 2016)*

**K3**

**Media and Participation**

Anne Ganzert (Konstanz University, GER)

*Pinboarding. Serial Narration and Epistemic Participation in (Post-) Digital Processes*

Michel Schreiber (Leuphana University Lüneburg, GER)

*To simply 'be there'. The Post-Digital between activism and advertisement.*

Milan Stürmer (Leuphana University Lüneburg, GER)

*Cancelling the Digital: Marilyn Strathern and the Notion of Merographic Collapse*

Mathias Denecke (University of Hamburg, GER)

*Understandings of Media under Post-Digital Conditions*

#### **K4**

#### **A Spectacle of Precarity: Financial Capitalism in Contemporary Screen Media**

Constantin Parvulescu (Babes-Bolyai University, Romania)

*Narrating the Apocalypse: Finance Film and the End of Capitalism*

Teet Teinema (Tallinn University, Estonia)

*Tropes of Finance: Networks, Multiple Characters, and the Impossibility of a Closure*

Alasdair King (Queen Mary University of London, UK)

*'Yella': Carnival of Financial Souls*

Araceli Rodríguez Mateos (University Rey Juan Carlos, Spain)

*The New Cinema of Precarity: Storytelling from a Genre Perspective*

#### **K5**

#### **New Perspectives: Film Schools as a Part of the (Inter)national Film Culture in Pre-Digital Times**

Caroline Moine (Université Paris-Saclay, UVSQ/CHCSC) – chair

Tereza Czesany Dvorakowa (FAMU Prague)

*The FAMU Studio. Chapters from the school history of professional film producing*

Ilka Brombach (Moving History Film Festival, Potsdam)

*Rethinking East German Film History. Student Films from the Academy of Film and TV "Konrad Wolf" and the European Film Culture*

Marie Pierre-Bouthier (ENS/Paris 1)

*Studying abroad to become a Moroccan filmmaker: a (trans)national imaginary cinema? M. Derkaoui and A. Lagtaa in Lodz*

Gabrielle Chomentowski (Ecole Normale de Paris)

*Foreign students trained at VGIK during the Cold war: a case-study for a contribution of a transnational history of Cinema*



## **K6**

### **Production Studies**

Grzegorz Fortuna (University of Gdańsk)

*Influence of production techniques on storytelling and worldbuilding in Italian genre films from 1960s and 1970s*

Olof Hedling (Lund University (Lunds Universitet))

*Feature film production as a governmentally controlled, mixed economy enterprise - The case of Sweden 1965-1992*

Tomasz Kożuchowski (University of Gdańsk)

*Production issues influence on narrative structures in film*

## **K7**

### **VR**

Giancarlo Grossi (Universita degli Studi di Milano)

*Real Virtualities: Bodily Interactions and Immersive Narratives*

Adriano D'Aloia (Univerista degli Studi della Campania „Luigi Vanvitelli”)

*Diving into the Image. An eco-aesthetic approach to underwater virtual reality*

Paweł Sołodki (School of Art and Design, Łódź)

*The Role of Virtual Reality in film education process*

## **K8**

### **TV Series**

Ronen Gil (Tel Aviv University)

*The Contemporary Fictional TV Series: From Repetitiveness to Multiplicity and Constant Renewal*

Bartosz Stopel (University of Silesia in Katowice )

*The Pattern is the Pattern: the Metaphoric and Metonymic Structures in Netflix's Maniac.*

Katharina Bonzel (Australian National University)

*Criminal Justice: Televisual Policing in the Age of Disillusionment*

Claudio Bisoni (University of Bologna)

*'My Brilliant Friend', from the novel to the TV Series. Transnational Narratives and Adaptation Techniques*

## **K9**

### **Computer-Screen Movies**

Désirée Kriesch (University of Klagenfurt)

*Intermedial reflections of cyber culture in movies set on a computer screen*

Elio Ugenti (Roma Tre University)

*Searching through screens and interfaces: The narrative experience of a hypermediated movie*

Marc Olivier (Brigham Young University)

*Postdigital Gothic: Rematerializing Social Media Horror in Unfriended: Dark Web (2018)*

Juliette Huygen (Research Center for Material Culture)

*Objects remediating Film. On the Spatialised Narratives and Object Agency in the Work of Noam Toran*

## **K10**

### **Film Characters**

Lennart Soberon (Ghent University)

*Vivisecting the Villain: a framework for the analysis of enemy image construction in narrative cinema*

Helle Hastrup (University of Copenhagen)

*A Study in Character: Towards a New Framework for Analysing Characters in Art Film*

Daniel Fineman (Occidental College)

*After Narrative: From Movement to Time in Welles' Kane and Arkadin*