



THE NECS 2017 CONFERENCE  
PARIS 29 JUNE – 1 JULY 2017  
UNIVERSITÉ SORBONNE NOUVELLE - PARIS 3

# Sensibility & the Senses

Media  
Bodies  
Practices

# Letter from the Steering Committee

Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE



Dear 2017 NECS Conference delegates,

A very warm welcome to the 11th NECS Conference, which will take place in one of the most glorious and celebrated film and media hubs in the world: Paris! The Conference will be hosted by the Université Sorbonne Nouvelle - Paris 3 in cooperation with the Centre Pompidou and with the Université Paris Diderot – Paris 7, which will host the Pre-Conference activities.

The past years saw our network of peers significantly growing, but also dealing with major, dramatic concerns. The rise of a new autocratic power in places we believed to be a safe harbor for critical thinking is putting at serious risk the circulation of knowledge, awareness, and experience. Growing populism throughout Europe often looks down to institutions, teaching, and research as endeavors preventing a more immediate, outspoken expression of 'the people'. These phenomena affect public discourse, and sometimes determine the shrinking of academic funding: restraints in circulation, and disempowerment of scholars and critical thinking are among their collateral effects. Global terrorism drives nations and societies apparently afar one from another. And yet, it also unites individuals and communities, unwilling to bow their head to totalizing ideologies. Many European countries put their shoulder to the wheel, refused to speak the language of hatred and exclusion, and fostered a discourse of unity, respect, and inclusion. France, and notably Paris, are at the spearhead of such choice.

In recent times, it is more important than ever to maintain the spirit of unity and exchange at the core of the European moral, social, and political project. The NECS Conference has developed into a professional landmark of the discipline of cinema and media studies and an inspirational moment in the academic calendar to meet international colleagues, exchange ideas, debate hot topics, create networks, and make friends. We also firmly believe that this event and NECS itself are inclusive initiatives, aimed at promoting mutual exchange and the sharing of knowledge. For all of these reasons, Paris is a perfect location to organize our annual meeting, maybe the best place to reaffirm that rational and critical thinking should not surrender.

We are truly thankful to the local organising committee – for the Université Sorbonne Nouvelle Paris 3, Raphaëlle Moine and Antonio Somaini, together with Alexis Blanchet, Fabrice Buschini, Teresa Castro, Kristian Feigelson, Kira Kitsopanidou, Barbara Laborde, Bruno Péquignot, and Antoine Prévost-Balga; for the Université Paris Diderot Paris 7, Emmanuelle André and Martine Beugnet, together with Jeanne Ferrier, Carlos Kong, Halbe Kuipers, and Sarah Ohana – for the outstanding work they have done in planning and organising this year's Conference and Pre-Conference. We appreciate their incredible dedication and organisational talent, which have brought us all together here in Paris! We would also like to thank the directors of the two collections of the Centre Pompidou – the collection "Film" (Philippe-Alain Michaud with Jonathan Pouthier) and the collection "Nouveaux Médias" (Marcella Lista with Étienne Sandrin) – who made it possible to host three of the four keynote presentations in the Cinéma 1 and Cinéma 2 of the Centre Pompidou.

This year's Conference is entitled *Sensibility and the Senses: Media, Bodies, Practices*. We think that this topic opens much room for an intense and thought-provoking discussion among the participants. Sensorial experience and the transformation of the senses and related sensibility across time and through media is a perfect bridge among our members, their different backgrounds, and their research perspectives. By embodying into a broad theme a wide range of concerns and endeavors, the conference also refers to our association as a body made of different, interwoven and interacting parts. *Sensibility and the Senses* triggers historical research on variations affecting our senses and their development, as much as a huge body of theoretical work, summoning up diverse disciplines, from the humanities all the way to the hard sciences, in the attempt to understand in what way media mould, reproduce, and disembody our sensorial experience. However, by locating the question of the senses at the core of our reflection, this year's topic also hints at the human body and its experience as the reference point for further elaboration. Bodies live the media experience, shape it according to human perception and sensibility, and become interconnected through it. Furthermore, human bodies imagine other experiences – animal, material, elemental – through media. They figure out their otherness. Finally, utopias of the expansion of sensorial experience through media frequently recur throughout their history, as a way to unmoor individuals from limited existence, and discover worlds, beings, and spaces beyond their boundaries.

# Letter from the Steering Committee

Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE



We are very happy to announce four distinguished keynote speakers who will share their insights with us in the plenary meetings on the evening of the Pre-Conference, and during the three ensuing afternoons and evenings of the Conference. All the keynote lectures will take place in two of the most iconic places in Paris: the Centre Georges Pompidou and the Grand Amphitêâtre de la Sorbonne. We are thrilled to welcome among us renown and inspiring artists such as Lewis Klahr and Elizabeth Price, and esteemed scholars such as Deborah Chambers (Newcastle University) and Mark Hansen (Duke University).

After last year's positive reactions, there will be several workshops during the second day of the Pre-Conference (Wednesday, June 28th): they will be entitled, respectively, "The Impact of Digitalization on Global Screen Industries," "How to Teach European Cinema: The European Universities Film Award (EUFA)," and "Experimental Media Archaeology." They are all meant to prompt discussions on the challenges related to research on media industries and media archaeology, and on the ways to share the European cinema legacy, tightening the bonds within our membership and among different generations. Furthermore, we are very happy that a Graduate Workshop (entitled *Future Sensibilities: Mediations of Precarious Life*) is taking place again this year during the two days of the Pre-Conference, and also offers a keynote address by filmmaker and theorist Richard Misek. We warmly welcome this great initiative of our younger members.

The open-access journal *NECSUS: European Journal of Media Studies* has just gone online with its eleventh issue (<http://www.necsus-ejms.org/>), and its broad international following consistently grows. The Editorial Board is constantly seeking new contributions: it is looking forward to your proposals!

This year's Conference is also a momentous one: after the first ten years, NECS is turning into a solidified, consistent, attractive initiative. Our association and Conference turned big! This appears reassuring and rewarding to us, and we all ought to be proud of the great endeavor we supported and made true during the past few years. This also meant an enormous amount of work, particularly this year, when the 750 proposals that we received after the publication of the call for papers contributed to make the 2017 NECS Conference the biggest NECS Conference ever. We are persuaded that the five days of the Pre-Conference and Conference will be a thought-provoking, inspiring, unique platform to move forward, with our minds and our sensibility, towards the future of media studies.

We welcome you all to the General Meeting during which we will discuss the NECS events of the past year as well as our future plans. Please do take part and have your say!

We are very much looking forward to seeing you at one of the many events this Conference has to offer, and we wish you an inspiring, engaging and enjoyable time in Paris!

The NECS Steering Committee

Sophie Einwächter, Judith Keilbach, Skadi Loist, Michał Pabiś-Orzeszyna,  
Francesco Pitassio, Antonio Somaini, Alena Strohmaier

**necs»**

European Network for  
Cinema and Media Studies

# Letter from the Organizing Team

Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

Dear 2017 NECS Conference delegates,

Welcome to the 11th annual NECS Conference, which will take place from June 29th to July 1st 2017 in Paris. The Conference will be hosted by the Université Sorbonne Nouvelle - Paris 3 in cooperation with the Centre Pompidou and the Université Paris Diderot – Paris 7, which will host the Pre-Conference activities on June 27th and 28th.

We would like to thank for their generous support the European Network for Cinema and Media Studies (NECS), the Université Sorbonne Nouvelle – Paris 3 and its UFR Arts & Médias, the collections “Film” and “Nouveaux Médias” of the Centre Pompidou, the CNC (Centre National du Cinéma et de l’Image Animée), the LabEx ICCA (Industries Culturelles & Création Artistique), and the Université Paris Diderot – Paris 7 together with UDPN (Usages des Patrimoines Numérisés) and the research units LARCA and CERILAC.

We would also like to thank Deborah Chambers, Mark Hansen, Lewis Klahr, and Elizabeth Price for having accepted our invitation as keynote speakers.

We look forward to a very exciting program of panels and workshops, and we remind you that the NECS Conference activities (June 29th – July 1st) will take place this year in three different locations throughout the city of Paris:

- the Université Sorbonne Nouvelle – Paris 3 (which will be the main Conference site, where all the parallel sessions with the different panels will take place)
- the Centre Pompidou (for the Opening Remarks and the Keynote presentations #1 and #3 on June 29th and July 1st)
- the Sorbonne (for the Keynote presentation #2 on June 30th, the round table organized by the CNC – Centre National du Cinéma et de l’Image Animée, the NECS General Meeting, and a Cocktail open to all conference participants).

The Pre-Conference activities (June 27th-28th) will take place in two different locations:

- the Université Paris Diderot – Paris 7 (for the NECS Graduate Workshop and the three Pre-Conference Workshops)
- the Centre Pompidou (for the Pre-Conference Keynote on June 28th)

Please remember that both registration as a NECS member (<http://necs.org/user/register>) and the registration for the conference (<https://necs.org/conference/registration/>) are obligatory for everyone, even if you only attend as listener. Please keep in mind that your annual payment to NECS includes the conference fee. Therefore you need to pay the 2017 NECS membership before June 15th, 2017. It is not possible to pay on location, and without registration you will not get access to the conference.

We look forward to seeing you in Paris!

Sincerely,

## The NECS 2017 Conference Organizing Team

### Université Sorbonne Nouvelle – Paris 3

Raphaëlle Moine and Antonio Somaini,  
together with Alexis Blanchet, Fabrice Buschini, Teresa  
Castro, Kristian Feigelson, Kira Kitsopanidou,  
Barbara Laborde, Bruno Péquignot, Antoine Prévost-Balga



## The Pre-Conference Organizing Team

### Université Paris Diderot – Paris 7

Emmanuelle André and Martine Beugnet,  
together with Jeanne Ferrier, Carlos Kong, Halbe Kuipers,  
Sarah Ohana



# NECS Committees

Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## NECS Steering Committee

Sophie Einwächter, Judith Keilbach, Skadi Loist, Michał Pabiś-Orzeszyna, Francesco Pitassio, Antonio Somaini, Alena Strohmaier

## NECS 2017 Conference Committee

Luca Barra, Ruggero Eugeni, James Harvey-Davitt, Rahma Khazam, Daniel Kulle, Raphaëlle Moine, Michał Pabiś-Orzeszyna, Antonio Somaini

## NECS 2017 Conference Organizing Team - Paris 3

Raphaëlle Moine and Antonio Somaini, together with Alexis Blanchet, Fabrice Buschini, Teresa Castro, Kristian Feigelson, Kira Kitsopanidou, Barbara Laborde, Bruno Péquignot, Antoine Prévost-Balga

## NECS 2017 Pre-Conference Organizing Team - Paris 7

Emmanuelle André and Martine Beugnet

## NECS 2017 Graduate Workshop

Jeanne Ferrier (Université Paris Diderot - Paris 7), Carlos Kong (The Courtauld Institute of Art in London), Halbe Kuipers (University of Amsterdam), Sarah Ohana (Université Paris Diderot - Paris 7)

## Centre Pompidou

Collection « Film » : Philippe-Alain Michaud and Jonathan Pouthier

Collection « Nouveaux Médias » : Marcella Lista and Étienne Sandrin

### Program

Antonio Somaini, Raphaëlle Moine,  
Antoine Prévost-Balga

### Conference Coordinator

Antoine Prévost-Balga

### Publishers' Forum

Teresa Castro

### Media and Public Relations

Barbara Laborde, Antoine Prévost-Balga

### Graphic Design

Zoo Somaini

# Partners



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## We thankfully acknowledge the support of:

Université Sorbonne Nouvelle – Paris 3  
UFR Arts & Médias

Centre Pompidou: Collections "Film" and "Nouveaux Médias"  
LabEx ICCA - Industries Culturelles et Création Artistique  
CNC - Centre National du Cinéma et de l'Image Animée

Université Paris Diderot - Paris 7  
CERILAC – Centre d'Études et de Recherches Interdisciplinaires en Lettres Arts Cinéma  
LARCA – Laboratoire de Recherches sur les Cultures Anglophones



**Centre  
Pompidou**

**IC** industries  
**CA** culturelles &  
création  
artistique



université  
**PARIS  
DIDEROT**  
PARIS 7

**CERiLAC**

**LARCA**  
Laboratoire de Recherches sur les Cultures Anglophones - CNRS UMR 8225



# Conference Locations



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## Venues

Please note that the conference takes place in different locations throughout the city of Paris. Here are the addresses of the venues and the closest subway or bus stops nearby.



### A/ Université Sorbonne Nouvelle – Paris 3 (NECS Conference main site)

13, rue Santeuil

Building D

75005 Paris

Access: Metro line 7, Censier-Daubenton station / Bus line 67, Buffon-La mosquée station / Bus line 91, St-Marcel Jeanne d'Arc station / Bus line 27, Monge-Claude Bernard station / Bus line 83, Les Gobelins station.

### B/ Université Paris Diderot – Paris 7 (NECS Pre-Conference site: Graduate Workshop and other Workshops)

5, rue Thomas Mann

Campus "Grands Moulins"

Room 785C, C building, 7<sup>th</sup> floor / Room Pierre Albouy, C building, 6<sup>th</sup> floor

75013 Paris

Access: Metro line 14, Bibliothèque François Mitterrand station / Bus line 89, Bibliothèque François Mitterrand station / Bus line 62, Bibliothèque François Mitterrand station / Bus line 64, Bibliothèque-Chevaleret station or Pont de Tolbiac station.

### C/ Centre Pompidou (Pre-Conference Keynote Lecture with Lewis Klahr in the Cinéma 2 on Wednesday, June 28<sup>th</sup> 2017; Conference Keynote Lecture #1 with Mark Hansen in the Cinéma 1 on Thursday, June 29<sup>th</sup> 2017; Conference Keynote Lecture #3 with Elizabeth Price in the Cinéma 2 on Saturday, July 1<sup>st</sup> 2017).

Place Georges Pompidou

75004 Paris

Access: Métro line 11, Rambuteau station / Metro line 1 and 11, Hôtel de Ville station / Metro line 1, 4, 7, 11 and 14, Châtelet station / Bus lines : 21, 29, 38, 47, 58, 69, 70, 72, 74, 75, 76, 81, 85, 96.

# Conference Locations



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

**D / Grand Amphithéâtre de la Sorbonne (Conference Keynote Lecture #2 with Deborah Chambers, CNC round table, NECS General Meeting, followed by Cocktail, on Friday, June 30th 2017)**

La Sorbonne

47, rue des Écoles

75005 Paris

Access : Metro line 10, Cluny-La Sorbonne station / Metro line 4, Saint-Michel station / RER line B, Saint-Michel station or Luxembourg station / Bus line 21, Les écoles station or Luxembourg station / Bus line 27, Les écoles station / Bus line 38, Les écoles station or Luxembourg station.



# Access & Floor Plan

Université Sorbonne Nouvelle - Paris 3

**PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS**

## Université Sorbonne Nouvelle - Paris 3

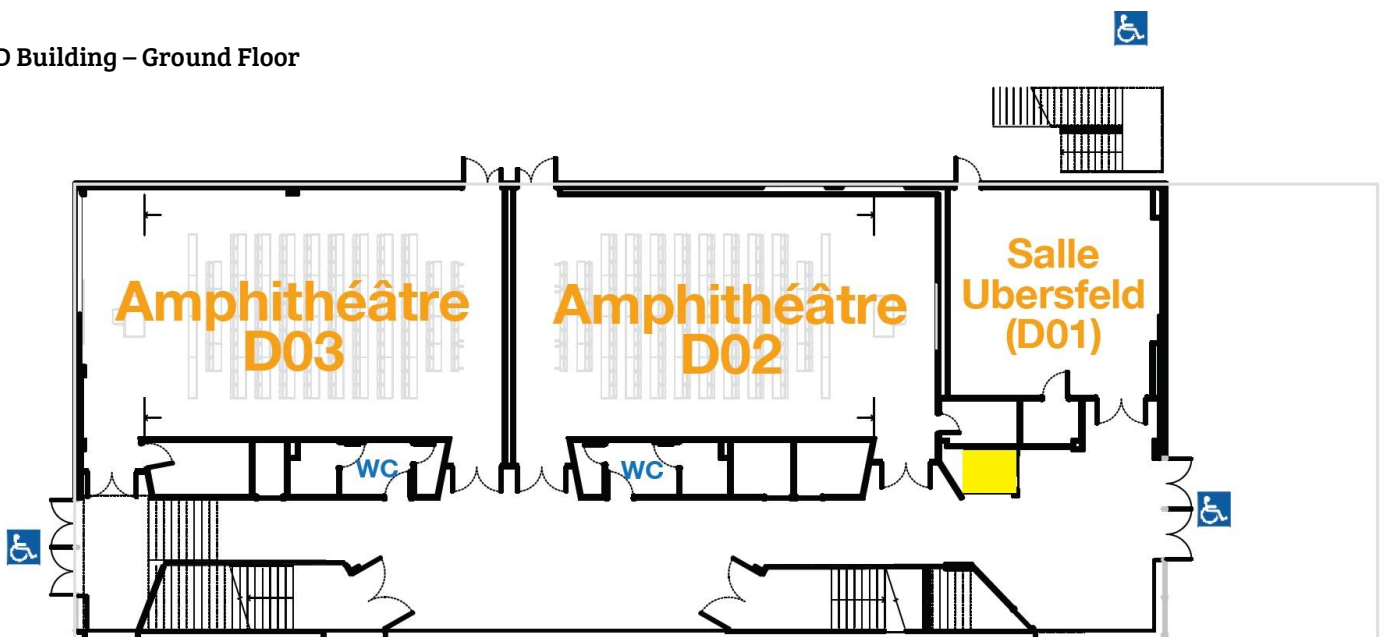
13, rue Santeuil

Building D

75005 Paris



## D Building – Ground Floor



# Access & Floor Plan



Université Sorbonne Nouvelle - Paris 3

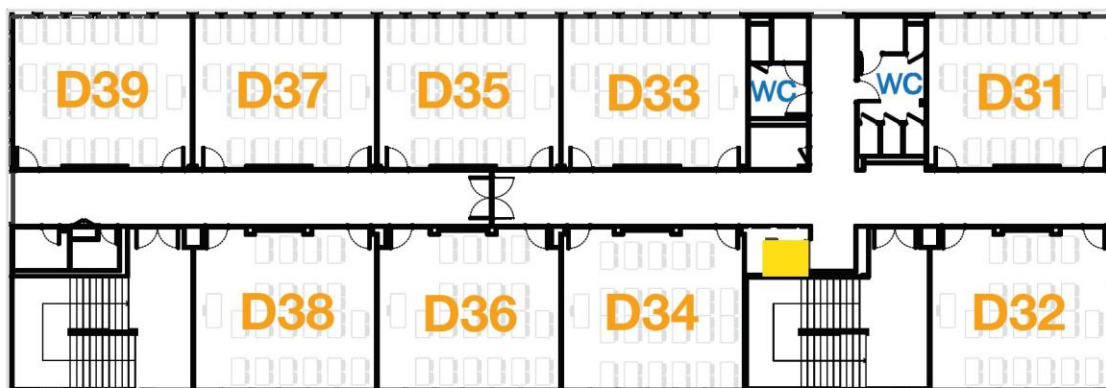
D Building – 1st Floor



D Building 2<sup>nd</sup> Floor



D Building 3rd Floor



# Access & Floor Plan

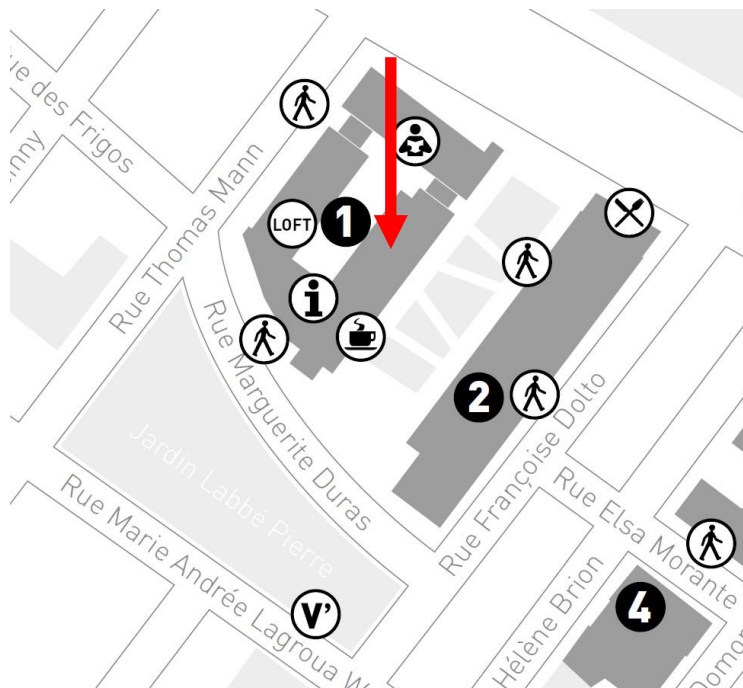
Université Paris Diderot - Paris 7

**PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS**

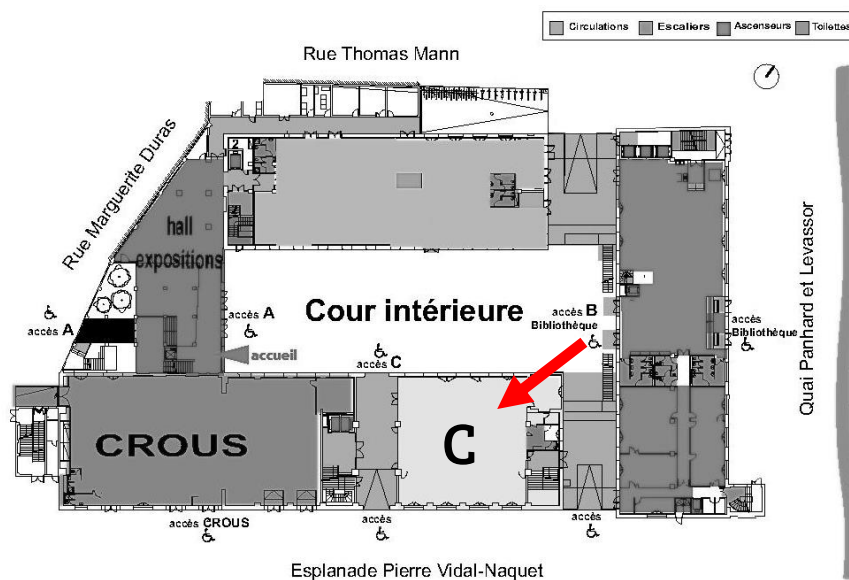
## Université Paris Diderot – Paris 7

5, rue Thomas Mann  
Campus “Grands Moulins”  
75013 Paris

### 1/ Campus “Grands Moulins”



### Campus “Grands Moulins” - Ground Floor





# Access & Floor Plan

## Centre Pompidou - Cinéma 1 & 2

**PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS**

### Centre Pompidou

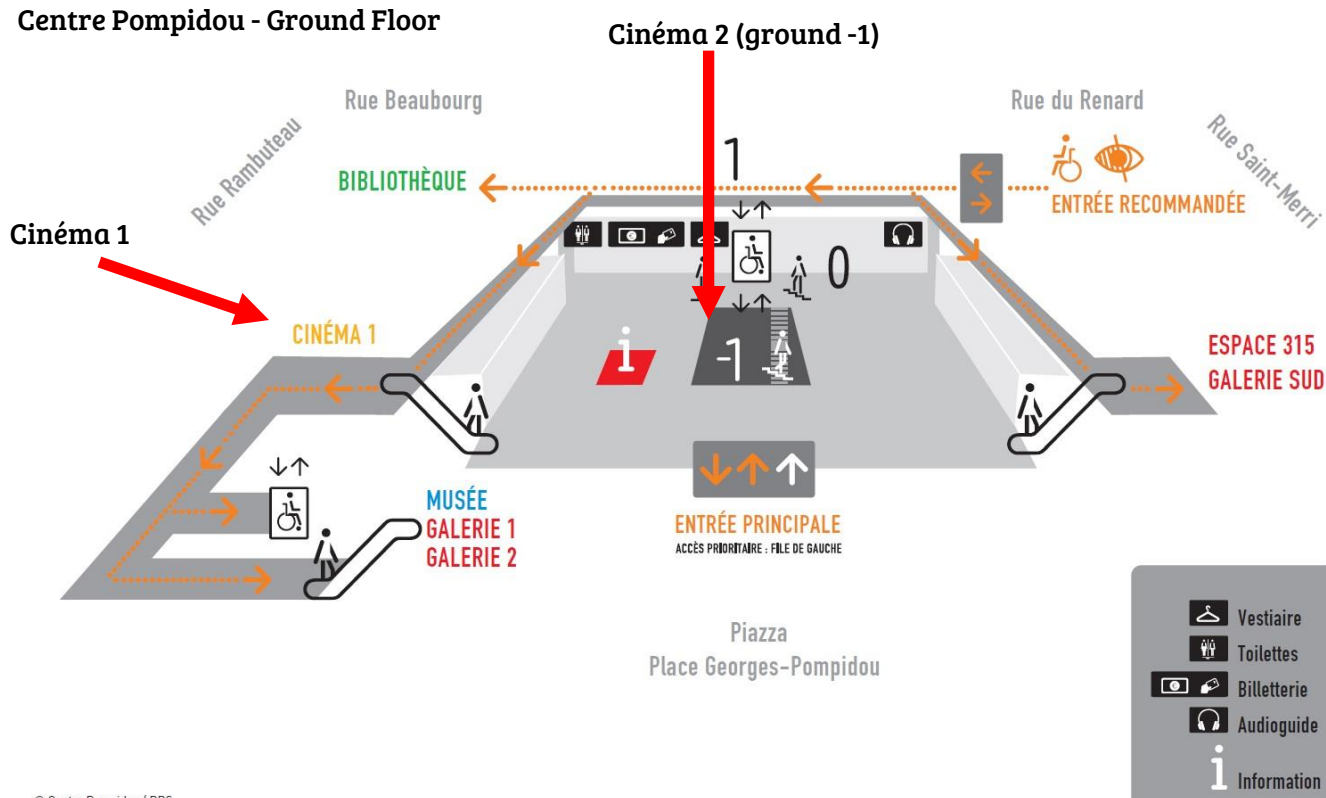
Place Georges Pompidou




75004 Paris



**Main Entrance**

### Centre Pompidou - Ground Floor



-  Vestiaire
-  Toilettes
-  Billetterie
-  Audioguide
-  Information

# Access & Floor Plan



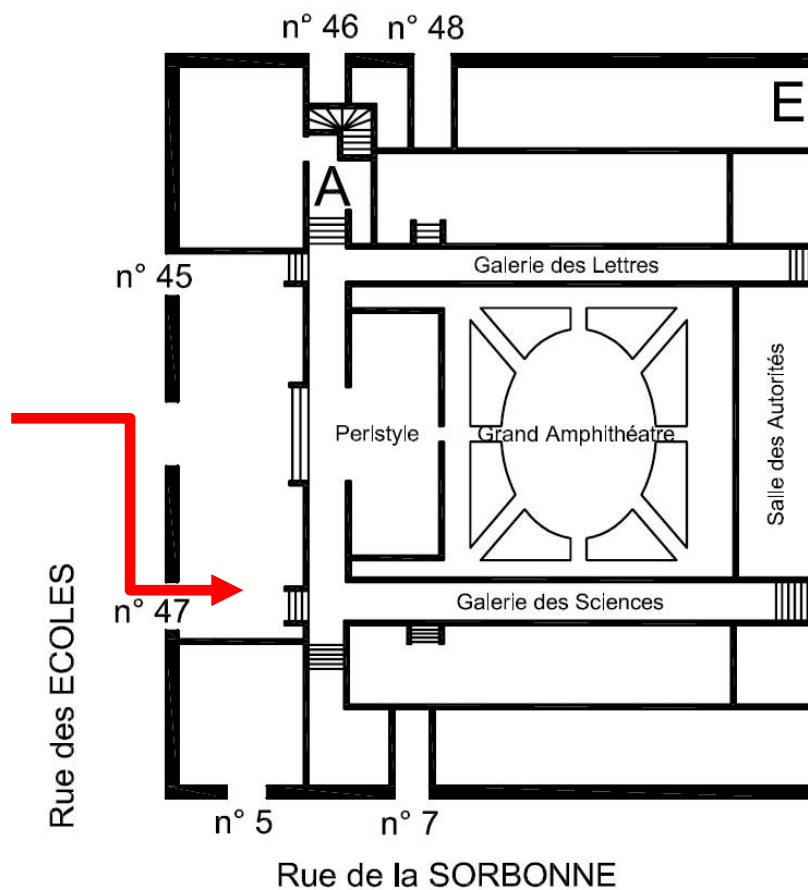
## Grand Amphithéâtre de la Sorbonne

PLEASE REMEMBER TO BRING A VALID ID TO ACCESS ALL THE CONFERENCE LOCATIONS

### Grand Amphithéâtre de la Sorbonne

La Sorbonne  
47, rue des Écoles  
75005 Paris

### Grand Amphithéâtre de la Sorbonne - Ground Floor





# 2017 NECS Conference Time Table



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## PRECONFERENCE EVENTS

## DAY 1

## DAY 2

## DAY 3

Tuesday 27<sup>th</sup>

Wednesday 28<sup>th</sup>

Thursday 29<sup>th</sup>

Friday 30<sup>th</sup>

Saturday 1<sup>st</sup>

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Introduction  
& Registration

10.30-12.00  
Graduate Workshop  
Panel 1  
p. 15

Lunch

13.45-15.15  
Graduate Workshop  
Panel 2  
p. 15

Break

15.30-17.00  
Graduate Workshop  
Panel 3  
p. 16

18.00-19.30  
Presentation,  
Screening & Q&A  
by Richard Misek  
p.16

10.30-12.30  
Graduate Workshop  
Panel 4  
p. 17

Lunch

14.15-15.45  
Graduate  
Workshop  
Panel 5  
p. 17

Break

16.00-17.30  
Graduate  
Workshop  
Panel 6  
p. 17

19.00-21.00  
Pre-conference  
Keynote  
Centre Pompidou  
Cinéma 2  
p.19

13.00-17.00  
Pre-Conference Workshop #1 #2 #3  
p.18

08.30 - 18.00  
Registration

09.30-11.15  
Panels  
**A1-A14**  
pp. 29-31

Break

11.30-13.15  
Panels  
**B1-B14**  
pp. 32-35

Break

13.30-15.15  
Panels  
**C1-C14**  
pp. 36-38

Break

15.30-17.15  
Panels  
**D1-D13**  
pp. 39-41

17.15-18.00  
Workgroup Meetings

19.00-21.30  
Opening Remarks  
Keynote #1  
& Screening  
p.20  
Centre Pompidou  
Cinéma 1

08.30 - 18.00  
Registration

09.00-10.45  
Panels  
**E1-E14**  
pp. 42-44

Break

11.00-12.45  
Panels  
**F1-F14**  
pp. 45-47

Break

13.00-14.45  
Panels  
**G1-G13**  
pp. 48-50

16.00-17.30  
Keynote #2  
p.21  
Grand Amphithéâtre  
Sorbonne

17.30-19.00  
CNC Round Table  
p.23  
Grand Amphithéâtre  
Sorbonne

19.00-20.30  
NECS General  
Meeting  
Grand Amphithéâtre  
Sorbonne

20.30-22.00  
Cocktail  
Grand Amphithéâtre  
Sorbonne

08.30 - 18.00  
Registration

09.00-10.45  
Panels  
**H1-H14**  
pp. 51-53

Break

11.00-12.45  
Panels  
**I1-I14**  
pp. 54-56

Break

13.00-14.45  
Panels  
**J1-J14**  
pp. 57-59

Break

15.00-16.45  
Panels  
**K1-K13**  
pp. 60-62

Break

17.00-18.45  
Panels  
**L1-L13**  
pp. 63-65

19.30-22.00  
Keynote #3  
& Screening  
p.22  
Closing Remarks  
Centre Pompidou  
Cinéma 2

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# NECS Graduate Workshops

Paris, June 27<sup>th</sup> - 28<sup>th</sup> 2017 » Université Paris Diderot - Paris 7

## NECS Graduate Workshop

### Future Sensibilities: Mediations of Precarious Life

How do film and media practices sense and make sense of the future when it presents life as increasingly precarious? From the passage into the Anthropocene, the exhaustion of natural resources and the technologization of labor, widespread right-wing populism, to crises of refugee movement and expansive relations of inequality, contemporary futures present themselves as risks for life. Recent theorizations of precarious life (Butler, 2009, 2015; Lorey, 2015; Agamben, 2016) maintain that the future can no longer assume to be a stable temporality or even a tangible potentiality. What futures can still be imagined? A concern for shared futures must rather be sensed, described, politicized, and continuously reinvented. The destabilizing historical present urges us to reconsider how film and media cultures have historically, and continue to, make sense of coming futures and sense possible alternatives. What can be found in the aesthetics, techniques, operations, and modes of thinking and speculation that sense, create, and invent new futures? Asking if, and how, the future is still sensible, this workshop aims at examining the aesthetic, social, ecological and political dimensions of historical and contemporary film, visual and media cultures and their methodologies.

Université Paris Diderot – Paris 7  
5, rue Thomas Mann  
Campus “Grands Moulins”  
75013 Paris



**Tuesday June, 27<sup>th</sup> - Room 785C, C building, 7<sup>th</sup> floor**

**Arrival – 10:00-10:15**

**Introduction - 10:15-10:30**

Introduction by Alena Strohmaier (NECS Graduate Representative), Halbe Kuipers & Carlos Kong, Sarah Ohana & Jeanne Ferrier.

Please note : all power-points should be prepared on usb keys. Although the set up is simple, it might be an advantage for the organisers of the workshops to arrive 15mn in advance to familiarise themselves with the AV equipment.

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#### Panel 1

» June 27<sup>th</sup>, 10:30 - 12:00

Christian Sancto

» Utrecht University

*Archives Across Bodies: Patrick Staff's The Foundation and the Politics of Queer Archive*

Respondent: Will Ballantyne-Reid

Will Ballantyne-Reid

» The Courtauld Institute of Art in London

*Artist Archives/Affect/Afterlives : Learning From David Wojnarowicz' Magic Box*

Respondent: Christian Sancto

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#### Panel 2

» June 27<sup>th</sup>, 13:45 - 15:15

Alba Giménez

» University of South Wales

*How to Deal with Bad New Days: Kluge, the Revival of Avant-garde and Utopia.*

Respondent: Juliana Froehlich

Juliana Froehlich

» University of Antwerp/CAPES – Ministry of Education of Brazil (UA/CAPES)

*Ozualdo Candeias' A Margem/The Margin (1967): The Aesthetics of Precariousness as An Open (Film) Artwork.*

Respondent: Alba Giménez



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## Panel 3

» June 27<sup>th</sup>, 15:30-17:00

Christian Rossipal

» Stockholm University/Waseda University

*Looking Back: A Field Study of Video Activism  
and Dark Sousveillance*

Respondent: Maria Moseng

Maria Moseng

» The Courtauld Institute of Art in London

*Faceless Terrors and Memory Machines*

*Projections of Violence and Power in The*

*Anabasis of May and Fusako Shigenobu, Masao*

*Adachi and 27 Years Without Images (2011).*

Respondent: Christian Rossipal

## The Video Essay

### Presentation and Screening by Richard Misek - 18:00 - 19:30

**Room 785C, C building, 7<sup>th</sup> floor**

Alongside the familiar scholarly article, the video essay has become a key alternative mode of analysing films and theorizing about cinema. It has also proved to be a precious pedagogical tool.

Film-maker, editor, and theorist Richard Misek has curated a series for a special issue of *(In) Transition: Journal of Videographic Film and Moving Image Study*, an international, peer-reviewed online journal that focuses on the video essay form. He will give a brief presentation and Q&A on the video essay, before screening a sample of the videos included in the forthcoming special issue.

Drinks and snacks will be served.

# NECS Graduate Workshops



Paris, June 27<sup>th</sup> - 28<sup>th</sup> 2017 » Université Paris Diderot - Paris 7

Wednesday June 28<sup>th</sup> - Room Pierre Albouy, C building, 6<sup>th</sup> floor

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## Panel 4

» June 28<sup>th</sup>, 10:30 - 12:30

Marija Laugalyte

» University College Cork

*Perceiving Precariousness Through New Technology's Connectivity*

Respondent: Andrea Lathrop

Andrea Lathrop

» University College London

*Media's Own Time. An Analysis on Ebay as Recirculation Platform*

Respondent: Marija Laugalyte

Mariz Keleda

» Brown University

*Virtual Raids : Tracing Potenza in Cairo's Alternative Cultural Sector*

Respondent: Marija Laugalyte

Wednesday June 28<sup>th</sup> - Room 785C, C building, 7<sup>th</sup> floor

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## Panel 5

» June 28<sup>th</sup>, 14:15 - 15:45

Axelle Demus

» Université de Nantes

*Speaking Out Before We're Dead: Queer AIDS Video Activism*

Respondent: Greg Niedt

Greg Niedt

» Drexel University in Philadelphia

*Collapsing the Closet: Examining the Ongoing Bricolage of Digital Queerness*

Respondent: Axelle Demus

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## Panel 6

» June 28<sup>th</sup>, 16:00 - 17:30

Jiyu Zhang

» Leiden University, Netherlands

*Unhappy Together: Sexuality, Identity, and the Body in Sinophone Cinema*

Respondent: Ana Bento Ribeiro

Ana Bento Ribeiro

» Université Paris Nanterre - Paris 10

*Becoming Transnational: Femininities and Migration in Contemporary Romanian Cinema*

Respondent: Jiyu Zhang

# NECS Pre-Conference Workshops



Paris, 28<sup>th</sup> 2017 » Université Paris Diderot - Paris 7

## **Pre-Conference Workshop #1 : The Impact of Digitalization on Global Screen Industries**

Organised by the NECS Screen Industries Workgroup.

Contact : Paul McDonald, [paul.mcdonald@kcl.ac.uk](mailto:paul.mcdonald@kcl.ac.uk), Mingant Nolwenn, [nolwenn.mingant@univ-nantes.fr](mailto:nolwenn.mingant@univ-nantes.fr) and Petr Szczepanik, [petrszczepanik@gmail.com](mailto:petrszczepanik@gmail.com)

Salle Pierre Albouy, 13.00 - 17.00

Campus Grands Moulins

C building, 6th floor

Coffee break at 15.30.

## **Pre-Conference Workshop #2 : How to Teach European Cinema : The European Universities Film Award (EUFA)**

Contact : Skadi Loist, [skadi.loist@uni-rostock.de](mailto:skadi.loist@uni-rostock.de)

Salle 791C, 13.30-17.00

Campus Grands Moulins

C building, 7th floor

Coffee break at 15.30.

In 2016, Filmfest Hamburg and the European Film Academy (EFA) launched the 1st European University Film Award (EUFA). This award, presented and voted for by European University students, aims to engage young people with the values of European cinema and processes for its recognition and promotion. Five films were viewed and discussed in the participating university classes. One student representative per university came to Hamburg for a deliberation meeting. For two days students discussed all films together, exchanged arguments and voted for the final winner: *Daniel Blake* by Ken Loach. NECS helped connect film scholars and students from 13 European countries with the EUFA program in 2016 and facilitates the expansion of the project. This workshop will bring together the award's initiator, Filmfest Hamburg programmer Kathrin Kohlstedde, and scholars who participated in teaching the first EUFA classes. In this workshop we will discuss the different approaches and challenges that arose by teaching current European cinema in different settings depending on the course setup, the program, department and country. While discussing this specific initiative, we will also consider broader issues such as current teaching methods for film analysis and criticism, connections of theory and practice sections as well as transnational and cosmopolitan approaches to European cinema.

Workshop organizer: Skadi Loist (University of Rostock)

### Participants

- 1) Kathrin Kohlstedde (Filmfest Hamburg)
- 2) Lydia Papadimitriou (Liverpool John Moores University)
- 3) Francesco Pitassio (Università degli Studi di Udine)
- 4) Andrea Pocsik (Pázmány Péter Catholic University, Budapest)
- 5) Ioannis (Yannis) Skopeteas (University of the Aegean)
- 6) Michał Pabiś-Orzeszyna (University of Łódź)

## **Pre-Conference Workshop #3 : Experimental Media Archaeology**

Organised by the European Network for Experimental Media Archaeology (NEMA)

Contacts : Annie van der Oever, [annievandenoever@gmail.com](mailto:annievandenoever@gmail.com), Andreas Fickers, [Andreas.Fickers@uni.lu](mailto:Andreas.Fickers@uni.lu)

Salle 789C, 13.30-17.00

Campus Grands Moulins C Building, 7th floor

Coffee break at 15.30.



# NECS Pre-Conference Keynote

Paris, 28<sup>th</sup> 2017 » Centre Pompidou, Cinéma 2

## Lewis Klahr

» Wednesday June 28<sup>th</sup>, 19:00, Centre Pompidou, Cinéma 2.

In collaboration with the Collection "Film" (Philippe-Alain Michaud, Jonathan Pouthier)

**LEWIS KLAHR in conversation with Emmanuelle André and Martine Beugnet**

**Screening of *SIXTY SIX* (2002-2015, 90')**

*Free for NECS conference participants and members (subject to availability; normal tickets 6 euros).*

American filmmaker Lewis Klahr has been collecting images and sounds since the late 1970s, investigating their historical, mnemonic as well as aesthetic potential. Like a distant echo of André Breton's question – "why should I not grant to dreams what I occasionally refuse reality, that is, the value of certainty in itself" – Klahr's work explores the twists and turns of the unconscious, where existentialist quest, melancholia and popular iconography mingle. At the crossroads between surrealist collage and bygone Hollywood classicism, his feature film *Sixty Six* (2002-2015) offers itself as an immersion in the pop universe of the 1960s which the artist translates into a mythological tale.

The projection will be followed by a conversation between Lewis Klahr, Emmanuelle André and Martine Beugnet (both Université Paris Diderot – Paris 7)



Lewis Klahr, *Sixty Six*, 2002-2015, HD video, col., sound, 90' (detail), © Courtesy Lewis Klahr

Born in 1956, Lewis Klahr lives and teaches in Los Angeles. He studied at SUNY Purchase College (New York) and at the University of Buffalo, where the discovery of the films of Stan Vanderbeek, Harry Smith, Bruce Conner, and Joseph Cornell proved decisive for the development of his own work. In 1977, Lewis Klahr started to create 8mm and 16mm animated collages. In 2007 he began to experiment with digital filmmaking. His films draw on mythological imagery, American cinema, Pop Art, comics, and photo novels, breaking away from the archetypal codes of representation. His work has been widely shown and features in international collections including the MoMA's. It has garnered prestigious awards such as the Wexner Center for the Art (2010) and the Brakhage Vision Award (2013).

This event is organized as part of the « Technological Uncanny » project funded by UDPN (Usages des Patrimoines Numérisés), the LARCA and the CERILAC, and headed by Emmanuelle André, Martine Beugnet (Université Paris Diderot - Paris 7)), Nicole Vincent and Camille Kurtz (Université Paris Descartes - Paris 5).

Centre  
Pompidou

UNIVERSITÉ  
PARIS  
DIDEROT  
PARIS 7

CERILAC  
LARCA  
Laboratoire de Recherches sur les Cinéma Anglaises - 1200 000 010

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European Network for  
Cinema and Media Studies

# NECS Conference Keynote #1



Paris, June 29<sup>th</sup> » Centre Pompidou, Cinéma 1

**Mark Hansen**

Duke University

» Thursday June 29<sup>th</sup>, 19:00, Centre Pompidou, Cinéma 1

In collaboration with the Collection "Nouveaux Médias" (Marcella Lista, Étienne Sandrin)

## **World, Earth, Flesh, Sense: From Intersubjectivity to Intrasensibility**

The talk will explore recent efforts to "move beyond the human scale" with the aim of specifying the role played by technics in "cosmic solidarity" (Whitehead). It will examine various theories and approaches to cosmic solidarity, including Derrida's "stabilizing apparatus," Jeffrey Nealon's "plant theory," and Vicki Kirby's "quantum anthropology," all of which raise compelling and crucial objections to human scale approaches like phenomenology and seek to expand the terrain for contact with the nonhuman in ways that avoid anthropocentric retrenchments. By exposing the limitations of each of these intertwined ventures, while also embracing aspects of each, it shall set the stage for a technical phenomenology of sensibility rooted in quantum measurement as it informs the final work of Merleau-Ponty and its development in the information-induced operation of individuation theorized by Merleau-Ponty's student, Gilbert Simondon. Understood as the generator of phenomena across all scales, technical measurement affords an opportunity to encompass human and nonhuman sensibility within larger individuations. Phenomenality becomes decoupled from its privileged affinity with human intentionality and is redistributed within individuations that involve but do not necessarily center around human activities and that cannot be conceptualized as manifestations of restricted cognitive processes.

This technical phenomenology of sensibility informs scale-variant theory in two distinct, yet closely intertwined directions: on one hand, it brokers contact across scale divides, in the "outward" direction of scales both larger and smaller than human ones; on the other, it moves in an "inward" direction, via the scalar complexity (or scalar multiplicity) of the contemporary technical ensembles that dictate the operability of contemporary global culture (Bratton's "Stack"). In other words, a processual approach that centers around information-induced individuation places the human within complex textures of sensibility, at scales both consonant and dissonant with human phenomenality. What results is nothing less than a generalized aesthetics of phenomenality.

Mark B.N. Hansen is Professor of Literature at Duke University.

Among his main publications, the books, *Embodying Technesis: Technology Beyond Writing* (University of Michigan, 2000); *New Philosophy for New Media* (MIT Press, 2004); *Bodies in Code* (Routledge, 2006); *Feed Forward: On the Future of 21st Century Media* (University of Chicago Press, 2014). Together with W.J.T. Mitchell, he is the editor of *Critical Terms for New Media* (University of Chicago Press, 2010).

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PARIS 3  
Membre de l'Université Sorbonne Paris Cité  
UFR  
Arts & médias

# NECS Conference Keynote #2



Paris, June 30<sup>th</sup> » Grand Amphithéâtre de la Sorbonne

**Deborah Chambers**

Newcastle University

» Friday June 30<sup>th</sup>, 16:00, Grand Amphithéâtre de la Sorbonne

## **Mediated and Simulated Intimacies: The Entrance of Algorithms, Robotics, and Smart Technologies into Personal Life**

What roles are new technologies playing within changing notions and practices of intimacy? This presentation examines the processes through which personal connections are performed, displayed and re-conceived in the digital era. The entrance of algorithms, robotics and smart technology into spheres of intimacy are addressed to enquire into ways emotions and personal relationships are imagined and narrativized in popular culture. While 'simulated intelligence' goes almost unquestioned in everyday discourses about robotics, 'simulated intimacy' remains deeply perplexing. To cast light on the nature of today's mediated intimacy, the talk will address dilemmas of mediated intimacy relating to trust, privacy and authenticity. Two aspects of mediated and 'machine' intimacy will be explored: 'public intimacy' associated with social media, and 'automated intimacy' narrativized through interactions with humanoid robots. These discourses represent points of tension surrounding changing personal relationships. The talk will discuss whether they signify a crisis of intimacy or sociable creativity in the digital age.

Deborah Chambers is Professor of Media and Cultural Studies at Newcastle University.

Intersecting media and cultural studies and sociology, her research areas include networked intimacy and changing social ties; media and popular cultures; the meaning of home; changing media technologies and households; women and journalism. Her books include *Changing Media, Homes and Households: Cultures, Technologies and Meanings* (2016); *Social Media and Personal Relationships: Online Intimacies and Networked Friendship* (2013); *A Sociology of Family Life: Change and Diversity in Intimate Relations* (Polity 2012); *New Social Ties: Contemporary Connections in a Fragmented Society* (Palgrave Macmillan 2006), *Women and Journalism* (Chambers, Steiner and Fleming Routledge 2004); *Representing the Family* (Sage 2001)

# NECS Conference Keynote #3



Paris, July 1<sup>st</sup> » Centre Pompidou, Cinéma 2

## Elizabeth Price

Artist

» July 1<sup>st</sup>, 19:30, Centre Pompidou, Cinéma 2

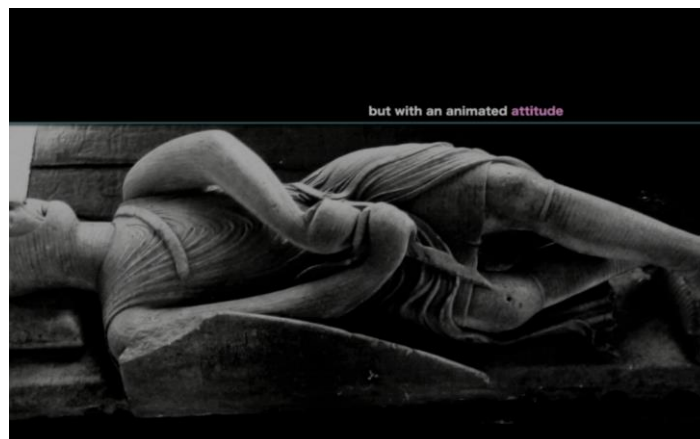
In collaboration with the Collection "Film" (Philippe-Alain Michaud, Jonathan Pouthier)

### LECTURE

London-based artist Elizabeth Price (British, b. 1966) creates richly multi-layered narrative moving image works made specifically for gallery environments. Often beginning with research undertaken in archives and museum collections, Price draws on varying references, such as architectural sites, social and political histories, as well as the language of advertising copy. Composed of collaged imagery – analogue and digital photography, animation, and motion graphics – Price's works almost always include scrolling text, sometimes read out loud by a narrator's computerized voice set against a musical background. Through the artist's choice of composition, archival footage is brought into conversation with digitally rendered imagery, blurring the boundary between historical fact and fiction, real and imagined narratives. Editing plays a key role in Price's practice, and her arresting works are widely regarded for the interplay of the visual and aural – the rapid succession of imagery combined with layered soundtracks.

In 2012 Price was awarded the Turner Prize for her solo exhibition 'HERE' at the Baltic Centre for Contemporary Art, Gateshead. The same year she also won the Paul Hamlyn Award for artists. In 2013 she was awarded the Contemporary Art Society Annual Award, a commission prize which enabled her to make a work for the collection of the Ashmolean Museum, Oxford. She was featured in the British Art Show 2011, and has since had solo presentations at Bloomberg International and Chisenhale Gallery London; The New Museum, New York; Julia Stoschek Collection, Düsseldorf; The Swedish Contemporary Art Foundation, Stockholm; Kunsthalle Winterthur, Switzerland, the Musée d'art Contemporain de Montréal and the Neuer Berliner Kunstverein, Berlin.

Forthcoming she will be presenting solo exhibitions at ISAW, New York and the Chicago Institute of Art in 2017; The Walker Art Center, Minneapolis; Nottingham Contemporary; Berlin Natural History Museum in 2018 and at the Whitworth Manchester in 2019.



# CNC Round Table



Paris, June 30<sup>th</sup> » Grand Amphithéâtre de la Sorbonne

## Centre National du Cinéma et de l'Image Animée

» Friday June 30th, 17:30, Grand Amphithéâtre de la Sorbonne

### **From Cinema to Immersive Digital Experience: 70 Years of Innovation in French Public Policies**

France's public policies in the film and audiovisual industries have inspired and continue to inspire many countries around the world. Sometimes criticized as protectionist, these policies introduced after World War II led France to become the first European hub in the field of film production and exportation. The round table will discuss the ambitious and innovative approach taken by the CNC (Centre National du Cinéma et de l'Image Animée) to sustain the French film, audiovisual and new media industry. From movies to video games and from web series to the immersive medium of virtual reality, the French public support system plays a key role in boosting creativity and innovation in the filmmaking and new media industries. How have content creators been embracing these new opportunities?

Moderator: Laurent Creton (President of the Conseil Académique and Vice-President of the Commission de la Recherche at the Université Sorbonne Nouvelle - Paris 3).

CNC Representative: Pierre-Emmanuel Lecerf (Directeur Financier et Juridique, Directeur des Affaires Européennes et Internationales)

Check here for updates with additional details on participants:  
<https://necs.org/conference/program/cnc-round-table/>





## SENSIBILITY AND THE SENSES

### Media, Bodies, Practices

The question of the relationship between media, bodies, and the senses cuts across the entire history of media theories. Since their first appearance, technical media such as telegraphy, photography, gramophone, film, typewriter, the telephone, radio, and then television, computer, internet, as well as a wide variety of cultural techniques for the recording, processing, and transmitting of information have been analyzed taking into consideration their relationships with the human body and its sensory organs. Concepts such as “organ projection,” “prosthesis,” “innervation,” “extension,” and “interface” have been used to describe the contact and the interaction between human organisms and technical apparatuses with their various degrees of hybridization, which in turn have generated a whole series of utopian and dystopian visions of a future “post-human” condition. And while the very notion of “medium” is strictly related to the problem of sensory perception (since it finds one of its origins in the Latin translation of a Greek term, *metaxu*, which was used by Aristotle in order to indicate the material intermediary entities that make perception possible), the body itself (with its expressive face, its sensitive skin, and its meaningful gestures and movements) has often been considered a sort of primary medium, a crucial reference point in order to understand the very nature of mediation.

The current transformations in our media landscape raise once more the question of the correlation between the history of technology and the history of the human sensorium, and invite us to reconsider the various possible relationships between media – in the widest sense of the term – and the realm of the senses, affects, and emotions. Cinema, with the various historical transformations of its spatial dispositif, has provided for decades and continues to provide a particularly important field for the interpretation of the cultural dynamics involved in the representation and reception of bodily identities and for the analysis of the aesthetic, embodied experience of the spectator. The same can be said for other visual, audiovisual, and sound media, which have tried to render through the grains, textures, and frequencies of their representations the different, dynamic materialities of bodies and sensations.

Today, the new bio-technical forms of life produced by ubiquitous digital media and by a whole range of artistic and non-artistic practices confront us with unprecedented theoretical questions, which can be tackled by combining perspectives that are both archaeological and forward-looking. We need appropriate theoretical frameworks in order to understand phenomena such as the sensory and cognitive functions performed by contemporary networked screens, the return of stereoscopic 3D imagery, the recent developments in the fields of virtual and augmented reality, the increasing presence in our living environment of intelligent sensing devices, the agencies of elemental media and mediating matters, as well as our daily interactions with digital technologies whose computational processes and outcomes are located below or beyond the thresholds of human perception. Understanding the new conditions of human and non-human sensibility within a fully networked media environment is one of the major challenges of contemporary film and media studies.

# Panels Overview



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » Université Sorbonne Nouvelle - Paris 3

## PANELS: A1 – A14

THURSDAY, June 29th, 9.30 – 11.15

- A1 - Science and Optical Media: Visual Perception, Imaging Technologies, and the Scientific Imagination
- A2 - Social Media and Elections: Practices and Discourses
- A3 - Outside In: Bodies and the Senses in Iranian Cinema
- A4 - Live and Experiential Cinema: Sensorial Excess in Immersive and Participative Film Spectatorship
- A5 - Contemporary Figures of Excess and Transgression
- A6 - Dancing Bodies
- A7 - Byte and Prejudice: Digital Film Studies and Embodied Meaning Making
- A8 - Affects and Audiovisual Media: Melancholia, Pity, and the Sublime
- A9 - The (Global) Body of the Auteur
- A10 - Animation and Sensory Experience: Bodies, Movement, and Space
- A11 - Bodies at the Crossroads Between the Sacred, the Magic, and the Occult
- A12 - Mediations of the Body: Practices and Productions of Space
- A13 - Sensorial Experiences Across the Audiovisual Spectrum: Childhood, Taste, National and Cultural Specificities
- A14 - New Approaches to the Absence/Presence of Women in the Contemporary Cinema of Turkey

## PANELS: B1 – B14

THURSDAY, June 29th, 11.30 – 13.15

- B1 - Cinema, Power, Body: Dispositifs of Training in Early Film and Visual Culture
- B2 - Technologies of Performance
- B3 - Screening Vulnerability: Witnessing the Fragile Body in the Digital Age
- B4 - Forms of Queer Love: Intimacy, Film, and Gay Male Subjectivity
- B5 - Local East Asia: Cinema and Cultural Industries (*Workshop*)
- B6 - Mediating Voices: The Role of Audiovisual Translation
- B7 - Film Markets in Historical Perspective: Budgets – Box Offices – General Tendencies
- B8 - Landscape, Architecture, Body across Documentary Cinema and Arts
- B9 - The Screen in the Body, the Body as the Screens: Showing Some Essential Links
- B10 - Sensuous Meaning-Making: On Cinematic Corporeality
- B11 - In and At: Children's Cinematic Bodies
- B12 - Cinemas of Paris (*Workshop*)
- B13 - Film Audiences & Festival Experience I: Senses, Body & Affect
- B14 - Turkish Cinema in Context: Humanity, Memory, Historicity

## PANELS: C1 – C14

THURSDAY, June 29th, 13.30 – 15.15

- C1 - Film Theory and Neuroscience #1: Space, Time, Narration, and Affects
- C2 - Trauma, Memory, Inscription
- C3 - Questioning the Norm in Bodily and Perceptual Standardizations
- C4 - Sensing Memory, History, and Space
- C5 - Examining Contemporary Pornographies, Regimes of Representation, Fantasy, and Practice
- C6 - Invisible Mediators: Audiovisual Translation Players
- C7 - Eastern European Cinema: Trends and Practices
- C8 - Cyborgs and Anthropomorphic Machines
- C9 - Film, the Senses, and Trauma
- C10 - Bodies, Gestures, and Subjectivities in the (Post-)Colonial Archive
- C11 - Habits of Mediation
- C12 - Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image
- C13 - Film Audiences & Festival Experience II: Rituals, Politics, and Cinephilia
- C14 - Changing Sensory Regimes and Emergent Corpo-Realities: Reflections on Dis-/Abling Practices

# Panels Overview



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » Université Sorbonne Nouvelle - Paris 3

## PANELS: D1 – D13

THURSDAY, June 29th, 15.30 – 17.15

- D1 - Film Theory and Neuroscience #2: Subjectivity, Style, and Techniques
- D2 - Corporeality in Question: Figuring the Body at the Intersection of Documentary and Art
- D3 - Trauma, Memory, Transmission
- D4 - The Social and Sensory Experience of Cinema-Going
- D5 - Data, Senses, Body, Consciousness: Media Theory and the Image of Streaming
- D6 - Media/Bodies: Experimental Film Practices and Research
- D7 - Eastern European Cinema and Television: Film Exhibition, Censorship, and Politics
- D8 - The Practice and Experience of Virtual Bodies on Screen
- D9 - Educating Through the Senses: Exhibition Practices at the Turn of the 20th Century, Soviet "Cinefication", Early Television
- D10 - Make Your Choice! The Concept of Choice and TV Reception
- D11 - Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting
- D12 - Multimedia Forms of Film Analysis: Between Aesthetics, Attention, and Immersion
- D13 - Film Audiences & Festival Experience III: Reframing Historical Events

## PANELS: E1 – E14

FRIDAY, June 30th, 9.00 – 10.45

- E1 - Screening Gestures 1: Signs and Meanings
- E2 - Star Bodies
- E3 - Embodied Experiences of Virtual Reality
- E4 - From Theory to Practices: The Body and The Medium
- E5 - The Politics of Policies: Global Cultural / Creative / Copyright Industries
- E6 - Masculinities
- E7 - Between Documentary and Experimental Realms: Avant-Doc, Past and Present
- E8 - Female Subjectivities and Emotional Spaces
- E9 - Gender and Border-Identities Between the National, the International, and the Global
- E10 - Interactive Environments
- E11 - The Weight of Class: Burdened Bodies in Documentary and Experimental Cinema
- E12 - Sonic Materiality and Radical Listening
- E13 - Tridimensional Simulacra and Masks: Body Politics and the Question of Authenticity in the Digital Age
- E14 - Interactivity, Performative Media Experiences, and Augmented Reality

## PANELS: F1 – F14

FRIDAY, June 30th, 11.00 – 12.45

- F1 - Screening Gestures 2: the Technical and the Visual
- F2 - The Center as a 'Body-Image': Formal Displacement and Identity in Crisis
- F3 - Virtual Reality and Cinema: Environments, Experiences, Narrations
- F4 - Let's Talk About Sex! Talking and Filming Sex in Contemporary Film
- F5 - Body Identity, Image, and Sense-Experience in the Age of New Media
- F6 - Feminist Pornography, Masochism, Queer Politics of Hypermasculinity
- F7 - Sensory Documentary Cinema
- F8 - Corporality, Nudity, and Lowbrow Movies 'On Demand': Late Socialist Bodies in the Polish Cinema of the 1980s
- F9 - Ethnography and the (Decolonial) Gaze: Archival Practices and Counter-Inquiry
- F10 - Media, Collective Individuation, and Sensorial Milieus
- F11 - Film Festivals and History/ies: Archives, Memory, and Traces
- F12 - Genre Sensibilities in the Era of "Peak Television"
- F13 - Immigrants, Refugees, and the Transmediation of Foreign Bodies in Contemporary Europe
- F14 - Moments of Heightened Expressivity: Tears, Laughter, the Mask, and the Haunted Voice

# Panels Overview



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » Université Sorbonne Nouvelle - Paris 3

## PANELS: G1 – G13

FRIDAY, June 30<sup>th</sup>, 13.00 – 14.45

- G1 - Eisenstein Reloaded: New Directions for Research
- G2 - The Uses of Film Festivals
- G3 - New Materialisms and Media Ecologies
- G4 - Reenactments, Self-Enactments, Proximities
- G5 - Makavejev, Cronenberg, Zvyagintsev
- G6 - Performance, Kinship, and Affects in Documentary Remediations
- G7 - Performing Bodies
- G8 - Silent Cinema and the Transition to Sound
- G9 - Migrant Bodies: Representations and Self-Representations
- G10 - Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics, and Methods
- G11 - Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif
- G12 - Topicalities of *1900*: Postures, Gestures, Discourses, Past and Present
- G13 - Resonance, Memory, and Solidarity: Queer Film Festivals and Audience Engagement

## PANELS: H1 – H14

SATURDAY, July 1<sup>st</sup>, 9.00 – 10.45

- H1 - Nonhuman Cinema: Expanded Subjectivities and New Sensorial Experiences
- H2 - Synaesthetic Experiences: Color, Light, Vertical Montage, Intermedia Environments
- H3 - Material in Conflict: What is a "Vision-Producing Machine"?
- H4 - Looking into 'the Other's Other': the (Body) Politics of Newsreels, Amateur Films, and Utility Films
- H5 - Experimental Media Archaeology and the Re-Sensitisation of Scholars: Theory & Practice
- H6 - Body Genres Redux
- H7 - Liminal Perceptions: Slowness and Vagueness
- H8 - The Mediating Face of Emotion: Performing Gestures, Visual Motives, and Historicity in Cinema
- H9 - Politics of Affects Through Social Media I
- H10 - Film Work Team and Collective Creation
- H11 - Corporeal Figurations in Transhistorical and Transnational Television Productions
- H12 - Psychogeographies and Ambulatory Filmmaking
- H13 - Realism and Its Legacies
- H14 - Queer Sensibilities

## PANELS: I1 – I14

SATURDAY, July 1<sup>st</sup>, 11.00 – 12.45

- I1 - Thresholds of Perception: Sound, Light, and the Infraperceptible
- I2 - Media and the Historicity of the Senses: Archaeological, Critical, and Experimental Approaches
- I3 - On the Fringe of Visual Perception: Psychedelic Experience and Abstract Cinema
- I4 - Non-Human Visions
- I5 - Communities of Affect: Sports Culture and Mediated Fandoms
- I6 - Materialising Mood, Vision, and Subjectivity in Contemporary Film and Television
- I7 - Interfacial Modulations of Affect I
- I8 - «Sense-App-ility» or: How the Interconnection of Human Senses and App-Technology En- or Disables Users
- I9 - Politics of Affects Through Social Media II
- I10 - Technology, Bodies, and Practices in Austrian Amateur Film
- I11 - Film and Media Art through the Lens of a Philosophy of the Senses
- I12 - Women Bodies: Presentations, Representations, Portraiture
- I13 - Media 'Bodies' and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International Co-production
- I14 - Intermedial Sensibility in Contemporary Eastern European and Russian Cinema

# Panels Overview



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » Université Sorbonne Nouvelle - Paris 3

## PANELS: J1 – J14

SATURDAY, July 1st, 13.00 – 14.45

- J1 - Bodifications and the Image's Flesh
- J2 - Non-Anthropocentric Perceptions: Sensing From a Non-Human Perspective
- J3 - Cartoon Bodies and Graphic Sensuality
- J4 - Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging
- J5 - Remediation and Affect
- J6 - Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination
- J7 - Interfacial Modulations of Affect II
- J8 - Reconstruction / Reenactment: Exhibition, Performance, and the Sensible Staging of Theory
- J9 - Bodies & Senses in Early Cinema Culture: Historical Experiences / Experiential Histories
- J10 - Self-Representations
- J11 - Against Immediacy: Feeling Form in Audiovisual Media
- J12 - International Festival of Audiovisual Programs: the Current Transformation of Screens and the Audiences
- J13 - Sensors, Implants, Prostheses, and Other Body-Technology Relations
- J14 - Sensory Experiences of Bodies at War

## PANELS: K1 – K13

SATURDAY, July 1st, 15.00 – 16.45

- K1 - Transmitting Bodies, Projecting Senses: Media and Anthropology in the Soviet Avant-garde
- K2 - Bodies, Senses, and the Videogame Experience
- K3 - Gestures and Other Ethical Encounters
- K4 - Sense and Political Insensibility: Affect, Media Culture, and the Resurgence of Right-Wing Populism (*Workshop*)
- K5 - From the Filmmaker's Studio to the Projection Space : Experimental Reconfigurations of the Subject-Spectator
- K6 - Traces: Film Festivals and History (*Workshop*)
- K7 - How to Feel the Experience: From Self-Inscription to Self-Regulation
- K8 - Sensations of Intermediality and Female Identity in Contemporary Eastern European Cinema
- K9 - In Front Of / On / Behind The Screen: On The Presence Of Bodily Movement From Vaudeville to Video Art
- K10 - Evolving Documentary Practices and the Intriguing Relatedness of the I, the Eye and the Body
- K11 - Sonic Interfaces, Sonic Bodies
- K12 - Synaesthesia and the Sharing of the Senses
- K13 - Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence

## PANELS: L1 – L13

SATURDAY, July 1st, 17.00 – 18.45

- L1 - The Transformations of Distraction
- L2 - Touching, Performing, Sharing, Curating: A Compilation of Cinematic Gestures
- L3 - Revisiting Human-Media Relations: Death, Circularity and Cinema
- L4 - (In)visible Bodies: Non-fiction Films by South American Women
- L5 - Figure, Ground, Gesture: East Asian Cinema Vectors
- L6 - The Uncanny, the Aging, the Electrical Body
- L7 - Technology, Dreams, and Revolutionary Affects
- L8 - The Sensible Skin of Analog Film: Materialities
- L9 - The Changing Landscape of Open Access Publications in Film and Media Studies: Distributing Research and Exchanging Data (*Workshop*)
- L10 - Digital Effects, Computer-Assisted Color Film Analysis
- L11 - The Uses of Polish Cinema in Media Education and Research (*Workshop*)
- L12 - Historical Soundscapes, Auditory Cultures
- L13 - Mapping French Philosophy of Senses, the Cinema, and Media Arts (*Workshop*)





## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Science and Optical Media: Visual Perception, Imaging Technologies, and the Scientific Imagination

Chair: Anthony Enns  
» Dalhousie University

Teresa Flores  
» Lusophone University, Lisbon  
*Optical Science and Anthropologic Types: The Photographic Archives of the Portuguese Expedition to the Muatiãnvua-Angola*

Anthony Enns  
» Dalhousie University  
*Optics and Objectivity in Microcosmic Fiction*

Margarida Medeiros  
» New University of Lisbon  
*Seeing Through Body and Mind: X-Rays, Telepathy, and the New Aesthetics, or How Transparency Became a Modernist Obsession*

Jordan Gowanlock  
» Concordia University, Montreal  
*Research and Development in Animation and Visual Effects Workflows*

2

Room: D3

### Social Media and Elections: Practices and Discourses *Sponsored by the Workgroup "New Media"*

Chair: Rainer Hillrichs  
» Universität Wien

Julia Richmond  
» Drexel University  
*Trump's Tweets: Redefining the Role of Journalism in Political Communication*

Nikhil Moro  
» Norfolk State University  
*Fake News, Social Media, and the Law*

Murat Akser  
» University of Ulster  
*Turkish Elections and Trolling: How the Turkish Government Uses Social Media to Terrorize Citizens*

4

Room: D23

### Live and Experiential Cinema: Sensorial Excess in Immersive and Participative Film Spectatorship

Chair: Lesley-Ann Dickson  
» Queen Margaret University

Rosana Vivar  
» University of Granada Spain  
*"Nowadays Is Not Only the Girlfriends That Come": Exploring Gender Roles at San Sebastian Horror and Fantasy Film Festival*

Sarah Atkinson  
» King's College London  
*An Electric Shock to The Tongue – Fusing Cinema, Theatre, and Sensorial Augmentation*

Helen W. Kennedy  
» University of Brighton  
*Funfear Attractions: the Playful Affects of Carefully Managed Terror in Immersive 28 Days Later Live Experiences*

Brendon Wocke  
» University of Perpignan  
*Eating With Your Eyes: Edible Cinema and Participatory Synaesthesia*

3

Room: D21

### Outside In: Bodies and the Senses in Iranian Cinema

Chair: Melis Behlil  
» Kadir Has University Istanbul

Matthias Wittmann  
» University of Basel  
*Counter-Memories. An Archeology of Tactics of Remembering in Iranian Cinema After 1988*

Sara Saljoughi  
» University of Toronto  
*"The People" of Iranian Cinema: Subjectivity and History in Counter-Cinema*

Alena Strohmaier  
» Philipps-Universität Marburg  
*Blood, Bodies, Borders - Counter-Spaces in/of "the First Iranian Vampire Western"*

5

Room: D25

### Contemporary Figures of Excess and Transgression

Chair: tba  
» tba

Michelle Devereaux  
» University of Edinburgh  
*"It's Not Too Much, Is It?": The Ethics of Pleasurable Excess in Sofia Coppola's Marie Antoinette (2006)*

Sirin Erensoy  
» Istanbul Kultur University  
*The Body Unraveled in Marina de Van's Dans ma peau*

Oliver Kenny  
» Queen Mary University of London  
*Extreme Images of Marina de Van's Body*

Karolina Westling  
» King's College, London  
*Is There a "Nouveau Frisson" in French Teenage Cinema?*

6

Room: D27

### Dancing Bodies

Chair: Térésa Faucon  
» Université Sorbonne Nouvelle - Paris 3

Catherine Bernier  
» Concordia University  
*Embodying Fantasies? The Role of Present/Absent Song-And-Dance Sequences and The Politics of Sexuality in Contemporary Hindi Cinema*

Surbhi Goel  
» Panjab University, Chandigarh  
*Re-Drawing New Bodies: Many Figurations of Icon, Sexualized Innervations, Eroticized Movements of the Female 'star' in Hindi Film*

Julie Lobalzo Wright  
» University of Warwick  
*'I'm the Song': Bing Crosby's Body in Film*

Gabriel Villota  
» Basque Country University (UPV/EHU)  
*A Body that Moves and Sings "Between the Cracks of Reality": Some Notes about 16 mm. Earrings (Meredith Monk, 1966-1979).*



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Byte and Prejudice: Digital Film Studies and Embodied Meaning Making

Chair: Eileen Rositzka

» Cinepoetics - Freie Universität Berlin

Jan-Hendrik Bakels

» Freie Universität Berlin

*Rhythms of Crisis – Audio-Visual Rhythm and the Affective Grounding of Embodied Meaning*

Jasper Stratil

» Freie Universität Berlin

*Sensible Relations – Audiovisual Rhetorics in Documentaries on the Financial Crisis*

Thomas Scherer

» Freie Universität Berlin

*Feel the Consequences! Embodied Meaning Making in Social Advertisement*

Matthias Grotkopp

» Cinepoetics - Freie Universität Berlin

*Audiovisual Deixis and the Genres of the Video Essay*

8

Room: D22

### Affects and Audiovisual Media: Melancholia, Pity, and the Sublime

Chair: Graham Meikle

» University of Westminster

Adam Cybulski

» University of Łódź

*Discourse of Pity and Management of Visible Stigma. Images of Physical Otherness in Modern Cinema*

Francesco Sticchi

» Oxford Brookes University

*Embodying Melancholia: The Problematic Value of Sad Passions in Audiovisual Media*

Temenuga Trifonova

» York University

*The 21st Century Sublime: Between the Intensification and the Draining of Affect*

9

Room: D31

### The (Global) Body of the Auteur

Chair: Jean-Michel Frodon

» University of St. Andrews

Luca Caminati

» Concordia University

*On Pasolini's Geopolitical Presence*

Michael Cramer

» Sarah Lawrence College

*The Sacrificial Body and the Resurrected Cinema in Carlos Reygadas's Japón*

Marco Dalla Gassa

» Università Ca' Foscari di Venezia

*Soi, Mensonges et Vidéo. Le Voyage au Japon d'Antonioni*

Malini Guha

» Carleton University

*The Auteur as Archivist in John Akomfrah's The Nine Muses*

10

Room: D33

### Animation and Sensory Experience: Bodies, Movement, and Space

Chair: Erwin Feyersinger

» Universität Tübingen

Bettina Papenburg

» Heinrich-Heine-Universität Düsseldorf

*Affect and Evidence: Animated / Animating Models in the Life Sciences*

Pirkko Rathgeber

» University of Basel

*The Concepts of "Action" and "Movement": Donald W. Graham's Considerations of the Perception of the Beholder in Animation Theory*

Anna Greger

» Universität Wien

*Immersive Space Strategies: Hyperrealistic Realms and the Applicability for Virtual Reality*

Holger Lang

» Webster University Vienna

*A Flicker in Your Eyes: The Potentials of Artistic Exploration in Motion Media*



## Université Sorbonne Nouvelle - Paris 3

11

Room: D35

### **Bodies at the Crossroads Between the Sacred, the Magic, and the Occult**

Chair: Karol Józwiak  
» University of Łódź

Elisa Arca  
» Alta Tecnología Andina (High Andean Technology)  
*Projecting the Word: Forms of Religious Experience Through Moving Image Practices Amongst Evangelical Communities in Lima, Peru*

Ferdinando Gizzi  
» Università degli Studi di Firenze  
*"The Most Startling Effect": Situating Méliès's Christ Walking on the Water (1899) Within French Fin de Siècle Visual Culture*

Allison Schifani  
» University of Miami  
*Mediating Magick: The Body as Technology in Contemporary Western Esoteric Practice*

Brigitte Weingart  
» Universität zu Köln  
*Facing Up to Magic: Fascination and Illusion in Bergman's Ansiktet (The Magician/The Face, 1958)*

12

Room: D37

### **Mediations of the Body: Practices and Productions of Space**

Chair: Alice Leroy  
» ENS Lyon

Guilherme Da Silva Machado  
» Université Sorbonne Nouvelle - Paris 3 / Goethe-Universität Frankfurt  
*Training Healthy Bodies and Making Safe Workplaces Explicit: Some Efficient Uses of Photography and Film Within Industries and Corporations in the 20th Century*

Kathrin Fehrer  
» Universität Erfurt  
*Techniques of the Maimed Body: Pierre Lemaitre's Post-War Novel Au revoir là-haut*

Tom Ullrich  
» Bauhaus Universität Weimar  
*"Revolutions as innervations of the collective". Working bodies between barricades and the haussmannization of Paris (1853-1871)*

Guglielmo Scafrimuto  
» Université Sorbonne Nouvelle - Paris 3  
*Alienation and the Vocal Apparatus. Wodiczko's Mouthpiece as Medialization of the Immigrant Body*

13

Room: D39

### **Sensorial Experiences Across the Audiovisual Spectrum: Childhood, Taste, National and Cultural Specificities**

Chair: Eija Niskanen  
» University of Helsinki

Michael Brodski  
» Johannes Gutenberg-Universität Mainz  
*Post-Cinematic Affect and Childhood Studies – Representations of the Child in Recent Films and Music Videos*

Eggo Müller  
» Utrecht University  
*Proving Taste: Gustatory, Olfactory, and Tactile Experiences in Cooking Shows*

Eija Niskanen  
» University of Helsinki  
*Moomin's Eyes - Moomin, Otsuka, and pre-Ghibli*

Alexa Scarlata  
» University of Melbourne  
*Sensing the National, Sensing the Self: Streaming's Homogenization of Televisual Cultural Specificity*

14

Room: D32

### **New Approaches to the Absence/Presence of Women in the Contemporary Cinema of Turkey**

Chair: Cuneyt Cakirlar  
» Nottingham Trent University

Defne Tuzun  
» Kadir Has University, Istanbul  
*Absence of Women in the Haunted Land: Body and Trauma in Once Upon a Time in Anatolia*

Esin Paca-Cengiz  
» Kadir Has University, Istanbul  
*Questioning Representation in "Women's Film"*

Elif Akcali  
» Kadir Has University, Istanbul  
*The Narrative Value of Female Youth: the Thematic Register of Coming-of-Age in the Contemporary Cinema of Turkey*

Respondent: Cuneyt Cakirlar  
» Nottingham Trent University



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### **Cinema, Power, Body: Dispositifs of Training in Early Film and Visual Culture**

Chair: Francesco Pitassio  
» Università degli Studi di Udine

Laurent Guido  
» Université de Lille  
*Irresistible Shows : Rhythmic Training in Early French Film Culture*

Mireille Berton  
» Université de Lausanne  
*Spectacular Bodies as Media: Somnambulism Between Science and Sensation*

Michael Cowan  
» University of St Andrews  
*Affective Training in the Cinematographic Shooting Gallery*

Respondent: Francesco Pitassio  
» Università degli Studi di Udine

2

Room: D3

### **Technologies of Performance**

Chair: Ginette Vincendeau  
» King's College, London

David Archibald  
» University of Glasgow  
*Acting Natural? Ken Loach and Performance*

Belén Vidal  
» King's College London  
*Transplanted Blossoms: International Casts and The Performance of the National in Modern Spanish Cinema*

Philip Drake  
» Edge Hill University  
*Playing at Being American: Transnational Modalities of Television Performance*

3

Room: D21

### **Screening Vulnerability: Witnessing the Fragile Body in the Digital Age**

Chair: Michele Aaron  
» University of Birmingham

Michele Aaron & Briony Campbell  
» University of Birmingham  
*Digital Technology and Human Vulnerability: Towards an Ethical Film Praxis*

Cath Lambert  
» University of Warwick  
*Embodied Encounters with Violence and Trauma in the Live and Filmed Artwork of Cassils*

Pablo Alvarez  
» University of Birmingham  
*Framing the Frame: Grievability and Dehumanization in Wikileaks' Collateral Murder (2010)*

Monica Pearl  
» University of Manchester  
*"A Thousand Kindred Spirits": Nostalgia, Vulnerability, and Survival in recent U.S. AIDS Cinema*

4

Room: D23

### **Forms of Queer Love: Intimacy, Film, and Gay Male Subjectivity**

Chair: Ger Zielinski  
» Ryerson University

Cüneyt Çakırlar  
» Nottingham Trent University  
*Blank Canvases Of Intimacy: Settling Amorous Connections in Andrew Haigh's Weekend (2011)*

Gary Needham  
» University of Liverpool  
*The Forms of Relating: Impersonal Editing and Sociability in Paris 05:59: Theo & Hugo (2016)*

Enda McCaffrey  
» Nottingham Trent University  
*The Return of Sex to Queer: Alain Guiraudie's L'Inconnu du lac / Stranger by the Lake (2013)*

Respondent: Ger Zielinski  
» Ryerson University



## Université Sorbonne Nouvelle - Paris 3

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Room: D25

### Local East Asia: Cinema and Cultural Industries

Chair: Kristian Feigelson

» Université Sorbonne Nouvelle - Paris 3

Philippe Bouquillon

» Université Paris 13

*Japanese Networks*

Marie Pruvost-Delaspre

» Université Sorbonne Nouvelle - Paris 3

*Animation in Japan*

Christophe Falin

» Université Paris 8 Vincennes-Saint-Denis

*Hong-Kong, Shanghai, Singapore: Connected Cinema*

Wafa Ghermani

» Université Sorbonne Nouvelle - Paris 3

*Cinema in Taiwan*

Flora Lichaa

» INALCO, Paris

*Documentaries in China*

Ahna Ogcheon

» EHES, Paris

*Audiences in East Asia*

Stephane Thevenet

» INALCO, Paris

*Series in Korea*

WORKSHOP

6

Room: D27

### Mediating Voices: The Role of Audiovisual Translation

Chair: Nolwenn Mingant

» Université de Nantes

Charlotte Bosseaux

» University of Edinburgh

*Deconstructing and Reconstructing Julianne Moore*

Serenella Zanotti

» Università Roma Tre

*(Dis)embodied Voices in Dubbed Auteur Films: an Archival Perspective*

Joël Augros

» Université de Bordeaux

*Disabled Bodies at the Movie Theater*

7

Room: D29

### Film Markets in Historical Perspective: Budgets – Box Offices – General Tendencies

*Sponsored by the Workgroup "Screen Industries"*

Chair: Paul McDonald

» King's College London

Tereza Czesany Dvorakova

» Charles University, Prague

*Film Budget as a Historical Source*

Marcin Adamczak

» Adam Mickiewicz University, Poznań, Poland

*The Growth of Chinese Film Market as Prospective Changing Factor in Global Hollywood Reality*

Balazs Varga

» Eötvös Loránd University (ELTE), Budapest, Hungary

*Global Trends & Local Markets: Capitalization, State Support, Film Budgets, and Box Offices in Hungary 2004–2015*

8

Room: D22

### Landscape, Architecture, Body across Documentary Cinema and Arts

*Co-sponsored by the Workgroups "Documentary" and "Cinema & Contemporary Visual Arts"*

Chair: Andrea Mariani

» Università degli Studi di Udine

Frances Guerin

» University of Kent

*Secreted Histories: Documentary Film and Architecture Reveal the Past*

Andrea Mariani

» Università degli Studi di Udine

*Documenting Film in the Making. Recording Impulse, Technological Media, and the Filmmaker's body under Fascism*

Chiara Rubessi

» UGA-Université Grenoble Alpes

*Reinventing Landscape: Questioning the Intertwining between Cinema and Architecture References*





## Université Sorbonne Nouvelle - Paris 3

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Room: D31

### **The Screen in the Body, the Body as the Screens: Showing Some Essential Links**

Chair: Mauro Carbone  
» Université Jean Moulin Lyon 3

Mauro Carbone  
» Université Jean Moulin Lyon 3  
*From Screens as Prostheses of Our Body to our Body as a Quasi-Prosthesis of the Screens?*

Anna Caterina Dalmaso  
» Università degli Studi di Milano  
*Framing the Body in the Light of the Screen*

Alice Lenay  
» Université de Grenoble  
*Melting the Face into the Screen: The Apparition of Troubled Identities in Fiction Films, Documentaries, and Surveillance Screen*

Jacopo Bodini  
» Université Jean Moulin Lyon 3  
*The Screen: a Body Without Organs*

10

Room: D33

### **Sensuous Meaning-Making: On Cinematic Corporeality**

Chair: Danny Gronmaier  
» Cinpoetics - Center for Advanced Film Studies

Michael Ufer  
» Cinpoetics - Center for Advanced Film Studies  
*Corporeal Con- & Divergences of Intimate Times: Investigations in the Matter(s) of Love / Film / Bodies*

Eileen Rositzka  
» Cinpoetics - Center for Advanced Film Studies  
*"A Body for a Map": Cartographic Embodiment in the War Film*

Danny Gronmaier  
» Cinpoetics - Center for Advanced Film Studies  
*Exercising bodies – The Sports Film Experience*

Zoé Iris Schlepfer  
» Cinpoetics - Center for Advanced Film Studies  
*Everything Becomes Threatening – Uncanny and Melancholic Atmospheres in David Robert Mitchell's Film It Follows*

11

Room: D35

### **In and At: Children's Cinematic Bodies**

Chair: Victoria Duckett  
» Deakin University

Mariapaola Pierini  
» Università degli Studi di Torino  
*Shaping Children Bodies: Casting, Coaching, and Directing Non-Professional Actors in Contemporary Italian Cinema*

Elena Mosconi  
» Università degli Studi di Pavia  
*Children of a "Greater God". Family Legacy and Young Actors in Italian Cinema*

Mariagrazia Fanchi  
» Università Cattolica del Sacro Cuore, Milano  
*Matinée. Children, Cinema, and Self Representations*

Respondent: Ruggero Eugeni  
» Università Cattolica del Sacro Cuore, Milano

12

Room: D37

### **Cinemas of Paris**

Dina Iordanova  
» University of St Andrews

Jean-Michel Frodon  
» University of St Andrews

Emmanuel Ethis  
» Académie de Nice

Emmanuel Papillon  
» Cinéma Le Louxor

Lorenzo Chammah  
» Cinéma Christine 21

WORKSHOP



13

Room: D39

### Film Audiences and Festival Experience I: Senses, Body, and Affect

Chair: Marijke DeValck  
» Utrecht University

Dorota Ostrowska  
» Birkbeck College, London  
*Embodied Celluloid Spectres: Photographing Stars at Cannes Film Festival*

Peter Virginas  
» Babes-Bolyai University / Romanian Institute for Research on National Minorities  
*Rhythms on the Festival Screen*

Lin Che  
» Chinese Academy of Social Sciences, Beijing  
*The Film Carnival Unit and Carnavalesque Experience in Beijing International Film Festival*

Lesley-Ann Dickson  
» Queen Margaret University  
*Space-Text-Audience: Festivalisation Practices and Shifting Spectatorship at Glasgow Film Festival*

14

Room: D32

### Turkish Cinema in Context: Humanity, Memory, Historicity

Chair: tba  
» tba

Selime Büyükgöze  
» Istanbul Ayvansaray University  
*The Sensorium of Silent, Absent and Hesitant Memories in the Contemporary Cinema of Turkey*

Aysegul Koc  
» Sehir University  
*Historicity, Futurism and Scattered Imaginaries*

Zehra Ziraman  
» Dokuz Eylul University  
*Representations of Human with Nature and Culture Divide in Reha Erdem's Films*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Film Theory and Neuroscience #1: Space, Time, Narration, and Affects

Chair: Ruggero Eugeni

» Università Cattolica del Sacro Cuore Milano

Enrico Carocci

» Università Roma Tre

*The Sense of Space in Complex Cinematic Storytelling: Affect, Environment, and Attentional Design*

Maria Poulaki

» University of Surrey

*Deep Space-Time in the (Synthetic) Long Take*

Enrico Terrone

» MSH (Fondation Maison des Sciences de l'Homme) - Università di Torino

*With or Without the Body. Neuroscience, Embodiment, and the Philosophy of Film*

Pia Tikka

» Aalto University

*Intimate Dynamics of Facing the Other as a Model of Predictive Processes? A Neurocinematic Approach*

Respondent: Adriano D'Aloia

» Uninettuno, Roma

2

Room: D3

### Trauma, Memory, Inscription

*Sponsored by the Workgroup "Cultural Memory and Media"*

Chair: tba

» tba

Marie-Aude Baronian

» University of Amsterdam

*Prosthetic Bodies and Media Witnessing: On the Migration of Aurora Mardiganian's Body from Early Cinema to Contemporary Performance*

Melis Behlil

» Kadir Has University

*Tattoos, Tears, and Trauma: Tracing Genocide through Essay Films*

Trond Lundemo

» Department of Cinema Studies, Stockholm University

*Remnants of Hiroshima. Radiation, Embodied Memory, and Visual Inscription*

3

Room: D21

### Questioning the Norm in Bodily and Perceptual Standardizations

Chair: Florian Hoof

» Goethe-Universität Frankfurt

Linda Bertelli

» IMT School for Advanced Studies Lucca

*Body Without Senses: The Scientific Management by Frank B. and Lillian Gilbreth*

Henning Engelke

» Goethe-Universität Frankfurt

*Microanalysis as Media Apparatus: Reconfiguring Bodies and Cultures through Film*

Florian Hoof

» Goethe-Universität Frankfurt

*"Point-of-View" Sport Films: A Bodily and a Technological Experience in Cinemas*

Marek Jancovic

» Johannes-Gutenberg-Universität Mainz

*On the Material Conditions of Queer Filmmaking: Frame Rates, Standardization, and Resistance*

4

Room: D23

### Sensing Memory, History, and Space

*Co-sponsored by the Workgroups "Cultural Memory and Media" and "Cinema & Contemporary Visual Arts"*

Chair: Catherine Fowler

» University of Otago

Nora Alter

» Temple University

*The Space Between: Fragments of Migration Across Screens*

James Harvey

» University of Essex

*Sensing History in All that is Solid Melts into Air (John Akomfrah and Trevor Mathison, 2015)*

Lukas Brasiskis

» New York University

*Sensory Reconsideration of the Materiality of Monuments in Films by Lithuanian Contemporary Artists*



## Université Sorbonne Nouvelle - Paris 3

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Room: D25

### Examining Contemporary Pornographies, Regimes of Representation, Fantasy, and Practice

Chair: Feona Attwood  
» Middlesex University

Giovanna Maina  
» Università degli Studi di Sassari  
*Flesh for Fantasy: the Female Body in Contemporary Pornography*

John Mercer  
» Birmingham City University  
*Popperbate: Video Collage, Vernacular Creativity, and the Scripting of the Gay Pornographic Body*

Clarissa Smith  
» University of Sunderland  
*'I'm Conflicted About my Viewing': Seeing Beyond the Limits of the Gaze*

Federico Zecca  
» Università degli Studi di Bari Aldo Moro  
*Do(n't) Look Now The Spectacle of the Male Body in Contemporary Pornography*

7

Room: D29

### Eastern European Cinema: Trends and Practices

Chair: Malgorzata Bugaj  
» The University of Edinburgh

Jana Dudková  
» Slovak Academy of Sciences  
*"Cool XXL": Slovak Millennial Films in the Context of a Post-Socialist Sensibility (of Slovak Cinema)*

Michał Pabiś-Orzeszyna  
» University of Łódź  
*New Worse Media. Video in the Hands of Polish Filmmakers*

László Strausz  
» Eötvös Loránd University  
*Canonical Bodies – Actors as Transtextual Signifiers in the New Romanian cinema*

9

Room: D31

### Film, the Senses, and Trauma Co-sponsored by the Workgroups "Documentary" and "Cinema & Contemporary Visual Arts"

Chair: tba  
» tba

Maria Ferencuhova  
» Academy of Performing Arts, Bratislava  
*Where Does My Body End? Experience of Motherhood And Illness In Experimental Documentary*

Maria Moseng  
» University of Oslo  
*Landscape Resistance. Violence and Biopolitics in The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Im*

Katarzyna Ruchel-Stockmans  
» Vrije Universiteit Brussel  
*Grass-Roots Documentaries' Haptic Visuality*

6

Room: D27

### Invisible Mediators: Audiovisual Translation Players

Chair: Joël Augros  
» University of Bordeaux

Réjane Hamus-Vallée  
» Université d'Evry-Val-d'Essonne  
*The Subtitler in the Digital Age*

Luis Pérez-González  
» University of Manchester  
*From Audiences to Audienceships: Participatory Subtitling Practices in the Digital Culture*

Tim Heath  
» Royal Holloway University of London  
*From the Dubbing Suite to Our Living Rooms: How the Transformation of Dubbing Mixers' Professional Practice is Changing the Sound*

8

Room: D22

### Cyborgs and Anthropomorphic Machines

Chair: Marianne Kac-Vergne  
» Université de Picardie Jules Verne

Funda Bilgen Steinberg  
» Ankara University/Filmuniversität Babelsberg KONRAD WOLF  
*From the Audience to the Storyteller: Decoding the Cyborg's Manifesto through Ex\_Machina*

Lucio Crispino  
» University of South Australia  
*Upholstering the Soul: Rococo-esque Surfaces, Skins, and Screens in Alex Garland's Ex Machina (2015)*

Marta Kasprzak  
» University of Łódź  
*Anthropomorphic Nature of Robotic Machines Based on Bill Vorn's Artworks*

João Vitor Resende Leal  
» University of Sao Paulo (USP)  
*Humans Playing Machines Playing Humans: A Body-Character Case Study*

10

Room: D33

### Bodies, Gestures, and Subjectivities in the (Post-)Colonial Archive

Chair: Evgenia Giannouri  
» Université Sorbonne Nouvelle – Paris 3

Maria do Carmo Piçarra  
» Universidade do Minho / University of Reading  
*Black Bodies, White Violence at "Pays Barbare": Sexualizing and Punishing Seen Through an "Analytical Camera"*

Teresa Castro  
» Université Sorbonne Nouvelle – Paris 3  
*Universalism Versus Colonialism? Re-Situating the Films of the Archives de la Planète.*

Tiago De Luca  
» University of Warwick  
*Global Visions: Cataloguing the World through the Body*

Respondent: Matthias Steinle  
» Université Sorbonne Nouvelle – Paris 3



## Université Sorbonne Nouvelle - Paris 3

11

Room: D35

### Habits of Mediation

Chair: Sebastian Scholz  
» VU University Amsterdam

Abraham Geil  
» University of Amsterdam  
*'Like is Unaffected by Like': Empathy as Habit and Form*

Markus Stauff  
» University of Amsterdam  
*Habit, Exercise, and Mediated Teaching*

Sabrina Sauer  
» VU University Amsterdam  
*Habit, Craft, and Creativity: How Digital Search Habits Shape the Craft of Professional Audiovisual Storytelling*

Dan Leberg  
» University of Amsterdam  
*Imaginative Habits of Immersion in Screen Acting Practices*

12

Room: D37

### Translucent, Aerial, Textural, Touching: Four Approaches to the Surface of the Image

*Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"*

Chair: Miriam De Rosa  
» Coventry University

Oksana Chefranova  
» Yale University  
*Veiling the Body: On the Genealogy of Translucency Across Arts and Media*

Elio Ugenti  
» Università Roma Tre  
*Images at War. A Reflection on the Audiovisual Experience of a Warfare Setting*

Rania Gaafar  
» University of Siegen  
*Surface Matters – Material Life, Connectivity, and Mediality in Documentary Modes of the Real*

Susanne Sæther  
» University of Oslo  
*Touch / Space: Haptic Video Art Since 2010*

13

Room: D39

### Film Audiences and Festival Experience II: Rituals, Politics, and Cinephilia

Chair: Lin Che  
» Chinese Academy of Social Sciences, Beijing

Sonia M. Tascón  
» Western Sydney University  
*The Human Rights Film Festival Spectator: Community, Phenomenology, and Social Change*

Patricia Caillé  
» Université de Strasbourg  
*A Powerful and Ritualized Storytelling: FIFAK, or the Mise-En-Scène of the Political Resistance in Tunisia*

Marijke de Valck  
» Utrecht University  
*Cinephiles in the Making? IFFR's Light Users and Incidental Visitors*

Respondent: Dina Iordanova  
» University of St. Andrews

14

Room: D32

### Changing Sensory Regimes and Emergent Corporealities: Reflections on Dis-/Abling Practices

Chair: Robert Stock  
» Universität Konstanz

David Parisi and Jason Archer  
» College of Charleston / University of Illinois  
*Making Analog: On the Prospect and Perils of a Haptic Media Studies*

Andreas Henze  
» Universität Siegen  
*Practices of the Hand: Skills, Mediation and Disability*

Denisa Butnaru  
» Albert-Ludwigs-Universität Freiburg  
*The Body Medial: from Fiction to Faction*

Melike Sahinol  
» Orient-Institut Istanbul  
*The Power of Inscription: First Phase of Becoming a Techno-Cerebral Subject*





## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Film Theory and Neuroscience #2: Subjectivity, Style, and Techniques

Chair: Michele Guerra

» Università degli Studi di Parma

Maarten Coëgnarts

» University of Antwerp

*'What's Up your Mind, Doc?': Embodying Fictional Subjectivity in Cinema*

Katrin Heimann

» Aarhus University

*Bodily Films and Filmic Bodies: Results and Interpretations of the Systematic Study of Film Narrative Devices by EEG*

Hava Aldouby

» Open University of Israel

*Skins & Screens: A Neurohaptic Take on Contemporary Video Art*

Noah Hutton

» Independent Scholar and Filmmaker

*Searching for the Neuroscientific Subject – A Filmmaker's Point Of View*

2

Room: D3

### Corporeality in Question: Figuring the Body at the Intersection of Documentary and Art

*Sponsored by the Workgroup "Documentary"*

Chair: Sarah Neely

» University of Stirling

Erika Balsom

» King's College London

*Moving Bodies: Capture and Control in the Late Works of Harun Farocki*

Maeve Connolly

» Dun Laoghaire Institute of Art, Design & Technology, Dublin

*Bodies, Limbs, and Intermediary Entities in Sarah Browne's Work*

Evgenia Giannouri

» Université Sorbonne Nouvelle – Paris 3

*Strata of Disruption and "Unbelonging" in Charles Heller's and Lorenzo Pezzani's Liquid Traces*

Lucy Reynolds

» University of Westminster

*Creative Process, Material Inscription and Figures in a Landscape*

3

Room: D21

### Trauma, Memory, Transmission

*Sponsored by the Workgroup "Cultural Memory and Media"*

Chair: tba

» tba

Beja Margithazi

» ELTE University Budapest

*Multisensory Archeology: Animating the Analog / Photographic as Evidence of Traumatic Experience in East-European Post-Cinema*

Allen Meek

» Massey University

*Slow Motion Memories: Daniel Blaufuk's Terezin, Traumatic Transmission, and the Audiovisual Archive*

Miklós Sággy

» University of Szeged (Hungary)

*Son of Saul – the Cinema of Body Sensations*

4

Room: D23

### The Social and Sensory Experience of Cinema-Going

Chair: tba

» tba

Melvyn Stokes

» University College London

*Ethnic and Sexual Sensibilities in Memories of 1960s British Cinema-Going*

Jono Van Belle

» Stockholm University, Sweden

*Reading the Audience: Viewer Psychologies in Film Studies and their Consequences for Reception Studies*

Su-Anne Yeo

» Independent Scholar

*"Event Cinema" as Sensory Experience*

5

Room: D25

### Data, Senses, Body, Consciousness: Media Theory and the Image of Streaming

Chair: Wolfgang Hagen, Prof. Dr.

» Leuphana University of Lüneburg

Mathias Denecke

» DCRL Lüneburg

*Chimeras of Mediation and Images of Streams*

Milan Stürmer & Manuela Klaut

» Leuphana University of Lüneburg

*Stream of Consciousness and Frenzy in Film*

Michel Schreiber

» University of Konstanz

*Consciousness, the Becoming of the Subject, and the Other*

Christoph Görlich

» Leuphana University of Lüneburg

*The Question of Consciousness and Self-Consciousness in Cybernetics*

Respondent: Manuela Klaut

» Leuphana University of Lüneburg

6

Room: D27

### Media/Bodies: Experimental Film Practices and Research

*Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"*

Chair: Susanne Saether

» University of Oslo

Mark Freeman

» San Diego State University

*Documentary Practice and the Creation of Dance for Camera*

João Leal

» Polytechnic Institute of Porto (P.Porto), School of Media Arts and Design (ESMAD)

*'Resisting Narrative' – a Sensorial Approach to Art Practice: from Creation to Exhibition.*

James Snazell

» Edge Hill University

*Experimental Film Between Pedagogy and Practice*



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Eastern European Cinema and Television : Film Exhibition, Censorship, and Politics

Chair: tba  
» tba

Eva Blažková

» University of Economics in Prague

*Defining the Term Art-House Film on the Czech Cinema Market with The Four-Step Method of Inquiry by McCracken*

Alexandra Hroncová

» Faculty of Social Sciences, Charles University in Prague

*A Cheerless Report About the Status of Pop-Music on the TV Screens: Let's Hunt "Longhairs"!*

Konrad Klejsa

» University of Łódź

*"How Much Longer Shall We Wait for the American Movies?": A Local Study on Film Exhibition in Poland, 1945-1949*

Alina Thiemann

» Institute of Sociology, Romanian Academy

*Memory, Identity, and Politics in Europe: Debating the 2016 Eurovision Song Contest*

9

Room: D31

### Educating Through the Senses: Exhibition Practices at the Turn of the 20th Century, Soviet "Cinefication," Early Television

Chair: tba  
» tba

Caroline Damiens

» INALCO, Paris

*The "Cinefication" of Soviet Indigenous Peoples: Modernizing the "Peoples of the North" with Film Technology*

Claire-Lise Debluë

» Université de Lausanne

*Feeling Knowledge: Education, Social Reform, and the Rise of Tactility in Exhibitions and Museums at the Turn of the 20th Century*

Anne-Katrin Weber

» Université de Lausanne

*Sensing, not Watching TV: Television, Exhibitions, and Mass Audiences in the Interwar Years*

11

Room: D35

### Hybrid Bodies and Shared Sensations in TV Series, Spy Thrillers, and Sports Broadcasting

Chair: Nicholas Baer  
» University of Chicago

Sarah Artt

» Edinburgh Napier University

*An Otherness that Cannot Be Sublimated': Hybrid Bodies in Penny Dreadful and Black Mirror*

Mats Björkin

» Göteborg University

*From Staffage to NPC:s: or, Who's Watching the Game?*

Lisa Jacobson

» University of California, Berkeley

*Listen to This: The Shared Walkman in Current Television Spy Thrillers*

Alexander Karpisek

» HBK (Braunschweig University of Art)

*Black Mirror: Dying and grief in Online-Heaven*

8

Room: D22

### The Practice and Experience of Virtual Bodies on Screen

Chair: Charlotte Stevens

» Birmingham City University

Zoë Shacklock

» University of Warwick

*Television's Queer Posthumanism*

Nike Jung

» University of Warwick

*The Gendered Bodies of AI: From Chatty Bots to the Invisible Hands of "Math Destruction"*

Charlotte Stevens

» Birmingham City University

*Video Game Vids: Fan Textual Productivity and Re-Presenting Digital Bodies*

10

Room: D33

### Make Your Choice! The Concept of Choice and TV Reception

Chair: Barbara Laborde

» Université Sorbonne Nouvelle - Paris 3

Valentina Re

» Link Campus University Rome

*Playing the Catalogue: Technological Drivers and Human Interactions in the "VOD Experience"*

Giorgio Avezzù

» Università Cattolica del Sacro Cuore Milano

*The Humanity of VOD Recommender Systems*

Marta Boni

» Université de Montréal

*Reception Techniques and Technologies: The Kodascope Library, The Ancestor of Netflix?*

Respondent: Barbara Laborde

» Université Sorbonne Nouvelle - Paris 3

12

Room: D37

### Multimedia Forms of Film Analysis: Between Aesthetics, Attention, and Immersion

Chair: Térésa Faucon

» Université Sorbonne Nouvelle - Paris 3

Loig Le Bihan

» Université Paul Valéry Montpellier 3

*Increasing Aesthetic Experience, Installing Films*

Amandine D'Azevedo and Térésa Faucon

» Research program FMSH

» Université Sorbonne Nouvelle - Paris 3

*Mapping the Analysis: Interactive and Intuitive Experience for the Analyst of Film*

Tatiana Monassa

» Université Sorbonne Nouvelle - Paris 3

*Is the Role of Aesthetic Sensibility at Stake? Automatic Analysis Software and the Question of Sensible Gaze in Film Analysis*

Laurent Fiévet

» Artist

*Artist's talk*

Respondent: Térésa Faucon

» Université Sorbonne Nouvelle - Paris 3



### **Film Audiences and Festival Experience III: Reframing Historical Events**

Chair: Patricia Caillé  
» Université de Strasbourg

Carlos Daniel and Garcia Rivas  
*In the Same Shot: Surveillance at the Mar del Plata International Film Festival in 1959*

Elena Razlogova  
» Concordia University  
*"They Mob the Pix": Soviet Fans Assail Foreign Senses at Moscow and Tashkent Film Festivals*

Tanja Krainhöfer and Thomas Wiedemann  
» Filmfestival Studien.de  
*Do Movies and Stories Really Have No Boundaries? Examining the Diversity of the Berlin International Film Festival (1980–2016)*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Screening Gestures 1: Signs and Meanings

Chair: Mathias Lavin

» Université Paris 8 Vincennes-Saint-Denis

Emmanuelle André

» Université Paris Diderot – Paris 7

*Hand Screen*

Barbara Grespi

» Università degli Studi di Bergamo

*Gestures of Hands and Cinema Archaeology*

Sophie Wallon

» Ecole Normale Supérieure (Paris)

*Close-up and Micro-choreographies of Hands in Experimental Dance Films*

Respondent: Martine Beugnet

» Université Paris Diderot – Paris 7

2

Room: D3

### Star Bodies

Chair: Ginette Vincendeau

» King's College, London

Cristina Formenti

» Università degli Studi di Milano

*Sabina Guzzanti and the Construction of an Italian 'Documentary Superstar' Persona*

Marion Hallet

» King's College London

*The Body on Display: Romy Schneider's Conflicted Persona in the 1960s*

Anna Miller-Klejsa

» University of Łódź

*Muscular Bodies, Dismembered Flesh: the Carnal Spectacle of Quo Vadis*

Györgyi Vajdovich

» ELTE University, Budapest

*Sensual Revolt of a Hungarian Film Star of the 1940s*

3

Room: D21

### Embodied Experiences of Virtual Reality

Chair: Maja Manojlovic

» University of California, Los Angeles

Bjorn Beijnon

» Utrecht University

*Evolving with Technology: Reading the Human Mental Model of Perception in VR*

Malvina Giordana

» Università degli Studi Roma Tre

*Hyperplanes of Simultaneity. A Virtual Reality Experience on Canvas*

Maja Manojlovic

» University of California, Los Angeles

*Hunger in Los Angeles (2012): The 'Outside'-Space-Time and*

*Intensified Embodied Situatedness in the Spherical Aesthetics of VR*

4

Room: D23

### From Theory to Practices : The Body and The Medium

Chair: Marie Gueden

» Université Paris 1 - Panthéon Sorbonne

Marie Gueden

» Université Paris 1 - Panthéon Sorbonne

*The Serpentine Line as a Muscle in Hogarth's Theory: Senses, Sensibility, and Empathy of the « Medium of Grace »*

Macha Ovtchinnikova

» Université Sorbonne Nouvelle - Paris 3

*Bodies' Circulation in Circuits of the Cinematic Body: A Comparative Analysis of Zviagintsev, Tarkovski, and Mouratova*

Massimo Olivero

» Université Sorbonne Nouvelle - Paris 3

*A Medium Without Mediations. The Secrets of the "Cinematic Body" in Italian Underground Cinema*

5

Room: D25

### The Politics of Policies: Global Cultural / Creative / Copyright Industries

*Sponsored by the Workgroup "Screen Industries"*

Chair: Ruby Cheung

» University of Southampton

Paul McDonald

» King's College London

*International IP Monitoring and National Non-Compliance: Ukraine and the 'Export of Piracy'*

Wing-Fai Leung

» King's College London

*National Cinema Revisited: The Case of Recent Development in Chinese Cinema*

Ruby Cheung

» University of Southampton

*Film Policies and Sociolinguistic Politics: China-Hong Kong Film Co-productions*

6

Room: D27

### Masculinities

Chair: Graham Roberts

» Université Paris Nanterre

Elena Boschi

» Edge Hill University

*Overtaking Old Masculinities: Italian Pop Songs, Gender, and Sexuality in Il sorpasso (The Easy Life, Dino Risi, 1962)*

Elzbieta Durys

» University of Łódź, Poland

*The Practices of Remasculinization: Male Body and the New Polish Historical Cinema*

Marianne Kac-Vergne

» Université de Picardie Jules Verne

*With Sense and Sensibility: a New Model of Masculinity in Science Fiction Films of the 1990s*

Graham Roberts

» Université Paris Nanterre

*Sweet and Tender Hooligans: (Re)fashioning the Male Body in Gosha Rubchinskiy's Fashion Films*



7

Room: D29

### Between Documentary and Experimental Realms:

#### Avant-Doc, Past and Present

*Co-sponsored by the Workgroups "Documentary" and "Cinema & Contemporary Visual Arts"*

Chair: María Paz Peirano

» Instituto de la Comunicación y la Imagen, Universidad de Chile

Greg de Cuir Jr

» Independent Researcher/Curator, Belgrade

*Circles, Lines, and Documentary Designs: Tomislav Gotovac's Belgrade Trilogy*

Juliana Froehlich

» University of Antwerp/CAPES – Ministry of Education of Brazil (UA/CAPES)

*The Sensorial Reality abstraction and the Experimental Practice in A Margem | The Margin (1967), Ozualdo Candeias*

Chris Cagle

» Temple University

*Structural Documentary on the Festival Circuit*

Aida Vallejo

» University of the Basque Country UPV/EHU

*From the Festival to the Museum. Expanded Formats in Documentary Film.*

8

Room: D22

### Female Subjectivities and Emotional Spaces

Chair: Aaron Hunter

» Maynooth University

Claudia Fuortes

» University of West London

*Dwelling the Frame: Cinematic Interiors as Geographies In-Betweenness*

Conn Holohan

» NUI Galway

*Crossing the Threshold: Movement, Mobility and the Domestic Spaces of the Fallen Woman Film*

Kate Ince

» University of Birmingham

*Female Subjectivity and Sensate Economies of Happiness in Agnès Varda's 'Le Bonheur' (1964)*

Marta Kaprzyk

» University of Wrocław (Uniwersytet Wrocławski)

*Objects, Subjects, Devices, Referents..? Female Bodies in Fashion Films*

9

Room: D31

### Gender and Border-Identities Between the National, the International, and the Global

Chair: tba

» tba

Eduard Cuelenaere

» Ghent University, Belgium

*Let's Do It Again! The Representation of Sexual Identity in the Dutch-Flemish Monolingual Remake*

Jorge Flores Velasco

» Université Sorbonne Nouvelle – Paris 3

*Border-Identity and Border-Form in New Latin-American Cinema*

Mariana Liz

» ICS - Universidade de Lisboa

*Peripheral Bodies: Portuguese Women Directors on the Global Stage*

Jiyu Zhang

» Leiden University

*Unhappy Together: Sexuality, Identity, and the Body in Sinophone Cinema*

10

Room: D33

### Interactive Environments

Chair: Emmanuel Alloa

» University of St. Gallen

Elisa Binda

» Università di Roma - La Sapienza

*Feedback Loops Between Sensibility and Environments. The Reflection of Gilbert Simondon*

Dario Cecchi

» Università di Roma - La Sapienza

*Art as a Cognitive Medium. Cinema and the Extended Mind*

Angela Maiello

» Università di Roma - La Sapienza

*The Ludic Environment: Digital Media and Interactive Technologies*

Respondent: Emmanuel Alloa

» University of St. Gallen





11

Room: D35

### **The Weight of Class: Burdened Bodies in Documentary, and Experimental Cinema**

*Sponsored by the Workgroup "Documentary"*

Chair: Maria Soliña Barreiro  
» ESUPT-UPF, Barcelona / University of Reading

Maria Soliña Barreiro & Albert Elduque  
» ESUPT-UPF, Barcelona / University of Reading,  
*From Production to Waste. The Uselessness of Burden in Worker's Bodies*

Fabiola Alcalá  
» Universidad de Guadalajara  
*From Bodies to Machines: Labour and Virtual Weight in Farocki's Documentaries*

Manuel Garin  
» Universitat Pompeu Fabra, Barcelona  
*Kitchen Weight: The Sounds of Gendered Labor in Chantal Akerman's Films*

Maria Luna  
» InCom – Universitat Autònoma de Barcelona  
*The Weight of a Gaze: Sex Workers' Bodies in Auteur Documentary*

12

Room: D37

### **Sonic Materiality and Radical Listening**

Chair: Nessa Johnston  
» Edge Hill University

Nessa Johnston  
» Edge Hill University  
*Notes on Blindness (2014): the Mediated Voice and Visual Overdubbing*

Anne Kustritz  
» Utrecht University  
*Gay on the Page, Lesbian in the Ear: Podfic and the Queer Eros of Voice*

Kristina Pia Hofer  
» University of Applied Arts Vienna  
*Vinyl Terror & Horror as Haptic Paracinema of Sound*

Andy Birtwistle  
» Canterbury Christ Church University, UK  
*Towards a Politics of Listening: Weekend (1930) and Wknd 58 (1998)*

13

Room: D39

### **Tridimensional Simulacra and Masks: Body Politics and the Question of Authenticity in the Digital Age**

Chair: Kim Timby  
» École du Louvre

Marie Auger  
» Université Paris 1 Panthéon - Sorbonne  
*Photosculptures From the 1860s to 2000s: A Cybernetic Production of Likeness*

Roberta Agnese  
» Université Paris Est Créteil  
*« Your Face No Longer Belongs to You »: On the Digital Mask and Its Predecessors in Spirit Is a Bone by Broomberg & Chanarin*

Jana Haeckel  
» Lieven Gevaert Research Center For Photography  
*Critical Counter-Narratives of Contemporary Visual Face Culture*

14

Room: D32

### **Interactivity, Performative Media Experiences, and Augmented Reality**

Chair: tba  
» tba

Carlo Comanducci  
» Independent scholar  
*Carnal Feedbacks: A Phenomenology of SQUIDS*

Begoña González-Cuesta  
» IE University, Segovia and Madrid  
*Interactivity for Meaning-making in Highrise, Universe Within*

Katharina D. Martin  
» ArtEZ University of the Arts, Arnhem  
*Amplified Bodies and Digital Aesthetics*

José Ignacio Lorente  
» University of the Basque Country  
*The City as a Performative Artifact*



## Université Sorbonne Nouvelle - Paris 3

### 1 Room: D2

#### Screening Gestures 2: the Technical and the Visual

Chair: Emmanuelle André

» Université Paris Diderot - Paris 7

Martine Beugnet

» Université Paris Diderot - Paris 7

*Digital Limbo*

Christa Blümlinger

» Université Paris 8 Vincennes-Saint-Denis

*Labor and the Time-Based Artistic Object*

Mathias Lavin

» Université Paris 8 Vincennes-Saint-Denis

*The Gestural Speech, or the Body as Medium*

Respondent: Barbara Grespi

» University of Bergamo

### 2 Room: D3

#### The Center as a 'Body-Image': Formal Displacement and Identity in Crisis

Chair: Emmanuel Siety

» Université Sorbonne Nouvelle – Paris 3

Benjamin Léon

» Université Paris-Est Marne-la-Vallée

*The Frame as a Floating Body: the Image in Displacement*

Olga Kobryn

» Université Sorbonne Nouvelle – Paris 3 / Université Paris

Diderot – Paris 7

*Ethics and Poetics of the Film-Form as an Identity*

Ismail Bahri

» Visual Artist

*Foyer. Questions and Reflections Around Ismail Bahri's Exhibition at the Galerie National du Jeu de Paume (Paris)*

### 3 Room: D21

#### Virtual Reality and Cinema: Environments, Experiences, Narrations

Chair: Matteo Treleani

» Université de Lille

Luca Acquarelli

» Université de Lille

*Framing the Environment : the VR Cinema*

Matteo Treleani

» Université de Lille

*The Place of the Spectator in Virtual Reality Movies*

Francesco Zucconi

» EHESS, Paris

*About the Limits of the "Humanitarian Virtual Experience"*

Marcello Vitali Rosati

» Université de Montréal

*The Fantasy of the Perfect Model*

### 4 Room: D23

#### Let's Talk About Sex! Talking and Filming Sex in Contemporary Film

Chair: Oliver Fahle

» Ruhr Universität Bochum

Tanja Prokić

» TU Technische Universität Dresden

*Basic ( ): Visualizing the Non-Visualizable*

Rebecca Kaplan

» Ruhr Universität Bochum

*The Rules of the Game: BDSM and the Language of Negotiation*

Leonie Zilch

» Ruhr Universität Bochum

*Talking Sex in Mainstream and Alternative Pornographies*

Respondent: Elisa Linseisen

» Ruhr Universität Bochum

### 5 Room: D25

#### Body Identity, Image, and Sense-Experience in the Age of New Media

*Sponsored by the Workgroup "New Media"*

Chair: Murat Akser

» Ulster University

Seda Aktaş

» Marmara University

*Body, Sense and Identity of the New Audience: The Flow of Digital Cinema and the New Human*

Sedef Erdoğan Giovanelli

» Istanbul Bilgi University

*Food on My Screen: Changing Sensibilities of Food Culture in the Digital Era*

İlkay Tuzcu Tığlı

» Galatasaray University

*Image is Everything: New Modes of Self-Representation in the Network Society*

### 6 Room: D27

#### Feminist Pornography, Masochism, Queer Politics of Hypermasculinity

Chair: Andrea Virginás

» Sapientia University Cluj-Napoca

Rosanna Maule

» Concordia University

*Women, Bodies, and Technology: A Media Archaeology Approach to Feminist Pornography*

Peter Rehberg

» ICI - Berlin Institute for Cultural Inquiry

*Masochism and the Affective Spectator*

Florian Vörös

» Université Paris 8 Vincennes-Saint-Denis

*The Affective Intensities of Gay Men's Sexual Use of Digital Devices and the Queer Politics of Hypermasculinity*



## Université Sorbonne Nouvelle - Paris 3

7

### Sensory Documentary Cinema

Chair: Anders Marklund

» Lund University

Susana Viegas

» IFILNOVA, FCSH, Universidade Nova de Lisboa / Deakin University, Australia

*Film's Affective Experience in the Philosophy of Gilles Deleuze*

Daniel Kulle

» Independent scholar

*Is There a Digital Materiality of Film?*

Cornelia Lund

» Universität Hamburg

*Audiovisual Documentary Performances and the Senses*

Room: D29

8

### Corporality, Nudity, and Lowbrow Movies 'On Demand': Late Socialist Bodies in the Polish Cinema of the 1980s

Chair: Marcin Adamczak

» Adam Mickiewicz University, Poznan, Poland

Arkadiusz Lewicki

» University of Wrocław, Poland

*From Sexmission (1983) to Porn (1989). Body, Eroticism and Politics in the Polish Cinema of the 1980s*

Mikolaj Kunicki

» University of Oxford

*Biker Movies, Monsters, and Teenage Boys' Pleasures: Lowbrow Cinema in Jaruzelski's Poland, 1982-1989*

Piotr Zwierchowski

» University of Kazimierz Wielki, Bydgoszcz, Poland

*Nudity as a Promotional Strategy in the Polish Cinema of the 1980s*

Respondent: Mirosław Filiciak

» University of Social Sciences and Humanities, Warsaw

Room: D22

9

### Ethnography and the (Decolonial) Gaze: Archival Practices and Counter-Inquiry

*Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"*

Chair: Raquel Schefer

» Université Grenoble-Alpes / Université Sorbonne Nouvelle - Paris 3

Jonathan Larcher

» EHESS, Paris

*Decolonizing the Ethnographic Archive: Curatorial and Filmmaking Practices on Romani Memory*

Kin Man Cheong

» Freie Universität Berlin

*Decolonizing the Non-Decolonizable, Through the Visual Auto-Ethnography A Useless Fiction*

Andrea Pócsik

» Pázmány Péter Catholic University Budapest

*Decolonising New Storytellers*

Room: D31

10

### Media, Collective Individuation, and Sensorial Milieus

Chair: Nikolaj Lubecker

» University of Oxford

Daniele Rugo

» Brunel University London

*Beirut's Urbicide. Film and the Matter of Political Violence.*

Nikolaj Lubecker

» University of Oxford

*Experimental Crime Scene Investigation: Chantal Akerman's Sud*

Elena del Rio

» University of Alberta

*La Grande Bellezza: The Man-City as Transindividual Milieu*

Kriss Ravetto

» University of California, Davis

*Creating and Image of the Commons with Aggregate Images*

Room: D33

11

### Film Festivals and History/ies: Archives, Memory, and Traces

Chair: David Archibald

» University of Glasgow

Alexandra Colta

» University of Glasgow

*Historicising the Festival and the Self*

María Paz Peirano

» Universidad de Chile

*Mapping Histories and Archiving Ephemeral Landscapes: Challenges and Strategies Researching Film Festivals*

Dunja Jelenkovic

» Université Versailles Saint-Quentin-en-Yvelines

*Film Festival Histories: From Archives to Programs, and Back*

Katharina Kamleitner

» University of Glasgow

*The Epistemological and Methodological Challenges of Researching Women's Film Festivals*

Room: D35

12

### Genre Sensibilities in the Era of "Peak Television" *Sponsored by the Workgroup "Screen Industries"*

Chair: Patrick Vonderau

» Stockholm University

Luca Barra

» Università di Bologna / Università Cattolica del Sacro Cuore Milano

*The Uncertain Borders of Contemporary US TV Sitcom. Production/Distribution Formats and Audience Sensibilities*

Dominic Holdaway and Massimo Scaglioni

» University of Bologna / Università Cattolica di Milano

*Amassed Bodies. Narrative Complexity and Political Values in Contemporary Zombie TV*

Petr Szczepanik

» Charles University, Prague

*Digital Mutations of the Post-Socialist Laughter. A Revival of Political Satire in East-European Web Series Production*

Respondent: Patrick Vonderau

» Stockholm University

Room: D37



## Université Sorbonne Nouvelle - Paris 3

13

Room: D39

### **Immigrants, Refugees, and the Transmediation of Foreign Bodies in Contemporary Europe**

Chair: Katarzyna Marciniak  
» Ohio University, USA

Bruce Bennett  
» Lancaster University  
*Screening Refugees: The Aesthetics of Refugee Politics in Contemporary Europe*

Alex Lykidis  
» Montclair State University, USA  
*Culturalism, Political Exclusion, and the Performative Immigrant Body in Abdellatif Kechiche's La graine et le mulet*

Katarzyna Marciniak  
» Ohio University, USA  
*Transnational Economies of Touch: Barriers of Skin and Sensation in Beautiful and The Intouchables*

Aine O'Healy  
» Loyola Marymount University, USA  
*'Imperiled Bodies: Spectacularizing the Italian Borderscape'*

14

Room: D32

### **Moments of Heightened Expressivity: Tears, Laughter, the Mask, and the Haunted Voice**

Chair: tba  
» tba

Raphaëlle Costa de Beauregard  
» Université Toulouse II Le Mirail  
*The Tears of the Laughing Clown: a Moment in the History of Sensory Expression on the Silent Screen*

Anna Luise Kiss  
» Filmuniversität Babelsberg Konrad Wolf  
*From Bed Sheets to the Dots Torture Room. Developing Questions on the Body Mask in Film History.*

Maguelone Loublier  
» Université Paris 8 Vincennes-Saint-Denis  
*The Experience of Haunted Voices and Invisible Bodies in Alexander Kluge's Early Films*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Eisenstein Reloaded: New Directions for Research

Chair: Julia Vassilieva

» Monash University

Ian Christie

» Birkbeck College, London

*The Graph of Eisenstein's Reputation*

Anna Kolesnikova

» Université Sorbonne Nouvelle - Paris 3

*Eisenstein, Empathy, and the Filmic Body*

Ada Ackerman and Olga Kataeva

» THALIM / Université Sorbonne Nouvelle - Paris 3

*The Physiognomy of Lines: Graphology and Chirognomy as Components of Eisenstein's Creative Method.*

Julia Vassilieva

» Monash University

*Healing Eisenstein's Madness: from Grundproblem to Film Fables.*

2

Room: D3

### The Uses of Film Festivals

Chair: Pierre Barrette

» Université du Québec à Montréal

Frédéric Gimello-Mesplomb

» Université d'Avignon

*Examining the Heritagization Process of Film Festivals as a Method of Approach*

Pierre Barrette

» Université du Québec à Montréal

*Mapping the Current Offer of Audiovisual Festivals and Their Audiences in Montreal: Re-Thinking the Movie-Going Experience*

Jean-Marc Leveratto

» Université de Lorraine

*Cinema Festivals and Ethnicity*

Olivier Moeschler

» Université de Lausanne

*Reconstructing the Body, Augmenting the Senses. Integrating Film Festivals into Swiss Cultural Statistics*

3

Room: D21

### New Materialisms and Media Ecologies

Chair: tba

» tba

Jihoon Kim

» Chung-Ang University, Seoul

*New Materialism and the Essay Film in the Post-Cinema Age: The Otolith Group's Video Works*

Jacqui Knight

» Plymouth University

*An Ecology of Photographic Practices Towards an Aesthetic of the Posthuman*

Graham Meikle

» University of Westminster

*In the Realm of the Sensors: Networked Sensors as Digital Media*

4

Room: D23

### Reenactments, Self-Enactments, Proximities

Chair:

»

Matthew Croombs

» King's College London

*Dialectics of Simulation: Shulie and the Missing Scene of Second-Wave Feminism*

Flora Lichaa

» INALCO, Paris / Université Sorbonne Nouvelle - Paris 3

*Self-Staging / Self-Enactment in Chinese Contemporary Documentary*

Domitilla Olivieri

» Utrecht University

*Rhythms of Proximity: Sensing the Ordinary in European Documentary*

5

Room: D25

### Makavejev, Cronenberg, Zvyagintsev

Chair: tba

» tba

Sanja Garic-Komnienic

» British Columbia Institute of Technology, Vancouver

*"Socialism with Human Faces and Bodies" in Dusan Makavejev's*

*WR: Mysteries of the Organism (1971)*

Lida Oukaderova

» Rice University, USA

*The Production of Ethical Space: the Cinema of Andrei Zviagintsev*

Marina Pellanda

» Università IUAV di Venezia

*The Alpha and Omega of Images in Cronenberg's Cinema*

Saverio Zumbo

» Università degli Studi di Genova

*David Cronenberg, Biocybernetic Reproducibility, and the Myth*

6

Room: D27

### Performance, Kinship, and Affects in Documentary Remediations

Chair: Katarzyna Ruchel-Stockmans

» Vrije Universiteit Brussel

Marco Bertozzi

» University IUAV di Venezia

*After the "Documentary Turn". Remediating Performative Film*

Alice Cati

» Università Cattolica del Sacro Cuore di Milano

*From Genealogy to Genetic Memory. Visualising Kinship and Feeling the Deep Past in Current Documentaries*

Tim van der Heijden

» Universiteit Maastricht

*Historicizing the Home Movie Dispositif: Reflections from the Longue Durée*





## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Performing Bodies

Chair: Ulrike Hanstein  
» Friedrich-Schiller-Universität Jena

Barbara Filser  
» Kunstuniversität Linz  
*Screen Bodies. Encounters with Performance-Based Artists' Films*

Ulrike Hanstein  
» Friedrich-Schiller-Universität Jena  
*Physical Events: Live Art Practices Captured on Film*

Malgorzata Radkiewicz  
» Jagiellonian University  
*Body and Sensuality in the Video Art of Anna Baumgart*

Justyna Stepień  
» Szczecin University  
*(Re)mapping Posthuman Bodies in Affective Artistic Works*

9

Room: D31

### Migrant Bodies: Representations and Self-Representations

Chair: tba  
» tba

Deniz Bayraktar  
» Kadir Has University  
*Bodies In Sensitive Landscapes of Migration: Seaburners (Melisa Önel, 2014)*

Maria Francesca Piredda  
» Università Cattolica del Sacro Cuore di Milano  
*Anatomy of an Island. Representation and Appropriation of Lampedusa*

Darien Sánchez Nicolás  
» Concordia University  
*Mapping Anxieties in the Age of Mobile Media: Cuban Migration Travelogues, Geolocalization and the "Missing" Bodies*

Deniz Günes Yardimci  
» Royal Holloway, University of London  
*Turkish Migration on Screen: Three Cinemas - Three Different Perspectives*

11

Room: D35

### Practice-Based Research: Bodies, Emotions, Environments, Digital Media, and the Cinematic Dispositif

Chair: Rocio von Jungenfeld  
» University of Kent

Marie-Laure Cazin  
» Université d'Aix-Marseille - Artist, Teacher in École Supérieure des Beaux-Arts du Mans (ESBA-TALM)  
*Cinema and Neuroscience: The Case of Emotive Cinema*

Geiste Marija Kincinaityte  
» independent Researcher, Artist  
*Bodies Inside Out: Investigating the Corporeal in Moving Image Installations*

Hing Tsang  
» University of Suffolk  
*Seaworld: Camera and Body-Puppetry*

Rocio von Jungenfeld  
» University of Kent  
*Walk-itch: Interactions Between Wool, CCTV & Handheld Projectors*

8

Room: D22

### Silent Cinema and the Transition to Sound

Chair: Nezhir Erdogan  
» Istanbul Şehir University

Nezhir Erdogan  
» Istanbul Şehir University  
*Bodies in Sync: Verisimilitude, Sound, Image and Early Film Culture in Istanbul*

Ozge Ozyilmaz and Özde Çeliktemel-Thomen  
» Istanbul Şehir University  
*The Coming of the Talkies to the Provinces of Turkey*

Nyasha Sibanda  
» De Montfort University  
*The Evaluation of Audio in Britain in Early Sound Cinema*

Sarah Neely  
» University of Stirling  
*"The Skaling of the Picters": The Coming of the Talkies to Small Rural Townships in Scotland*

10

Room: D33

### Imperfect Cinema and Live Documentary as Communal Production / Consumption: Politics, Aesthetics, and Methods

*Sponsored by the Workgroup "Documentary"*

Chair: Lukas Brasiskis  
» New York University

Kim Charnley  
» Plymouth College of Art  
*The Collective and Dissensus in Radical Film Practice*

Allister Gall  
» Plymouth University  
*The Politics of Imperfect Aesthetics*

Kim Nelson  
» University of Windsor, Canada  
*Embodied Audiences and Historical Truth in the Internet Age*

Respondent: Lukas Brasiskis  
» New York University

12

Room: D37

### Topicalities of "1900": Postures, Gestures, Discourses, Past, and Present

Chair: Sonny Walbrou  
» Université Charles-de-Gaulle - Lille 3

Sonny Walbrou  
» Université Charles-de-Gaulle - Lille 3  
*Body / Machine. The Spectator Between Machinic Mobility and Physical Immobility*

Matthieu Péchenet  
» Université Charles-de-Gaulle - Lille 3  
*The Witness, the Human Being and the Machine: Agreements and Disagreements*

Sophie Rabouh  
» Université Paris 1 Panthéon-Sorbonne / Université de Montréal  
*Dispositif, Spectator, and Mobile Phone: Format as Creation*



13

Room: D39

### **Resonance, Memory, and Solidarity: Queer Film Festivals and Audience Engagement**

Chair: Saige Walton  
» University of South Australia

Stuart Richards  
» The University of Melbourne  
*Queer Outwardly Australian Films and the Film Festival Circuit*

Antoine Damiens  
» Concordia University  
*Visualising Queerness: LGBT Festivals as Archives and Cultural Memory*

Clinton Glenn  
» McGill University  
*"We Are Not Errors": Documentary Film and LGBT Activist Narratives in Russia*

Respondent: Skadi Loist  
» University of Rostock



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Nonhuman Cinema: Expanded Subjectivities and New Sensorial Experiences

Chair: Neta Alexander  
» New York University (NYU)

Moirá Weigel  
» Yale University  
*"Aquarium Films": Verne, Williamson, and Immersion*

Dominic Pettman  
» The New School, New-York  
*Sonic Intimacy and the Cybernetic Voice: On Spike Jonze's Her (2013)*

Neta Alexander  
» New York University  
*"Dusting" away Cinematic Conventions: Studying "Roomba Films"*

Steen Ledet Christiansen  
» Aalborg University, Denmark  
*Dancing like a Robot: Expanding the Sensorium in Viral Music Videos*

3

Room: D21

### Material in Conflict: What is a "Vision-Producing Machine"?

Chair: Marie Rebecchi  
» Université Sorbonne Nouvelle – Paris 3 / EHESS, Paris

Benedikt Reichenbach  
» Whitney Independent Study Program, New York / Istituto Svizzero, Rome  
*Mystery and Truth of Pasolini's Bodies and Places*

Marie Muracciole  
» Beirut Art Center, Beirut  
*Untitled Slide Sequence 1972/2017. Allan Sekula's Space of Conflict in a Slide Show, an Exhibition, and a Book*

Till Gathmann  
» Akademie der Bildenden Künste Vienna  
*"Vision-Producing Machines" Today – Conceptual Notes on Exhibiting Eisenstein in 2017*

Respondent: Elena Vogman  
» Freie Universität Berlin

5

Room: D25

### Experimental Media Archaeology and the Re-Sensitisation of Scholars: Theory & Practice

Chair: Ian Christie  
» Birkbeck College, London

Annie Van den Oever  
» University of Groningen  
*Critical Reflections On the Heuristic and Educational Potential of Medium-Awareness and (Re)sensitisation Experiments*

Andreas Fickers  
» Université du Luxembourg  
*Critical Reflections On the Heuristic Potential of Re-enactments*

John Ellis  
» Royal Holloway, University of London  
*Critical Reflections On the Heuristic Potential of Simulations in Television Research*

Respondent: Ian Christie  
» Birkbeck College, London

2

Room: D3

### Synaesthetic Experiences: Color, Light, Vertical Montage, Intermedia Environments

Chair: Cornelia Lund  
» Universität Hamburg

Alma Mileto  
» EHESS, Paris  
*Vertical Montage: Synesthesia and Musical Composition*

Alessandra Ronetti  
» Université Paris 1 Panthéon-Sorbonne / Scuola Normale Superiore di Pisa  
*Colour as a Suggestive Medium in Ginna and Corra's Visual Experiments*

Giulia Simi  
» Independent scholar  
*Between Matter and Light: Bruno Munari's 1950s projections*

Francesco Spampinato  
» Université Sorbonne Nouvelle - Paris 3  
*Synapses Overload: Usco's Mind-Expanding Intermedia Environments*

4

Room: D23

### Looking into 'the Other's Other': the (Body) Politics of Newsreels, Amateur Films, and Utility Films

Chair: Michael Cowan,  
» University of St Andrews

Sofia Sampaio  
» CRIA-Instituto Universitário de Lisboa  
*Moving Images and Embodied Tourism Practices: Between Propaganda, Business, and Domestic Filmmaking*

Federico Pierotti  
» Università degli Studi di Firenze  
*The Ergonomic Vision. Olivetti's Industrial and Commercial Films in Italy (1960-1980)*

Raquel Schefer  
» Université Grenoble Alpes / Université Sorbonne Nouvelle - Paris 3  
*The Newsreel's Formal Dynamics and Its Self-Referential Turn*

Malte Hagener  
» Philipps-Universität Marburg, Germany  
*Different Films, Different Practices: Looking Into the "Other Films" of the European Interwar Film Avant-Garde*

6

Room: D27

### Body Genres Redux

Chair: Ivo Ritzer  
» Universität Bayreuth

Ivo Ritzer  
» Universität Bayreuth  
*Buddy Politics: the Body in Interracial Media Culture*

Katja Hettich  
» Universität Wien  
*Romance as Embodied Experience*

Irina Gradinari  
» Universität Trier  
*War Bodies, Memory and Pathos*



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Liminal Perceptions: Slowness and Vagueness

Chair: tba

» tba

Aileen Pinkert

» Universität Hamburg

*Moments of Delay – The Ambivalent Perception of Slow Cinema*

Kathrin Rothmund

» Universität Bayreuth

*Touching (on) Vagueness*

Terez Vincze

» ELTE University, Budapest

*Corporeality, Space, and Speed: The Body as Transmedia Object in Tsai Ming-liang's The Walker Project*

9

Room: D31

### Politics of Affects Through Social Media I

Chair: tba

» tba

Mariz Kelada

» Brown University

*Virtual Raids: Tracing Potenza in Cairo's Alternative Cultural Sector*

Marysia Lewandowska

» Artist, London

*Direct Address: Performing Twitter*

Jeff Scheible

» King's College London

*Noise without Signal: Contentless Content in Digital Culture*

8

Room: D22

### The Mediating Face of Emotion: Performing Gestures, Visual Motives, and Historicity in Cinema

Chair: Jordi Balló

» Universitat Pompeu Fabra, Barcelona

Alan Salvado

» Universitat Pompeu Fabra, Barcelona

*The Emergence of Landscape as Visual Motif in Contemporary Cinema in the Context of the "Emotional Geographies"*

Gonzalo Delucas

» Universitat Pompeu Fabra, Barcelona

*To Shoot and Edit through Emotion, to Show Thought processes.*

Margarida Carnicé

» Universitat Pompeu Fabra, Barcelona

*Eros Besides Censorship. A Study of Body Gesture in Films Produced Under Fascism. The Case of Spain, Italy and Germany, 1939-1945*

Ivan Pintor

» Universitat Pompeu Fabra, Barcelona

*Emotive Repertoires of Passion, Sacrifice Gestures, and the Cinematographic Construction of the Face*

10

Room: D33

### Film Work Team and Collective Creation Sponsored by the Workgroup "Screen Industries"

Chair: Kristian Feigelson

» Université Sorbonne Nouvelle - Paris 3

Bérénice Bonhomme

» Université Toulouse 2-Jean Jaurès

*Persepolis's Collective Creation*

Caroline Renouard

» Université de Lorraine

*The Globalization of the Visual Effects Supervisors: A Case Study*

Katalin Pór

» Université de Lorraine

*The Individual, the Collective and the Industry: Ernst Lubitsch and the Hollywood Studios*

Respondent: Réjane Hamus-Vallée

» Université d'Evry-Val d'Essonne

12

Room: D37

### Psychogeographies and Ambulatory Filmmaking

Chair: tba

» tba

Nicoleta Bazgan

» University of Maryland, Baltimore County

*Female Bodies as Sensorial Filters in the Cinematic City*

Alexia Kannas

» RMIT (Melbourne)

*Those Who Wait: Tourists, Detectives, and Urban Experience in the Italian Giallo Film*

Chiara Salari

» Université Paris Diderot - Paris 7

*Postmodern Psychogeographies: From Travelogues and Avant-Garde City Symphonies to Contemporary and Urban Emotional Cartographies*

Gavin Wilson

» University of Wolverhampton

*Walking in the Filmmaker's Shoes: Ambulatory Filmmaking and Empathic Audience Experience of Screen Space*

11

Room: D35

### Corporeal Figurations in Transhistorical and Transnational Television Productions

Chair: Nicoletta Marini-Maio

» Dickinson College

Giancarlo Lombardi

» The Graduate Center, CUNY

*(Un)Godly Bodies: Corporeality and Belief in The Young Pope and Westworld*

Nicoletta Marini-Maio

» Dickinson College

*Winxology: Grooming the Future Female Consumer*

Ellen Nerenberg

» Wesleyan University

*Hard and Prosthetic, Soft and Expectant: Augmented Bodies in Outlander and Arrow*

Cosetta Gaudenzi

» University of Memphis

*Stardom and Italian Paleo-Tv: Raf Vallone's and Bolchi's Il mulino del Po*



13

Room: D39

### Realism and Its Legacies

Chair: Chris Cagle  
» Temple University

Alice Bardan  
» University of Southern California  
*Cinema as Digest, Cinema as Digesture: Corneliu Porumboiu's Metabolism (2013) and The Cinema of the Berlin School*

Rocco Giansante  
» Hebrew University of Jerusalem  
*Rediscovering Reality: the New-Realism of Nanni Moretti*

Roselita Lopes de Almeida Freitas  
» ESPM, São Paulo  
*The Mutation of the Body Image in Brazilian Cinema*

Katarina Misikova  
» Academy of Performing Arts  
*Realism and Corporeality in Contemporary Slovak Cinema*

14

Room: D32

### Queer Sensibilities

Chair: tba  
» tba

Fanni Feldmann  
» University of Debrecen  
*See With Your Tongue: Taste as an Alternative Gaze in Abdellatif Kechiche's Blue is the Warmest Color (2013)*

Theresa Heath  
» King's College, London  
*Queer Film Festivals and New Sexual Geographies: The Mobilization of the Queer Body as a Tool of Space Reclamation*

Jules O'Dwyer  
» University of Cambridge  
*Ekphrasis and the Queer Sensibilities of French Experimental Cinema*

Ger Zielinski  
» Ryerson University  
*Queer Scenes in Transmedial Adaptations from Paris to Vancouver to Toronto*





## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Thresholds of Perception: Sound, Light, and the Infraperceptible

Chair: Riccardo Venturi  
» Gerda Henkel Stiftung

Larisa Dryansky  
» Université Paris-Sorbonne  
*"Throbs of Experience": John Latham's Films and the Frequency Ranges of Perception*

Jan Thoben  
» Academy of Fine Arts Leipzig  
*Transducing Resonance. Sound & Light in the Work of Alvin Lucier*

Anne Zeitz  
» Université Rennes 2  
*"Please (Don't) Pay Attention Please": On (In)attention in the Works of Max Neuhaus*

Respondent: Riccardo Venturi  
» Gerda Henkel Stiftung

2

Room: D3

### Media and the Historicity of the Senses: Archaeological, Critical, and Experimental Approaches

Chair: Julia Vassilieva  
» Monash University

Klemens Gruber  
» Universität Wien  
*Tactile Media: Theories from Prehistory*

Jeremy Hamers  
» Université de Liège  
*New Media criticism and the Body: Hans Magnus Enzensberger's Ambivalent Reflection on Digital Devices*

Sigrid Leyssen  
» Universität Regensburg  
*The Role of Media in the Perception Research of Albert Michotte. Staging a Dialogue Between Cinema and his Experimental Images*

Guillaume Soulez  
» Université Sorbonne Nouvelle - Paris 3  
*Medium, Sensibility, and Experimentation: Pierre Schaeffer's Archaeology of Media*

3

Room: D21

### On the Fringe of Visual Perception: Psychedelic Experience and Abstract Cinema

Chair: Enrico Camporesi  
» Labex CAP/CEHTA - EHESS, Paris

Marie Rebecchi  
» Université Sorbonne Nouvelle - Paris 3 / EHESS, Paris  
*Moving Abstraction. From Synesthesia to Psychedelia*

Jelena Martinovic  
» Harvard University  
*The Retina as Sensorium. Heinrich Klüver's "Form Constants" and Psychedelic Cinematography*

Elaine Grignard  
» Université Sorbonne Nouvelle - Paris 3  
*The Prisoner's Cinema: Sensory Deprivation and Ornamental Hallucinations*

4

Room: D23

### Non-Human Visions

Chair: William Brown  
» University of Roehampton, London

Synne Tollerud Bull & Dragan Miletic  
» University of Oslo

*Posthuman Verticality: Google Earth and Jacopo de' Barbari's Venetie MD*

William Brown  
» University of Roehampton, London  
*Drone Film Theory: The Immanentisation of Kinocentrism*

5

Room: D25

### Communities of Affect: Sports Culture and Mediated Fandoms

Chair: Patrick Brian Smith  
» Concordia University, Montreal

Patrick Brian Smith  
» Concordia University, Montreal  
*Football Stadium Redevelopment and the Uneven Production of Space in Merseyside: Affective and Emotional Shifts in Sports Fandom*

Patrick Brodie  
» Concordia University, Montreal  
*Media Piracy and Diaspora: Infrastructures, Precarity, and the Aesthetics of Instability*

Joaquin Serpe  
» Concordia University, Montreal  
*Geopolitics of Mourning: Newsworthiness and Affective Responses to the Chapecoense Plane Crash*

Respondent: Fulvia Massimi  
» Concordia University, Montreal

6

Room: D27

### Materialising Mood, Vision, and Subjectivity in Contemporary Film and Television

Chair: Annie van den Oever  
» University of Groningen

Saige Walton  
» University of South Australia  
*Air, Atmosphere, Environment: Sensing Film Mood and The Witch (2015)*

Boel Ulfsdotter  
» University of Gothenburg  
*Images of River's Mind*

Anna Backman Rogers  
» University of Gothenburg  
*Materialising Postfeminist Identity in Sofia Coppola's The Bling Ring (2013)*

Respondent: Annie van den Oever  
» University of Groningen



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Interfacial Modulations of Affect I

Chair: Jette Kofoed  
» Aarhus University

Jette Kofoed  
» Aarhus University  
*Ephemeral Intimacy in Snapchat Exchanges*

Camilla Møhring Reestorff  
» Aarhus University  
*Affective Governmentality, Social Media, and the Refugee Crisis*

Kristine Samson  
» Roskilde University  
*Affective Encounters in Interface Urban Culture*

8

Room: D22

### «Sense-App-ility» or: How the Interconnection of Human Senses and App-Technology En- or Disables Users

Chair: Beate Ochsner  
» Universität Konstanz

Robert Stock  
» Universität Konstanz  
*Be My Eyes and the Media Environment of Distributed Dis-Appilities*

Markus Spöhrer  
» Universität Konstanz  
*'Audio Games': Playing with Sound in Snake 3D (Markus Spöhrer)*

Axel Volmar  
» Universität Siegen  
*The Image of Technology: Videophones Between Enhancement and Assistive Technology*

Respondent: Beate Ochsner  
» Universität Konstanz

9

Room: D31

### Politics of Affects Through Social Media II *Sponsored by the Workgroup "New Media"*

Chair: Rainer Hillrichs  
» Universität Wien

Robert Dörre  
» Ruhr-Universität Bochum  
*Broadcast Your Body – Video Blogs And The Discourse Of Body Positivity*

Susanna Paasonen & Jenny Sundén  
» University of Turku  
» Södertörn University  
*Intersectionality and the Affective Circuits of Online Hate*

Laurent Pineault  
» Université de Montréal  
*The "Humiliatory" Apparatus: Circulation of Affect in New Media*

10

Room: D33

### Technology, Bodies, and Practices in Austrian Amateur Film

Chair: Mats Björkin  
» University of Gothenburg

Michaela Scharf  
» Ludwig Boltzmann Institute for History and Society, Vienna  
*Visualizations of The Self. Modes of Self-Representation in Austrian Amateur Films*

Sandra Ladwig  
» University of Applied Arts Vienna  
*Disciplined Body or Wild Gaiety? Leisure in Austrian Amateur Films*

Sarah Lauss  
» University of Applied Arts Vienna  
*Image Practice in Austrian Amateur Film*

Respondent: Nico de Klerk  
» Ludwig Boltzmann Institute for History and Society, Vienna

11

Room: D35

### Film and Media Art through the Lens of a Philosophy of the Senses

Chair: Irina Hron  
» Stockholm University / University of Vienna

Sudeep Dasgupta  
» University of Amsterdam  
*An Aesthetics of the Open Relation in a World of Displacement: Cinema and Sensory Experience between Rancière and Glissant*

Zuzanna Ladyga  
» University of Warsaw  
*The Haptic Sense in Contemporary Cinema*

Kamil Lipiński  
» Adam Mickiewicz University of Poznań  
*Between the Visible and Enunciative. The Strata, Narrative, and Space in Ici et Ailleurs*

Irina Schulzki  
» Ludwig-Maximilians-Universität München  
*The Sense of Gesture: Gilles Deleuze's The Logic of Sense Through Film Images*

12

Room: D37

### Women Bodies : Presentations, Representations, Portraiture

Chair: Mariana Liz  
» ICS - Universidade de Lisboa

Ana Bento Ribeiro  
» Université Paris Nanterre  
*In Search of New Reactions: Complexifying Representations of Women's Bodies in Romanian Contemporary Cinema*

Esra Canpalat  
» Ruhr-Universität Bochum  
*Hurt Flowers – The Presentation of Female Bodies in Turkish Soap Operas*



13

Room: D39

**Media 'Bodies' and Production Practice: Interrogating the Transnational Partnerships that Underpin the Practice of International Co-production**  
*Sponsored by the Workgroup "Screen Industries"*

Chair: Petr Szczepanik  
» Charles University, Prague

Julia Hammett-Jamart  
» Coproduction Research Network  
*Hidden Bodies: The Relationship Between Off-Screen Occurrences and On-screen Presences*

Jaap Verheul  
» New York University  
*Movie Moguls: Film Financing and Pan-European Collaboration During the Cold War*

Christopher Meir  
» Universidad Carlos III de Madrid  
*Corporate Bodies and the European Screen Industries*

Nolwenn Mingant  
» Université de Nantes  
*Mixed Marriages: Image Nation Abu Dhabi's International Strategy*

14

Room: D32

**Intermedial Sensibility in Contemporary Eastern European and Russian Cinema**

Chair: Hajnal Kiraly  
» Eötvös Lorand University, Budapest

Ágnes Pethő  
» Sapientia Hungarian University of Transylvania, Romania  
*Sculpture and Affect in Cinema's Expanded Field. From A. Gherman's Hard to be a God (2013) to A. Gherman Jr.'s Under Electric Clouds (2015)*

Katalin Sándor  
» Babes-Bolyai University, Romania  
*Trauma, Memorialization, and (Sensible) Intermediality in Jasmila Žbanić's For Those Who Can Tell No Tales (2013)*

Melinda Blos-Jani  
» Sapientia Hungarian University of Transylvania, Romania  
*Re-Animating the Past Through the Medium of Photography in Romanian Documentaries*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Bodifications and the Image's Flesh

Chair: Benjamin Léon

» Université Paris-Est Marne-la-Vallée

Elisabeth Hodges

» Miami University

*Screen Migration and the Sensory Life of Cinema*

Jennifer Wild

» The University of Chicago

*The Flesh of the Image's Flesh: Toward an Anthropology of Film Aesthetics*

Rebecca Sheehan

» California State University, Fullerton

*Maya Deren's Falling Bodies and Christopher Nolan's Inception (2010)*

2

Room: D3

### Non-Anthropocentric Perceptions: Sensing From a Non-Human Perspective

Chair: Teresa Castro

» Université Sorbonne Nouvelle - Paris 3

Frédérique Aït-Touati

» CNRS, Paris

*Animate the Landscape - On the Living-Beings Trail*

Emanuele Coccia

» EHESS, Paris

*Perception: The Inanimate Matter as a Perceptive Medium*

Alice Leroy

» ENS Lyon

*The Sheeple and the Movie Camera. The Sensorial Turn of the Sensory Ethnography Lab's Visual Anthropology*

Respondent: Teresa Castro

» Université Sorbonne Nouvelle - Paris 3

3

Room: D21

### Cartoon Bodies and Graphic Sensuality

Chair: Erwin Feyersinger

» Eberhard Karls Universität Tübingen

Lukas R.A. Wilde

» Eberhard Karls Universität Tübingen

*Interfacing (Digital) Comics: The Distribution and Negotiation of Agency and Control*

Markus Engels

» Universität Duisburg-Essen

*Seeing Fragmented Bodies – Towards an Inherent Political Quality of Comic Books*

Stephan Packard

» Albert-Ludwigs-Universität, Freiburg

*"Striking Our Time in Its Face": The Implausibly Denied Aggression of Caricature in Cartoons Focused Through Karl Kraus' Battles with the Genre*

Véronique Sina

» Ruhr-Universität Bochum

*'If only I'd had a nose job' – Representations of the Gendered Jewish Body in the Works of Aline Kominsky-Crumb*

4

Room: D23

### Politics of Health Care and Abortion Rights, and the Social Uses of Medical Imaging

Chair: tba

» tba

Elisabet Björklund

» Linnaeus University / Uppsala University

*The Abortion Debate in Swedish Television of the 1960s and 1970s*

Markéta Dvořáčková

» Tomas Bata University in Zlín, Czech Republic

*Images of Prenatal Life in the Family Album*

Jacob Johanssen

» University of Westminster

*Affect, Psychoanalysis, and Media Audiences*

Per Vesterlund

» University of Gävle Sweden

*The Body in the Tower of Babel: Health Care and Illness in Swedish TV-Fiction Since 1970*

5

Room: D25

### Remediation and Affect

Chair: Rasmus Greiner

» Universität Bremen

Vicente Sánchez-Biosca

» Universidad de Valencia

*Divine Creation and Remediation: The Language of Affliction in The Missing Picture*

Sanchari De

» Jadavpur University Kolkata and Lund University

*The Shahbag Movement and Visualized Memories in Guerrilla (2011) and My Friend Rashed (2011)*

Anders Marklund

» Lund University

*Remediating for Affect and Authenticity in European History Films*

Maurizio Corbella

» Università degli Studi di Milano

*Sensory Remediation of Musical Performance in Contemporary Music Biopics*

6

Room: D27

### Visualizing the Absent: The Cinematic Play of Omission, Allusion, and Imagination

Chair: Annie van den Oever

» University of Groningen

Robert Sinnerbrink

» Macquarie University, Sidney

*A World Past: Historical Moods in Cinema*

Julian Hanich

» University of Groningen

*On and Off and Inside Out: The Curious Case of Cinema's Complex Mirror Shots*

Guido Kirsten

» Stockholm University

*Detours, Sidesteps: Lateral Ellipses in Film*

Jane Stadler

» The University of Queensland, Brisbane

*Visualising the Absent: Sound and the Cinematic Imagination*



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### Interfacial Modulations of Affect II

Chair: Bodil Marie Stavning Thomsen

» Aarhus University

Bodil Marie Stavning Thomsen

» Aarhus University

*Real Time Interfacing and Modulations of Affect*

Søren Rasmussen

» Aarhus University

*Designing for Experience Through Anarchival Data Capture and Processing*

Torsten Andreassen

» Copenhagen University

*Heaven or Hell? Westworld as Interface*

9

Room: D31

### Bodies and Senses in Early Cinema Culture: Historical Experiences / Experiential Histories

Chair: Philippe Meers

» University of Antwerp

Denis Condon

» Maynooth University, Ireland

*"The Taste of the Moment Seems All for 'Pictures'": Irish Historical Bodies Before the Early Cinema Screen.*

Annie Fee

» University College London

*Wounded Veterans and Recuperative Cinema Culture in Wartime Paris*

Judith Thissen

» Utrecht University

*"Have Your Theater Smell Like a Garden of Flowers": The Fight Against Foul Air, Evil Odors, and Garlic Eaters*

Respondent: Ian Christie

» Birkbeck, University of London

11

Room: D35

### Against Immediacy: Feeling Form in Audiovisual Media

Chair: Halbe Kuipers

» University of Amsterdam

Toni Pape

» University of Amsterdam

*The Dynamic Form of Gameplay: The Example of Stealth Videogames*

Pooja Rangan

» Amherst College

*Documentary Audibilities: Listening in the Voice's Grain*

Ilona Hongisto

» MacQuarie University

*Frames that Work: Actualizing the Real in Longitudinal Documentary Cinema*

Alanna Thain

» McGill University

*Play and Delay: Tactics of Audiovisual Light*

8

Room: D22

### Reconstruction / Reenactment: Exhibition, Performance, and the Sensible Staging of Theory

Chair: Marie Rebecchi

» CRAL - EHESS

Adeena Mey

» Université de Lausanne

*Reassembling the Sensible. Gustav Metzger and The Destruction In Art Symposium (1966).*

Enrico Camporesi

» Labex CAP / CRAL / CEHTA - EHESS

*From the Concept to the Senses: the Iterations of Anthony McCall's Line Describing a Cone (1973).*

Lydie Delahaye

» Université Paris 8 Vincennes-Saint-Denis

*The Replica as Investigative Tool: Nachbau/Reconstruction (Simon Starling, 2007).*

10

Room: D33

### Self-Representations

Chair: Muriel Tinel-Temple

» Birkbeck College, London

Sarah Horn

» Ruhr-Universität Bochum

*„Happy T-Day“ – Transmale Bodies in Self-Documentary Vlogs*

Patricia Pisters

» University of Amsterdam

*Strange Senses of Self in Picture Perfect Mediations*

Muriel Tinel-Temple

» Birkbeck College, London

*Experimental Self-Portraits: Self-Reflexivity of the Body and the Medium*

12

Room: D37

### International Festival of Audiovisual Programs: the Current Transformation of Screens and the Audiences

Chair: Frédéric Gimello-Mesplomb

» Université d'Avignon

Kira Kitsopanidou

» Université Sorbonne Nouvelle - Paris 3

*Television and New Media Festivals and the Attention Economy*

Mariana Medeiros Seixas

» Université d'Avignon

*The Fashion Synesthesia : Spectatorship Experience and the Fashion Film Festivals*

Olivier Thevenin

» Université Sorbonne Nouvelle - Paris 3

*The Paris Virtual Film Festival and Its Relation to Human Sensory Experience*

Christophe Cariou

» Université Sorbonne Nouvelle - Paris 3

*The Place of the Festival for Crowdfunded Films and Documentaries*





## Université Sorbonne Nouvelle - Paris 3

13

Room: D39

### **Sensors, Implants, Prostheses, and Other Body-Technology Relations**

Chair: Rocio von Jungenfeld

» University of Kent

Guido Jansen

» Utrecht University

*Mutual Shapings of Perception: Understanding Human-Technology Relations as Intermedial*

Uwe Wippich

» Ruhr-Universität Bochum

*Life Functions Critical. Body Sensor Networks and the Beating Heart*

Magdalena Zdrodowska

» Jagiellonian University Kraków

*Cochlear Implants: Between Prosthetic and Sound Technology*

14

Room: D32

### **Sensory Experiences of Bodies at War**

Chair: tba

» tba

Alba Gimenez

» University of South Wales

*War, Simulacra, and Affect in Harun Farocki's Serious Games*

Naomi Rolef

» Freie Universität Berlin

*Soldiers on the Can: The Political Sensory Experience in the Correspondence of the Military Body and Excretion in Israeli Cinema*

Magdalena Saryusz-Wolska

» University of Łódź / German Historical Institute Warsaw

*Venereal Diseases and Early Post-War German Cinema*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### Transmitting Bodies, Projecting Senses: Media and Anthropology in the Soviet Avant-garde

Chair: Till Gathmann

» Akademie der bildenden Künste Wien

Ekaterina Tewes

» Freie Universität, Berlin

*Electro-Organism: A Manifesto, A Painting, A Body*

Elena Vogman

» Freie Universität, Berlin

*Dynamography, or the Visual Senses of Rhythm*

Georg Witte & Gal Kim

» Freie Universität, Berlin / ICI - Berlin Institute for Cultural Inquiry

*"The Permeated Man": Bodies-Membranes Narrated and Staged*

Respondent: Gal Kim

» Institute of Cultural Inquiry (Berlin)

2

Room: D3

### Bodies, Senses, and the Videogame Experience

Chair: Joyce Goggin

» University of Amsterdam

Tomasz Gnat

» University of Silesia, Katowice

*The Turn of the Digital Screw: The Mundane as Interactive Entertainment*

Joyce Goggin

» University of Amsterdam

*Playbour and the Cuteness Factor*

Sebastian Möring

» Universität Potsdam

*Against Gamification: The Care Structure in Games and Self-Tracking Technologies*

3

Room: D21

### Gestures and Other Ethical Encounters

Chair: Virginia Bonner

» Clayton State University

Virginia Bonner

» Clayton State University

*Face to Face: Becoming Bodies and Ethical Encounters in Sally Potter's Yes (2004)*

Karol Józwiak

» University of Łódź

*Pasolini's Il Vangelo secondo Matteo (1964) and the Mediated Transfiguration*

Damien Marguet

» Université Sorbonne Nouvelle – Paris 3

*For a History of Film as Gesture: Balázs, Pasolini, Agamben*

Jana Žilová

» Independent scholar

*Cinematic Diagram: The Body as an Autopoietic Cartography*

4

Room: D23

### Sense and Political Insensibility: Affect, Media Culture, and the Resurgence of Right-Wing Populism

Chair: Nicholas Baer

» University of Chicago

Maggie Hennefeld

» University of Minnesota, Twin Cities

Nicholas Baer

» State University of New York at Purchase

Brian Jacobson

» University of Toronto

Rijuta Mehta

» Connecticut College

Sarah Goodrum

» BTK University for Art and Design Berlin

WORKSHOP

5

Room: D25

### From the Filmmaker's Studio to the Projection Space: Experimental Reconfigurations of the Subject-Spectator

Chair: Vincent Deville

» Université Paul-Valéry Montpellier

Vincent Deville

» Université Paul-Valéry Montpellier

*When the Viewer's Experience Turns Into Filmmaker's Gesture: The Action by David Matarasso*

Dario Marchiori

» Université Lumière Lyon 2

*Subjective Forms for Modernist Sensibility: the Polish "Experimental" Cinema from the 1970s*

Emmanuel Siety

» Université Sorbonne Nouvelle - Paris 3

*Dispersion and Immersion: Spectatorship Tested and Conceptualized by Stan Vanderbeek and Charles Eames*

6

Room: D27

### Traces: Film Festivals and History

Chair: Dorota Ostrowska

» Birkbeck College, University of London

Philippe Meers

» University of Antwerp

Dorota Ostrowska

» Birkbeck College, University of London

Malte Hagener

» Philipps-Universität Marburg

Dina Iordanova

» University of St Andrews

Caroline Moine

» Université de Versailles

Elena Razlogova

» Concordia University

Aida Vallejo

» University of the Basque Country

WORKSHOP



## Université Sorbonne Nouvelle - Paris 3

7

Room: D29

### How to Feel the Experience: From Self-Inscription to Self-Regulation

Chair: Federica Villa

» Università degli Studi di Pavia Genova

Giada Cipollone

» Università degli Studi di Pavia Genova

*Self and Technology: From "How to Do" to "How to Feel"*

Deborah Toschi & Lorenzo Donghi

» Università degli Studi di Pavia Genova

*Feel what She Feels: Pregnancy and Wearable Devices for Fathers-to-be*

Martina Panelli

» Université Paris 8 Vincennes-Saint- Denis

*"Feel Free to 'Queer' Yourself": Apps and Tutorials for LGBTQ People*

Simona Pezzano

» IULM – Libera Università di Lingue e Comunicazione, Milano

*How the Visitors' Perceived Sens of Presence is Being Changed by the Use of Digital Tools in Museum Experiences*

Chair: Luca Malavasi

» Università degli Studi di Pavia Genova

8

Room: D22

### Sensations of Intermediality and Female Identity in Contemporary Eastern European Cinema

Chair: Melinda Blos Jáni

» Sapientia University Cluj-Napoca

Judit Pieldner

» Sapientia University Miercurea Ciuc

*Black-and-White Sensations of Intermediality and Female Identity in Contemporary Polish Cinema*

Hajnal Király

» ELTE University Budapest

*Disembodied Emotions. (Inter)medial Mood-Cues in Contemporary Hungarian Melodramas*

Andrea Virginás

» Sapientia University Cluj-Napoca

*Singing Hits and Dancing for the Fixed Camera: Intermedial Methods and Emotional Ambivalence*

9

Room: D31

### In front Of / On / Behind the Screen: On the Presence of Bodily Movement from Vaudeville to Video Art

Chair: Gert Jan Harkema

» Stockholm University

Philippe Bédard

» Université de Montréal

*The Bodies Behind Cameras: Techno-Aesthetic Study of Three Camera Movement Technologies*

Gert Jan Harkema

» Stockholm University

*'More Ludicrous Than the Original': Vaudeville, Moving Pictures, and the Presence / Absence of Bodies 1896-1897*

Charlotte Dronier

» Université de Montréal

*The Screen on Stage as the Mirror of Another Choreographic Reality: Towards a New Sensory of Presence*

Respondent: Ian Christie

» Birkbeck, University of London

10

Room: D33

### Evolving Documentary Practices and the Intriguing Relatedness of the I, the Eye, and the Body *Sponsored by the Workgroup "Documentary"*

Chair: Damen Rawan

» Al Jazeera Network

Franziska Weidle

» Georg-August-Universität Göttingen

*The Documentary Situation in VR Environments*

Anna Wlehl

» Universität Bayreuth

*"Is It Me Who Is There?" Empathy, Immersion, and Bodily Presence in Karim Ben Khelifa's VR Documentary The Enemy*

Judith Aston

» University of the West of England

*From 'Embodied Interaction' to 'Emplaced Interaction': Thinking Through the Transformative Potential of Interactive Documentary*



## Université Sorbonne Nouvelle - Paris 3

11

Room: D35

### Sonic Interfaces, Sonic Bodies

Chair: tba  
» tba

Allan Cameron  
» University of Auckland  
*Sonic Interfaces: Synchronization and Signification in Horror Cinema*

Hadar Levy  
» The Hebrew University of Jerusalem  
*Media/Body Interface: Sound Interface Design, and the Listening Subject*

Michael Pigott  
» University of Warwick  
*Sounds of the Projection Box: the Changing Soundscape of Cinematic Projection*

Steve Spence  
» Clayton State University  
*An Archive of Potential Energy: Music in The Last Angel of History (John Akomfrah, 1995)*

12

Room: D37

### Synaesthesia and the Sharing of the Senses

Chair: tba  
» tba

Malgorzata Bugaj  
» The University of Edinburgh  
*Olfactory Memory and Imagination in Pálfi's Taxidermia (2006), Tykwer's Perfume (2006): The Story of a Murderer and Mackenzie's Perfect Sense.*

Hunter Hargraves  
» California State University, Fullerton  
*"For Whatever That Means": Sense8's Post-Televisual Networks*

Francesca Scotto Lavina  
» Università La Sapienza, Roma  
*Voilà le Cinema: The Affective Machine of Synaesthesia*

Kathryn Wardell  
» University of North Alabama  
*"I Am Also a We:" Sharing Senses, Sharing Space in the Netflix Series Sense8*

13

Room: D39

### Representations of Race in Contemporary Media: Stardom, Sexuality, Motherhood, Violence

Chair: tba  
» tba

Jaap Kooijman  
» Amsterdam School for Cultural Analysis / University of Amsterdam  
*Beyoncé Knowles and Nina Simone in Their Own Words: Narratives of Black Female Stardom in Autobiographical TV Documentaries*

Athena Michelle Lathos  
» Oregon State University  
*"The Sea of Grief Is Not a Proscenium," or How Internet Culture Re-circulates the Spectacle of Racist Violence in America*

Tim McNelis  
» Independent Scholar  
*Black and Blue: Race, the Body, and Sexuality in Precious*

David Pettersen  
» University of Pittsburgh  
*Omar Sy, Race, and the Politics of Transnational Stardom*



## Université Sorbonne Nouvelle - Paris 3

1

Room: D2

### The Transformations of Distraction

Chair: Dork Zabunyan

» Université Paris 8 Vincennes-Saint-Denis

Paul Sztulman

» Ecole Nationale Supérieure des Arts Décoratifs (ENSAD)

*La Distraction : Une Notion Double*

Chloé Galibert-Lainé

» Ecole Normale Supérieure (Paris)

*Is Distraction a Condition for Thinking During Film Viewing ?*

Dork Zabunyan

» Université Paris 8 Vincennes-Saint-Denis

*Les Mutations de la Distraction*

3

Room: D21

### Revisiting Human-Media Relations: Death, Circularity and Cinema

Chair: Tom Ullrich

» Bauhaus-Universität Weimar

Ella Klik

» New York University

*The Third Prometheus: On Technology, Body and Death*

Lena Serov

» Bauhaus-Universität Weimar

*Refining Body and Mind. Educating Kul'turnost' (>culturedness<)*

*Through Soviet Non-Fictional Cinema During the Thaw*

Julia Soytek

» Universität Bonn

*Spinning Minds, Spinning Wheels. Circularity in Early German*

*Psychiatry Between >Man< and >Machine<*

Katarzyna Włoszczynska

» Bauhaus-Universität Weimar

*The Implied Contract: the Cinematographic Gaze Between the Human and the Technological*

5

Room: D25

### Figure, Ground, Gesture: East Asian Cinema Vectors

Chair: Darrell Davis

» Lingnan University

Darrell Davis

» Lingnan University

*Ethnic Puppetry: Chameleonic Address of Li Xianglan'*

Shi-yan Chao

» Hong Kong Baptist University

*Sensuous Embodiment of Bentu in Contemporary Taiwan Cinema*

Emilie Yeh

» Lingnan University

*Colonial Dispositif and the Early Hong Kong Screen Culture (1897-1907)*

Respondent: Kristian Feigelson

» Université Paris 3

2

Room: D3

### Touching, Performing, Sharing, Curating: A Compilation of Cinematic Gestures

*Sponsored by the Workgroup "Cinema & Contemporary Visual Arts"*

Chair: Kevin B. Lee

» Art Institute of Chicago

Julian Ross

» University of Westminster

*Artist Moving Image in the Age of Swipe and Scroll*

Miriam De Rosa

» Coventry University

*On Gesturality: Cinematic Images En Train De Se Faire.*

Thomas Pringle

» Brown University

*Machine Intimacy: Habits of Sharing and the Mediation of Climate at Scale*

David Richler

» Carlton University

*The Unifying Discourse of "World Cinema" at International Film Festivals and the Curatorial Gesture of Audiovisual Criticism*

4

Room: D23

### (In)visible Bodies: Non-fiction Films by South American Women / Sponsored by the Workgroup "Documentary"

Chair: Brigitte Rollet

» Université de Versailles Saint-Quentin-en-Yvelines

Isabel Seguí

» University of St Andrews

*Embodied Testimonies of Subaltern Women in Andean Collective Cinema: the Cases of Ukamau (Bolivia) and Warmi (Peru)*

Beatriz Tadeo Fuica

» Universidad de la República, Uruguay

*The Female Body as Battleground: Embodiment Strategies in Uruguayan Documentaries*

Elizabeth Ramírez Soto

» Universidad de Valparaíso, Chile / University of Warwick

*Bodies In-Between: the Documentaries of Valeria Sarmiento*

Respondent: Brigitte Rollet

» Université de Versailles Saint-Quentin-en-Yvelines

6

Room: D27

### The Uncanny, the Aging, the Electrical Body

Chair: Jana Žilová

» Independent scholar

Isabelle Delmotte

» The University of Waikato

*The Electrical Body: Falling On and Off the Screen*

Monika Keska

» Universidad de Granada

*Uncanny Bodies: Francis Bacon's Painting in Horror and Science Fiction Film*

Cybelle H. McFadden

» The University of North Carolina at Greensboro

*Aging Bodies in Michael Haneke's Amour (2012) : Sensibility, Senses, and Cinematic Knowledge*

Faye Corthésy

» Université de Lausanne

*Brutalized Bodies in The Brig (Jonas Mekas, 1964): A Cinema of Cruelty?*





## Université Sorbonne Nouvelle - Paris 3

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Room: D29

### Technology, Dreams, and Revolutionary Affects

Chair: tba  
» tba

Giancarlo Grossi  
» Università Cattolica del Sacro Cuore, Milano  
*The Dream Scene: Oneirology and the Early Cinema Episteme*

Cassandra Guan  
» Brown University  
*Critique of Flowers: Ecology and Affect in the Age of Technical Reproduction*

Mathilde Lejeune  
» Université Lille 3 / Université de Lausanne  
*Sensibility and Technique: an Archaeology of Charles Dekeukeleire's Notion of "Technography"*

Ian Stone  
» Brunel University  
*Barthes' Third Meaning: Philosophico-Political Ontology and Revolutionary Affect in the Films of Post-Revolutionary Russia*

8

Room: D22

### The Sensible Skin of Analog Film: Materialities

Chair: tba  
» tba

Li-chen Kuo  
» Université Sorbonne Nouvelle – Paris 3  
*The Chemistry of Transformation in 19th Century: Matters or Mindset?*

Monise Nicodemos  
» Université Sorbonne Nouvelle – Paris 3  
*The Practice of Homemade Emulsion*

Eugenie Maria Theuer  
» University of Barcelona / University of Vienna  
*Black Cube, White Screen: Materiality, Museology, and Embodiment in Recent Nostalgic Metafilms*

Respondent: Naara Fontinele  
» Université Sorbonne Nouvelle – Paris 3

9

Room: D31

### The Changing Landscape of Open Access Publications in Film and Media Studies: Distributing Research and Exchanging Data

Adelheid Heftberger  
» ZeM - Brandenburg Center for Media Studies

Alena Strohmaier  
» Philipps-Universität Marburg

Malte Hagener  
» Philipps-Universität Marburg

Jeroen Sondervan  
» Independent scholar

Greg de Cuir Jr  
» NECSUS – European Journal of Media Studies

Ina Blümel  
» German National Library of Science and Technology

Niels-Oliver Walkowski  
» Berlin-Brandenburg Academy of Sciences and Humanities

10

Room: D33

### Digital Effects, Computer-Assisted Color Film Analysis

Chair: tba  
» tba

Barbara Flueckiger  
» Universität Zürich  
*Measuring Aesthetics: Computer-assisted Color Analyses of Films*

Pascal Laborderie  
» Université de Reims Champagne-Ardenne  
*Documentary, Digital Effects, and Impression of Reality: the Example of Les Temps changent (2008)*

Bregt Lameris  
» Universität Zürich  
*The Senses of Film History: Materiality of Filmcolors*



## Université Sorbonne Nouvelle - Paris 3

11

Room: D35

### The Uses of Polish Cinema in Media Education and Research

- Justyna Hanna Budzik  
» University of Silesia, Katowice / INALCO, Paris
- Ewa Ciszewska  
» University of Łódź
- Małgorzata Kozubek  
» University of Wrocław
- Agnieszka Tambor  
» University of Silesia, Katowice
- Mathieu Lericq  
» University of Aix-Marseille, France
- Agata Rudzińska  
» University of Silesia, Katowice

WORKSHOP

12

Room: D37

### Historical Soundscapes, Auditory Cultures

- Chair: tba  
» tba
- Simone Dotto  
» Università degli Studi di Udine  
*Making Sense of Hearing.*  
*Early Phonography and Auditory Cultures in Mid-Twenties Italy*
- Rasmus Greiner  
» Universität Bremen  
*Tangible History: Sensibility, Sound, and Historical Film*
- Massimo Locatelli  
» Università Cattolica del Sacro Cuore di Milano  
*Sounds of Fear, Bodies of Tension: the Soundscapes of the Italian Giallo and the Psychology of Emotion*
- Daniel Wiegand  
» Stockholm University  
*"A Cry Turned Inwards": Silence and the Spectator's Body in Late Silent and Early Sound Film*

13

Room: D39

### Mapping French Philosophy of the Senses, the Cinema, and Media Arts

- Sudeep Dasgupta  
» University of Amsterdam
- Emmanuel Alloa  
» University of St. Gallen
- Zuzanna Ładyga  
» University of Warsaw
- William Brown  
» University of Roehampton, London
- Irina Hron  
» University of Stockholm
- Kamil Lipiński  
» Adam Mickiewicz University of Poznań

WORKSHOP

# General Meetings



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## **NECS General Meeting**

» June 30<sup>th</sup>, 19.00 - 20.30

Grand Amphithéâtre de la Sorbonne  
47, rue des Écoles,  
75005 Paris

## **NECS Workgroup Liaison Meeting**

» June 30<sup>th</sup>, 13.00 – 14.45

Université Sorbonne Nouvelle - Paris 3  
D Building, Room D32  
13, rue Santeuil  
75005 Paris

## **NECS Workgroup Meetings**

» June 29<sup>th</sup>, 17.15 - 18.00

Université Sorbonne Nouvelle - Paris 3  
D Building (Room will be announced on the June 29<sup>th</sup>)  
13, rue Santeuil  
75005 Paris



European Network for  
Cinema and Media Studies

# Workgroup Meetings



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

» June 29<sup>th</sup>, 17.15 - 18.00, Université Sorbonne Nouvelle - Paris 3, D Building

## Screenwriting

» Contact: Jana Žilová, Independent scholar

## Documentary

» Contact: Aida Vallejo, University of the Basque Country UPV/EHU

## Festival

» Contact: Aida Vallejo, University of the Basque Country UPV/EHU

## Cinema & Contemporary Visual Art

» Contact: Miriam De Rosa, Coventry University

## New Media

» Contact: Rainer Hillrichs, Universität Wien

## Sound & Music

» Nessa Johnston, Edge Hill University

## Screen Industries

» Contact: Paul McDonald, King's College London / Petr Szczepanik, Charles University Prague

# necs»

European Network for  
Cinema and Media Studies

# Publishers' Forum

Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

Feel free to visit the stands of renowned publishers, presenting their current books and journals in the field of Film and Media Studies. The Publishers' Forum is located in the rooms D16, D17, and D19 of the main conference venue (D Building, Université Sorbonne Nouvelle - Paris 3) and is open throughout the entire conference.

List of the publisher stands in alphabetic order



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# Practical Informations



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## GENERAL INFORMATIONS

### ENTRY FORMALITIES

It is highly recommended to bring some form of identification, especially when arriving by plane. UK nationals with a passport endorsed British Citizen do not require a visa and must have a passport valid on arrival. If their passport is endorsed British National (Overseas), British Overseas Territories Citizen or British Subject with the right of abode in the UK a visa is not required for a stay of up to 90 days; passports for these endorsements must be valid for three months beyond intended departure, with the exception of British Subjects, who need a passport valid on arrival. Other passport holders require a visa and three months validity on their passports.

Non-European citizens traveling to the Schengen Area need to apply for a short-term Schengen visa under "tourist" specification. The borderless region known as the Schengen area includes the following countries: Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Latvia, Lithuania, Luxembourg, Malta, The Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain and Sweden. All these countries issue a standard Schengen visa that allows the holder to travel freely within the borders with a valid identity card or passport.

A passport valid for at least three months after period of intended stay is needed for those who require a visa. Generally, visa exempt nationals must have a passport valid for period of intended stay (other than EEA nationals).

### CURRENCY

France is part of the Euro (€) zone. It is also possible to use credit cards to cover the day-to-day expenses, usually without additional fees. It is recommended, however, to make cash withdrawal as smaller shops and public transit occasionally will not accept credit cards or electronic payment.

### TIME ZONE

France is in the Central European Time Zone. Central European Standard Time (CET) is 1 hour ahead of Greenwich Mean Time (GMT+1). Like most states in Europe, Summer (Daylight-Saving) Time is observed in France, where the time is shifted forward by 1 hour; 2 hours ahead of Greenwich Mean Time (GMT+2. Note: this does not affect the 1 hour time difference to London, which changes to BST in summer).

### TELEPHONE

Country code: +33

International code prefix: 00

Trunk prefix: NONE

To call French telephone numbers from outside France, either from a landline or a mobile phone, you will need to add the international dialing code, which is 0033 (or +33), followed by the telephone number you require (excluding the regular first 0 of French numbers, however). To make calls within France, dial the number you require without adding the international country dialing code. Before travelling to France you should contact your telephone service provider to activate the international roaming service (if it is not already activated automatically), otherwise especially Northern American travelers might not be able to phone or receive calls.

# Practical Informations



Paris, June 29<sup>th</sup> - July 1<sup>st</sup> 2017 » NECS CONFERENCE

## INTERNET

Conference participants will be able to access the internet through the eduroam network. This said, we strongly advice participants not to rely on a Wi-Fi connection for their presentation: loading the presentation on a USB stick is a safer solution. There are numerous Internet points and cafés offering Internet access. In many hotels (especially higher-category ones) a direct Internet connection is provided in the rooms. In addition, in France you will find Wi-Fi access available in many airports, hotels, train stations, and other public places where travelers pass through or stop off.

## TECHNICAL INFORMATION

The voltage in France is 230 V which is the same voltage used in France and the United Kingdom. The plugs used in France are C or E. Plugs/sockets are usually an issue when it comes to traveling, so always make sure you travel with a universal plug adapter. France uses DVD Region 2. DVD Region 2 is used in Europe, the Middle East, and Japan. Note that a region 2 DVD cannot play on a DVD player supporting another region. There are, however, some region free DVD players available that can be used to overcome this. France uses Blu-ray Region B. Blu-ray Region B is used across Europe, the Middle East, Africa, Australia and New Zealand.

## 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. Hospitals and doctors in France are obliged to treat you regardless of your health insurance status, so review your health insurance plan to determine what medical services it would cover during your trip. Especially Non-European nationals will need to pay – although usually a reasonable sum – for any health services.

## LOCAL TRANSPORT

### METRO & TRAIN

Paris has an excellent underground train system. There are 16 lines (lignes) (1-14, 3bis and 7bis) on which trains travel all day at intervals of a few minutes between 5 AM and 1:30AM (Saturday night/Sunday morning: 02:30), stopping at all stations on the line. Scheduled times for first and last trains are posted in each station on the center sign.

In addition, there are 5 train lines called RER A, B, C, D, E. RER trains run at intervals of about 6 – 7 minutes, and stop at every station within Paris

A basic ticket (Ticket t+) costs 1,90 €, valid only for one trip, on the RATP network. Changes are allowed with the same ticket. Return travel is not permitted with the same ticket. Books of 10 tickets are also available (14.50 €, valid for use on underground, bus, tram and RER in Paris services).

This ticket is necessary to both enter and exit the RER networks, as the RER trains travel on to the Parisian suburbs, outside the zone where a regular subway ticket can be used. Beware that travelling outside the city center without a valid RER ticket will get you fined. In particular, CDG airport is not within the city, and you'll need to purchase a more expensive RER ticket to get there.

For travel outside of the Paris zone, the train arrival times are shown on a monitor hanging from the ceiling inside the RER station above the platform. Information about the stops to be made by the next train is presented on a separate board also hanging from the ceiling. It is important to check this board before boarding the train, as not all trains make stops at all stations on a given line.

# Practical Informations



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## **BUS**

The buses are very tourist-friendly, and they use the same fare- reducing passes as the Metro. Visit [www.ratp.fr](http://www.ratp.fr) for more transportation information and to choose a reduced fare package.

## **TAXI**

Many taxi cab companies run in Paris. Prices are established by a prefectural bylaw and depend on the distance, the time of the day, the number of passengers etc.

Taxi G7 company : 36 07

Les taxis Bleus company : 36 09

Taxi stations are usually near train stations, big hotels, hospitals or large crossings. As in many other cities, a taxi can be difficult to stop; you may have to try several times. There is a €5.50 minimum on all taxi rides, mandated by city law. There is an extra charge for baggage handling. If for any reason you wish to file a complaint about a Paris taxi, take note of the taxi's number on the sticker on the left hand backseat window.

## **BIKE**

A bike rental service runs over the city of Paris : Vélib' (<http://velib.paris.fr> / (english) <http://en.velib.paris.fr>). Stations can be found within 200m of many points of the city. The bicycles can be returned to any other station. Rentals can last from less than 30 minutes up to 24 hours. In each station, a vending machine (credit card only) allows to get subscription tickets. Short run subscription ticket costs 1,70 € for a period of 24 hours. Then, the following rates apply: first 30 minutes for free, from 30 minutes up to 1 hour : 1€, from 1h up to 1h30 : 2€, then 4€ for each 30 minutes.

## **TOURIST INFORMATIONS**

### **Office de Tourisme de Paris**

Hôtel de Ville  
29, rue de Rivoli  
75004 Paris  
<https://www.parisinfo.com/>

## **EMERGENCY PHONE NUMBERS**

Medical help/SAMU: 15

Police/Police Nationale (Gendarmerie): 17

Fire & accident/Sapeurs Pompiers: 18

European SOS: 112

SOS - all services (hearing assisted): 114

Out-of-hours doctors (as of January 2017): 116 117

