Transitions: Moving Images and Bodies

7th-13th June 2021
Hosted by the University of Palermo
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» University of Palermo

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### Transitions: Moving Images and Bodies

All sessions in the NECS2021 Conference will operate in the CEST (Central European Summer Time).
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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 Arillota, 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 Kulile, Marta Maciejewska, Raphaëlle Moine, Michał Pabid-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 of Palermo - Cantieri Culturali della Zisa, with Maria Chiara Di Trapani (independent curator), Giorgia Mirto (Columbia University), Alessandra Sciurba (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.
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.

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)
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 lies 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
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

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.
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 11th, 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).

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.
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.
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 Marcocelles 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 Filmfes, 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.
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.
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 8th, 18.00-19.00**
What happens after I submit a publishing proposal for a book or journal article?

**Wednesday 9th, 18.00-19.00**
NEW JOURNAL panel: Studies in World Cinema

**Thursday 13th, 10.00-12.00**
Publishing mistakes, not to repeat! (and all your silly questions)

**Friday 11th, 18.00-19.00**
Choosing your Publisher: Responsibility in a World of Scholarly Publishing

**Saturday 12th, 18.00-19.00**
Walk in, talk with an editor, about Open Access, your proposal, our publishing program etc
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.
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.

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

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 Braida
» 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 Mattoscio
» Università “G. d’Annunzio” di Chieti-Pescara, Italy
Workgroups Meetings
Palermo, June 7-13, 2021 » NECS Conference

Tuesday 8th, 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 8th, 14.00-16.00
5. Apparatus: Eastern and Central European Cinema Studies Workgroup // Session 2

Wednesday 9th, 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 11th, 10.00-12.00
10. Cinema and the MENA Region Workgroup // 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 12th, 10.00-12.00
14. Necs Workgroup Liaison // Workgroup room 1

Sunday 13th, 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
Panels

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

   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 Aja: A Post-national Genre Auteur?
   Belén Vidal
   » King’s College London
   The Place of the Biopic in Recent French Film Production

3. Film Circulation in Europe after WW2
   Chair: Francesco Pitassi
   » 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

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 Robing
   » 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

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

6. Film Aesthetic Concepts in Transition
   Chair: Annie von den Oever
   » University of Groningen
   Maike Sarah Reinerth
   » Film University Babelsberg Konrad Wolf
   Animation Today. Challenges and Potentials of a Contested Concept
   Christian Fereczi-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
**Tuesday 8th** » 12.00-14.00

### Panels

#### 7
**The Transformative Dynamic of Traversing Borders**

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

**Laura Roscaroli**  
> 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*

**Rehat 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 Kościelecka  
> 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  

#### 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 Chimomorete**  
> 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*

**Darrogh O’Donoghue**  
> Tate Museum  
*Screaming Bodies at Wits’ End: The Importance of Antonin Artaud to the Work of Stephen Dwoskin*
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

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 Olénina
> Arizona State University
Psychomotor Aesthetics. Movement and Affect in Modern Literature and Film (Oxford University Press 2020)

Karol Jóźwiak
> University of Łódź
Koncepcja językowa 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

Film Circulation in Global World

Chair: Andreas Ehrenreich
> Martin Luther University Halle-Wittenberg

Vejune Zemaitytė, Bronwyn Coote, 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 Auant-garde Reception of Micromonomatography in the Twenties

Ferdinando Gizzi
> Sorbonne Nouvelle University – Paris 3
Film Productions and the Question of the Socio-cultural Adaptations in Early Cinema

 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

Donilo 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
Songs and Images: Transitions In-Between
Chair: Anna Tedesco
> University of Palermo

Daniele 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

Tomas Jirska
> 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

Intermedial Passages and Journeys to Hell
Sponsor: Intermediality Workgroup

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

Fatima 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

Agnes Petto
> 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

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
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
Militant 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 Diurin
> Linnaeus University, Kolmar
“To give physical presence to distant problems” – Swedish Audiovisual Foreign Aid Information through a Postcolonial Lens

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 Long
> 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

Transition instead of Translation: Voices beyond the Discourses
Chair: Claus Tieber
> University of Vienna
Jacopo Giansanto Bodini
> Jean Moulin University – Lyon 3
Thinking in Resonation: 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

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

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
Wednesday 9th » 12.00-14.00

Panels

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

Bianka-Isobell 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

7 Caméra-Stylo 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 Sydney
Creative Resistance: Noah Baumbach’s Literary Filmography

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

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

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

9 Shifting Borders, Moving Bodies. Non-Fiction Cinema as a Space for Transition(s) in Post-WWII 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
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 Bidayat’s Documentary Films

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

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

Movement – Body – Affect

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

Aleksander Knak
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 Durys
University of Warsaw
Affective Dimension of Contemporary Polish Historical Cinema and Pedagogy of the Body

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

Johnson Ellis
Royal Holloway University of London
From the Traditional Cinephile Mediation Model towards a Technical and Human Remediation on VOD Platforms

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

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

Landscape and Moving Image in Transition

Chair: Miriam De Rosa
Ge’Foscari University of Venice

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

Ashbjørn 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 Nazell
Edge Hill University, Ormskirk
The Salters of Guérande: Seeing Analogue Film as an Active Landscape

Panels

Wednesday 9th » 14.00-16.00
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

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

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

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
### 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 Iranzo, 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_

### 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

**Ipék Tureli**  
« McGill University

**Toni Pope**  
« University of Amsterdam

### 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 Sfardini**  
« 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 Dancuș**  
« University of South-Eastern Norway

_Shameless Girls and Shameful Film Experiences: An Analysis of What Will People Say (Iram Haq, 2017)_

### 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_

### 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 Hanzlík**  
« 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_

### 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

_Traversing 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_
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

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
From Sound to VR: Updating the Frame for Contemporary Screens

Telling Lies: The Movies Game and the Quest for a Database Poetics
Blandine Joret
» University of Amsterdam

PUBLISHERS’ TABLES

IL MARE DELLA MEMORIA
(THE SEA OF MEMORY)
- SPECIAL EVENT -
<table>
<thead>
<tr>
<th>Panels</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
</tr>
<tr>
<td>Chair: Alice Catì</td>
</tr>
<tr>
<td>→ Catholic University of the Sacred Heart, Milan</td>
</tr>
<tr>
<td>Laura Busetta</td>
</tr>
<tr>
<td>→ University of Messina</td>
</tr>
<tr>
<td>The Illegal Body: Migrant Experiences and Strategies of Resistance in Self-Representation</td>
</tr>
<tr>
<td>Samuel Fernández-Pichel</td>
</tr>
<tr>
<td>→ Pablo de Olavide University</td>
</tr>
<tr>
<td>Being (there): The Other Spanish Cinema and the Cinematic Poetics of Transnational Precarious Lives</td>
</tr>
<tr>
<td>Guglielmo Scafirimuto</td>
</tr>
<tr>
<td>→ Sorbonne Nouvelle University – Paris 3</td>
</tr>
<tr>
<td>Me, Myself and My Image: Animation and Subjectivity in Diasporic Cinema</td>
</tr>
<tr>
<td><strong>2</strong></td>
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<tr>
<td>Chair: Bianco-Isabell Scharmann</td>
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<tr>
<td>→ University of Amsterdam</td>
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<tr>
<td>Iván Villarrea Álvarez</td>
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<tr>
<td>→ University of Coimbra</td>
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<tr>
<td>Visual Allegories in the European Austerity Cinema: The Spatial Figure of the Enclosure</td>
</tr>
<tr>
<td>Kartik Noir</td>
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<tr>
<td>→ Temple University</td>
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<tr>
<td>Marie Krämer</td>
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<tr>
<td>→ University of Marburg</td>
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<tr>
<td>Between Nostalgia and Mobilization: The Movie Theatre Ruin as Motif</td>
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<tr>
<td>Laila Honari</td>
</tr>
<tr>
<td>→ Griffith University</td>
</tr>
<tr>
<td>Farsh-e-Parandeh (Flying Carpet) in Transit: An Artistic Approach to Multiple Identities</td>
</tr>
<tr>
<td><strong>3</strong></td>
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<tr>
<td>Chair: Domitilla Olivieri</td>
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<tr>
<td>→ Utrecht University</td>
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<tr>
<td>Marija Antic</td>
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<tr>
<td>→ Monash University</td>
</tr>
<tr>
<td>The Spaces In-between: Liminal Subjectivity and the Cinematic Self in Desiree Akhavan’s Appropriate Behavior (2014)</td>
</tr>
<tr>
<td>Carlo Comanducci</td>
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<tr>
<td>→ Vistula University</td>
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<tr>
<td>“How Can I Be of This Earth”: Christopher Doyle’s Cinema of Precarity</td>
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<tr>
<td>György Kalmár</td>
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<tr>
<td>→ University of Debrecen</td>
</tr>
<tr>
<td>Europe in Transit: Bodily, Spiritual and Cinematic Transformations in Jupiter’s Moon</td>
</tr>
<tr>
<td><strong>4</strong></td>
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<tr>
<td>Chair: Chair: Markus Stauff</td>
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<tr>
<td>→ University of Amsterdam</td>
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<tr>
<td>Aleksandra Powierska</td>
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<tr>
<td>→ Jagiellonian University</td>
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<tr>
<td>Social Media Users as Co-authors of Transmedia Storytelling in Lifestyle Television</td>
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<tr>
<td>Lital Heng, Tobias Ebbrecht-Hartmann</td>
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<tr>
<td>→ The Hebrew University of Jerusalem</td>
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<tr>
<td>Witnessing Eva Stories: Media witnessing and Self-inscription in Social Media Experience</td>
</tr>
<tr>
<td>Jan Teurlings</td>
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<tr>
<td>→ University of Amsterdam</td>
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<tr>
<td>Social media’s Transparency Projects: Governmentality, Remediation, Publicity</td>
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<td>Elisavet Kalpaxi</td>
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<tr>
<td>→ Buckinghamshire New University</td>
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<tr>
<td>Between Representation and Self-presentation: Changing Views on Self-portraiture</td>
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<td><strong>5</strong></td>
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<tr>
<td>Chair: Adriano D’Aloia, Enrico Carocci</td>
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<tr>
<td>→ University of Bergamo; Roma Tre University</td>
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<tr>
<td>Giuseppe Gatti</td>
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<tr>
<td>→ Roma Tre University</td>
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<tr>
<td>Presence Media: an Enactivist Approach to Mediated Experience</td>
</tr>
<tr>
<td>Lorenzo Denicolai</td>
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<tr>
<td>→ University of Turin</td>
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<tr>
<td>The Human-AI Relationship: A Hypothesis of an Enactive, Technological and Performatif Experience</td>
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<tr>
<td>Elio Ugenti</td>
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<tr>
<td>→ Roma Tre University</td>
</tr>
<tr>
<td>Tracked Bodies in Action: Spaces of Surveillance in Contemporary Media Ecosystem</td>
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<tr>
<td>Francesco Parisi</td>
</tr>
<tr>
<td>→ University of Messina</td>
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<tr>
<td>Reframing Virtual Reality: Enactivist Insights</td>
</tr>
<tr>
<td><strong>6</strong></td>
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<tr>
<td>Chair: Hadi Gharaboghi</td>
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<td>→ Drew University</td>
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<tr>
<td>→ Netherlands - Flemish Institute in Cairo</td>
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<tr>
<td>Re-thinking Hollywood in Egypt</td>
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<tr>
<td>Hadi Gharaboghi</td>
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<tr>
<td>→ Drew University</td>
</tr>
<tr>
<td>Mediating the Middle East through Documentary: A USIA Genealogy through the Syracuse Audio-Visual Missions</td>
</tr>
<tr>
<td>Terry Ginsberg</td>
</tr>
<tr>
<td>→ The American University in Cairo</td>
</tr>
<tr>
<td>Theorizing the Petro-economics of Arab Film Studies</td>
</tr>
<tr>
<td>Iman Hamam</td>
</tr>
<tr>
<td>→ The American University in Cairo</td>
</tr>
<tr>
<td>Remix Rascals and Archival Restyling</td>
</tr>
</tbody>
</table>
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

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

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
Thursday 10th » 16.00-18.00

Panels

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 Bordan
   » Mount St. Mary’s University
   Europe, Spectrality, and ‘Post-Mortem’ Cinema: The Haunting of History in Contemporary European Film
   Temenuoga Trifonova
   » York University
   Crossovers between Migrant European Cinema and European Cinema of Precarity
   Aine O’Healy
   » Logola Marymount University
   Documentary Encounters with Racialized Transgender Migrants: From Paper Dolls to Shelter

2. Color in Transition
   Chair: Bregt Lameris
   » University of Zurich
   Noemi Daugard
   » 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

3. The Body as a Transit of Realities: From Oral Histories to Embodied Memories in Documentary
   Chair: Giovanna Summerfield
   » Auburn University
   Carlota Frísón Fernández
   » TecnoCampus, Pompeu Fabra University
   Transitions and Theatrical Practices in Contemporary Documentary
   María 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
   María Solís Barreiro, Aina Fernández
   » University of Santiago de Compostela; TecnoCampus, Pompeu Fabra University
   Històries del Punt: How to Make Neglected Working-Class Female Bodies Surface in History

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
   María Elena D’Amelio
   » University of the Republic of San Marino
   Alexander Fisher
   » Queen's University Belfast
   Jessica Rodrian
   » University of Leipzig
   Sven Stolßfuß
   » University of Leipzig

5. Enactive Media/2: Movement, Empathy, and Embodied Storytelling
   Chair: Francesco Parisi
   » University of Messina
   Ruggero 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’Aloto, Enrico Carocci
   » University of Bergamo; Roma Tre University
   Enactivism and Inactivism: Media, Migrations, and the Rhetoric of Empathy
   Respondent: Michele Cometa
   » University of Palermo

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 Maïl’s Calcula – a Document of Solidarity? The Orientalist/Maoist Problematic of Direct Cinema
   Respondent: Masha Salazkina
   » Concordia University

31
Thursday 10th » 16.00-18.00

8

Gender, Bodies and Political Practices

Chair: Kornelia Boczkowska
» Adam Mickiewicz University in Poznan

Laia Quílez, 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 Audiovisuel 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 inside 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
Friday 11th » 14.00-16.00

Panels

1. Media, Migration, Community
   Chair: Kamil Lipiński
   University of Białystok
   Alice Catì, 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
   boa/t_tr.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 Weißensee 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 Weißensee 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
   Tu (in) Stations, the Italian Way: Production and Marketing Patterns of Transportation Hubs’ Video Networks
   Danilo 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 Marínó, 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 Pobiś-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-Faciality 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 Ulivieri
   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
Panels

**Friday 11th » 14.00-16.00**

**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-Reflective Films and the Creation of a World*

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

Raquel Schefter  
» 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 Pârvulescu  
» Babeș-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  
» Ecole 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
Friday 11th » 16.00-18.00

Panels

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

2. Transitions/Trajectories/Identities/Screens
   Chair: Anne Marit Waade
   » Aarhus University
   Aleks 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

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 Stoff
   » University of Amsterdam
   Cross-media Audiences: eSports as Post-television Content
   Sarah Renger
   » University of Leicester
   What if Facts Meet Fiction? (Non-)Fictional Transitions in a German Transmedia Universe

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
   » NYU Tisch School of the Arts
   Interactive Historiography: Revisiting Cultural Memory and Trauma through Virtual Reality DocuGames
   Marina Hassopopoulou
   » 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
   » Ujazdowski Castle Centre for Contemporary Art, Warsaw
   How to Exhibit VR? Body, Movement and Performance

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
In Transit/lon: 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 Lichoa
» 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

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

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

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

Joanna Szczukowska
» Kazimierz Wielki University, Bydgoszcz
The Presence of Polish Cinema at Film Festivals in Yugoslavia in the 1970s
Saturday 12th » 12.00-14.00
Panels

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

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

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

   Chair: Thomas Morsch  
   » Free University of Berlin
   Alice Jacquelin  
   » Limoges University
   Lynge 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
   Federico 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 Cerrogholu  
   » Dokuz Eylul University
   Auteur as Brand: Nuri Bilge Ceylan
   Respondent: Gertjan Willems  
   » University of Antwerp
Assemblage, Compilation, Appropriation: Documenting Strategies of Transition

Chair: Lisa Åkervall
», University of Gothenburg
Patricia Nogueira
», ISMAI / iNOVA – 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

Towards Sustainable Film and Television Production

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 Pobiś-Orzeszyna
», University of Łódź
Agents of Transition. Green Filming and Polish Regional Film Funds Strategies
Respondent: Skadi Loist
», Film University Babelsberg Konrad Wolf

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
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
Anno Wiehl  
» University of Bayreuth  
The 1, the Eye and the Other. Regimes of Gaze as Means of (Dis)-Immersion in Interactive Documentary
Respondent: Meike Boldt  
» Independent scholar

Found Footage and Archives

Chair: Alessia Cervini  
» University of Palermo
Samuel Antichi  
» Sapienza University of Rome  
Archives in Flux: Re-articulating Transcultural Memory in Filipa César’s Films
James Harvey  
» University of Sussex  
Black Icons and Diasporic Collectivity in John Akomfrah’s 1990s Films
Kornel 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 a m Congo

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

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

Chair: Valentino 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

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-Genealogies of Machine Vision in the Work of Giraud and Siboni
Antonio Somaini  
» Sorbonne Nouvelle University – Paris 3  
Imagining Possible Worlds through Generative Adversarial Networks

Making Images in Transit

Chair: Massimiliano Coviello  
» Link Campus University Rome
Federico Duplá, Francisco Utroy  
» 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
*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*
Sunday 12th » 16.00-18.00
Panels

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 Anthropocenecine: El Mar La Mar, Borderlands, and Affective Storytelling
Raul Alvarez
» 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

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
Joap Koolman
» University of Amsterdam
Come into My World: Music Television and the Audiovisual Essay

3
Cinematic Genres in Transition
Chair: Alan O’Leary
» Aarhus University
Claudio Bioni, 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)

4
Workshop
Europeanness in Transition: Teaching Europeanness through Critical Film Studies
Organizer and chair: Andrea Pócsik
» Pázmány Péter Catholic University
Skadi Loist
» Film University Babelsberg Konrad Wolf
Andrea Virginás
» Sapientia The Hungarian University of Transylvania, Cluj
Melis Behil
» Kadir Has University
Lydia Popadimitriou
» John Moores University, Liverpool
Dan Chyutin
» Tel Aviv University

5
3D: between Immersiveness and Interactivity
Chair: Michał Pabiś-Orzeszyna
» University of Łódź
Geiste Kincinatyte
» University of Cambridge
A Planet of People (2017-2019): Interactive 3D Human Scanning as Critique
Massimiliano Guadìosi
» 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

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
Saturday 12th » 16.00-18.00
Panels

7
Workshop
Studying Film Societies. Methodologies, Sources, Prospects

Organizer and chair: Malte Hagener
» Philipps-University Marburg

Michael Cowan
» University of St. Andrews

Ainamar Claríana Rodagut
» Open University of Catalonia, Barcelona

Irene Rozsa
» Tulane University

Sanghita Sen
» University of St. Andrews

8
Forgotten LGBTQ/Feminist Media and Queer Futurism: Ephemeralty 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.
1. Migration, Identity and the Issue of Body in the Contemporary Central European Cinema
   - Chair: Karolina Kosinska
     - The Institute of Art of the Polish Academy of Sciences
   - Małgorzata Radkiewicz
     - Jagiellonian University
     - "Strangers with(out) Bodies: Refugees in Polish Cinema"
   - Anna Toszycka
     - Andrzei Frycz Modrzewski University, Krakow
     - "Strangers in the Night" or the Refugee Crisis in Polish Cinema
   - Ewa Fiuk
     - Institute of Art, Polish Academy of Sciences, Warsaw
     - The Materialization of Identity. Cinematic Images of Polish Migrants in Germany after 1989

2. Media Atmospheres: When Art Brings in the World
   - Chair: Massimiliano Gaudiosi
     - Suor Orsola Benincasa University of Naples
   - Evelin Ressaak
     - 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 Sondra Perry
   - Respondent: Antonio Somaini
     - Sorbonne Nouvelle University – Paris 3

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

4. Gender and Labour
   - Chair: Laura Busetta
     - University of Messina
   - Elizabeth Miller
     - King’s College, London
     - The Working Woman in “Long” 1960s French Cinema
   - Isobel Trevisio
     - 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

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 Kříženecký 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 Gmitereková
     - Masaryk University, Brno
     - Remembering the Devil’s Mistress. Lída Baarová’s Contemporary Star Image
   - Ondřej Povílk
     - Masaryk University, Brno
     - “Momentary Cognitive Disorder”: Zany Rhetoric on the Czech-Slovak Film Database
Sunday 13th » 12.00-14.00

**Panels**

**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*
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 Poznan
The Integration of Ethnic and Religious Minorities in 'Migrant Comedies'
Astra Zoldnere
- 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 Győri
- University of Debrecen
"You Are What Your Borders Are": Reading Hospitality in Contemporary British and Hungarian Cinema

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 Theorem 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 Vega
- University of Chicago
A Satirical Gaze on Sicily: Ficarra and Picone’s L’ora Legale

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

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 Želimir Žilnik’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
Sunday 13th » 14.00-16.00

Panels

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

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

8

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

Sponsor: Apparatus workgroup

Chair: Polina Golovatina-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
"‘Kinobovarism’ 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"

9

Transnational Stardom

Chair: Šárka Gmiterková
> 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"

16.00 - 18.00

KEYNOTE 3:
ABDELLAH TAÏA

18.00 - 19.00

CLOSING REMARKS
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.

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 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.
Sainati Augusto,
Salazkina Masha, G6
Salvadori Giuseppe, G6
Sapia Maria Teresa, F9
Sarlin Paola, N6
Scafirimuto Giuseppe, F1
Salvadó Alan Romero, D1
Scavuzzo Giuseppina, D9
Schmorak Bianka-Isabell, C6
Schefer Raquel, H6
Schick Thomas, L6
Schilaci Rosello, B4
Scheicher Michel, C2
Schürers Elise, I1
Schulze Joshao, F7
Schechin Irina, B2, N8
Schwaab Herbert, D7
Schrermann Bianka-Isabell, C6
Serinkaya Zeynep, B7
Sferrini Anna, E3
Sforzi Eleonora, H2
Shalloe Harper, B7
Sferrini Anna, E3
Sforzi Elena, D2
Siedses Julie, B6
Siegel Marc, N3
Smits Roderik, D4
Snazell James, G7
Sohrabi Sanaz, D2
Soledad Pawel, I3
Somaini Antonio, K5, M2
Spicer Andrew, D8
Soler Fieke, J8
Stachowiak Krzysztof, D7
Stauchczyk Marta, D5
Stauff Markus, I3
Stegger Lynge, J4
Stein Hanna, C1
Stevens Kyle, I8
Stollfuß Sven, G4
Straw Will, E2
Strohmeier Alena, A7, C8
Stürmer Jenny, B8
Stürmer Milan, C2
Subramanian Kalpana, F9
Sujir Leila, N4
Suiker Ana Aslon, A1
Szczepanik Petr, C4
Szczechowska Joanna, I9
Szurlej Taisa, T8
Tagliani Giacomo, F8
Tailibert Christel, D4
Taszycka Anna, M1
Taylor McNeil, E7
Teurlings Jan, F4
Thain Alanna, E2, K8
Thévenin Olivier, A2
Tibet Edo Elif, GW2
Tiefer Claus, A5, C2
Tikka Pia, D6
Toftano Giacomo, GW1
Toleur Bull Synne, M2
Topp Dominik, L6
Torres Andrés, M8
Toschi Deborah, J5
Treviño Isabel, M8
Trifonova Temenuga, G1
Trocan Irina, H8
Tureli Ipak, E2
Türgen Gonca, C8
Turnbull Sue, J3
Tuzzolino Giovanni, F9

U

Ugenti Elio, F5
Ulivieri Filippo, H5
Utray Francisco, K6

V

Val Perrine, C9
Vallejo Aida, K9
Valentini Cecilia, C3
Van Bekk Brom, B8
Vanhaelemeesch Jasper, J9
Vassileva Julia, B6
Vegno Veronica, N5
Verevis Constantine, H7
Verhoeven Deb, B3
Vesterlund Per, C1
Vidal Belén, A2
Villa Federica, J5
Villarmia Álvarez Iván, F2
Virgins Andreas, H8, L4
Virgina Peter, L9
Vogman Elena, B2, N2
Vukow Tanara, N6

W

Waade Anne Marit, J3
Waack Julia, K2
Webb Lawrence, F7
Weber Thomas, K1
Wieh Anna, K1
Wilkins Kim, C7
Willems Gerijn, B8, J6
Włoszczyńska Katarzyna, H9
Wolniski Zuzanna, M8
Wu Lydia, I6
Wynant Charlotte, B5

Y

Yeo Su-Anne, N4
Yildirim Ecem, J9

Z

Zagarrio Vita, B9
Zemaityte Vejune, B3
Zimanyi Eszter, GW1, E1
Zoldnere Astra, N1
Zuccconi Francesco, D9
Zuo Mila, F9