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

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

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

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

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

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

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### The Metadata of Censorship

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

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

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

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

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

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### The Politics of the Haptical

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

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

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

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

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### New Political Landscapes in Contemporary Spanish cinema

**Chair: Rosanna Maule**  
» Concordia University

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

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

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

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### Research on Chris Marker (workshop)

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

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

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

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

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

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

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

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

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

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

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

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

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

Chair: Concepción Cascajosa  
» Carlos III University of Madrid

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

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

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

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### Accurate Portrayals: The Issues of Realism

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

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

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

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

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

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### Reverse Shots: On Absent Causes

Chair: Lisa Akervall  
» Free University of Berlin

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

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

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

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### Cinema Programming

Chair: John Sedgwick  
» Independent Scholar

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

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

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

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

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

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