



European Network for
Cinema and Media Studies

The NECS 2019 Conference

Structures and Voices: Storytelling in Post-Digital Times

12.06.2019

10.00 – 12.00: "Man With a VR Camera" - presentation of cinematic VR experience project - Gdynia Film School (Address: Plac Grunwaldzki 2, 81-365 Gdynia)

12.00-13.00: "Man With a VR Camera" - Q/A session with the authors - Gdynia Film School.

13.00-14.00: Presentation of Gdynia Film School - Gdynia Film School.

14.30-16.30: Seminar: "Film museums: challenges in exhibiting film history to engage modern audiences" - Gdynia City Museum (Address: Zawiszy Czarnego 1, 81-374 Gdynia)

18.00 Opening of a Mieke Bal installation: "Story-Telling in Bits & Pieces" - University of Gdańsk, Main Library (Address: Wita Stwosza 53, 80-308 Gdańsk).

19.30 – 22: Welcoming Party - Gdańsk, Elektryków Street.

13-15.06.19 - Conference Location: University of Gdańsk, Faculty of Social Sciences, Jana Bażyńskiego 4 80-309 Gdańsk

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**

18:00-18.20 – OPENING CEREMONY

18:20-19.50 - KEYNOTE LECTURE: MIEKE BAL: *Story-Telling in Bits & Pieces*

20:00 – 22.00 – FILM SCREENING: *Madame B*, dir. Mieke Bal

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: *How a Video Essay Thinks (and Feels): On Audiovisual (and Post-Digital) Forms of Screen Studies*

20:00 – GENERAL MEETING NECS

15.06.2019

9:00-10:30 – KEYNOTE LECTURE: KUBA MIKURDA: *Film Critic as Storyteller. Afterthoughts on "Love Express. The Disappearance of Walerian Borowczyk"*

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

11:00-12:45 – PANEL **I**: WORKGROUPS MEETINGS

LUNCH BREAK

13:45-15:30 – PANELS **J**

15:45-17:30 – PANELS **K**

19:00 - Farewell Party

13.06.2019

9:00-10:45 – PANELS **A**

A1

The Coalescence of Museal Spaces and Film

Chair: Izabela Mai (University of Gdańsk)

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?

Chair: Carlo Comanducci (Vistula University)

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

Chair: Matthew Croombs (University of Calgary)

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 (Sponsored by: The Film Festival Research)

Chair: Fernanda Peñaloza (University of Sydney)

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, Zhenya Samoilova (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 (Sponsored by: Speculative Fiction)

Chair: Péter Kristóf Makai (Linnaeus University)

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, Amrita Ghosh (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

Chair: Karol Józwiak, (University of Łódź)

Respondent: Karol Józwiak, (University of Łódź)

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

Pablo Sabater Cuevas (Universitat Autònoma de Barcelona)

Federico Fellini and Marcello Mastroianni. An auto-fiction study case

A7

The Time of Fabulation: Truth, Fiction, Media

Chair: Toni Pape (University of Amsterdam)

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 (Sponsored by: Cinema and Contemporary Visual Arts)

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 Sandoval (Independent), James Snazell (Edge Hill University)

A9

Body/Identity

Chair: Joanna Sarbiewska (University of Gdańsk)

Bjorn Beijnon (Utrecht University)

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

Panayiotis Charalambous (Frederick University), Irene Photiou (Frederick University), Theodora A. Maniou (University of Cyprus)

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

Meike Boldt (University Hamburg)

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

Kalpna Subramanian (University at Buffalo)

De-narrativizing the Body: Carolee Schneemann's Embodied Experimental Filmmaking Practice through the Lens of Yoga

A10

Color in Film and Media. How Color Challenges Film and Media Historiography (Sponsored by: Color in Film and Media)

Chair: Bregt Lameris (University of Zurich)

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?

A11

Sound and Music in Media workgroup meeting

13.06.2019

11:00-12:45 – PANELS **B**

B1

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

Chair: Bogna Konior (University of Amsterdam)

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 (Centre for Audiovisual Studies FAMU), 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

B2

Storytelling in the Age of Machine Vision

Chair: Marie Rebecchi (Université Sorbonne Nouvelle Paris 3)

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 (Sponsored by: Intermediality Workgroup)

Chair: John Gibbs (University of Reading)

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

Chair: Miroslav Vlček (Masaryk University)

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

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

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

Lucian Tion (NUS)

Communism as Heterotopia: An Exploration of the Multilinear Space of Socialist Film

B6

Intermedial Challenges of Narrative in Films of András Jeles and László Nemes Jeles (Sponsored by: Intermediality Workgroup)

Chair: Melinda Blos-Jáni (Sapientia Hungarian University of Transylvania)

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 (Sponsored by: New Media Workgroup)

Murat Akser (Ulster University), Jennifer O'Meara (Trinity College Dublin), Julia Havas (De Montfort University)

B8

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

Chair: Terri Ginsberg (The American University in Cairo)

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

Raluca Iacob (Independent)

Outlining film: European cinema and border narratives

B9

Queer/Gender 1

Chair: Šárka Gmitterkova (Masaryk University, Brno)

Aaron Hunter (Maynooth University)

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

Abigail Keating (University College Cork)

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

Sergio Rigoletto (University of Oregon)

The Lingering Specters of the Universal Story

Suzanne Eichner (Aarhus University)

Screening migration. European television drama series and female agency

B10

Necsus editorial board meeting

LUNCH BREAK

13.06.2019

13:45-15:30 – PANELS **C**

C1

Sound 1 (Sponsored by: Sound and Music in Media)

Chair: Mirosław Przyłipiak (University of Gdansk)

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

Chair: Elżbieta Durys (University of Warsaw)

Murat Akser (Ulster University)

Transnational Hybrid Storytelling in Kurdish Cinema

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

Chair: Darrell William Davis (Lingnan University)

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 (Sponsored by: Speculative Fiction)

Chair: Krystyna Weiher-Sitkiewicz (University of Gdańsk)

Radosław Przedpełski (Trinity College Dublin)

Steppe Geo-Media | Eastern European Neo-Avant-Garde Cosmotechnics 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 1

Chair: Terezie Krizkovska (NaFILM: National Film Museum, Prague, Charles University in Prague)

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)

Politics of Memory: Nationalism and Identity in Video Installations at the Museum of the Second World War in Gdansk

C6

Chinese Independent Cinema: Multifaceted Concerns and International Relevance

Chair: Maša Guštin (University of Gdańsk)

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

C7

National Cinema 1

Chair: Marta Maciejewska (University of Gdańsk)

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

Dishyia Karki (Heidelberg University)

Urban narratives as new Nepali cinema

C8

Images of History

Chair: Piotr Kurpiewski (University of Gdańsk)

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) and Taxi driver (2017)

C9

Queer/Gender 2 (Sponsored by: Speculative Fiction)

Chair: Šárka Gmitterkova (Masaryk University, Brno)

Victoria Pastor-González (Regent’s University London)

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

Vejune Zemaityte, Deb Verhoeven, Colin Arrowsmith (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

13.06.2019

15:45-17:30 – PANELS D

D1

Sound 2 (Sponsored by: Sound and Music in Media)

Chair: Arzu Karaduman (Ithaca College)

Céline Pluquet (Université Paris 8)

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

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

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

Zsolt Győri (University of Debrecen)

Fluid Audio-Spatial Aesthetics in Bálint Szimler and Marcell Rév's Balaton Method (2016)

D2

Society-politics-economy

Chair: Krystyna Weiher-Sitkiewicz (University of Gdańsk)

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)

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

Isabelle Freda (Hofstra University)

The imaginary signifier and Global Extinction: the elusive face of our own death

D3

Transculturality, Transnationality

Chair: Grażyna Świętochowska (University of Gdańsk)

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)

Nilgun Bayraktar (California College of the Arts)

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

D4

Picture/Experiment

Chair: Paweł Biliński (University of Gdańsk)

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 2

Chair: Terezie Krizkova (NaFILM: National Film Museum, Prague, Charles University in Prague)

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 (University of Leeds)

Narrative Proximity in Exhibition Spaces

D6

Migrations - Stories - Narrations

Chair: Sebastian Jakub Konefał (University of Gdańsk)

Alice Cati (Università Cattolica del Sacro Cuore)

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

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 2

Chair: Elżbieta Durys (University of Warsaw)

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

D8

Memory (Sponsored by: Cultural Media and Memory)

Chair: Grzegorz Kapuściński (University of Gdańsk)

Grazia Ingravalle (Brunel University London)

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

Katherine Nakad Chuffi (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 3

Chair: Małgorzata Radkiewicz (Jagiellonian University in Kraków)

Leung Wing-Fai (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

Ingrid Ryberg (University of Gothenburg)

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

D10

Film Festivals (Sponsored by: The Film Festival Research)

Chair: Grzegorz Fortuna (University of Gdańsk)

Luca Peretti (The Ohio State University), Damiano Garofalo (Sapienza University of Rome)

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 (Birkbeck 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!

D11

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

17:30-18:00 – New Media Workgroup meeting

18:00-18:20 – OPENING OF THE CONFERENCE;

18.20-19.50 KEYNOTE LECTURE: MIEKE BAL: *Story-Telling in Bits & Pieces*

20:00 – FILM SCREENING: *Madame B.*, dir. Mieke Bal

20:00 – Intermedia workgroup meeting.

14.06.2019

9:00-10:45 – PANELS **E**

E1

Screenwriters and Viewer Data: Current Challenges of Serial Television Production

Chair: Alexandra Schneider (Johannes Gutenberg-University Mainz)

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 find new forms of development in the television industry

E2

Big Data

Chair: Michał Pabiś-Orzeszyna (University of Łódź)

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

E3

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

Chair: Teréz Vincze (Eötvös Loránd University)

Györgyi Vajdovich (Eötvös Loránd University)

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

Gabriella Lakatos (Eötvös Loránd University)

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

Beja Margitházi (Eötvös Loránd University)

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

Balázs Varga (Eötvös Loránd University)

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

E4

Politics

Chair: William Brown (University of Roehampton)

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)

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

E5

Transmedia Storytelling. New Narrative Drives in Contemporary Art and Film (Sponsored by: Cinema and Contemporary Visual Arts)

Chair: Antonio Somaini (Université Sorbonne Nouvelle Paris 3)

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 (Sponsored by: Cinema and Contemporary Visual Arts): Gdańsk Shipyard and Post-Industrial Spaces

E7

Film-Philosophy

Chair: Carlo Comanducci (Vistula University)

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

Daniel Fineman (Occidental College)

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

E8

Threading Tales/Tails: Shaping Stories from Eyebrows to Scousebrows

Chair: Jaap Kooijman (Amsterdam University)

Respondent: Catherine Grant, (Birkbeck University)

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 (Sponsored by: The Film Festival Research)

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 (University of the Basque Country UPV/EHU)

E10

Interactive Narratives (Sponsored by: Speculative Fiction)

Chair: Radomír D. Kokeš (Masaryk University)

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

Désirée Kriesch (University of Klagenfurt)

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

14.06.2019

11:00-12:45 – PANELS **F**

F1

Remediation, Archives and Audiovisual Memory (Sponsored by: Cultural Media and Memory)

Chair: Anders Marklund (Lund University)

Respondent: Isabelle McNeill (University of Cambridge)

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

Chair: Lukas Brasiskis (New York University)

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

Elīna Reitere (Independent Scholar)

Historiography of Latvian cinema of Soviet period as a type of unreliable narration

F3

Whispering voices, narrating bodies. The aural trend in screen-based interfaces (Sponsored by: Sound and Music in Media)

Chair: Jacopo Giansanto Bodini (Université Jean Moulin Lyon 3)

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 (Sponsored by: Cinema and Contemporary Visual Arts)

Chair: Emilie Yeh (Lingnan University, Hong Kong)

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

VR and the Bazinian Myth of Total Cinema

Bianca Wright (Coventry University)

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 & Moholy-Nagy University of Art and Design)

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

Chair: Marie Rebecchi (Université Sorbonne Nouvelle Paris 3)

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. Elevators as Architectural Storytelling Devices

Kerim Dogruel (Goethe Universität, Frankfurt)

Insides Out

F6

Representing and Animating Post-Industrial Spaces (Sponsored by: Cinema and Contemporary Visual Arts)

Chair: Frances Guerin (University of Kent)

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 Kosterska (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

F7

Interactive documentary (Sponsored by: Documentary workgroup)

Chair: Miroslav Vlček (Masaryk University)

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

F8

Workshop

Archiving Mobility: Challenges and Methods

Miguel Fernandez Labayen (Universidad Carlos III de Madrid), Christopher Meir (Universidad Carlos III de Madrid), 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

Chair: Fernando Ramos (Universidad Complutense)

William Brown (University of Roehampton)

Cinema at the speed of darkness

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

The Bandersnatch Era (Sponsored by: New Media Workgroup and Speculative Fiction Workgroup)

Chair: Elizabeth Cadena Sandoval (Independent)

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

LUNCH BREAK

14.06.2019

13:45-15:30 – PANELS G

G1

Reception, Audiences, Movie-Going

Chair: Leung Wing-Fai (King's College London)

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 (Sponsored by: Documentary workgroup)

Chair: Katarina Misikova (Academy of Performing Arts Bratislava)

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

Tony Tracy (NUI Galway)

Whose National Cinema Audiences; Genres; Distribution

G3

Social media 1

Chair: Chris Hogg (University of London)

Przemysław 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?

Anca Țenea (University of Bucharest)

Self(ie) Representations through Instagram Stories

G4

TV Series

Chair: Radomír D. Kokeš (Masaryk University)

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 Bioni (University of Bologna)

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

G5

Media/Technology/Mobile Phones

Chair: Grzegorz Kapuściński (University of Gdańsk)

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 (Sponsored by: New Media Workgroup)

Chair: Sebastian Jakub Konefał (University of Gdańsk)

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

Creative Documentary Storytelling (Sponsored by: Documentary workgroup)

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

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

Deconstructing documentary narratives in the age of hybrid formats

Iván Villarme 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"

G8

Technology 1

Chair: William Brown (University of Roehampton)

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

Jacqui Knight (University of Plymouth)

Narrative discontent in Medical Simulation

G9

Narration of Contemporary Cinema

Chair: Grażyna Świętochowska (University of Gdańsk)

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, Chile)

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

Chair: Joanna Sarbiewska (University of Gdańsk)

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

G11

Workgroup Pub Com meeting: *NECS and Open Scholarship, drafting our strategy: a focus group*

G12

Speculative Fiction workgroup meeting –

14.06.2019

15:45-17:30 – PANELS **H**

H1

Education

Chair: Michał Pabiś-Orzeszyna (University of Łódź)

Barbora Holubova (Charles University)

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 (Sponsored by: Documentary workgroup)

Chair: Katarina Misikova (Academy of Performing Arts Bratislava)

Egor Shmonin (Concordia University)

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

Miroslav Vlček (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

Documentary workgroup meeting after the panel H2 (17:30-18:00)

H3

Social Media 2

Chair: Chris Hogg (University of London)

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

Chair: Leung Wing-Fai (King's College London)

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 (University of Economics in Prague / Charles University)

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

Luca Barra, Paolo Noto (Università di Bologna)

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

H5

Transmedia

Chair: Agnieszka Piotrowska (University of Bedfordshire)

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

H6

Games

Chair: Grzegorz Fortuna (University of Gdańsk)

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 Narrative: The Cult Following of a Video Game Hack

H7

Film Theory and Analysis

Chair: Paweł Biliński (University of Gdańsk)

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

Chair: William Brown (University of Roehampton)

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: Technologicality and Technicity, Between the Analogue and the Digital

H9

Puzzle Films

Chair: Mirosław Przyłipiak (University of Gdańsk)

Alexey Izmailkov (Tel Aviv University)

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

Radomír D. Kokeš (Masaryk 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 Brütsch (University of Zurich)

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

H10

New Science-Fiction Films (Sponsored by: Speculative Fiction)

Chair: Sebastian Jakub Konefał (University of Gdańsk)

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 it 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

H11

Media and Participation

Chair: Beate Ochsner (Konstanz University)

Anne Ganzert (Konstanz University)

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

14.06.2019

18:00-19:30 – KEYNOTE LECTURE: CATHERINE GRANT: *How a Video Essay Thinks (and Feels): On Audiovisual (and Post-Digital) Forms of Screen Studies*

15.06.2019

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

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

11:00-12:45 – WORKGROUPS MEETINGS

- Workgroup meeting - Space and Place
- Workgroup meeting - The Film Festival Research
- Workgroup meeting – CCVA (Cinema and Contemporary Visual Arts)
- Workgroup meeting – Amateur Media Cultures

13:00 – 13.45: WORKGROUPS LIAISONS MEETING

LUNCH BREAK

13:45-15:30 – PANELS J

J1

Feminist Film and Video Aesthetics 1 (Sponsored by: Cinema and Contemporary Visual Arts)

Chair: Marta Maciejewska (University of Gdańsk)

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

A Spectacle of Precarity: Financial Capitalism in Contemporary Screen Media (Sponsored by: Speculative Fiction)

Chair: Raúl Álvarez Gómez (University Rey Juan Carlos)

Constantin Parvulescu (Babes-Bolyai University)

Narrating the Apocalypse: Finance Film and the End of Capitalism

Teet Teinmaa (Tallinn University, Estonia)

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

Alasdair King (Queen Mary University of London)

'Yella': Carnival of Financial Souls

Araceli Rodríguez Mateos (University Rey Juan Carlos)

The New Cinema of Precarity: Storytelling from a Genre Perspective

J3

Archival Storytelling (Sponsored by: Cultural Media and Memory)

Chair: Rosanna Maule (Concordia University)

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 (Sponsored by: Speculative Fiction)

Chair: Catherine Grant (Birkbeck University)

Respondent: Liz Greene (Liverpool John Moores University)

John Gibbs (University of Reading)

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

Chiara Grizzaffi, Giulia Scomazzon (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 1

Chair: Judith Keilbach (Utrecht University)

Laëtitia Kulyk (University of Jyväskylä), Miren Manias-Muñoz (University of the Basque Country / University of Edinburgh)

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

Marco Cucco (University of Bologna), Massimo Scaglioni (Catholic University of Milan)

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

J7

YouTube (Sponsored by: Sound and Music in Media)

Chair: Paweł Sołodki (School of Art and Design, Łódź)

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

Chair: Małgorzata Radkiewicz (Jagiellonian University in Kraków)

Dalila Missero (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

Antoine Damiens (Concordia University)

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

J9

Television

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

Šárka Gmitterkova (Masaryk University, Brno)

The Kardashians "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 (Sponsored by: Cinema and Contemporary Visual Arts)

Chair: Miriam de Rosa (Coventry University)

Lidia Książ (Maria Curie-Skłodowska University in Lublin)

Afrofuturism as a Storytelling Mode in Selected American Music Videos

Rosanna Maule (Concordia University)

Postcolonial Archives and Feminist Digital Art Practices

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

Chair: Araceli Rodriguez (Universidad Rey Juan Carlos)

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

Computer-Screen Movies (Sponsored by: Speculative Fiction)

Chair: Elizabeth Cadena Sandoval (Independent)

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

K4

Playful Resistance: Transformations of Narrative in Contemporary Russian Cinema (Sponsored by: New Media Workgroup)

Chair: Ellina Sattarova (University of Pittsburgh)

Vlad Strukov (University of Leeds)

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

Denis Saltykov (University of Pittsburgh)

'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"

K5

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

Chair: Caroline Moine (Université Paris-Saclay, UVSQ/CHCSC)

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 2

Chair: Tomasz Kożuchowski (University of Gdańsk)

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 (Sponsored by: Documentary workgroup)

Chair: Paweł Biliński (University of Gdańsk)

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

Nicoleta Bazgan (UMBC)

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

K8

Various Faces of Narrativity

Chair: Judith Keilbach (Utrecht University)

Janina Schupp (University of Cambridge)

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

Stephen Amico (The Grieg Academy/University of Bergen)

All the Possible Bodies: Fashion, Phenomenology, and the Anti-Narrative of the “Virtual” Runway

Christian Sancto (University of Rochester)

Everyday Fictions: Post-Digital Photography and the Politics of Discrepancy in Thomas Demand's The Dailies.

K9

Art, Archives, Ancestry: Collaborative Storytelling in Post-Digital Age (Sponsored by: New Media Workgroup)

Chair: Anna Muller (University of Michigan-Dearborn)

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

19:00 -

A FAREWELL PARTY ("Stary Maneż" address: Gdańsk, Słowackiego 23 Street)