

1

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

Chair: Elena Pollacchi
» Ca' Foscari University of Venice

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

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

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

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

Sponsor: Film Festival Research Workgroup

2

Political Aesthetics: Realism/Modernism/Technics

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

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

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

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

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

3

Transforming Reality: Screenwriting and Development in Creative Documentary Filmmaking

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

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

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

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

Sponsor: Film Festival Research Workgroup, Documentary Film Workgroup



4

The Politics of Cultural Spaces in Post-Communist Cinema

Chair: Anikó Imre
» University of Southern California

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

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

György Kalmár
» University of Debrecen
The Politics of the Underworld

Zsolt Gyóri
» University of Debrecen
The Politics of Concrete

5

Pain and Politics: Torture Debate in Film and Visual Studies

Chair: Rikke Schubart
» University of Southern Denmark

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

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

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

6

Politicizing Sound and Music

Chair: Valeria Camporesi
» Autonomous University of Madrid

Outi Hakola
» Helsinki Collegium for Advanced Studies
Music as a Political Tool for Remembering and Recreating in Treme

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

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

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



7

Small Europes and the Politics of Cultural Frontiers

Chair: Marsha Siefert
» Central European University

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

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

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

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

9

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

Chair: Gareth Huw Stanton
» Goldsmiths, University of London

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

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

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

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

8

State Violence and the Production of Peripheral Subjectivities

Chair: Melis Behlil
» Kadir Has University

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

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

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

10

Contemporary Cinema: Diversifying Multiplexes

Chair: Judith Thissen
» Utrecht University

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

Karina Aveyard
» University of East Anglia
Diversifying Screening Enterprises

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

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

HOMER

Cinema Ponrepo Screenings



Bartolomějská 11

17.30

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

20.00

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

18.00-19.30

Main Conference Venue: Room 131

Keynote 3

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



19.30-20.00

Main Conference Venue: Room 131

Closing remarks

20.30-->

Party

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





Media Politics 2.0: from the BBC to African Media Capitalism

Georgina Born

» University of Oxford

Chair: Petr Szczepanik

» Masaryk University

Main Conference Venue

» Room 131

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