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### Capturing the Past: Histories and Collective Memory

Chair: Malin Wahlberg  
» Stockholm University

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

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

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

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

Sponsor: Cultural Memory and Media Workshop

2

### Theorizing the Cultural Politics of Online Media Platforms

Chair: Mirko Tobias Schäfer  
» Utrecht University

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

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

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

Sponsor: New Media Workshop

3

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

Chair: Jasper Aalbers  
» Maastricht University

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

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

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

5

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

Chair: Bettina Papenburg  
» University of Düsseldorf

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

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

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

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

Chair: Barbara Flueckiger  
» University of Zurich

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

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

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

Respondent: Oliver Hanley  
» Austrian Film Museum, Vienna

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

Chair: Jaap Kooijman  
» University of Amsterdam

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

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

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

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

7

### Persuasion, Agitation and Political History of Film

Chair: Natascha Drubek  
» University of Regensburg

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

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

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

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

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

Chair: Koray Burcu  
» Independent Scholar

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

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

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

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### Cinema in Scotland and England

Chair: Lies Van de Vijver  
» Ghent University

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

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

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

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

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

HOMER

## Cinema Ponrepo Screenings



Bartolomějská 11

17.30  
Jiří Weiss / **BRITISH WAR FILMS** /  
/ Great Britain 1940–1941 / 72 min

20.00  
Dziga Vertov / **MAN WITH A MOVIE CAMERA** /  
/ USSR 1929 / 61 min  
/ Live music: Carlos Roos, Ghent University, Ghent

18.00-18.15

Main Conference Venue: Room 131

## Opening remarks

18.15-19.45

Main Conference Venue: Room 131

## Keynote 1

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



19.45-22.00

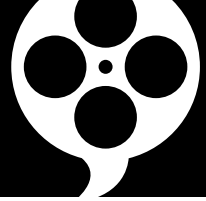
Main Conference Venue: Corridors

## Reception

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Arts in Prague



## Image-Code-Financialization

**Jonathan Beller**

» Pratt Institute, New York

**Chair: Patricia Pisters**

» University of Amsterdam

**Main Conference Venue**

» Room 131

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