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European Network for  
Cinema and Media Studies

# Transitions: Moving Images and Bodies

**7<sup>th</sup>-13<sup>th</sup> June 2021**

Hosted by the University of Palermo

# Organising Team

Palermo, June 7-13, 2021 » NECS Conference

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» University of Palermo

**Program and Panels Coordination**  
**Giacomo Tagliani**  
» University of Palermo

**Workgroups Coordination**  
**Laura Busetta**  
» University of Messina

**Program Design**  
**Pietro Renda**  
» University of Calabria  
**Simona Arillotta**  
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**Special Events**  
**Simona Arillotta** (*The Sea of Memory*)  
» University of Palermo  
**Andrea Inzerillo** (*Sicilia Queer Filmfest*)

**Screenings**  
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**Giorgio Liscianrello** (*Sicilia Queer Filmfest*)

**Graduate Workshop**  
**Giuseppe Fidotta**  
» Concordia University  
**Mara Mattoscio**  
» "G. d'Annunzio" University of Chieti-Pescara

**Conference Website and online communication**  
**Angela Maiello**  
» University of Calabria

**Logistics**  
**Silvia Basile**  
» Sapienza University of Rome

**Designer**  
**Ambra Di Bernardi**

**General inquiries**  
necs2020palermo@gmail.com

# The NECS2021 Conference

Hosted by the University of Palermo, 7<sup>th</sup>-13<sup>th</sup> June 2021

## » PROGRAMME

All sessions in the Necs 2021 Online Program will operate in the CEST (Central European Summer Time)

|    | DAY 1<br>Monday 7 <sup>th</sup> | DAY 2<br>Tuesday 8 <sup>th</sup>                             | DAY 3<br>Wednesday 9 <sup>th</sup>                          | DAY 4<br>Thursday 10 <sup>th</sup>        | DAY 5<br>Friday 11 <sup>th</sup>        | DAY 6<br>Saturday 12 <sup>th</sup>      | DAY 7<br>Sunday 13 <sup>th</sup>        |
|----|---------------------------------|--|---|---|---|---|---|
| 10 |                                 | 10.00-12.00<br>WORKGROUPS<br>P. 18                           | 10.00-12.00<br>WORKGROUPS<br>P. 18                          | 10.00-12.00<br>PUBLISHERS' TABLE<br>P. 15 | 10.00-12.00<br>WORKGROUPS<br>P. 18      | 10.00-12.00<br>WORKGROUPS<br>P. 18      | 10.00-12.00<br>WORKGROUPS<br>P. 18      |
| 11 |                                 |  |   |   |   |   |   |
| 12 |                                 | 12.00-14.00<br>Panels<br>A1-A9<br>P. 19                      | 12.00-14.00<br>Panels<br>C1-C9<br>P. 23                     | 12.00-14.00<br>Panels<br>F1-F9<br>P. 29   | 12.00-14.00<br>KEYNOTE 2<br>P.10        | 12.00-14.00<br>Panels<br>J1-J9<br>P. 37 | 12.00-14.00<br>Panels<br>M1-M9<br>P. 43 |
| 13 |                                 |  |   |   |   |   |   |
| 14 |                                 | 14.00-16.00<br>Panels<br>B1-B9<br>P. 21                      | 14.00-16.00<br>Panels<br>D1-D9<br>P. 25                     | 14.00-16.00<br>NETWORKING TIME<br>P. 30   | 14.00-16.00<br>Panels<br>H1-H9<br>P. 33 | 14.00-16.00<br>Panels<br>K1-K9<br>P. 39 | 14.00-16.00<br>Panels<br>N1-N9<br>P. 45 |
| 15 |                                 |  |   |   |   |   |   |
| 16 |                                 | 16.00-18.00<br>KEYNOTE 1<br>P. 9                             | 16.00-18.00<br>Panels<br>E1-E9<br>P. 27                     | 16.00-18.00<br>Panels<br>G1-G9<br>P. 31   | 16.00-18.00<br>Panels<br>I1-I9<br>P. 35 | 16.00-18.00<br>Panels<br>L1-L9<br>P. 41 | 16.00-19.00<br>KEYNOTE 3<br>P.11        |
| 17 |                                 |  |   |   |   |   |   |
| 18 |                                 | PUBLISHERS' TABLE<br>P. 15                                   | PUBLISHERS' TABLE<br>P. 15                                  | OPEN SCHOLARSHIP WORKSHOP<br>P. 16        | PUBLISHERS' TABLE<br>P. 15              | PUBLISHERS' TABLE<br>P. 15              | CLOSING REMARKS<br>P. 46                |
| 19 |                                 |  |   |   |   |   |   |
| 20 |                                 | 19.00-21.00<br>SICILIA QUEER FILMFEST SPECIAL EVENT<br>P. 13 | 19.00-21.00<br>IL MARE DELLA MEMORIA SPECIAL EVENT<br>P. 14 | 19.00-21.00<br>GENERAL MEETING<br>P. 32   |   |   |   |
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Transitions:  
Moving Images and Bodies

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Palermo, June 7-13, 2021 » NEGS Conference

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# Letter from the Steering Committee

Palermo, June 7-13, 2021 » NECS Conference



**Dear 2021 NECS Conference Delegates,**

The NECS Steering Committee wishes to extend a very warm welcome to all the participants in our 14th annual conference, *Transitions: Moving Images and Bodies*, hosted by the Dipartimento di Scienze Umanistiche at the Università degli Studi di Palermo. As we all know, the global pandemic confronted us with a unique situation last year, forcing us to delay the conference and ultimately to move it online. Despite these challenges, however, the steering committee, along with the organizing team in Palermo, have sought to approach this challenge simultaneously as an *opportunity*: a chance to try out new forms of community and scholarly exchange. We could not have done this without the immense efforts of the Palermo organizing team and the NECS conference committee. In Palermo, we extend our deep gratitude to Alessia Cervini and Giacomo Tagliani (coordinators), as well as Simona Arillotta, Silvia Basile, Laura Busetta, Giuseppe Fidotta, Andrea Inzerillo, Angela Maiello, and Pietro Renda. Faced with once-in-a-century challenges, the Palermo team rose to the occasion, and we are quite grateful for their vision, their dedication, and their flexibility in adapting this conference to truly unique global circumstances. In addition, we'd like to thank the other members of the conference committee, including Luca Barra, Alessia Cervini, Michele Cometa, Grzegorz Fortuna, Daniel Kulle, Marta Maciejewska, Raphaëlle Moine, Michał Pabiś-Orzeszyna, Stefania Rimini, Antonio Somaini, Salvatore Tedesco, Jan Teurlings.

This year's theme, *Transitions: Moving Images and Bodies* seeks to explore the relations between media and the forms of mobility—of people, images, narratives, and identities—that characterize our contemporary situation. As the original 2020 call for submissions described it, the conference takes the idea of “transit” in the broadest sense as a “keyword for interpreting contemporary audio-visual media.” Mobility and migration, of course, take various forms with various levels of privilege and/or regulation. We consider this a particularly timely conference topic given the wave of rising populist nationalism in recent years, with its investment in the reinforcement of borders and the increased control of mobility, as well as the impacts (foreseeable and unforeseeable) of the global pandemic on these political trends. We also note that the current conference theme comes on the heels of our first successful NECS online lecture series this year on the topic of Media and Migration, which we hope many of you were able to attend.

As this year's theme is a properly interdisciplinary one, we are particularly delighted to welcome three distinguished keynote speakers representing three fields central to its scholarly exploration: geographer Franco Farinelli (Università di Bologna), film and media theorist Richard Grusin (University of Wisconsin-Milwaukee) and director Abdellah Taïa. Keynote lectures will take place at the beginning, in the middle, and at the end of the conference, and we look very forward to the insightful perspectives that each of our speakers will bring to the question of media, transit and migration in our contemporary moment.

Beyond the keynotes, we look very forward to the high level of intellectual and scholarly exchange that has become the hallmark of NECS conference panels. This year, we accepted 127 panels with a total of more than 500 participants representing a wide range of scholars from all career levels. We are also delighted to host the 18th Graduate Workshop on “Migration as Method: Media, Circulation, and Knowledge Production,” taking place on Monday, May 7 from 3 to 7pm CET. In addition, the conference includes a host of related events, including work group meetings, and an open scholarship workshop. On 9 June, from 7 to 9pm, please join the roundtable “18 April 2015”: *The Sea Memory*, in the occasion of the arrival of the shipwreck at Augusta harbour, co-organized by the Institut Français de Palermo - Cantieri Culturali della Zisa, with Maria Chiara Di Trapani (independent curator), Giorgia Mirto (Columbia University), Alessandra Scurba (Interdepartmental Research Center “Migrare”, University of Palermo), Francesca Gattello and Zeno Franchini (Marginal Studio, Palermo). Also, please don't forget to attend this year's General Meeting on 10 June, 7-9pm, where we will (among other things) announce next year's conference location and elect members of the Steering Committee.

# Letter from the Steering Committee

Palermo, June 7-13, 2021 » NECS Conference



In taking this conference online, the steering committee and the organizing committee were faced with a series of questions about the format. Ultimately, given our desire to maximize the face-to-face dialogue that makes NECS conferences such stimulating events, we opted to forego pre-recorded panels or pre-circulated papers. In order to make it as easy as possible for members to attend talks, we've scheduled all panels and keynotes between 12pm and 6pm CET each day, with other events (workgroups, publisher's tables, etc.) slotted around that core six-hour block, either in the morning (10am-12pm) or the evening (6pm to 7pm). We are very aware that participants will be tuning in from different time zones. Our choice of scheduling times was intended to manage these challenges as fairly as possible, and we sincerely hope that the schedule will allow you to attend the sessions you wish and need to attend. Instructions for using Microsoft Teams and accessing the various panels, keynotes and other events can be found at [www.necs.org/conference](http://www.necs.org/conference).

Going online inevitably entails a loss of a shared place. This is, for example, the first NECS conference for which we were unable to schedule a closing party in a meaningful location. More broadly, we—like all of you—regret not being able to meet in person in the beautiful city of Palermo. However, we hope that the temporary suspension of our own (privileged) mobility as academics might be counterbalanced by the virtual mobility of an online conference, with both the known and yet-to-be-discovered affordances that this experiment has to offer.

Sincerely,

**The NECS Steering Committee**

Michael Cowan (University of Iowa), Judith Keilbach (Universiteit Utrecht), Bregt Lameris (Universität Zürich), Skadi Loist (Filmuniversität Babelsberg), Raphaëlle Moine (Université Sorbonne Nouvelle), Laura Niebling (Universität Regensburg), Michal Pabis-Orzeszyna (Uniwersytet Łódzki), Antoine Prévost-Balga (Goethe Universität, Frankfurt), Andrea Virginás (Sapientia Erdélyi Magyar Tudományegyetem)

# Letter from the Organising Team

Palermo, June 7-13, 2021 » NECS Conference



**Dear NECS community,**

The University of Palermo is truly delighted to host the 14th edition of our annual Conference that, as you are well aware, was expected to be held in 2020 and postponed to 2021, from 7th to 13th of June. Unfortunately, the persisting pandemic condition we have been living with for more than a year forbids us to host you in person here in Palermo, as we planned and greatly wished to. We are however confident that we will soon be allowed to meet live and in person, in Palermo or somewhere else.

And yet, this year's edition is particularly rich. Spanning over 7 days and consisting of more than 120 sessions, the program includes more than 500 participants from all over the world, making this a wonderful opportunity to share ideas, knowledge, and perspectives. To help all of us in this task we will have three distinguished keynote speakers, who have kindly accepted our invitation and we are very honoured to host: Richard Grusin (University of Wisconsin), Franco Farinelli (University of Bologna), and Abdellah Taïa. To further facilitate this sharing, greater space has also been reserved to workgroups, to make them more and more the backbone of our community, and virtual meeting spaces have been created, to let participants gather and chat informally during the conference.

This conference – especially in its virtual format – represents a major challenge for us, starting from its very theme. Even though conceived long before the pandemic crisis, the title *Transition: moving images and bodies* seems to us the most appropriate for this year's edition. As a matter of fact, the present situation urges us to start elaborating new forms of “transitions” able to imagine new forms of communication, sociality, and sharing of knowledge. This is an amazing and unique opportunity for all of us to reflect about these challenges during the days we will be together, even if at distance.

Throughout this year new perspectives have opened up in the understanding of issues that are pivotal for our conference. And these issues, from our point of view, remain mandatory political questions that cannot lie in the background, despite the critical situation we are living in: thousands of people are still crossing the Mediterranean seeking for new forms of life, gender and sexual discriminations still persists even in our democratic societies, to mention just two compelling examples.

Thinking about “transition” within the media landscape which we are plunged in is probably the only way to try to face these challenges. To this end, our special events are designed to provide alternative sights on such a present scenario. The collaboration with Sicilia Queer Filmfest will allow participants to enjoy an online retrospective of the works by Palestinian director Kamal Aljafari, who will also conduct a workshop in the days before the conference and will open the evening events series. “The Sea of Memory”, on the other hand, will present on Wednesday the project about constructing a collective memory from the shipwreck “18 April 2015”, now harboured in Augusta and previously displayed at the Venice Biennale.

We are particularly happy that all these perspectives will be shared in Palermo, a city that year after year has become a place for integration and hospitality. In the same way, we are very honoured to welcome you all to the 2021 NECS Conference. None of this would obviously have been possible without the generous support and work of all the people and institutions who have helped us during these difficult past months: we wish to express our sincere gratitude to them.

To you, dear friends and colleagues, we wish an enjoyable and thought-provoking conference.

On the behalf of the Necs 2021 Local Organizing Team,  
Alessia Cervini



# Practical info

## MS Teams Instructions and general rules



The conference will take place via the online platform Microsoft Teams. To find out how to use and install the programme, please visit the official [Microsoft Teams's page](#), where you can download the program and find useful information, tips and demos as well.

Please remember that you need to create an account in order to connect with the virtual rooms where the conference will take place. Also, we remind you that the conference can be attended by NECS members only.

To get access to the Conference Program with links embedded you need to log in on the NECS main website. You will find the links to get access to each panel in the conference webpage within [necs.org](#), that will be restricted to members only.

Each link is the equivalent of a physical room in an in-presence conference. Once you have logged in into one room, you should be able to automatically log in into that room for the entire duration of the conference. You can also use the “calendar” function on MS Teams, usually on the left banner in the app. By using this function, you will visualize the general overview of the conference program with the links for each virtual room where the conference is taking place and sessions are ongoing.

### Rules and Tips for Panelists

Due to the online format, and to avoid any overlapping between sessions, presentations are limited to 15 minutes; discussants will have 6 minutes. Chairs should make sure that any session respect the time of 105 minutes, in order to give time to the next session to set up.

Furthermore, these are basic rules we suggest to follow:

- When entering the rooms, be sure your microphone is off, and turn it on when you want to take the floor.
- You can use the chat to ask questions or interact with other attendants and/or speakers.
- If you want to share images or PowerPoint presentation, you can use the function “Share” (+ icon)
- However, **for video**, we strongly suggest to upload the sequence you would like to show on an external streaming service (like YouTube or Vimeo) and then share the link in chat, letting each participant see the video on her/his own screen.
- We suggest, also, to set a frontal light, to ensure a better performance of your camera, and to use external earphones and microphone.
- In order to ensure a good streaming of your talk, we suggest using a stable internet connection and to avoid hotspot connection from mobile.



# Panel Chairs Duties

## MS Teams Policy



Panel chairs have three primary duties:

- » introducing the presenters in a session,
- » keeping time during the session,
- » facilitating the Q&A at the end of the session.

Arrive at your Teams Room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before they speak to help audience members joining the session late to easily understand which presentation is underway at a given time. Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter's research/teaching interests, major publications, etc.

Please keep panel presentations to 15 minutes, respondent's presentation to 6 minutes. However, please remember to fit the 105-minutes sessions anyway.

Chair should remind panelists when there are 3 minutes remaining, and when the 15-minutes mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to a presenter that their time has expired but they have not concluded the presentation within a couple of minutes or so of that advice, you should intervene verbally to request they finish promptly so that the other panelists will have time for their presentations.

Chair who are presenting papers should designate one of the panelists to time their paper when they are presenting.

We prefer if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels to have a better idea of when a given presentation will occur in the session.

The Q&A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.

Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.

### NECS 2021 Teams Policy

Please have the panelists check their technology (audio, video, sharing materials) before your session begins. The conference staff will be available to help with any technical issues. To contact the conference staff please read the following instruction:

- » click on "show participants"
- » move your pointer on Alessandro Torregrossa's profile picture
- » when the pop-up window appears, type your request in "send a quick message" and press enter

We kindly recommend to any participants to read the Teams Instruction before their session begins.

# Keynote » Richard Grusin

Tuesday 8<sup>th</sup>, 16.00-18.00, Plenary Session Room



## Pandemic Mediations

a lecture by Richard Grusin

» chair: Alessia Cervini

**Richard Grusin** is Distinguished Professor of English and Director of the Center for 21st Century Studies at University of Wisconsin-Milwaukee. He has published four books in English, including *Remediation: Understanding New Media*, with Jay David Bolter (MIT, 1999) and *Premediation: Affect and Mediality after 9/11* (Palgrave, 2010). Two of his books have appeared in Italian: *Remediation: Competizione e integrazione tra media vecchi e nuovi* (Guerini, 2002) and *Radical mediation: Cinema, estetica e tecnologie digitali*, edited by A. Maiello (Pellegrini, 2017). He has also edited five books: *The Nonhuman Turn* (Minnesota, 2015); *Anthropocene Feminism* (Minnesota, 2017); *After Extinction* (Minnesota, 2018); *Ends of Cinema* (Minnesota, 2020); and *Insecurity* (forthcoming Minnesota, 2022).

**Alessia Cervini** is Associate Professor at the University of Palermo, where she teaches Film History and Theory. Her principal research interests are the links between cinema and philosophy, in addition to montage theory. She is the author of several essays on Eisenstein theoretical work and a book: *La ricerca del Metodo. Antropologia e storia delle forme in S.M. Ejzenstejn* (Mimesis, 2010). She also edited the Italian translation of the first volume of *Method*, published in 2020 by Marsilio (Venice). She is now working on the translation of the second volume, being published next year.

# Keynote » Franco Farinelli

Friday 11<sup>th</sup>, 12.00-14.00, Plenary Session Room



## The Globe, the Map, the Transition: On the Nature of Modernity

a lecture by Franco Farinelli

» chair: Michele Cometa

**Franco Farinelli** is currently Emeritus Professor in Geography at the University of Bologna, where for twelve years he was the chair of the Department of Philosophy and Communication Studies. He taught several years at the universities of Geneva, Lugano, Los Angeles (UCLA), Berkeley and in Paris at Pantheon-Sorbonne and École Normale Supérieure. In Italy he served several years as President of the Association of Italian Geographers (Agei). His books - translated in several languages in Europe, Asia, and the US - include: *Blinding Polyphemus: Geography and the Models of the World* (Seagull, 2018), *L'invenzione della Terra* (Sellerio, 2016), *Confini e conflitti / Borders and Battles* (FSP, 2015), *Del mapa al laberinto* (Icaria, 2013), *La crisi della ragion cartografica* (Einaudi, 2009).

**Michele Cometa** teaches *History of Culture and Visual Culture* at the University of Palermo. He currently heads the Department of Cultures and Societies at the same university. He has been a DAAD fellow, a fellow of the Italian Academy at Columbia University (NY) and of the Clark Art Institute (Williamstown, MA) and has lectured at various Italian and foreign universities and institutions. He has worked on German and European culture from the eighteenth to the twentieth century. His most recent publications include: *Archaeologies of Visual Culture. Gazes, Optical Devices and Images from 17th to 20th Century Literature* (with V. Cammarata and R. Coglitore, Vandenhoeck & Ruprecht, 2016); *Archeologie del dispositivo* (Pellegrini, 2016); *Perché le storie ci aiutano a vivere* (Cortina, 2017); *Il Trionfo della morte di Palermo. Un'allegoria della modernità* (Quodlibet, 2017); *Letteratura e darwinsimo* (Carocci, 2018); *Come si studia la cultura* (UnipaPress, 2019); *Cultura visuale. Una genealogia* (Cortina, 2020).

# Keynote » Abdellah Taïa

Sunday 13<sup>th</sup>, 16.00-18.00, Plenary Session Room



## Queering Transmediterranean Identities

a lecture by Abdellah Taïa  
» chair: Francesco Paolo Alexandre Madonia

**Abdellah Taïa** was born in Salé, Morocco, in 1973. After having studied French literature at the Universities of Rabat, Geneva and Paris-Sorbonne, he lives in Paris since 1998, when he started writing fictional texts of autobiographical inspiration: three short stories in *Des nouvelles du Maroc* (Paris: Méditerranée, 1999); *Mon Maroc* (Paris: Séguier, 2000); *Le rouge du tarbouche* (Paris: Séguier, 2005); *L'armée du salut* (Paris: Seuil, 2006). Since then he has published six novels at the Editions du Seuil: *Une mélancolie arabe* (2008), *Le jour du Roi* (2010, Prix de Flore), *Infidèles* (2012), *Un pays pour mourir* (2015), *Celui qui est digne d'être aimé* (2017), *La vie lente* (2019).

In 2009 he edited, prefaced and contributed to *Lettres à un jeune marocain* (Paris: Seuil). He has co-authored with Frédéric Mitterrand a book of photos and texts entitled *Maroc 1900-1960, un certain regard* (Arles: Actes Sud, 2007); has postfaced *Grandes chaleurs*, a photography book by Francois-Marie Banier (Gottingen: Steidl, 2009); has edited and prefaced the collective volume *Jean Genet, un saint marocain* (Tangier: LDC Editions, Winter 2010-2011 special issue of Nejma); and most recently he wrote, with Mahmoud Farag, the texts for *Egypte les martyrs de la révolution*, a photography book by Denis Dailleux (Marseille, Le bec en l'air / Amnesty International, 2014).

Taïa has also contributed fiction texts to French gay magazine *Têtu*, along with numerous articles and interviews advocating for human rights, social equality, economical justice, political, religious and cultural free speech, and sexual freedom in Arab-Muslim countries to international newspapers and magazines.

An adaptation of his novel *L'armée du salut* was his first feature film, released in 2014, screened at major festivals around the world and was awarded the Grand Prix at the European First Films Festival in Angers. *L'armée du salut* is the first gay themed autobiographically inspired movie ever publicly screened in Morocco, at the 2014 Tangier Film Festival.

His novels have been translated in several languages including English, Italian, Spanish, Arabic, Dutch, Romanian and Swedish.

**Francesco Paolo Alexandre Madonia** is associate professor of French Literature at the University of Palermo. He specialises in eighteenth-century French libertine novel and the aesthetics of the Enlightenment. Member of the Lacanian School of Psychoanalysis, he is currently involved in interdisciplinary research with the CIRQUE (Centro Interuniversitario di Ricerca Queer), focusing on French contemporary LGBTQIA+ novel.

# Sicilia Queer Filmfest

SCREENINGS



The screenings sections of the NECS2021 Conference is organized by Sicilia Queer Filmfest. All movies are made available through the MyMovies platform by clicking on this link.

## PORT OF MEMORY

**Kamal Aljafari / France 2009 / 62' / v.o. eng. sub.**

In what is left of the city of Jaffa, a man about to lose his house contemplates his fate. Meanwhile two women remain tied to their homes. One finds solace taking care of her old mother, until her house is taken over by an Israeli film crew. The other immerses herself in dreams of love whilst making wedding decorations. In a nearby café an old captain sits motionless the whole day through, while another man moves restless like a fish in an aquarium. For these Palestinian characters, this is a way of life: that of holding onto hope through their own rituals.

## RECOLLECTION

**Kamal Aljafari / Germany-Palestine 2015 / 70' / v.o. eng. sub.**

A dream that feeds on the images of Israeli and American films shot between the sixties and the nineties. All the protagonists of those films are excluded from the field. This then is the dream of a deserted city, Jaffa, and of the ruins that have piled up year after year. The background, which has risen to the role of protagonist, is not only a ghostly landscape, but also becomes a starting point from which to begin looking for life forms.

## THE ROOF

**Kamal Aljafari / Palestine 2006 / 63' / v.o. eng. sub.**

A poetic film that describes the journey of a man who is about to return to his family and his country of origin. Despite the long-standing and distinctive political background, the message is universal, thanks to the way in which the director examines the social context of his story, through the lyrical representation of the human capacity to imagine and create worlds that pass through time and space. During the film it turns out that home is not just a place, but a feeling as well. Even if it is destroyed by bombs, the inhabitants will take it with them wherever they go, unable to leave behind something that is an integral part of their self-concept.

## AN UNUSUAL SUMMER

**Kamal Aljafari / Germany-Palestine 2020 / 80' / v.o. eng. sub.**

Following an act of vandalism, the director's father decides to install a security camera to record the scenes that take place in front of the house: everyday family life, neighbors going to work, children at school.

An Unusual Summer captures fleeting moments of poetry as, in the background, the daily choreography of Ramla, nowadays part of Israel, comes to the surface.

## VISIT IRAQ

**Kamal Aljafari / Francia 2003 / 26' / v.o. eng. sub.**

In Geneva, there is a mysterious place, a space that once was a meeting place, the headquarters, now abandoned, of Iraqi Airways. Through a series of interviews with people who pass through or live in this unusual neighborhood, the director composes a series of images that work on the stereotypical visions of Iraq, trying to penetrate the mystery, putting together some clues and looking for traces that may reveal some eloquent aspects.

# Special event: Kamal Aljafari

Tuesday 8<sup>th</sup> 19.00-21.00, Institut Français of Palermo – Cantieri Culturali alla Zisa



## Cinema as a Country

A conversation with Kamal Aljafari

Interlocutors: Daniele Dottorini, Andrea Inzerillo

As a conclusive act of the directing workshop held by Kamal Aljafari, Sicilia Queer filmfest, in collaboration with Institut français Palermo, Goethe-Institut Palermo, University of Palermo and NECS, organizes an evening with the Palestinian director in conversation with Daniele Dottorini (University of Calabria) and Andrea Inzerillo (artistic director of the Sicilia Queer filmfest). The event is in continuity with over a week of meetings, screenings and discussions around the cinema of Aljafari, one of the most poetic and visionary in the international cinematographic landscape. From May 29th to June 8th 2021, twelve students from all over Europe will come to Palermo to attend a practical workshop with the director. Live screenings of his movies will be hosted at the Cinema De Seta in Palermo and online for the associates of the NECS during the week of the Conference. Two public meetings – the so-called 'New Sicilian Lessons' – will be conducted by the director together with Davide Oberto and Paola Caridi, on 3 and 4 June at the CRE.ZI. PLUS – Cantieri Culturali alla Zisa (in presence and in streaming for the associates of the NECS).

The event's closing moment will flow into The NECS 2021 Conference. During this evening with Kamal Aljafari there will be room to talk about his "poetics of cinema" and his unique style. Mixing documentary, fiction and personal memoir, Aljafari render complex portraits of the Palestinian communities in Ramla and Jaffa, now part of Israel, while observing the everyday lives of Palestinian, in order to keep tracks of communities in danger of dissolving.

### » Kamal Aljafari

Kamal Aljafari (Ramla, Palestine, 1972) graduated in Visual Arts from the Cologne Academy. He made his debut in 2003 with the short film *Visit Iraq*, which won the Sundance Documentary Fund award. His first feature film *The Roof* (2006) won the international award for best film at the Toronto Images Festival and best soundtrack at Fid Marseille. His second feature, *Port of Memory* (2009), received the Prix Louis Marcorelles at the Cinema du Réel in Paris. In 2015 he made *Recollection*, which premiered at the Locarno Film Festival and then in many art galleries and museums. His latest feature film, *An Unusual Summer* (2020), was made with images from his father's security camera and tells the poetry of everyday life through a street corner in his hometown. Premiered at the Visions du Réel festival in Nyon, hailed by many critics as one of the best films of 2020, it was then screened at many festivals (Viennale, Rotterdam, Seville) winning several awards (Best Film - Black Canvas Film Festival in Mexico, Prize of the Jury - Filmmaker Festival Milano, Best Film - La Muestra de cine de Lanzarote). He is currently editing *Velvet Voyage*, a film about a crime committed against an archive. He was one of the artists present at the Robert Flaherty Film Seminar in 2009 in New York, and in 2009-2010 a researcher at the Benjamin White Whitney and at the Radcliffe Institute and Film Study Center of Harvard University. He taught at the New School in New York and at the German Film and Television Academy in Berlin.

### » Daniele Dottorini

Daniele Dottorini is associate professor in Film Studies at the University of Calabria (Italy), Film Programmer and Film Critic. He is film programmer for the Festival dei Popoli in Florence. He is editor of the review *Fata Morgana*, and member of the editorial board of *Filmcritica*, *Sentieri selvaggi*. Among his books: *Per un cinema del reale. Forme e pratiche del documentario italiano contemporaneo* (Udine 2013), monographies on the cinema of Lynch, Cameron, Renoir. He is author of *La passione del reale. Il documentario o la creazione del mondo*, Milano 2018.

### » Andrea Inzerillo

Andrea Inzerillo holds a PhD awarded by the University of Calabria (Italy) and is an independent researcher. He is the director of Sicilia Queer Filmfest, the Sicilian festival of queer cinema, and a literary translator and cultural activist. He used to work on the relationships between cinema and philosophy and has published in a number of Italian and international magazines.

# Special event: The Sea of Memory

Wednesday 9<sup>th</sup> 19.00 - 21.00, Institut Français de Palermo – Cantieri Culturali alla Zisa



## Round table

with:

Mariachiara Di Trapani (Project Curator)

Giorgia Mirto (Columbia University)

Alessandra Scieurba (Interdepartmental Research Center "Migrare", University of Palermo)

Francesca Gattello and Zeno Franchini (Marginal Studio, Palermo)

After two years spent on the dock of the Venice Arsenal, in the Biennale space, *La Barca*, the relic of the deadliest wreck in the Mediterranean, returns to the city of Augusta, to which it is formally entrusted.

The project *The Sea of Memory*, proposes through the use of a multidisciplinary language, to activate a participatory dynamic and "resemantization" of the boat as a tool to facilitate convergence and collaboration between scientific research, humanitarian work and artistic reflection.

*The Sea of Memory* aims to oppose a logic of patrimonialisation (of history, memory, trauma) widespread in the artistic/media panorama, with the notion of universal heritage, as wealth and collective responsibility, as a common "good", and to redefine the boat - transformed into a problematic "art object" during its stay at the Biennale - through a work of contextualisation thanks to the creation of a network that allows the wreck to be classified as a collective good.

Faced with the daily tragedies that have transformed the Mediterranean into a "cemetery", the project questions the dimension of human dignity and the differential value of individual existence; the aim is to reflect on the production of trauma as a deterrent to migration and explore ways to overcome them through forms of collective processing of grief and practices of shared commemoration. Through the participation of civil society organizations and researchers, and with the desire to directly involve witnesses and families of this and every other shipwreck in the Mediterranean, but also the local communities that have received in recent years the remains of people who have died in migration, *The Sea of Memory* is part of a broader program of creation of a widespread museum of human rights and has the ambition to create a space for discussion and shared memory.

*La Barca* will not be a mausoleum in front of which we will mourn our sins, but a moment of collective restart, study and dissemination of recent Italian history. This effort can only be addressed to the world of schools, academia, research, associations and civil society, in a joint effort of collective elaboration.

*The Sea of Memory* identifies in the wreck a symbolic node to understand the key transformations of our time, aiming to combine memory, imagination and future planning.



# Publishers' table

## PROGRAMME



This year the publishers' tables will take place in a reduced format due to contingent reasons, featuring only Brill (Publishers Tables Room 1) and Edinburgh University Press (Publishers Tables Room 2). Furthermore, Brill proposes a series of events and presentations open to the whole community and devoted to practical as well as scientific aspects of academic publishing. All events take place in the Publishers Tables Room 1.

**Tuesday 8<sup>th</sup>, 18.00-19.00**

What happens after I submit a publishing proposal for a book or journal article?

**Wednesday 9<sup>th</sup>, 18.00-19.00**

NEW JOURNAL panel: Studies in World Cinema

**Thursday 13<sup>th</sup>, 10.00-12.00**

Publishing mistakes, not to repeat! (and all your silly questions)

**Friday 11<sup>th</sup>, 18.00-19.00**

Choosing your Publisher: Responsibility in a World of Scholarly Publishing

**Saturday 12<sup>th</sup>, 18.00-19.00**

Walk in, talk with an editor, about Open Access, your proposal, our publishing program etc

# Workshop

OPEN Scholarship » Thursday 10<sup>th</sup>, 18.00-19.00, Plenary Session Room



The Publication Committee would like to invite all NECS members to attend this one-hour session to explore and share their impressions on the NECS - Statement on Open Scholarship (<https://necs.org/statement-on-open-scholarship>) that will be submitted to vote at the General Meeting directly following the workshop session.

At this interactive session, we start with two brief interventions from Claudy op den Kamp and Kathleen Fitzpatrick who will be focusing on specific aspects of the statement and its impact on their respective fields of research and practice. Afterwards, participants will have the opportunity to share their experiences with open publication and scholarship.

It is the intention of the Publication Committee to host a workshop on Open Scholarship on an annual basis as part of the NECS conference. There will be an opportunity at the end of the session for members to suggest topics that they would like to see covered in these workshops.

# Graduate Workshop

Monday 7<sup>th</sup> - 15.00-18.30, Graduate Workshop Room



## Migration as Method: Media, Circulation, and Knowledge Production

An interdisciplinary field of study calling almost by default for committed approaches, the analysis of the relationship between media and migration has until recently lacked a sustained reflection on methods, prioritizing instead migration as a research object, and particularly as a thematic of mediated narratives, with tropes such as the dinghy boat, the 'invasion', and the wall at the forefront of media scholars' concerns. And yet, as Radha S. Hegde has it, "migration is a dynamic process that shapes, exceeds, and cuts across individual communities, economies, nations, and borders. The scholarly challenge is to find the methodological and conceptual stance to capture the intricacies of these interactions" (2016: 6). How do we best accommodate the circulatory dynamics involving currencies, commodities, information, and knowledge in the oft-spectacularized accounts of migratory movements in the media? What are the methods and tools that prove most useful in order to widen our gaze on both "mediated migration" and the migration of media knowledge itself? And what if, taking our inspiration from Mezzadra and Neilson's meditation on borders (2013), we proposed to take migration as a method in its own terms? With this workshop, we would like to reflect on the ways in which migration, in its broadest sense, can be said to play a constitutive role in the modes of production and organization of knowledge.



Detail of artwork by Pipilotti Rist, from the exhibition *Open My Glade* (Louisiana Museum of Modern Art, Copenhagen, 2019)

1

### Panel 1: 15.00 - 16.30

#### Michele Ferris-Dobles

» University of Illinois, Chicago  
*From the Intimate to the Infrastructure: A Critical Approach for Understanding Migration and Communication Technologies*

#### Michelle Pfeifer

» New York University  
*The Voice and the Archive: Tracing Media Genealogies of Sonic Control*

#### Giacomo Toffano

» Vrije Universiteit, Brussels  
*Fictional Refugee Cartographies: Re-Tracing Human Trails on Imaginary Maps*

#### Eszter Zimanyi

» University of Southern California  
*Mediating "Europe" across the Balkan Route*

#### Break

16.30-17.00

2

### Panel 2 17.00 - 18.30

#### Erik Scaltriti

» Ohio State University  
*Digital Distribution and Transnational Circulation: Two Methodological Challenges*

#### Irene Gutierrez Torres

» Vrije University, Brussels  
*Methodological and Ethical Challenges in the Research of the Video-Diaries Recorded by Black African Migrants at the Moroccan-Spanish Border*

#### Nicole Braidà

» Johannes Gutenberg University of Mainz  
*Understanding Interactive Practices through Migration*

#### Eda Elif Tibet

» University of Bern  
*Sisterhood at times of War: Transcending Borders through the Co-Creation of a Collaborative Auto-Ethnography Film, Ballad for Syria*

#### Workshop Organizers:

Giuseppe Fidotta  
» Concordia University, Canada  
Mara Mattosio  
» Università "G. d'Annunzio" di Chieti-Pescara, Italy

# Workgroups Meetings

Palermo, June 7-13, 2021 » NECS Conference

i

## Tuesday 8<sup>th</sup>, 10.00-12.00

- |   |                                   |                     |   |                                     |                     |
|---|-----------------------------------|---------------------|---|-------------------------------------|---------------------|
| 1 | Color in Film and Media Workgroup | // Workgroup room 1 | 2 | Cultural Memory and Media Workgroup | // Workgroup room 2 |
| 3 | Documentary Workgroup             | // Workgroup room 3 | 4 | Graduate Workgroup                  | // Workgroup room 4 |

## Tuesday 8<sup>th</sup>, 14.00-16.00

- |   |  |              |
|---|--|--------------|
| 5 | Apparatus: Eastern and Central European Cinema Studies Workgroup | // Session 2 |
|---|--|--------------|

## Wednesday 9<sup>th</sup>, 10.00-12.00

- |   |                             |                     |   |   |                     |
|---|-----------------------------|---------------------|---|---|---------------------|
| 6 | New Media Workgroup         | // Workgroup room 1 | 7 | Space and Place Workgroup                     | // Workgroup room 2 |
| 8 | Sustainable Media Workgroup | // Workgroup room 3 | 9 | Intermediality and Media Philosophy Workgroup | // Workgroup room 4 |

## Friday 11<sup>th</sup>, 10.00-12.00

- |    |                            |                     |    |  |                     |
|----|----------------------------|---------------------|----|--|---------------------|
| 10 | Cinema and the MENA Region | // Workgroup room 1 | 11 | Film Festival Research Workgroup           | // Workgroup room 2 |
| 12 | Film-Philosophy Workgroup  | // Workgroup room 3 | 13 | Accented Screens, Language and Translation | // Workgroup room 4 |

## Saturday 12<sup>th</sup>, 10.00-12.00

- |    |                        |                     |
|----|------------------------|---------------------|
| 14 | Necs Workgroup Liaison | // Workgroup room 1 |
|----|------------------------|---------------------|

## Sunday 13<sup>th</sup>, 10.00-12.00

- |    |  |                     |    |                              |                     |
|----|--|---------------------|----|------------------------------|---------------------|
| 15 | CCVA (Cinema and Contemporary Visual Arts) Workgroup | // Workgroup room 1 | 16 | Feminist and Queer Workgroup | // Workgroup room 2 |
| 17 | Screen Industries Workgroup                          | // Workgroup room 3 |    |                              |                     |

1

### Mediterranean Migrations: Transitory Identities in Italian and Spanish Cinema

**Chair:** Francesco Chianese  
» University of Turin

**Maria Elena Alampi**  
» University of Birmingham  
*Gender and Social Representation of Italian White Heterosexual Emigrants through Cinematographic Genres in Different Eras*

**Luis Freijo Escudero**  
» University of Birmingham  
*The Nation in Transit: The Reconfiguration of Modern Spain through Migration in Luz de Domingo (José Luis Garci, 2007)*

**Ana Asión Suñer**  
» University of Zaragoza  
*Emigration to France during 1960s through the Filmmakers Christian de Chalonge and Roberto Bodegas: O salto (1967) and Españolas*

**Raquel Martínez Martín**  
» Strathclyde University, Glasgow  
*Does History Repeat Itself: Spanish Migration as a Cyclical Process in Perdiendo el norte (2015)*

3

### Film Circulation in Europe after WW2

**Chair:** Francesco Pittasio  
» University of Udine

**Paolo Noto, Francesco Di Chiara**  
» University of Bologna; eCampus University  
*A Constantly Transitioning System: Film Circulation (and Industry) in 1950s Italy*

**Anna Miller-Klejsa**  
» University of Łódź  
*Neorealism beyond Mediterranean Shores: Reception of Italian Films in People's Republic of Poland, 1946-1956*

**Konrad Klejsa**  
» University of Łódź  
*"Let them have fun for a while". Importing and Distributing West European Movies in the 1970s People's Republic of Poland*

**Andreas Ehrenreich**  
» Martin Luther University Halle-Wittenberg  
*Simulating Cultural Exchange: Fake European Co-Productions in 1960s and 1970s Cinema*

5

### Musical Transformations in Popular Film and TV

**Chair:** Nessa Johnston  
» Edge Hill University

**Massimo Locatelli**  
» Catholic University of the Sacred Heart, Milan  
*The Transnational Icon. Caterina Valente's Pop Duets in Television*

**Claus Tieber**  
» University of Vienna  
*Re-reading the Vienna Film: the Meanings of Music*

**Nessa Johnston**  
» Edge Hill University  
*The Commitments: Youth, Music and Social Class in Transition in 1990s Ireland*

**Respondent:** Elena Mosconi  
» University of Pavia

2

### Post-National Approaches to French Audiovisual Production in the 21st Century: Questions of Industry, Genres and Authorship

**Sponsor:** AHRC-funded network Producing the Postnational  
**Popular:** The Expanding Imagination of Mainstream French Films and Television Series

**Chair:** Christopher Meir  
» University Carlos III of Madrid

**Olivier Thévenin, Sabine Bosler**  
» Sorbonne Nouvelle University – Paris 3;  
University of Lorraine  
*The Globalization of Audiovisual Creation: Circulating Frenchness through Mainstream Series in the Séries Mania Festival*

**Reece Goodall**  
» University of Warwick  
*Alexandre Ajà: A Post-national Genre Auteur?*

**Belén Vidal**  
» King's College London  
*The Place of the Biopic in Recent French Film Production*

4

### New Spaces for Film, Images and Sounds

**Chair:** Simona Arillotta  
» University of Palermo

**Jacqueline Maurer**  
» University of Zurich  
*At Godard's Home(s) Circulating Moving Images and Sounds in the Film Studio, Theatre and Museum*

**Miklós Kiss**  
» University of Groningen  
*"You only have one shot" – Woody Harrelson's Lost in London as a Border-Crossing Hybrid between Event Cinema and Live Film*

**Angela Rabing**  
» University of Bremen  
*Medium/Movement/Body. Transitions in Smartphone-Film*

**Annalisa Pellino**  
» IULM University, Milan  
*The Errant Voice. Echo and Soundscape in Chantal Akerman's Installations*

6

### Film Aesthetic Concepts in Transition

**Chair:** Annie van den Oever  
» University of Groningen

**Maïke Sarah Reinert**  
» Film University Babelsberg Konrad Wolf  
*Animation Today. Challenges and Potentials of a Contested Concept*

**Christian Ferencz-Flatz**  
» I. L. Caragiale National University of Theatre and Film, Bucharest  
*The Zoom-Shot between Epistemic Function and Aesthetic Gesture*

**Guido Kirsten**  
» Film University Babelsberg Konrad Wolf  
*The Disappearance and Rediscovery of Découpage*

**Julian Hanich**  
» University of Groningen  
*From Mise en Scène to Mise en Esprit*

7

### The Transformative Dynamic of Traversing Borders

**Chair: Alena Strohmaier**  
» Philipps University of Marburg

**Laura Rascaroli**  
» University College Cork  
*Transgressing Borders: Filming the EU between Globalization and Localization*

**Daniela Berghan**  
» Royal Holloway, University of London  
*Exoticism and the Transnational Reception of World Cinema*

**Rahat Imran**  
» University College Cork  
*Silent Waters: A Representation of Multiple Transitions*

**Rebecca Feghali**  
» Royal Holloway, University of London  
*Inside/Outside: Middle Eastern Women in Motion*

8

### Bodies and Transitions

**Chair: Iwona Kościelicka**  
» University of Gdańsk

**Outi Hakola**  
» University of Helsinki  
*Last Breaths as Embodied Transitions in End-of-Life Documentaries*

**Marlene Monteiro**  
» University of Paris 8  
*Life in Translation or the Dying Body on Screen*

**Yamila Díaz Moreno**  
» University Carlos III of Madrid  
*The Cuban Exile: Life in between. Documentary Films of Cuban Filmmakers in the Diaspora (2008-2019)*

9

### A Body of Work: Embodied Aesthetics in the Films of Stephen Dwoskin

**Chair: Alison Butler**  
» University of Reading

**Rachel Garfield**  
» University of Reading  
*Reading Jewish Masculinity into Feminist Critiques of the Male Gaze: Stephen Dwoskin, Gender and Disability*

**Jenny Chamarette**  
» Queen Mary University of London  
*Rides and Interruptions: Crip Time and Disruptive Space in Stephen Dwoskin's Films*

**Alison Butler**  
» University of Reading  
*The Other's Other: Looking Relations, Embodiment and Cultural Transitions in the Films of Stephen Dwoskin*

**Darragh O'Donoghue**  
» Tate Museum  
*Screaming Bodies at Wits' End: The Importance of Antonin Artaud to the Work of Stephen Dwoskin*

1

### Critical (Self)Representations of Migrants and Diasporas on the Expanded Border of Southern Europe

**Chair: Santiago Lomas Martinez**  
» University Carlos III of Madrid

**Mar Binimelis-Adell**  
» University of Catalunya Central  
*Inequalities in Intersection. Media Representations of Women at the Spanish/Moroccan Border*

**Irene Gutierrez Torres**  
» Vrije University, Brussels  
*Re-mediation in the digital border: the video-diaries made by Black African migrants in the frame of the European "migratory crisis"*

**Isolina Ballesteros**  
» City University of New York  
*Human Traces and Migrant Micronarratives in Paralelo 36 (2004) by José Luis Tirado*

**Tamara Moya Jorge**  
» University Carlos III of Madrid  
*Spanish or Gypsies? Racism and Cinematic Representation of an Eternal Diaspora*

3

### Film Circulation in Global World

**Chair: Andreas Ehrenreich**  
» Martin Luther University Halle-Wittenberg

**Vejune Zemaityte, Bronwyn Coate, Deb Verhoeven**  
» Tallinn University; RMIT University, Melbourne; University of Alberta  
*Movies in Transit: Analysing the Diversity of Globally Distributed Film Content*

**Nikolaus Perneczky**  
» Independent Scholar  
*Circulation Struggles: Med Hondo with the Comité africain de cinéastes and at the Mauritanian Film Office*

**Maria Ida Bernabei**  
» University of Udine  
*Drops of Water, Drops of Stars Avant-garde Reception of Microcinematography in the Twenties*

**Ferdinando Gizzi**  
» Sorbonne Nouvelle University – Paris 3  
*From Paris to New York. The "Migration" of the Star Film Productions and the Question of the Socio-cultural Adaptations in Early Cinema*

2

### Apparatus: Film, Media and Digital Cultures in Central and Eastern Europe Workgroup Meeting - Book Presentation

**Elena Vogman**  
» NYU Shanghai  
*Sinnliches Denken. Eisensteins Exzentrische Methode (Diaphanes 2018) and Dance of Values. Sergei Eisenstein's Capital Project (Diaphanes 2019)*

**Ana Hedberg Olenina**  
» Arizona State University  
*Psychomotor Aesthetics. Movement and Affect in Modern Literature and Film (Oxford University Press 2020)*

**Karol Jóźwiak**  
» University of Łódź  
*Koncepcja języka rzeczywistości Pier Paolo Pasoliniego (Pier Paolo Pasolini's Concept of the Language of Reality) (Instytut Badań Literackich PAN, Warsaw 2020)*

**Moderator: Irina Schulzki**  
» University of Munich / Publishing Director of Apparatus workgroup

4

### Bodies Moving in Transitory Spaces: Institutional and Phenomenological Aspects of Moving Image Installations

Sponsor: CCVA Workgroup

**Chair: Juliana Froehlich**  
» University of Antwerp

**Zsolt Gyenge**  
» Moholy-Nagy University of Art and Design, Budapest  
*Bodies Moving in Transitory Spaces: Institutional and Phenomenological Aspects of Moving Image Installations*

**Danilo Baraúna**  
» The Glasgow School of Art  
*Transit of Light in Moving Image Art Projection: A Queer Phenomenology of the Dark Corridor*

**Cássia Hosni**  
» University of São Paulo  
*Exhibition Design and Audiovisual Installations at the Venice Biennale: Considerations about the 48th and 49th Editions*

**Elizabeth Cadena-Sandoval**  
» National Autonomous University of Mexico  
*Film Exhibitions in Mexico: Relocating and Defamiliarising the Film Dispositif*



5

### Songs and Images: Transitions In-Between

**Chair:** Anna Tedesco  
» University of Palermo

**Daniela Cardini, Gianni Sibilla**  
» IULM University, Milan; Catholic University of the Sacred Heart, Milan  
*Songs in Transit. Popular music, TV Series and Transmediality*

**Charlotte Wynant**  
» University of Antwerp  
*Seriality in Transition: Minimalism, Migration and Cinema*

**Tomáš Jirsa**  
» Palacký University Olomouc  
*Sounding Bodies: For a Hybrid Audiovisual Portrait*

**Stephen Amico**  
» University of Bergen  
*Sensation, Vibration, Materiality: On the Interplay of Sound-Image/Body-Memory*

7

### Transgender Practices

**Chair:** Alice Pugliese  
» University of Palermo

**Sergio Rigoletto**  
» University of Oregon  
*Refugees and the Demand for Recognition: Film, Video Art and Media Activism in the Mediterranean*

**Harper Shalloe**  
» Brown University  
*Trans/sexual Negativity and the Ethics of (S)Exploitation in Let Me Die a Woman*

**Zeynep Serinkaya**  
» Koç University  
*KuirFest in Transit*

9

### Pippo Delbono and the Limen Art

**Chair:** Andrea Rabbito  
» Kore University of Enna

**Vito Zagarrò**  
» Roma Tre University  
*A Dancing Hand Held Camera*

**Augusto Sainati**  
» Suor Orsola Benincasa University of Naples  
*Being (in) Transit. The Figure of Bobò in the works of Pippo Delbono*

**Valentino Catricalà**  
» Mercatorum University  
*For a New Idea of Anthropocentrism in the Pippo Delbono's L'Esprit qui ment*

**Frédéric Maire**  
» Cinémathèque Suisse, Lausanne  
*Pippo Delbono. The Body Camera*

6

### Intermedial Passages and Journeys to Hell

**Sponsor:** Intermediality Workgroup

**Chair:** Melinda Blos-Jáni  
» Sapientia Hungarian University of Transylvania, Cluj

**Fátima Chinita**  
» Polytechnic Institute of Lisbon  
*Intermedial Allegory in the Post-Cinematic Age: Vincent Ward's What Dreams May Come and Peter Greenaway's A TV Dante*

**Judit Pieldner**  
» Sapientia Hungarian University of Transylvania, Cluj  
*On the Threshold of Hell. Intermedial Transgressions in Martin McDonagh's In Bruges*

**Ágnes Pethő**  
» Sapientia Hungarian University of Transylvania, Cluj  
*A Journey into a Sunlit World of Living Ghosts. Entering Pictures in Joanna Hogg's The Souvenir*

**Julie Siedses**  
» Monash University, Melbourne  
*Realism in Transition in New Romanian Cinema. A Case Study of The Legend of the Chicken Driver*

8

### Rethinking National Identities with Cinema

**Chair:** Elena Oroz  
» University Carlos III of Madrid

**Gertjan Willems, Bram Van Beek**  
» University of Antwerp  
*Belgian Cinema and National Identities*

**Jenny Stümer**  
» University of Heidelberg  
*Affective Screens: Commemorating the Fall of the Berlin Wall*

**Egor Shmonin**  
» Concordia University  
*Failed Transition: Performativity in the Late-Soviet Baltic Documentaries*

**Samira Makki**  
» Independent scholar  
*Palestinian and Israeli Fiction Film: Between Homeward and Outward*

16.00 - 18.00

**OPEN CEREMONY**  
**KEYNOTE 1: RICHARD GRUSIN**

18.00 - 19.00

**PUBLISHERS' TABLES**

19.00 - 21.00

**Cinema as a Country**  
**A conversation with Kamal Aljafari**  
**SICILIA QUEER FILMFEST**  
**- SPECIAL EVENT -**

1

### Migrations and Media Politics

**Chair: Markus Stauff**  
» University of Amsterdam

**Per Vesterlund**  
» University of Gävle  
*Home to the Village – The Politics of Domestic Migration represented in Swedish TV-fiction in the 1960s and 1970s*

**Cecilia Valenti**  
» Johannes Gutenberg University of Mainz  
*Migrant Migrants: The Emergence of New Political Subject in the European Documentary Film of the Sixties and Seventies*

**Hanna Stein**  
» University of Graz  
*Migration as Movement and Standstill – Audiovisual Construction of a Concurrency in Amateur Documentaries about Yugoslav Guest Workers*

**Lars Diurlin**  
» Linnaeus University, Kalmar  
*"To give physical presence to distant problems" – Swedish Audiovisual Foreign Aid Information through a Postcolonial Lens*

3

### Transition instead of Translation: Voices beyond the Discourses

**Chair: Claus Tieber**  
» University of Vienna

**Jacopo Giansanto Bodini**  
» Jean Moulin University – Lyon 3  
*Thinking in Resonance: Non-human Voices, Acoustic Orientation and Animal-becoming*

**Marco Cosci**  
» University of Cagliari  
*The Fluidity of the Cinematic Whistle*

**Elena Mosconi**  
» University of Pavia  
*Barking Dogs Never Bite: Cinematic Human and Animal Voices in Transition*

**Respondent: Claus Tieber**  
» University of Vienna

5

### Beyond Borders. Discussing Empathy and Migration in Virtual Reality

**Chair: Barbara Grespi**  
» University of Milan

**Andrea Pinotti**  
» University of Milan  
*Back to the Drawing Board: Discussing Empathy and Computer-mediated Empathy*

**Anna Caterina Dalmasso**  
» University of Milan  
*Bodies at the Edges. Geopolitical Borders and the Limits of Embodiment*

**Giancarlo Grossi**  
» University of Milan  
*Lucid Journeys: Migration and Memory in Dreamlike Virtual Environments*

**Federica Cavaletti**  
» University of Milan  
*Friends Today, Strangers Tomorrow? Assessing the Long-term Effects of "prosocial" VR Films*

2

### Thresholds of Participation

**Chair: Beate Ochsner**  
» University of Konstanz

**Michel Schreiber**  
» Leuphana University of Lüneburg  
*Discontinuous Transitions*

**Milan Stürmer**  
» Leuphana University of Lüneburg  
*Being in Transit: Debt and Inter-esse*

**Ruth Lang**  
» Zurich University of the Arts / University of Basel  
*The Archive as a Vulnerable Space of Transitory Constructions*

**Mathias Denecke**  
» University of Hamburg  
*Flows. Borders. Biopolitics*

4

### European Screen Cultures in an Era of SVOD Original Production

**Chair: Eduard Cuelenaere**  
» University of Ghent

**Petr Szczepanik**  
» Charles University, Prague  
*HBO Europe's Original Content Production as a Competitive Strategy in the Era Netflix*

**Christopher Meir**  
» University Carlos III of Madrid  
*Made from TV Movies: Netflix's 'Original' Films in the Context of its Rhizomatic Content Strategies*

**Concepción Cascajosa Virino**  
» University Carlos III of Madrid  
*Cable Girls: an Oral History of the First Spanish Netflix Original Series*

**Luca Barra**  
» University of Bologna  
*How to Produce, Promote and Distribute National Originals. Netflix's Italian First Steps*

6

### Transition in Early Cinema

**Chair: Alessia Cervini**  
» University of Palermo

**Anna Kolesnikov**  
» University of Parma  
*A Geo-cultural account of Lev Kuleshov's Legacy*

**Oksana Maistat**  
» Humboldt University of Berlin  
*Photogénie in Transition: On the Soviet Re-conceptualization of the Term*

**Bianka-Isabell Scharmann**  
» University of Amsterdam  
*Setting Fashion into Motion: the Aesthetics of Transition of Costume Through the Ages (1911)*

**Angela Fabris**  
» University of Klagenfurt  
*The Repertoire of Erotic Gestures in Early Italian Cinema and its Dual Relationship with the Theatrical Performance Dimension*

8

### Video Production: Politics and Policies

**Chair: Outi Hakola**  
» University of Helsinki

**Alena Strohmaier**  
» Philipps University of Marburg  
*"But I'm not filming! I'm just doing a bit of video..."*  
*Cinematic Appropriation Processes and the Migration of Protest Videos*

**Ipek Çelik Rappas**  
» Koç University  
*Is Life so Beautiful indeed? Street Television and Video Activism in Marseilles*

**Gonca Türgen**  
» University of Amsterdam  
*Extended Political Liminality in post-2013 Turkish Cinema: Ivy (2015) and Until I Lose My Breath (2015)*

**Jiyoung Kim**  
» University of Nottingham  
*Film Industry and the Politics: The Political Ecology of the Regional Film Offices in Massachusetts*

7

### Caméra-Styleo in a Post-Cinematic Age: Writing New Images

**Chair: Synne Tollerud Bull**  
» University of Oslo

**Paul Sheehan**  
» Macquarie University  
*Writing the Image: Agnès Varda and Cinécriture*

**Kim Wilkins**  
» University of Oslo  
*Creative Resistance: Noah Baumbach's Literary Filmography*

**Bruce Isaacs**  
» University of Sydney  
*Literary and Cinematic Archi-textualities: Bob Dylan's Rolling Thunder Revue*

9

### Shifting Borders, Moving Bodies. Non-Fiction Cinema as a Space for Transition(s) in Post-WW II Europe

**Chair: Vinzenz Hediger**  
» Goethe University, Frankfurt

**Francesco Pitassio**  
» University of Udine  
*Borders, Loss, and Memory. Remarks on the Representation of the Border in Post-WW2 Italian Non-fiction Cinema*

**Perrine Val**  
» Sorbonne University – Paris  
*Moving Bodies and Machines to Embody the Reconstruction*

**Johannes Rhein**  
» Goethe University, Frankfurt  
*Afterimages of War. Shooting Heligoland from 1945-1952*

**Simone Dotto**  
» University of Udine  
*Mapping Lost Territories. Car Travels, Sponsored Films and Italy's Post-war and Post-colonial Transition*

1

### Migration, Narrative, Self-representation

**Chair: Isolina Ballesteros**  
» City University of New York

**Anna Notaro**  
» University of Dundee  
*Mapping New Itineraries: From Dystopian Narratives of Fear to Heroic Narratives of Migration*

**Agnieszka Ogonowska**  
» Pedagogical University of Cracow  
*Film in Action. Migrants Narratives: Analysis of Educational Practices Using Audiovisual Materials*

**Justine Pignato**  
» University of Montreal  
*(Im)mobility in Syrian 'Emergency Documentary Cinema' (2011- ). The 'Aesthetics of Waiting' in Bidayyat's Documentary Films*

**Christian Rossipal**  
» NYU Tisch School of the Arts  
*The Desert and the Sea: Transversal Media and Documentary Complicity*

3

### Transnation/Translation

**Chair: Yuan Li**  
» University of Southampton

**Simona Busni**  
» University of Calabria  
*Swinging Transitions: Antonioni - Cortázar*

**Charlotte Bosseaux**  
» University of Edinburgh  
*Translation as a Site of transition*

**Raffaele Chiarulli**  
» Catholic University of the Sacred Heart, Milan  
*Looking for Relocation. Migrant Identities, Nomadic Texts and Creative Minorities: The Topicality of Fahrenheit 451*

**Valeriano Durán Manso, Virginia Guarinos**  
» University of Cadiz; University of Sevilla  
*The Representation of the Second Republic, the Civil War and the Francoism in the Current Spanish Cinema (1996-2012): a View from the Literary Adaptation*

5

### Movement – Body – Affect

**Chair: Ewa Fiuk**  
» The Institute of Art of the Polish Academy of Sciences

**Aleksander Kmak**  
» University of Warsaw  
*A case for Cinematic Gluttony: Cannibalism, Masochism and Intolerable Images*

**Marta Stańczyk**  
» Jagiellonian University  
*Embodied Spatiality: Contemporary Cinema's Proprioceptive Aesthetics*

**Karolina Kosińska**  
» The Institute of Art of the Polish Academy of Sciences  
*Alan Clarke's Walking Cinema and the Affective Power of Bodies Marching through the Screen*

**Elżbieta Duryś**  
» University of Warsaw  
*Affective Dimension of Contemporary Polish Historical Cinema and Pedagogy of the Body*

2

### Landscape and Moving Image in Transition

Sponsor: CCVA Workgroup

**Chair: Miriam De Rosa**  
» Ca' Foscari University of Venice

**Oksana Chefranova**  
» Yale University  
*From Landscape to Environment: Mike Marshall's Birdcatcher and Daniel Steegmann Mangrané's 16mm*

**Asbjørn Grønstad**  
» University of Bergen  
*John Akomfrah's Topographical Ethics*

**Frances Guerin**  
» University of Kent, Paris  
*Stillness and Motion, Reality and Illusion: Landscape and Identity in James Benning's Ruhr and Nuno Cera's Ultra-Ruhr*

**James Snazell**  
» Edge Hill University, Ormskirk  
*The Salterns of Guérande. Seeing Analogue Film as an Active Landscape*

4

### Streaming/VOD: Contemporary Aspect

**Chair: Damiano Garofalo**  
» Sapienza University of Rome

**Asli Ildir**  
» Koç University  
*Lost in Transition: Netflix as a Flexible and Hybrid Medium*

**Roderik Smits**  
» University Carlos III of Madrid  
*Challenging Cultural Homogenisation? The Availability and Visibility of Specialised Films on Online Platforms*

**Christel Taillibert**  
» University of Côte d'Azur  
*From the Traditional Cinephile Mediation Model towards a Technical and Human Remediation on VOD Platforms*

**John Ellis**  
» Royal Holloway University of London  
*The Increasing Impossibility of TV (and Film) Studies*

6

### Sergei Eisenstein: New Discoveries and Transitions

**Chair: Julia Vassilieva**  
» Monash University

**Ian Christie**  
» Birkbeck College, University of London  
*Eisenstein and the Early Petrograd Avant-Garde*

**Ana Hedberg Olenina**  
» Arizona State University  
*The Spectator's Sensate Body: Eisenstein's Plans for Empirical Tests of Film Impact*

**Julia Vassilieva**  
» Monash University  
*Eisenstein and Hypnosis*

**Pia Tikka**  
» Tallinn University  
*Virtual Reality Re-enactment of Luria-Eisenstein's Experiment on Expressive Movement*

7

### Philosophical Encounters

**Chair: Seung-hoon Jeong**  
» California State University Long Beach

**Pablo Alzola Cerero, Ana Romero-Iribas**  
» University Rey Juan Carlos of Madrid  
*"Mais entre nous, ça se fait". The Conversation with Friends as a Means for Acknowledging the Other in Robert Guédiguian's Films*

**Seung-hoon Jeong**  
» California State University Long Beach  
From "Face-to-face" to "Side-by-side": The Abject Neighbor in European Cinema

**Herbert Schwaab**  
» University of Regensburg  
Film, Autism and Transitional Objects: the Presence of Autism as Audiovisual Thresholds

**Domitilla Olivieri**  
» Utrecht University  
Slowing down as a Mode of Encounter. Disrupting Temporalities and Encountering Alterity through Documentary Film

8

### The Politics of Place: Location and Labour in the UK's Regional Screen Industries

**Chair: Philip Drake**  
» Manchester Metropolitan University

**Andrew Spicer**  
» University of the West England  
Public Service Broadcasters as Place-Makers: Issues and Sustainability

**David Lee**  
» University of Leeds  
Narratives of Regional Cultural Production in England: the Case of Leeds

**Amy Genders**  
» University of the West England  
Freelancers as Creative Place-makers: the Case of Bristol's Film and Television Industries

**Respondent: Philip Drake**  
» Manchester Metropolitan University

9

### Learning from the Border: History, Movies, Stories, Spaces

**Chair: Carmelo Marabello**  
» IUAV University of Venice

**Carmelo Marabello**  
» IUAV University of Venice  
Production of Spaces, Cinema of Thresholds. Notes on the Political Use of Films and Photos in Italian Psychiatry of the Sixties

**Giuseppina Scavuzzo**  
» University of Trieste  
Learning from Asylum: Collective Life in the Total Institutions. Gorizia 1961-1968

**Francesco Zucconi**  
» IUAV University of Venice  
The Thickness of the "White Line"

**Luca Acquarelli**  
» University of Lille 3  
War Borders and War Bodies

**Respondent: Carmelo Marabello**  
» IUAV University of Venice

1

### Migration/Narration

**Chair:** Isolina Ballesteros  
» City University of New York

**Erik Scaltriti**  
» The Ohio State University  
*Urgent Narrations of Migration: Participatory Filmmaking and Distribution Practices of Italian Non-fiction Films*

**Alan Salvadó Romero, Ivan Pintor Irazzo, Ana Aitana Fernández**  
» Pompeu Fabra University; Tecnocampus, Pompeu Fabra University  
*Wrecks and Bodies: Visual Motifs in the Representation of the Immigrant in the Spanish Media*

**Eszter Zimanyi**  
» University of Southern California  
*Living Waste: Tracing the Scopic Regimes of Disposability along the Balkan Route*

**Michael Fleig**  
» University of Regensburg  
*The Migrating Image*

3

### Film for Youth

**Chair:** Angela Maiello  
» University of Calabria

**Radka Hoffmanová**  
» Janáček Academy of Music and Performing Arts  
*The Image of Girls in Contemporary Art Cinema for Youth*

**Paolo Carelli, Anna Sfordini**  
» Catholic University of the Sacred Heart, Milan  
*Kids TV in Transition. Transnational Production and Distribution Strategies of Live-action. The Italian cases of New School and Unlockdown*

**Steffi Ebert**  
» Martin Luther University Halle-Wittenberg  
*Transit Zones of Screenwriting. The Role of Dramaturgs in DEFA's Children's Film Productions*

**Adriana Margareta Dancus**  
» University of South-Eastern Norway  
*Shameless Girls and Shameful Film Experiences: An Analysis of What Will People Say (Iram Haq, 2017)*

5

### Affective Mobilities

**Chair:** Kris Fallon  
» University of California, Davis

**Martine Beugnet**  
» University of Paris 7 Diderot  
*The Practice of Haunting: Janet Cardiff and George Bures Miller's Edinburgh Night Walk (2019)*

**Jeffrey Geiger**  
» University of Essex  
*Kodachrome Travels: Affective Mobilities of Color Realism*

**Kriss Ravetto-Biagioli**  
» University of California, Los Angeles  
*Conjuring the Past: the Ghosts of Disappearance*

2

### Workshop

**Spaces of Sociability: Interdisciplinary Practices of Urban Media**

**Organizer and chair:** Alanna Thain  
» McGill University

**Will Straw**  
» McGill University

**Eleonora Diamanti**  
» John Cabot University/ University of Antwerp

**Ipek Tureli**  
» McGill University

**Toni Pape**  
» University of Amsterdam

4

### Transnational Online Film Marketing and Exhibition in Small and Emerging European Markets

**Chair:** Petr Szczepanik  
» Charles University, Prague

**Anna Batori**  
» Babes-Bolyai University  
*The Birth of the Post-Socialist Eastern European Crime Television: the Case of Shadows*

**Jan Hanzlik**  
» University of Economics / Charles University, Prague  
*Recent Development of the Video-on-Demand Market and Film Policy in Czechia*

**Aleksandra Milovanovic**  
» University of Arts, Belgrade  
*Local OTT Platforms: Emerging Trends in the West Balkans*

**Constantin Parvulescu**  
» Babes-Bolyai University  
*Romanian Film for Everyone: Understanding Heritage and Open Access Through Free of Charge VODs*

6

### Transnational Special Effects, 1925-1935

**Chair:** Antonio Somaini  
» Sorbonne Nouvelle University – Paris 3

**Katharina Loew**  
» University of Massachusetts Boston  
*Montage Shots: From Silent to Sound film*

**Laura Lee**  
» Florida State University  
*Traaversing the frame in 1930s Japanese Cinema: from King Kong: Made in Japan to Talkie Manga and New Photography*

**Anne Eakin Moss**  
» Johns Hopkins University  
*Compositing Utopia: Film Tricks in 1930s Soviet Cinema*

**Ariel Rogers**  
» Northwestern University  
*Rear Projection, Virtual Travel, and the Frame in 1930s Hollywood Cinema*

7

### Media and Image Theory

**Chair: Zsolt Gyenge**  
» Moholy-Nagy University of Art and Design,  
Budapest

**McNeil Taylor**  
» University of Oxford  
*Maurice Blanchot and Virtual Transit*

**Daniel Fairfax**  
» Goethe University - Frankfurt  
*Serge Daney and the Neoliberal Image*

**Agniesz Rejniak-Majewska**  
» University of Łódź  
*Travelling Images. Remediation and Materiality of the  
Image in the Work of R. H. Quaytman*

8

### Digital Media in Transition: Platforms, Genres and Institutions

Sponsor: CCVA Workgroup

**Chair: Maud Ceuterick**  
» University of Bergen

**Gabriel Menotti**  
» Queen's University  
*Curatorial Provocations: Transporting Digital  
Vernaculars into the Art Institution*

**Agata Mergler**  
» York University  
*Affordances of the Internet for Exhibiting and  
Archiving of Digital Art: Historiography of Early Latin  
American Net Art*

**Francisco Merino**  
» Labcom / University of Beira Interior  
*Telling Lies: The Movies Game and the Quest for a  
Database Poetics*

**Blandine Joret**  
» University of Amsterdam  
*From Sound to VR: Updating the Frame for  
Contemporary Screens*

18.00 - 19.00

PUBLISHERS' TABLES

19.00 - 21.00

IL MARE DELLA MEMORIA  
(THE SEA OF MEMORY)  
- SPECIAL EVENT -



1

### The Other as a Self: Precarious Lives, Images in Crisis and Moving Identities in Migrant Self-Representation

**Chair:** Alice Cati  
» Catholic University of the Sacred Heart, Milan

**Laura Busetta**  
» University of Messina  
*The Illegal Body: Migrant Experiences and Strategies of Resistance in Self-Representation*

**Samuel Fernández-Pichel**  
» Pablo de Olavide University  
*Being (t)here: The Other Spanish Cinema and the Cinematic Poetics of Transnational Precarious Lives*

**Guglielmo Scafirimito**  
» Sorbonne Nouvelle University – Paris 3  
*Me, Myself and My Image: Animation and Subjectivity in Diasporic Cinema*

2

### Images in Transit: Visual Metaphors, Allegories, and Motifs

**Chair:** Blanka-Isabell Scharmann  
» University of Amsterdam

**Iván Villarmea Álvarez**  
» University of Coimbra  
*Visual Allegories in the European Austerity Cinema: The Spatial Figure of the Enclosure*

**Kartik Nair**  
» Temple University  
*"Memes in the Flesh": Viral Circuits Between Bombay and Los Angeles (1983-1988)*

**Marie Krämer**  
» University of Marburg  
*Between Nostalgia and Mobilization: The Movie Theatre Ruin as Motif*

**Leila Honari**  
» Griffith University  
*Farsh-e-Parandeh (Flying Carpet) in Transit: An Artistic Approach to Multiple Identities*

3

### Liminal Identities

**Chair:** Domitilla Olivieri  
» Utrecht University

**Marija Antic**  
» Monash University  
*The Spaces In-between: Liminal Subjectivity and the Cinematic Self in Desiree Akhavan's Appropriate Behavior (2014)*

**Carlo Comanducci**  
» Vistula University  
*"How Can I Be of This Earth": Christopher Doyle's Cinema of Precarity*

**György Kalmár**  
» University of Debrecen  
*Europe in Transit: Bodily, Spiritual and Cinematic Transformations in Jupiter's Moon*

4

### Social Media and Subjectivation: Self-Portraiture, Lifestyle, Governmentality

**Chair:** Markus Stauff  
» University of Amsterdam

**Aleksandra Powierska**  
» Jagiellonian University  
*Social Media Users as Co-authors of Transmedia Storytelling in Lifestyle Television*

**Lital Henig, Tobias Ebbrecht-Hartmann**  
» The Hebrew University of Jerusalem  
*Witnessing Eva Stories: Media Witnessing and Self-inscription in Social Media Experience*

**Jan Teurlings**  
» University of Amsterdam  
*Social media's Transparency Projects: Governmentality, Remediation, Publicity*

**Elisavet Kalpaxi**  
» Buckinghamshire New University  
*Between Representation and Self-presentation: Changing Views on Self-portraiture*

5

### Enactive Media/1: Between Human and Non-human Agency

**Chair:** Adriano D'Aloia, Enrico Carocci  
» University of Bergamo; Roma Tre University

**Giuseppe Gatti**  
» Roma Tre University  
*Presence Media: an Enactivist Approach to Mediated Experience*

**Lorenzo Denicolai**  
» University of Turin  
*The Human-AI Relationship: A Hypothesis of an Enactive, Technological and Performative Experience*

**Elio Ugenti**  
» Roma Tre University  
*Tracked Bodies in Action: Spaces of Surveillance in Contemporary Media Ecosystem*

**Francesco Parisi**  
» University of Messina  
*Reframing Virtual Reality: Enactivist Insights*

6

### The Transitioning Middle East: Moves toward Decolonizing Film and Media Studies

**Chair:** Hadi Gharabaghi  
» Drew University

**Ifdal Elsaket**  
» Netherlands - Flemish Institute in Cairo  
*Re-thinking Hollywood in Egypt*

**Hadi Gharabaghi**  
» Drew University  
*Mediating the Middle East through Documentary: A USIA Genealogy through the Syracuse Audio-Visual Missions*

**Terry Ginsberg**  
» The American University in Cairo  
*Theorizing the Petro-economics of Arab Film Studies*

**Iman Hamam**  
» The American University in Cairo  
*Remix Rascals and Archival Restyling*

7

### Urban/Media Transitions

**Chair:** Wing-Fai Leung  
» King's College, London

**Joshua Schulze**  
» University of Michigan  
*Detroit Goes Wide: The 1950s Transition to CinemaScope as an Ecological Issue*

**Anna Viola Sborgi**  
» University of Genoa  
*Urban/Media Transitions in Channel 4 and Netflix Top Boy*

**Isabelle McNeill**  
» University of Cambridge  
*Aerial Transitions. Airspace and Domestic Space in the Banlieue*

**Respondent:** Lawrence Webb  
» University of Sussex

8

### Precarious Identities. Female Investigators between Gender Issues, Memories and Borders

**Chair:** Markus Schleich  
» Queen's University Belfast

**Valentina Re**  
» Link Campus University Rome  
*Female Investigators across Borders. Women and Contemporary TV Crime Drama*

**Sara Casoli**  
» University of Bologna  
*From Matera with Love. The Medial, Narrative and Cultural Border-Crossing aptitude of Imma Tataranni*  
– Sostituto Procuratore

**Massimiliano Coviello**  
» Link Campus University Rome  
*Unstable Memories and Precarious Identities in Black Earth Rising*

**Giacomo Tagliani**  
» University of Palermo  
*Homeland: Precarious Lives, Gendered Biopolitics and the War on Terror*

9

### Not of this World: Speculative Visions and Post-Human Epistemologies

**Chair:** Lakshmi Padmanabhan  
» Dartmouth College

**William Brown**  
» University of Roehampton

**Lakshmi Padmanabhan**  
» Dartmouth College

**Kalpana Subramanian**  
» SUNY Buffalo

**Mila Zuo**  
» University of British Columbia

10.00 - 12.00

PUBLISHERS' TABLES

14.00 - 16.00

NETWORKING TIME

1

### Refugees, Migrants, and Other Precarious Lives in the Contemporary Cinematic Imaginary

**Chair: Terri Ginsberg**  
» The American University in Cairo

**Katarzyna Marciniak, Bruce Bennet**  
» Occidental College; Lancaster University  
*Invisible Refugee: The Gift, Echoes, and the Work of Art in Dolce Fine Giornata*

**Alice Bardan**  
» Mount St. Mary's University  
*Europe, Spectrality, and 'Post-Mortem' Cinema: The Haunting of History in Contemporary European Film*

**Temenuga Trifonova**  
» York University  
*Crossovers between Migrant European Cinema and European Cinema of Precarity*

**Aine O'Healy**  
» Loyola Marymount University  
*Documentary Encounters with Racialized Transgender Migrants: From Paper Dolls to Shelter*

3

### The Body as a Transit of Realities: From Oral Histories to Embodied Memories in Documentary

**Chair: Giovanna Summerfield**  
» Auburn University

**Carlota Frisón Fernández**  
» TecnoCampus, Pompeu Fabra University  
*Transitions and Theatrical Practices in Contemporary Documentary*

**Maria Luna Rassa**  
» ALADOS, Colombia, and TecnoCampus, Pompeu Fabra University  
*Indigenous Filmmaking: From Giving Voice to Taking the Image.*

**Elena Fraj Herranz**  
» University of Barcelona  
*Women Who Act in Self-Defense against their Aggressors: A Visual Narrative in the Spanish media*

**Maria Soliña Barreiro, Aina Fernández**  
» University of Santiago de Compostela; TecnoCampus, Pompeu Fabra University  
*Histories del Punt: How to Make Neglected Working-Class Female Bodies Surface in History*

5

### Enactive Media/2: Movement, Empathy, and Embodied Storytelling

**Chair: Francesco Parisi**  
» University of Messina

**Ruggiero Eugeni**  
» Catholic University of the Sacred Heart, Milan  
*Should Supplementary Motor Area be Considered as the Pineal Gland of Visual Enactivism? An Approach Referred to Time Perception*

**Malvina Giordana**  
» Roma Tre University  
*The Issue of the Body: Virtual Environment as Enactive Space*

**Adriano D'Aloia, Enrico Carocci**  
» University of Bergamo; Roma Tre University  
*Enactivism and Inactivism: Media, Migrations, and the Rhetoric of Empathy*

**Respondent: Michele Cometa**  
» University of Palermo

2

### Color in Transition

**Chair: Bregt Lameris**  
» University of Zurich

**Noemi Daugaard**  
» University of Zurich  
*Color Cinematography in Transit. Epistemologies of Color and the Transnational Film Industry*

**Josephine Diecke**  
» University of Zurich  
*Transferring Knowledge in Transitional Zones and Phases: East Germany's Color Film Stock Production during the Cold War*

**Elena Gipponi**  
» Iulm University of Milan  
*TV Memories in Colour. An Audience Studies Approach to the Shift to Colour in Italian TV*

**Iryna Marholina**  
» Independent scholar  
*Color as a Meaning of Time-Spatial Transitions inside the Film Narrative: From Tinting and Toning to Color Chronotope.*

4

### Workshop

**Teaching and Researching Convergence Media in the Digital Age: Television, Social TV, Texts and Stardom**

**Organizer and chair: Murat Akser**  
» Ulster University

**Burcu Baykan**  
» Bilkent University

**Maria Elena D'Amelio**  
» University of the Republic of San Marino

**Alexander Fisher**  
» Queen's University Belfast

**Jessica Rodrian**  
» University of Leipzig

**Sven Stollfuß**  
» University of Leipzig

6

### Postcolonial Entanglements: Modernist Cinema's Geopolitics

**Chair: Kartik Nair**  
» Temple University

**Luca Caminati**  
» Concordia University  
*Italian Militant Cinema: Fanon and Thirdworldism in the long '68*

**Matthew Croomb**  
» Calgary University  
*Fanon through Film: on Ahmed Rachedi's L'Aube des damnés (1965)*

**Maja Figge**  
» University of the Arts Berlin  
*Louis Malle's Calcutta – a Document of Solidarity? The Orientalist/Maoist Problematic of Direct Cinema*

**Respondent: Masha Salazkina**  
» Concordia University

8

### Gender, Bodies and Political Practices

**Chair: Kornelia Boczkowska**  
» Adam Mickiewicz University in Poznan

**Laia Quilez, Núria Arauna**  
» Rovira i Virgili University of Tarragona and Reus  
*A Feminist Audiovisual Pedagogy through Contemporary Documentary Film*

**Dagmar Rode**  
» University of Łódź  
*Together We Are the Loudest: Sharing Stories of Sexual Violence in Polish Digital Feminist Activism*

**Kornelia Boczkowska**  
» Adam Mickiewicz University in Poznan  
*The Road Movie in Transition: Automobilities Research, Gender and the Corporeal turn in Avant-garde and Experimental Film*

**Rosanna Maule**  
» Concordia University  
*Feminist and LGBTQ Practices on the Move: The Centre Audiovisual Simone de Beauvoir*

9

### Body as Media, Media as Body. Moving, Dancing, Transitioning and the Transformations of the Body Imagery

Sponsor: CCVA Workgroup

**Chair: Patrícia Nogueira**  
» ISMAI / ICNOVA – iNOVA Media Lab

**Cristian Borges**  
» University of São Paulo  
*Dance as Film, Film as Dance: Dancing Bodies and Cinematic Movement*

**Nik Forrest**  
» Concordia University  
*My Features Form with a Change in the Weather*

**Juliana Froehlich**  
» University of Antwerp  
*The Female Grotesque and Subversion: The Female Body insides and outside in Corps étranger, Mutaflor, and Good Manners*

**Respondent: Danilo Baraúna**  
» Glasgow School of Art

18.00 - 19.00

**OPEN SCHOLARSHIP WORKSHOP  
BY THE PUBLICATION  
COMMITTEE**

19.00 - 21.00

**GENERAL MEETING**

1

### Media, Migration, Community

**Chair: Kamil Lipiński**  
» University of Białystok

**Alice Cati, Maria Francesca Piredda**  
» Catholic University of the Sacred Heart, Milan  
*The Migrations / Mediations Project: Method, Perspectives and Results*

**Irene Gutierrez Torres**  
» Vrije University, Brussels  
*Dissenting bodies against the necropolitical European border regime: the videos diaries made by Black African migrants at the Moroccan-Spanish border*

**Adnan Hadzi**  
» University of Malta  
*boatrr.eu - Awareness Raising Regarding the Central Mediterranean Migration Crisis*

**David Morton**  
» University of Central Florida  
*Flickering Landscapes and The Image of Migration: Opening a Community and Institutional Dialogue*

2

### Fashion Media Studies: Editing Images and Fabrics

**Chair: Antonella Giannone**  
» The Weissenhof Academy of Art Berlin

**Caterina Cucinotta**  
» Institute of Contemporary History, Lisbon  
*Aesthetic of Materials as a Mosaic Between Editing Art and Sartorial Technique*

**Eleonora Sforzi**  
» University of Florence  
*Animation as Didactic Aid: Explaining Fashion Manufacturing in Italian and French Vocational Films (1950s-1960s)*

**Giulia Bonali**  
» Sapienza University of Rome  
*Tell Me a Story through the Filmic Clothes*

**Respondent: Antonella Giannone**  
» The Weissenhof Academy of Art Berlin

3

### Tv Travelling Far: Industrial Strategies and Common Trajectories From a Set of Case Studies

**Chair: Emiliano Rossi**  
» University of Bologna

**Magnus Johansson**  
» Lund University  
*Morality as a 'Labour of Love' - Parental Practices and Domestic Screens as a Micro-Economy of Morals*

**Emiliano Rossi**  
» University of Bologna  
*Tv (in) Stations, the Italian Way: Production and Marketing Patterns of Transportation Hubs' Video Networks*

**Daniilo Callea**  
» IULM University, Milan  
*The Many Lives of Football: Livestreaming, Global Flows and the Shifting Geography of Copa America, AFC Asian Cup and Africa Cup*

**Deborah Castro Mariño, Concepción Cascajosa**  
» Erasmus University, Rotterdam; Carlos III University of Madrid  
*Global Video-on-demand Services and Local Original Production. The Case of Spain*

4

### Virtual and Augmented Reality

**Chair: Michał Pabiś-Orzeszyna**  
» University of Łódź

**Maud Ceuterick**  
» University of Bergen  
*The Transitional Spectator: into the Haptic Space of Postcinema*

**Mirko Lino**  
» University of L'Aquila  
*The Embodied Storytelling with Augmented Reality*

**Allan Cameron**  
» University of Auckland  
*Techno-Facility and the Sensory Frame in ASMR Roleplay Videos*

**Maja Manojlovic**  
» University of California, Los Angeles  
*Interval/Interstice: VR Aesthetics and the Ethics of Feeling*

5

### The Transition of Kubrick Studies to Archival Research: Discussing Methods and Epistemological Issues.

**Chair: Elisa Pezzotta**  
» University of Bergamo

**Filippo Olivieri**  
» Independent Scholar  
*Cracking the Kube, or: How I Learned to Stop Believing the Myths and Love the Kubrick Archive*

**Catriona McAvoy**  
» Independent Scholar  
*Fever, Fragments, Ashes, Ghosts: Navigating the Kubrick Archive*

**Georgina Orgill**  
» University of the Arts, London  
*The Stanley Kubrick Archive: A Decade of Research*

12.00 - 14.00

**KEYNOTE 2:  
FRANCO FARINELLI**

6

### Far East Perspectives

**Chair: Luke Robinson**  
» University of Sussex

**Xiang Fan**  
» Goldsmiths, University of London  
*Amateur Translation and the Formation of Art Cinema Culture in China*

**Pietro Renda**  
» University of Calabria  
*Japanese Self-Reflexive Films and the Creation of a World*

**Sun Joo Lee**  
» Hanyang University, Seoul  
*Mapping Contemporary Korean Film Culture: The Differentiation of Cinephiles in the Age of New Media*

**Raquel Schefer**  
» University of Lisbon / NOVA University Lisbon / University of the Western Cape  
*Becoming-Peasant: Communitarianism and Transition from Representation to Co-Representation in the Work of Ogawa Pro*

7

### In Transit: European Film Adaptations and Remakes

**Chair: Constantine Verevis**  
» Monash University

**Eduard Cuelenaere**  
» Ghent University / University of Antwerp  
*Lost in Translation? Monolingual Film Remakes between Flanders and The Netherlands*

**Jennifer Forrest**  
» Texas State University, San Marcos  
*Cinematic Heritage in Classic French Cinema: Remaking the Adaptation*

**Lucy Mazdon**  
» University of Hull  
*L'Enfer d'Henri-Georges Clouzot: Remaking Lost Cinema*

**Constantine Verevis**  
» Monash University  
*Remaking La Piscine: Saint Tropez–London–Pantelleria*

8

### Transitions and Peripheries in Moving Image Culture: the Case of Romania in Eastern Europe

**Chair: Constantin Pârvolescu**  
» Babeş-Bolyai University

**Andrea Virginás**  
» Sapientia Hungarian University of Transylvania, Cluj  
*Analogue-to Digital-to Post-digital Transitions: Filmmakers' Views and Meta-representations*

**Irina Trocan**  
» National University of Theatre and Cinema "I.L. Caragiale", Bucharest  
*Five Decades of Kinema Ikon: The Missing Link between Romanian Cinema and Video Art*

**Melinda Blos-Jáni**  
» Sapientia Hungarian University of Transylvania  
*Small Gauge Film as the Modern Version of Popular art. Amateur Cineclubs in Socialist Romania*

**Andreea Mihalcea**  
» National University of Theatre and Cinema "I.L. Caragiale", Bucharest  
*Ion Grigorescu: Bodies in Transition*

9

### Across the Iron Curtain

**Sponsor: Apparatus Workgroup**

**Chair: Irina Schulzki**  
» Ludwig Maximilian University of Munich

**Mathieu Lericq**  
» Sorbonne University – Paris  
*Eastern Grounds, Western Imaginary? Rethinking Polish Cinema as a Cultural Crossing Point During the Communist Era*

**Ekaterina Odé**  
» École Normale Supérieure, Paris  
*Towards the Practice of "peremontaj" (Re-Editing): The Work of Film-Art in Early Soviet Period*

**Karol Jóźwiak**  
» University of Łódź  
*Italy-Soviet Union: Mutual Perceptions through the Screen*

**Respondent: Katarzyna Włoszczyńska**  
» Bauhaus University, Weimar

1

### Transfer, Transparency and Emancipation: Towards a New Paradigm of Media Education

**Chair:** Jan Teurlings  
» University of Amsterdam

**Jeremy Hamers**  
» University of Liège  
*Fakery Emancipation? When Media Education  
Confronts Transferring Objects*

**Elise Schürgers**  
» National Fund for Scientific Research / University  
of Liège  
*From Education to the Promises of its Objects:  
Discursive Migration of a Symbolic Framing. The Case  
of Fact-checking*

**Ingrid Mayeur**  
» Catholic University of Leuven / University of  
Liège  
*The Conversation and the Promise of Transparency.  
Informational Validity, Scientific Knowledge and  
Participation*

**François Provenzano**  
» University of Liège  
*Media Education Reloaded: Old Theories, New Toolbox*

3

### Transmedia and Post-Television

**Chair:** Judith Keilbach  
» Utrecht University

**Paweł Sołodki**  
» University of Humanities and Economics in Lodz  
*Digital Documentary Games in the Context of  
Presenting History: Defining the Field*

**Markus Stauff**  
» University of Amsterdam  
*Cross-media Audencing: eSports as Post-television  
Content*

**Sarah Renger**  
» University of Leicester  
*What if Facts Meet Fiction? (Non-)Fictional Transitions  
in a German Transmedia Universe*

5

### The Transition of Kubrick Studies to Archival Research: Discussing Case Studies

**Chair:** Ruggero Eugeni  
» Catholic University of the Sacred Heart, Milan

**Dijana Metlic**  
» University of Novi Sad / University of Bergamo  
*The Complex and Contradictory Case of the Orgy  
Sequence of Eyes Wide Shut*

**Cristian Pasotti**  
» University of Luzern  
*Revisiting a Novel: A Clockwork Orange and the  
Stanley Kubrick Archive Experience*

**Manca Perko**  
» Wiltshire College and University Centre  
*"Openness to suggestion was one of Stanley's great  
attributes!" The Unheard Creative Voices in Full Metal  
Jacket*

**Lawrence Ratna**  
» St. George's University, Grenada  
*Race, Power and Gender in the Films of Stanley  
Kubrick*

**Respondent:** Elisa Pezzotta  
» University of Bergamo

2

### Transitions/Trajectories/Identities/Screens

**Chair:** Anne Marit Waade  
» Aarhus University

**Aleksi Rennes**  
» University of Turku  
*Portmanteau Spatiality: The Ambiguity of Places and  
Subjectivities in the Films of Alain Gomis*

**Susanne Eichner**  
» Aarhus University  
*'Othered' Identities: Representation in European  
Drama Fiction*

**Janet McCabe**  
» Birkbeck College, University of London  
*Somewhere, and Nowhere: Female Migrant Labour,  
Precarity and the Geopolitics of TV Transient, with The  
Bridge Scripted Format*

**Giancarlo Lombardi**  
» College of Staten Island / The Graduate Center,  
CUNY  
*Televising Exodus: Journeys to the Promised Land in  
Messiah and The Leftovers*

4

### The Role of Body Experiences and Society Explorations in Contemporary VR Projects

**Sponsor:** CCVA Workgroup

**Chair:** Frances Guerin  
» University of Kent, Paris

**Florian Mundhenke**  
» University of Leipzig  
*The User as Protagonist: First-person Storytelling in  
recent VR Documentaries*

**Marina Hassapopoulou**  
» NYU Tisch School of the Arts  
*Interactive Historiography: Revisiting Cultural  
Memory and Trauma through Virtual Reality  
DocuGames*

**Rosella Schillaci**  
» NOVA University Lisbon / University of Texas,  
Austin / Portugal CoLab  
*Working in Prison with Children, a Transition between  
Observational Documentary and VR Experimental  
Documentaries*

**Michał Matuszewski**  
» Jazdowski Castle Centre for Contemporary Art,  
Warsaw  
*How to Exhibit VR? Body, Movement and Performance*



6

### In Transit/ion: Independent Chinese Cinema Culture since 2010

**Chair: Xiang Fan**  
» Goldsmiths, University of London

**Lydia Wu**  
» University of Newcastle  
*From Independence to Arthouse: Production of Independent Fiction Films in a Transitional Period*

**Flora Lichaa**  
» Center for Studies on Modern and Contemporary China, Paris  
*Producing Chinese Independent Films: Two Case Studies of Coproduction*

**Luke Robinson**  
» University of Sussex  
*Independence in Transition: CNEX, Sundance, and Chinese Documentary Border-Crossing*

7

### Indian Cinema in Europe: Transition of Spaces, Production Cultures and Modes of Reception

**Chair: Piotr Zwierzchowski**  
» Kazimierz Wielki University, Bydgoszcz

**Marcin Adamczak**  
» Łódź Film School / Adam Mickiewicz University of Poznań  
*The Indian-Polish Co-production and Production Services as the Production Cultures in Transition*

**Krzysztof Stachowiak**  
» Adam Mickiewicz University of Poznań  
*Mediated Geographies of Indian Film Productions in Europe*

**Tatiana Szurlej**  
» Manipal Academy of Higher Education  
*The Reception of Popular Indian Films in Eastern Europe*

**Respondent: Arkadiusz Lewicki**  
» University of Wrocław

8

### Workshop Images of Rupture: Fiery Words, Moving Bodies, and Historical Transition

**Organizer and chair: Maggie Hennefeld**  
» University of Minnesota, Twin Cities

**Nicholas Baer**  
» University of Groningen

**Jennifer Fay**  
» Vanderbilt University

**Maggie Hennefeld**  
» University of Minnesota, Twin Cities

**Kartik Nair**  
» Temple University

**Kyle Stevens**  
» Appalachian State University / Massachusetts Institute of Technology

9

### Transfers and Collaboration within State Socialist Cinemas

**Chair: Dorota Ostrowska**  
» Birkbeck College, University of London

**Elena Razlogova**  
» Concordia University  
*Cultural Transfer in Socialist Film Festival Networks: Third Cinema at Karlovy Vary, Leipzig, Moscow, and Tashkent*

**Jindřiška Bláhová**  
» Charles University, Prague  
*Karlovy Vary International Film Festival and Fantasy vs. Reality of Intra-East Bloc Cooperation during Early Cold War*

**Ewa Ciszewska**  
» University of Łódź  
*International Stars or Working Class Representatives? Polish Actors and Actresses at the Karlovy Vary Film Festival*

**Joanna Szczutkowska**  
» Kazimierz Wielki University, Bydgoszcz  
*The Presence of Polish Cinema at Film Festivals in Yugoslavia in the 1970s*

18.00 - 19.00

PUBLISHERS' TABLES

1

### Crossing Borders: Tourists, Expats, Migrants, Settlers

**Chair: Giacomo Tagliani**  
» University of Palermo

**Alexander Klemm**  
» King Mongkut's Institute of Technology  
Ladkrabang  
*In Search of an Expat Paradise: Documentaries on German, Swiss and Austrian Immigrants in Thailand*

**Daniel Mann**  
» King's College London  
*Moving to Mars: Re-territorising the Extraterrestrial*

**Dunja Jelenkovic**  
» Versailles Saint-Quentin-en-Yvelines University  
*Cinematic Battle for the Adriatic: Who Do Trieste and Istria belong to?*

**Kayci Merrite**  
» Brown University  
*Controlling the Camera: The Conflicting Visualities and Spatialities of Tourist Flows and Migrant Movement*

3

### Noir in Motion: Nordic Drama and Beyond

**Chair: Giancarlo Lombardi**  
» College of Staten Island / The Graduate Center, CUNY

**Anne Marit Waade, Pia Majbritt Jensen**  
» Aarhus University  
*The Transnational Value Chain of Danish Television Drama Series*

**Sue Turnbull, Marion McCutcheon**  
» University of Wollongong, Queensland University of Technology  
*Mystery Road and Nordic Noir: From Local to Global*

**Lothar Mikos**  
» Film University Babelsberg Konrad Wolf  
*Babylon Berlin as Blueprint of Berlin Noir*

2

### "Era Ora! It's About Time": Archival Transitions in Contemporary Art Practice

**Chair: Cristina Baldacci**  
» Ca' Foscari University of Venice

**Cristina Baldacci**  
» Ca' Foscari University of Venice  
*The Errant Archive: Exclusions, Presences, and Returns*

**Valeria Facchin**  
» Producer and independent researcher, London  
*The Active Archive: the Case of W21, Women 21st Century*

**Marysia Lewandowska**  
» Artist, London  
*Museum in Transition*

**Clarissa Ricci**  
» University of Bologna  
*Art History in Transit. Artists Challenging the Venice Biennale's Archive*

4

### Across Borders. Travelling Identities and Migrating Images in European Crime Series

**Chair: Thomas Morsch**  
» Free University of Berlin

**Alice Jacquelin**  
» Limoges University  
*EUROSCOPS (1988-1993), Archeology of a European Cooperation on TV Crime Fiction*

**Lynne Stegger**  
» Aalborg University  
*Language, Europe, and "Banal Diversity" in Trans-European Crime Dramas*

**Cathrin Bengesser**  
» Aarhus University  
*Audiences' Perceptions of Place, Society and (TV) Culture in Popular European Audiovisual Crime Narratives*

**Alvaro Luna**  
» Limoges University  
*Screening Postmigrant European Identities: A Study of Franco-Maghrebi and Turkish German Detectives*

5

### The Permeable Self. On Automatism and Transit

**Chair: Andrea Pinotti**  
» University of Milan

**Federica Villa**  
» University of Pavia  
*The Permeable Self. On Automatism and Transit*

**Deborah Toschi, Lorenzo Donghi**  
» University of Pavia  
*Data Bodies and Facial Recognition*

**Barbara Grespi**  
» University of Milan  
*Bodies in Transit. Tracking Gestures, Measuring Identities*

**Giada Cipollone**  
» IUAV University of Venice  
*Pre-forming the End. Future, Bodies, Borders Control in the Performance Talos (Arkadi Zaides, 2017)*

6

### Branded Directors: The Concept of Auteur from Film Studies to a Media Industry Approach

**Chair: Andreas Ehrenreich**  
» Martin Luther University Halle-Wittenberg

**Marco Cucco**  
» University of Bologna  
*The Great Auteur: Paolo Sorrentino between Film and Television Industry*

**Petar Mitric**  
» Charles University, Prague / University of Copenhagen  
*Lars von Trier as a Pan-European Director*

**Zehra Cerrahoglu**  
» Dokuz Eylül University  
*Auteur as Brand: Nuri Bilge Ceylan*

**Respondent: Gertjan Willems**  
» University of Antwerp

7

### Assemblage, Compilation, Appropriation: Documenting Strategies of Transition

Sponsor: CCVA Workgroup

**Chair: Lisa Åkervall**  
» University of Gothenburg

**Patricia Nogueira**  
» ISMAI / ICNOVA – iNOVA Media Lab  
*Death and Documentary: Body as a State of Transition*

**Miriam De Rosa**  
» Ca' Foscari University of Venice  
*Bodies through Time*

**Jihoon Kim**  
» Chung-ang University  
*Archives of the Political Commons: Online  
Ethnographic Compilation*

**Lisa Åkervall**  
» University of Gothenburg  
*Networked Hyper-Theatricality in Sickhouse*

9

### Film Festivals

**Chair: Alexandra Schneider**  
Johannes Gutenberg University of Mainz

**Elena Oroz**  
» University Carlos III of Madrid  
*Cocina de Imágenes: a Pioneer Event for Tasting and  
Testing the Ingredients and Recipes of Latin American  
Women's filmmakers during the 70s and Early 80s*

**Dorota Ostrowska**  
» Birkbeck College, University of London  
*"Circuit Festive Chronotope": the Presence of  
Indigenous Films on the International Film Festival  
Circuit*

**Philippe Meers, Jasper Vanhaelemeesch**  
» University of Antwerp  
*Cine Latino in the Low Countries. A Multimethod  
Analysis of Latin American Cinema at Belgian and  
Dutch Film Festivals*

**Ecem Yildirim**  
» Concordia University  
*Europeanizing the Turkish Film Industry: the  
International Istanbul Film Festival's Coproduction  
Market Meetings on the Bridge*

8

### Towards Sustainable Film and Television Production

Sponsor: Sustainable Media Workgroup

**Chair: Judith Keilbach**  
» Utrecht University

**Birgit Heidsiek**  
» Green Film Shooting  
*Raising Awareness for Sustainable Production  
Methods: The Green Shooting Card*

**Fieke Spoler**  
» Utrecht University  
*Green Filmmaking and Hierarchical Power Structures:  
On the (Im)possibility of Greening the Dutch Film  
Production*

**Michał Pabiś-Orzeszyna**  
» University of Łódź  
*Agents of Transition. Green Filming and Polish  
Regional Film Funds Strategies*

**Respondent: Skadi Loist**  
» Film University Babelsberg Konrad Wolf

1

### Voices and Visions. Doing Documentary beyond Mass Media Practices

**Chair: Julia Schumacher**  
» Film University Babelsberg Konrad Wolf

**Thomas Weber**  
» University of Hamburg  
*Doing History and the Negotiation of Post-migrant Identities in Participatory Documentaries*

**Jasmin Kermanchi**  
» University of Hamburg  
*Giving Voice to Refugees. Dadaab Stories between New Collaborative Practices and Tradition of Social Documentary*

**Anna Wiehl**  
» University of Bayreuth  
*The I, the Eye and the Other. Regimes of Gaze as Means of (Dis-)immersion in Interactive Documentary*

**Respondent: Meike Boldt**  
» Independent scholar

2

### Found Footage and Archives

**Chair: Alessia Cervini**  
» University of Palermo

**Samuel Antichi**  
» Sapienza University of Rome  
*Archives in Flux. Re-articulating Transcultural Memory in Filipo César's Films*

**James Harvey**  
» University of Sussex  
*Black Icons and Diasporic Collectivity in John Akomfrah's 1990s Films*

**Kamil Lipiński**  
» University of Białystok  
*Visual Correspondence: Memories and Historical Images*

**Julia Wack**  
» Luxembourg University  
*"It Was a Good Time" – Critical Use of Amateur Film Material in Documentaries on the Example of Ech war am Congo*

3

### Transnational Models For Glocal Drama: Italian TV Series and US Practices of Production

**Chair: Massimo Scaglioni**  
» Catholic University of the Sacred Heart, Milan

**Damiano Garofalo**  
» Sapienza University of Rome  
*American Way of Series. Italian 'Quality' Television and the HBO Transnational Model*

**Gianluigi Rossini**  
» University of L'Aquila  
*Over the Booth: OTTs and Transnational Television in Italy*

**Angela Maiello**  
» University of Calabria  
*Italian Bildungseries: Netflix VS Amazon*

**Respondent: Dana Renga**  
» Ohio State University

4

### Across Borders (II): Travelling Images and Transcultural Identities in European Crime Cinema

**Chair: Valentina Re**  
» Link Campus University Rome

**Federico Pagello**  
» University of Bologna  
*Mapping European Crime Cinema*

**Stefano Baschiera**  
» Queen's University Belfast  
*A Patch of Fog: the Production and Distribution of Contemporary European Quality Crime Cinema*

**Thomas Morsch**  
» Freie Universität Berlin  
*Transitory Identities in the Films of Olivier Assayas*

**Markus Schleich**  
» Queen's University Belfast  
*The European Aspect: Sebastian Schipper's Victoria (2015) as an Exercise in Transnational Europeanness*

5

### Spatio-Temporal Transitions Through Operational Images and Machine Visions

**Chair: Vinzenz Hediger**  
» Goethe-Universität Frankfurt

**Laliv Melamed**  
» Goethe-Universität Frankfurt  
*Penetrative Aesthetics: The Operational Image and the Threshold of Visibility*

**Alice Leroy**  
» Université Gustave Eiffel, Paris  
*Counter-Generologies of Machine Vision in the Work of Giraud and Siboni*

**Antonio Somaini**  
» Sorbonne Nouvelle University – Paris 3  
*Imagining Possible Worlds through Generative Adversarial Networks*

6

### Making Images in Transit

**Chair: Massimiliano Coviello**  
» Link Campus University Rome

**Federico Duplá, Francisco Utray**  
» Carlos III University of Madrid  
*Javier Aguirresarobe: A Cinematographer's Journey from Spain's Author Cinema to the Marvel Franchise*

**Sezen Kayhan**  
» Koç University / University of Antwerp  
*Producing TV Series in Istanbul: Transition from Empty Sound Stages to Standing Sets*

**Cathy Greenhalgh**  
» Central Research Unit, Central Saint Martins, University of the Arts London  
*Diasporic Aesthetics and Transnational Cinematographers' Praxis*

**Paulina Kwiatkowska**  
» University of Warsaw  
*Józef Natanson: Images in Transition*

7

### New Perspectives in Productions and Criticism

**Chair: Giacomo Tagliani**  
» University of Palermo

**Alan O'Leary**  
» Aarhus University  
*For a Parametric Videographic Criticism: Another Cyborg Manifesto*

**Giuseppe Previtali**  
» University of Bergamo  
*Towards a New Homeland. Migrations and State Building in the Videos of the Islamic State*

**Kris Fallon**  
» University of California, Davis  
*The Politics of (Image) Assembly*

8

### Revolting Bodies: The Media of Somatic Protest

**Chair: Antoine Damiens**  
» McGill University

**Alanna Thain**  
» McGill University  
*Flip It & Reverse It: The Queer Time of Backwards Movement as Lo-Fi SFX and Method in Dance Film and Installation*

**Joëlle Rouleau**  
» University of Montreal  
*Queering Genealogies Through Home-Movies; Research-Creation as a Dissident Methodology*

**Charlotte Kaiser**  
» Saarland University  
*From Trauma to Melancholia: Queer Agency in Québec Cinema*

**Juliette Blondeau**  
» University of Montreal  
*Queering "Femininities" through Collaborative Autoethnography: a Transmedia Research-creation*

9

### Cultural and Political Engagement at Documentary Festivals

**Chair: Skadi Loist**  
» Film University Babelsberg Konrad Wolf

**Aida Vallejo**  
» University of the Basque Country UPV/EHU  
*Documentary Circulation, Film Festivals and Cultural Hierarchies: the Basque Context*

**Maria Peirano**  
» University of Chile  
*Archiving the Present, Facing the Future: Documentary Film Festivals and the Chilean Social Explosion*

**Alexandra-Maria Colta**  
» University of Glasgow / University of St Andrews  
*Film Festivals as Cultural Intermediaries: Human Rights Cinema and Curatorial Ethics*

**Lalehan Öcal**  
» Yeditepe University  
*Small Thematic Festivals as Public Sphere: Bozcaada International Festival of Ecological Documentary, a Possible Alternative*

1

### Borders and Images

**Chair:** Simona Arillotta  
» University of Palermo

**Kate Kennelly**  
» University of California  
*Remapping the Mediterranean: Border Politics and Hybrid Spaces in French-Algerian Film and Media Art*

**Richard Parnell**  
» Claremont Graduate University  
*Experiments in Anthropocene Cinema: El Mar La Mar, Borderlands, and Affective Storytelling*

**Raul Álvarez**  
» University Rey Juan Carlos of Madrid  
*Home, Border and Citizenship in Spanish Comics about Immigration*

**Andrea Meuzelaar**  
» Utrecht University  
*Observing Migrants in Limbo: An Analysis of Recent Documentary Films about Migration*

3

### Cinematic Genres in Transition

**Chair:** Alan O'Leary  
» Aarhus University

**Claudio Bisci, Elisa Farinacci**  
» University of Bologna  
*From Suspiria (1977) to Suspiria (2018): The Identity of Italian Horror Cinema in Transition*

**Alex Lykidis**  
» Montclair State University  
*Rethinking the Heritage Film: Gothic Critique in The Favourite*

**Anna Poupou**  
» National and Kapodistrian University of Athens  
*Film Genres in Transition: Political Aspects of the Contemporary Neo-noir and Thriller Film in Greek Cinema*

**Damien Pollard**  
» University of Cambridge  
*'Where Have I Heard That Before?': Vocal Simulacra, Media and Nation in Lucio Fulci's The New York Ripper (Italy, 1982)*

5

### 3D: between Immersiveness and Interactivity

**Chair:** Michał Pabiś-Orzeszyna  
» University of Łódź

**Geiste Kincinaityte**  
» University of Cambridge  
*A Planet of People (2017-2019): Interactive 3D Human Scanning as Critique*

**Massimiliano Gaudiosi**  
» Suor Orsola Benincasa University of Naples  
*A Landscape in Motion: Coral Reef and Imax 3D Underwater Documentaries*

**Veronika Hanáková**  
» Charles University, Prague  
*Translucidity of Digital Image: Horror Touch of Virtuality*

2

### Transitions in Videographic Criticism

**Chair:** John Gibbs  
» University of Reading

**Kevin B. Lee**  
» Merz Akademie  
*Terror in Transition: Disrupting the Rhetorical Aesthetics of Jihadist Media*

**Liz Greene**  
» Liverpool John Moores University  
*Transnational Sound Design: Post-Production Tension during the Making of The Elephant Man*

**Ian Garwood**  
» University of Glasgow  
*Show, Then Tell?: The Relationship between the Videographic and the Verbocentric in the 'Audiovisual Book' 'Indy Vinyl'*

**Jaap Kooijman**  
» University of Amsterdam  
*Come into My World: Music Television and the Audiovisual Essay*

4

### Workshop

#### Europeanness in Transition: Teaching Europeaness through Critical Film Studies

**Organizer and chair:** Andrea Pócsik  
» Pazmány Péter Catholic University

**Skadi Loist**  
» Film University Babelsberg Konrad Wolf

**Andrea Virginás**  
» Sapientia The Hungarian University of Transylvania, Cluj

**Melis Behlil**  
» Kadir Has University

**Lydia Papadimitriou**  
» John Moores University, Liverpool

**Dan Chyutin**  
» Tel Aviv University

6

### Film Studies in Transition

**Chair:** Giacomo Tagliani  
» University of Palermo

**Dominic Topp**  
» University of Kent  
*Storytelling in Transit: Transnational Creative Exchange in the Case of Post-World War II French Cinema*

**Thomas Schick**  
» Film University Babelsberg Konrad Wolf  
*Spaces of Transition in the Movies of the "Berlin School"*

**Tomasz Majewski**  
» Jagiellonian University  
*"These Movies with the Message". The Frankfurt Writes Scripts for Hollywood*

7

### Workshop

**Studying Film Societies. Methodologies, Sources, Prospects**

**Organizer and chair: Malte Hagener**  
» Philipps-University Marburg

**Michael Cowan**  
» University of St. Andrews

**Ainamar Clariana Rodagut**  
» Open University of Catalonia, Barcelona

**Irene Rozsa**  
» Tulane University

**Sanghita Sen**  
» University of St. Andrews

8

**Forgotten LGBTQ/Feminist Media and Queer Futurism: Ephemerality as a Strategy of Transitional Re-imagination**

**Chair: Rosanna Maule**  
» Concordia University

**Antoine Damiens**  
» McGill University  
*Curating Gay Film Studies: 1970s Gay Film Critics/Scholars as Festival Organizers*

**Theresa Heath**  
» King's College, London  
*Bodies in Transit/Festivals in Transition: Crossing Boundaries at Women's and Queer Film Festivals*

9

**Micro- and Macro-Politics: Images and Affectivity**

**Chair: Luca Barra**  
» University of Bologna

**Hunter Hargraves**  
» California State University, Fullerton  
*Democracy's Chimera: Reality Television and the Rise of Western Populism*

**Diego Hoefel**  
» NOVA University Lisbon – FCSH  
*A Light in the Dark: Comedy in the Rise of the Far-Right*

**Peter Virginas**  
» Babes-Bolyai University / Romanian Institute for Research on National Minorities  
*Films Festival Participation: (any) Body that Matters*

**Cristina Balma-Tivola, Giuliana Galvagno**  
» Polytechnic of Turin  
*"See Them Cross the Barriers / See Them Cross the Borders": Music Videoclip on Migration.*

18.00 - 19.00

PUBLISHERS' TABLES

1

### Migration, Identity and the Issue of Body in the Contemporary Central European Cinema

**Chair:** Karolina Kosińska

» The Institute of Art of the Polish Academy of Sciences

**Małgorzata Radkiewicz**

» Jagiellonian University  
*Strangers with(out) Bodies: Refugees in Polish Cinema*

**Anna Taszycka**

» Andrzej Frycz Modrzewski University, Krakow  
*"Strangers in the Night" or the Refugee Crisis in Polish Cinema*

**Ewa Fluk**

» Institute of Art, Polish Academy of Sciences, Warsaw  
*The Materialization of Identity. Cinematic Images of Polish Migrants in Germany after 1989*

3

### For/Against Transition: Queer Performances

**Chair:** Pietro Renda

» University of Calabria

**Glyn Davis**

» University of Edinburgh  
*The Queer Archive in Fragments: Sunil Gupta's London Gay Switchboard*

**Paris Cameron-Gardos, Johanna Kempf**

» University of Amsterdam  
*PROMOTING TRANS\*: Trans\* Representation in Contemporary Multinational Advertising*

**Wing-Fai Leung**

» King's College, London  
*Being Very Bad is Fierce: Contesting an Authentic Trans Performance Tradition*

**Diego Semerene**

» Oxford Brookes University  
*Against Transition, Toward Re-Signification: The Hospitality of the Anus in Tranny Fag*

5

### From Early Films to Post-Cinematic Culture: Current Research on Czech Cinema

**Chair:** Ewa Ciszewska

» University of Lodz

**Jiří Anger**

» Charles University, Prague  
*Always Already Deformed. Digital Křiženecký and the Crack-Up of Czech Archival Film*

**Martin Kos**

» Masaryk University, Brno  
*Czech Legend in the Cinematic Frontline. The National Epic as a form of Cultural Resistance in the Silent Cinema*

**Šárka Gmíterková**

» Masaryk University, Brno  
*Remembering the Devil's Mistress. Lida Baarová's Contemporary Star Image*

**Ondřej Pavlík**

» Masaryk University, Brno  
*"Momentary Cocknitive Disorder": Zany Rhetoric on the Czech-Slovak Film Database*

2

### Media Atmospheres: When Art Brings in the World

**Chair:** Massimiliano Gaudiosi

» Suor Orsola Benincasa University of Naples

**Eivind Røssaak**

» National Library of Norway  
*Cory Arcangel's Media Atmospheres*

**Susanne Østby Sæther**

» Henie Onstad Art Center  
*Animals and Atmospheres: On Pierre Huyghe's Video Works*

**Synne Tollerud Bull**

» University of Oslo  
*Proxistant Atmospheres: A Terrible Thing (2020) by Sandra Perry*

**Respondent:** Antonio Somaini

» Sorbonne Nouvelle University – Paris 3

4

### Gender and Labour

**Chair:** Laura Busetta

» University of Messina

**Elizabeth Miller**

» King's College, London  
*The Working Woman in "Long" 1960s French Cinema*

**Isabel Treviño**

» University of Zaragoza  
*Life in Transit: Mobile Professional Women in up the Air*

**Asier Gil Vazquez**

» University Carlos III of Madrid  
*Ageing Femininities, Comedy and Spanish Popular Cinema*

6

### Media Theory and Aesthetics: Environments, Bodies, Movement

**Chair:** Gennaro Schembri

» University of Palermo

**Giulia Raciti**

» University of Palermo  
*Medial Atmospheres of the Smart Home*

**Katherine Contess**

» Brown University  
*The Exercise Treadmill: Media and Technologies of Work and "Working Out"*

**Michelle Pfeifer**

» New York University  
*Intelligent Borders? Securitizing Smartphones in the European Border Regime*

10.00 - 12.00

PUBLISHERS' TABLES



7

### Women in Italian Film Industries. Transits or Transitions?

**Chair: Flavia Barca**  
» ACUME

**Rosa Barotsi**  
» Catholic University of the Sacred Heart, Milan  
*Transition without Transformation: The Italian Film industry's continuing struggles with Gender Inequality*

**Matteo Tarantino**  
» Catholic University of the Sacred Heart, Milan  
*Spineless Networks: Mapping Gender Imbalance in Italian Cinema through a Data-driven Approach via the CENTRIC Framework*

**Mariagrazia Fanchi**  
» Catholic University of the Sacred Heart, Milan  
*Transitions/Traditions. Women and Feminine Creative Clusters in Contemporary Italian Film Production*

**Farah Polato**  
» University of Padova  
*International and Intercultural Trajectories of Contemporary Italian Women Directors*

8

### Aesthetics of Memory

**Chair: Alessia Cervini**  
» University of Palermo

**Simone Nowicki**  
» Johannes Gutenberg University of Mainz  
*Ashes! Reflexions Concerning the Constitution of Museum Praxis by Reference to the Sucht Nach Uns! Campaign of The Centre for Political Beauty*

**Matilda Mroz**  
» University of Sidney  
*Posthumous Transitions and the Archaeological Imaginary in Polish Holocaust Cinema*

**Andrés Torres**  
» University of Medellín  
*Affinity and Differences in the Construction of Visual Forms that Move According to Musical Principles: Visual Music as a Dynamic Instrument of Memory*

**Zuzanna Woźniak**  
» Film Museum in Łódź  
*Transition of Museum Exhibit from Historical Artefact to Digital 3D Model Representation*

1

**Migrants' Degrees of Visibility in the European Context between Comedy and Stereotypes**

**Chair:** Massimiliano Gaudiosi  
» Suor Orsola Benincasa University of Naples

**Adam Domalewski**  
» Adam Mickiewicz University in Poznań  
*The integration of Ethnic and Religious Minorities in 'Migrant Comedies'*

**Astra Zoldner**  
» Film University Babelsberg Konrad Wolf  
*Older Migrants in German-speaking Fiction Films – Stereotypes, Archetypes and Alternative Characters*

**Cosetta Gaudenzi**  
» University of Memphis  
*The Migrant Voice in Italian Cinema: Second-generation Immigrants in Ali ha gli occhi azzurri and Bangla*

**Zsolt Györi**  
» University of Debrecen  
*"You Are What Your Borders Are": Reading Hospitality in Contemporary British and Hungarian Cinema*

2

**Migrations of Time. Contemporary Visual Culture and the Invention of Prehistory**

**Chair:** Antoine Prévost-Balga  
» Sorbonne Nouvelle University – Paris 3 / Goethe Universität Frankfurt

**Michael Kunichika**  
» Amherst College  
*An Unknown Eisenstein "Bastard" at the Intersection of Soviet Prehistory and Pedagogy*

**Elena Vogman**  
» Free University Berlin  
*Deep Time on the Screen Surface and the Immanence of Oblivion*

**Marie Rebecchi**  
» Sorbonne Nouvelle University – Paris 3  
*"The Denizens of the Deep": Time Machine and Scientific Moving Images during the Victorian Age*

**Gal Kir**  
» TU Dresden  
*Yugoslav Partisan Geology and Memory: Migrating between Partisan Poetry and (Moving) Images*

3

**Serge Daney and Queer Cinephilia**

**Chair:** Kate Ince  
» University of Birmingham

**Pierre Eugene**  
» INHA, Paris  
*Queer Cinephilia in Serge Daney's writings*

**Marc Siegel**  
Johannes Gutenberg University of Mainz  
*Cruising for Images*

**Kate Ince**  
» University of Birmingham  
*Feminist Cinephilia from the 1970s to the "Era of Queer"*

**Respondent:** Andrea Inzerillo  
» Sicilia Queer Filmfest, Palermo

4

**Workshop:  
Besides the Screen: Transitional Tactics for Moving Image Research**

**Organizer and chair:** Virginia Crisp  
» King's College, London

**Gabriel Menotti**  
» Queen's University

**Cornelia Lund**  
» University of the Arts Bremen

**Su-Anne Yeo**  
» Emily Carr University

**Anthony Head**  
» Bath Spa University

**Leila Sujir**  
» Concordia University

5

**Sicily on Screen. Essays on the Representation of the Island and Its Culture**

**Chair:** Giovanna Summerfield  
» Auburn University

**Francesco Chianese**  
» University of Turin  
*Sicily as a Space of Resistance against Consumerism in Pasolini's Teorema and Coppola's The Godfather*

**Claudia Karagoz**  
» Saint Louis University  
*Of Miracles and Madonnas: Roberta Torre's Women on the Verge in I Baci Mai Dati*

**Veronica Vegna**  
» University of Chicago  
*A Satirical Gaze on Sicily: Ficarra and Picone's L'ora Legale*

6

**Practices of Resistance: Moving Images and the Postsocialist Transition**

**Chair:** Sima Kokotovic  
» Concordia University

**Paige Sarlin**  
» SUNY University, Buffalo  
*Transversal Montage: Editing Transition and the Articulations of Historical Time in Zelimir Zilnik's Among the People: Life and Acting (2018)*

**Tamara Vukov**  
» University of Montréal  
*Of transitions and time slips: Post-socialist temporalities, media forms, and political militant practices of documentary enunciation in the Tranzicija (Transition) project*

**Sima Kokotovic**  
» Concordia University  
*Subversive: Uprisings, Protests and Film Festival as a Field of Resonance*

7

**Ethnographic Film**

**Chair: Giacomo Tagliani**  
» University of Palermo

**Sophie Hopmeier**  
» University of St. Andrews  
*Men of the Space Age meet Men of the Stone Age: Mnemotechnologies and Temporal Disorientation in Le Ciel et la boue (1961)*

**Anne Ciecko**  
» University of Massachusetts Amherst  
*The Flight of the Ethnocinematic Honeybee: From North Macedonia to Hollywood-in-Transition*

**Sanaz Sohrabi**  
» Concordia University  
*Documenting the Sites and Sights of oil: Colonial Petromodernity and Visual Regimes of Extraction in Iran*

9

**Transnational Stardom**

**Chair: Šárka Gmíterková**  
» Masaryk University, Brno

**Santiago Lomas Martínez**  
» University Carlos III of Madrid  
*Transnational Stars, Mobilities and Genre Hybridizations in Spanish Film Musicals in the 60s and the 70s*

**Friederike Grimm**  
» University of Trier  
*The Film Star Live on Stage: Asta Nielsen's Pantomimes and the Recognition of Cinema as Art*

**Mark Gallagher**  
» University of Nottingham  
*Omar Sharif, International Playboy*

**Maria Adorno**  
» University of Köln  
*Transnational Cinema and Multiple Versions: Crossing European Borders in the Early 30s*

8

**The Cinema of Kira Muratova: Ethics, Aesthetics, Epistemology, Ethnography**

**Sponsor: Apparatus workgroup**

**Chair: Polina Golovátina-Mora**  
» Pontifical Bolivarian University

**Irina Schulzki**  
» University of Munich  
*A Posthumanist Ethics and Gesture in Kira Muratova's Films*

**Lida Oukaderova**  
» Rice University  
*Kira Muratova's Second Class Citizens and the Aesthetics of Collage*

**David Molina**  
» University of Chicago  
*"Kinobourism" as Epistemological Problem: On Kira Muratova's Two in One (2007)*

**Olga Bryukhovetska**  
» National University of Kyiv-Mohyla Academy  
*Ex-centric Ethnography: Sergey Parajanov and Kira Muratova on Margins*

16.00 - 18.00

**KEYNOTE 3:**  
**ABDELLAH TAÏA**

18.00 - 19.00

**CLOSING REMARKS**



**Università  
degli Studi  
di Palermo**



The Department of Human Sciences established in 2016 thanks to the joint action of several and cohesive research groups that greatly represent the humanistic vocation and expertise of the University of Palermo. The faculty of the Department is engaged in a wide range of research projects – such as analysing southern landscape in Italian non-fiction films, mapping musical life in post-unification Italy, designing effective policies for appropriate and inclusive public rhetoric – also contributing to the Network of European Humanities.21.

Currently the department encompasses four Bachelor's Degrees and six Master's Degrees, as well as a PhD program in Humanistic Studies. All curricula are characterized by a high level of internationalization granted by the presence of visiting professors, scholars and students, as well as:

- a wide net of Erasmus-Socrates exchange programs;
- several cooperation agreements with European universities aimed at the releasing of international joint degrees;
- bilateral agreements in the framework of European Union program, such as the just ended Erasmus Mundus 'Glitema'.

All department's courses share the aspiration to combine the study of the past and classical antiquity with the questions raised by our present world. The department's library is an extraordinary resource from this point of view: with about 150.000 volumes spread over three floors, it is one of the city's largest and better equipped to study and conduct research.

Throughout the years, the courses have also opened to other scientific domains, such as computer sciences, design, and architecture. Such an integration aims to give students the skills and technological tools mandatory to represent, manage, and process knowledge (e.g., digitalization and visualization of data), as well as to choose and optimize the use of software and devices according to the features, meanings, and cultural values of artistic works, musical compositions, and drawing practices.

Within the general framework, a peculiar role is played by the University Multimedia Laboratory 'Michele Mancini'. This lab is aimed at a specialistic education and research in the field of digital cinematography, digital edition both online and offline, content and format production with digital technologies, and digital filing and cataloguing of live and recorded performances.

#### Contacts:

Department of Human Sciences, Viale delle Scienze, Building 12, 90128 Palermo  
<https://www.unipa.it/dipartimenti/scienzeumanistiche>

Sicilia Queer filmfest has arrived at its 11th edition. Over the years, the festival has always been rooted in its territory, taking on duties towards a large and diverse community of people. A festival that has made thousands of spectators see hundreds of films from about sixty different countries, that has carried out training activities in schools and universities and that has also made more than one hundred directors, actors, producers, critics and international guests meet each other. An event that has carried out constant activity of intervention in the public debate to promote an economic and cultural growth, as it has arisen from the widespread demand for non-standardised, innovative, critical thought and culture.

Sicilia Queer filmfest – International New Visions Filmfest is a project that aims, through film and audiovisuals, to go against any kind of social discrimination, to defend and support the culture of diversity (sexual orientation, ways of living and thinking, etc.) and to raise a greater awareness of the positive contribution related to the differences. The festival promotes the artistic and expressive form of the short film and gives visibility to independent authors as well as to marginal and experimental activities.

In addition to various non-competitive sections (among them the *Carte postale à Serge Daney* and the *Eterotopie* section), the festival presents two different competitive sections: *Queer Short – International Short Films competition* for works under 30 minutes and a *New Visions* section dedicated to feature and documentary films.

The approach adopted to present queer works is one that tries to go beyond sexual identity issues and, hence, beyond the remit of the LGBTQI+ acronym, towards all that is heterodox, independent and/or alternative, be it in stylistic and distributive terms.

## A

Acquarelli Luca, D9  
Adamczak Marcin, I7  
Adorno Maria, N9  
Aitana Fernández Ana, E1  
Åkervall Lisa, J7  
Akser Murat, G4  
Alampi Maria, A1  
Álvarez Raúl, L1  
Alzola Cerero Pablo, D7  
Amico Stephen, B5  
Anger Jifí, M5  
Antic Marija, F3  
Antichi Samuel, K2  
Arauna Núrta, G8

## B

Baer Nicholas, I8  
Baldacci Cristina, J2  
Ballesteros Isolina, B1  
Balma-Tivola Cristina, L9  
Barauna Danilo, B4, G9  
Bardan Alice, G1  
Barra Luca, C4  
Barreiro Maria Soliña, G3  
Basciera Stefano, K4  
Batori Anna, E4  
Baykan Burcu, G4  
Behlil Melis, L4  
Bengesser Cathrin, J4  
Bennet Bruce, G1  
Berghan Daniela, A7  
Bernabei Maria Ida, B3  
Beugnet Martine, E5  
Binimelis-Adell Mar, B1  
Bisoni Claudio, L3  
Bláhová Jindřiška, I9  
Blondeau Juliette, K8  
Blos-Jáni Melinda, H8  
Boczkowska Kornelia, G8  
Bodini Jacopo Giansanto, C3  
Boldt Meike, K1  
Bonali Giulia, H2  
Borges Cristian, G9  
Bosler Sabine, A2  
Bosseaux Charlotte, D3  
Braidá Nicole, GW2  
Brown William, F9  
Bryukhovetska Olga, N9  
Busetta Laura, F1  
Busni Simona, D3  
Butler Alison, A9

## C

Cadena-Sandoval Elizabeth, B4  
Callea Danilo, H3  
Cameron Allan, H4  
Cameron-Gardas Paris, M3  
Caminati Luca, G6  
Cardini Daniela, B5  
Carelli Paolo, E3  
Carocci Enrico, G5  
Cascojosa Virino Concepción, C4, H3  
Casoli Sara, F8  
Castro Mariño Deborah, H3  
Cati Alice, H1  
Cattricalá Valentino, B9  
Cavaletti Federica, C5  
Çelik Rappas İpek A., C8  
Cerrahoğlu Zehra, J6  
Cervini Giulia, F9  
Ceuterick Maud, H4

Chamar Jenny, A9  
Chefranova Oksana, G7  
Chianese Francesco, N5  
Chiarulli Raffaele, D3  
Chinita Fatima, B6  
Christie Ian, D6  
Chyutin Dan, L4  
Ciecko Anne, D2  
Cipollone Giada, J5  
Ciszewska Ewa, I9  
Coate Bronwyn, B3  
Colta Alexandra-Maria, K9  
Comanducci Carlo, F3  
Cometa Michele, G5  
Contess Katherine, M6  
Cosci Marco, C3  
Coviello Massimiliano, F8  
Cowan Michael, L7  
Crisp Virginia, N4  
Croomb Matthew, G6  
Cucinotta Caterina, H2  
Cucco Marco, J6  
Cuelenaere Eduard, H7

## D

D'Aiolo Adriano, G5  
D'Amelio Maria Elena, G4  
Dalmaso Anna Caterina, C5  
Damiens Antoine, L8  
Dancus Adriana Margareta, E3  
Daugaard Naomi, G2  
Davis Glyn, M3  
Denecke Mathias, C2  
Denicolai Lorenzo, F5  
De Rosa Miriam, G7, J7  
Diamanti Eleonora, E2  
Díaz Moreno Yamila, A8  
Di Chiara Francesco, A3  
Diecke Josephine, G2  
Diurlin Lars, C1  
Domalewski Adam, N1  
Donghi Lorenzo, J5  
Dotto Simone, C9  
Drake Philip, D8  
Duplá Federico, K6  
Durán Manso Valeriano, D3  
Duryz Elzbieta, D5

## E

Ebert Steffi, E3  
Ehrenreich Andreas, A3  
Eichner Susanne, I2  
Ellis John, D4  
Elsaket Ifdal, F6  
Eugene Pierre, N3  
Eugeni Ruggero, G5

## F

Fabris Angela, C6  
Facchin Valeria, J2  
Fairfax Daniel, E7  
Fallon Kris, K7  
Fan Xiang, H6, I6  
Fay Jennifer, I8  
Feghali Rebecca, A7  
Ferencz-Flatz Christian, A6  
Fernández Aina, G3  
Fernández-Pichel Samuel, F1  
Ferris Michele, GW1  
Figge Maja, G6  
Fisher Alexander, G4

Fiuk Ewa, M1  
Fleig Michael, E1  
Forrest Jennifer, H7  
Forrest Nik, G9  
Froj Herranz Elena, G3  
Freijo Escudero Luis, A1  
Frisón Fernández Carlota, G3  
Froehlich Juliana, G9

## G

Gallagher Mark, N9  
Galvagno Giuliana, L9  
Garfield Rachel, A9  
Garofalo Damiano, K3  
Garwood Ian, L2  
Gatti Giuseppe, F5  
Gaudenzi Cosetta, N1  
Gaudiosi Massimiliano, L5  
Geiger Jeffrey, E5  
Genders Amy, D8  
Gharaboghi Hadi, F6  
Giannone Antonella, H2  
Gil Vazquez Asier, N7  
Ginsberg Terry, F6  
Giordana Malvina, G5  
Gipponi Elena, G2  
Gizzi Ferdinando, B3  
Gmterková Šárka, M5  
Goodall Reece, A2  
Greenhalgh Cathy, K6  
Greene Liz, L2  
Grespi Barbara, J5  
Grimm Friederike, N9  
Grønstad Asbjørn, G7  
Grossi Giancarlo, C5  
Guarinos Virginia, D3  
Guerin Frances, G7  
Gutierrez Torres Irene, GW2, B1, H1  
Gyenge Zsolt, B1  
Györi Zsolt, N1

## H

Hadzi Adnan, H1  
Hagener Malte, L7  
Hakola Outi, A8  
Hamam Iman, F6  
Hanáková Veronika, L5  
Hanich Julian, A6  
Hanzlik Jan, E4  
Hargraves Hunter, L9  
Harvey James, K2  
Hassapopoulou Marina, I4  
Head Anthony, N4  
Heath Theresa, L8  
Hedberg Olenina Ana, B2, D6  
Heidsiek Brigit, J8  
Henig Lital, F4  
Hennefeld Maggie, I8  
Hoefel Diego, L9  
Hoffmanová Radka, E3  
Honari Leila, F2  
Hopmeier Sophie, D2  
Hosni Cássia, B4

## I

Ildir Asli, D4  
Imran Rahat, A7  
Ince Kate, N3  
Inzerillo Andrea, N3  
Isaacs Bruce, C7

## J

Jacquelin Alice, J4  
Jelenkovic Dunja, J1  
Jensen Pia Majbritt, J3  
Jeong Seung-hoon, D7  
Jirsa Tomáš, B5  
Johansson Magnus, H3  
Johnston Nessa, A5  
Joret Blandine, E8  
Jóźwiak Karol, B2, H9

## K

Kaiser Charlotte, K8  
Kalmár György, F3  
Kalpaxi Elisavet, F4  
Karagoz Claudia, N5  
Kayhan Sezen, K6  
Kempff Johanna, M3  
Kennelly Kate, L1  
Kermanchi Jasmin, K1  
Kim Jihoon, J7  
Kim Jiyoung, C8  
Kincinaityte Geiste, L5  
Kir Gal, N2  
Kirsten Guido, A6  
Kiss Miklós, A4  
Klejsa Konrad, A3  
Klemm Alexander, J1  
Kmak Aleksander, D5  
Kokotovic Sima, N6  
Kolesnikov Anna, C6  
Kooijma Jaop, L2  
Kos Martin, M5  
Kosińska Karolina, D5, M1  
Krämer Marie, F2  
Kunichika Michael, N2  
Kwiatkowska Paulina, K6

## L

Lang Ruth, C2  
Lee David, D8  
Lee Kevin B., L2  
Lee Laura, E6  
Lee Sun Joo, H6  
Lericq Mathieu, H9  
Leroy Alice, K5  
Leung Wing-Fai, M4  
Lewandowska Marysia, J2  
Lewicki Arkadiusz, I7  
Lichaa Flora, I6  
Lino Mirko, H4  
Lipiński Kamil, K2  
Locatelli Massimo, A5  
Loev Katharina, E6  
Loist Skadi, J8, L4  
Lomas Martínez Santiago, N9  
Lombardi Giancarlo, I2  
Luna Alvaro, J4  
Lund Cornelia, N4  
Lykidis Alex, L3

## M

Maiello Angela, K3  
Maire Frédéric, B9  
Maistat Oksana, C6  
Majewski Tomasz, L6  
Makki Samira, B8  
Mann Daniel, J1

Manojlovic Maja, H4  
Marabell Carmelo, D9  
Marciniak Katarzyna, G1  
Marholina Iryna, G2  
Martínez Martín Raquel, A1  
Matuszewski Michał, I4  
Maule Rosanna, G8  
Maurer Jacqueline, A4  
Mayeur Ingrid, I1  
Mazdon Lucy, H7  
McAvoy Catriona, H5  
McCabe Janet, I2  
McCutcheon Marion, J3  
McNeill Isabelle, F7  
Meers Philippe, J9  
Meir Christopher, C4  
Melamed Laliv, K5  
Menotti Gabriel, E8, N4  
Mergler Agata, E8  
Merino Francisco, E8  
Merritte Kayci, J1  
Metlic Djana, I5  
Meuzelaar Andrea, L1  
Mihalcea Andreea, H8  
Mikos Lothar, J3  
Miller Elizabeth, M4  
Miller-Klejsa Anna, A3  
Milovanovic Aleksandra, E4  
Mitric Petar, J6  
Molina David, N8  
Monteiro Marlene, A8  
Morsch Thomas, K4  
Morton David, H1  
Mosconi Elena, A5, C3  
Moss Anne Eakin, E6  
Moya Tamara, B1  
Mroz Matilda, M8  
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Ócal Lalehan, K9  
Odé Ekaterina, H9  
O'Donoghue Darragh, A9  
Ogonowska Agnieszka, D1  
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O'Leary Alan, K7  
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Østby Sæther Susanne, M2  
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Pabiś-Orzeszyna Michał, J8  
Padmanabhan Lakshmi, F9  
Pagello Federico, K4  
Pape Toni, E2  
Parisi Francesco, F5  
Parnell Richard, L1  
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Pavlik Ondřej, M5  
Peirano Maria, K9  
Pellino Annalisa, A4  
Perneczky Nikolau, B3  
Perko Manca, I5  
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Pfeifer Michelle, GW1, M6  
Pieldner Judit, B6  
Pignato Justine, D1  
Pinotti Andrea, C5  
Pintor Iranzo Ivan, E1  
Piredda Maria Francesca, H1  
Pitassio Francesco, C9  
Pollard Damien, L3  
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Raciti Giulia, M6  
Radkiewicz Małgorzata, M1  
Rascaroli Laura, A7  
Rassa Maria Luna, G3  
Ratna Lawrence, I5  
Ravetto-Biagioli Kriss, E5  
Razlogova Elena, I9  
Re Valentina, F8, K4  
Rebecchi Marie, N2  
Reinerth Malke Sarah, A6  
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Renga Dana, K3  
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Rennes Aleks, I2  
Rhein Johannes, C9  
Ricci Clarissa, J2  
Rigoletto Sergio, B7  
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Rodagut Ainamar Clariana, L7  
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Rogers Ariel, E6  
Romero-Iribas Ana, D7  
Ressaak Eivind, M2  
Rossi Emiliano, H3  
Rossini Gianluigi, K3  
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## S

Sainati Augusto,  
Salazkina Masha, G6  
Salvadó Alan Romero, E1  
Sapia Maria Teresa, F9  
Sarlin Paige, N6  
Scafirimuto Guglielmo, F1  
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Scaltriti Erik, E1  
Scavuzzo Giuseppina, D9  
Scharmann Bianca-Isabell, C6  
Schefer Raquel, H6  
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Sainati Augusto,  
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 Salvadoré Alan Romero, E1  
 Sapia Maria Teresa, F9  
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 Scharmann Bianca-Isabell, C6  
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 Schleich Markus, K4  
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 Schulze Joshua, F7  
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 Siedses Julie, B6  
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 Straw Will, E2  
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 Stümer Jenny, B8  
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 Sujir Leila, N4  
 Suñer Ana Asión, A1  
 Szczepanik Petr, C4  
 Szczutkowska Joanna, I9  
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 Taillibert Christel, D4  
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 Thain Alanna, E2, K8  
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 Treviño Isabel, M4  
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 Trocan Irina, H8  
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 Vassilieva Julia, D6  
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 Villarmea Álvarez Iván, F2  
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 Wack Julia, K2  
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 Wilkins Kim, C7  
 Willems Gertjan, B8, J6  
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## Y

Yeo Su-Anne, N4  
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Zagarrio Vito, B9  
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 Zimanyi Eszter, GW1, E1  
 Zoldner Astrá, N1  
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