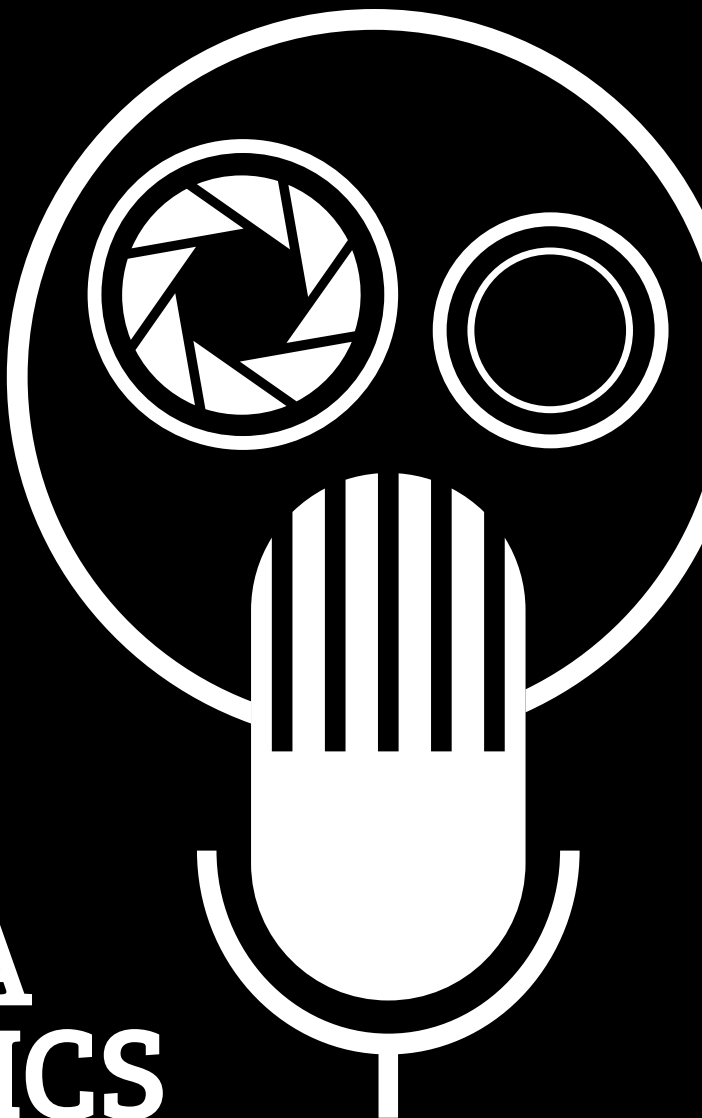


**necs»**

European Network  
for Cinema and  
Media Studies

[www.necs.org](http://www.necs.org)

**Conference 2013**



# MEDIA POLITICS POLITICAL MEDIA

Faculty of Arts, Charles University in Prague, June 20-22, 2013  
» PROGRAMME

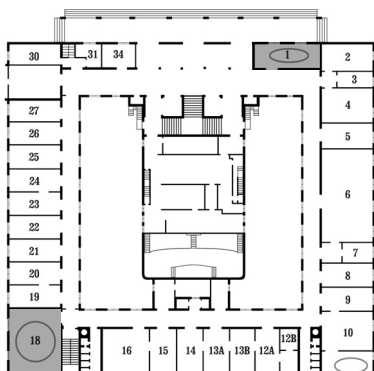


# NECS Conference

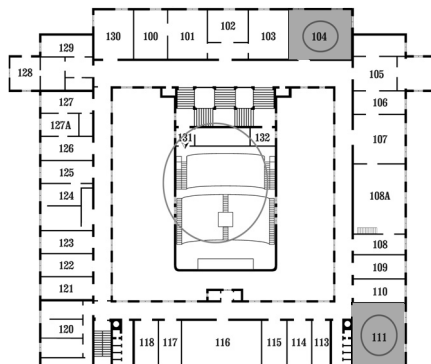
Prague, June 20-22, 2013 » FLOOR PLAN



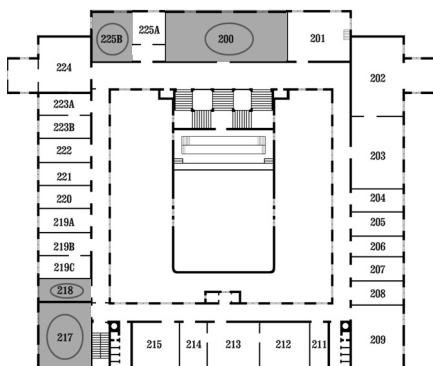
**Ground Floor**



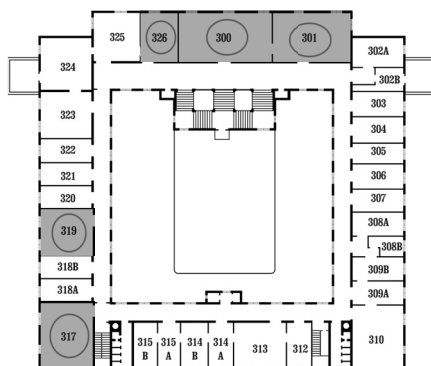
**1<sup>st</sup> Floor**



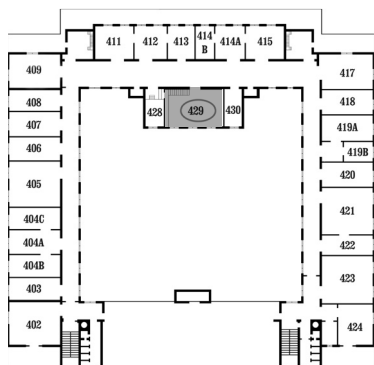
**2<sup>nd</sup> Floor**



**3<sup>rd</sup> Floor**



**4<sup>th</sup> Floor**



**Slot / Room**

1	131
2	200
3	300
4	301
5	18
6	104
7	429
8	317
9	217
10	111
X	225B
Y	Will be Specified
Workspace	326
Registration	1

# NECS Conference

Prague, June 20-22, 2013 » PROGRAMME



		DAY 1	DAY 2	DAY 3
	Tuesday 18 <sup>th</sup>	Thursday 20 <sup>th</sup>	Friday 21 <sup>st</sup>	Saturday 22 <sup>nd</sup>
9				
10		9.00-10.45 Panels <b>A1-A10</b> p. 18-19	9.00-10.45 Panels <b>E1-E10</b> p. 28-29	9.00-10.45 Panels <b>I1-I9</b> p. 38-39
11		Coffee-break	Coffee-break	Coffee-break
12		11.00-12.45 Panels <b>B1-B10</b> p. 20-21	11.00-12.45 Panels <b>F1-F11</b> p. 30-31	11.00-12.45 Panels <b>J1-J10</b> p. 40-41
13		Lunch 12.30-13.45 <b>Event X1</b> p. 22	Lunch 11.00-13.45 <b>Event X2</b> p. 32	Lunch 12.30-13.45 <b>Event Y</b> p. 42
14		13.45-15.30 Panels <b>C1-C10</b> p. 23-24	13.45-15.30 Panels <b>G1-G9</b> p. 33-34	13.45-15.30 Panels <b>K1-K10</b> p. 43-44
15		Coffee-break	Coffee-break	Coffee-break
16		15.45-17.30 Panels <b>D1-D9</b> p. 25-26	15.45-17.30 Panels <b>H1-H10</b> p. 35-36	15.45-17.30 Panels <b>L1-L10</b> p. 45-46
17				
18				
19		18.00-19.30 <b>Keynote 1</b> p. 27	18.00-19.30 <b>Keynote 2</b> p. 37	18.00-19.30 <b>Keynote 3</b> p. 47
20		19.45-22.00 <b>Reception</b>	NECS GENERAL MEETING	CLOSING REMARKS
21				
22			21.00-22.30 <b>Reception</b>	20.30--> <b>Party</b> Prager Kabarett Divus, Bubenská 1, Prague 7
23				p. 48

PRECONFERENCES

REGISTRATION

Every  
conference day  
9.00-17.30

20.00  
**NFA  
Informal  
Opening  
Evening**  
for the NECS  
Conference

Cinema Ponrepo  
Bartolomějská 11

p. 17

10.00-19.00

p. 13-16



# Letter from the Steering Committee

## NECS Conference

### Dear 2013 NECS Conference Delegates,

A very warm welcome to all at the 8<sup>th</sup> NECS conference, hosted by the Faculty of Arts, Charles University in the beautiful city of Prague. Over the last couple of years our peer network has grown bigger and stronger and the annual NECS conference has developed into a professional landmark of the discipline of cinema and media studies, an inspiring moment of the year to meet international colleagues, exchange ideas, get into debates on hot topics, create networks and make friends.

First of all we would like to thank the local organizing committee - Petr Szczepanik - Tereza Dvořáková - Šimon Bauer - Kateřina Svatoňová - Daniela Paulová - Alexandra Hroncová - Patricie Twardowska - Lucie Česálková - Petra Hanáková - Ivan Klimeš - Adéla Kokešová - Petr Bilík - for the wonderful work they have done in planning and organizing this year's conference. Their incredible dedication and organisational talent has brought us all together here to Prague and is much appreciated.

This year's central focus on Media Politics and Political Media calls attention to an important dimension of media culture: how to talk about politics and media in an age when media has become so ubiquitous that its relationships to politics might become invisible. In the age of neo-liberal university politics, global financial crises and ecological disasters, media studies may have become more urgent than ever. We are very happy that we will have three distinguished keynote speakers and specialists in the field who will share their insights with us in the plenary meetings that take place each day of the conference. Therefore a special welcome to Georgina Born (University of Oxford), Gertrud Koch (Freie Universität Berlin), and Jonathan Beller (Pratt Institute, New York). We are also very much looking forward to exchanges of ideas during all of the panel sessions. This year we welcome over 420 individual presentations with many junior as well as established scholars to ensure lively debate.

We are also pleased to announce that since last year's conference in Lisbon, three Graduate workshops have been organized (in December in Amsterdam, in April in Vienna and just before the conference in Prague) again with great enthusiasm thanks to the members of the Graduates Committee and local volunteers. This year the conference also welcomes HOMER (Historical study Of Movie going, Exhibition and Reception) to host some of the workshops. In the last year, the NECS website has been reconstructed. Thanks to the invaluable efforts of our bibliographer Ludger Kaczmarek, the website continues to provide a news section with calls for papers as well as a large bibliographic database of recent publications in the field of cinema and media studies, now in a more intuitive and interactive design. The Open Access journal *NECSUS: European Journal of Media Studies* has just released its third issue and (according to Google Statistics) has a broad international following.

We welcome you all to the General Meeting during which we will discuss the NECS events of the past year and our future plans, and new Steering Committee elections will take place. And we are looking forward to seeing you at one of the panels, lectures, meetings or parties, and we wish you an inspiring, engaging and enjoyable time in Prague.

#### The NECS Steering Committee

Melis Behlil, Sophie Einwächter, Jaap Kooijman, Tarja Laine,  
Trond Lundemo, Patricia Pisters, Astrid Söderbergh Widding,  
Malin Wahlberg





# Letter from the Program Chair

## NECS Conference

### Dear NECS 2013 Conference delegates,

On behalf of the NECS Conference Committee and the Local Organizers, I would like to extend a warm welcome to everyone coming to Prague for the 8th annual NECS conference.

It is my pleasure to introduce the program, which promises to offer stimulating and fruitful scholarly exchanges. The program consists of 102 panels and 429 presentations, and will boast some 370 conference papers, 40 HOMER papers, 3 workshops, and a special panel of industry professionals. I am also thrilled to welcome our three keynote speakers – Prof. Jonathan Beller, Prof. Georgina Born, and Prof. Gertrud Koch – who will be offering insightful new perspectives on the relationships between politics and media. There are also several new features to this year's conference program, which reflects our efforts to broaden the scope of this year's event. These include four pre-conferences, industry panels, a poster forum, and a publication forum. We hope you will find these additions to be both informative and enlightening.

For the financial, practical, and moral support they offered, I would like to thank our main sponsors and the institutions that have helped to make this year's event possible:

- » The main organizer and sponsor: Faculty of Arts, Charles University (Prague)
- » Co-organizers and co-sponsors: Faculty of Arts, Masaryk University (Brno); Faculty of Arts, Palacký University (Olomouc); "Project FIND" (supported by the European Social Fund and the Czech Republic Budget); National Film Archive (Prague); Czech Society for Film Studies
- » Sponsors: The German-Czech Future Fund; the Capital City of Prague
- » Main media partner: Academy of Performing Arts in Prague Press

Due to unprecedented demand, the Conference Committee was faced with the daunting task of selecting from a quite enormous number of proposals – huge thanks therefore go to my dedicated CC colleagues Melis Behlil, Sofia Butl, Daniel Kulle, and Alena Strohmaier, who were responsible for doing just that.

The Local Organization team members also deserve huge thanks for the hard work each of them put into the planning and preparation of this year's conference. Simon Bauer was the hands-on mastermind behind the organization of the conference. Tereza Czesany Dvořáková drew up our budget, and kept a watchful eye on it. Kateřina Svatoňová was invaluable when it came to coordinating site-related issues. Lucie Česálková assisted the pre-conference organizers, the HOMER group, and the poster presenters. The conference's registration system and website were both managed by Alexandra Hroncová, who was also responsible for coordinating services for our conference delegates. All of you received numerous emails from our administrator Patricie Twardowska, who patiently answered quite literally hundreds of queries ... day and night. Petra Hanáková and Ivan Klimeš, together with Kateřina, were of great help when it came to putting together panels of scholars who had responded to this year's open call for papers. Daniela Paulová provided support to the keynote speakers and to the industry panel members. Adéla Kokešová and Jan Černík supervised student volunteers. Petr Bilík helped with the support that was given by Palacký University. Vlastimil Bret was responsible for the conference's design work. Richard Nowell edited this brochure.

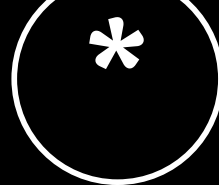
Since I think we would all agree that the academic demands of a conference need to be offset with one or two cultural events and social opportunities, we warmly invite you to a series of film screenings and to see some of the beautiful sites that the city of Prague has to offer. The National Film Archive's Ponrepo Theater will offer daily film screenings from 19-22 June. After the first of these screenings, there will also be an opportunity for everyone to mingle. Meanwhile, the Institut Français de Prague will show a Chris Maker film. What's more, the Faculty of Arts will be hosting NECS receptions on both 20 June and 21 June. And, last but not least, this year's closing party will be hosted by the Divus Gallery in one of Prague's most striking examples of functionalist architecture – the former headquarters of the Prague Electric Works, which was built in the city's Holešovice district in 1935.

Welcome and Enjoy!

Petr Szczepanik

# Partners »

NECS Conference



## Main Organiser



FACULTY OF ARTS  
CHARLES UNIVERSITY  
IN PRAGUE

## General Partner



Publishing House of  
Academy of Performing  
Arts in Prague

## Co-Organisers



## Sponsors



## Partners



european  
social fund in the  
czech republic



EUROPEAN UNION



MINISTRY OF EDUCATION,  
YOUTH AND SPORTS



INVESTMENTS IN EDUCATION DEVELOPMENT

### NECS Steering Committee

- Melis Behlil**  
» Kadir Has University / Istanbul
- Sophie Einwächter**  
» Ruhr University / Bochum
- Jaap Kooijman**  
» University of Amsterdam
- Tarja Laine**  
» University of Amsterdam
- Trond Lundemo**  
» Stockholm University
- Patricia Pisters**  
» University of Amsterdam
- Malin Wahlberg**  
» Stockholm University
- Astrid Söderbergh Widding**  
» Stockholm University

### NECS Conference Committee

- Melis Behlil**  
» Kadir Has University / Istanbul
- Sofia Bull**  
» Stockholm University
- Aurore Fossard**  
» Lyon 2 University
- Paulo Granja**  
» University of Coimbra
- Daniel Kulle**  
» University of Hamburg
- Petr Szczepanik**  
» Masaryk University / Brno
- Alena Strohmaier**  
» University of Vienna

### Local Organising Team

- Petr Szczepanik**  
» Faculty of Arts / Masaryk University / Brno  
» National Film Archive / Prague
- Šimon Bauer**  
» Faculty of Arts / Masaryk University / Brno
- Tereza Czesany Dvořáková**  
» National Film Archive / Prague  
» Faculty of Arts / Charles University / Prague
- Kateřina Svatoňová**  
» Czech Society for Film Studies / Prague  
» Faculty of Arts / Charles University / Prague
- Lucie Česálková**  
» National Film Archive / Prague  
» Faculty of Arts / Masaryk University / Brno
- Alexandra Hroncová**  
» Faculty of Arts / Charles University / Prague
- Patricie Twardowska**  
» Faculty of Arts / Palacky University / Olomouc
- Petra Hanáková**  
» Faculty of Arts / Charles University / Prague
- Ivan Klimeš**  
» Faculty of Arts / Charles University / Prague
- Petr Bilík**  
» Faculty of Arts / Palacky University / Olomouc
- Adéla Kokešová**  
» Project FIND / Faculty of Arts / Masaryk University / Brno
- Daniela Paulová**  
» Project FIND / Faculty of Arts / Masaryk University / Brno
- Jan Černík**  
» Czech Society for Film Studies / Olomouc  
» Faculty of Arts / Palacky University / Olomouc

### Special Thanks

We would like to thank the following for their support and assistance.

- Barbora Bokšteřlová**  
» National Film Archive / Prague  
» Faculty of Arts / Charles University / Prague
- Vlastimil Bret**  
» Freelance Art Director / Designer / Prague
- David Havas**  
» Cinema Ponrepo / National Film Archive / Prague
- Tomáš Jirsa**  
» Faculty of Arts / Charles University / Prague
- Alžběta Kovandová**  
» Film School / Academy of Performing Arts / Prague
- Filip Kršiak**  
» Doc Alliance Films / Prague
- Jan Křipač**  
» Cinema Ponrepo / National Film Archive / Prague
- Petr B Novák**  
» Theatre Stage Designer / Prague
- Richard Nowell**  
» Faculty of Social Sciences / Charles University / Prague
- Petr Zelenka**  
» Webdesigner / Sokolov

### Public Transport in Prague

Prague's public transport is well organised and easily available in all parts of the city. The conference package that every participant will receive includes a 3-day public transport ticket! You can use it for all types of transport in Prague, i.e. metro (underground), trams, buses and even the Petřín Hill cable car (near Prague Castle).

The ticket is valid for 72 hours from validation. It can therefore be used for almost the entire duration of the conference. You will receive the ticket upon your registration at the Faculty of Arts, Charles University in Prague.

We recommend you collect this ticket from the faculty building upon arrival in Prague.

#### Transport from the airport to the city centre/Faculty of Arts

Getting from Ruzyně Airport to the Faculty of Arts is easy: bus 119 stops in front of both Terminal 1 (flights to countries outside the Schengen Area: in Europe e.g. Great Britain, Ireland, Cyprus, Rumania and Bulgaria, intercontinental flights) and Terminal 2 (flights to Schengen countries: Belgium, Czech Republic, Denmark, Estonia, Finland, France, Italy, Lithuania, Latvia, Luxembourg, Hungary, Malta, Germany, Netherlands, Poland, Portugal, Austria, Greece, Slovakia, Slovenia, Spain, Sweden, Iceland, Norway, Switzerland).

Depending on the time of the day, the bus goes every 5 – 20 minutes. Go to the Dejvická metro station (line A) and take 3 metro stops to Staroměstská.

#### Tickets

- » CZK 24 (valid for up to 30 minutes, transferable)
- » CZK 32 (valid for up to 90 minutes, transferable)
- » 1 day pass - CZK 110

### Conference 2013 - Useful Contacts

#### » Participants' Service, Programme

Patricie Twardowska: +420 606 181 970  
patrykat@gmail.com

#### » Accomodation

Eva Kupr: +420 602 363 462  
eva.kupr@email.cz

#### » Production

Šimon Bauer: +420 731 133 298  
simon.bauer@gmail.com

#### » EPST Panels, FIND Guests

Daniela Paulová: +420 721 532 113,  
paulova.daniella@gmail.com

### Catered Lunch

Booking in registration required

To be paid at the registration desk - € 8/Day

Served in the conference venue's corridors

### Venues

**The Faculty of Arts, Charles University** is one of the original four faculties established in 1348. It is now one of the largest and most important humanities institutions in the Czech Republic, and currently offers full BA, MA and doctoral programmes in 89 subjects of study run by 46 departments and institutes. With almost 8,000 students and 700 members of teaching staff, the Faculty ranks among the largest at the University.

The faculty building is located in the centre of Prague, close to the Staroměstská metro station (line A) and tram stop (where trams 17 and 18 stop).

Address: nam. Jana Palacha 2, Prague 1

**Ponrepo-Bio Konvikt** is a wonderful theater that shows vintage and non-commercial movies from around the world, as well as Czech classics with English subtitles.

Ponrepo is also home to the National Film Archive. The theater is housed in the historic Bio Konvikt, originally a medieval refectory that has a storied history; a history that includes the theater being one of the main cultural centers in Prague from the end of the 18th century well into the 19th century. The cultural center held concerts, balls and theater performances. During this time, many great foreign musicians and composers performed at the Konvikt Hall, including Beethoven and Wagner. In modern times, Prague inhabitants started to frequent the theater as it was converted to a popular cinema. The theater has been fully renovated to showcase its original beauty.

Address: Bartolomějská 11, Prague 1

**Divus Praha** is located close to Prague City centre, a short distance from the Strossmeyerovo namesti tram stop (take tram 17) and the Vltavská metro station (take line A).

Founded in 1992 by Ivan Mečl, the Divus publishing house and graphic design studio has grown into a much larger project dedicated to international, progressive, non-official or marginal(ized) expressions of contemporary visual art. To this end, Divus publishes the review Umělec ("Artist") in Czech, English and German, and also organizes exhibitions and other projects.

In 2010, Divus moved to its new premises in the former headquarters of the Prague Electric Works. This six-story palace, today owned by the Orco real estate development group, was built in 1935 in the functionalist style and featured the latest technological solutions in heating and climate control and floodwater regulation. Originally, the building's white ceramic tile facade was generously illuminated all around its two wings and central atrium rising up to the glass rooftop.

Today, the palace is awaiting renovation. It is used as an office building and medical clinic. In recent years, the building has evolved into a centre of contemporary art, with several artists and galleries, an art school and Divus moving in. The Divus Prager Kabarett has organized or hosted several exhibitions here, the most recent being STARTED. This presentation of young artists from 19 countries features the recipients of last year's STARTPOINT prize, who have been invited to Prague for a one-month residency programme.

Address: Bubenská 1, Prague 7

### Currency & Banking

The Czech crown (CZK, Kč) is the official currency of the Czech Republic. It is possible to exchange currency at Prague international Airport and at most hotels, banks and exchange offices. International credit cards are accepted in hotels, restaurants and shops. It is also possible to pay in Euros at some restaurants and shops.

You can find the official exchange rates on the website of the Czech National Bank at [www.cnb.cz](http://www.cnb.cz).

### Electricity

The Czech Republic uses a 220 volt 50 Hz system. The country uses standard continental European plug sockets.

### Time Zone

The Czech Republic runs on Central European Time (GMT+2 between April and October).

### Insurance

The organizers do not accept responsibility for individual medical, travel or personal insurance. All participants are strongly advised to take out their own personal insurance before travelling to the conference.

### Entry Formalities

All foreign visitors to the Czech Republic must carry a passport or ID card that is valid for at least three months after they have arrived in the country. Participants requiring a visa should apply in advance to consular offices in the Czech Republic or diplomatic missions in their own countries to avoid incurring delays when travelling to the conference.

### Working Space in the Main Conference Venue

Room 326 offers a quiet working space in which delegates can fine-tune their presentations. The room offers internet, a projector, and a black-and-white A4 printer.

(for more complex tasks – colour printing, posters, leaflets etc. – please visit the print & copy facility close to the main conference venue)

### Print & Copy

#### Copy General

Senovážné náměstí 26  
110 00, Praha 1  
tel. (+420) 210 219 012 (013)  
email: [senovazne@copygeneral.cz](mailto:senovazne@copygeneral.cz)

Daily: NON-STOP

All kinds of print and copy

Connection:

Trams: 3, 9, 14, 24 (to and from Jindřišská) or 5, 8, 14, 26 (to and from Náměstí Republiky)

Metro: A-green (to and from Můstek) or B-yellow (to and from Náměstí Republiky)

### WiFi Internet Access at NECS 2013 Main Conference Venue



There are 3 available WiFi networks for conference participants:

#### » Network: uk-visitors

Protected WiFi network. Registered participants have their Username and Password included in the delegate's pack  
Coverage: Whole campus. Speed: High.

#### » Network: FFree – open

WiFi network. No username or password necessary.  
Coverage: Conference rooms. Speed: Medium.

#### » Network: eduroam – international WiFi network.

If you are from participating institution, you can use your Username and Password assigned to you by your institution.  
([www.eduroam.org](http://www.eduroam.org))  
Coverage: Whole campus. Speed: High.

### Important telephone numbers

**150**  
Fire

**155**  
Ambulance

**156**  
Prague Police

**158**  
Police

**112**  
General Emergency for Europe

### Restaurants

#### Mistral café

Valentinská 11/56, Prague 1  
[www.mistralcafe.cz](http://www.mistralcafe.cz)

Daily: 10:00-23:00

Breakfast, Lunch (daily offers), dinner, tapas – Czech traditional meals as well as international cuisine, wi-fi.

#### Kolonial

Široká 25/6, Prague 1  
[www.kolonialpub.cz](http://www.kolonialpub.cz)

Monday – Friday: 8:00 – 24:00  
Saturday, Sunday: 9:00 – 24:00

Breakfast, lunch (daily offers), dinner – Czech and international cuisine, Czech beers.

#### U Vejvodů

Jiřská 4, Prague 1  
[www.restauraceuvejvodu.cz/?page=kontakty&lang=EN](http://www.restauraceuvejvodu.cz/?page=kontakty&lang=EN)

Monday – Thursday: 10:00 – 03:00  
Friday: 10:00 – 04:00  
Saturday: 10:00 – 04:00  
Sunday: 10:00 – 02:00

The old Bohemian alehouse, lunch (daily offers), dinner – Czech and international cuisine.

#### Lehká hlava

Boršov 2/280, Prague 1  
[www.lehkahlava.cz/en\\_novinky.htm](http://www.lehkahlava.cz/en_novinky.htm)

Monday – Friday: 11:30 – 23:30  
Saturday, Sunday: 12:00 – 23:30

Vegetarian restaurant.

#### Lokál u Bílé kuželky

Míšeňská 12, Prague 1  
[lokal-ubilekuzelky.ambi.cz/en/#index](http://lokal-ubilekuzelky.ambi.cz/en/#index)

Monday – Friday: 11:30 – 24:00  
Saturday: 12:00 – 24:00  
Sunday: 12:00 – 22:00

Homemade Czech food and beer brewed on the premises. Smoking and non-smoking areas.

#### Potrefená husa

Platněřská 88/9, Prague 1  
[www.staropramen.cz/husa/restaurace-praha-platnerska/denni-menu](http://www.staropramen.cz/husa/restaurace-praha-platnerska/denni-menu)

Monday – Thursday: 11:00 – 24:00  
Friday – Saturday: 11:00 – 01:00  
Sunday: 12:00 – 24:00

Lunch (daily offers), dinner – Czech and international cuisine, Czech beers.

#### Pizzeria Donna

Veleslavínova 10, Prague 1  
[www.pizzadonna.cz/inpage/donna-i](http://www.pizzadonna.cz/inpage/donna-i)

Daily: 11:00 – 23:00

Breakfast, lunch (daily offers), dinner – Italian cuisine.

#### Maitrea

Týnská ulička 6/1064, Prague 1  
[www.restaurace-maitrea.cz](http://www.restaurace-maitrea.cz)

Monday – Friday: 11:30 – 23:30  
Saturday, Sunday: 12:00 – 23:30

Vegetarian restaurant.

#### Lokál

Dlouhá 33, Prague 1  
[lokal-dlouha.ambi.cz/en/#index](http://lokal-dlouha.ambi.cz/en/#index)

Monday – Friday: 11:00 – 01:00  
Saturday: 12:00 – 01:00  
Sunday: 12:00 – 22:00

Homemade Czech food and beer brewed on the premises.

#### Cukrkávalimonáda

Lázeňská 7, Prague 1  
[www.cukrkavalimonada.com/en/](http://www.cukrkavalimonada.com/en/)

Daily: 9:00 – 19:00

Restaurant, café, patisserie.

### Fast Food Restaurants

#### Paneria

Kaprova 3, Prague 1  
[www.paneria.cz/en/our-stores?town=Praha+1](http://www.paneria.cz/en/our-stores?town=Praha+1)

Monday – Friday: 7:30-20:00  
Saturday, Sunday: 8:00 – 21:00

Baguettes, panini, sallads, cakes and pies.

#### Bakeshop

Kozi 1, Prague 1  
[www.bakeshop.cz/en/bakery.html](http://www.bakeshop.cz/en/bakery.html)

Daily: 7:00-21:00

Cakes, breads, cookies, small dishes, coffee.

### Cafes

#### Mistral café

Valentinská 11/56, Praha 1  
[www.mistralcafe.cz](http://www.mistralcafe.cz)

Daily: 10:00-23:00

Breakfast, Lunch (daily offers), dinner, tapas – Czech traditional meals as well as international cuisine, wi-fi.

#### Kavárna Slávie

Smetanovo nábřeží 1012/2, Prague 1  
[www.cafeslavie.cz/index.php?id\\_page=uvod&id\\_rest=slavia&id\\_lang=en](http://www.cafeslavie.cz/index.php?id_page=uvod&id_rest=slavia&id_lang=en)

Monday – Friday: 8:00 – 24:00

Saturday, Sunday: 9:00 – 24:00

Czech and international cuisine, coffee, desserts.

#### Cukrkávalimonáda

Lázeňská 7, Prague 1, Malá strana  
[www.cukrkavalimonada.com/en/](http://www.cukrkavalimonada.com/en/)

Daily: 9:00 – 19:00

Restaurant, café, patisserie – cakes, breads, cookies, lunch, dinner, small dishes.

#### Café Ebel

Kaprova 11, Prague 1  
[ebelcoffee.cz/en](http://ebelcoffee.cz/en)

Monday – Friday: 8:30 – 19:00

Saturday, Sunday: 10:00 – 19:00

Fresh roasted coffee, cakes.

#### Café Ebel

Řetězová 9, Prague 1  
[ebelcoffee.cz/en](http://ebelcoffee.cz/en)

Monday – Friday: 8:00 – 20:00

Saturday, Sunday: 8:30 – 20:00

Fresh roasted coffee, small dishes.

### Bars, Clubs, Night Life

#### NoD

Dlouhá 33, Prague 1  
[nod.roxy.cz](http://nod.roxy.cz)

Daily: 10:00 – 01:00

Alternative, theatre, gallery, events, music, bar.

#### La Bodeguita Del Medio

Kaprova 5, Prague 1  
[www.labodeguitadelmedio.cz](http://www.labodeguitadelmedio.cz)

Tuesday – Saturday: 11:00 – 04:00

Sunday, Monday: 11:00 – 02:00

Cuban cocktail bar and music restaurant.

#### Solidní nejistota

Pštrossova 21, Prague 1  
[www.solidnijnistota.cz](http://www.solidnijnistota.cz)

Tuesday – Thursday: 18:00 – 02:00

Friday, Saturday: 18:00 – 04:00

Sunday: 16:00 – 01:00

Bar, music club.

# Panel and Workshop Chairs Duties

## NECS Conference



- 1 Panel chairs have three primary duties: a) introducing the presenters in a session, b) keeping time during the session, and c) facilitating the Q & A at the end of the session.
- 2 Arrive at your presentation 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 s/he speaks to help audience members joining the session late to easily understand which presentation is underway at a given time.
- 3 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.
- 4 Please keep panel presentations to 20 minutes, respondents' presentations to 8 minutes, and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.
- 5 Please have the panelists check their technology in advance, and check that audio and video facilities are working before your session begins. The conference staff will be available to help with any technical issues.
- 6 We prefer it if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels during the session to have a better idea of when a given presentation will occur in the session.
- 7 Chairs should remind panelists when there are five minutes and two minutes remaining, and when the 20 minute 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 the presenter that her/his time has expired but s/he has not concluded the presentation within a minute or so of that advice, you should intervene verbally to request s/he finish promptly so that the other panelists will have time for their presentations.
- 8 Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.
- 9 The Q & A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.
- 10 Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.



# 7<sup>th</sup> NECS Graduate Workshop

NECS Preconferences / Preworkshops



## What is Meant by What is Meant? Negotiating the Conventions of the Moving Image

18 – 19 June 2013 » Venue: Faculty of Arts, Charles University, Jana Palacha 2, Prague 1, Room no. 429

The NECS Graduate Workshop brings together doctoral candidates and junior researchers from cinema, visual and media studies, whether previously attached to NECS or new to the network.

The Graduate Workshop takes place across two days. The first day will be devoted to Isabelle Fremeaux and John Jordan Susa's film *Paths Through Utopia*, a survey of the post-capitalist experiences of people living in Europe after the recent financial crisis.

The second day will be devoted to specific approaches to media studies (psychological, semantic) and to the issues of distribution and engagement.

### Tuesday 18<sup>th</sup>

**Welcome from Lucie Česálková**  
(Masaryk University, NECS local team)

» 16.00-16.30  
Introduction to the workshop by the organising committee.

**Paths Through Utopia**  
(Isabelle Fremeaux and John Jordan Susa)

» 16.30-18.30  
Film screening.

**Online Colloquium**  
**with Isabelle Fremeaux**  
**and John Jordan Susa**

» 18.30-19.30

**Discussion**  
» 19.30-20.00

### Wednesday 19<sup>th</sup>

**Coffee and Registration**

» 09.00-09.30

**Psychological Approaches**

» 09.30-11.00

**Diego Costa**  
*Moving Image Anxiety: The Still Image as Safe Space for*  
*The Production of Sexual Pleasure in a Post-Cinematic World*  
(Respondent: Anna Martinetz)

**Anna Martinetz**  
*The Conventions in Film Explored Through Psychotraumatology*  
(Respondent: Diego Costa)

Coffee Break  
» 11.00-11.30

**Semantic Approaches**

» 11.30-13.00

**Gert Jan Harkema**  
*'All True and all False': Kine-attractography and the Shock*  
*of Presence in Absence of (Film) Language*  
(Respondents: Giancarlo Grossi and Andrea Tenuta)

**Giancarlo Grossi and Andrea Tenuta**  
*The Exploded Puzzle – Narrative and (De)construction*  
*of Meaning in Neon Genesis Evangelion*  
(Respondent: Gert Jan Harkema)

Lunch Break  
» 13.00-14.00

**Distribution/Dissemination Approaches**

» 14.00-15.30

**Alexandre Honório da Silva**  
*Shared Values in Social Media and Comics Scan Communities*  
*as New Belonging-marks*  
(Respondent: Eliska Decka)

**Eliska Decka**  
*Animate It Yourself! Professional Amateurism in the Production*  
*and Distribution of Today's Independent Animation in New York*  
(Respondent: Alexandre Honório da Silva)

Coffee Break  
» 15.30-16.00

**Engagement Approaches**

» 16.00-17.30

**Wendy Cutler**  
*The (un)Conventional Reception of Bollywood Films in India*  
(Respondent: Magdalena Sliwinska)

**Magdalena Sliwinska**  
*The Mediation of Non-organic Memory through the Body*  
(Respondent: Wendy Cutler)



## The Glow in their Eyes revisited Global perspectives on film cultures, film exhibition and cinema-going

June 19<sup>th</sup> 2013 » Venue: Cinema Ponrepo, Bartolomějská 11, Prague, [www.bio-ponrepo.cz](http://www.bio-ponrepo.cz)

The History of movie-going, exhibition and reception or HOMER Group was founded in June 2004 by an international group of cinema scholars to promote the understanding of the complex phenomena of cinema-going, exhibition, and reception, from a multidisciplinary perspective.

To bring together HOMER members and other interested scholars, HOMER@NECS 2013 is preceded by a one day HOMER workshop (June 19<sup>th</sup>, 2013).

The workshop does not consist of formal paper presentations (as the conference will), but of informal discussions on methods, approaches, possibilities for collaboration, and an overview of the field.

The aim of the meeting is to discuss the state of the art of the research done by members of the HOMER project, and to rethink the organizational status of HOMER as a network.

### Wednesday 19<sup>th</sup>

Coffee

» 8.45

#### Welcome and introduction to Homer and the State of the art of the HOMER research

An overview of what has been done so far, thoughts and remarks.

Daniel Biltereyst and Philippe Meers

» 9.00 - 9.45

#### HOMER Research Discussion

A discussion led by moderators / Reflection and New Perspectives on

"Audiences, Reception & Memory" by Annette Kuhn

"Space, Structure & Institutional History" by Jeffrey Klenotic

» 10.00 - 12.00

Lunch

» 12.00 - 13.00

#### HOMER Research Discussion

A discussion led by moderators / Reflection and New Perspectives on

"Film Preference & Programming" by John Sedgwick

"Methods & Digital Humanities" by Robert C. Allen

» 13.00 - 15.00

Break

» 15.00 - 15.15

Richard Maltby

#### Key note Research summary

An overview of issues, questions and problems of working in this area of research & possibilities for publication

» 15.30 - 16.00



#### The HOMER network

Possibilities & Where to go with HOMER?

» 16.00-17.00

### Wifi Access



Internet - Wifi Access at the Cinema Ponrepo

Network: NECS

Password: hostost

# Preconference Workshop

NECS Preconferences / Preworkshops » Wednesday 19<sup>th</sup>



## Researching Documentary Film Festivals Academics vs Professionals

June 19<sup>th</sup> 2013 » 17.00-20.00, Faculty of Arts, Charles University, Jana Palacha 2, Prague 1, Room 104  
(followed by a reception in Cinema Ponrepo).

Organized by Aida Vallejo and Šimon Bauer

Research on film festivals has expanded on an international scale in recent years. Since 2009, several workshops have addressed issues related to methods and theory, have considered how festivals might be defined as an object of study, and have thought about the possibilities afforded by exchanges of ideas and knowledge between festivals and academia.

In this pre-conference workshop we will focus on the importance of collaboration between academia and professionals working for or with film festivals, to explore the possibilities of knowledge transference and information exchange.

This workshop examines issues related to the study of film festivals and documentary. It considers the practical problems that are faced by scholars in this area, especially those related to access to archives, professional events, statistics, and printed materials. It also considers issues that are faced by festival organizers when they are encouraged by scholars to share materials that may compromise their ability to compete in the marketplace.

### Participants

**Aida Vallejo** (Researcher on European Documentary Film Festivals, University of the Basque Country)

**Skadi Loist** (Co-founder of Film Festival Research Network, Hamburg University)

**Andrea Slovaková** (Director of AMU PRESS – Publishing House of Academy of Performing Arts in Prague)

**Katarína Holubcová** (Executive Director of Jihlava International Documentary Film Festival)

**Hana Kulhánková** (Director of One World Human Rights Documentary Film Festival)

**Diana Tabakov** (Acquisitions in Doc Alliance Films)

**Miriam Šimková** (Manager of East Silver Video Library)

**Hana Rezková** (Project Coordinator - Institute of Documentary Film)

**Rada Sesić** (IDFA Bertha Fund and Sarajevo Film Festival)



**Boris Mitić** (Filmmaker and Producer from Serbia)

# Preconference Roundtable

NECS Preconferences / Preworkshops » Wednesday 19<sup>th</sup>



## Towards a Political Engagement with Open Access in Scholarly Publishing

June 19<sup>th</sup> 2013, 16.00 » Municipal Library of Prague / Městská knihovna v Praze

Klubovna Ústřední knihovny

Mariánské náměstí 1 / Mariánské square 1, Praha 1

(one block south from NECS conference venue, via Kaprova & Valentinská)

Free entry

Organised by Natascha Drubek and Michal Kosák

### Participants

Iva Burešová (Library of the Academy of Sciences  
of the Czech Republic)

Natascha Drubek (University of Regensburg, [hyperkino.org](http://hyperkino.org))

Viktorija Eksta (Riga)

Greg DeCuir, Jr. (NECSUS, European Journal of Media Studies)

Adelheid Heftberger (Austrian Film Museum)

Michal Klodner (National Film Archive in Prague)

Michal Kosák (Institute of Czech Literature AS CR)

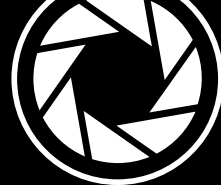
Vojtěch Vojtíšek (Municipal Library of Prague)

and in absentia:

Jeroen Sondervan (Amsterdam University Press & Sondervan  
Publishing) – with a special statement for this event

# Wednesday 19<sup>th</sup> » 20.00

Screening & Reception



## Cinema Ponrepo

Bartolomějská 11



20.00

### **NFA Informal Opening Evening for the NECS Conference**

**Rudolf Myzet, Antonín Ludvík Havel / ŠACHTA POHŘBENÝCH IDEJÍ/**

/ Silent film with live music

/ Czechoslovakia 1921 / 47 min / English-language subtitles

Reception for NECS conference delegates after the screening

1

### To Share or Not to Share: The Politics and Aesthetics of Social Networks

**Chair: Kjetil Ansgar Jakobsen**  
» Humboldt University of Berlin

**Mirko Tobias Schäfer**  
» Utrecht University  
*Governing and Policing Social Media: Exploring Control Dispositives of Online Platforms*

**Bradford Owen and Rueyling Chuang**  
» California State University  
*WikiLeaks: A Buddhist Ethics Perspective*

**Ruggero Eugeni**  
» Catholic University of the Sacred Heart  
*The Automatic Self: Google Glass Project and the Aestheticization of Social Relationships*

2

### Political Interventions in Global Mediascapes

**Chair: Daniela Berghahn**  
» Royal Holloway, University of London

**Stella Bruzzi**  
» University of Warwick  
*Approximation: Documentary, History and Staging Reality*

**Rosie Thomas**  
» University of Westminster  
*Tribbles and Thrills: Excavating the Wadia Movietone Archive*

**Randall Halle**  
» University of Pittsburgh  
*The Interzone: Europeanisation and the Turkish Mediascape*

**Daniela Berghahn**  
» Royal Holloway, University of London  
*Family Politics and the Politics of Identity in Diasporic European Cinema*

3

### The Politics of Memory: Representatives of the 1930s and 40s Cultural Moment

**Chair: Elizabeth Evans**  
» University of Nottingham

**Roberta E. Pearson**  
» University of Nottingham  
*Remembering Frank Sinatra: Celebrity Studies Meets Memory Studies*

**Rositza Alexandrova**  
» University of Cambridge  
*Gérard Philipe and the Sots Screen*

**Gabriel M. Paletz**  
» Prague Film School  
*Orson Welles and the Legacy of the Cultural Moment*

**Victor Ho Lok Fan**  
» King's College London  
*Fei Mu: The Construction of a Film Celebrity in the Eurocentric Imagination*

Sponsor: Cultural Memory and Media Workgroup

4

### Modes and Practices of Participatory Engagement

**Chair: Gavin Wilson**  
» York St John University

**Leshu Torchin**  
» University of St Andrews  
*Advance Engagement: Crowd Funding and Publics Production for "The Yes Men Are Revolting"*

**Ryan Shand**  
» University of Glasgow  
*Excitement Lies Elsewhere: Teenage Digital Moviemakers and Commercial Culture*

**Allister Gall**  
» Plymouth University  
*Imperfect Makes Practice*

**Aleksandra Sekulic**  
» University of Arts in Belgrade  
*Low-Fi Video Festivals as Performance of Microcinema and Yugoslav Cine-Amateurism*

5

### The Politics of African Video Production: Media, Informality and Emerging Public Spheres in Sub-Saharan African Countries

**Chair: Alessandro Jedlowski**  
» Sapienza University of Rome

**Giovanna Santanera**  
» University of Milano-Bicocca / EHESS  
*Speaking from the "Quartier": Video Shooting in Douala, Cameroon*

**Lizelle Bisschoff**  
» University of Glasgow  
*Bongoland's Nollywood: The Rise of the Video-film in Tanzania and its Socio-political Implications*

**Ann Overbergh**  
» University of Antwerp / ACED  
*The Political Economy of Riverwood Film Distribution in Nairobi*

**Alessandro Jedlowski**  
» Sapienza University of Rome  
*The Moral Politics of Direct Address in Nigerian Videos*

6

### Militant Images: Media Activism, Revolution, and Documentation

**Chair: Ana Maria Mauad**  
» Fluminense Federal University

**Malin Wahlberg**  
» Stockholm University  
*The Documentary Call for Action: Solidarity Films, Media Activism and Public Television in Sweden during the Vietnam War*

**Michael N Goddard**  
» University of Salford  
*Towards a Media Archaeology of 1970s Urban Guerrilla Movements: RAF and the Weather Underground as Media Ecologies*

**Mickaël Robert-Gonçalves**  
» University of Paris III: Sorbonne Nouvelle  
*From Revolution to Crisis: Portuguese Documentaries Facing Critical Moments of History*

**Sofia Sampaio**  
» Centre for Research in Anthropology (CRIA), University Institute of Lisbon  
*The Place of "Place" in Political Film: Fernando Birri's "Tire Dié" (1958) and Patricio Guzmán's "La Batalla de Chile" (1975-76-79)*

Sponsor: Documentary Film Workgroup

7

### Identity and Heritage in Baltic and Hungarian Cinema

**Chair: Renata Sukaityte**  
» Vilnius University

**Viktorija Eksta**  
» Independent Scholar  
*Industrial and Educational Cinema Produced by the Non-fiction Department of Riga Film Studio: From Riga to USSR vs. From Riga to Europe*

**Renata Sukaityte**  
» Vilnius University  
*The Emergence of New Subjectivities, Businesses and Lifestyles in Lithuanian Cinema after 2004*

**Balázs Varga**  
» Eötvös Loránd University  
*Whose Heritage Is It? Politics, Heritage and Contemporary Hungarian Cinema*

8

### In Search of Politicized Aesthetics: Authorial Visions

**Chair: Asli Ozgen Tuncer**  
» Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam

**Virginia Bonner**  
» Clayton State University  
*Politicizing Aesthetics in Agnès Varda's "Les Glaneurs et la Glaneuse"*

**Judit Pieldner**  
» Sapientia Hungarian University of Transylvania  
*The Politics of Aesthetic Experience in Michael Haneke's Films*

**Isolde Vanhee**  
» LUCA - Sint-Lucas Visual Arts  
*Style as Meaning: Is there a Hidden Agenda in "Slow Cinema"?*

**Enrico Camporesi**  
» University of Paris III: Sorbonne Nouvelle  
*The Politics of the Gaze in Ken Jacobs' "Star Spangled to Death" (1957-2004).*

9

### Political Perspectives in the Works of Vilém Flusser and Marshall McLuhan

**Chair: Kateřina Krtilová**  
» Bauhaus University Weimar

**Steffi Winkler**  
» Free University of Berlin  
*Political Judgement and Truth of Media: Flusser and McLuhan on the Structural Transformation of Communication*

**Andreas Max Ströhl**  
» Goethe-Institut  
*No Politics in Paradise: Marshall McLuhan's and Vilém Flusser's Take on the Medial Apriori of Political Thinking*

**Baruch Gottlieb**  
» Berlin University of the Arts / Center for Art and Media Karlsruhe  
*Technical Images & Humanization: Grounds for Action in a Post-print Period*

10

### Mapping the Borders: Marginal Film/Video Making and Political Issues in Italy

**Chair: Antonio Somaini**  
» University of Paris III: Sorbonne Nouvelle

**Giuseppe Fidotta**  
» University of Udine  
*"All over, the Footprints of Italian Pioneers": Travel Film, Picturesque and Colonial Plots*

**Andrea Mariani**  
» University of Udine  
*"Fascistically Made": The Politicization of Amateur Cinema in Fascist Italy*

**Alessandro Bordina**  
» University of Udine  
*Class Struggle by Videotape: The Video Production of Alberto Griffi, Anna Lajolo, Guido Lombardi and Alfredo Leonardi*

1

### Theorizing Horror and Bad Emotions

**Chair:** Olof Hedling  
» Lund University

**Rikke Schubart**  
» University of Southern Denmark  
*Bloody Disgusting: Birth and Breast-Feeding in "À l'intérieur" (2007) and "Grace" (2009)*

**Angela Ndaliansis**  
» University of Melbourne  
*The Aesthetics of Disgust, Sensory Intelligence, and the "Living Dead"*

**Tarja Laine**  
» University of Amsterdam  
*Emotion, Rhythm, and Pain in Darren Aronofsky's "Requiem for a Dream"*

2

### The Cinema Prefers Blondes: The Significance of Blond Hair for Stars in Europe and America

**Chair:** Ginette Vincendeau  
» King's College London

**Šárka Gmíterková**  
» Masaryk University  
*Czech Cinematic Virtue is Blond: Jiřina Štěpničková, 1930-1945*

**Kulraj Phullar**  
» King's College London  
*Veronica Lake's "Peekaboo" Hairstyle and Film Noir*

**Ginette Vincendeau**  
» King's College London  
*Brigitte Bardot's Blond Turn and Franco-American Stardom*

**Olga Kourelou**  
» King's College London  
*Shades of Blonde: The Stars of Greek Cinema's Golden Age*

3

### Fandom, Media and Politics: Four perspectives

**Chair:** Florian Leitner  
» Heinrich Heine University

**Sophie Einwächter**  
» Goethe University Frankfurt  
*Why Can Fandom Be a Useful Category to Discuss Politics?*

**Anne Kuštritz**  
» University of Amsterdam  
*The Politics of Slash on the High Seas: The Ideological Matrix of Fan Fiction Narratives and Production*

**Jaap Kooijman**  
» University of Amsterdam  
*Normalizing Michael Jackson: Fan Narratives of Heterosexual Love and Lost Romance*

**Janine Wahrendorf**  
» Ruhr University Bochum  
*Politically (In)correct? How the Teenage Fans of "Glee" are Trying to Change the Show and the World*

4

### Politics as a TV show: Television and Political Discourse

**Chair:** Alena Strohmaier  
» University of Vienna

**Sanja Garic-Kommenic**  
» British Columbia Institute of Technology  
*The Role of Television in Bosnia and Herzegovina in Shaping Collective Memories*

**Jasper Aalbers**  
» Maastricht University  
*"Parties do not like it either": The Discursive Construction of Party Election Broadcasts in The Netherlands*

**Massimo Scaglioni and Anna Sfaradini**  
» Catholic University of the Sacred Heart  
*Politics is a Show: The Spectacularization of Political Struggle on Italian TV during the Berlusconi Era*

**Concepción Cascajosa and Sagrario Beceiro**  
» Carlos III University of Madrid  
*Politics, Social Change and Television: The New Democratic Spain According to Ana Diosdado*

5

### Politics of Vision: Subjects and Urban Scenarios in Narrative Cinema

**Chair:** Carlos Roos  
» Ghent University

**Lorenzo Marmo**  
» Roma Tre University  
*A Space for Nostalgia: Realism and Melodrama in "Sotto il sole di Roma"*

**Rossana Domizi**  
» Roma Tre University  
*Fetishistic Interface: Urban Space, Female Body and Postmodern Cinema*

**Giuseppe Gatti**  
» Roma Tre University  
*Toxic-scapes: Representations of Graffiti in Narrative Cinema*

**Ilaria Antonella De Pascalis**  
» Roma Tre University  
*Bodies and Corpses, Citizens and Aliens: "Biutiful"s Global City*

6

### Desire and Distress: Deconstructing Gender and Sexual Politics

**Chair:** Surbhi Goel  
» Panjab University

**Surbhi Goel**  
» Panjab University  
*De-territorializing the Body, Deconstructing the Desire: A Journey of "Becoming" in Mani Kaul's "Duvidha" & "Siddheshwari"*

**Elisabetta Girelli**  
» University of St Andrews  
*The Male Body as Vacillation: Disability, Gender, and Discourse in Fred Zinnemann's "The Men" (1950)*

**Mariah Larsson**  
» Stockholm University  
*Sex Crime: The Swedish Welfare State and Historiography in "Call Girl" and "Mannen från Mallorca"*

**Juan A. Suárez**  
» University of Murcia  
*Repetition and Impersonal Affect in Peter Roehr's Films*



7

### European Coproductions in Historical Perspective: Transnational Industries and International Politics after the Introduction of Sound

Chair: Valeria Camporesi  
» Autonomous University of Madrid

**Marta Muñoz-Aunión**  
» Goethe University Frankfurt am Main  
*From Fascination to Indifference: The Nazi's Broken Dreams of Spanish Cinema under the Swastika*

**Sarah Wright and Lidia Merás**  
» Royal Holloway, University of London  
*Transnational Musicals in the 50s: "Luna de miel" (Michael Powell, 1959)*

**Györgyi Vajdovich**  
» ELTE University  
*Right Wing Ideology in Hungarian Films between 1939 and 1945*

8

### Ersatz Aesthetics and Alternative Distribution in the GDR

Chair: Sune Bechmann Pedersen  
» Lund University

**Andy Räder**  
» University of Rostock  
*Media Use on GDR Seagoing Vessels from 1949 to 1990*

**Przemysław Suwart**  
» Bauhaus University Weimar  
*Film History against the Berlin Wall? Camera Cinema in East Berlin as Ersatz for Former Border Cinemas*

**Chelsea Wessels**  
» University of St Andrews  
*Political Frontiers: Searching for Homeland in the DEFA Indianerfilme*

9

### Negotiating Divergent Identities: Representations of Politics in Film and TV Series

Chair: İrem Inceoğlu  
» Kadir Has University

**Çağrı Yalkın**  
» Kadir Has University  
*(Re)discovering Ottoman Heritage through Soap Operas: "Opposing" the Modernist Turkey Ideal*

**Esin Paça Cengiz**  
» Royal Holloway, University of London  
*The Question of National Identity and Heritage in Historical Films in Turkey*

**Defne Tüzün**  
» Kadir Has University  
*Who is Vasfiye Anyway? Reflexivity as a Political Tool for Deconstructing Stereotypical Representations of Femininity*

**Kateryna Lobodenko-Senani, Tatyana Dmitrieva**  
» University of Paris III: Sorbonne Nouvelle  
*When Animation and Press Caricatures Meet the Exile*

10

### New Perspectives on Indian and Indonesian cinema

Chair: Philippe Meers  
» University of Antwerp

**Adrian Athique**  
» University of Waikato  
*Solving the "Problem" of Cinema: The Multiplex Versus the Crowd*

**Akshaya Kumar**  
» University of Glasgow  
*The Unsolved "Problem" of Cinema: "Indecent" Crowds and Residual Voices*

**Stephen Hughes**  
» University of London  
*Social Sense and Embodied Sensibility: Towards a Historical Phenomenology of Film-going in Colonial South India*

**Dafna Ruppın**  
» Utrecht University  
*"Waa...h!" Sounds Rise from Behind the Screen: Early Cinema Spaces and Multiple Spectatorships in Colonial Indonesia*

12.45-13.45  
Lunch Break

## Publishers' Forum

### **NAMU - The Publishing House of the Academy of Performing Arts in Prague.**

*Presents the latest in a series of monographs written by Czech authors on people such as Chris Marker, Karel Vachek, Jan Calábek, and Woody Vasulka.*

### **Intellect Books**

*Conversation and questions with the highly-regarded contributing authors and editors of the new book *Watching Films: New Perspectives on Movie-Going, Exhibition and Reception*. Followed by presentation of new book by Vlastimil Sudar "A Portrait of the Artist as a Political Dissident".*

### **DIVUS**

*Umělec ("Artist" in Czech) is an art magazine devoted to current visual culture in the Czech Republic and on the international scene. Umělec rejects the apolitical approach to art and stands critically against tendencies to limit art to some*

*safe place to which the public has limited access. Published since 1997, currently in three separate language versions (Czech/Slovak, English and German).*

### **Wallflower Press**

*New books published by Wallflower Press, including very recent additions to the *Short Cuts* series of entry-level, introductory undergraduate titles; the *Directors' Cuts* list of individual studies of leading contemporary world filmmakers; the *Nonfictions* collection of monographs and edited anthologies focusing specifically on documentary film; and a wide range of miscellaneous stand-alone volumes across the spectrum of academic film studies.*

### **Amsterdam University Press**

*New titles published in several series - *Film Culture* in *Transition*, *Framing Film*, *MediaMatters* and *NECSUS**

1

### Participating Participants

**Chair: Florian Mundhenke**

» University of Leipzig

**Vincent Crone**

» Utrecht University

*Making or Breaking: Negotiating Documentary Authority in Post-documentary Times*

**Eggo Müller**

» Utrecht University

*"Getting out of it what you want": Negotiation in Reality TV*

**Willemien Sanders**

» Utrecht University

*From Ignorant Subject to Committed Co-creator: Documentary Participants' Contributions Reconsidered*

**Abby Waysdorf**

» Erasmus University Rotterdam

*"Moving the Goalposts": Football Fanfiction and the Interpretation of Media Sport Narratives*

Sponsor: Documentary Film Workgroup

3

### Uses and Misuses of Everyday Reality: Strategies of Documentation

**Chair: Yvonne Zimmermann**

» University of Zurich

**Stefano Odorico**

» University of Bremen

*Issues of Temporality in Interactive Documentaries*

**Francesco Pitassio**

» University of Udine

*Policing Mass Entertainment: The Strange Case of Neo-realist Photo-novels*

**Anna Luise Kiss**

» Film and Television University "Konrad Wolf"

*Returning to the Source: The Last Shots of Adolf Hitler – Four Dimensions of Their Use in Documentary Films and the Circumstances of their Production*

**Mila Turajlic**

» SciencesPo, Paris

*The Politics of a Usable Past: Documentary Films from Post-Yugoslavia*

Sponsor: Documentary Film Workgroup

5

### Turkish Film: Politics, Style and Industry

**Chair: Daniela Berghahn**

» Royal Holloway, University of London

**Dilek Kaya and Umut Azak**

» Bilkent University, Okan University

*The Beginnings of Islamic Cinema in Turkey: Using the Mainstream to Convey the Marginal*

**Melis Behlül**

» Kadir Has University

*"The Cinema Law": Politics, Policies and Turkey's Film Industry*

**Bülent Eken**

» Kadir Has University

*Rethinking the Politics of Aesthetic Film: Contemporary Turkish Cases*

**Aytin Kuryel**

» Amsterdam School for Cultural Analysis

(ASCA), University of Amsterdam

*Nationalist Imagery and "Resisting Images"*



2

### Negotiating the Message: Propaganda, Spectatorship and Politics

**Chair: Roel Vande Winkel**

» LUCA School of Arts/University of Antwerp

**Annette Kuhn**

» Queen Mary, University of London

*VD propaganda, "Dr Ehrlich's Magic Bullet", and the Production Code*

**Maggie Hennefeld**

» Brown University

*World War One Film Satire and the Politics of State Violence*

**Peter Lev**

» Towson University

*Twentieth Century-Fox and the US Congress in the 1940s*

**Kevin B. Johnson**

» Lawrence University

*Nazi Propaganda and the Politics of Active Spectatorship in the Protectorate of Bohemia and Moravia*

4

### Screening Communism in Czech and German Cinema since 1989

**Chair: Anders Marklund**

» Lund University

**Veronika Pehe**

» School of Slavonic and East European Studies, University College London

*The Nostalgic Moment: The Proliferation of Post-Socialist Nostalgia in Czech Film and Television in 1999*

**Nick Hodgkin**

» University of Lancaster

*Against the "Imperialist Perspective"? Repositioning East German History in "Der Rote Kakadu" (The Red Cockatoo) and Other Films Since the Millennium*

**Sune Bechmann Pedersen**

» Lund University

*Making Sense of the Communist Past in Czech and German Cinema: Historical Narration On-screen since 1989*

**Respondent: Petra Hanakova**

» Charles University

6

### Inhabiting the Mediated City: Memory and Affect

**Chair: Richard Misk**

» University of Kent

**Dagmar Brunow**

» Hamburg University / Halmstad University

*From Postpunk Subcultures to City Branding: Visual Culture and the Politics of Memory in Post-industrial Manchester*

**Alasdair King**

» Queen Mary, University of London

*Cinema and the Affective Landscape: Mapping Capital in Contemporary Frankfurt - Christoph Hochhäuser's "The City Below" (2010)*

**Vicente Rodríguez Ortega**

» Carlos III University of Madrid

*Cinematic Representations of Madrid in the Post-Transition: Memory, Politics and Desire*

**Sarah K. Stanley**

» Center for Art and Urbanism, Berlin/ Humboldt

*Political Implications of Media for Architecture of the 1960s and 70s*

Sponsor: Urban Studies Workgroup  
Cultural Memory and Media Workgroup

7

### Worlds Equipped with Images: Postcolonial Visions

**Chair: Lizelle Bisschoff**  
» University of Glasgow

**Ömer Alkin**  
» Heinrich Heine University of Düsseldorf  
*Postcolonial Politics: Emigration in Turkish Cinema*

**Roberto Cavallini**  
» Yasar University  
*Worlds without Words: Contemporary Contemplative Cinema and the Politics of Silence*

**Peter W. Schulze**  
» Johannes Gutenberg University of Mainz  
*Unintelligibility as a Signification Practice in Postcolonial Cinema*

**Matthias De Groof**  
» University of Antwerp  
*Haunting Futures in African cinema*

8

### The Ghost of the East: Post-Communist Cinemas

**Chair: Malgorzata Radkiewicz**  
» Jagiellonian University

**Malgorzata Radkiewicz**  
» Jagiellonian University  
*"Personal is/was Political": The Communist Past in the Recent Works of Polish Filmmakers and Artists*

**Özgür Yaren**  
» Ankara University  
*Coming to Terms with the Past: Mocking Official Ceremonies in Post-Communist Films*

**Terez Vincze**  
» ELTE University  
*The Return of the Secret Agent: Socialist Secret Agents and Informants in Contemporary Hungarian Cinema*

9

### National Film Markets and International Trade: Political Histories

**Chair: Jaap Verheul**  
» New York University

**Nolwenn Mingant**  
» University of Paris III: Sorbonne Nouvelle  
*The U.S. Department of Film a.k.a. the Motion Picture Association of America*

**Louis Pelletier**  
» University of Montreal, Concordia University  
*British Owners, US Films and French Dubs: Odeon in Montreal (1945-1965)*

**Peter Miskell; Marina Nicoli**  
» Henley Business School, University of Reading and Bocconi University  
*For a Few Dollars More: Film Distribution on an Innovative and Growing Italian Market, 1958-1971*

**Alberto Elena**  
» Carlos III University of Madrid  
*Indian Cinema in Latin America: Historical and Contemporary Perspectives*

10

### Doing Comparative Cinema History

**Chair: Clara Pafort-Overduin**  
» Utrecht University

**André van der Velden**  
» Utrecht University  
*Cinema, Radio and the Dynamics of the Dutch Public Sphere*

**Judith Thissen**  
» Utrecht University  
*Understanding Regional Patterns in Cinemagoing*

**Deb Verhoeven, Colin Arrowsmith, Bronwyn Coate and Alwyn Davidson**  
» Deakin University and RMIT University  
*Cinema Studies is Big (It's the Pictures that Got Small)*

**Jeffrey Klenotic**  
» University of New Hampshire  
*Mapping the Transformation of Early Cinema in New Hampshire: A GIS Deep Map*

**Daniel Biltereyst, José Carlos Lozano and Philippe Meers**  
» Ghent University, A&M International University and University of Antwerp  
*Comparative Cinema History Research*

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1

### Capturing the Past: Histories and Collective Memory

Chair: Malin Wahlberg  
» Stockholm University

Jonathan Stubbs  
» Cyprus International University  
*Watching History on TV: Remediation in Historical Film*

Anders Marklund  
» Lund University  
*Historical Memory in European Blockbusters*

Cheryl Dueck  
» University of Calgary  
*Co-Producing Cultural Memory: Transatlantic Visions of Hungary*

Casper Tybjerg  
» University of Copenhagen  
*Film Histories and the Politics of Film Historians*

Sponsor: Cultural Memory and Media Workgroup

2

### Theorizing the Cultural Politics of Online Media Platforms

Chair: Mirko Tobias Schäfer  
» Utrecht University

Ramón Reichert  
» University of Vienna  
*"If I Die": Death 2.0 and the Politics of Representation*

Rainer Hiltrichs  
» Bonn University  
*YouTube as a Social Networking Site? Videos as Communication? Questioning a Paradigm*

Benjamin Eugster  
» University of Zurich  
*Digital Folklore? The Cultural Politics of Writing about User-generated Content*

Sponsor: New Media Workgroup

3

### Politics of Sound: Oppression, Resistance and Representation

Chair: Jasper Aalbers  
» Maastricht University

Paul Newland  
» Aberystwyth University  
*The Spatial Politics of the Voice in Patrick Keiller's Robinson Trilogy*

Nessa Johnston  
» University of Glasgow  
*Sonic Intertextuality in "Under the Bombs" (2007)*

Melanie Schiller  
» University of Amsterdam  
*Soundtracking Germany: Kraftwerk's "Autobahn" as National Narrative*

4

### Digitisation and Archives #1: Ethics, Issues and Opportunities

Chair: Barbara Flueckiger  
» University of Zurich

Franziska Heller  
» University of Zurich  
*(Mnemo)Politics of Digitization: How the Digitization of Films is Shaping History*

Anna Batistová  
» National Film Archive, Prague / Masaryk University  
*Between Archive, Authors and Professional Association: The Digital Restoration of Miloš Forman's "The Firemen's Ball"*

Ulrich Ruedel  
» British Film Institute and JP Getty Conservation Centre  
*A Technocracy of Digitization? From Materials Chemistry to Virtuality*

Respondent: Oliver Hanley  
» Austrian Film Museum, Vienna

5

### Technologies of Gender: Body Image, Girl Power, and Feminist Filmmaking

Chair: Bettina Papenburg  
» University of Düsseldorf

Kathleen Scott  
» University of St Andrews  
*The Politics of Gender and Sexual Difference in the Work of Female New Extremist Filmmakers*

Rosanna Maule  
» Concordia University  
*Technologies of Gender and Digital Economy*

Maryn Claire Wilkinson  
» University of Amsterdam  
*Girl Power Revisited: The Girl-on-Girl Gaze within the Cinematic Representation of Female Rock Bands*

6

### Sexual is Political: Gay Subcultures and Queer Aesthetics

Chair: Jaap Kooijman  
» University of Amsterdam

Kartik Nair  
» New York University  
*Look to the Cloud: "It Gets Better" and the Ethics of Hope*

Frederik Dhaenens  
» Ghent University  
*Reading the "Gay Music Video": A Queer Theory-informed Study into the Politics of Sexuality in Contemporary Popular Music Videos*

Stephen Amico  
» University of Amsterdam  
*The Political (as) Aesthetic: Gay Icons in Russian Pop*

Daniel Kulle  
» University Hamburg  
*D.I.Y. and Gay Subculture*

7

### Persuasion, Agitation and Political History of Film

**Chair: Natascha Drubek**  
» University of Regensburg

**Gal Kirn**  
» ZRC SAZU (Ljubljana) and WZB (Berlin)  
*Cinema-train and Medvedkin: A Few Political Notes on Soviet Film History*

**Vincent Bohlinger**  
» Rhode Island College  
*Enlightenment-Work: Extra-Cinematic Messaging and Persuasion in the Soviet Film Industry, 1928-1932*

**Gabrielle Chomentowski**  
» Sciences po Paris  
*Soviet Cinema History in the Twenties and the Thirties: Is a New Path in Historiography Possible?*

**Gene Homel**  
» British Columbia Institute of Technology  
*Images of War: Public Persuasion and the National Film Board of Canada in the 1940s*

8

### "I vs. We": New Television Narratives and the Paradox of Individuality

**Chair: Koray Burcu**  
» Independent Scholar

**Selim Eyuboglu**  
» Bahcesehir University  
*The Last Time I Checked it was a Free Country: Reclaiming an Emblematic Sense of Individuality in American TV Series*

**Koray Burcu**  
» Independent Scholar  
*Find (the Political) Body: New TV and the Trans-National Mystery of Community*

**Özge Turgut**  
» Independent Scholar  
*The End of the Individual in the Age of Digital Presentation: A Look into Social Network Narratives in Contemporary TV Series*

9

### Cinema in Scotland and England

**Chair: Lies Van de Vijver**  
» Ghent University

**Maria A. Vélez-Serna**  
» University of Glasgow  
*Why Study Early Cinema Programming – and How*

**Julia Bohlmann**  
» University of Glasgow  
*Early Cinema and the Young in Scotland, 1917-1927: An Improving Relationship or Cause for Concern?*

**John Caughie**  
» University of Glasgow  
*Early Scottish Cinema: The Local, the Rural and the Public Sphere*

**Ian Goode**  
» University of Glasgow  
*The Church, Community and the Mobile Menace in the Highlands and Islands of Scotland (1946-70)*

**Tim Snelson**  
» University of East Anglia  
*Where the Exceptional and the Everyday Meet: Exploring Cinema Culture in a British Seaside Town*

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### Cinema Ponrepo Screenings



Bartolomějská 11

17.30

Jiří Weiss / **BRITISH WAR FILMS** /  
Great Britain 1940–1941 / 72 min

20.00

Dziga Vertov / **MAN WITH A MOVIE CAMERA** /  
USSR 1929 / 61 min

/ Live music: Carlos Roos, Ghent University, Ghent

18.00-18.15

Main Conference Venue: Room 131

### Opening remarks

18.15-19.45

Main Conference Venue: Room 131

### Keynote 1

Jonathan Beller  
» Pratt Institute, New York  
*Image-Code-Financialization*



19.45-22.00

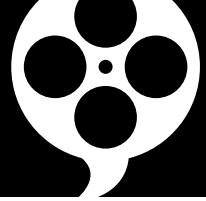
Main Conference Venue: Corridors

### Reception

under the auspices of



Publishing House of  
Academy of Performing  
Arts in Prague



### Image-Code-Financialization

Jonathan Beller

» Pratt Institute, New York

**Chair: Patricia Pisters**

» University of Amsterdam

**Main Conference Venue**

» Room 131

Jonathan Beller is Professor of Humanities and Media Studies and Director of The Graduate Program in Media Studies at Pratt Institute. His books include *The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle* (Dartmouth / UPNE 2006) and *Acquiring Eyes: Philippine Visuality, Nationalist Struggle and the World-Media System* (Ateneo University Press, 2006). His current book projects are entitled *The Rain of Images* and *Wagers Within the Image*. Beller recently guest-edited a special issue of *The Scholar and Feminist Online* entitled: *Feminist Media Theory: Iterations of Social Difference* and serves on the editorial collectives of several journals including *tripleC* and *Social Text*.

1

### What's the Political in Political Film Aesthetics?

**Chair: Gertrud Koch**  
» Free University of Berlin

**Chris Tedjasukmana**  
» Free University of Berlin  
*Cinematic Counter-Publics: Arendt, Kluge and Political Aesthetics*

**Guido Kirsten**  
» University of Zurich  
*The Politics of Empathy in Contemporary Realism*

**Julia Zutavern**  
» University of Zurich  
*Parapolitics, Metapolitics and Politics of Activist Films: Three Modes of Producing Meaning and Affect*

**Vinzenz Hediger**  
» Goethe University Frankfurt  
*Four Fists for a Better Society: Visible Injustice and the Politics of Cinema (Popular and otherwise)*

2

### The Metadata of Censorship

**Chair: Christa Blümlinger**  
» University Paris 8

**Trond Lundemo**  
» Stockholm University  
*The Powers of Metadata*

**David Boothroyd**  
» University of Kent  
*Data Subjectivity, Archivisation and Memory*

**Jan Holmberg**  
» The Ingmar Bergman Foundation  
*The Mother of All Film Archives: Media Theoretical Aspects of Film Censorship Archiving*

**Pasi Väliaho**  
» Goldsmiths, University of London  
*Aby Warburg and the Politics of the Cut*

3

### The Politics of the Haptical

**Chair: Nicholas Baer**  
» University of California, Berkeley

**Antonia Lant and Alexandra Seibel**  
» New York University / University of Vienna  
*A Haptical Drive in Women's Filmmaking?*

**Fabian Ziegler**  
» University of Vienna  
*La Vie en Velours: Hippies, Factories, Warhol*

**Klemens Gruber/Oliver A. I. Botár**  
» University of Vienna / University of Manitoba  
*Telehor: International Review of Visual Culture, Brno 1936*

4

### New Political Landscapes in Contemporary Spanish cinema

**Chair: Rosanna Maule**  
» Concordia University

**Maria Cami-Vela**  
» University of North Carolina at Wilmington  
*"Activist Cinema", "Tactical Media" and "La Nouvelle Cyber Vague": The Films of Joseph Johnson-Cami*

**Santiago Fouz Hernández**  
» Durham University  
*Queering the Male Body in the Films of Ventura Pons*

**Esther Gimeno Ugalde**  
» University of Vienna / Harvard University  
*Polyphony and "Otherness" in Catalan Contemporary Cinema: "Susanna" (1996), "Forasters" (2008) and "Catalunya über alles" (2011)*

5

### Research on Chris Marker (workshop)

**Chair: Kristian Feigelson**  
» University of Paris III: Sorbonne Nouvelle

**André Habib**  
» Montreal University  
*Staring back at Remembrances of Things to Come: Marker and the Time of the Essay*

**Jarmo Valkola**  
» Tallin University  
*Cinematic Metaphysics: Chris Marker's Montage of Attractions in "Sans soleil"*

**Regine-Mihal Friedman**  
» Tel-Aviv University  
*Before the "Ethical Turn": Marker's "Description of a Struggle" (1960)*

**Catherine Roudé**  
» University of Paris 1 Panthéon-Sorbonne  
*Speaking from Latin America: Chris Marker's edits within SLON film collective*

**Sylvain Dreyer**  
» University of Pau and Pays de l'Adour  
*Chris Marker: 25 Globe revolutions*

**Respondent: Arnaud Lambert**  
» Art Historian, "Simple Appareil" collective

6

### Questions of Method? Diagramming Unofficial Versions of Cinema (London and Mumbai)

**Chair: Janet Harbord**  
» Queen Mary, University of London

**Gil Toffell**  
» Queen Mary, University of London  
*Intergenerational Knowledge, Local Space and New Media*

**Amit Rai**  
» Queen Mary, University of London  
*Knowledge or Diagram? Or How to Do Things with Film Festivals*

**Janet Harbord**  
» Queen Mary, University of London  
*The Trouble with Cinephilia: Doing Unofficial Things with Film in London and Mumbai Neighborhoods*



7

### TV in Francoist Spain: Programming Trends and Evolution

**Chair: Concepción Cascajosa**  
» Carlos III University of Madrid

**Tamara Antona Jimeno**  
» University of Madrid  
*The Monopoly Television: The Dictatorship Model*

**Juan Martín Quevedo**  
» International University of La Rioja / University Center Villanueva  
*The Laboratory of a Dictatorship: Public Television, Innovation and Minorities. Spanish UHF (1966-1975)*

**Farshad Zahedi**  
» Carlos III University of Madrid  
*Foreign Movies in Francoist TV (1956-1975)*

8

### Accurate Portrayals: The Issues of Realism

**Chair: Luis M. García-Mainar**  
» University of Zaragoza

**Luis M. García-Mainar**  
» University of Zaragoza  
*Global Crime Drama and the Aesthetics of Realism in Jacques Audiard's "Un prophète"*

**Tara Forrest**  
» University of Technology, Sydney  
*Antagonistic Realism: Christoph Schlingensiefel's "Quiz 3000"*

**Julia Vassilieva**  
» Monash University  
*Image, Language, Text: When Intermediality Becomes Political*

**Ana Isabel Soares**  
» University of the Algarve  
*"Stimmung" in a Chronotopic Arch: From "Os Verdes Anos" to "Movimentos Perpétuos"*

9

### Reverse Shots: On Absent Causes

**Chair: Lisa Åkervall**  
» Free University of Berlin

**Sulgi Lie**  
» Free University of Berlin  
*The Absent Audience of Comedy: Suturing Jerry Lewis*

**Johannes Binotto**  
» University of Zurich  
*The Reverse of Representation: Rear Projection in the Films of Sirk and Minnelli*

**Daniel Eschkötter**  
» Bauhaus University Weimar  
*Procedural Points of View*

10

### Cinema Programming

**Chair: John Sedgwick**  
» Independent Scholar

**Lucie Česálková**  
» Masaryk University  
*Long Live Film! The Temporalities of Film Exhibition in Brno in the 1930s and 1940s*

**Clara Pafort-Overduin**  
» Utrecht University  
*Exhibition Strategies in Urban and Provincial Cinemas in the Netherlands, 1934-1936: Language Matters*

**Asa Jernudd**  
» Örebro University  
*Differences in Programming and Audience Address in Swedish Cinemas of the late 1930s*

**Karel Dibbets**  
» Independent Scholar  
*The Evergreens of Film History*

**Joseph Garncarz**  
» University of Cologne  
*An Excellent Choice: Film Selection in 1930s Europe from a Comparative Perspective*

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1

### Film, Ethics and The Politics of Vulnerability

**Chair: Zuzanna Ladyga**  
» University of Warsaw

**Libby Saxton**  
» Queen Mary, University of London  
*Vulnerability and the Archive in "Respite" and "A Film Unfinished"*

**Anat Pick**  
» Queen Mary, University of London  
*Animals and the Devastating Everyday in the Films of Chen Sheinberg*

**Michele Aaron**  
» University of Birmingham  
*Watching Others Die: "Dying at Grace" (2003), Spectatorship and the Ethics of Being Moved*

**John Horne**  
» University of Birmingham  
*Looking Beyond the Vulnerable Body: "Tin Tin Tytin" (2012) and Torture in Bahrain*

2

### The Strategies of Unbound Images: Immersion, Remediation, Displacement

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

**Florian Leitner**  
» Heinrich Heine University  
*From Interpellation to Immersion: Ideology as Visual Practice, Visual Practice as Ideology*

**Sam Roggen**  
» University of Antwerpen  
*You See It without Glasses: CinemaScope, Panoramic Perception and the Cinephiliac Moment*

**Wanda Strauven**  
» University of Amsterdam  
*The "Knowledge Effect" of Today's Expanded, Remediated and Relocated Cinema*

**Aysegul Koc**  
» Ryerson University and York University  
*The Politics of Technological Displacement*

3

### Transnational Film Style

**Chair: Ginette Vincendeau**  
» King's College London

**Charles O'Brien**  
» Carleton University  
*Transnational Film Style: Alfred Hitchcock and Electric Sound*

**Katherine Spring**  
» Wilfrid Laurier University  
*"Glocal" Sounds and the Synth-Pop Scores of Hong Kong Cinema*

**Sibel Taylor**  
» Oxford Brooks University  
*Alexander Hamid's Authorship: The Statistical Style Analysis of His Early Films*

**Brian Hanrahan**  
» Cornell University  
*Telephones Across the Rhine: Duvivier's "Allo Berlin? Ici Paris!" (1932) as Political Film*

5

### Eastern Connections: Politics and Representation in Central and Eastern Europe and beyond

**Chair: Maria Vinogradova**  
» New York University

**Per Vesterlund**  
» University of Gävle  
*Eastern Connections: A Brief Overview of the Film Companies of the Swedish Labour Movement and their Film Trade across the Iron Curtain in the 1950s*

**Nora Maria Wehofsits**  
» University of Hamburg  
*Politics of Engagement or Political Interference? The Relation of Media Freedom and Corruption in Hungary*

**Aaron Hunter**  
» Queen's University Belfast  
*Permutations of Silence: The Political Ramifications of not Speaking up in Hungarian Cinema*

**Katarzyna Marciniak**  
» Ohio University  
*Lenin in Los Angeles: Pedagogy of Socialist Fantasies*

4

### European Coproductions (workshop)

**Noemi Ferrer Schwenk**  
» International producer, The Danish Film Institute

**Pål Røed**  
» Film producer, Friland

**Jeremy Orlebar**  
» Radio and Television producer, Freelance writer and Lecturer

**Pavel Strnad**  
» Film producer, Negativ

**Pavel Berčík**  
» Film producer, Evolution Films



6

### Mediating Migration: Representation, Reception, Distribution

**Chair: Dagmar Brunow**  
» Hamburg University / Halmstad University

**Gary McDonogh and Cindy Wong**  
» Bryn Mawr College, City University of New York  
*Mediating Chineseness: Reading European Media and Chinese Agency*

**Janina Falkowska and Kyle Tabbennor**  
» University of Western Ontario  
*Motility and Routes of Migration: How do Films Produced by Small Nations Acquire International Fame?*

**Aine O'Healy**  
» Loyola Marymount University  
*Fighting to Work: The Politics of Immigrant Labor in Contemporary Italian Cinema*

**Maria Stoilkova**  
» University of Florida  
*Cyber Publics, Populism and the Other: An Exploration of Bulgaria's Politics of Difference and Migration*

7

### Neurocinematics: Bodies and Minds at the Movies

**Chair: Ivo Ritzer**

» Johannes Gutenberg University of Mainz

**Adriano D'Aloia**

» Catholic University of the Sacred Heart  
*The Impact Factor: Politics of Cinematic (Ir)representability of Violent Events*

**Maria Poulaki**

» University of Amsterdam  
*Neurocinematics and the Politics of Control*

**Bettina Papenburg**

» University of Düsseldorf  
*Politics of Affect: Encountering Popular Science Images*

8

### Marx and the Moving Image

**Chair: Tamara Antona Jimeno**

» University of Madrid

**David Archibald**

» University of Glasgow  
*Loach in Scotland: From "Carla's Song" to "The Angels' Share"*

**Hui M. Chan**

» Cardiff University  
*Charlie Chaplin's Revolution in China*

**Lars Kristensen**

» University of Skövde  
*Marxist Resistance at Bicycle Speed: Screening the Critical Mass Movement*

9

### Digital Mediascapes and Insurgent Politics

**Chair: Billur Dokur**

» The Open University

**Irem Inceoglu**

» Kadir Has University  
*Radical Democracy and Digital Space: How the "Others" get United on Social Media*

**Burce Celik**

» Bahcesehir University  
*Surveillance and Resistance: The Role of Digital Technologies in the Political Landscape of Turkey*

**Firat Erdogan**

» Bahcesehir University  
*A Study on Otekilerin Postasi, at the Intersection of Digital Activism and Community Formation*

**Suncem Kocer**

» Kadir Has University  
*Newspaper Headlines and the Reconstruction of Everyday Political Discourse in Turkey*

10

### The Politics of Images in Contemporary Turkey

**Chair: Savas Arslan**

» Bahcesehir University

**Kaya Evrim**

» Free University of Berlin  
*Remembering through Cinema: The 1980 Military Intervention in Turkey*

**Atvur Beste**

» City University of New York  
*What changed in Huzur Sokağı? The New Conservatives of Turkey*

**Savas Arslan**

» Bahcesehir University  
*Staging the Drama of the Political: The Romantic Nationalists of Turkey*

12.45-13.45  
Lunch Break

### Poster Forum

**Chair: Lucie Česálková**

» Masaryk University

**Mona Pedersen**

» Hedmark University College

*Something Different: Cinema-going and Moral Concern in Rural Norway*

**Annie Fee**

» University of Washington

*The Rejection of the International Film Avant-Garde by French Audiences: 1918-1922*

**Talitha Ferraz**

» Universidade Nova de Lisboa

*Communication and Sociability in Station Movie Theaters, "Film Clubs" and Multiplex Complexes in the Leopoldina Area of Rio de Janeiro*

**Karen Eifler**

» University of Portland

*"Cinemagoing" before Cinema: Illustrated Lantern Lectures in British Poor Relief*

**Łukasz Biskupski**

» Warsaw School of Social Sciences and Humanities

*The Peripheries of Attractions: Early Film Exhibition (1907-1913) in Łódź in the Context of Modernity and Modernization*

**Ellie Goodwin and Dario Llinares**

» Falmouth University

*How Students View: Assessing and Enacting New Modes of Active Spectatorship*

**Radomír D. Kokeš**

» Masaryk University

*Style Norms of Czech Silent Cinema: Between International Film Style Tendencies*

**Kateřina Krejčová**

» FAMU

*The Visual Representation of Czech Right-wing Parties during Pre-election Campaigns: Self-identification and Identity of a Czech Right-wing Voter*

**Yvette Granata**

» University of Amsterdam

*Seen/Unseen/Felt: Peripheral Emotions in Contemporary Cinema*

**Claudia Cornelius**

» Utrecht University

*Moviegoing on the Silver Screen: The Cinematic Situation in Silent Films*

**David Newman**

» Simon Fraser University

*Institutional Ecology of the Screen Industries in the Asia Pacific Region, Prior to 1942*

1

### Film Policies: Turning Points in Film History

**Chair: Nolwenn Mingant**  
» University of Paris III: Sorbonne Nouvelle

**Gerjan Willems**  
» Ghent University  
*A Historical Analysis of Contemporary Film Policy in Flanders*

**David Newman**  
» Simon Fraser University  
*Film Policies within the British Empire Following the 1927 Cinematograph Film Act*

**Frédéric Gimello-Mesplomb**  
» University of Lorraine  
*The Meaning of "Quality" in Feature Film Policy Selective Aid Scheme: A French/UK Cross-Cultural Perspective*

**Joël Augros**  
» Paris 8 University  
*Pane, amore e ... Film Regulations: Rhythms and Breaking Points in the Italian Film Industry*

3

### Avant-garde Reconstructed: Rhetorical and Historical Perspectives

**Chair: Andrea Slovákova**  
» Charles University

**Mária Ridzoňová Ferenčuhová**  
» Academy of Performing Arts in Bratislava  
*Rhetoric of Experimental Compilation Films*

**Martin Blažiček**  
» Academy of Performing Arts in Prague  
*Czechoslovak Underground Film Culture in the 1980s: Unseen and Undescribed*

**Malte Hagener**  
» Philipp University of Marburg  
*Kubrick, Expo, the Beatles: The Intersection of Nation State and Avant-garde at the World Exposition in Montréal 1967*

**Eszter Polonyi**  
» Columbia University  
*Animal-Battle Films and Political Agitation in early-1930s Cinema Theory*

5

### Disco, Pop, Gambling: Popular Culture, Politics and Maleness

**Chair: Mark Gallagher**  
» University of Nottingham

**Massimo Locatelli**  
» Catholic University of the Sacred Heart  
*The Italian Way to Pop: Adriano Celentano - Maleness, Youth, National Identity and the Politics of their Representation*

**Richard Nowell**  
» Charles University  
*Hollywood Don't Skate: US Production Trends, Industry Analysis, and the Roller-Disco Movie*

**Sergio Rigoletto**  
» University of Oregon  
*Redefining the "Political" in 1970s Italian Cinema: Mix[ing] "Dirty" things like Sex with "Pure" Things like Politics*

**Joyce Goggin**  
» University of Amsterdam  
*The Politics of Gambling: Contagion and Intervention*

2

### Transfigure/Transform: Adachi, Carax, Ruiz

**Chair: Vinzenz Hediger**  
» Goethe University

**Saige Walton**  
» University of South Australia  
*The Madness of Vision: Figuring Film and Baroque Delirium in "Holy Motors"*

**Lauren Bliss**  
» University of Melbourne  
*Masao Adachi's "A Gushing Prayer" (1971): The Figuration of the Pregnant Body and the Prostitute*

**Adrian Martin**  
» Monash University  
*Split Image: Person, Time, World and Biology in Ruiz's Figural Conception of Character*

4

### The Politics of Studying Television in Central and Eastern Europe (workshop)

**Aniko Imre**  
» University of Southern California

**Dana Mustata and Lars Lundgren**  
» Groningen University, Södertörn University

**Dorota Ostrowska**  
» Birkbeck, University of London

**Sabina Mihelj**  
» Loughborough University

**Irena Reifova-Carpentier**  
» Charles University

**Ferenc Hammer**  
» ELTE University

6

### Curious Commodities, Concrete Contingencies, Narratives of Nonsolution: Projecting Siegfried Kracauer's Politics

**Chair: Chris Tedjasukmana**  
» Free University of Berlin

**Dennis Göttel**  
» Braunschweig University of Art  
*Film, Factory, Fairy Tale: Kracauer's Fiction on Babelsberg*

**Karin Harrasser**  
» Academy for Media Arts Cologne  
*Concrete Abstraction: Speculating about Film and Politics with Siegfried Kracauer*

**Drehli Robnik**  
» Ludwig Boltzmann Institute for European History and Public Spheres  
*Krac and the Crack: Some-thing Political in Kracauer's Cinematic History of Nonsolution*

**Respondent: Chris Tedjasukmana**  
» Free University of Berlin

7

### De/Escalation and Disappointment: Feminist Politics of Perception.

**Chair: Alanna Thain**  
» McGill University

**Julia Bee**  
» University of Düsseldorf  
*Audience-Assemblages, Gender and Micropolitics of Perception in "True Blood"*

**Nicole Kandioler**  
» University of Vienna  
*"René" (CR 2008) Meets "Citizen Havel" (ČR 2008): Mediatic Spaces of Political Agency in two Czech Documentaries.*

**Melanie Letschnig**  
» Institute of Media Studies Linz  
*"If it's not Love then it's the Bomb": Disappointment and Escalation as Cinematographic Modes*

8

### New (Media) Panopticism: Dispositifs of Surveillance and Control

**Chair: Trond Lundemo**  
» Stockholm University

**Miriam De Rosa**  
» Catholic University of the Sacred Heart  
*The Eye in Captivity: Reflections on Surveillance Practices through the Prism of Harun Farocki's Work*

**Paula Albuquerque**  
» University of Amsterdam  
*Webcams as Emerging Cinematic Medium*

**Eser Selen**  
» Kadir Has University  
*Rebooting Binaries: Subjection and Narration in New Media Art Works*

**Lavinia Brydon**  
» Queen Mary, University of London  
*Playing in the Park: The Politics of Space in James Broughton's "The Pleasure Garden" (1953)*

9

### AusCinemas

**Chairs: Daniel Biltereyst and Robert C. Allen**  
» Ghent University, University of North Carolina

**Richard Maltby**  
» Flinders University  
*AusCinemas and Film Weekly: Sources and Structure*

**Mike Walsh**  
» Flinders University  
*Entering the Market: First Run Exhibition in Adelaide*

**Dylan Walker**  
» Flinders University  
*Suburban Cinema Exhibition in South Australia during the Second World War: Clifford Theatres, 1942-43*

**Colin Arrowsmith, Deb Verhoeven, Alwyn Davidson**  
» RMIT University, Deakin University  
*Exhibiting the Exhibitors: Spatial Visualization for Heterogeneous Cinema Data Sets*

1

### Moving Online: Film Distribution and (Anti)Piracy

Chair: Paul McDonald  
» University of Nottingham

**Valentina Re**  
» Ca' Foscari University of Venice  
*"The Intellectual Property Defense Industry": Cultural Policies in Anti-piracy Campaigns*

**Patrick Vonderau**  
» Stockholm University  
*Cinema Moving Online? Some Reasons to Distrust the Hype about Digital Markets*

**Alexander Fisher**  
» Queen's University Belfast  
*Researching African Cinema and the Politics of Online Distribution*



2

### Politicizing Disney (1935-42): Benjamin, Eisenstein, Fischinger, Welles

Chair: Antonio Somaini  
» University of Paris III: Sorbonne Nouvelle

**Antonio Somaini**  
» University of Paris III: Sorbonne Nouvelle  
*"Collective Laughter" as "a Therapeutic Release of Unconscious Energies": Benjamin on Disney*

**Elena Vogman**  
» Free University of Berlin / University of Potsdam  
*The Power of Protoplasm: Eisenstein, Disney, and the "Logic of Standardization"*

**Marie Rebecchi**  
» EHESS / Sapienza University of Rome  
*Abstract Cinema and the Political Dimension of Synesthesia: Fischinger and Disney*

**Marco Senaldi**  
» IULM University  
*The Politics of (Meta)Discourse: Ideological Subtexts and Metalinguistic Devices in Disney's "Saludos Amigos" (1942) and "The Three Caballeros" (1944), and in Orson Welles' "It's All True" (1941-42)*

3

### Alternative Film, Specialized Festivals: On the Politics of Festivals

Chair: Ger Zielinski  
» Trent University

**Ger Zielinski**  
» Trent University  
*Sexual Identities, Liberal Rights, Difference: The on the Cosmopolitan Aspects of LGBT Film Festivals Here and There*

**Ana Gilbert**  
» Federal University of Rio de Janeiro  
*Disability Film Festivals: Territories of Biological Identity(ies)*

**Greg de Cuir, Jr**  
» University of Arts in Belgrade  
*The Fractured History of Avant-garde Film Festivals*

**Mattias Frey**  
» University of Kent  
*Cosmopolitanism, Exoticism and the "Sandwich Process": The Programming and Discourse of Extreme Cinema at Film Festivals*

Sponsor: Film Festival Research Workgroup

4

### Central Europe in the Expanded Field of Visual Studies

Chair: Francesco Pitassio  
» University of Udine

**Milena Bartlová**  
» Academy of Arts, Architecture and Design in Prague  
*Film in the Middle Ages*

**Jana Dudková**  
» Slovak Academy of Sciences  
*The Selfcolonisation of Central Europe: Between the Center, the East and the West*

**Petra Hanáková**  
» Charles University  
*Imagining Bohemia and Central Europe*

**Nick Hudac**  
» Charles University  
*National Identity in Slovak Visual Culture*

5

### Facing Temporality: Encounter and the Politics of Re-membling

Chair: Misha Kavka  
» University of Auckland

**Jenny Stümer**  
» University of Auckland  
*Facing the Wall: Berlin and the Image of Cold War Encounters*

**Richard Misek**  
» University of Kent  
*Urban Amnesia: Development, Destruction and Documentation in "Los Angeles Plays Itself"*

**Allan Cameron**  
» University of Auckland  
*Masking Time: Ethics, Temporality and the Face in Time Travel Cinema*

**Misha Kavka**  
» University of Auckland  
*The Enduring Face of Marina Abramovic*

6

### Narratives of Jewish History

Chair: Naomi Rolef  
» Free University of Berlin

**Terri Ginsberg**  
» International Council for Middle East Studies  
*Revolutionary Nationalism in Simon Louvish's "To Live in Freedom" (1974/5)*

**Nevena Dakovic**  
» University of Arts in Belgrade  
*Cinema of Trauma: Holocaust Films, 1993-2013*

**Susan Rubin Suleiman**  
» Harvard University  
*Metacinema and the Holocaust: On Tarantino's "Inglourious Basterds"*

7

### Amateur Cinema in the Eastern Bloc (1945–1989)

Chair: Dan Streible  
» New York University

Jiří Horníček  
» National Film Archive, Prague  
*The Amateur Film Movement in Czechoslovakia at the Beginning of Communist Dictatorship (1948–1951)*

Chris Wahl  
» Film and Television University "Konrad Wolf"  
*"Between Private and Professional: The Corporate Film Studio of GDR's Largest Steel Mill EKO Eisenhüttenstadt (1958–1989)"*

Maria Vinogradova  
» New York University  
*Amateurs in Demand: Filmmaking Technology, Scarcity and the Making of Soviet Amateur Cinema (1957–1967)*

Melinda Bloss-Jáni  
» Sapientia Hungarian University of Transylvania  
*Men with the Movie Camera between 1945 and 1989: Domesticating Moving Image Technology under Communism*

9

### Wartime Cinemagoing and Exhibition

Chair: Daniela Treveri Gennari  
» Oxford Brookes University

Leslie Midkiff-Debauche  
» University of Wisconsin  
*Saving Ticket Stubs and Doing their Bit: American Girls at the Movies, 1914–1918*

Michael Hammond  
» University of Southampton  
*Cinema-going in Southampton (UK), 1914–1918*

Engelen Leen  
» Leuven University  
*Film Exhibition in Occupied Belgium, 1914–1918*

Pavel Skopal  
» Masaryk University  
*Singing and Laughing with the Enemy: The Reception of German Movies in the Protectorate of Bohemia and Moravia in the Memories of Cinemagoers*

Roel Vande Winkel  
» LUCA School of Arts  
*Film Exhibition in Occupied Belgium, 1940–1944*

HOMER

18.00–19.30

Main Conference Venue: Room 131

### Keynote 2

Gertrud Koch  
» Freie Universität Berlin  
*Image Politics: The Monotheistic Prohibition of Images and Its Afterlife in Political Aesthetics*



19.30–21.00

Main Conference Venue: Room 131

### NECS General Meeting

21.00–22.30

Main Conference Venue: Corridors

### Reception

under the auspices of



Publishing House of  
Academy of Performing  
Arts in Prague

8

### The Political Aesthetics of Documenting and Remembering War: The Crimean War, World War 1 and World War 2

Chair: Kjetil Ansgar Jakobsen  
» Humboldt University of Berlin

Susanne Frank  
» Humboldt University of Berlin  
*Europe's First Media-war: Aesthetic Conservatism of the New Media vs. Avant-garde of the Old*

Sabine Hänsgen  
» Humboldt University of Berlin  
*Media Memory of the Siege of Leningrad during WWII*

Kjetil Ansgar Jakobsen  
» Humboldt University of Berlin  
*Documenting the Horrors of the Trenches: Why the Autochromists did not Succeed*

Sponsor: Cultural Memory and Media Workgroup

10

### Historical Studies of Cinema in Turkey

Chair: Kaya Özkaracalar  
» Bahcesehir University

Nezih Erdoğan  
» Izmir University of Economics  
*How to Become a Turk: Constructing National/Ethnic Identities in the Early Years of Cinema in Turkey*

Ozge Ozyilmaz  
» Istanbul University  
*"Movie-Crazy Girls": Journey of the Women to the West in Turkey, 1930–1950*

Kaya Özkaracalar  
» Bahcesehir University  
*Otherization of Turkish "Sex Movies" in Turkey*

INSTITUT  
FRANÇAIS  
PRAGUE

KINO 35

French Institute,  
Štěpánská 35, Prague 1

18.00

On vous parle de Prague :

Le deuxième procès d'Arthur London  
by Chris Marker (France, 1971), 30 min

Screening and discussion

During the shooting of *L'Aveau* (Costa-Gavras, France, 1970), Marker conducts interviews with Artur London, Jorge Semprun, Costa-Gavras, Yves Montand, Simone Signoret, and the technicians from the film crew.  
In French with English subtitles

### Cinema Ponrepo Screenings



Bartolomějská 11

18.30

CZECH AMATEUR AND ANIMATED CINEMA  
/ Czechoslovakia 1936–1999 / 75 min.

/ Introduction: Jiří Horníček, National Film Archive, Prague

21.00

Mila Turajlić / CINEMA KOMUNISTO /  
/ Serbia 2010 / 100 min

/ Introduction: Mila Turajlić





### Image Politics: The Monotheistic Prohibition of Images and Its Afterlife in Political Aesthetics

Gertrud Koch

» Freie Universität Berlin

**Chair: Vinzenz Hediger**

» Goethe University Frankfurt

**Main Conference Venue**

» Room 131

Gertrud Koch teaches cinema studies at the Free University in Berlin, where she is also the director of a research center on aesthetic experience ([www.sfb626.de](http://www.sfb626.de)). She has taught at several universities, was a research fellow at the Getty Center at the University of Pennsylvania in 2010, and Brown University's Cogut Center for Humanities in 2011. Koch has written books on Herbert Marcuse and Siegfried Kracauer, feminist film theory, and on the representation of Jewish history. She has edited numerous volumes on aesthetics, perception and film theory. She is also a co-editor and board member of the journals *Babylon*, *Frauen und Film*, *October*, *Constellations*, and *Philosophy & Social Criticism*.

1

### The Power of the Precarious Aesthetic

**Chair:** Arild Fetveit  
» University of Copenhagen

**Asbjørn Grønstad**  
» University of Bergen  
*Broken Materialities*

**Susanne Østby Sæther**  
» University of Oslo  
*Seth Price and the Poor Image*

**Arild Fetveit**  
» University of Copenhagen  
*The Precarious Aesthetic and the Blunted Imagination in "The Bourne Ultimatum" (Paul Greengrass, 2007)*

**Respondent:** Antonio Somaini  
» University of Paris III: Sorbonne Nouvelle

2

### Cosmopolitics: The Cinematic Imaginary of Global Interconnectedness

**Chair:** Kathrin Rothemund  
» University of Bayreuth

**Alexandra Schneider**  
» University of Amsterdam  
*"See one Movie with Subtitles a Month" (Appiah): Or how to Conceptualize Cosmopolitan Film Culture(s) in the 21<sup>st</sup> Century*

**Nadine Dablé**  
» Leuphana University Lüneburg  
*Local Body, Global Mind: Moving through Time and Space in "Cosmopolis"*

**Kathrin Rothemund**  
» University of Bayreuth  
*The Rhizomic Structure of Cosmopolitan Cinema*

3

### Socialist Projections: Film Co-Productions between East and West during the Cold War

**Chair:** Mikolaj Kunicki  
» University of Notre Dame

**Stefano Pisu**  
» University of Cagliari  
*Cinematographic Détente across the Iron Curtain: The Genesis of De Santis' "Italiani brava gente" and the Birth of the Italian-Soviet Co-Productions in the Early 1960s*

**Marsha Siefert**  
» Central European University  
*Co-Production and Co-Existence: The Cultural Politics of the First US-USSR Film Project in the Early 1960s*

**Francesco Di Chiara**  
» Ferrara University  
*Riding All the Waves but the Black Wave: Aleksandar Petrović's "The Master and Margaret" (1972) in the Context of the Italian-Yugoslavian Film Co-Productions*

**Respondent:** Pavel Skopal  
» Masaryk University

4

### Rancière, Cinema and Politics

**Chair:** Eser Selen  
» Kadir Has University

**Bill Marshall**  
» University of Stirling  
*Rancière's Béla Tarr: Politics and Image in the Post-Soviet Era*

**Richard Rushton**  
» Lancaster University  
*Politics, Society and Rancière: The Films of the Dardenne Brothers*

**James Harvey-Davitt**  
» Anglia Ruskin University  
*Descent/Dissent: The Cinematic Politics of the Neuro-degenerate*

5

### Digitisation and Archives #2: Strategies, Politics, and Cultural Context

**Chair:** Franziska Heller  
» University of Zurich

**Barbara Flueckiger**  
» University of Zurich  
*DIASTOR: Building a National Network for the Digitization of Archival Films*

**Kieron Webb**  
» British Film Institute National Archive  
*Dual Strategies of Digitisation and Preservation at the BFI National Archive*

**Oliver Hanley**  
» Austrian Film Museum, Vienna  
*Digitisation and "Non-National" Film Archives – Maintaining Archival Identity in a Transitory Age*

**Respondent:** Anna Batistová  
» National Film Archive, Prague and Masaryk University

6

### The Politics in/of Chinese Alternative Media Culture

**Chair:** Victor Ho Lok Fan  
» King's College London

**Luke Robinson**  
» University of Nottingham  
*The Body Politic(s) of Chinese Activist Documentary*

**Jenny Chio**  
» Emory University  
*Video Documentary and Public Culture in Rural, Ethnic China*

**Hongwei Bao**  
» Nottingham Trent University  
*"Guerrilla Warfare": Spatial Politics and Socialist Tactics in the Organisation of the Beijing Queer Film Festival*

**Qi Wang**  
» Georgia Institute of Technology  
*The Concept of Surface in the Cinema of Jia Zhangke*

7

### **The Others: Ethnicity, Race and Multiculturalism in Central and Eastern Europe and Sweden**

**Chair: Gabrielle Chomentowski**  
» Sciences po Paris

**Natascha Drubek**  
» University of Regensburg  
*Religion, Race and Rhetorics in Film Propaganda in East and Central Europe*

**Tomasz Kittlinski**  
» University of Brighton  
*The New Media in the New Europe: A Political Aesthetics of Repression or of Social Change Mobilization under Post-communism?*

**László Strausz**  
» Eötvös Loránd University  
*Producing Prejudice: The Rhetoric of Discourses in and around Current Films on Roma-Hungarian Interethnic Relations*

8

### **Experience, Immersion, Ideology: Critical Reflections on Cinema-Apparatus**

**Chair: David Gaertner**  
» Free University of Berlin

**Florian Mundhenke**  
» University of Leipzig  
*Different Approaches to the Politics of Film Distribution: New Sensations for Old Ways of Seeing*

**Fernando Ramos Arenas**  
» Leipzig University  
*The Birth of the Apparatus out of a Longing for the Absence: History, Nostalgia and Cinephilia*

**Ivo Ritzer**  
» Johannes Gutenberg University of Mainz  
*Cinephilia and the Cinematic Apparatus*

**Guy Edmonds**  
» Freelance Restorer and Curator  
*These Lovely Gadgets: Making Image-making Machines and/or Making Images*

9

### **The Lack of the Political in Spaces of Representation**

**Chair: Nur Betül Celik**  
» Ankara University

**Nur Betül Celik**  
» Ankara University  
*How to Question the Absence of the Political in the Space of Artistic Representation in Turkey?*

**Nejat Ulusay**  
» Ankara University  
*Gender Politics and the Question of Representation in Contemporary Turkish Cinema*

**Sevilay Celenk**  
» Ankara University  
*The Politics of Representation: Social Conflicts in Turkish Television Drama*

**Sarp Balci**  
» Ankara University  
*Politics of Authenticity and the Disappearance of Reality in Cinematic Representation of the Political in Contemporary Turkish Cinema*

1

### Audience Engagement in a Multiscreen Environment: Comparative Cases

**Chair: Roberta Pearson**  
» University of Nottingham

**Elizabeth Evans and Sarah Martindale**  
» University of Nottingham  
*Understanding the Multiscreen Household*

**Ernest Mathijs and Doris Baltruschat**  
» University of British Columbia  
*Production and Reception of "Digital Cinema"*

**Paul McDonald and Elizabeth Evans**  
» University of Nottingham  
*Audience Engagements with the Online Distribution of Film and Television*

**Alejandro Pardo and Cristina Etayo**  
» University of Navarra  
*Online Movie Consumption in Spain: Audiences and Screens*

2

### Global or Local?: Television and Film in the Era of the Transnational

**Chair: Lydia Papadimitriou**  
» Liverpool John Moores University

**Eylem Yanardagoglu**  
» Bahcesehir University  
*Turkish TV Series: What is behind Its Economy and Transnational Appeal?*

**Kateryna Khinkulova**  
» Birkbeck College, University of London  
*Nationalising Talents: the role of Ukrainian TV singing Competitions in the Development of Post-Soviet Identity*

**Esther Romeyn**  
» University of Florida  
*Refugees in Double Jeopardy: Quizzing Asylum Seekers in "Reel/Real Time"*

**Mark Gallagher**  
» University of Nottingham  
*Batman in East Asia*

3

### Media Industry and "Economic Censorship" in Post-authoritarian/Transitional Economies

**Chair: Ann Vogel**  
» Humboldt University of Berlin

**Valeria Zanier**  
» Ca' Foscari University of Venice  
*United We Win: The Delicate Balance of State and Private in China's Media Industry*

**Elena Pollacchi**  
» Stockholm University, Ca' Foscari University of Venice  
*Glamour and Ruins: The Chinese Obsession to Walk the Red Carpet*

**Dunja Jelenkovic**  
» Versailles Saint-Quentin-en-Yvelines University  
*Use of Images for Political Purposes: Documentary Production of Radio Television of Serbia during the NATO Bombing of Yugoslavia in 1999*

**Dennis Broe**  
» Long Island University  
*Runaway Realism: How Italian Cinema Learned to Stop Worrying and Love the Box Office*

4

### Peer Reviewing (workshop)

**Greg de Cuir, Jr/Annie van den Oever**  
» NECSUS/University of Groningen

**Vinzenz Hediger**  
» Goethe University

**Francesco Pitassio**  
» University of Udine

**Patricia Pisters**  
» University of Amsterdam

5

### Is German Postwar Cinema Political?

**Chair: Jasper Aalbers**  
» Maastricht University

**Ulrike Weckel**  
» University of Giessen  
*Shameful Images: German Responses to Allied Atrocity Film Screenings, 1945-46*

**Johannes von Moltke**  
» University of Michigan  
*Film Theory between Democracy and Totalitarianism: Siegfried Kracauer in Exile*

**Daniel Jonah Wolpert**  
» University of Cambridge  
*Cinema at the End of Time: Politics and Narrative in German Cinema, 1946-49*

**Bernhard Gross**  
» University of Bochum  
*Migration of Topoi in German Postwar Cinema as a Democratic Structure*

6

### Contemporary German Cinema since 1989

**Chair: Mattias Frey**  
» University of Kent

**Jörg Metelmann**  
» University of St. Gallen  
*"The Audience wants Nazis, Stasi, or Terrorists": Perspectives of German Post-wall Cinema*

**Winfried Pauleit**  
» University of Bremen  
*Traces of History in Angela Schanelec's Film "Orly" (2010)*

**Sabine Nessel**  
» Free University of Berlin  
*Movement-Images of Dancing in the Films of the "Berlin School"*

**Sophie Rudolph**  
» University of St. Gallen  
*Under Construction: Gender Dynamics in Popular German (Romantic?) Comedies*

7

### The Body as a Weapon or Target: Metamorphoses of Violence

**Chair: Regine-Mihal Friedman**  
» Tel-Aviv University

**Andrea Grunert**  
» Protestant University of Applied Sciences  
*The Male Body as a Tool for Violence*

**Anna Sofia Rossholm**  
» Linnaeus University  
*Sex and Violence in Screenwriting and Film: Ingmar Bergman*

**Thomas Bächle**  
» University of Bonn  
*Governing Our Sick Souls: Digital Media and the Neoliberal Politics of the Pathological Body*

8

### Archival Selection and Political Explorations in the Images of History

**Chair: Michele Aaron**  
» University of Birmingham

**Vassilis Kroustallis**  
» Independent Scholar  
*"Waltz with Bashir": From Epistemic Frailty to Political Disintegration*

**Gareth Huw Stanton**  
» Goldsmiths, University of London  
*Film and Memory in Bangladesh: An Initial Exploration of the Cinematic Genocide*

**Ana Maria Mauad**  
» Fluminense Federal University  
*A Committed Eye, Photographs of Genevieve Naylor (1941-1942) and Sabastião Salgado (1977-1984)*

Sponsor: Cultural Memory and Media Workgroup

9

### Political and Politicized Images in Serbian Cinema: 2000-2012

**Chair: Nevena Dakovic**  
» University of Arts in Belgrade

**Alkesandra Milovanovic**  
» University of Arts in Belgrade  
*Echoes of Euro-Americanization in The Image of Youth in Contemporary Serbian Cinema*

**Biljana Mitrovic**  
» University of Arts in Belgrade  
*Politics, Power and Authority in Contemporary Serbian Film*

**Aleksandar Jankovic**  
» University of Arts in Belgrade  
*Distorsion of Serbian (Pop) Cultural Nostalgia during Political Turmoil (1991-2011)*

**Respondent: Vlastimir Sudar**  
» University of the Arts London

10

### Stars & Industry

**Chair: Daniel Biltereyst**  
» Ghent University

**Paul S. Moore**  
» Ryerson University  
*Unlocking Digital Archives of the Local Experience of Early Cinema, 1895-1907*

**Uli Jung and Martin Loiperdinger**  
» University of Trier  
*Importing Asta Nielsen: Presentation of New Book and Launch of Database*

**Virginia Luzón, Quim Puig and Iliana Ferrer**  
» Autonomous University of Barcelona  
*Barcelona's Cinema History*

**Catherine Jurca**  
» California Institute of Technology  
*A Film without an Audience? Marketing "Make Way for Tomorrow" (1937)*

HOMER

12.45-13.45  
Lunch Break

### NECS Participants' Publications Forum

**Eugeni Ruggero**

» Catholic University of the Sacred Heart  
*Comunicazioni Sociali*

**Annemone Ligensa**

» University of Cologne  
*Shocking Pleasures: Sensationalism in Germany and Britain 1895-1914*

**Vlastimir Sudar**

» University of the Arts London  
*A Portrait of the Artist as a Political Dissident: The Life and Work of Aleksandar Petrović*

**Andreas Max Ströhl**

» Goethe-Institut  
*Vilém Flusser (1920–1991): Phenomenology of Communication.*

**Matthias De Groof**

» University of Antwerp  
*Special Issue about Filmmaker John Akomfrah for Black Camera*

**Daniela Berghahn**

» Royal Holloway, University of London  
*Far-flung Families in Film: The Diasporic Family in Contemporary European Cinema*

**John Sedgwick**

» University of Utrecht  
*Film Consumer Decision-making: The Philadelphia Story, 1935-1936*

**Rosie Thomas**

» University of Westminster  
*Bombay Before Bollywood: Film City Fantasies*

**Karina Aveyard**

» University of East Anglia  
*Watching Films- New Perspectives on Movie-going, Exhibition and Reception*

**David Archibald**

» University of Glasgow  
*The War that Won't Die: The Spanish Civil War in Cinema*

**Angelika Beckmann**

» Vienna Institut for Theater- Film and Media Studies  
*Maske und Kothurn*

**Klemens Gruber, Oliver Botar**

» University of Vienna, University of Manitoba  
*telehor. Facsimile Reprint*

**Miriam De Rosa**

» Catholic University of the Sacred Heart  
*Cinema and Postmedia. Places of the Cinematic in the Contemporary Scenario*

**Natasha Drubek**

» University of Regensburg  
*Russian Light: From the Icon to Early Soviet Cinema*

**Terri Ginsberg**

» International Council for Middle East Studies  
*A Companion to German Cinema*

**Hyunseon Lee**

» University of Siegen  
*Butterfly Global: Intercultural Love Affairs between Literature, Opera and Film*

**Dunja Jelenkovic**

» Versailles Saint-Quentin-en-Yvelines University  
*The Short Film Fest – 60 Years. A monograph on the Belgrade Documentary and Short Film Festival*

1

### Creative Industries, Destructive Powers: The Politics of Creative Labour

Chair: Patrick Vonderau  
» Stockholm University

Kevin Sanson  
» University of California  
*Under Pressure: TV Writers and the Politics of Creative Labor*

Olof Hedling  
» Lund University  
*Size Does Matter: On Film Support and the Production Community*

Philip Drake  
» Middlesex University  
*Creative Destruction: Soft Power, Creative Labour and Policy*

Marco Cucco  
» University of Lugano  
*Locations on Sale! How Local Public Administrations are Entering the Film Business*



2

### Picturing the Crisis: Geopolitical Imaginary and Media Strategies

Chair: Brian Hanrahan  
» Cornell University

Giorgio Avezzù  
» Catholic University of the Sacred Heart  
*Cinema and the "Impossible Totality": Jameson's "Geopolitical Aesthetic" Questioned by Contemporary Movies*

Marcy da Silva Saude  
» Artist and Independent Researcher  
*Take what You Need and God Bless: Resource Distribution, Organization and the Political Imaginary in Contemporary Post-apocalyptic Television and Film*

Erik Hedling  
» Lund University  
*Politics, Police and Poll Results: Ingmar Bergman Gets Caught for Tax Fraud*

Lydia Papadimitriou  
» Liverpool John Moores University  
*Crisis in Greece and Beyond: Documentary and Politics*

3

### Politics of Documentary Exhibition

Chair: Lucie Česáková  
» Masaryk University and National Film Archive, Prague

Aida Vallejo Vallejo  
» University of the Basque Country and Autonomous University of Madrid  
*The Rise of Documentary Festivals*

Andrea Slovákova  
» Charles University  
*Jury's(diction) – Hit Making – The Internal Structures of a Festival Jury's Decision-making*

Veronika Klusakova  
» Palacky University in Olomouc  
*The Role and Purpose of Science Film Festivals*

Anna Wiehl  
» University of Bayreuth  
*Beyond Observation: Interactive Documentary, Perception and Participatory Culture*

Sponsor: Film Festival Research Workshop,  
Documentary Film Workgroup

4

### Avant-Garde Practice: Recycling, Programming, and Alternative Tastes

Chair: Kristina Köhler  
» University of Zurich

Clara Garavelli  
» Autonomous University of Madrid  
*Found Footage as a Recycling Strategy under Crisis in the Short Films of Arteproteico*

Inês Sapeta Dias  
» Universidade Nova de Lisboa  
*On Programming the Avant-Garde and Its Paradoxes (a Partial Look at the History of Cinema Programming)*

Yvonne Zimmermann  
» University of Zurich  
*Hans Richter and the Politics of Producing Film History*

Annie Fee  
» University of Washington  
*The Rejection of the International Film Avant-Garde by French Audiences, 1918-1922*

5

### Visceral Tactics: Bodily and Other Encounters

Chair: Outi Hakola  
» Helsinki Collegium for Advanced Studies

Riccardo Venturi  
» Institut National d'Histoire de l'Art, Paris  
*Corps-écran: On a Video Installation by Fabio Mauri*

Asli Ozgen Tuncer  
» Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam  
*"Give Me a Body then": Defining Cinematic Pedestrianism*

Florian Hoof  
» Goethe University Frankfurt  
*Focusing on the Materiality of Media Politics: Film as "Sociomaterial Practice"*

6

### Out of Sight, Not Out of Mind: The Politics of (In)visibility

Chair: Cilli Pogodda  
» Free University of Berlin

Hanno Berger  
» Free University of Berlin  
*The Politics of "Das Mädchen Rosemarie": Visual and Acoustical Strategies*

David Gaertner  
» Free University of Berlin  
*World War II in American Movie Theatres from 1942-45: On Images of Civilian and Military Casualties and the Negotiation of a Shared Experience*

Naomi Rolef  
» Free University of Berlin  
*The Blind Spots in "Identity Politics"*

Eileen Rositzka  
» Free University of Berlin  
*Mapping the Gaps: (In)visible Media Landscapes of the Vietnam War*

7

### Political Potentials of Emerging Audiovisual Technologies: From World Politics to the Post-Human

Chair: Michael N. Goddard  
» University of Salford

Michael Cowan  
» McGill University  
*"The Realm of the Earth": Broadcast Technologies, the Emergence of Political Cinema and Abel Gance's "La Fin du monde" (1930)*

Thomas Patrick Pringle  
» McGill University  
*Ocular Corridors: The Biometric Face of Subjective Narrative Cinema*

Alanna Thain  
» McGill University  
*Fish/I: Leviathan, Biopolitical Labour and Sensory Ethnographies of the New Materialism*

Dominic Pettman  
» New School for Social Research  
*The Orc and the Penguin: A Reverie from Zapparoni's "Garden"*

9

### New Visual Media Strategies and Identity Policies

Chair: Miriam De Rosa  
» Catholic University of the Sacred Heart

Christopher de Selincourt  
» London College of Communication and University of the Arts, London  
*The Future of Cinema's Historicity*

Carlos Roos  
» Ghent University and Leiden University  
*Ontological Agency of the Mass Media*

Gavin Wilson  
» York St John University  
*Caressing the Mobile Screen: Image Identification and Digit(al) Desire*

Alena Strohmaier  
» University of Vienna  
*Films and Filmmakers of the Iranian Diaspora under Discussion*

8

### Leftist and Rightist Visions: The Case of the GDR and Hungary

Chair: Chris Wahl  
» Film and Television University "Konrad Wolf"

Constantin Parvulescu  
» West University of Timisoara  
*Socialist Realism and the Interwar Cinematic Avant-Garde: The Case of "Story of a Young Couple" (GDR, 1953)*

Michael Wedel  
» Film and Television University "Konrad Wolf"  
*Traces of the Dissent: Audience Reactions to the Ban of Frank Beyer's "Trace of Stones" (1966)*

Sarah Kordecki  
» University of Bonn  
*"A Woman Filming a Man Filming Women": The Politics of Filmmaking in DEFA - "Films within the Film"*

10

### Audiences & Memory

Chair: Annette Kuhn  
» Queen Mary, University of London

Annemone Ligensa  
» University of Cologne  
*Do Media Make the Man? Rethinking the Anthropological Models of Audience Research*

Emmanuel Plasseraud  
» University of Marne la Vallée  
*Film reception as a Collective Phenomenon before WWII*

Susanne Schmidt  
» University of Trier  
*How Elder People Remember Cinemagoing in the 1930s and 1940s: Video Interviews with Eyewitnesses from the Saar Region*

Daniela Treveri Gennari and John Sedgwick  
» Oxford Brookes University, University of Utrecht  
*Film Exhibition and Memories of Audiences in 1950s Rome*

Sponsor: Cultural Memory and Media Workgroup  
HOMER



1

### The Film Festival Circuit: The Role of Festivals for Global Film Circulation

**Chair: Elena Pollacchi**  
» Ca' Foscari University of Venice

**Skadi Loist**  
» University of Hamburg  
*Network Exchange: The International Film Festival Circuit and Global Film Circulation*

**Marijke de Valck**  
» University of Amsterdam  
*Circulation and Promotion of Alternative Filmmaking through Film Festivals*

**Tess Van Hemert**  
» Queensland University of Technology  
*Politics of Participation: Programming the Films of Emerging Women Filmmakers at International Film Festivals*

**Maria-Paz Peirano**  
» University of Kent  
*Making the Festival "Home": Chilean Cinema and its Circulation in European Film Festivals*

Sponsor: Film Festival Research Workgroup

2

### Political Aesthetics: Realism/Modernism/Technics

**Chair: Isolde Vanhee**  
» LUCA - Sint-Lucas Visual Arts

**Tom Paulus**  
» University of Antwerp  
*The New Political Film and the Operational Aesthetic*

**Vito Adriaenssens**  
» University of Antwerp / School of Arts, Ghent  
*The Birth of a Sixth Art? The Politics of Aesthetics, Realism and Art in Early European Cinema*

**Katja Geerts**  
» University of Antwerp  
*Something to See: Slow-Motion in Late Godard*

**Vanity Celis**  
» University of Antwerp  
*Serious as Hell: Neobaroque Cinematics as Critical Aesthetics*

3

### Transforming Reality: Screenwriting and Development in Creative Documentary Filmmaking

**Chair: Aida Vellejo Vallejo**  
» University of the Basque Country / Autonomous University of Madrid

**Jan Gogola**  
» FAMU  
*"Documentary" Is Not the Twin of the World: Understanding Reality as a Genre Structure – Contemporary Tendencies in Creative Documentary Screenwriting*

**Hana Rezková**  
» Institute of Documentary Film  
*Self-constituted Buffer: Documentary Film Development and National Film Policies in Visegrad Countries*

**Rada Šešić**  
» Head of the Documentary competition at Sarajevo Film Festival, mentor at the Master of film at the Netherlands Film Academy  
*Documentary issues: Balkan Express*

Sponsor: Film Festival Research Workgroup, Documentary Film Workgroup



4

### The Politics of Cultural Spaces in Post-Communist Cinema

**Chair: Anikó Imre**  
» University of Southern California

**Andrea Virginias**  
» Sapientia Hungarian University of Transylvania  
*Spatial Confinement and Emotional Entrapment in "Global" and "Postcommunist" Melodramas*

**Eszter Ureczky**  
» University of Debrecen  
*Blank Bodies: Hospital Spaces and Alienation in Eastern European Films*

**György Kalmár**  
» University of Debrecen  
*The Politics of the Underworld*

**Zsolt Györi**  
» University of Debrecen  
*The Politics of Concrete*

5

### Pain and Politics: Torture Debate in Film and Visual Studies

**Chair: Rikke Schubart**  
» University of Southern Denmark

**Guy Westwell**  
» Queen Mary, University of London  
*The Ideological (Re)turn: 9/11 and Film Studies*

**Zuzanna Ladyga**  
» University of Warsaw  
*Regarding the Pain of Others: Images of Torture in Visual Media*

**Richard Martin**  
» Independent Scholar  
*Snapshots of the Executioners: Torture, Images, Perpetrators*

6

### Politicizing Sound and Music

**Chair: Valeria Camporesi**  
» Autonomous University of Madrid

**Otti Hakola**  
» Helsinki Collegium for Advanced Studies  
*Music as a Political Tool for Remembering and Recreating in Trene*

**Laura Miranda**  
» University of Oviedo  
*Spanish "Crusade Film": Postwar Score for a New Regime*

**Tim McNelis**  
» Liverpool John Moores University  
*Constructing Hybrid Latina Identity through Music in "Real Women Have Curves"*

**Fabrice Lyczba**  
» University Paris-Est Créteil  
*"Violent Innovation": 1920s Silent Opera Films and the Politics of Intermedial Reception*

7

### Small Europes and the Politics of Cultural Frontiers

**Chair: Marsha Siefert**  
» Central European University

**Ewa Ciszewska**  
» University of Lodz  
*Film-consolidated Friendship: The Case of the First Post-war Polish-Czechoslovak Film Co-production "Co rekne žena" / "Zadzwonic do mojej zony" 1957 by Josef Mach*

**Mikotaj Kunicki**  
» University of Notre Dame  
*Pioneers, Settlers, and Gunslingers: "Reclaiming" the Western Territories in the Polish Popular Cinema of the 1960s*

**Jaap Verheul**  
» New York University  
*Nothing to Declare: Regional Identity in the Contemporary European Folk Film*

**Paulo Cunha**  
» University of Coimbra  
*The Internationalization of the Brand "Portuguese Cinema"*

9

### Global Intimacies: The Politics and Poetics of Intercultural Encounters and Spaces

**Chair: Gareth Huw Stanton**  
» Goldsmiths, University of London

**Natalie Lettenewitsch**  
» University of Paderborn  
*Cinematic Encounters with the Non-Place: Traffic, Intercourse, and Migration at the Airport*

**Hyunseon Lee**  
» University of Siegen  
*Butterfly Global: Visual Exoticism and its Reversal in Opera and Film Performances*

**Thomas Morsch**  
» Free University of Berlin  
*Tourisms, Liminal Spaces, and Sexuality in Films about Bangkok's Red Light Districts*

**Annette Brauerhoch**  
» University of Paderborn  
*The Politics of Aesthetics and Aesthetic Policies in Female Sex Tourism Films Bangkok's Red Light Districts*

8

### State Violence and the Production of Peripheral Subjectivities

**Chair: Melis Behli**  
» Kadir Has University

**Matthew Holtmeier**  
» University of St Andrews  
*Ghobadi's Green Move: Peripheral Subjects in Iranian Cinema*

**Lakshmi Padmanabhan**  
» Brown University  
*States of Siege: Ethnic Conflict and Sri Lankan Sovereignty in Kannathil Muthamittal*

**Canan Balan**  
» Istanbul Şehir University  
*Representing the Underrepresented or the Cinema of Frustration*

10

### Contemporary Cinema: Diversifying Multiplexes

**Chair: Judith Thissen**  
» Utrecht University

**Jock Given**  
» Swinburne Institute for Social Research  
*Before and after the Multiplex: Blockbusters, Franchises and the Digital Turn*

**Karina Aveyard**  
» University of East Anglia  
*Diversifying Screening Enterprises*

**Lies Van de Vijver**  
» Ghent University  
*Cinema Located. A Study on Place, Space and Social Experience of Cinema in Ghent (1982-2012)*

**Su-Anne Yeo**  
» Goldsmiths, University of London  
*The Cultural Geography of Live Cinema Events: Some Propositions About Space and "Place" in the Exhibition of Alternative Content*

HOMER

## Cinema Ponrepo Screenings



Bartolomějská 11

17.30

Open Media Collective / **TALES FROM THE G20** /  
/ Canada 2011 / 55 min  
/ Introduction: Maria Cami-Vela, University of North Carolina, Wilmington

20.00

Eduard Grečner / **DRAK SA VRACIA** /  
/ Czechoslovakia 1967 / 81 min  
/ Introduction: Peter Michalovič, Comenius University, Bratislava

18.00-19.30  
Main Conference Venue: Room 131

## Keynote 3

Georgina Born  
» University of Oxford  
*Media Politics 2.0: from the BBC to African Media Capitalism*



19.30-20.00  
Main Conference Venue: Room 131

## Closing remarks

20.30-->

## Party

Prager Kabarett Divus, Bubenská 1, Prague 7  
DJs Mikuláš & Mr. Ultrafino, VJ Ivan Mečíř





## Media Politics 2.0: from the BBC to African Media Capitalism

Georgina Born

» University of Oxford

**Chair: Petr Szczepanik**

» Masaryk University

**Main Conference Venue**

» Room 131

Georgina Born is Professor of Music and Anthropology at the University of Oxford and Honorary Professor of Anthropology at University College London. Her work combines ethnographic and theoretical writings on media and cultural production, encompassing television, music, interdisciplinary practices and art-science. Her ethnographies have often focused on major institutions – television production at the BBC, computer music at IRCAM in Paris, interdisciplinary art-science and new media art at the University of California, Irvine. Her books include the first comprehensive ethnography of the BBC, *Uncertain Vision: Birt, Dyke and the Reinvention of the BBC* (2005), as well as *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-Garde* (1995) and *Western Music and its Others: Difference, Representation, and Appropriation in Music* (edited with D. Hesmondhalgh, 2000). Two edited books have been published this year: *Music, Sound and Space: Transformations of Public and Private Experience* (CUP), and *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences* (Routledge, edited with A. Barry). Between 2010 and 2015 Born is directing the European Research Council funded research program 'Music, Digitization, Mediation: Towards Interdisciplinary Music Studies', which involves comparative ethnographies in seven countries in the developing and the developed world (Argentina, Colombia, Cuba, India, Kenya, Canada and the UK), carried out by herself a group of young researchers, on the transformation of music and musical practices by digitization.

# NECS 2013 Closing Party

Divus Prager Kabarett, Bubenská 1, Prague 7



**You are cordially invited to the NECS 2013 Closing Party**

The Divus Prager Kabarett is hosting the event on Saturday 22 June  
from 8:30pm at Bubenská 1, Prague 7.



## **DJs: Mikuláš & Mr.Ultrafino**

Mikuláš & Mr.Ultrafino are leaders of Prague's soul, funk, and jazz DJ scene. They are resident at several well established club nights including Funkopolis, Jazz Cookies, and Danceteria, as well as the weekly eStereo show on Prague's legendary Radio1. Mikuláš & Mr.Ultrafino only spin vinyl from their extensive collections, and play regularly at film and music festivals.

## **About the venue and the host organization**

Founded in 1992 by Ivan Mečl, the Divus publishing house and graphic design studio has grown into a much larger project dedicated to international, progressive, non-official or marginal(ized) expressions of contemporary visual art. To this end, Divus publishes the review Umělec ("Artist") in Czech, English, and German, and also organizes exhibitions and other projects.

In 2010, Divus moved to its new premises in the former headquarters of the Prague Electric Works in Prague's Holešovice district. This six-story complex was built in 1935 in the functionalist style. Originally, the building's white ceramic tile facade was illuminated all around its two wings and the central atrium that rises to the glass roof.

Today, the palace is awaiting renovation. It is used as an office building and medical clinic. In recent years, the building has evolved into a centre of contemporary art, with several artists and galleries, an art school and Divus moving in. The Divus Prager Kabarett has organized or hosted several exhibitions here, the most recent being STARTED. This presentation of young artists from 19 countries features the recipients of last year's STARTPOINT prize, who have been invited to Prague for a one-month residency programme.

# Screenings in Cinema Ponrepo

Bartolomějská 11, Prague 1



## Wednesday 19<sup>th</sup>

HOMER preconference

**Jiří Weiss / ZLATÉ KAPRADÍ /**

/ Czechoslovakia 1963 / 105 min. / English-language subtitles

» 17.30

**NFA Opening Evening for the NECS Conference**

**Rudolf Myzet, Antonín Ludvík Havel / ŠACHTA**

**POHŘBENÝCH IDEJÍ**

/ silent film with live music / Czechoslovakia 1921 / 47 min / English-language subtitles

» 20.00

Reception for the NECS conference visitors after the screening

## Thursday 20<sup>th</sup>

**Jiří Weiss / BRITISH WAR FILMS /**

/ Great Britain 1940–1941 / 72 min / English-language soundtrack with Czech-language subtitles

» 17.30

**Dziga Vertov / MAN WITH A MOVIE CAMERA /**

/ USSR 1929 / 61 min

/ Live music: Carlos Roos, Ghent University, Ghent

» 20.00

## Friday 21<sup>st</sup>

**CZECH AMATEUR AND ANIMATED CINEMA**

/ Czechoslovakia 1936–1999 / 75 min.

/ Introduction: Jiří Horníček, National Film Archive, Prague

» 18.30

**Mila Turajlić / CINEMA KOMUNISTO /**

/ Serbia 2010 / 100 min / English-language subtitles

/ Introduction: Mila Turajlić

» 21.00

## Saturday 22<sup>nd</sup>

**Open Media Collective / TALES FROM THE G20 /**

/ Canada 2011 / 55 min / English-language soundtrack

/ Introduction: María Cami-Vela, University of North Carolina, Wilmington

» 17.30

**Eduard Grečner / DRÁK SA VRACIA /**

/ Czechoslovakia 1967 / 81 min / English-language subtitles

/ Introduction: Peter Michalovič, Comenius University, Bratislava

» 20.00

## Sunday 23<sup>rd</sup>

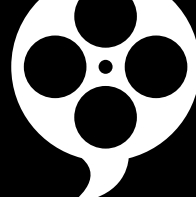
**Jiří Weiss / NINETY DEGREES IN THE SHADE /**

/ Czechoslovakia – Great Britain 1965 / 80 min

» 17.30

# European Production Studies Panels

Film Industry Internship Project (FIND)



Project FIND provides a unique opportunity for direct interaction between film professionals and academia through internships, workshops, publications, field trips, seminars and online platforms. In so doing, FIND better prepares Film Studies graduates for the competitive marketplace, and helps to develop new research and pedagogical approaches that link theory and practice. At the same time, the project provides film practitioners with access to new types of feedback and to a new pool of talent.

[www.projectfind.cz](http://www.projectfind.cz) » [www.facebook.com/findproject](https://www.facebook.com/findproject) » [www.twitter.com/FIND\\_Project](https://www.twitter.com/FIND_Project)

## Wednesday 19<sup>th</sup>

### Homer Workshop

» 10:30–11:00

Richard Maltby: Keynote address

## Thursday 20<sup>th</sup>

### Turkish Film: Politics, Style and Industry

» C5, 13:45–15:30

Dilek Kaya  
Umut Azak  
Melis Behlil  
Bülent Eken  
Aylin Kuryel

### NECS Keynote 1

» 18:15–19:45

Jonathan Beller  
*Image-Code-Financialization*

## Friday 21<sup>st</sup>

### European Coproductions: Workshop

» F4, 11:00–12:45

Noemi Ferrer Schwenk  
Pål Røed  
Jeremy Orlebar  
Pavel Strnad  
Pavel Berčík

### Moving Online: Film Distribution and (Anti)Piracy

» H1, 15:45–17:30

Paul McDonald  
Valentina Re  
Patrick Vonderau  
Alexander Fisher

### NECS Keynote 2

» 18:00–19:30

Getrud Koch  
*Image Politics: The Monotheistic Prohibition of Images and Its Afterlife in Political Aesthetics*

## Saturday 22<sup>nd</sup>

### Creative Industries, Destructive Powers: The Politics of Creative Labour

» K1, 13:45–15:30

Patrick Vonderau  
Kevin Sanson  
Olof Hedling  
Philip Drake  
Marco Cucco

### Trasforming Reality: Screenwriting and Development in Creative Documentary Filmmaking

» L3, 15:45–17:30

Aida Vellejo Vallejo  
Jan Gogola  
Hana Řezková  
Rada Sešić

### NECS Keynote 3

» 18:00–19:30

Georgina Born  
*Media Politics 2.0: from the BBC to African Media Capitalism*



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INVESTMENTS IN EDUCATION DEVELOPMENT

THIRD ANNUAL

# SCREEN INDUSTRIES

IN EAST-CENTRAL EUROPE CONFERENCE:

## INDUSTRIAL AUTHORSHIP

29 November – 1 December 2013, Palacký University, Olomouc, Czech Republic



Sponsored by the Czech Society of Film Studies,  
Project FIND and Palacký University



FIND  
FILM INDUSTRY  
INTERNSHIP PROJECT

The Third Annual *Screen Industries in East-Central Europe Conference* (SIECE) will focus on the broadly defined subject of industrial authorship. In recent times, the concept of the author has become somewhat marginalized in screen studies discourse. Yet, John Caughie has suggested that this figure looms large “everywhere else – in publicity, in journalistic reviews, in television programmes, in film retrospectives, in the marketing of cinema”. Caughie goes on to explain that “Sometime around the point at which Film Studies began to be embarrassed by its affiliation to the author, the film industry and its subsidiaries began to discover with renewed enthusiasm the value of authorial branding for both marketing and reputation”. The prominent position that authorship occupies across the region’s audiovisual cultures demands investigation in broader, revisionist terms that offload the Romantic notion of the autonomous Auteur in favor of approaches that confront its collectivity and institutional dimensions, and that respect authorship as a phenomenon that can be subject to acts of branding, contestation, appropriation, repurposing, remixing, and so on. As Derek Johnson and Jonathan Gray recently put it: “The author is a node through which discourses of beauty, truth, meaning, and value must travel, while also being a node through which money, power, labor, and the control of culture must travel, and while frequently serving as the mediating figure standing between large organizations (such as Lucasfilm or Fox) and the audience”. Building from such a position, the 2013 SIECE Conference will broach questions about the industrial dimensions of authorship, considering how it has become part of the cultural, political, and economic fabric of East-Central Europe.

Potential topics for papers and panels include but are not limited to:

- Creative agency and industry structure
- Social and collaborative creative practice, co-creativity and participation
- Institutions as authors
- Authorship branding, marketing, and consumption
- Authorship as/vs. ownership, authority, and control
- Visible and invisible creative labor, distributed creativity
- Authorship wars: appropriated, marginalized, denied, dispossessed, censored, concealed, reclaimed authorship
- Authorship rituals: credits, awards, “narratives of the self”
- The author as archive
- Mediations of authorship: technologies and platforms
- Repurposing and remixing content, DIY everyday authorship

The conference will be preceded by the Czech Society for Film Studies’ pre-conference meeting, which will be held on 28 November in the Czech language. The pre-conference will consist of four workshops, which will be devoted to methodological issues pertaining to Czech film historiography, to biographical research (issues related to the writing person-based studies, oral history, personal archives etc ...), to presentations of ongoing research projects, and to the transformation of The Czech Film Fund.

The Third Annual Screen Industries in East-Central Europe Conference investigates historical and contemporary dimensions of the region’s audiovisual media industries from all angles – local, transnational, economic, cultural, social, and political – and through a broad range of original scholarship delivered in the form of conceptual papers and empirical case-studies. A selection of the conference proceedings will be published in a special English-language issue of the Czech film studies journal *Illuminace* ([www.illuminace.cz](http://www.illuminace.cz)).

The 2013 SIECE Program Committee (consisting of the Steering Committee members of the Czech Society of Film Studies – see [www.cefs.cz](http://www.cefs.cz)) invites proposals for twenty-minute conference papers and for panels of three or four speakers focusing on any topic related to authorship and East-Central European audiovisual industries. Panels of three to four papers will include a brief summarizing reflection of between five and ten minutes in length which will be delivered by an assigned respondent, and which is designed to facilitate discussion. Proposals for conference papers should include a title, an abstract of up to 150 words, and between three and five key bibliographical references, along with the presenter's name, the presenter's institutional affiliation, and a concise academic bio. Panel proposals should include a panel title, a short description of up to 100 words on the panel's focus, and proposals of all of the papers to be delivered (including the information described above). Please submit all proposals no later than **30<sup>th</sup> August 2013** to [szczepan@phil.muni.cz](mailto:szczepan@phil.muni.cz).



Conference attendance is free, and the conference will be conducted in the English language (except the pre-conference meeting on 28 November).

Conference Organizers: Petr Biliik, Jan Černík, and Petr Szczepanik in association with the Czech Society of Film Studies, the Project "FIND" ([www.projectfind.cz](http://www.projectfind.cz)), and the Department of Theater, Film and Media Studies, Palacký University ([www.filmadivadlo.cz/en](http://www.filmadivadlo.cz/en)).

Conference Management: Matěj Dostálek ([matej.dostalek@gmail.com](mailto:matej.dostalek@gmail.com); (+ 420) 775 095 485).



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FOR FILM STUDIES

## CZECH SOCIETY FOR FILM STUDIES

The Czech Society for Film Studies (CEFS) is an organization of scholars, teachers, students, activists, critics, and practitioners who are active in the fields of film and audiovisual media. Its main goal is to facilitate the professional needs of its members. Its current activities include running websites, journal publishing, award giving, and hosting conferences.

[www.cefs.cz](http://www.cefs.cz)

The society was established in June 2008, and became active following the election of its board in May 2010. Its founding members were the respective Film Studies departments of Charles University in Prague, Masaryk University in Brno, and Palacký University Olomouc, and the National Film Archive in Prague.



# THE FILM MAGAZINE FOR THE MODERN CINEPHILE

*Since 1991*

## *2013 Issues*

**#85 CINEMA OF THE VISEGRAD COUNTRIES**

**#86 MUSIC VIDEO #87 FILM AND VIOLENCE**

**#88 PAUL VERHOEVEN #89 REALITY TV**

**#90 BOLLYWOOD**

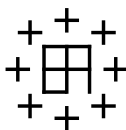
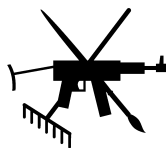
## *2012 Issues*

**#84 FILM AND THE INTERNET #83 DIGITALIZATION**

**#82 FILM AND OPERA #81 CONTEMPORARY AMERICAN CINEMA**

**#80 HOW TO FINANCE FILM #79 FILM AND CHILDHOOD**

# CINEPUR



**Publishing house, Umelec magazine, Design studio, Cabaret & Gallery**





# FILM STUDIES AT MASARYK UNIVERSITY

◦ BRNO, CZECH REPUBLIC ◦



◦ DEGREE PROGRAMS ◦

**B.A., M.A., PH.D.**

The academic profile of the department is characterized primarily by a focus on Czech Cinema, media industries in East-Central Europe, and the history of film style. The department cultivates relationships with media practitioners and companies so that students are given opportunities to take up a range of industry placements and internships. The department has also hosted two "Screen Industries in East-Central Europe" conferences (SIECE, 2011 and 2012) that attracted scholars from around the world.

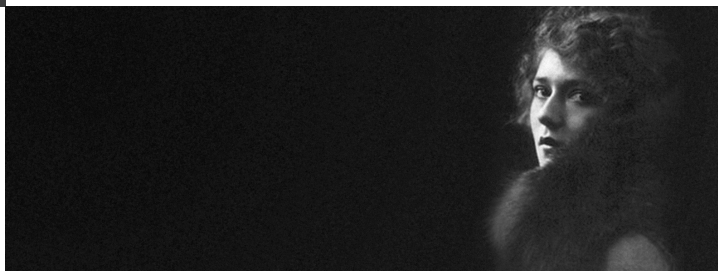
Students are invited to pursue their own areas of interest, by taking courses in Czech, East-European, American, and third-world cinemas, as well as courses that focus on such topics as nonfiction film, production studies, Television formats, reception history, media ethnography, and neo-formalist analysis. Each year, the department also offers a total of four lecture series that are conducted in English by internationally renowned visiting scholars.

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**[WWW.PHIL.MUNI.CZ/WUFV](http://WWW.PHIL.MUNI.CZ/WUFV)**  
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# FILM STUDIES DEPARTMENT

FACULTY OF ARTS,  
**CHARLES UNIVERSITY IN PRAGUE**  
nám. Jana Palacha 2, Praha 1, 4<sup>th</sup> floor, No. 406, Czech Republic



FILM STUDIES has been a part of the curriculum at Charles University since 1968, when the subject first relocated from the Film and Television School of the Academy of Arts in Prague (FAMU). It was soon joined by Theater Studies, which itself had been relocated from the Theater Faculty of the Academy of Performing Arts (DAMU). Along with musicology, these subjects were then united under a single department, before a separate Film Studies department was established in 1996.

The Film Studies Department currently offers a three-year B.A. program, a two-year M.A. program, and a Ph.D. program, as well as access courses and courses for students enrolled on continuing education programs. Since 2008, the department also offers an English-language Ph.D. program. The department is particularly interested in supervising Ph.D. research projects that employ innovative research methods to shed new light on the audiovisual cultures of totalitarian regimes and of those in societies undergoing social and political transitions. Faculty specializations include:

- Czech cinema in the context of Central Europe - origins of the national cinemas, "new waves", contemporary developments (post-1989)
- Czech/German/Austrian film relations
- Cinema and ideology, film culture under totalitarianism
- Theories of cinema and visual culture

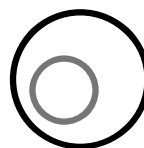
The department is a leading center for film historical and theoretical research, and participates in numerous national and international research projects.

<http://film.ff.cuni.cz>  
<http://www.facebook.com/groups/132504403465720/>



FACULTY OF ARTS  
CHARLES UNIVERSITY  
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[www.ff.cuni.cz](http://www.ff.cuni.cz)



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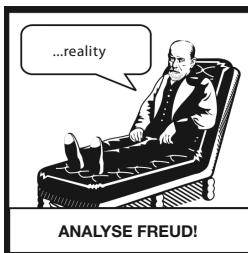
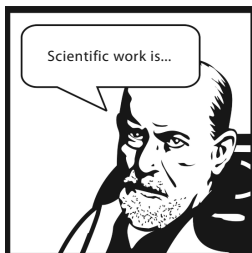
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# Faculty of Arts

## Palacky University Olomouc

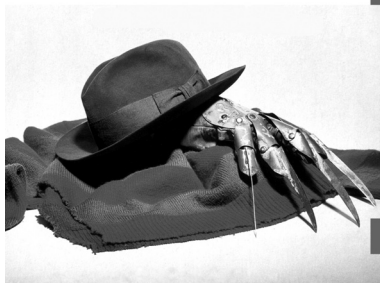


# ILUMINACE

Časopis pro teorii, historii  
a estetiku filmu

The Journal of Film Theory, History,  
and Aesthetics

3 / 2012



# ILUMINACE

Časopis pro teorii, historii  
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The Journal of Film Theory, History,  
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# ILUMINACE

The Journal of Film Theory, History,  
and Aesthetics

[www.iluminace.cz](http://www.iluminace.cz)

*Iluminace* is a Czech-based peer-reviewed journal that approaches cinema from theoretical, historical, and aesthetic perspectives.

*Iluminace* is accessible through the EBSCO and ProQuest electronic databases, as well as through Scopus.

## English Issues

- Issue 3/2012 Industrial Trends: Genre And the Movie Business  
Guest Editor: Richard Nowell
- Issue 4/2012 Screen Industries in East-Central Europe

## Forthcoming

- Issue 3/2013 Screen Industries in East-Central Europe II
- Issue 4/2013 Beyond 'Malé, ale naše': Czech and Slovak Cinemas as Transnational Cinema  
Guest Editors: Alice Lovejoy and Nataša Ďurovičová  
Deadline July 31, 2013

*Iluminace* is published by Národní filmový archiv (Czech National Film Archive).

To subscribe to *Iluminace* contact [stepana.erhartova@nfa.cz](mailto:stepana.erhartova@nfa.cz).

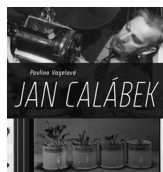
To discuss guest editorships and submissions email *Iluminace*'s editor-in-chief Lucie Česálková at [lucie.cesalkova@nfa.cz](mailto:lucie.cesalkova@nfa.cz).





Czech Leading publisher of books on cinema, photography, television and audiovision, theatre, music and dance.

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*Pavlína Vogelová*

**Jan Calábek**

A monograph focusing on a remarkable man - a botanist, filmmaker, scientist, and educator who combined science and art in his extraordinary work.



**CAS. What is it?**

This book presents the Center for Audiovisual Studies, the youngest part of the Film and Television Faculty of Academy of Performing Arts, its students and their works, which reflects the character of Czech contemporary audiovisual art.

Doporučujeme



*David Bordwell  
a Kristin Thompsonová*

**Umění filmu. Úvod do studia formy a stylu**

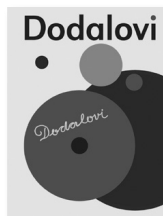
Legendární publikace věnující se základním tvůrčím kategoriím je obohacena obrazovým materiálem a ukázkami na CD.



*Jeremy Orlebar*

**Kniha o televizi**

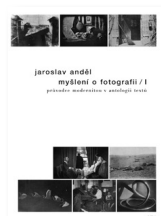
Komplexní zamýšlení nad funkcí a mechanismy fungování televize jako audiovizuálního média nebo veřejné služby.



*Eva Strusková*

**Dodalovi. Průkopníci českého animovaného filmu**

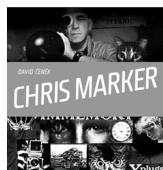
Životní cesty a umělecká tvorba Karla Dodala, Hermíny Týrlové a Ireny Rosnerové – průkopníků moderního reklamního a animovaného filmu.



*Jaroslav Anděl*

**Mýšlení o fotografii I**

Antologie mapuje vývoj uvažování o fotografii od jejího vzniku do padesátých let 20. století, její pronikání do oblasti umění i vědy a uvádí úryvky či plná znění zásadních teoretických prací.



*David Čeněk*

**Chris Marker**

Zasvěcený průvodce světem výjimečného filmaře. Původní českou studii doplňují texty zahraničních autorů a dva Markerovy scénáře imaginárních filmů.



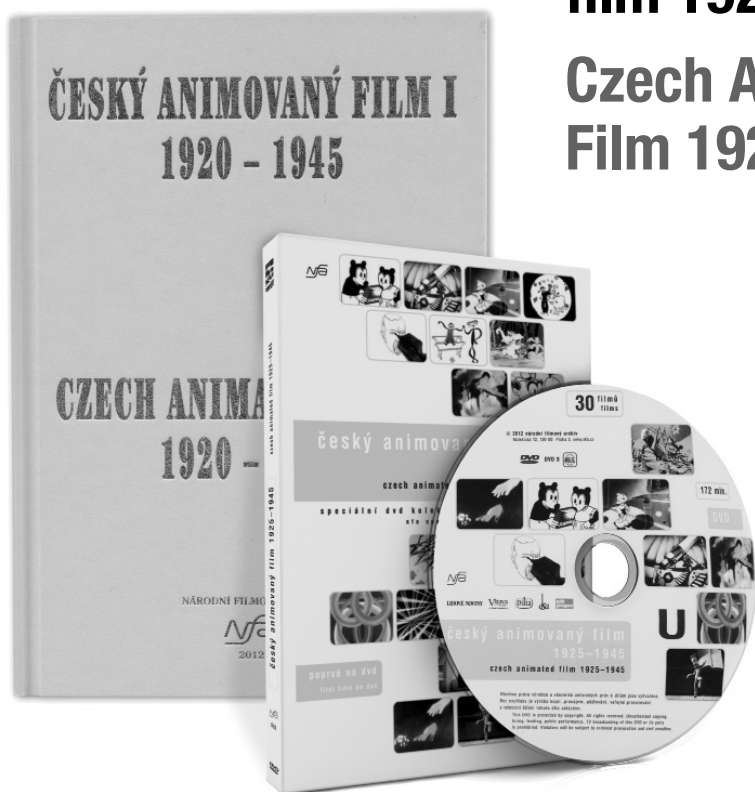
*Mervyn Cooke*

**Dějiny filmové hudby**

Moderní a čtivé seznámení s hlavními trendy v dějinách filmové hudby od éry němého filmu až po současnost.

# Český animovaný film 1920 - 1945

## Czech Animated Film 1920 - 1945



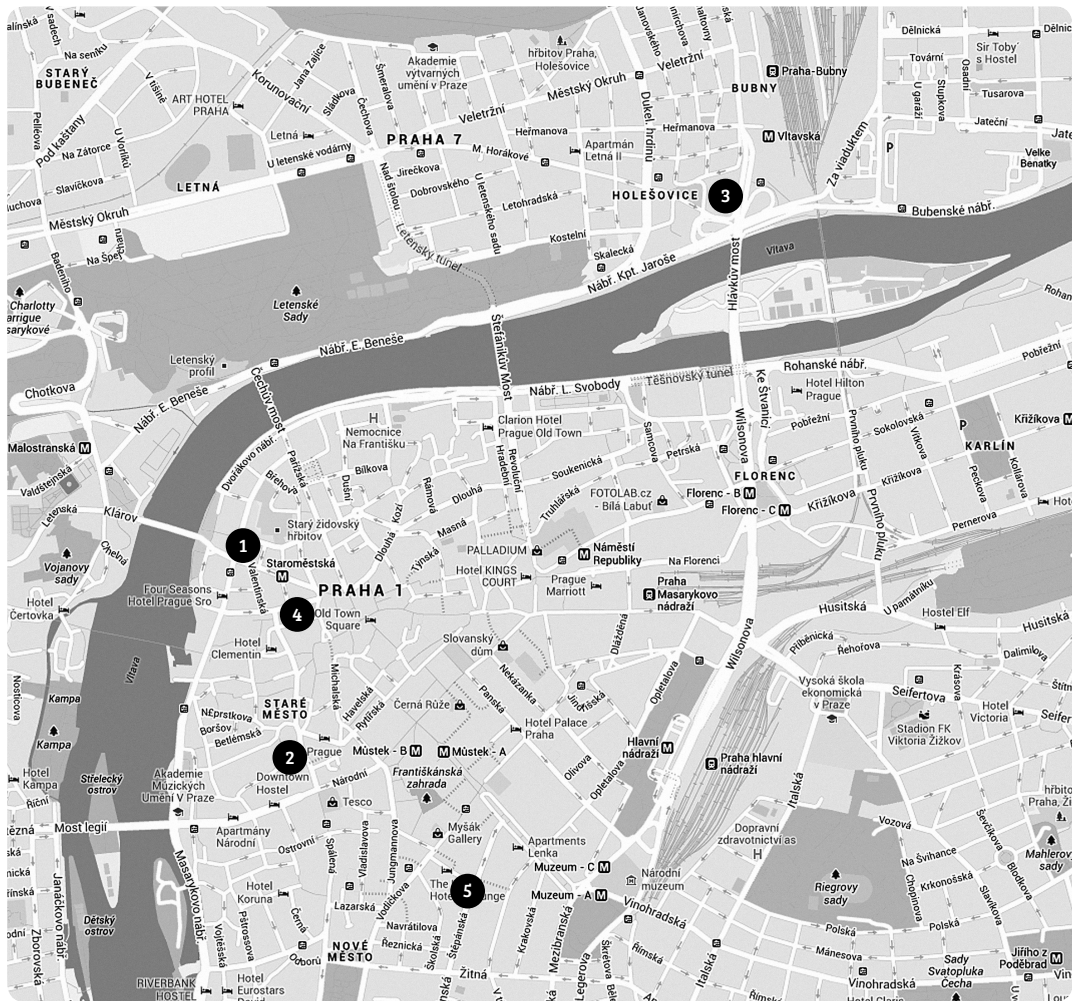
- katalog všech animovaných filmů, které vznikly na území dnešní ČR
- DVD kolekce nejlepších 30 filmů
- A catalogue of all animated films made in the region of the present-day Czech Republic between 1920 and 1945
- A DVD of the very best in Czech animation, 1920-1945

[www.nfa.cz](http://www.nfa.cz)



# Venues

## NECS Conference



1

**Faculty of Arts**  
Náměstí Jana Palacha 2, Prague 1  
(Main Conference Venue)

2

**Cinema Ponrepo**  
Bartolomějská 11, Prague 1  
(Preconference HOMER, Accompanying Screenings)

3

**Divus Prager Kabarett**  
Bubenská 1, Prague 7  
(NECS Closing Party)

4

**Municipal Library of Prague**  
Marianské náměstí 1, Prague 1  
(Roundtable: Towards a Political Engagement with Open Access in Scholarly Publishing)

5

**French Institute - KINO 35**  
Štěpánská 35, Prague 1  
(Accompanying Chris Marker Screening)