

Main Conference Venue

Centre for Languages and Literature, Lund University

Preliminary Programme (April 22, 2009)

please send any requests to conference@necs-initiative.org

Thursday 25th of June 2009

10.00-12.00 Registration (The Foyer)

12.00-13.00 Lunch

13.00-13.15 OFFICIAL OPENING (The Auditorium)
13.15-14.15 KEYNOTE ADDRESS (The Auditorium)
 Ginette Vincendeau (King's College London)

14.30-16.30 PANELS A1-A5

A1. Blockbuster Culture

Eleonora Benecchi (with Marco Cucco) (Lugano)

Relocating Hollywood Advertising.

How New Marketing Methods and Changing Distribution Strategies have Modified the High Concept Model

Susanne Eichner (Potsdam)

Massively Played Games –Videogames as Blockbusters

Helle Kannik Haastrup (Copenhagen)

Locating Celebrities: Performative, Manipulative and Tabloid Celebrity Documentaries

Elizabeth Prommer (Hamburg)

Marketing the Franchise-Blockbuster

Lothar Mikos (with Claudia Töpper) (Potsdam)

The Global Appeal of Visual Attraction – VFX and SFX as Blockbuster Strategies

A2. Documentary, Docudrama and History

Åsa Bergström (Lund)

Locating Targets – Adaptations of the First SMS-Murder in History

Christoph Hesse (Berlin)

Lanzmann ici et Godard ailleurs

Andrea Meuzelaar (Amsterdam)

Reporting on the Rites of Islam

Victoria Pastor-González (Exeter)

The Passion of Antonio Delgado. The Use of Religious Iconography in Benito Zambrano's Mini-Series *Padre Coraje* (*Father Courage*)

Bjørn Sørenssen (Trondheim)

Raising the Flag on Iwo Jima – History, Documentary, Fiction and Symbolic Action

A3. Memory, Colonialism, Cartography

Dagmar Brunow (Halmstad)

The Ghosts of History and Cities as Palimpsest:
Colonial Spaces and Visual Archives in British Avantgarde Filmmaking

Teresa Castro (Paris)

Cinematic Mapping: Looking from Above

Jan Holmberg (Malmö)

Spreading the Word, Shedding Light:
Towards a Media History of Colonialism

Eirini Konstantinidou (London)

De-translation/Re-translation of Memories and Postmodern Schizophrenia in *Dark City*

Sofie Verdoodt (Ghent)

Spatialising Memory. Sokurov's Museum as Inner Space

A4. Jewish Entrepreneurs in the European and North American Film Business: Practices, Networks, Identities

Fransje de Jong (Utrecht)

Jewish Entrepreneurs in the Dutch Film Business, 1910-1940

Paul S. Moore (Toronto)

A Theory of Showmanship Applied to Early Cinema Entrepreneurs in Toronto

Louis Pelletier (Montreal)

Ray Lewis and the Strategic Deployment of Jewish Identity in the Canadian Film Business

Judith Thissen (Utrecht)

Local, National and International Movie Moguls: Different Patterns of Jewish Showmanship

Andre van der Velden (Utrecht)

The Making of Abraham Tuschinski: Self Representation of a Dutch Movie Mogul

A5. Authorship

Marit Knollmueller (London)

A Match Made in Heaven or Hell?

Bradford Owen (San Bernardino)

Citizen Kane as Foucauldian Genealogy

Daniel Ribas (Aveiro)

Greek Tragedy Adaptation: The Case of the Portuguese Filmmaker João Canijo

Kelly Robinson (Southampton)

An Adaptable Aesthetic: The International Career of Cinematographer Theodor Sparkuhl

Peter Sillett (Kent)
Bunuel and Authorial Manipulation

16.45-18.45 PANELS B1-B5

B1. Dis/locating Cinematic Dispositifs

Tina Bastajian (Amsterdam)
Geo-Cinematics? Traces, Accents and Dis/Locative Media(s)

Carolyn Birdsall (Amsterdam)
Disrupted by Sound? Mapping Multimedial Cinematic Dispositifs in Interwar German Cinema

Jennifer Steetskamp (Amsterdam)
Augmented Histories: Installation Art, Data-Mapping, Mobility

Floris Paalman (Amsterdam)
An Endless Itinerary: The Cinematic Mapping of A City

Wanda Strauven (Amsterdam)
Mapping Ubiquity: Early Cinema as an Early Case of Locative Media

B2. Tourism and Geography

Miklós Kiss (Groningen)
The Role of »Spatial Motivation« in Tourism-Induced Films

Michalis Kokonis (Thessaloniki)
»Mama Mia! Here I Go Again...« Swedish Super-Group ABBA Legend Lives On:
From Broadway to Mount Olympus

Les Roberts (Liverpool)
»World in One City«: Surrealist Geography and Time-Space Compression in Alex Cox's *Three Businessmen*

Ryan Shand (Liverpool)
Excursions from the Suburbs With a Cine Camera: Emotional Mappings of the City

B3. Media of Migration

Mattias Frey (Kent)
Goodbye, Germany! Televisions of Emigration

Martyna Olszowska (Cracow)
Artistic Emigration – Polish Filmmakers in Australia

Claudia Sandberg (Southampton)
Migrating Meaning of Diasporic Film? Readings of Peter Lilienthal's *Calm Prevails in the Country*
in East Germany and West Germany

Eva Slotegraaf (London)
Locating Movements by the Lenses of Diasporic Filmmakers.
Transgressed Territories and Flows of Desires

Iris Vandeveld (with Philippe Meers, Roel Vande Winkel, Sofie Van Bauwel) (Antwerp)
Cinema and Diaspora in a European City. A Case Study on Indian and Jewish Cinema Cultures in Antwerp

B4. War, Death and Destruction

Alice Bardan (Los Angeles)

»Wear the Revolution«: Sartorial Quotations and Surviving Images in Carmine Amoroso's *Cover Boy: The Last Revolution*

Helen L. Jones (Preston)

»Ashes to Ashes, Dust to Dust«: A Study of Hartmut Bitomsky's *Staub* and Sally Potter's *Yes*

Yosefa Loshitzky (London)

The Camp Trilogy: Michael's Winterbottom's *In This World*, *Code 46* and *The Road to Guantanamo*

Rikke Schubart (Odense)

After Abu Ghraib: Pain and Ethics in *Three Kings*, *Rendition*, and *In the Valley of Elah*

Chris Wahl (Bochum)

Transparencies and Reflections:

From the Photography of Ghosts to the Merging of Moving Images

B5. Historical Representations in Entertainment and News

Julio Montero (with María Antonia Paz) (Madrid)

The Presentation of History on Spanish Television

Fatima Gil (Madrid)

The Silence of the Women. Historical Representation of Women during Franco's Regime in Spain

José Carlos Rueda (with Carlota Coronado, Raquel Sánchez) (Madrid)

The Televisual Entertainment in Spain during the Francoist Regime: Historical Evocation and Invention

Javier Mateos (Madrid)

An Historical Reading of »The Socialist Decade«:

Political Control and Manipulation in News of the Spanish Public Television in 1992

Esther Gáitan Fuertes (Madrid)

The War in Iraq Is Unstoppable: The ORF Coverage of the Pre-Invasion Phase of Iraq

**19.00 Evocations of Geographies:
Robert Willim and Anders Weberg (The Auditorium)**

20.00 Wallflower Wine Reception (Museum of Sketches)

Friday 26th of June 2009

09.00-11.00 PANELS C1-C5

C1. Questions of Locality and Globality

Kristian Feigelson (Paris)
Glocal Cinema

Ben Goldsmith (Brisbane)
Hollywood on the Gold Coast: Location and Setting of International Film and Television Programs in Australia

Peter Krämer (Norwich)
Stanley Kubrick and Hollywood's Global Imagination: Notes on the (In)Significance of Film Studies

Nolwenn Mingant (Paris)
The Hollywood Majors' Local Production: Trials and Errors

Per Vesterlund (Gävle)
The Correspondence on *13 Demon Street* – Tracing Difficulties in Transnational Film Production

C2. Localizing Television: Reworking of TV Aesthetics

Sonja de Leeuw (Utrecht)
Transnational Formatting: A European Perspective

Eggo Mueller (with Martina Roepke) (Utrecht)
I Carly as Comedy of Re-mediation

Herbert Schwaab (Bochum)
The Dislocation and Denial of Television: Implementing US Television Formats in Europe

Markus Stauff (Amsterdam)
Public/Private/Mobile: The Many Spaces of Television Sports

Matthias Thiele (Dortmund)
The Mobile Camera as an Indispensable Feature of Television Production:
From Reality TV to *West Wing* to Video Journalism

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

Jens Eder (Hamburg)
Death and Laughter in Recent Quality Series

Julian Hanisch (Berlin)
Laughing out Loud: Varieties of Laughter in the Movie Theatre

Guido Kirsten (Jena)
Tragicomic Realism: Funny?

Thomas Morsch (Berlin)
The Comedy of Bad Manners: Social Deviance, Gross-out, and Affect in Animal Comedies

Johan Nilsson (Örebro)
Locating Satire – Intersecting Practices of Filmmaking in the 1990s

C4. Historical Developments in the European Film Industries

Valeria Camporesi (Madrid)

In the Search for Business: Early Glocalizing Practices in the Spanish Film Industry of the 1930s and 1940s

Outi Hupaniittu (Turku)

Art, Profit or Both?

New Entrepreneurs Establishing the Finnish Film Business in the turn of 1920s

Christopher Natzén (Stockholm)

To Wire or not to Wire – The Patent Reproducer Corporation's establishment in Sweden 1929-1930

Pavel Skopal (Brno)

The Czechoslovak Co-productions with the ›West‹: From Governmental Orders of the 1950s to Selling the ›New Wave‹ Art Cinema in the 1960s

Isak Thorsen (Copenhagen)

We Had to be Careful: Self Censorship and Self Regulation Strategies Used by Nordisk Films Kompagni to Oblige Requirements in Different Territories

C5. Exhibition: History and Practices

Melinda Blos-Jáni (Cluj-Napoca)

Designed for the Kinetoscope but Formatted for the QuickTime. On the Mediality of Contemporary Silent Films

Ian Goode (Glasgow)

Locating Exhibition: The History and Geography of Film in Rural Scotland

Matthew D. Johnson (Oxford)

Locating »Mass Culture«: Mobile Film Projection Teams in Maoist China

Cecilia Mörner (Falun)

Licence to Interpret: Contested Place Identity in Local Film and Film Showings

Melanie Selfe (Glasgow)

A Regional National Film Theatre in Glasgow: Making a Cultural Statement on Two National Stages

11.15-13.15 PANELS D1-D6

D1. From the Digital to Geopolitics

Giorgos Dimitriadis (Thessaloniki)

Not in Kansas Anymore: Simulated Space vs. Worldmaking in Digital Fantasy

Barbara Flueckiger (Zurich)

Digital Reconstruction of Deceased Persons

Philipp Schmerheim (Amsterdam)

Relocating the Good Life. Virtue Ethics in Virtual Film Worlds

Vicente Rodriguez Ortega (New York)

Politics Must Stay in the Background!

Contemporary European Cinema and A New Aesthetics of Subtle Sincerity

Ferenc Boné (Cluj-Napoca)

The Geopolitical Explanation of Aki Kaurismäki's Minimalism

D2. Re-locating New Waves I: (National) Spaces and (Localised) Practices

Paulo Cunha (Coimbra)
Portuguese New Cinema: Originality or Reproduction?

Natascha Drubek-Meyer (Prague)
Locating the New Waves of Central and Eastern Europe

Paulo Jorge Grana (Coimbra)
The New Portuguese Cinema - The Art Against the Masses

Ivelise Perniola (Rome)
Rethinking Nouvelle Vague: How Bernardo Bertolucci's Cinema Changed After Meeting Jean-Luc Godard

Anna-Sofia Rossholm (Växjö)
Liminal Geographies of the French New Wave (Jacques Rozier and *The Beach*)

D3. New Perspectives on Film Production

Melis Behlil (Istanbul)
Production Facilities in the Contemporary Turkish Cinema Industry

Olof Hedling (Växjö/Lund)
Selling Crime: On the Contemporary Crime Film Serial in Scandinavia

Alejandro Pardo (Navarra)
Take-Off for Film Studios in Spain: The Case of La Ciudad de la Luz

Petr Szczepanik (Brno)
Film Studios as Cultural Intermediaries: Post-1989 American Film Production in Prague

Patrick Vonderau (Bochum)
The Time of Production

D4. Sites of Art and/in Cinema

Angelos Koutsourakis (Sussex)
European Cinema and Theatre Space: Towards a Cinematographic Language

Florian Mundhenke (Leipzig)
American Landscape Revisited – Cultural Flexions of Space and Time in James Benning's »Landscape Films«

Ágnes Pethő (Cluj-Napoca)
Cinema of the Street: Intermediality and Photographic Flânerie in the Films of José Luis Guerín

Malgorzata Radkiewicz (Cracow)
Filming Arts – Visual and Video Works of Polish Women Artists in 1990s and 2000s

Marco Senaldi (Milano)
Toward a Site-Specific Cinema – or Toward a Non-Site-Specific Art?

D5. Locating TV Fiction

Laura Cortés (Murcia)
Locating Visual Style: Adapting Cinematographic Cinema Style to Television Series

Patricia Diego (Navarra)

Between Classicism and Innovation: Locating TV Comedy Production in Spain (2000-2008)

Javier García (with Manuela Catalá Pérez) (Zaragoza)

Breaking the Linear Structure of TV Fiction to Portray the American Family: *The Simpsons* and *Family Guy*

Mar Grandío (Murcia/Zaragoza)

Adapting Humour: *The Office* (BBC) and *The Office* (NBC)

Teresa Ojer (with Joseba Bonaut) (Zaragoza)

Locating Generational and Cultural Clashes: The Case of *Life on Mars*

D.6 Film Theory - New Approaches

Valerie Deifel (Vienna)

The Blink of an Eye: »Espacement« and Interval in Film

Dan Fineman (Los Angeles)

Welles and the Aesthetics of Location: *Touch of Evil*

Inga Pollmann (Chicago)

The Axolotl and the Cinema: Vitalism and Evolution in Bazin and Merleau-Ponty

Anna Cabak Rédei (Lund)

Towards a Cognitive Semiotic Approach to Film:

Realism and the Cinema of Béla Tarr

Ann-Kathrin Stoltenhoff (Hamburg)

Embodied Media: Film as Phenomenological and Structural Challenge to the Body

13.15-14.15 Lunch

**14.15-15.15 KEYNOTE ADDRESS (The Auditorium)
Duncan Petrie (University of York)**

15.30-17.00 PANELS E1-E4

E1. Out of the Ordinary: Festival Spaces

Mark Gallagher (Nottingham)

»In the Film Laboratory That is Mr. Soderbergh's Brain«:

Critical Reception and the Steven Soderbergh Imprint

Christian Jungen (Zurich)

A Star Overnight: How Stars Are Born on the Red Carpet at Cannes

Charles-Clemens Rüling (Grenoble)

Festivals as Ecologies of Learning: The Annecy International Animated Film Festival and Market

Ger Zielinski (New York)

On the Production of Heterotopia, and Other Spaces, at Lesbian and Gay Film Festivals

E2. What is Film Acting? Reflections on the Actor on Screen

Kathrina Glitre (Bristol)

Beyond the Stars: Perceiving the Actor

Ceri Hovland (Reading)

Reflections on Mimesis and »Epistemic Distance« – Understanding Person, Character, Actor

Joerg Sternagel (Potsdam)
The Possibility of the Other: On a Phenomenology of the Film Actor

Niklas Persson Webjörn (Gothenburg)
»The Widerberg Method« – Developing Realistic Acting through TV Drama in the Shadow of Ingmar Bergman:
Bo Widerberg directs Arthur Miller's *Death of A Salesman* for Swedish Television

E3. History, Memory, Media

Loretta Guerinni (Bologna)
Heterotopia of Reality: From Pasolini to Aronofsky

Anke Hennig (Berlin)
History of Today

Jan Henselder (Berlin)
Places of Memory in Virtual Space.
Video Segmentation and Georeferencing for Audio-Visual Oral History Archives

Åsa Jernudd (Örebro)
Cinema, Memory and Identity. Narrative Strategies When Remembering Cinema-Going and Film

Asli Kotaman (Istanbul)
Locating Research by Deallocating Pleasure

E4. Mindmapping the North: Nordicness and/in Transnational Media Practices

Anne Bachmann (Stockholm)
Travelling in the North: When Travelogues put the »Nordic« into Nordisk Film

Audun Engelstad (Lillehammer)
The Criminal Investigator and the Investigated Crime

Eirik Frisvold Hanssen (Trondheim)
From Transnational to National: The Emergence of Television in Scandinavia

Anders Marklund (Lund)
Swedish Kisses. Observing Slowly Changing Norms

17.15-18.45 PANELS F1-F4

F1. Screens of Navigation

Nanna Verhoeff (Utrecht)
Locating Urban Screens: Mobile Spectatorship, Performative Practices
and Haptic Engagements In Urban Screenspace

Sybillie Lammes (Utrecht)
Routing The Map: Digital Cartographies As Performative Spatial Practices

Alexandra Schneider (Berlin)
Imax and the Cartography of Screen Tourism

Imar de Vries (Utrecht)
Doubling Up: Virtual Tourism As Gateway To Past, Present And Future

F2. »Acting with Facts«: Actors and the Docudramatization of History since 1990

Derek Paget (Reading)

Reflecting/Reflections On Reality: Actors' Perspectives on Acting with Facts

Heather Sutherland (Reading)

Locating »The Truth«: Reflections on Interviewing as a Primary Methodological Tool for Research into Acting with Facts

Lib Taylor (Reading)

Bearing Witness: fact-based Theatre in Britain since 1990

Jonathan Bignell (Reading)

Conditions of Possibility: Docudrama, Television and Change since 1990

F3. Film Workshops in Europe: History, Theory and Methodology

Lars-Gustaf Andersson (Lund) & John Sundholm (Karlstad)

Rather Free than Filmmaker: Film Workshops in Sweden 1968-2001

Miguel Fernández Labayen (Barcelona)

From Dictatorship to Democracy: The Life and Times of La Central del Curt.
Managing Minor Cinemas in Spain

Masha Godovannaya (St. Petersburg)

Film Workshop Soviet/Russian Style: St. Petersburg »Club of Cinema-Lovers«

Peter Thomas (Sunderland)

The Workshop Movement in Britain: From Radical Politics to State Assimilation

F4. New Media Practices

Rainer Hillrichs (Bonn)

Complexities of Location in Daily Photo Blogs

Seanna McPherson (North Vancouver)

Visual Literacy and Digital Citizenship

Marina Rossi (Pisa)

Locating Media as Critical Strategy: Do It Yourself TV

Scott W. Ruston (Los Angeles)

The @ LA Noir Project.

Locating Media Representations and Lived Experience through Mobile Media and Participatory Learning

19.00-20.30 NECS Workgroup Meetings

21.00 Screening (tbc)

Saturday 27th of June 2009

09.00-11.00 PANELS G1-G6

G1. Locating Festivals: Between the Regional and Transnational

Soo Jeong Ahn (Seoul)

Making a Hub of Asian Cinema: The Pusan International Film Festival (PIFF)'s Regionalization Strategy

Toby Lee (Harvard)

Festival City: Public Culture and the Production of Locality in Thessaloniki

Jérôme Segal (Vienna)

Jewish Identities and Cosmopolitanism in the Vienna Jewish Film Festival

Dorota Ostrowska (London)

Shaping the Industry: The Role of Trade Magazines at International Film Festivals

Klara Wyrzykowska (Paris)

The Sarajevo Film Festival: The (Re)-Definition of Post-Yugoslav Cultural Space: A Case Study

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

Andrea B. Braidt (Vienna)

The Transgressive Potential of the Musical Number in Narrative Film

Petra Löffler (Vienna)

Ghost Sounds and the Cinematic Imagination

Melanie Letschnig (Vienna)

Let the Children play: Music Videos and the Alienation of Violence and Splatter Aesthetics

Pietari Kääpä (Ningbo)

The Harmony of Dislocation – Negotiating Difference in Displacement

Sandra Naumann (Linz)

Seeing Sound: The Short Films of Mary Ellen Bute

G3. From Script to Screen

Joachim Ardel (Salzburg)

Writing Mobisodes

Mats Björkin (Gothenburg)

Studying TV-Drama Scriptwriting:

Negotiating American Models in European Public Service Television Drama Production

Sky Crompton (Melbourne)

The Auteur Entertaining and Informing Today's Audiences:

From Page to the Screen

Hester Joyce (Melbourne)

Negotiating Barry Barclay's *Ngati*: A Case Study in Screenplay Development

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

G4. Reflections on Migrant and Diasporic Cinema in Contemporary Europe

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

Sarita Malik (London)
Contemporary Black and Asian British Cinema in Context

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

Claudia Sternberg (Leeds)
Migrant and Diasporic Cinema in Contemporary Europe:
Possibilities and Challenges in Transnational Film Studies

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

G5. Manipulation, Misinformation, Fake

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

Brian Bantugan (Diliman)
News: Reportage or Reading?

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

Victor Khroul (Moscow)
Web as a Framing Pattern and A Channel of Values, Attitudes and Behavioral Models

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

G6. Historical and Social Reflections in Documentary and Fiction

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

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

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

Amaya Muruzabal (Navarra)
Didactical Seriality: *Band of Brothers* and War Films as Historic Genre

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

11.15-13.15

PANELS H1-I6

H1. Tracing Contemporary Cine-Geographies

Pepita Hesselberth (Copenhagen/Amsterdam)
Camcorder Navigation: New Forms of Embodied Spectatorship?

Maria Poulaki (Amsterdam)
The Local is the Universal: Cinematic Places for the Networked Subject

Senta Siewert (Amsterdam)
Vertical Time Experience in *La Science des Rêves*

Laura Schuster (Amsterdam)
Running in on Time: *Deja Vu* and the Spatialization of Time Past

Michael Wedel (Amsterdam)
Differential Spaces, Syncopated Subjects: Tom Tykwer's Architectonics of the Senses

H2. Regional Aesthetics. Images of Sweden

Anders Åberg (Växjö)
The Creation and Dissemination of A Swedish Summer Paradise

Erik Hedling (Lund)
Ingmar Bergman's Scania: Deconstructed Locations

Ulrika Holgersson (Lund)
»With Brita in the Wholesaler's House«: The Conflict between City and Countryside, and Making Class and Gender in the Swedish Maid Films of the 1930s and 1940s

Fredrik Persson (Lund)
Scania: From A Patriotic Jig-saw Puzzle to Obstinate Region

Ann-Kristin Wallengren (Lund)
The Swedish-American Winning the American Civil War. The Swedish Nationalist Film in the 1930s.

H3. Identity in European Cinemas

Elisabetta Girelli (St. Andrews)
Subverting Space: Private, Public, and Power in Czechoslovak Cinema of the 1960s and 1970s

Daniel O'Brien (Southampton)
What Have They Done to England? Imagined Britishness in *Cosa Avete Fatto a Solange*

Aine O'Healy (Los Angeles)
Black and White: The Comedy of Racial Difference in Contemporary Italian Cinema

Bruce Williams (Wayne)
MySpace Speaking Your Language:
Shifting Paradigms for European Minority/Regional-language Cinemas

Andrea Virginás (Cluj-Napoca)
De/construction of Gendered Identities in New Romanian Cinema: Allegories or Stories about Flesh?

H4. Dramaturgy and Screenplay

Anke Brouwers, (Antwerp)
The Titles Said It All: Spoken Titles in Silent Cinema

Britta Hartmann (Berlin)
Pulling the Film through the Eye of a Needle:
Textual Pragmatics of Film Beginnings as a Building Block for a Theory of Film

Elaine Lennon (Dublin)
Dramaturgy and the Screenplay: The Principles of Writing

Ted Nannicelli (Kent)
Are Screenplays Artworks?

Claus Tieber (Vienna)
The Three Dimensions of Narrative Structure in Fiction Film

H5. Contrasting Spaces in European Cinema

Stefano Baschiera (Cork)
A Conformist's Journey: Rome to Paris and Return

Abigail Keating (Cork)
Contrasting Spaces?: Representations of Motherhood and the (Urban) Village in Pedro Almodóvar's *Volver*

Jill Murphy (Cork)
Repicturing Rome: The City and The Studio in *Caravaggio* by Derek Jarman

Stefano Odorico (Cork)
London, Every Story is a Travel Story – A Spatial Practice

Aidan Power (Cork)
A Weekend Break in the Country...with Zombies: Contrasting Space in *28 Days Later*

H6. Locating Newsreels in Sweden, Germany, Norway and Portugal 1914-1975

Tore Helseth (Lillehammer)
Stories of Resistance, Remembrance and Reconstruction: Newsreel Production in Post-War Norway

Mats Jönsson (Lund) & Pelle Snickars (Stockholm)
Cinematic Nazism 1941–1945: Screening »Auslandstonwoche« in Neutral Sweden

Madeliene Lilja (Örebro)
Between Fiction and Journalism: Swedish Newsreels in 1914

Vítor Reia-Baptista (Faro)
Reel Journalism: »On The March« for the »Days of Future Passed«

13.15-14.15 Lunch

**14.15-15.15 KEYNOTE ADDRESS (The Auditorium)
 Janet Staiger (University of Texas)**

15.30-17.30 PANELS I1-I6

I1. Regional Film Production in the North: A Panel Discussion

Ralf Ivarsson, Head of the regional film authority (Film i Skåne)
Mikael Svensson, Öresund Film Commission
Martin Persson, Producer (Anagram)
Helena Danielsson, Producer (Hepp Film)
Olof Hedling, Presenter and discussant

I2. Politics Through the Back-Door of Film: Democracy, History, Theory

Sudeep Dasgupta (Amsterdam)
The Powers of the Relation: Rancière, Benjamin, Adorno on Art, the Image and Emancipation

Drehli Robnik (Vienna)
Without Piety: The Politics of Unfounded Articulation in Mainstream Film

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

Ruth Sonderegger (Amsterdam)
False Friends? Adorno, Ken Loach, and the Dardenne Brothers

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

I3. Re-Locating New Waves II: Going Global, Being Local

Deniz Bayrakdar (Istanbul)
Between a Friend Called »Expectation« and »Isolated and Beautiful Country«
Or, The Vertical and Horizontal Line in 2000s Turkish Cinema

Martin Gieselmann (Heidelberg)
Nothing New in China? Reconsidering the Waves of Innovation in Contemporary Chinese Cinema

Malte Hagener (Lüneburg)
Forever New Waves? Celebrating a Half-Centenary

Aija Laura Zivitere (Riga)
Amir Karakulov, Kazakh New Wave, and Kazakh National Cinema: A Deleuzian Analysis

I4. Genre: A Transnational View

K.J. Donnelly (Southampton)
Sonic Supernatural and Ambiguous Soundworld: *The Innocents*

Paolo Noto (Bologna)
Locating Western: Italian Bandit Movies 1948-1954

Harald Steinwender (Mainz)
Europeanizing the American Genre par excellence – The European Western of the 1960s

Boel Ulfsdotter (Gothenburg)
Localized Canon Formation

Alexander Zahlten (Mainz)

15. Paradoxes of Place in Contemporary Cinema

André Dias (Lisbon)
Kiarostami's Perversity *in loco*

Susana Duarte (Lisbon)
The Speech-Acts of Peter Nestler's Natural History of Destruction

Henrik Gustafsson (Skövde/Gothenburg)
Past Tense/Present Place

Nuno Lisboa (Lisbon)
Locating Memory: Reflections, Counter-Places

Manuel Ramos (London)
Manufacturing Dissolution: The Cinematic Factories in *Tie Xi Qu: West of the Tracks*

16. Nation and History in Transnational Swedish Film- and TV-productions

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

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

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

Nadi Tofighian (Stockholm)
Trade Follows the Flag. Trade Follows Film.

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

18.00 **NECS Membership Reunion (The Auditorium)**

20.30 **Necs Buffet (Foyer)**

Sunday 28th of June 2009

9.30-11.00 PANELS J1-J5

J1. Colour Aesthetics

Alex Clayton (Bristol)

The Difference of Colour: Comparative Readings of *Jour de fête* (1949/1995)

Richard Misek (Bristol)

Cinema's Imaginary Art History

Kristian Moen (Bristol)

Technicolor Transformations: Mutable Places, Sergei Eisenstein and the *Silly Symphonies*

Sarah Street (Bristol)

Questions of Colour Aesthetics: Image, sound, colour and the senses in *The Thief of Bagdad*

J2. Network Narratives and Seriality

Luca Barra (with Massimo Scaglioni and Anna Sfardini) (Milan)

Re-locating a Global Island. The *Lost* Audiences in Italy

Janica Tomić (Zagreb)

Locating Intermedial Links with Non-Filmic Network Narratives

Daniela Wentz (Weimar)

Locating the Threshold. Television and the Topology of the Home in *Desperate Housewives*

J3. Festival Programming Practices: Between Audience and Industry

Skadi Loist (Hamburg)

Queer Programming Strategies

Roya Rastegar (Santa Cruz)

Questioning Taste: A Spatial Reconsideration of US Film Industry Distribution Practices

Marijke de Valck (Amsterdam)

Perspectives and Parameters: Conceptual Approaches to Festival Programming

J4. Representations of Race and Whiteness in Contemporary Nordic Media and Visual Culture

Tobias Hübinette (Tumba) & Carina Tigervall (Malmö)

»Japanese, Japanese ...«: Representations of East Asians in Swedish Visual Culture

Rikke Andreassen (Malmö)

Fags are the New White

J5. The Tardis in Wales - Changing the Face of a Small Nation through Television

Stephen Lacey (Glamorgan)

BBC Drama in the Regions

Steve Blandford (Glamorgan)

The Impact of ›Landmark‹ Television on a City and Nation : *Dr Who* and *Torchwood*, A Case Study

Ruth McElroy & Dr Rebecca Williams (Glamorgan)

The Good Coal Days? Place, Identity and Formations of Value in Historical Reality Television

11.15-13.15 PANELS K1-K5

K1. Locating Franco-British Cinematic Relations

Lucy Mazdon (Southampton)

Je t'aime...moi non plus: Franco-British Cinematic Relations

Cécile Renaud (Southampton)

Channel-crossing Festivals:

The Case of the French Film Festival UK and the Festival du Film Britannique de Dinard

Ingrid Stigsdotter (Lund)

Erick Zonca's *La Vie rêvée des anges/The Dreamlife of Angels* in Britain: A Case Study of British Audience Responses to 1990s French New Realism

Catherine Wheatley (Southampton)

The Language of Love? How the French Sold *Lady Chatterly's Lover* (Back) to British Audiences

K2. Locating Desire in Contemporary Cinema

Celestino Deleyto (Zaragoza)

Affairs of the Transnational Heart: Border Desire in Contemporary Cinema

Marimar Azcona (Zaragoza)

The Earth Turned To Bring Us Closer: The Shape of Desire in Multi-protagonist Movies

John Mercer (Stoke-on-Trent)

Another Gay Movie? Desire and ›Popular‹ Gay Film and Television

Tamar Jeffers McDonald (Kent)

Where are the Dirty Romcoms for Girls?

K3. Locating Research: Methods of Film Education and Public Outreach

Lucie Cesalkova (Brno)

To Promote, to Develop, to Care About:

Czechoslovak Interwar Cinema in the Charge of Pedagogues, Scientists and Film Amateurs

Winfried Pauleit (Bremen)

Personality Formation and the Movies

Wenke Wegner (Bremen)

Recent German Cinema. Films' Perspectives on Film Education

Joanna Zabłocka-Skorek (Cracow)

The Polish »School Filmoteque« – A Regular Film and Media Education Programme

K4. The Importance of Being A Mediated Self: Discursive of »User Generated« Media

Christoph Engemann (Bremen/Stanford)

Write Me Down Make Me Real – The Governmediality of Digital Identity

Susanne Lummerding (Vienna)

Claiming the Political – Mediality & Agency

Mela Mikes (Vienna)

The Doors of Misperception – Terminological Paradigms

Ramon Reichert (Linz)

Governing the Hybrid Self: Social Media on the Internet

K5. Locating Genre: Spatial (in)Determination in Contemporary Film and Television

Juan A. Tarancón de Francisco (Zaragoza)

Suburban Sprawls, Freeways and Outlet Malls: The Changing of the Western

Luis M. García-Mainar (Zaragoza)

Locating the Crime Film: Space and Crime Drama in Contemporary Hollywood Cinema

Carmen Indurain (Navarra)

Locating Genre: The Road Movie

Beatriz Oria (Zaragoza)

Locating Sex: New York vs Los Angeles in *Sex and the City*

Iván Villarrea Álvarez (Zaragoza)

Locating the Documentary Film: New Fictions at the Limits of the Real

13.20-13.35 Farewell Address (The Auditorium)