The Lund Conference
Locating Media
Lund, Sweden, June 25 - 28, 2009
in cooperation with Film Studies, Lund University

Main Conference Venue: Centre for Languages and Literature, Lund University

Thursday 25th of June 2009

10.00-12.00   Registration (Foyer)
12.00-13.00   Lunch
13.00-13.15   OFFICIAL OPENING, Sanimir Resic, Chair of Centre for Languages and Literature (Auditorium)
13.15-14.15   KEYNOTE ADDRESS (Auditorium)

»Relocating the National: The 'French-ness' of French Cinema from the Regional to the Transnational«
Ginette Vincendeau (King's College London)

14.30–16.30   PANELS A1–A5

A1. Blockbuster Culture
Room: Auditorium
Chair: Mark Gallagher

Eleonora Benecchi (with Marco Cucco) (Lugano)
Relocating Hollywood Advertising. How New Marketing Methods and Changing Distribution Strategies have Modified the High Concept Model

Jesko Jockenhövel (Potsdam)
Massively Played Games – Videogames as Blockbusters

Helle Kannik Hastrup (Copenhagen)
Locating Celebrities: Performative, Manipulative and Tabloid Celebrity Documentaries

Elizabeth Prommer (Hamburg)
Marketing the Franchise-Blockbuster

A2. Documentary, Docudrama and History
Room: 201
Chair: Yosefa Losshitzky

Åsa Bergström (Lund)
Locating Targets – Adaptations of the First SMS-Murder in History

Christoph Hesse (Berlin)
Lanzmann ici et Godard ailleurs

Andrea Meuzelaar (Amsterdam)
Reporting on the Rites of Islam

Victoria Pastor-González (London)
The Passion of Antonio Delgado. The Use of Religious Iconography in Benito Zambrano’s Mini-Series Padre Coraje (Father Courage)

Bjørn Sørensen (Trondheim)
Raising the Flag on Iwo Jima – History, Documentary, Fiction and

A3. Memory, Colonialism, Cartography
Room: 140
Chair: Alexandra Schneider

Dagmar Brunow (Hamburg)
The Ghosts of History and Cities as Palimpsests. Colonial Spaces and Visual Archives in British Avantgarde Filmmaking

Teresa Castro (Paris)
Cinematic Mapping: Looking from Above

Jan Holmberg (Malmö)
Spreading the Word, Shedding Light: Towards a Media History of Colonialism

Sophie Verduodt (Ghent)
Spatialising Memory. Sokurov’s Museum as Inner Space

A4. Jewish Entrepreneurs in the European and North American Film Business
Room: A129b
Chair: Judith Thissen

Fransje de Jong (Utrecht)
Jewish Entrepreneurs in the Dutch Film Business, 1910-1940

Paul S. Moore (Toronto)
A Theory of Showmanship Applied to Early Cinema Entrepreneurs in Toronto

Louis Pelletier (Montreal)
Ray Lewis and the Strategic Deployment of Jewish Identity in the Canadian Film Business

Judith Thissen (Utrecht)
Local, National and International Movie Moguls: Different Patterns of Jewish Showmanship

Andre van der Velden (Utrecht)
The Making of Abraham Tuschinski: Self Representation

A5. Authorship
Room: 135a
Chair: Lars Gustaf Andersson

Marit Knollmueller (London)
A Match Made in Heaven or Hell?

Bradford Owen (San Bernardino)
Citizen Kane as Foucauldian Genealogy

Daniel Ribas (Aveiro)
Greek Tragedy Adaptation: The Case of the Portuguese Filmmaker João Canijo

Kelly Robinson (Southampton)
An Adaptable Aesthetic: The International Career of Cinematographer Theodor Sparkuhl

Peter Sillett (Kent)
Bunuel and Authorial Manipulation
2

Lothar Mikos
(with Claudia Töpper) (Potsdam)
The Global Appeal of Visual Attraction – VFX and SFX as Blockbuster Strategies

Symbolic Action of a Dutch Movie Mogul

16.45–18.45 PANELS B1–B5

B1. Dis/locating Cinematic Dispositifs
Room: Auditorium
Chair: Wanda Strauven
Tina Bastajian (Amsterdam)
Geo-Cinematics? Traces, Accents and Dis/Locative Media(s)
Carolyn Birdshall (Amsterdam)
Disrupted by Sound? Mapping Multimedial Cinematic Dispositifs in Interwar German Cinema
Jennifer Steetskamp (Amsterdam)
Augmented Histories: Installation Art, Data-Mapping, Mobility
Floris Paalman (Amsterdam)
An Endless Itinerary: The Cinematic Mapping of A City
Wanda Strauven (Amsterdam)
Mapping Ubiquity: Early Cinema as an Early Case of Locative Media

B2. Tourism and Geography
Room: 201
Chair: Les Roberts
Mihlós Kiss (Groningen)
The Role of »Spatial Motivation« in Tourism-Induced Films
Les Roberts (Liverpool)
»World in One City«: Surrealist Geography and Time-Space Compression in Alex Cox’s Three Businessmen
Ryan Shand (Liverpool)
Excursions from the Suburbs With a Cine Camera: Emotional Mappings of the City

B3. Media of Migration
Room: 140
Chair: Melis Behlil
Mattias Frey (Kent)
Goodbye, Germany! Televisions of Emigration
Martyna Olszowska (Cracow)
Artistic Emigration: Polish Filmmakers in Australia
Claudia Sandberg (Southampton)
Migrating Meaning of Diasporic Film? Readings of Peter Lilienthal’s Calm Prevails in the Country in East Germany and West Germany
Eva Slotegraaf (London)
Locating Movements by the Lenses of Diasporic Filmmakers, Transgressed Territories and Flows of Desires
Iris Vanderwelde (with Philippe Meers, Roel Vandekinkel, Sofie Van Bauwel) (Antwerp)
Cinema and Diaspora in a European City, A Case Study on Indian and Jewish Cinema

B4. War, Death & Destruction
Room: A129b
Chair: Rikke Schubart
Alice Bardan (Los Angeles)
»Wear the Revolution«: Sartorial Quotations and Surviving Images in Carmine Amoroso’s Cover Boy: The Last Revolution
HeLEN L. Jones (Preston)
»Ashes to Ashes, Dust to Dust«: A Study of Hartmut Bitomsky’s Staub and Sally Potter’s Yes
Rikke Schubart (Odense)
After Abu Ghraib: Pain and Ethics in Three Kings, Rendition, and In the Valley of Elah

B5. Historical Representations in Entertainment and News
Room: 135a
Chair: Salvador Gómez
Julio Montero (with María Antonia Paz) (Madrid)
The Presentation of History on Spanish Television
Fatima Gil (Madrid)
The Silence of the Women. Historical Representation of Women during Franco’s Regime in Spain
José Carlos Rueda (with Carlota Coronado, Raquel Sánchez) (Madrid)
The Televisual Entertainment in Spain during the Francoist Regime: Historical Evocation and Invention
Javier Mateos (Madrid)
An Historical Reading of »The Socialist Decade«: Political Control and Manipulation in News of the Spanish Public Television in 1992
Esther Gáitan Fuertes (Madrid)
The War in Iraq Is Unstoppable:

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19.00  **Evocations of Geographies:**
**New Media Art and Cultural Analysis with Robert Willim & Anders Weberg (Auditorium)**

20.00  **Wallflower Wine Reception (Museum of Sketches/Skissernas museum)**
with guided tours through the museum between 20.00 and 21.00

The museum is located just south of the Centre for Languages and Literature at Finngatan 2 – for more information, see www.adk.lu.se/en/

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**Friday 26th of June 2009**

**09.00–11.00 Panels C1–C5**

**C1. Questions of Locality and Globality**
Room: Auditorium

**C2. Localizing Television: Reworking of TV Aesthetics**
Room: 135a

**C3. Laugh at First Sight: Locating the Comic in Contemporary Cinema and Television**

**C4. Historical Developments in the European Film Industries**
Convened by the Film Industries Work Group
Room: 140

**C5. Exhibition: History and Practices**
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<td>Mats Thiele (Dortmund)</td>
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<td>Melanie Selfe (Glasgow)</td>
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<td>Melanie Selfe (Glasgow) A Regional National Film Theatre in Glasgow: Making a Cultural Statement on Two National Stages</td>
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11.15-13.15 PANELS D1–D6 (FOR D6, PLEASE SEE BELOW)
D1. From the Digital to Geopolitics
Room: 140
Chair: Barbara Flückiger

D2. Re-locating New Waves I: National Spaces and (Localised) Practices
Convened by the Avant-garde(s) and New Wave(s) Work Group
Room: Auditorium
Chair: Ginette Vincendeau

D3. New Perspectives on Film Production
Convened by the Film Industries Work Group
Room: A 129b
Chair: Janet Staiger

D4. Sites of Art and/in Cinema
Room: 201
Chair: Teresa Castro

D5. Locating TV Fiction
Room: 135a
Chair: Mar Grandío

Giorgos Dimitriadis (Thessaloniki)
Not in Kansas Anymore: Simulated Space vs. Worldmaking in Digital Fantasy

Barbara Flückiger (Zürich)
Digital Reconstruction of Deceased Persons

Philipp Schmerheim (Amsterdam)
Relocating the Good Life. Virtue Ethics in Virtual Film Worlds

Vicente Rodriguez Ortega (New York)
Politics Must Stay in the Background! Contemporary European Cinema and A New Aesthetics of Subtle Sincerity

Ferenc Boné (Cluj-Napoca)
The Geopolitical Explanation of Aki Kaurismäki’s Minimalism

D6. Film Theory: New Approaches
Room: 135b
Chair: Anna Cabak Rédei

Valerie Deifel (Vienna)
The Blink of an Eye: «Espacement» and Interval in Film

Inga Pollmann (Chicago)
The Axolotl and the Cinema: Vitalism and Evolution in Bazin and Merleau-Ponty

Anna Cabak Rédei (Lund)
Towards a Cognitive Semiotic Approach to Film: Realism and the Cinema of Béla Tarr

Ann-Kathrin Stoltenhoff (Hamburg)
Embodied Media: Film as Phenomenological and Structural Challenge to the Body

13.15-14.15 Lunch

14.15-15.15 KEYNOTE ADDRESS (Auditorium)
»Propagating Culture or Serving the Needs of Industry. The Significance and Contribution of Film Schools«
Duncan Petrie (University of York)
15.30-17.00 PANELS E1–E4

E1. Out of the Ordinary: Festival Spaces
Convened by the Film Festival Research Work Group
Room: Auditorium
Chair: Marijke de Valck
Mark Gallagher (Nottingham)
»In the Film Laboratory That is Mr. Soderbergh's Brain«: Critical Reception and the Steven Soderbergh Imprint
Charles-Clemens Rüling (Grenoble)
Festivals as Ecologies of Learning: The Anneyce International Animated Film Festival and Market
Ger Zielinski (New York)
On the Production of Heterotopia, and Other Spaces, at Lesbian and Gay Film Festivals

E2. What is Film Acting? Reflections on the Actor on Screen
Room: A 129b
Chair: Paul McDonald
Kathrina Glitre (Bristol)
Beyond the Stars: Perceiving the Actor
Ceri Hovland (Reading)
Reflections on Mimesis and Epistemic Distance: Understanding Person, Character, Actor
Jörg Sternagel (Potsdam)
The Possibility of the Other: On a Phenomenology of the Film Actor
Niklas Persson Webbörn (Gothenburg)
Realistic Acting through TV Drama in the Shadow of Ingmar Bergman: Bo Widerberg directs Arthur Miller's Death of A Salesman for Swedish Television

E3. History, Memory, Media
Room: 140
Chair: Vinzenz Hediger
Loretta Guerini (Bologna)
Heterotopia of Reality: From Pasolini to Aronofsky
Anke Hennig (Berlin)
History of Today
Jan Henselder (Berlin)
Places of Memory in Virtual Space: Video Segmentation and Georeferencing for Audio-Visual Oral History Archives
Ása Jernudd (Örebro)
Cinema, Memory and Identity. Narrative Strategies When Remembering Cinema-Going and Film

E4. Mindmapping the North: Nordicness and/in Transnational Media Practices
Room: 201
Chair: Patrick Vonderau
Anne Bachmann (Stockholm)
Travelling in the North: When Travelogues Put the »Nordic« into Nordisk Film
Audun Engelstad (Lillehammer)
The Criminal Investigator and the Investigated Crime
Anders Marklund (Lund)
Swedish Kisses. Observing Slowly Changing Norms
Nadi Tofighian (Stockholm)
Trade Follows the Flag. Trade Follows Film

17.15-18.45 PANELS F1–F4

F1. Screens of Navigation
Room: Auditorium
Chair: Tim Bergfelder
Sybille Lammes (Utrecht)
Routing The Map: Digital Cartographies As Performative Spatial Practices
Alexandra Schneider (Berlin)
IMAX and the Cartography of Screen Tourism
Imar de Vries (Utrecht)
Doubling Up: Virtual Tourism As Gateway To Past, Present And Future

F2. »Acting with Facts«: Actors and the Docudramatization of History since 1990
Room: A 129b
Chair: Derek Paget
Derek Paget (Reading)
Reflecting/Reflections On Reality: Actors' Perspectives on Acting with Facts
Heather Sutherland (Reading)
Locating »The Truth«: Reflections on Interviewing as a Primary Methodological Tool for Research into Acting with Facts
Lib Taylor (Reading)
Bearing Witness: Fact-based Theatre in Britain since 1990
Jonathan Bignell (Reading)
Conditions of Possibility: Docudrama, Television and Change since 1990

F3. Film Workshops in Europe: History, Theory and Methodology
Room: 201
Chair: John Sundholm
Lars-Gustaf Andersson (Lund) and John Sundholm (Karlstad)
 Rather Free than Filmmaker? Film Workshops in Sweden 1968-2001
Miguel Fernández Labayen (Barcelona)
From Dictatorship to Democracy: The Life and Times of La Central del Curt. Managing Minor Cinemas in Spain
Maria Vinogradova (St. Petersburg)
Film Workshop Soviet-Russian Style: St.Petersburg »Club of Film Amateurs«
Peter Thomas (Sunderland)
The Workshop Movement in Britain: From Radical Politics to State Assimilation

F4. New Media Practices
Room: 140
Chair: Christoph Engemann
Rainer Hillrichs (Bonn)
Complexities of Location in Daily Photo Blogs
Seanna McPherson (North Vancouver)
Visual Literacy and Digital Citizenship
Marina Rossi (Pisa)
Locating Media as Critical Strategy: Do It Yourself TV
Scott W. Ruston (Los Angeles)
The LA Noir Project: Locating Media Representations and Lived Experience through Mobile Media and Participatory Learning

19.00-20.30 NECS Work Group Meetings (Rooms to be announced by the Work Group Organizers)
Wine Reception & Book Release (Foyer) organized by the National Library of Sweden

21.00 Surprise Movie with Local Interest. Introduction: Ingrid Stigsdotter (Auditorium)

Saturday 27th of June 2009

09.00-11.00 Panels G1-G6 (For G6, please see below)

G1. Locating Festivals: Between the Regional and Transnational

Convened by the Film Festival Research Work Group

Room: 201
Chair: Skadi Loist

Christian Jungen (Zurich) A Star Overnight: How Stars Are Born on the Red Carpet at Cannes

Andrea B. Braadt (Vienna) The Transgressive Potential of the Musical Number in Narrative Film

Petra Löffler (Vienna) Ghost Sounds and the Cinematic Imagination

Melanie Letschnig (Vienna) Let the Children Play! Music Videos and the Alienation of Violence and Splatter Aesthetics

Pietari Kääpä (Ningbo) The Harmony of Dislocation – Negotiating Difference in Displacement

Sandra Naumann (Linz) Seeing Sound: The Short Films of Mary Ellen Bute

G2. Locating the Relation between Music and Film: Transgressions, Transformations, Alienations

Room: 135a
Chair: Andrea B. Braadt

Joachim Ardelt (Salzburg) Writing Mobisodes

Mats Björkin (Gothenburg) Studying TV-Drama Scriptwriting: Negotiating American Models in European Public Service Television Drama Production

Sky Crompton (Melbourne) The Auteur Entertaining and Informing Today’s Audience: From Page to the Screen

Jai B. Kim (with Soo Min, Eun Y. Chang) (Stanford) Cross-Cultural Predictability – A Case of Movies Based on Sources from the Intra-Cultural Region

G3. From Script to Screen and Diasporic Cinema in Contemporary Europe

Room: 140
Chair: Mariah Larsson

Daniela Berghahn (London) From Turkish Greengrocer to Drag Queen: Reassessing Patriarchy in Recent Turkish-German Coming-of-Age Films

Isabel Santaolalla (London) Immigrants in Recent Spanish, Italian and Greek Cinemas: A Comparative View

Carrie Tarr (London) Gendering Diaspora: The Work of Diasporic Women Filmmakers in West European Cinema

G4. Reflections on Migrant and Diasporic Cinema in Contemporary Europe

Room: Auditorium
Chair: Carrie Tarr

Maria Anikina (Moscow) Misuse of Research Data in Mass Media As A Factor of Desinformation

Brian Bantugan (Diliman) News: Reportage or Reading?

Josetxo Cerdán (Tarragona) El Camaleó: Fake TV in Late Spanish Transition

Javier Mateos-Pérez (Madrid) Political Control and Manipulation in Spanish Public Television in 1992: A News Example: The Socialist Decade

G5. Manipulation, Misinformation, Fake

Room: 135b
Chair: Bjørn Sørensen

José Cabeza (Madrid) Looking for Answers: Narrative Analysis of the Consequences, Explanations and Expectations of ETA Existence in Iñaki Arretxe’s Documentary Films

Emiliano Morreale (Taramo) The Progressive Expansion of Nostalgic Mood in Films Set in the Recent Past

Tonji Haugland Sørensen (Bergen) Rememberance and Truth? – Heroes of Telemark and the Battle for the Heavy Water

G6. Historical and Social Reflections in Documentary and Fiction

Room: A 129b
Chair: Esther Gaytán

José Cabeza (Madrid) Looking for Answers: Narrative Analysis of the Consequences, Explanations and Expectations of ETA Existence in Iñaki Arretxe’s Documentary Films

Mª del Mar Chicharro (with Salvador Gómez) (Madrid) About Spanish Civil War in Contemporary Fiction: Regionalist and Generalist Readings

Emiliano Morreale (Taramo) The Progressive Expansion of Nostalgic Mood in Films Set in the Recent Past

Tonji Haugland Sørensen (Bergen) Rememberance and Truth? – Heroes of Telemark and the Battle for the Heavy Water
11.15-13.15 PANELS H1-H6 (FOR H6, PLEASE SEE BELOW)

H1. Tracing Contemporary Cine-Geographies
Room: A 129b
Chair: Michael Wedel
Pepita Hesselberth (Copenhagen/Amsterdam) Camcorder Navigation: New Forms of Embodied Spectatorship?
Maria Poulaki (Amsterdam) The Local is the Universal: Cinematic Places for the Networked Subject
Senta Sievert (Amsterdam) Vertical Time Experience in La Science des Rêves
Laura Schuster (Amsterdam) Running in on Time: Deja Vu and the Spatialization of Time Past
Michael Wedel (Amsterdam) Differential Spaces, Syncopated Subjects: Tom Tykwer’s Architectonics of the Senses

H2. Regional Aesthetics, Images of Sweden
Room: Auditorium
Chair: Anna-Sophia Rossholm
Anders Aberg (Växjö) The Creation and Dissemination of a Swedish Summer Paradise
Erik Hedling (Lund) Ingmar Bergman’s Scania: Deconstructed Locations
Ulrika Holgersson (Lund) »With Brita in the Wholesaler’s House«: The Conflict between City and Countryside, and Making Class and Gender in the Swedish Maid Films of the 1930s and 1940s
Fredrik Persson (Lund) Scania: From a Patriotic Jigsaw Puzzle to Obstinate Region
Ann-Kristin Wallengren (Lund) The Swedish-American Winning the American Civil War, The Swedish Nationalist Film in the 1930s

H3. Identity in European Cinemas
Room: 201
Chair: Tommy Gustafsson
Daniel O’Brien (Southampton) What Have They Done to England? Imagined Britishness in Cosa Avete Fatto a Solange
Aine O’Healy (Los Angeles) Black and White: The Comedy of Racial Difference in Contemporary Italian Cinema
Bruce Williams (Wayne) MySpace Speaking Your Language: Shifting Paradigms for European Minority/Regional-Language Cinemas
Andrea Virginăş (Cluj-Napoca) De/Construction of Gendered Identities in New Romanian Cinema: Allegories or Stories about Flesh?

H4. Dramaturgy and Screenplay
Convened by The Screenwriting Work Group
Room: 135a
Chair: Claus Tieber
Anke Brouwers, (Antwerp) Are Screenplays Artworks?
Claus Tieber (Vienna) The Three Dimensions of Narrative Structure in Fiction Film

H5. Contrasting Spaces in European Cinema
Room: 135b
Chair: Jörg Sternagel
Stefano Baschiera (Cork) A Conformist’s Journey: Rome to Paris and Return
Abigail Keating (Cork) Representations of Motherhood and the (Urban) Village in Pedro Almodóvar’s Volver
Jill Murphy (Cork) Repicturing Rome: The City and The Studio in Caravaggio by Derek Jarman
Aidan Power (Cork) A Weekend Break in the Country...with Zombies: Contrasting Space in 28 Days Later

H6. Locating Newsreels
Room: 140
Chair: Mats Jönsson
Madeleine Lilja (Örebro) Between Fiction and Journalism: Swedish Newsreels in 1914
Pelle Snickars (Stockholm) Cinematic Nazism 1941-1945: Screening »Auslandstonwoche« in Neutral Sweden

13.15-14.15 Lunch

14.15-15.15 KEYNOTE ADDRESS (AUDITORIUM)
15.30-17.30 PANELS 11-16 (FOR 16, PLEASE SEE BELOW)

11. REGIONAL FILM PRODUCTION IN THE NORTH: A PANEL DISCUSSION
Room: Auditorium
Chair: Olof Hedling

12. POLITICS THROUGH THE BACK-DOOR OF FILM: DEMOCRACY, HISTORY, THEORY
Room: A 129b
Chair: Herbert Schwaab

13. RE-LOCATING NEW WAVES II: GOING GLOBAL, BEING LOCAL
Convened by the Avantgarde(s) and New Wave(s) Work Group
Room: 140
Chair: Malte Hagener

14. GENRE: A TRANSNATIONAL VIEW
Room: 201
Chair: Ann-Kristin Wallengren

15. PARADOXES OF PLACE IN CONTEMPORARY CINEMA
Room: 135a
Chair: André Dias

Martin Persson
Anagram Production
Sudeep Dasgupta (Amsterdam)
The Powers of the Relation: Rancière, Benjamin, adorned on Art, the Image and Emancipation

Daniel Ahlqvist
Yellow Bird Production
Drehli Robnik (Vienna)
Without Piety: The Politics of Unfounded Articulation in Mainstream Film

Joachim Schätz (Vienna)
Holy Mackerels – The Preston Sturgis Stock Company as Dissensual Democracy

Renée Winter (Vienna)
Television Histories, Promises of Democratization in Postwar Austria

Elisabet Björklund (Lund)
Locating a Pandemic: The Representation of HIV and AIDS in Two Swedish Documentaries

Tommy Gustafsson (Lund)
The Last Dog in Rwanda: Swedish Educational Films and Teaching Guides on the History of Genocide

Mariah Larsson (Malmö)
Locating Sexual Transactions: A National Perspective through Three Swedish Films

Karin Sarsenov (Lund)
The Forging of a Supra-Ethnic Identity in Russian TV Entertainment

Ulf Zander (Lund)
Radul Wallenberg as a Film- and Television Hero

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<td>18.00</td>
<td>NECS Membership Reunion (Auditorium)</td>
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<td>20.30</td>
<td>NECS Buffet (Foyer)</td>
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**Sunday 28th of June 2009**

**9.30-11.00 PANELS J1-J5**

**J1. Colour Aesthetics**
- Room: Auditorium
- Chair: Sarah Street

- Alex Clayton (Bristol)
  - The Difference of Colour: Comparative Readings of *Jour de Fête* (1949/1995)

- Richard Misek (Bristol)
  - Cinema’s Imaginary Art History

- Kristian Moen (Bristol)
  - Technicolor Transformations: Mutable Places, Sergei Eisenstein and the Silly Symphonies

- Sarah Street (Bristol)
  - Questions of Colour Aesthetics: Image, sound, colour and the senses in The Thief of Bagdad

**J2. Network Narratives and Seriality**
- Room: 201
- Chair: Markus Stauff

- Luca Barra (with Massimo Scaglioni and Anna Sfardini)
  - (Milan)
  - Re-locating a Global Island: The Lost Audiences in Italy

- Janica Tomic (Zagreb)
  - Locating Intermedial Links with Non-Filmic Network Narratives

- Daniela Wentz (Weimar)
  - Locating the Threshold, Television and the Topology of the Home in Desperate Housewives

**J3. Festival Programming Practices: Between Audience and Industry**
- Room: A 129b
- Chair: Ger Zielinski

- Skadi Loist (Hamburg)
  - Queer Programming Strategies

- Roya Rastegar (Santa Cruz)
  - Questioning Taste: A Spatial Reconsideration of US Film Industry Distribution Practices

- Marijke de Valck (Amsterdam)
  - Perspectives and Parameters: Conceptual Approaches to Festival Programming

**J4. Representations of Race and Whiteness in Contemporary Nordic Media and Visual Culture**
- Room: 135a
- Chair: Tobias Höbinette

- Tobias Höbinette (Tumba) and Carina Tigervall (Malmö)
  - »Japanese, Japanese ...«: Representations of East Asians in Swedish Visual Culture

- Rikke Andreassen (Malmö)
  - Fags Are the New White

**J5. The Tardis in Wales – Changing the Face of a Small Nation through Television**
- Room: 140
- Chair: Pelle Snickars

- Stephen Lacey (Glamorgan)
  - BBC Drama in the Regions

- Steve Blandford (Glamorgan)
  - The Impact of ›Landmark‹: Television on a City and Nation: Dr Who and Torchwood, A Case Study

- Ruth McElroy and Rebecca Williams (Glamorgan)
  - The Good Coal Days? Place, Identity and Formations of Value in Historical Reality Television

**11.15-13.15 PANELS K1-K5**

**K1. Locating Franco-British Cinematic Relations**
- Room: Auditorium
- Chair: Dorota Ostrowska

**K2. Locating Desire in Contemporary Cinema**
- Room: A 129b
- Chair: Elisabet Björklund

**K3. Locating Research: Methods of Film Education and Public Outreach**
- Room: 135a
- Chair: Winfried Pauleit

**K4. The Importance of Being A Mediated Self: Discursive Analysis of »User Generated« Media**
- Room: 140
- Chair: Ramón Reichert

**K5 Locating Genre: Spatial (in)Determination in Contemporary Film and Television**
- Room: 201
- Chair: Juan A. Tarancón de Francisco
Lucy Mazdon (Southampton)
JE T’AIME...MOI NON PLUS: FRANCO-BRITISH CINEMATIC RELATIONS

Cécile Renaud (Southampton)
CHANNEL-CROSSING FESTIVALS: THE CASE OF THE FRENCH FILM FESTIVAL UK AND THE FESTIVAL DU FILM BRITANNIQUE DE DINARD

Ingrid Stigsdotter (Lund)
ERICK ZONCA’S LA VIE RÊVÉE DES ANGES: THE DREAMLIFE OF ANGELS IN BRITAIN: A CASE STUDY OF BRITISH AUDIENCE RESPONSES TO 1990s FRENCH NEW REALISM

Catherine Wheatley
(Southampton)
THE LANGUAGE OF LOVE? HOW THE FRENCH SOLD LADY CHATTERLY’S LOVER (BACK) TO BRITISH AUDIENCES

Celestino Deleyto (Zaragoza)
AFFAIRS OF THE TRANSNATIONAL HEART: BORDER DESIRE IN CONTEMPORARY CINEMA

Marimar Azcona (Zaragoza)
THE EARTH TURNED TO BRING US CLOSER: THE SHAPE OF DESIRE IN MULTI-PROTAGONIST MOVIES

John Mercer (Stoke-on-Trent)
ANOTHER GAY MOVIE? DESIRE AND POPULAR GAY FILM AND TELEVISION

Tamar Jeffers McDonald (Kent)
WHERE ARE THE DIRTY ROMCOMS FOR GIRLS?

Lucie Cesalkova (Brno)
TO PROMOTE, TO DEVELOP, TO CARE ABOUT: CZECHOSLOVAK INTERWAR CINEMA IN THE CHARGE OF PEDAGOGUES, SCIENTISTS AND FILM AMATEURS

Winfried Pauleit (Bremen)
PERSONALITY FORMATION AND THE MOVIES

Susanne Lummerding (Vienna)
CLAIMING THE POLITICAL – MEDIACITY & AGENCY

Mela Mikes (Vienna)
THE DOORS OF MISPERCEPTION – TERMINOLOGICAL PARADIGMS

Christopher Engemann
(Bremen/Stanford)
WRITE ME DOWN MAKE ME REAL – THE GOVERNMENTALITY OF DIGITAL IDENTITY

Ramin Reichert (Linz)
GOVERNING THE HYBRID SELF: SOCIAL MEDIA ON THE INTERNET

Luis M. García-Mainar (Zaragoza)
LOCATING THE CRIME FILM: SPACE AND CRIME DRAMA IN CONTEMPORARY HOLLYWOOD CINEMA

Carmen Indurain (Navarra)
LOCATING GENRE: THE ROAD MOVIE

Beatriz Oria (Zaragoza)
LOCATING SEX: NEW YORK VS LOS ANGELES IN SEX AND THE CITY

Juan A. Tarancón de Francisco
(Zaragoza)
SUBURBAN SPRAWLS, FREEWAYS AND OUTLET MALLS: THE CHANGING LANDSCAPE OF THE WESTERN

Iván Villarmea Álvarez (Zaragoza)
LOCATING THE DOCUMENTARY FILM: NEW FICTIONS AT THE LIMITS OF THE REAL

13.20-13.35 FAREWELL ADDRESS (AUDITORIUM)