Transitions: Moving Images and Bodies

7th-13th June 2021
Hosted by the University of Palermo
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» University of Palermo

Andrea Inzerillo (Sicilia Queer Filmfest)
# Transitions: Moving Images and Bodies

All sessions in the NECS 2021 Online Program will operate in the CEST (Central European Summer Time).

## PROGRAMME

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To meet informally, every day from 10.00 to 19.00:
- Piazza Magione Library
- Piazza Marina Cafeteria
- Piazza Rivoluzione Winery

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The NECS2021 Conference
Hosted by the University of Palermo, 7th-13th June 2021
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Dear 2021 NECS Conference Delegates,

The NECS Steering Committee wishes to extend a very warm welcome to all the participants in our 14th annual conference, *Transitions: Moving Images and Bodies*, hosted by the Dipartimento di Scienze Umanistiche at the Università degli Studi di Palermo. As we all know, the global pandemic confronted us with a unique situation last year, forcing us to delay the conference and ultimately to move it online. Despite these challenges, however, the steering committee, along with the organizing team in Palermo, have sought to approach this challenge simultaneously as an *opportunity*: a chance to try out new forms of community and scholarly exchange. We could not have done this without the immense efforts of the Palermo organizing team and the NECS conference committee. In Palermo, we extend our deep gratitude to Alessia Cervini and Giacomo Tagliani (coordinators), as well as Simona Arillotta, Silvia Basile, Laura Busetta, Giuseppe Fidotta, Andrea Inzerillo, Angela Maiello, and Pietro Renda. Faced with once-in-a-century challenges, the Palermo team rose to the occasion, and we are quite grateful for their vision, their dedication, and their flexibility in adapting this conference to truly unique global circumstances. In addition, we’d like to thank the other members of the conference committee, including Luca Barra, Alessia Cervini, Michele Cometa, Grzegorz Fortuna, Daniel Kulle, Marta Maciejewska, Raphaëlle Moine, Michał Pabisi-Orzeszyna, Stefania Rimini, Antonio Somani, Salvatore Tedesco, Jan Teurlings.

This year’s theme, *Transitions: Moving Images and Bodies* seeks to explore the relations between media and the forms of mobility—of people, images, narratives, and identities—that characterize our contemporary situation. As the original 2020 call for submissions described it, the conference takes the idea of “transit” in the broadest sense as a “keyword for interpreting contemporary audio-visual media.” Mobility and migration, of course, take various forms with various levels of privilege and/or regulation. We consider this a particularly timely conference topic given the wave of rising populist nationalism in recent years, with its investment in the reinforcement of borders and the increased control of mobility, as well as the impacts (foreseeable and unforeseeable) of the global pandemic on these political trends. We also note that the current conference theme comes on the heels of our first successful NECS online lecture series this year on the topic of Media and Migration, which we hope many of you were able to attend.

As this year’s theme is a properly interdisciplinary one, we are particularly delighted to welcome three distinguished keynote speakers representing three fields central to its scholarly exploration: geographer Franco Farinelli (Università di Bologna), film and media theorist Richard Grusin (University of Wisconsin-Milwaukee) and director Abdellah Taïa. Keynote lectures will take place at the beginning, in the middle, and at the end of the conference, and we look very forward to the insightful perspectives that each of our speakers will bring to the question of media, transit and migration in our contemporary moment.

Beyond the keynotes, we look very forward to the high level of intellectual and scholarly exchange that has become the hallmark of NECS conference panels. This year, we accepted 127 panels with a total of more than 500 participants representing a wide range of scholars from all career levels. We are also delighted to host the 18th Graduate Workshop on “Migration as Method: Media, Circulation, and Knowledge Production,” taking place on Monday, May 7 from 3 to 7pm CET. In addition, the conference includes a host of related events, including work group meetings, and an open scholarship workshop. On 9 June, from 7 to 9pm, please join the roundtable “18 April 2015: The Sea Memory,” in the occasion of the arrival of the shipwreck at Augusta harbour, co-organized by the Institut Français of Palermo - Cantieri Culturali della Zisa, with Maria Chiara Di Trapani (independent curator), Giorgia Mirta (Columbia University), Alessandra Sciurba (Interdepartmental Research Center "Migrare", University of Palermo), Francesca Gattello and Zeno Franchini (Marginal Studio, Palermo). Also, please don’t forget to attend this year’s General Meeting on 10 June, 7-9pm, where we will (among other things) announce next year’s conference location and elect members of the Steering Committee.
In taking this conference online, the steering committee and the organizing committee were faced with a series of questions about the format. Ultimately, given our desire to maximize the face-to-face dialogue that makes NECS conferences such stimulating events, we opted to forego pre-recorded panels or pre-circulated papers. In order to make it as easy as possible for members to attend talks, we’ve scheduled all panels and keynotes between 12pm and 6pm CET each day, with other events (workgroups, publisher’s tables, etc.) slotted around that core six-hour block, either in the morning (10am-12pm) or the evening (6pm to 7pm). We are very aware that participants will be tuning in from different time zones. Our choice of scheduling times was intended to manage these challenges as fairly as possible, and we sincerely hope that the schedule will allow you to attend the sessions you wish and need to attend. Instructions for using Microsoft Teams and accessing the various panels, keynotes and other events can be found at www.necs.org/conference.

Going online inevitably entails a loss of a shared place. This is, for example, the first NECS conference for which we were unable to schedule a closing party in a meaningful location. More broadly, we—like all of you—regret not being able to meet in person in the beautiful city of Palermo. However, we hope that the temporary suspension of our own (privileged) mobility as academics might be counterbalanced by the virtual mobility of an online conference, with both the known and yet-to-be-discovered affordances that this experiment has to offer.

Sincerely,

The NECS Steering Committee

Michael Cowan (University of Iowa), Judith Keilbach (Universiteit Utrecht), Bregt Lameris (Universität Zürich), Skadi Loist (Filmuniversität Babelsberg), Raphaëlle Moine (Université Sorbonne Nouvelle), Laura Niebling (Universität Regensburg), Michal Pabis-Orzeszyna (Uniwersytet Łódzki), Antoine Prévost-Balga (Goethe Universität, Frankfurt), Andrea Virginás (Sapientia Erdélyi Magyar Tudományegyetem)
Dear NECS community,

The University of Palermo is truly delighted to host the 14th edition of our annual Conference that, as you are well aware, was expected to be held in 2020 and postponed to 2021, from 7th to 13th of June. Unfortunately, the persisting pandemic condition we have been living with for more than a year forbids us to host you in person here in Palermo, as we planned and greatly wished to. We are however confident that we will soon be allowed to meet live and in person, in Palermo or somewhere else.

And yet, this year’s edition is particularly rich. Spanning over 7 days and consisting of more than 120 sessions, the program includes more than 500 participants from all over the world, making this a wonderful opportunity to share ideas, knowledge, and perspectives. To help all of us in this task we will have three distinguished keynote speakers, who have kindly accepted our invitation and we are very honoured to host: Richard Grusin (University of Wisconsin), Franco Farinelli (University of Bologna), and Abdellah Taïa. To further facilitate this sharing, greater space has also been reserved to workgroups, to make them more and more the backbone of our community, and virtual meeting spaces have been created, to let participants gather and chat informally during the conference.

This conference – especially in its virtual format – represents a major challenge for us, starting from its very theme. Even though conceived long before the pandemic crisis, the title Transition: moving images and bodies seems to us the most appropriate for this year’s edition. As a matter of fact, the present situation urges us to start elaborating new forms of “transitions” able to imagine new forms of communication, sociality, and sharing of knowledge. This is an amazing and unique opportunity for all of us to reflect about these challenges during the days we will be together, even if at distance.

Throughout this year new perspectives have opened up in the understanding of issues that are pivotal for our conference. And these issues, from our point of view, remain mandatory political questions that cannot lie in the background, despite the critical situation we are living in: thousands of people are still crossing the Mediterranean seeking for new forms of life, gender and sexual discriminations still persists even in our democratic societies, to mention just two compelling examples.

Thinking about “transition” within the media landscape which we are plunged in is probably the only way to try to face these challenges. To this end, our special events are designed to provide alternative sights on such a present scenario. The collaboration with Sicilia Queer Filmfest will allow participants to enjoy an online retrospective of the works by Palestinian director Kamal Aljafari, who will also conduct a workshop in the days before the conference and will open the evening events series. “The Sea of Memory”, on the other hand, will present on Wednesday the project about constructing a collective memory from the shipwreck “18 April 2015”, now harboured in Augusta and previously displayed at the Venice Biennale.

We are particularly happy that all these perspectives will be shared in Palermo, a city that year after year has become a place for integration and hospitality. In the same way, we are very honoured to welcome you all to the 2021 NECS Conference. None of this would obviously have been possible without the generous support and work of all the people and institutions who have helped us during these difficult past months: we wish to express our sincere gratitude to them.

To you, dear friends and colleagues, we wish an enjoyable and thought-provoking conference.

On the behalf of the Necs 2021 Local Organizing Team,
Alessia Cervini
The conference will take place via the online platform Microsoft Teams. To find out how to use and install the programme, please visit the official Microsoft Teams’s page, where you can download the program and find useful information, tips and demos as well.

Please remember that you need to create an account in order to connect with the virtual rooms where the conference will take place. Also, we remind you that the conference can be attended by NECS members only.

To get access to the Conference Program with links embedded you need to log in on the NECS main website. You will find the links to get access to each panel in the conference webpage within necs.org, that will be restricted to members only.

Each link is the equivalent of a physical room in an in-presence conference. Once you have logged in into one room, you should be able to automatically log in into that room for the entire duration of the conference. You can also use the “calendar” function on MS Teams, usually on the left banner in the app. By using this function, you will visualize the general overview of the conference program with the links for each virtual room where the conference is taking place and sessions are ongoing.

Rules and Tips for Panelists

Due to the online format, and to avoid any overlapping between sessions, presentations are limited to 15 minutes; discussants will have 6 minutes. Chairs should make sure that any session respect the time of 105 minutes, in order to give time to the next session to set up.

Furthermore, these are basic rules we suggest to follow:

• When entering the rooms, be sure your microphone is off, and turn it on when you want to take the floor.
• You can use the chat to ask questions or interact with other attendants and/or speakers.
• If you want to share images or PowerPoint presentation, you can use the function “Share” (+ icon)
• However, for video, we strongly suggest to upload the sequence you would like to show on an external streaming service (like YouTube or Vimeo) and then share the link in chat, letting each participant see the video on her/his own screen.
• We suggest, also, to set a frontal light, to ensure a better performance of your camera, and to use external earphones and microphone.
• In order to ensure a good streaming of your talk, we suggest using a stable internet connection and to avoid hotspot connection from mobile.
Panel Chairs Duties

Panel chairs have three primary duties:

» introducing the presenters in a session,
» keeping time during the session,
» facilitating the Q&A at the end of the session.

Arrive at your Teams Room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before they speak to help audience members joining the session late to easily understand which presentation is underway at a given time. Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter’s research/teaching interests, major publications, etc.

Please keep panel presentations to 15 minutes, respondent’s presentation to 6 minutes. However, please remember to fit the 105-minutes sessions anyway.

Chair should remind panelists when there are 3 minutes remaining, and when the 15-minutes mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to a presenter that their time has expired but they have not concluded the presentation within a couple of minutes or so of that advice, you should intervene verbally to request they finish promptly so that the other panelists will have time for their presentations.

Chair who are presenting papers should designate one of the panelists to time their paper when they are presenting.

We prefer if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels to have a better idea of when a given presentation will occur in the session.

The Q&A should occur at the end of the session. Please ask the audience to hold all questions until all panelists have presented.

Please end your panel or workshop on time to allow participants and audience members sufficient time to get to the next panel or workshop.

NECS 2021 Teams Policy

Please have the panelists check their technology (audio, video, sharing materials) before your session begins. The conference staff will be available to help with any technical issues. To contact the conference staff please read the following instruction:

» click on “show participants”
» move your pointer on Alessandro Torregrossa’s profile picture
» when the pop-up window appears, type your request in “send a quick message” and press enter

We kindly recommend to any participants to read the Teams Instruction before their session begins.
Keynote » Richard Grusin

Tuesday 8th, 16.00-18.00, Plenary Session Room

Pandemic Mediations

a lecture by Richard Grusin
» chair: Alessia Cervini

Richard Grusin is Distinguished Professor of English and Director of the Center for 21st Century Studies at University of Wisconsin-Milwaukee. He has published four books in English, including Remediation: Understanding New Media, with Jay David Bolter (MIT, 1999) and Premediation: Affect and Mediality after 9/11 (Palgrave, 2010). Two of his books have appeared in Italian: Remediation: Competizione e integrazione tra media vecchi e nuovi (Guerini, 2002) and Radical mediation: Cinema, estetica e tecnologie digitali, edited by A. Maiello (Pellegrini, 2017). He has also edited five books: The Nonhuman Turn (Minnesota, 2015); Anthropocene Feminism (Minnesota, 2017); After Extinction (Minnesota, 2018); Ends of Cinema (Minnesota, 2020); and Insecurity (forthcoming Minnesota, 2022).

Alessia Cervini is Associate Professor at the University of Palermo, where she teaches Film History and Theory. Her principal research interests are the links between cinema and philosophy, in addition to montage theory. She is the author of several essays on Eisenstein theoretical work and a book: La ricerca del Metodo. Antropologia e storia delle forme in S.M. Ejzenstejn (Mimesis, 2010). She also edited the italian translation of the first volume of Method, published in 2020 by Marsilio (Venice). She is now working on the translation of the second volume, being published next year.
Keynote » Franco Farinelli
Friday 11th, 12.00-14.00, Plenary Session Room

The Globe, the Map, the Transition: On the Nature of Modernity

A lecture by Franco Farinelli
» chair: Michele Cometa

Franco Farinelli is currently Emeritus Professor in Geography at the University of Bologna, where for twelve years he was the chair of the Department of Philosophy and Communication Studies. He taught several years at the universities of Geneva, Lugano, Los Angeles (UCLA), Berkeley and in Paris at Pantheon-Sorbonne and École Normale Supérieure. In Italy he served several years as President of the Association of Italian Geographers (Agei). His books - translated in several languages in Europe, Asia, and the US - include: Blinding Polyphemus: Geography and the Models of the World (Seagull, 2018), L'invenzione della Terra (Sellerio, 2016), Confini e conflitti / Borders and Battles (FSP, 2015), Del mapa al laberinto (Icaria, 2013), La crisi della ragion cartografica (Einaudi, 2009).

Michele Cometa teaches History of Culture and Visual Culture at the University of Palermo. He currently heads the Department of Cultures and Societies at the same university. He has been a DAAD fellow, a fellow of the Italian Academy at Columbia University (NY) and of the Clark Art Institute (Williamstown, MA) and has lectured at various Italian and foreign universities and institutions. He has worked on German and European culture from the eighteenth to the twentieth century. His most recent publications include: Archaeologies of Visual Culture. Gazes, Optical Devices and Images from 17th to 20th Century Literature (with V. Cammarata and R. Coglitore, Vandenhoeck & Ruprecht, 2016); Archeologie del dispositivo (Pellegrini, 2016); Perché le storie ci aiutano a vivere (Cortina, 2017); Il Trionfo della morte di Palermo. Un'allegoria della modernità (Quodlibet, 2017); Letteratura e darwinsimo (Carocci, 2018); Come si studia la cultura (UnipaPress, 2019); Cultura visuale. Una genealogia (Cortina, 2020).

In 2009 he edited, prefaced and contributed to *Lettres à un jeune marocain* (Paris: Seuil). He has co-authored with Frédéric Mitterrand a book of photos and texts entitled *Maroc 1900-1960, un certain regard* (Arles: Actes Sud, 2007); has postfacéd *Grandes chaleurs*, a photography book by Francois-Marie Banier (Gottingen: Steidl, 2009); has edited and prefaced the collective volume *Jean Genet, un saint marocain* (Tangier: LDC Editions, Winter 2010-2011 special issue of Nejma); and most recently he wrote, with Mahmoud Farag, the texts for *Egypte les martyrs de la révolution*, a photography book by Denis Dailleux (Marseille, Le bec en l’air / Amnesty International, 2014).

Taïa has also contributed fiction texts to French gay magazine *Têtu*, along with numerous articles and interviews advocating for human rights, social equality, economical justice, political, religious and cultural free speech, and sexual freedom in Arab-Muslim countries to international newspapers and magazines.

An adaptation of his novel *L’armée du salut* was his first feature film, released in 2014, screened at major festivals around the world and was awarded the Grand Prix at the European First Films Festival in Angers. *L’armée du salut* is the first gay themed autobiographically inspired movie ever publicly screened in Morocco, at the 2014 Tangier Film Festival.

His novels have been translated in several languages including English, Italian, Spanish, Arabic, Dutch, Romanian and Swedish.

Francesco Paolo Alexandre Madonia is associate professor of French Literature at the University of Palermo. He specialises in eighteenth-century French libertine novel and the aesthetics of the Enlightenment. Member of the Lacanian School of Psychoanalysis, he is currently involved in interdisciplinary research with the CIRQUE (Centro Interuniversitario di Ricerca Queer), focusing on French contemporary LGBTQIA+ novel.
The screenings sections of the NECS2021 Conference is organized by Sicilia Queer Filmfest. All movies are made available through the MyMovies platform by clicking on this link.

**PORT OF MEMORY**  
*Kamal Aljafari / France 2009 / 62’ / v.o. eng. sub.*

In what is left of the city of Jaffa, a man about to lose his house contemplates his fate. Meanwhile two women remain tied to their homes. One finds solace taking care of her old mother, until her house is taken over by an Israeli film crew. The other immerses herself in dreams of love whilst making wedding decorations. In a nearby café an old captain sits motionless the whole day through, while another man moves restless like a fish in an aquarium. For these Palestinian characters, this is a way of life: that of holding onto hope through their own rituals.

**RECOLLECTION**  
*Kamal Aljafari / Germany-Palestine 2015 / 70’ / v.o. eng. sub.*

A dream that feeds on the images of Israeli and American films shot between the sixties and the nineties. All the protagonists of those films are excluded from the field. This then is the dream of a deserted city, Jaffa, and of the ruins that have piled up year after year. The background, which has risen to the role of protagonist, is not only a ghostly landscape, but also becomes a starting point from which to begin looking for life forms.

**THE ROOF**  
*Kamal Aljafari / Palestine 2006 / 63’ / v.o. eng. sub.*

A poetic film that describes the journey of a man who is about to return to his family and his country of origin. Despite the long-standing and distinctive political background, the message is universal, thanks to the way in which the director examines the social context of his story, through the lyrical representation of the human capacity to imagine and create worlds that pass through time and space. During the film it turns out that home is not just a place, but a feeling as well. Even if it is destroyed by bombs, the inhabitants will take it with them wherever they go, unable to leave behind something that is an integral part of their self-concept.

**AN UNUSUAL SUMMER**  
*Kamal Aljafari / Germany-Palestine 2020 / 80’ / v.o. eng. sub.*

Following an act of vandalism, the director’s father decides to install a security camera to record the scenes that take place in front of the house: everyday family life, neighbors going to work, children at school. An Unusual Summer captures fleeting moments of poetry as, in the background, the daily choreography of Ramla, nowadays part of Israel, comes to the surface.

**VISIT IRAQ**  
*Kamal Aljafari / Francia 2003 / 26’ / v.o. eng. sub.*

In Geneva, there is a mysterious place, a space that once was a meeting place, the headquarters, now abandoned, of Iraqi Airways. Through a series of interviews with people who pass through or live in this unusual neighborhood, the director composes a series of images that work on the stereotypical visions of Iraq, trying to penetrate the mystery, putting together some clues and looking for traces that may reveal some eloquent aspects.
Special event: Kamal Aljafari
Tuesday 8th 19.00-21.00, Institut Français of Palermo – Cantieri Culturali alla Zisa

Cinema as a Country
A conversation with Kamal Aljafari
Interlocutors: Daniele Dottorini, Andrea Inzerillo

As a conclusive act of the directing workshop held by Kamal Aljafari, Sicilia Queer filmfest, in collaboration with Institut français Palermo, Goethe-Institut Palermo, University of Palermo and NECS, organizes an evening with the Palestinian director in conversation with Daniele Dottorini (University of Calabria) and Andrea Inzerillo (artistic director of the Sicilia Queer filmfest). The event is in continuity with over a week of meetings, screenings and discussions around the cinema of Aljafari, one of the most poetic and visionary in the international cinematographic landscape. From May 29th to June 8th 2021, twelve students from all over Europe will come to Palermo to attend a practical workshop with the director. Live screenings of his movies will be hosted at the Cinema De Seta in Palermo and online for the associates of the NECS during the week of the Conference. Two public meetings – the so-called ‘New Sicilian Lessons’ – will be conducted by the director together with Davide Oberto and Paola Caridi, on 3 and 4 June at the CRE.ZI. PLUS – Cantieri Culturali alla Zisa (in presence and in streaming for the associates of the NECS).

The event’s closing moment will flow into The NECS 2021 Conference. During this evening with Kamal Aljafari there will be room to talk about his “poetics of cinema” and his unique style. Mixing documentary, fiction and personal memoir, Aljafari render complex portraits of the Palestinian communities in Ramla and Jaffa, now part of Israel, while observing the everyday lives of Palestinian, in order to keep tracks of communities in danger of dissolving.

» Kamal Aljafari
Kamal Aljafari (Ramla, Palestine, 1972) graduated in Visual Arts from the Cologne Academy. He made his debut in 2003 with the short film Visit Iraq, which won the Sundance Documentary Fund award. His first feature film The Roof (2006) won the international award for best film at the Toronto Images Festival and best soundtrack at Fid Marseille. His second feature, Port of Memory (2009), received the Prix Louis Marcorelles at the Cinema du Réel in Paris. In 2015 he made Recollection, which premiered at the Locarno Film Festival and then in many art galleries and museums. His latest feature film, An Unusual Summer (2020), was made with images from his father’s security camera and tells the poetry of everyday life through a street corner in his hometown. Premiered at the Visions du Réel festival in Nyon, hailed by many critics as one of the best films of 2020, it was then screened at many festivals (Viennale, Rotterdam, Seville) winning several awards (Best Film - Black Canvas Film Festival in Mexico, Prize of the Jury - Filmmaker Festival Milano, Best Film - La Muestra de cine de Lanzarote). He is currently editing Velvet Voyage, a film about a crime committed against an archive. He was one of the artists present at the Robert Flaherty Film Seminar in 2009 in New York, and in 2009-2010 a researcher at the Benjamin White Whitney and at the Radcliffe Institute and Film Study Center of Harvard University. He taught at the New School in New York and at the German Film and Television Academy in Berlin.

» Daniele Dottorini
Daniele Dottorini is associate professor in Film Studies at the University of Calabria (Italy), Film Programmer and Film Critic. He is film programmer for the Festival dei Popoli in Florence. He is editor of the review Fata Morgana, and member of the editorial board of Filmcritica, Sentieri selvaggi. Among his books: Per un cinema del reale. Forme e pratiche del documentario italiano contemporaneo (Udine 2013), monographies on the cinema of Lynch, Cameron, Renoir. He is author of La passione del reale. Il documentario o la creazione del mondo, Milano 2018.

» Andrea Inzerillo
Andrea Inzerillo holds a PhD awarded by the University of Calabria (Italy) and is an independent researcher. He is the director of Sicilia Queer Filmfest, the Sicilian festival of queer cinema, and a literary translator and cultural activist. He used to work on the relationships between cinema and philosophy and has published in a number of Italian and international magazines.
**Special event: The Sea of Memory**

**Wednesday 9th 19.00 - 21.00, Institut Français of Palermo – Cantieri Culturali alla Zisa**

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**Round table**

with:
Mariachiara Di Trapani (Project Curator)
Giorgia Mirto (Columbia University)
Alessandra Sciurba (Interdepartmental Research Center “Migrare”, University of Palermo)
Francesca Gattello and Zeno Franchini (Marginal Studio, Palermo)

After two years spent on the dock of the Venice Arsenal, in the Biennale space, *La Barca*, the relic of the deadliest wreck in the Mediterranean, returns to the city of Augusta, to which it is formally entrusted.

The project *The Sea of Memory*, proposes through the use of a multidisciplinary language, to activate a participatory dynamic and "resemantization" of the boat as a tool to facilitate convergence and collaboration between scientific research, humanitarian work and artistic reflection.

*The Sea of Memory* aims to oppose a logic of patrimonialisation (of history, memory, trauma) widespread in the artistic/media panorama, with the notion of universal heritage, as wealth and collective responsibility, as a common "good", and to redefine the boat - transformed into a problematic "art object" during its stay at the Biennale - through a work of contextualisation thanks to the creation of a network that allows the wreck to be classified as a collective good.

Faced with the daily tragedies that have transformed the Mediterranean into a "cemetery", the project questions the dimension of human dignity and the differential value of individual existence; the aim is to reflect on the production of trauma as a deterrent to migration and explore ways to overcome them through forms of collective processing of grief and practices of shared commemoration. Through the participation of civil society organizations and researchers, and with the desire to directly involve witnesses and families of this and every other shipwreck in the Mediterranean, but also the local communities that have received in recent years the remains of people who have died in migration, *The Sea of Memory* is part of a broader program of creation of a widespread museum of human rights and has the ambition to create a space for discussion and shared memory.

*La Barca* will not be a mausoleum in front of which we will mourn our sins, but a moment of collective restart, study and dissemination of recent Italian history. This effort can only be addressed to the world of schools, academia, research, associations and civil society, in a joint effort of collective elaboration.

*The Sea of Memory* identifies in the wreck a symbolic node to understand the key transformations of our time, aiming to combine memory, imagination and future planning.
This year the publishers’ tables will take place in a reduced format due to contingent reasons, featuring only Brill (Publishers Tables Room 1) and Edinburgh University Press (Publishers Tables Room 2). Furthermore, Brill proposes a series of events and presentations open to the whole community and devoted to practical as well as scientific aspects of academic publishing. All events take place in the Publishers Tables Room 1.

**Tuesday 8th, 18.00-19.00**

*Publishers 1: What happens after I submit a publishing proposal for a book or journal article?*

**Wednesday 9th, 18.00-19.00**

*Publishers 1: NEW JOURNAL panel: Studies in World Cinema*

**Thursday 10th, 10.00-12.00**

*Publishers 1: Publishing mistakes, not to repeat! (and all your silly questions)*

**Friday 11th, 18.00-19.00**

*Publishers 1: Choosing your Publisher: Responsibility in a World of Scholarly Publishing*

**Saturday 12th, 18.00-19.00**

*Publishers 1: Walk in, talk with an editor, about Open Access, your proposal, our publishing program etc*
The Publication Committee would like to invite all NECS members to attend this one-hour session to explore and share their impressions on the NECS - Statement on Open Scholarship (https://necs.org/statement-on-open-scholarship) that will be submitted to vote at the General Meeting directly following the workshop session.

At this interactive session, we start with two brief interventions from Claudy op den Kamp and Kathleen Fitzpatrick who will be focusing on specific aspects of the statement and its impact on their respective fields of research and practice. Afterwards, participants will have the opportunity to share their experiences with open publication and scholarship.

It is the intention of the Publication Committee to host a workshop on Open Scholarship on an annual basis as part of the NECS conference. There will be an opportunity at the end of the session for members to suggest topics that they would like to see covered in these workshops.
Migration as Method: Media, Circulation, and Knowledge Production

An interdisciplinary field of study calling almost by default for committed approaches, the analysis of the relationship between media and migration has until recently lacked a sustained reflection on methods, prioritizing instead migration as a research object, and particularly as a thematic of mediated narratives, with tropes such as the dinghy boat, the ‘invasion’, and the wall at the forefront of media scholars’ concerns. And yet, as Radha S. Hegde has it, “migration is a dynamic process that shapes, exceeds, and cuts across individual communities, economies, nations, and borders. The scholarly challenge is to find the methodological and conceptual stance to capture the intricacies of these interactions” (2016: 6). How do we best accommodate the circulatory dynamics involving currencies, commodities, information, and knowledge in the oft-spectacularized accounts of migratory movements in the media? What are the methods and tools that prove most useful in order to widen our gaze on both “mediated migration” and the migration of media knowledge itself? And what if, taking our inspiration from Mezzadra and Neilson’s meditation on borders (2013), we proposed to take migration as a method in its own terms? With this workshop, we would like to reflect on the ways in which migration, in its broadest sense, can be said to play a constitutive role in the modes of production and organization of knowledge.
# Workgroups Meetings

**Palermo, June 7-13, 2021 » NECS Conference**

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<td>10. Cinema and the MENA Region Workgroup</td>
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<td>12. Film-Philosophy Workgroup</td>
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<td>13. Accented Screens, Language and Translation</td>
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<td>15. CCVA (Cinema and Contemporary Visual Arts) Workgroup</td>
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<td>17. Screen Industries Workgroup</td>
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Panels

1. Mediterranean Migrations: Transitory Identities in Italian and Spanish Cinema
   Chair: Francesco Chianese
   Maria Elena Alampi
   University of Birmingham
   Gender and Social Representation of Italian White Heterosexual Emigrants through Cinematographic Genres in Different Eras
   Luis Freijo Escudero
   University of Birmingham
   The Nation in Transit: The Reconfiguration of Modern Spain through Migration in Luz de Domingo (José Luis García, 2007)
   Ana Asión Suárez
   University of Zaragoza
   Emigration to France during 1960s through the Filmmakers Christian de Chalonge and Roberto Bodegas: O salto (1967) and Españolas
   Raquel Martínez Martín
   Strathclyde University, Glasgow
   Does History Repeat Itself: Spanish Migration as a Cyclical Process in Perdiendo el norte (2015)

   Sponsor: AHRC-funded network Producing the Postnational Popular: The Expanding Imagination of Mainstream French Films and Television Series
   Chair: Christopher Meir
   University Carlos III of Madrid
   Olivier Thévenin, Sabine Bosler
   University New Sorbonne University – Paris 3; University of Lorraine
   The Globalization of Audiovisual Creation: Circulating Frenchness through Mainstream Series in the Sérés Mania Festival
   Reece Goodall
   University of Warwick
   Alexandre Aja: A Post-national Genre Auteur?
   Belén Vidal
   King’s College London
   The Place of the Biopic in Recent French Film Production

3. Film Circulation in Europe after WW2
   Chair: Francesco Pitassio
   University of Udine
   Paolo Noto, Francesco Di Chiara
   University of Bologna; eCampus University
   A Constantly Transitioning System: Film Circulation (and Industry) in 1950s Italy
   Anna Miller-Klejsa
   University of Łódź
   Neorealism beyond Mediterranean Shores: Reception of Italian Films in People’s Republic of Poland, 1946-1956
   Konrad Klejsa
   University of Łódź
   “Let them have fun for a while”. Importing and Distributing West European Movies in the 1970s People’s Republic of Poland
   Andreas Ehrenreich
   Martin Luther University Halle-Wittenberg

4. New Spaces for Film, Images and Sounds
   Chair: Simona Arillotta
   University of Palermo
   Jacqueline Maurer
   University of Zurich
   At Godard’s Home(s) Circulating Moving Images and Sounds in the Film Studio, Theatre and Museum
   Miklós Kiss
   University of Groningen
   ‘You only have one shot’ – Woody Harrelson’s Lost in London as a Border-Crossing Hybrid between Event Cinema and Live Film
   Angela Robing
   University of Bremen
   Medium/Movement/Body. Transitions in Smartphone-Film
   Annalisa Pellino
   IULM University, Milan
   The Errant Voice. Echo and Soundscape in Chantal Akerman’s Installations

5. Musical Transformations in Popular Film and TV
   Chair: Nessa Johnston
   Edge Hill University
   Massimo Locatelli
   Catholic University of the Sacred Heart, Milan
   The Transnational Icon. Caterina Valente’s Pop Duets in Television
   Claus Tieber
   University of Vienna
   Re-reading the Vienna Film: the Meanings of Music
   Nessa Johnston
   Edge Hill University
   The Commitments: Youth, Music and Social Class in Transition in 1990s Ireland
   Respondent: Elena Mosconi
   University of Pavia

6. Film Aesthetic Concepts in Transition
   Chair: Annie van den Oever
   University of Groningen
   Maike Sarah Reinehr
   Film University Babelsberg Konrad Wolf
   Animation Today: Challenges and Potentials of a Contested Concept
   Christian Ferencz-Flatz
   I. L. Caragiale National University of Theatre and Film, Bucharest
   The Zoom-Shot between Epistemic Function and Aesthetic Gesture
   Guido Kirsten
   Film University Babelsberg Konrad Wolf
   The Disappearance and Rediscovery of Découpage
   Julian Hanich
   University of Groningen
   From Mise en Scène to Mise en Esprit

Tuesday 8th » 12.00-14.00
The Transformative Dynamic of Traversing Borders
Chair: Alena Strohmaier
» Philipps University of Marburg

Laura Rascaroli
» University College Cork
Transgressing Borders: Filming the EU between Globalization and Localization

Daniela Berghan
» Royal Holloway, University of London
Exoticism and the Transnational Reception of World Cinema

Rahat Imran
» University College Cork
Silent Waters: A Representation of Multiple Transitions

Rebecca Feghali
» Royal Holloway, University of London
Inside/Outside: Middle Eastern Women in Motion

A Body of Work: Embodied Aesthetics in the Films of Stephen Dwoskin
Chair: Alison Butler
» University of Reading

Rachel Garfield
» University of Reading
Reading Jewish Masculinity into Feminist Critiques of the Male Gaze: Stephen Dwoskin, Gender and Disability

Jenny Chomorette
» Queen Mary University of London
Rides and Interruptions: Crip Time and Disruptive Space in Stephen Dwoskin’s Films

Alison Butler
» University of Reading
The Other’s Other: Looking Relations, Embodiment and Cultural Transitions in the Films of Stephen Dwoskin

Darrogh O’Donoghue
» Tate Museum
Screaming Bodies at Wits’ End: The Importance of Antonin Artaud to the Work of Stephen Dwoskin
Tuesday 8th » 14.00-16.00
Panels

1. Critical (Self)Representations of Migrants and Diasporas on the Expanded Border of Southern Europe

   Chair: Santiago Lomas Martínez
   » University Carlos III of Madrid

   Mar Binimelis-Adell
   » University of Catalanunya Central
   Inequalities in Intersection. Media Representations of Women at the Spanish/Moroccan Border

   Irene Gutierrez Torres
   » Vrije University, Brussels
   Re-mediation in the digital border: the video-diaries made by Black African migrants in the frame of the European “migratory crisis”

   Isolina Ballesteros
   » City University of New York
   Human Traces and Migrant Micronarratives in Paralelo 36 (2004) by José Luis Tirado

   Tamara Mojga Jorge
   » University Carlos III of Madrid
   Spanish or Gypsies? Racism and Cinematic Representation of an Eternal Diaspora

2. Apparatus: Film, Media and Digital Cultures in Central and Eastern Europe

   Workgroup Meeting - Book Presentation

   Elena Vogman
   » NYU Shanghai
   Sinnliches Denken. Eisensteins Exzentrische Methode (Diaphanes 2018) and Dance of Values. Sergei Eisenstein’s Capital Project (Diaphanes 2019)

   Ana Hedberg Olenina
   » Arizona State University
   Psychomotor Aesthetics. Movement and Affect in Modern Literature and Film (Oxford University Press 2020)

   Karol Jóźwiak
   » University of Łódź
   Koncepcja języka rzeczywistoci Pier Paolo Pasoliniego (Pier Paolo Pasolini’s Concept of the Language of Reality) (Instytut Badań Literackich PAN, Warsaw 2020)

   Moderator: Irina Schulzki
   » University of Munich / Publishing Director of Apparatus workgroup

3. Film Circulation in Global World

   Chair: Andreas Ehrenreich
   » Martin Luther University Halle-Wittenberg

   Vegune Zemaityte, Bronwyn Coote, Deb Verhoeven
   » Tallinn University; RMIT University, Melbourne; University of Alberta
   Movies in Transit; Analysing the Diversity of Globally Distributed Film Content

   Nikolaus Perneczky
   » Independent Scholar
   Circulation Struggles: Med Hondo with the Comité africain de cinéastes and at the Mauritanian Film Office

   Maria Ida Bernabei
   » University of Udine
   Drops of Water, Drops of Stars Avant-garde Reception of Microcinematography in the Twenties

   Ferdinando Gizzi
   » Sorbonne Nouvelle University – Paris 3
   Film Productions and the Question of the Socio-cultural Adaptations in Early Cinema

4. Bodies Moving in Transitory Spaces: Institutional and Phenomenological Aspects of Moving Image Installations

   Sponsor: CCVA Workgroup

   Chair: Juliana Froehlich
   » University of Antwerp

   Zsolt Gyenge
   » Moholy-Nagy University of Art and Design, Budapest
   Bodies Moving in Transitory Spaces: Institutional and Phenomenological Aspects of Moving Image Installations

   Danilo Barañá
   » The Glasgow School of Art
   Transit of Light in Moving Image Art Projection: A Queer Phenomenology of the Dark Corridor

   Cossia Hosni
   » University of São Paulo
   Exhibition Design and Audiosvisual Installations at the Venice Biennale: Considerations about the 48th and 49th Editions

   Elizabeth Cadena-Sandoval
   » National Autonomous University of Mexico
   Film Exhibitions in Mexico: Relocating and Defamiliarising the Film Dispositif
PANELS

Tuesday 8th » 14.00-16.00

5 Songs and Images: Transitions In-Between
Chair: Anna Tedesco
» University of Palermo

Daniela Cardini, Gianni Sibilla
» IULM University, Milan; Catholic University of the Sacred Heart, Milan
Songs in Transit. Popular music, TV Series and Transmediality

Charlotte Wymant
» University of Antwerp
Seriality in Transition: Minimalism, Migration and Cinema

Tomáš Jirsa
» Palacký University Olomouc
Sounding Bodies: For a Hybrid Audiovisual Portrait

Stephen Amico
» University of Bergen
Sensation, Vibration, Materiality: On the Interplay of Sound-Image/Body-Memory

6 Intermedial Passages and Journeys to Hell
Sponsor: Intermediality Workgroup

Chair: Melinda Blos-Jáni
» Sapientia Hungarian University of Transylvania, Cluj

Fátima Chinita
» Polytechnic Institute of Lisbon
Intermedial Allegory in the Post-Cinematic Age: Vincent Ward’s What Dreams May Come and Peter Greenaway’s A TV Dante

Judit Pieldner
» Sapientia Hungarian University of Transylvania, Cluj
On the Threshold of Hell. Intermedial Transgressions in Martin McDonagh’s In Bruges

Julie Siedses
» Monash University, Melbourne
Realism in Transition in New Romanian Cinema. A Case Study of The Legend of the Chicken Driver

7 Transgender Practices
Chair: Alice Pugliese
» University of Palermo

Sergio Rigoletto
» University of Oregon
Refugees and the Demand for Recognition: Film, Video Art and Media Activism in the Mediterranean

Harper Shalloe
» Brown University
Transsexual Negativity and the Ethics of (S)Exploitation in Let Mè Die a Woman

Zeyp Serinkaya
» Koç University
KurFest in Transit

Antoine Damiens
» McGill University
Curating Gay Film Studies: 1970s Gay Film Critics/Scholars as Festival Organizers

8 Rethinking National Identities with Cinema
Chair: Elena Oroz
» University Carlos III of Madrid

Gertjan Willems, Bram Van Beek
» University of Antwerp
Belgian Cinema and National Identities

Jenny Stümer
» University of Heidelberg
Affective Screens: Commemorating the Fall of the Berlin Wall

Egor Shmonin
» Concordia University
Failed Transition: Performativity in the Late-Soviet Baltic Documentaries

Samira Makki
» Independent scholar
Palestinian and Israeli Fiction Film: Between Homeward and Outward

9 Pippo Delbono and the Limen Art
Chair: Andrea Rabbito
» Kore University of Enna

Vito Zagarrio
» Roma Tre University
A Dancing Hand Held Camera

Augusto Sainati
» Suor Orsola Benincasa University of Naples
Being (in) Transit. The Figure of Bobò in the works of Pippo Delbono

Valentino Catricalà
» Mercatorum University
For a New Idea of Anthropocentrism in the Pippo Delbono’s L’Esprit qui ment

Frédéric Maire
» Cinémathèque Suisse, Lausanne
Pippo Delbono. The Body Camera
Migrations and Media Politics
Chair: Markus Stauff
» University of Amsterdam

Per Vesterlund
» University of Gävle
*Home to the Village – The Politics of Domestic Migration represented in Swedish TV-fiction in the 1960s and 1970s*

Cecilia Valenti
» Johannes Gutenberg University of Mainz
*Militant Migrants: The Emergence of New Political Subject in the European Documentary Film of the Sixties and Seventies*

Hanna Stein
» University of Graz
*Migration as Movement and Standstill – Audiovisual Construction of a Concurrency in Amateur Documentaries about Yugoslav Guest Workers*

Lars Diurlo
» Linnaeus University, Kolmarna
“To give physical presence to distant problems” – Swedish Audiovisual Foreign Aid Information through a Postcolonial Lens

Thresholds of Participation
Chair: Beate Ochsner
» University of Konstanz

Michel Schreiber
» Leuphana University of Lüneburg
*Discontinuous Transitions*

 Milan Stürmer
» Leuphana University of Lüneburg
*Being in Transit: Debt and Inter-esse*

Ruth Lang
» Zurich University of the Arts / University of Basel
*The Archive as a Vulnerable Space of Transitory Constructions*

Mathias Denecke
» University of Hamburg
*Flows. Borders. Biopolitics*

Transition instead of Translation: Voices beyond the Discourses
Chair: Claus Tieber
» University of Vienna

Jacopo Giancanto Bodini
» Jean Moulin University – Lyon 3
*Thinking in Resonation: Non-human Voices, Acoustic Orientation and Animal-becoming*

Marco Cosci
» University of Cagliari
*The Fluidity of the Cinematic Whistle*

Elena Mosconi
» University of Pavia
*Barking Dogs Never Bite: Cinematic Human and Animal Voices in Transition*

Respondent: Claus Tieber
» University of Vienna

European Screen Cultures in an Era of SVOD Original Production
Chair: Eduard Cuelenaere
» University of Ghent

Petr Szczepanik
» Charles University, Prague
*HBO Europe’s Original Content Production as a Competitive Strategy in the Era Netflix*

Christopher Meir
» University Carlos III of Madrid
*Made from TV Movies: Netflix’s ‘Original’ Films in the Context of its Rhizomatic Content Strategies*

Concepción Cascojosa Virino
» University Carlos III of Madrid
*Cable Girls: an Oral History of the First Spanish Netflix Original Series*

Luca Barra
» University of Bologna
*How to Produce, Promote and Distribute National Originals. Netflix’s Italian First Steps*

Beyond Borders. Discussing Empathy and Migration in Virtual Reality
Chair: Barbara Grespi
» University of Milan

Andrea Pinotti
» University of Milan
*Back to the Drawing Board: Discussing Empathy and Computer-mediated Empathy*

Anna Caterina Dalmasso
» University of Milan
*Bodies at the Edges. Geopolitical Borders and the Limits of Embodiment*

Giancarlo Grossi
» University of Milan
*Lucid Journeys: Migration and Memory in Dreamlike Virtual Environments*

Federica Cavaletti
» University of Milan
*Friends Today, Strangers Tomorrow? Assessing the Long-term Effects of "prosocial" VR Films*
Wednesday 9th » 12.00-14.00

Panels

6 Transition in Early Cinema
Chair: Alessia Cervini
» University of Palermo
Anna Kolesnikov
» University of Parma
A Geo-cultural account of Lev Kuleshov’s Legacy
Oksana Moisat
» Humboldt University of Berlin
Photogenie in Transition: On the Soviet Re-conceptualization of the Term
Blanka-Isoell Scharmann
» University of Amsterdam
Setting Fashion into Motion: the Aesthetics of Transition of Costume Through the Ages (1911)
Angela Fabris
» University of Klagenfurt
The Repertoire of Erotic Gestures in Early Italian Cinema and its Dual Relationship with the Theatrical Performance Dimension

7 Caméra-Stylo in a Post-Cinematic Age: Writing New Images
Chair: Synne Tollerud Bull
» University of Oslo
Paul Sheehan
» Macquarie University
Writing the Image: Agnès Varda and Cinécriture
Kim Wilkins
» University of Sydney
Creative Resistance: Noah Baumbach’s Literary Filmography
Bruce Isaacs
» University of Sydney
Literary and Cinematic Archi-textualities: Bob Dylan’s Rolling Thunder Revue

8 Video Production: Politics and Policies
Chair: Outi Hakola
» University of Helsinki
Alena Strohmaier
» Phillipps University of Marburg
“But I’m not filming! I’m just doing a bit of video…” Citations Appropriation Processes and the Migration of Protest Videos
Ipek Çelik Rappas
» Koç University
Is Life so Beautiful indeed? Street Television and Video Activism in Marseilles
Gonca Türgen
» University of Amsterdam
Jiyoung Kim
» University of Nottingham
Film Industry and the Politics: The Political Ecology of the Regional Film Offices in Massachusetts

9 Shifting Borders, Moving Bodies. Non-Fiction Cinema as a Space for Transition(s) in Post-WW II Europe
Chair: Vinzenz Hediger
» Goethe University, Frankfurt
Francesco Pitassio
» University of Udine
Borders, Loss, and Memory, Remarks on the Representation of the Border in Post-WW2 Italian Non-fiction Cinema
Perrine Val
» Sorbonne University – Paris
Moving Bodies and Machines to Embody the Reconstruction
Johannes Rhein
» Goethe University, Frankfurt
Afterimages of War: Shooting Heligoland from 1945-1952
Simone Dotto
» University of Udine
Mapping Lost Territories. Car Travels, Sponsored Films and Italy’s Post-war and Post-colonial Transition
Wednesday 9th » 14.00-16.00
Panels

1. Migration, Narrative, Self-representation
   Chair: Isolina Ballesteros
   » City University of New York
   Anna Notaro
   » University of Dundee
   Mapping New Itineraries: From Dystopian Narratives of Fear to Heroic Narratives of Migration
   Agnieszka Ogonowska
   » Pedagogical University of Cracow
   Film in Action. Migrants Narratives: Analysis of Educational Practices Using Audiovisual Materials
   Justine Pignato
   » University of Montreal
   Christian Rössipal
   » NYU Tisch School of the Arts
   The Desert and the Sea: Transversal Media and Documentary Complicity

2. Landscape and Moving Image in Transition
   Sponsor: CCVA Workgroup
   Chair: Miriam De Rosa
   » Ca’ Foscari University of Venice
   Oksana Chefranova
   » Yale University
   From Landscape to Environment: Mike Marshall’s Birdcatcher and Daniel Steegmann Mangrané’s 16mm
   Asbjørn Grønstad
   » University of Bergen
   John Akomfrah’s Topographical Ethics
   Frances Guerin
   » University of Kent, Paris
   Stillness and Motion, Reality and Illusion: Landscape and Identity in James Benning’s Ruhr and Nuno Cera’s Ultra-Ruhr
   James Snazell
   » Edge Hill University, Ormskirk
   The Salterns of Guérande. Seeing Analogue Film as an Active Landscape

3. Transnation/Translation
   Chair: Yuan Li
   » University of Southampton
   Simona Busni
   » University of Calabria
   Swinging Transitions: Antonioni - Cortázar
   Charlotte Bosseaux
   » University of Edinburgh
   Translation as a Site of Transition
   Raffaele Chiarulli
   » Catholic University of the Sacred Heart, Milan
   Looking for Relocation. Migrant Identities, Nomadic Texts and Creative Minorities: The Topicality of Fahrenheit 451
   Valeriano Durán Manso, Virginia Guarinos
   » University of Cadiz; University of Sevilla
   The Representation of the Second Republic, the Civil War and the Francoism in the Current Spanish Cinema (1996-2012): a View from the Literary Adaptation

4. Streaming/VOD: Contemporary Aspect
   Chair: Damiano Garofalo
   » Sapienza University of Rome
   Asli Ildir
   » Koç University
   Lost in Transition: Netflix as a Flexible and Hybrid Medium
   Roderik Smits
   » University Carlos III of Madrid
   Challenging Cultural Homogenisation? The Availability and Visibility of Specialised Films on Online Platforms
   Christel Taillibert
   » University of Côte d’Azur
   The Increasing Impossibility of TV (and Film) Studies

5. Movement – Body – Affect
   Chair: Ewa Fiuk
   » The Institute of Art of the Polish Academy of Sciences
   Aleksander Knack
   » University of Warsaw
   A case for Cinematic Gluttony: Cannibalism, Masochism and Intolerable Images
   Marta Stańczyk
   » Jagiellonian University
   Embodied Spatiality: Contemporary Cinema’s Proprioceptive Aesthetics
   Karolina Kosińska
   » The Institute of Art of the Polish Academy of Sciences
   Alan Clarke’s Walking Cinema and the Affective Power of Bodies Marching through the Screen
   Elżbieta Duryś
   » University of Warsaw
   Affective Dimension of Contemporary Polish Historical Cinema and Pedagogy of the Body

6. Sergei Eisenstein: New Discoveries and Transitions
   Chair: Julia Vassileva
   » Monash University
   Ian Christie
   » Birkbeck College, University of London
   Eisenstein and the Early Petrograd Avant-Garde
   Ana Hedberg Olenina
   » Arizona State University
   The Spectator’s Sensate Body: Eisenstein’s Plans for Empirical Tests of Film Impact
   Julia Vassileva
   » Monash University
   Eisenstein and Hypnosis
   Pia Tikka
   » Tallinn University
   Virtual Reality Re-enactment of Luria-Eisenstein’s Experiment on Expressive Movement
**Wednesday 9th » 14.00-16.00**

**Panels**

**7**

Philosophical Encounters

Chair: Seung-hoon Jeong  
» California State University Long Beach

Pablo Alzola Cerero, Ana Romero-Iribas  
» University Rey Juan Carlos of Madrid  
"Mais entre nous, ça se fait". The Conversation with Friends as a Means for Acknowledging the Other in Robert Guédiguian’s Films

Seung-hoon Jeong  
» California State University Long Beach  
From “Face-to-face” to “Side-by-side”: The Abject Neighbor in European Cinema

Herbert Schwaab  
» University of Regensburg  
Film, Autism and Transitional Objects: the Presence of Autism as Audiovisual Thresholds

Domitilla Olivieri  
» Utrecht University  
Slowing down as a Mode of Encounter. Disrupting Temporalities and Encountering Alterity through Documentary Film

**8**

The Politics of Place: Location and Labour in the UK’s Regional Screen Industries

Chair: Philip Drake  
» Manchester Metropolitan University

Andrew Spicer  
» University of the West England  
Public Service Broadcasters as Place-Makers: Issues and Sustainability

David Lee  
» University of Leeds  
Narratives of Regional Cultural Production in England: the Case of Leeds

Amy Genders  
» University of the West England  
Freelancers as Creative Place-makers: the Case of Bristol’s Film and Television Industries

Respondent: Philip Drake  
» Manchester Metropolitan University

**9**

Learning from the Border: History, Movies, Stories, Spaces

Chair: Carmelo Marabello  
» IUAV University of Venice

Carmelo Marabello  
» IUAV University of Venice  
Production of Spaces, Cinema of Thresholds: Notes on the Political Use of Films and Photos in Italian Psychiatry of the Sixties

Giuseppina Scavuzzo  
» University of Trieste  

Francesco Zucconi  
» IUAV University of Venice  
The Thickness of the “White Line”

Luca Acquarelli  
» University of Lille 3  
War Borders and War Bodies

Respondent: Carmelo Marabello  
» IUAV University of Venice
Wednesday 9th » 16.00-18.00

Panels

1. Migration/Narration

Chair: Isolina Ballesteros
City University of New York

Erik Scicoliti
The Ohio State University
Urgent Narrations of Migration: Participatory Filmmaking and Distribution Practices of Italian Non-fiction Films

Alan Salvadó Romero, Ivan Pintor Iranzo, Ana Aitana Fernández
Pompeu Fabra University; Tecnocampus, Pompeu Fabra University
Wrecks and Bodies: Visual Motifs in the Representation of the Immigrant in the Spanish Media

Michael Fleig
University of Regensburg
The Migrating Image

2. Workshop

Spaces of Sociability: Interdisciplinary Practices of Urban Media

Organizer and chair: Alanna Thain
McGill University

Will Straw
McGill University

Eleonora Diamanti
University of Antwerp

Ipex Tureli
McGill University

Toni Pope
University of Amsterdam

3. Film for Youth

Chair: Angela Maiello
University of Calabria

Radka Hoffmannová
Janáček Academy of Music and Performing Arts
The Image of Girls in Contemporary Art Cinema for Youth

Paolo Corelli, Anna Sfardini
Catholic University of the Sacred Heart, Milan
Kids TV in Transition. Transnational Production and Distribution Strategies of Live-action. The Italian cases of New School and Unlockdown

Steffi Ebert
Martin Luther University Halle-Wittenberg
Transit Zones of Screenwriting. The Role of Dramaturgs in DEFA’s Children’s Film Productions

Adriana Margareta Dancus
University of South-Eastern Norway
Shameless Girls and Shameful Film Experiences: An Analysis of What Will People Say (Iram Haq, 2017)

4. Transnational Online Film Marketing and Exhibition in Small and Emerging European Markets

Chair: Petr Szczepanik
Charles University, Prague

Anna Batori
Babes-Bolyai University
The Birth of the Post-Socialist Eastern European Crime Television: the Case of Shadows

Jan Hanžlík
University of Economics / Charles University, Prague
Recent Development of the Video-on-Demand Market and Film Policy in Czechia

Aleksandra Milovanovic
University of Arts, Belgrade
Local OTT Platforms: Emerging Trends in the West Balkans

Constantin Parvulescu
Babes-Bolyai University
Romanian Film for Everyone: Understanding Heritage and Open Access Through Free of Charge VODs

5. Affective Mobilities

Chair: Kris Failon
University of California, Davis

Martine Beugnet
University of Paris 7 Diderot
The Practice of Haunting, Janet Cardiff and George Bures Miller’s Edinburgh Night Walk (2019)

Jeffrey Geiger
University of Essex
Kodachrome Travels: Affective Mobilities of Color Realism

Krista Ravetto-Biagioli
University of California, Los Angeles
Conjuring the Past: the Ghosts of Disappearance

6. Transnational Special Effects, 1925-1935

Chair: Antonio Somaini
Sorbonne Nouvelle University – Paris 3

Katharina Loew
University of Massachusetts Boston
Montage Shots: From Silent to Sound Film

Laura Lee
Florida State University
Traversing the Frame in 1930s Japanese Cinema: from King Kong: Made in Japan to Talkie Manga and New Photography

Anne Eakin Moss
Johns Hopkins University
Compositing Utopia: Film Tricks in 1930s Soviet Cinema

Ariel Rogers
Northwestern University
Rear Projection, Virtual Travel, and the Frame in 1930s Hollywood Cinema
**Wednesday 9th » 16.00-18.00**

**Panels**

### 7 Media and Image Theory

**Chair:** Zsolt Gyenge  
» Moholy-Nagy University of Art and Design, Budapest

**McNeil Taylor**  
» University of Oxford  
*Maurice Blanchot and Virtual Transit*

**Daniel Fairfax**  
» Goethe University - Frankfurt  
*Serge Daney and the Neoliberal Image*

**Agniesz Rejniak-Majewska**  
» University of Łódź  
*Travelling Images: Remediation and Materiality of the Image in the Work of R. H. Quaytman*

**Marie Krämer**  
» University of Marburg  
*Between Nostalgia and Mobilization: The Movie Theatre Ruin as Motif*

### 8 Digital Media in Transition: Platforms, Genres and Institutions

**Chair:** Maud Ceuterick  
» University of Bergen

**Gabriel Menotti**  
» Queen’s University  
*Curatorial Provocations: Transporting Digital Vernaculars into the Art Institution*

**Agata Mergler**  
» York University  
*Affordances of the Internet for Exhibiting and Archiving of Digital Art: Historiography of Early Latin American Net Art*

**Francisco Merino**  
» Labcom / University of Beira Interior  
*Telling Lies: The Movies Game and the Quest for a Database Poetics*

**Blandine Joret**  
» University of Amsterdam  
*From Sound to VR: Updating the Frame for Contemporary Screens*

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**IL MARE DELLA MEMORIA (THE SEA OF MEMORY)**  
- SPECIAL EVENT -
Thursday 10th » 12.00-14.00

1. The Other as a Self: Precarious Lives, Images in Crisis and Moving Identities in Migrant Self-Representation
   Chair: Alice Cati
   » Catholic University of the Sacred Heart, Milan
   Laura Busetta
   » University of Messina
   The Illegal Body: Migrant Experiences and Strategies of Resistance in Self-Representation
   Samuel Fernández-Pichel
   » Pablo de Olavide University
   Being (there): The Other Spanish Cinema and the Cinematic Poetics of Transnational Precarious Lives
   Guglielmo Scafirimuto
   » Sorbonne Nouvelle University – Paris 3
   Me, Myself and My Image: Animation and Subjectivity in Diasporic Cinema

2. Images in Transit: Visual Metaphors, Allegories, and Motifs
   Chair: Bianko-Isobell Scharmann
   » University of Amsterdam
   Iván Villarrea Álvarez
   » University of Coimbra
   Visual Allegories in the European Austerity Cinema: The Spatial Figure of the Enclosure
   Kartik Noir
   » Temple University
   Leila Honari
   » Griffith University
   Farsh-e-Parandeh (Flying Carpet) in Transit: An Artistic Approach to Multiple Identities

3. Liminal Identities
   Chair: Domitilla Olivieri
   » Utrecht University
   Marija Antic
   » Monash University
   The Spaces In-between: Liminal Subjectivity and the Cinematic Self in Desiree Akhavan’s Appropriate Behavior (2014)
   Carlo Comanducci
   » Vistula University
   “How Can I Be of This Earth”: Christopher Doyle’s Cinema of Precarity
   Gjörgy Kolmář
   » University of Debrecen
   Europe in Transit: Bodily, Spiritual and Cinematic Transformations in Jupiter’s Moon

4. Social Media and Subjectivation: Self-Portraiture, Lifestyle, Governmentality
   Chair: Chair: Markus Stauff
   » University of Amsterdam
   Aleksandra Powierska
   » Jagiellonian University
   Social Media Users as Co-authors of Transmedia Storytelling in Lifestyle Television
   Lital Henig, Tobias Ebbrecht-Hartmann
   » The Hebrew University of Jerusalem
   Witnessing Eva Stories: Media Witnessing and Self-inscription in Social Media Experience
   Jan Teurlings
   » University of Amsterdam
   Social media’s Transparency Projects: Governmentality, Remediation, Publicity
   Elisavet Kalpaxi
   » Buckinghamshire New University
   Between Representation and Self-presentation: Changing Views on Self-portraiture

5. Enactive Media/1: Between Human and Non-human Agency
   Chair: Adriano D’Aloia, Enrico Carocci
   » University of Bergamo; Roma Tre University
   Giuseppe Gatti
   » Roma Tre University
   Presence Media: an Enactivist Approach to Mediated Experience
   Lorenzo Denicolai
   » University of Turin
   The Human-AI Relationship: A Hypothesis of an Enactive, Technological and Performative Experience
   Elio Ugenti
   » Roma Tre University
   Tracked Bodies in Action: Spaces of Surveillance in Contemporary Media Ecosystem
   Francesco Parisi
   » University of Messina
   Reframing Virtual Reality: Enactivist Insights

6. The Transitioning Middle East: Moves toward Decolonizing Film and Media Studies
   Chair: Hadi Gharabaghi
   » Drew University
   Ifdal Elsaket
   » Netherlands - Flemish Institute in Cairo
   Re-thinking Hollywood in Egypt
   Hadi Gharabaghi
   » Drew University
   Mediating the Middle East through Documentary: A USIA Genealogy through the Syracuse Audio-Visual Missions
   Terry Ginsberg
   » The American University in Cairo
   Theorizing the Petro-economics of Arab Film Studies
   Iman Hamam
   » The American University in Cairo
   Remix Rascals and Archival Restyling
Panels

7 Urban/Media Transitions

Chair: Wing-Fai Leung
> King’s College, London

Joshua Schulze
> University of Michigan
*Detroit Goes Wide: The 1950s Transition to CinemaScope as an Ecological Issue*

Anna Viola Sborgi
> University of Genoa
*Urban/Media Transitions in Channel 4 and Netflix Top Boy*

Isabelle McNeill
> University of Cambridge
*Aerial Transitions. Airspace and Domestic Space in the Banlieue*

Respondent: Lawrence Webb
> University of Sussex Web

8 Precarious Identities. Female Investigators between Gender Issues, Memories and Borders

Chair: Markus Schleich
> Queen’s University Belfast

Valentina Re
> Link Campus University Rome
*Female Investigators across Borders. Women and Contemporary TV Crime Drama*

Sara Casoli
> University of Bologna
*From Matera with Love. The Medial, Narrative and Cultural Border-Crossing aptitude of Imma Tataranni – Sostituto Procuratore*

Massimiliano Coviello
> Link Campus University Rome
*Unstable Memories and Precarious Identities in Black Earth Rising*

Giacomo Togliani
> University of Palermo
*Homeland. Precarious Lives, Gendered Biopolitics and the War on Terror*

9 Not of this World: Speculative Visions and Post-Human Epistemologies

Chair: Lakshmi Padmanabhan
> Dartmouth College

William Brown
> University of Roehampton
*Wormholes in the Mud. Hale County This Morning, This Evening*

Lakshmi Padmanabhan
> Dartmouth College
*Worlds without Us: Shambhavi Kaul’s Non-human Cinema*

Kalpana Subramanian
> SUNY Buffalo
*Esoteric Archaeologies and Inter-planetary Becoming in Laura Kraning’s Meridian Plain (2016)*

Mila Zuo
> University of British Columbia
*Speculative Magic and The Widowed Witch (Cai Chengjie, 2016)*
## Refugees, Migrants, and Other Precarious Lives in the Contemporary Cinematic Imaginary

**Chair:** Terri Ginsberg  
» The American University in Cairo

**Katarzyna Marciniak, Bruce Bennett**  
» Occidental College; Lancaster University

**Alice Bordan**  
» Mount St. Mary’s University

**Temenuga Trifonova**  
» York University

**Aine O’Healy**  
» Logola Marymount University

**Invisible Refugee: The Gift, Echoes, and the Work of Art in Dolce Fine Giornata**  
Alice Bardan  
» Mount St. Mary’s University

**Europe, Spectrality, and ‘Post-Mortem’ Cinema’: The Haunting of History in Contemporary European Film**  
Temenuga Trifonova  
» York University

**Crossovers between Migrant European Cinema and European Cinema of Precarity**  
Aine O’Healy  
» Loyola Marymount University

**Documentary Encounters with Racialized Transgender Migrants: From Paper Dolls to Shelter**  
Chair: Giovanna Summerfield  
» Auburn University

**Carlota Frísion Fernández**  
» Tecnocampus, Pompeu Fabra University

**Maria Luna Rassa**  
» ALADOS, Colombia, and Tecnocampus, Pompeu Fabra University

**Morisola Barreiro, Aina Fernández**  
» University of Santiago de Compostela; Tecnocampus, Pompeu Fabra University

**Indigenous Filmmaking: From Giving Voice to Taking the Image.**  
Elena Fraj Herranz  
» University of Barcelona

**Women Who Act in Self-Defense against their Aggressors: A Visual Narrative in the Spanish media**  
Maria Solis Barreiro, Aina Fernández  
» University of Santiago de Compostela; Tecnocampus, Pompeu Fabra University

**Històries del Punt: How to Make Neglected Working-Class Female Bodies Surface in History**  
Chair: Murat Akser  
» Ulster University

**Burcu Baykan**  
» Bilkent University

**Maria Elena D’Amelio**  
» University of the Republic of San Marino

**Alexander Fisher**  
» Queen’s University Belfast

**Sven Stollfuß**  
» University of Leipzig

**Postcolonial Entanglements: Modernist Cinema’s Geopolitics**  
**Chair:** Kartik Nair  
» Temple University

**Luca Caminati**  
» Concordia University

**Italian Militant Cinema: Fanon and Thirdworldism in the long ’68**  
Matthew Croom  
» Calgary University

**Fanon through Film: on Ahmed Rachedi’s L’Aube des damnés (1965)**  
Maja Figge  
» University of the Arts Berlin

**Louis Malle’s Calcu/t_ta – a Document of Solidarity? The Orientalist/Maoist Problematic of Direct Cinema**  
Respondent: Masha Salazkina  
» Concordia University

**Organizer and chair:** Murat Akser  
» Ulster University

**Burcu Baykan**  
» Bilkent University

**Noemi Daugaard**  
» University of Zurich

**Color in Transition**  
**Chair:** Bregt Lameris  
» University of Zurich

**Color Cinematography in Transit. Epistemologies of Color and the Transnational Film Industry**  
Josephine Dieckea  
» University of Zurich

**Transferring Knowledge in Transitional Zones and Phases: East Germany’s Color Film Stock Production during the Cold War**  
Elena Gipponi  
» IUML University of Milan

**Color as a Meaning of Time-Spatial Transitions inside the Film Narrative: From Tinting and Toning to Color Chronotope**  
Iryna Marholina  
» Independent scholar
Thursday 10th » 16.00-18.00

Panels

8 Gender, Bodies and Political Practices
Chair: Kornelia Boczkowska
» Adam Mickiewicz University in Poznan
Laia Quílez, Núria Arauna
» Rovira i Virgili University of Tarragona and Reus
A Feminist Audiovisual Pedagogy through Contemporary Documentary Film
Dagmar Rode
» University of Łódź
Together We Are the Loudest: Sharing Stories of Sexual Violence in Polish Digital Feminist Activism
Kornelia Boczkowska
» Adam Mickiewicz University in Poznan
The Road Movie in Transition: Automobilites Research, Gender and the Corporeal turn in Avant-garde and Experimental Film
Rosanna Maule
» Concordia University
Feminist and LGBTQ Practices on the Move: The Centre Audiovisuel Simone de Beauvoir

9 Body as Media, Media as Body. Moving, Dancing, Transitioning and the Transformations of the Body Imagery
Sponsor: CCVA Workgroup
Chair: Patrícia Nogueira
» ISMAI / ICNOVA – iNOVA Media Lab
Cristian Borges
» University of São Paulo
Dance as Film, Film as Dance: Dancing Bodies and Cinematic Movement
Nik Forrest
» Concordia University
My Features Form with a Change in the Weather
Juliana Froehlich
» University of Antwerp
The Female Grotesque and Subversion: The Female Body insides and outside in Corps étranger, Mutaflor, and Good Manners
Respondent: Danilo Baraúna
» Glasgow School of Art

OPEN SCHOLARSHIP WORKSHOP
BY THE PUBLICATION COMMITTEE

18.00 - 19.00

19.00 - 21.00

GENERAL MEETING
Friday 11th » 14.00-16.00

1. Media, Migration, Community
   Chair: Kamil Lipiński
   » University of Bialystok
   Alice Catì, Maria Francesca Piredda
   » Catholic University of the Sacred Heart, Milan
   The Migrations / Mediations Project: Method, Perspectives and Results
   Irene Gutierrez Torres
   » Vrije University, Brussels
   Dissenting bodies against the necropolitical European border regime: the videos diaries made by Black African migrants at the Moroccan-Spanish border
   Adnan Hadzi
   » University of Malta
   boa/t_tr.eu - Awareness Raising Regarding the Central Mediterranean Migration Crisis
   David Morton
   » University of Central Florida
   Flickering Landscapes and The Image of Migration: Opening a Community and Institutional Dialogue

2. Fashion Media Studies: Editing Images and Fabrics
   Chair: Antonella Giannone
   » The Weißensee Academy of Art Berlin
   Caterina Cucinotta
   » Institute of Contemporary History, Lisbon
   Aesthetic of Materials as a Mosaic Between Editing Art and Sartorial Technique
   Eleonora Sforzi
   » University of Florence
   Animation as Didactic Aid: Explaining Fashion Manufacturing in Italian and French Vocational Films (1950s-1960s)
   Giulia Bonali
   » Sapienza University of Rome
   Tell Me a Story through the Filmic Clothes
   Respondent: Antonella Giannone
   » The Weißensee Academy of Art Berlin

3. Tv Travelling Far: Industrial Strategies and Common Trajectories From a Set of Case Studies
   Chair: Emiliano Rossi
   » University of Bologna
   Magnus Johansson
   » Lund University
   Morality as a ‘Labour of Love’ - Parental Practices and Domestic Screens as a Micro-Economy of Morals
   Emiliano Rossi
   » University of Bologna
   Tu (in) Stations, the Italian Way: Production and Marketing Patterns of Transportation Hubs’ Video Networks
   Danilo Callea
   » IULM University, Milan
   The Many Lives of Football: Livestreaming, Global Flows and the Shifting Geography of Copa America, AFC Asian Cup and Africa Cup
   Deborah Castro Marínó, Concepción Cascajosa
   » Erasmus University, Rotterdam; Carlos III University of Madrid
   Global Video-on-demand Services and Local Original Production. The Case of Spain

4. Virtual and Augmented Reality
   Chair: Michał Pobiś-Orzeszyna
   » University of Łódź
   Maud Ceuterick
   » University of Bergen
   The Transitional Spectator: into the Haptic Space of Postcinema
   Mirko Lino
   » University of L’Aquila
   The Embodied Storytelling with Augmented Reality
   Allan Cameron
   » University of Auckland
   Techno-Faciality and the Sensory Frame in ASMR Roleplay Videos
   Maja Manojlovic
   » University of California, Los Angeles
   Interval/Interstice: VR Aesthetics and the Ethics of Feeling

5. The Transition of Kubrick Studies to Archival Research: Discussing Methods and Epistemological Issues.
   Chair: Elisa Pezzotta
   » University of Bergamo
   Filippo Ulivieri
   » Independent Scholar
   Cracking the Kube, or: How I Learned to Stop Believing the Myths and Love the Kubrick Archive
   Catriona McAvoy
   » Independent Scholar
   Fever, Fragments, Ashes, Ghosts: Navigating the Kubrick Archive
   Georgina Orgill
   » University of the Arts, London
   The Stanley Kubrick Archive: A Decade of Research

12.00 - 14.00
KEYNOTE 2: FRANCO FARINELLI
**Friday 11th » 14.00-16.00**

**Panels**

**6**  
**Far East Perspectives**

Chair: Luke Robinson  
» University of Sussex

Xiang Fan  
» Goldsmiths, University of London  
*Amateur Translation and the Formation of Art Cinema Culture in China*

Pietro Renda  
» University of Calabria  
*Japanese Self-Reflexive Films and the Creation of a World*

Sun Joo Lee  
» Hangang University, Seoul  
*Mapping Contemporary Korean Film Culture: The Differentiation of Cinephiles in the Age of New Media*

Raquel Schefer  
» University of Lisbon / NOVA University Lisbon / University of the Western Cape  
*Becoming-Peasant: Communitarianism and Transition from Representation to Co-Representation in the Work of Ogawa Pro*

**7**  
**In Transit: European Film Adaptations and Remakes**

Chair: Constantine Verevis  
» Monash University

Eduard Cuelenaere  
» Ghent University / University of Antwerp  
Lost in Translation? Monolingual Film Remakes between Flanders and The Netherlands

Jennifer Forrest  
» Texas State University, San Marcos  
*Cinematic Heritage in Classic French Cinema: Remaking the Adaptation*

Lucy Mazdon  
» University of Hull  
*L’Enfer d’Henri-Georges Clouzot: Remaking Lost Cinema*

Constantine Verevis  
» Monash University  
*Remaking La Piscine: Saint Tropez–London–Pantelleria*

**8**  
**Transitions and Peripheries in Moving Image Culture: the Case of Romania in Eastern Europe**

Chair: Constantin Pârvulescu  
» Babeș-Bolyai University

Andrea Virginás  
» Sapientia Hungarian University of Transylvania, Cluj  
*Analogue-to Digital-to Post-digital Transitions: Filmmakers’ Views and Meta-representations*

Irina Trocan  
» National University of Theatre and Cinema “I.L. Caragiale”, Bucharest  
*Five Decades of Kinema Ikon: The Missing Link between Romanian Cinema and Video Art*

Melinda Blos-Jáni  
» Sapientia Hungarian University of Transylvania  
Small Gauge Film as the Modern Version of Popular art. Amateur Cineclubs in Socialist Romania

Andreea Mihalcea  
» National University of Theatre and Cinema “I.L. Caragiale”, Bucharest  
*Ion Grigorescu: Bodies in Transition*

**9**  
**Across the Iron Curtain**

Sponsor: Apparatus Workgroup

Chair: Irina Schulzki  
» Ludwig Maximilian University of Munich

Mathieu Lericq  
» Sorbonne University – Paris  
*Eastern Grounds, Western Imaginary? Rethinking Polish Cinema as a Cultural Crossing Point During the Communist Era*

Ekaterina Odé  
» École Normale Supérieure, Paris  
*Towards the Practice of “peremontaj” (Re-Editing): The Work of Film-Art in Early Soviet Period*

Karol Jóźwiak  
» University of Łódź  
*Italy-Soviet Union: Mutual Perceptions through the Screen*

Respondent: Katarzyna Włoszczyńska  
» Bauhaus University, Weimar
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<td>1</td>
<td>Transfers, Transparency and Emancipation: Towards a New Paradigm of Media Education</td>
<td>Chair: Jan Teurlings&lt;br&gt;» University of Amsterdam</td>
<td>Jeremy Hamers&lt;br&gt;» University of Liège&lt;br&gt;Fakery Emancipation? When Media Education Confronts Transferring Objects&lt;br&gt;Elise Schürgers&lt;br&gt;» National Fund for Scientific Research / University of Liège&lt;br&gt;From Education to the Promises of its Objects: Discursive Migration of a Symbolic Framing. The Case of Fact-checking&lt;br&gt;Ingrid Mayeur&lt;br&gt;» Catholic University of Leuven / University of Liège&lt;br&gt;The Conversation and the Promise of Transparency: Informational Validity, Scientific Knowledge and Participation&lt;br&gt;François Provenzano&lt;br&gt;» University of Liège&lt;br&gt;Media Education Reloaded: Old Theories, New Toolbox</td>
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<td>2</td>
<td>Transitions/Trajectories/Identities/Screens</td>
<td>Chair: Anne Mort Waade&lt;br&gt;» Aarhus University&lt;br&gt;Aleksi Rennes&lt;br&gt;» University of Turku&lt;br&gt;Portmanteau Spatiality: The Ambiguity of Places and Subjectivities in the Films of Alain Gomis&lt;br&gt;Susanne Eichner&lt;br&gt;» Aarhus University&lt;br&gt;‘Othered’ Identities: Representation in European Drama Fiction&lt;br&gt;Janet McCabe&lt;br&gt;» Birkbeck College, University of London&lt;br&gt;Somehere, and Nowhere: Female Migrant Labour, Precarity and the Geopolitics of TV Transient, with The Bridge Scripted Format&lt;br&gt;Giancarlo Lombardi&lt;br&gt;» College of Staten Island / The Graduate Center, CUNY&lt;br&gt;Once upon a time in Alba Longa: Migration and Integration in Romulus</td>
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<td>3</td>
<td>Transmedia and Post-Television</td>
<td>Chair: Judith Keilbach&lt;br&gt;» Utrecht University&lt;br&gt;Paweł Sołodki&lt;br&gt;» University of Humanities and Economics in Lodz&lt;br&gt;Digital Documentary Games in the Context of Presenting History: Defining the Field&lt;br&gt;Markus Stoff&lt;br&gt;» University of Amsterdam&lt;br&gt;Cross-media Audencing: eSports as Post-television Content&lt;br&gt;Sarah Renger&lt;br&gt;» University of Leicester&lt;br&gt;What if Facts Meet Fiction? (Non-)Fictional Transitions in a German Transmedia Universe</td>
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<td>4</td>
<td>The Role of Body Experiences and Society Explorations in Contemporary VR Projects</td>
<td>Chair: Frances Guerin&lt;br&gt;» University of Kent, Paris&lt;br&gt;Florian Mundhenke&lt;br&gt;» University of Leipzig&lt;br&gt;The User as Protagonist: First-person Storytelling in recent VR Documentaries&lt;br&gt;Marina Hassopopoulou&lt;br&gt;» NYU Tisch School of the Arts&lt;br&gt;Interactive Historiography: Revisiting Cultural Memory and Trauma through Virtual Reality DocuGames&lt;br&gt;Rosella Schillaci&lt;br&gt;» NOVA University Lisbon / University of Texas, Austin / Portugal CoLab&lt;br&gt;Working in Prison with Children, a Transition between Observational Documentary and VR Experimental Documentaries&lt;br&gt;Michał Matuszewski&lt;br&gt;» Ujazdowski Castle Centre for Contemporary Art, Warsaw&lt;br&gt;How to Exhibit VR? Body, Movement and Performance</td>
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**Friday 11th » 16.00-18.00**

**Panels**

1. **Transfer, Transparency and Emancipation: Towards a New Paradigm of Media Education**
   - Chair: Jan Teurlings<br>» University of Amsterdam
   - Jeremy Hamers<br>» University of Liège<br>Fakery Emancipation? When Media Education Confronts Transferring Objects
   - Elise Schürgers<br>» National Fund for Scientific Research / University of Liège<br>From Education to the Promises of its Objects: Discursive Migration of a Symbolic Framing. The Case of Fact-checking
   - Ingrid Mayeur<br>» Catholic University of Leuven / University of Liège<br>The Conversation and the Promise of Transparency: Informational Validity, Scientific Knowledge and Participation
   - François Provenzano<br>» University of Liège<br>Media Education Reloaded: Old Theories, New Toolbox

2. **Transitions/Trajectories/Identities/Screens**
   - Chair: Anne Mort Waade<br>» Aarhus University
   - Aleks Rennes<br>» University of Turku
   - Portmanteau Spatiality: The Ambiguity of Places and Subjectivities in the Films of Alain Gomis
   - Susanne Eichner<br>» Aarhus University
   - ‘Othered’ Identities: Representation in European Drama Fiction
   - Janet McCabe<br>» Birkbeck College, University of London
   - Somewhere, and Nowhere: Female Migrant Labour, Precarity and the Geopolitics of TV Transient, with The Bridge Scripted Format
   - Giancarlo Lombardi<br>» College of Staten Island / The Graduate Center, CUNY
   - Once upon a time in Alba Longa: Migration and Integration in Romulus

3. **Transmedia and Post-Television**
   - Chair: Judith Keilbach<br>» Utrecht University
   - Paweł Sołodki<br>» University of Humanities and Economics in Lodz
   - Digital Documentary Games in the Context of Presenting History: Defining the Field
   - Markus Stoff<br>» University of Amsterdam
   - Cross-media Audencing: eSports as Post-television Content
   - Sarah Renger<br>» University of Leicester
   - What if Facts Meet Fiction? (Non-)Fictional Transitions in a German Transmedia Universe

4. **The Role of Body Experiences and Society Explorations in Contemporary VR Projects**
   - Chair: Frances Guerin<br>» University of Kent, Paris
   - Florian Mundhenke<br>» University of Leipzig
   - The User as Protagonist: First-person Storytelling in recent VR Documentaries
   - Marina Hassopopoulou<br>» NYU Tisch School of the Arts
   - Interactive Historiography: Revisiting Cultural Memory and Trauma through Virtual Reality DocuGames
   - Rosella Schillaci<br>» NOVA University Lisbon / University of Texas, Austin / Portugal CoLab
   - Working in Prison with Children, a Transition between Observational Documentary and VR Experimental Documentaries
   - Michał Matuszewski<br>» Ujazdowski Castle Centre for Contemporary Art, Warsaw
   - How to Exhibit VR? Body, Movement and Performance
In Transit/ion: Independent Chinese Cinema Culture since 2010

Chair: Xiang Fan
» Goldsmiths, University of London
Lydia Wu
» University of Newcastle
From Independence to Arthouse: Production of Independent Fiction Films in a Transitional Period
Flora Licha
» Center for Studies on Modern and Contemporary China, Paris
Producing Chinese Independent Films: Two Case Studies of Coproduction
Luke Robinson
» University of Sussex
Independence in Transition: CNEX, Sundance, and Chinese Documentary Border-Crossing

Indian Cinema in Europe: Transition of Spaces, Production Cultures and Modes of Reception

Chair: Piotr Zwierzchowski
» Kazimierz Wielki University, Bydgoszcz
Marcin Adamczak
» Łódź Film School / Adam Mickiewicz University of Poznań
The Indian-Polish Co-production and Production Services as the Production Cultures in Transition
Krzysztof Stachowiak
» Adam Mickiewicz University of Poznań
Mediated Geographies of Indian Film Productions in Europe
Tatiana Szurlej
» Manipal Academy of Higher Education
The Reception of Popular Indian Films in Eastern Europe
Respondent: Arkadiusz Lewicki
» University of Wroclaw

Workshop
Images of Rupture: Fiery Words, Moving Bodies, and Historical Transition

Organizer and chair: Maggie Hennefeld
» University of Minnesota, Twin Cities
Nicholas Baer
» University of Groningen
Jennifer Fay
» Vanderbilt University
Maggie Hennefeld
» University of Minnesota, Twin Cities
Kartik Nair
» Temple University
Kyle Stevens
» Appalachian State University / Massachusetts Institute of Technology

Transfers and Collaboration within State Socialist Cinemas

Chair: Dorota Ostrowska
» Birkbeck College, University of London
Elena Razlogova
» Concordia University
Cultural Transfer in Socialist Film Festival Networks: Third Cinema at Karlovy Vary, Leipzig, Moscow, and Tashkent
Jindřiška Bláhová
» Charles University, Prague
Karlovy Vary International Film Festival and Fantasy vs. Reality of Intra-East Bloc Cooperation during Early Cold War
Ewa Ciszewska
» University of Łódź
International Stars or Working Class Representatives? Polish Actors and Actresses at the Karlovy Vary Film Festival
Joanna Szczutkowska
» Kazimierz Wielki University, Bydgoszcz
The Presence of Polish Cinema at Film Festivals in Yugoslavia in the 1970s
Crossing Borders: Tourists, Expats, Migrants, Settlers
Chair: Giacomo Tagliani
» University of Palermo

Alexander Klemm
» King Mongkut’s Institute of Technology Ladkrabang
In Search of an Expat Paradise: Documentaries on German, Swiss and Austrian Immigrants in Thailand

Daniel Mann
» King’s College London
Moving to Mars: Re-territorising the Extraterrestrial

Dunja Jelenkovic
» Versailles Saint-Quentin-en-Yvelines University
Cinematic Battle for the Adriatic: Who Do Trieste and Istria belong to?

Kayci Merrite
» Brown University
Controling the Camera: The Conflicting Visualities and Spatialities of Tourist Flows and Migrant Movement

Noir in Motion: Nordic Drama and Beyond
Chair: Giancarlo Lombardi
» College of Staten Island / The Graduate Center, CUNY

Anne Marit Wande, Pia Majbritt Jensen
» Aarhus University
The Transnational Value Chain of Danish Television Drama Series

Sue Turnbull, Marion McCutcheon
» University of Wollongong; Queensland University of Technology
Mystery Road and Nordic Noir: From Local to Global

Lothar Mikos
» Film University Babelsberg Konrad Wolf
Babylon Berlin as Blueprint of Berlin Noir

The Permeable Self. On Automatism and Transit
Chair: Andrea Pinotti
» University of Milan

Federico Villa
» University of Pavia
The Permeable Self. On Automatism and Transit

Deborah Toschi, Lorenzo Donghi
» University of Pavia
Data Bodies and Facial Recognition

Barbara Grespi
» University of Milan
Bodies in Transit. Tracking Gestures, Measuring Identities

Giada Cipollone
» IUAV University of Venice
Pre-forming the End. Future, Bodies, Borders Control in the Performance Talos (Arkadi Zaides, 2017)

Across Borders. Travelling Identities and Migrating Images in European Crime Series
Chair: Thomas Morsch
» Free University of Berlin

Alice Jacquelin
» Limoges University

Lynge Stegger
» Aalborg University
Language, Europe, and “Banal Diversity” in Trans-European Crime Dramas

Cathrin Bengesser
» Aarhus University
Audiences’ Perceptions of Place, Society and (TV) Culture in Popular European Audiovisual Crime Narratives

Alvaro Luna
» Limoges University
Screening Postmigrant European Identities: A Study of Franco-Maghrebi and Turkish German Detectives

Branded Directors: The Concept of Auteur from Film Studies to a Media Industry Approach
Chair: Andreas Ehrenreich
» Martin Luther University Halle-Wittenberg

Marco Cucco, Massimo Scaglioni
» University of Bologna; Catholic University of the Sacred Heart, Milan
The Great Auteur: Paolo Sorrentino between Film and Television Industry

Petar Mitric
» Charles University, Prague / University of Copenhagen
Lars von Trier as a Pan-European Director

Zehra Cerrahoglu
» Dokuz Eylul University
Auteur as Brand: Nuri Bilge Ceylan

Respondent: Gertjan Willems
» University of Antwerp
Saturday 12th » 12.00-14.00

7. Assemblage, Compilation, Appropriation: Documenting Strategies of Transition

Chair: Lisa Åkervall
» University of Gothenburg

Patricia Nogueira
» ISMAI / INOVA – iNOVA Media Lab
Death and Documentary: Body as a State of Transition

Miriam De Rosa
» Ca’ Foscari University of Venice
Bodies through Time

Jihoon Kim
» Chung-ang University
Archives of the Political Commons: Online Ethnographic Compilation

Lisa Åkervall
» University of Gothenburg
Networked Hyper-Theatricality in Sickhouse

8. Towards Sustainable Film and Television Production

Chair: Judith Keilbach
» Utrecht University

Birgit Heidsiek
» Green Film Shooting
Raising Awareness for Sustainable Production
Methods: The Green Shooting Card

Fieke Spoler
» Utrecht University
Green Filmmaking and Hierarchical Power Structures: On the (Im)Possibility of Greening the Dutch Film Production

Michał Pobiś-Orzeszyna
» University of Łódź
Agents of Transition. Green Filming and Polish Regional Film Funds Strategies

Respondent: Skadi Loist
» Film University Babelsberg Konrad Wolf

9. Film Festivals

Chair: Alexandra Schneider
Johannes Gutenberg University of Mainz

Elena Oroz
» University Carlos III of Madrid
Cocina de Imágenes: a Pioneer Event for Tasting and Testing the Ingredients and Recipes of Latin American Women’s filmmakers during the 70s and Early 80s

Dorota Ostrowska
» Birkbeck College, University of London
“Circuit Festive Chronotope”: the Presence of Indigenous Films on the International Film Festival Circuit

Philippe Meers, Jasper Vanhaelemeesch
» University of Antwerp
Cine Latino in the Low Countries. A Multimethod Analysis of Latin American Cinema at Belgian and Dutch Film Festivals

Ecem Yildirim
» Concordia University
Europeanizing the Turkish Film Industry: the International Istanbul Film Festival’s Coproduction Market Meetings on the Bridge
Voices and Visions. Doing Documentary beyond Mass Media Practices

Chair: Julia Schumacher
   » Film University Babelsberg Konrad Wolf

Thomas Weber
   » University of Hamburg
Doing History and the Negotiation of Post-migrant Identities in Participatory Documentaries

Jasmin Kermanchi
   » University of Hamburg
Giving Voice to Refugees. Dadaab Stories between New Collaborative Practices and Tradition of Social Documentary

Anno Wiehl
   » University of Bayreuth
The I, the Eye and the Other. Regimes of Gaze as Means of (Dis-)Immersion in Interactive Documentary

Respondent: Meike Boldt
   » Independent scholar

Found Footage and Archives

Chair: Alessia Cervini
   » University of Palermo

Samuel Antichi
   » Sapienza University of Rome
Archives in Flux. Re-articulating Transcultural Memory in Filipa César’s Films

James Harvey
   » University of Sussex
Black Icons and Diasporic Collectivity in John Akomfrah’s 1990s Films

Komil Lipinski
   » University of Białystok
Visual Correspondence: Memories and Historical Images

Julia Wack
   » Luxembourg University
“‘It Was a Good Time’ – Critical Use of Amateur Film Material in Documentaries on the Example of Ech war am Congo

Transnational Models For Glocal Drama: Italian TV Series and US Practices of Production

Chair: Massimo Scaglioni
   » Catholic University of the Sacred Heart, Milan

Damiano Garofalo
   » Sapienza University of Rome
American Way of Series. Italian ‘Quality’ Television and the HBO Transnational Model

Gianluigi Rossini
   » University of L’Aquila
Over the Booth: OTTs and Transnational Television in Italy

Angela Maiello
   » University of Calabria
Italian Bildungseries: Netflix VS Amazon

Respondent: Dana Renga
   » Ohio State University

Across Borders (II): Travelling Images and Transcultural Identities in European Crime Cinema

Chair: Valentina Re
   » Link Campus University Rome

Federico Pogello
   » University of Bologna
Mapping European Crime Cinema

Stefano Baschiera
   » Queen’s University Belfast
A Patch of Fog: the Production and Distribution of Contemporary European Quality Crime Cinema

Thomas Morsch
   » Freie Universität Berlin
Transitory Identities in the Films of Olivier Assayas

Markus Schleich
   » Queen’s University Belfast
‘The European Aspect’: Sebastian Schippert’s Victoria (2015) as an Exercise in Transnational Europeanness

Spatio-Temporal Transitions Through Operational Images and Machine Visions

Chair: Vinzenz Hediger
   » Goethe-Universität Frankfurt

Laliv Melamed
   » Goethe-Universität Frankfurt
Penetrative Aesthetics: The Operational Image and the Threshold of Visibility

Alice Leroy
   » Université Gustave Eiffel, Paris
Counter-Genealogies of Machine Vision in the Work of Giraud and Siboni

Antonio Somàini
   » Sorbonne Nouvelle University – Paris 3
Imagining Possible Worlds through Generative Adversarial Networks

Making Images in Transit

Chair: Massimiliano Coviello
   » Link Campus University Rome

Federico Duplá, Francisco Utray
   » Carlos III University of Madrid
Javier Aguirresarobe: A Cinematographer’s Journey from Spain’s Author Cinema to the Marvel Franchise

Sezen Kayahtan
   » Koç University / University of Antwerp
Producing TV Series in Istanbul: Transition from Empty Sound Stages to Standing Sets

Cathy Greenhalgh
   » Central Research Unit, Central Saint Martins, University of the Arts London
Diasporic Aesthetics and Transnational Cinematographers’ Praxis

Paulina Kwiatkowska
   » University of Warsaw
Józef Natanson: Images in Transition
New Perspectives in Productions and Criticism

Chair: Giacomo Tagliani
» University of Palermo

Alan O’Leary
» Aarhus University
For a Parametric Videographic Criticism: Another Cyborg Manifesto

Giuseppe Previtali
» University of Bergamo
Towards a New Homeland, Migrations and State Building in the Videos of the Islamic State

Kris Fallon
» University of California, Davis
The Politics of (Image) Assembly

Revolting Bodies: The Media of Somatic Protest

Chair: Antoine Damiens
» McGill University

Alanna Thain
» McGill University
Flip It & Reverse It: The Queer Time of Backwards Movement as Lo-Fi SFX and Method in Dance Film and Installation

Joëlle Rouleau
» University of Montreal
Queering Genealogies Through Home-Movies; Research-Creation as a Dissident Methodology

Charlotte Kaiser
» Saarland University
Queering “Femininities” through Collaborative Autoethnography: a Transmedia Research-creation

Cultural and Political Engagement at Documentary Festivals

Chair: Skadi Loist
» Film University Babelsberg Konrad Wolf

Aída Vallejo
» University of the Basque Country UPV/EHU
Documentary Circulation, Film Festivals and Cultural Hierarchies: the Basque Context

Maria Peirano
» University of Chile
Archiving the Present, Facing the Future: Documentary Film Festivals and the Chilean Social Explosion

Alexandra-Maria Colta
» University of Glasgow / University of St Andrews
Film Festivals as Cultural Intermediaries: Human Rights Cinema and Curatorial Ethics

Lalehan Öcal
» Yeditepe University
Small Thematic Festivals as Public Sphere: Buzcaada International Festival of Ecological Documentary, a Possible Alternative
**Saturday 12th » 16.00-18.00**

**Panels**

1. **Borders and Images**
   - Chair: Simona Arillotta
     » University of Palermo
   - Kate Kennelly
     » University of California
     *Remapping the Mediterranean: Border Politics and Hybrid Spaces in French-Algerian Film and Media Art*
   - Richard Parnell
     » Claremont Graduate University
     *Experiments in Anthropocene Cinema: El Mar La Mar, Borderlands, and Affective Storytelling*
   - Raul Álvarez
     » University Rey Juan Carlos of Madrid
     *Home, Border and Citizenship in Spanish Comics about Immigration*
   - Andrea Meuzelaar
     » Utrecht University
     *Observing Migrants in Limbo: An Analysis of Recent Documentary Films about Migration*

2. **Transitions in Videographic Criticism**
   - Chair: John Gibbs
     » University of Reading
   - Kevin B. Lee
     » Merz Akademie
     *Terror in Transition: Disrupting the Rhetorical Aesthetics of Jihadist Media*
   - Liz Greene
     » University of Essex John Moores University
     *Transnational Sound Design: Post-Production Tension during the Making of The Elephant Man*
   - Ian Garwood
     » University of Glasgow
     *Show, Then Tell?: The Relationship between the Videographic and the Verbocentric in the 'Audiovisual Book’ Indy Vinyl*
   - Joap Koolman
     » University of Amsterdam
     *Come into My World: Music Television and the Audiovisual Essay*
   - Organizer and chair: Andrea Pócsik
     » Pázmány Péter Catholic University
     *Film Genres in Transition: Political Aspects of the Contemporary Neo-noir and Thriller Film in Greek Cinema*

3. **Cinematic Genres in Transition**
   - Chair: Alan O’Leary
     » Aarhus University
   - Claudio Bioni, Elisa Farinacci
     » University of Bologna
     *From Suspiria (1977) to Suspiria (2018): The Identity of Italian Horror Cinema in Transition*
   - Alex Lykidis
     » Montclair State University
     *Rethinking the Heritage Film: Gothic Critique in The Favourite*
   - Anna Poupou
     » National and Kapodistrian University of Athens
     *Film Genres in Transition: Political Aspects of the Contemporary Neo-noir and Thriller Film in Greek Cinema*
   - Damien Pollard
     » University of Cambridge
     *Where Have I Heard That Before?: Vocal Simulacra, Media and Nation in Lucio Fulci’s The New York Ripper (Italy, 1982)*

4. **Workshop**
   **Europeanness in Transition: Teaching Europeanness through Critical Film Studies**
   - Organizer and chair: Andrea Pócsik
     » Pázmány Péter Catholic University
   - Skadi Loist
     » Film University Babelsberg Konrad Wolf
   - Andrea Virginás
     » Sapientia The Hungarian University of Transylvania, Cluj
   - Melis Behli
     » Kadir Has University
   - Lydia Papadimitriou
     » John Moores University, Liverpool
   - Dan Chyutin
     » Tel Aviv University

5. **3D: between Immersiveness and Interactivity**
   - Chair: Michal Pobiś-Orzeszyna
     » University of Łódź
   - Geiste Kincinaityte
     » University of Cambridge
     *A Planet of People (2017-2019): Interactive 3D Human Scanning as Critique*
   - Massimiliano Gaudiosi
     » Suor Orsola Benincasa University of Naples
     *A Landscape in Motion: Coral Reef and Imax 3D Underwater Documentaries*
   - Veronika Hanáková
     » Charles University, Prague
     *Translucidity of Digital Image: Horror Touch of Virtuality*

6. **Film Studies in Transition**
   - Chair: Giacomo Tagliani
     » University of Palermo
   - Dominic Topp
     » University of Kent
     *Storytelling In Transit: Transnational Creative Exchange in the Case of Post-World War II French Cinema*
   - Thomas Schick
     » Film University Babelsberg Konrad Wolf
     *Spaces of Transition in the Movies of the “Berlin School”*
   - Tomasz Mojewski
     » Jagiellonian University
     *“These Movies with the Message”. The Frankfurt Writes Scripts for Hollywood*
**Workshop**

**Studying Film Societies. Methodologies, Sources, Prospects**

Organizer and chair: Malte Hagener  
» Philipps-University Marburg

Michael Cowan  
» University of St. Andrews

Ainamar Clariana Rodagut  
» Open University of Catalonia, Barcelona

Irene Rozsa  
» Tulane University

Sanghita Sen  
» University of St. Andrews

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**Panels - NECS2021 Conference 7th-13th June 2021**

**Saturday 12th » 16.00-18.00**

**Panels**

**9**

**Micro- and Macro-Politics: Images and Affectivity**

Chair: Luca Barra  
» University of Bologna

Hunter Hargraves  
» California State University, Fullerton

*Democracy’s Chimera: Reality Television and the Rise of Western Populism*

Diego Hoefel  
» NOVA University Lisbon – FCSH

*A Light in the Dark: Comedy in the Rise of the Far-Right*

Peter Virginas  
» Babes-Bolyai University / Romanian Institute for Research on National Minorities

Films Festival Participation: (any) Body that Matters

Cristina Balma-Tivola, Giuliana Galvagno  
» Polytechnic of Turin

"See Them Cross the Barriers / See Them Cross the Borders": Music Videoclip on Migration.
Sunday 13th » 12.00-14.00
Panels

1. Migration, Identity and the Issue of Body in the Contemporary Central European Cinema
   Chair: Karolina Kosińska
   » The Institute of Art of the Polish Academy of Sciences
   Małgorzata Radkiewicz
   » Jagiellonian University
   Strangers with(out) Bodies: Refugees in Polish Cinema
   Anna Tysięczka
   » Andrzej Frycz Modrzewski University, Krakow
   “Strangers in the Night” or the Refugee Crisis in Polish Cinema
   Ewa Fiuk
   » Institute of Art, Polish Academy of Sciences, Warsaw
   The Materialization of Identity. Cinematic Images of Polish Migrants in Germany after 1989

2. Media Atmospheres: When Art Brings in the World
   Chair: Massimiliano Gaudiosi
   » Suor Orsola Benincasa University of Naples
   Eivind Røssaak
   » National Library of Norway
   Cory Arcangel’s Media Atmospheres
   Susanne Østby Sæther
   » Henie Onstad Art Center
   Animals and Atmospheres: On Pierre Huyghe’s Video Works
   Synne Tollerud Bull
   » University of Oslo
   Proxistant Atmospheres: A Terrible Thing (2020) by Sondra Perry
   Respondent: Antonio Somaini
   » Sorbonne Nouvelle University – Paris 3

3. For/Against Transition: Queer Performances
   Chair: Pietro Renda
   » University of Calabria
   Glyn Davis
   » University of Edinburgh
   The Queer Archive in Fragments: Sunil Gupta’s London Gay Switchboard
   Paris Cameron-Gardos, Johanna Kempf
   » University of Amsterdam
   PROMOTING TRANS*: Trans* Representation in Contemporary Multinational Advertising
   Wing-Fai Leung
   » King’s College, London
   Being Very Bad is Fierce: Contesting an Authentic Trans Performance Tradition
   Diego Semerene
   » Oxford Brookes University
   Against Transition, Toward Re-Signification: The Hospitality of the Anus in Transny Fag

4. Gender and Labour
   Chair: Laura Busetta
   » University of Messina
   Elizabeth Miller
   » King’s College, London
   The Working Woman in “Long” 1960s French Cinema
   Isabel Treviño
   » University of Zaragoza
   Life in Transit: Mobile Professional Women in up the Air
   Asier Gil Vazquez
   » University Carlos III of Madrid
   Ageing Femininities, Comedy and Spanish Popular Cinema

5. From Early Films to Post-Cinematic Culture: Current Research on Czech Cinema
   Chair: Ewa Ciszewska
   » University of Lodz
   Jiří Anger
   » Charles University, Prague
   Always Already Deformed. Digital Kříženecký and the Crack-Up of Czech Archival Film
   Martin Kos
   » Masaryk University, Brno
   Czech Legend in the Cinematic Frontline. The National Epic as a Form of Cultural Resistance in the Silent Cinema
   Šárka Gmiterková
   » Masaryk University, Brno
   Remembering the Devil’s Mistress. Lída Baarová’s Contemporary Star Image
   Ondřej Povíčk
   » Masaryk University, Brno
   “Momentary Cognitive Disorder”: Zany Rhetoric on the Czech-Slovak Film Database

6. Media Theory and Aesthetics: Environments, Bodies, Movement
   Chair: Gennaro Schembri
   » University of Palermo
   Giulia Raciti
   » University of Palermo
   Medial Atmospheres of the Smart Home
   Katherine Contess
   » Brown University
   The Exercise Treadmill: Media and Technologies of Work and “Working Out”
   Michelle Pfeiffer
   » New York University
   Intelligent Borders? Securitizing Smartphones in the European Border Regime
Sunday 13th » 12.00-14.00

Panels

7
Women in Italian Film Industries. Transits or Transitions?
Chair: Flavia Barca
» ACUME
Rosa Barotsi
» Catholic University of the Sacred Heart, Milan
Transition without Transformation: The Italian Film industry’s continuing struggles with Gender Inequality
Matteo Tarantino
» Catholic University of the Sacred Heart, Milan
Spineless Networks: Mapping Gender Imbalance in Italian Cinema through a Data-driven Approach via the CENTRIC Framework
Mariagrazia Fanchi
» Catholic University of the Sacred Heart, Milan
Transitions/Traditions. Women and Feminine Creative Clusters in Contemporary Italian Film Production
Farah Polato
» University of Padova
International and Intercultural Trajectories of Contemporary Italian Women Directors

8
Aesthetics of Memory
Chair: Alessia Cervini
» University of Palermo
Simone Nowicki
» Johannes Gutenberg University of Mainz
Ashes! Reflexions Concerning the Constitution of Museum Praxis by Reference to the Sucht Nach Uns! Campaign of The Centre for Political Beauty
Matilda Mroz
» University of Sidney
Posthumous Transitions and the Archaeological Imaginary in Polish Holocaust Cinema
Andrés Torres
» University of Medellín
Affinity and Differences in the Construction of Visual Forms that Move According to Musical Principles: Visual Music as a Dynamic Instrument of Memory
Zuzanna Woźniak
» Film Museum in Łódź
Transition of Museum Exhibit from Historical Artefact to Digital 3D Model Representation
Sunday 13\textsuperscript{th} » 14.00-16.00

1. Migrants’ Degrees of Visibility in the European Context between Comedy and Stereotypes

Chair: Massimiliano Gaudiosi
» Suor Orsola Benincasa University of Naples

Adam Domalewski
» Adam Mickiewicz University in Poznan
Older Migrants in German-speaking Fiction Films – Stereotypes, Archetypes and Alternative Characters

Astra Zoldnere
» Film University Babelsberg Konrad Wolf
The Migrant Voice in Italian Cinema: Second-generation Immigrants in Alì ha gli occhi azzurri and Bangla

Cosetta Gaudenzi
» University of Memphis
“The Denizens of the Deep”: Reading Hospitality in Contemporary British and Hungarian Cinema

Zsolt Györi
» University of Debrecen
“You Are What Your Borders Are”, Reading Hospitality in Contemporary British and Hungarian Cinema


Chair: Antoine Prévost-Bolga
» Sorbonne Nouvelle University – Paris 3 / Goethe Universität Frankfurt

Michael Kunichika
» Amherst College
An Unknown Eisenstein “Bastard” at the Intersection of Soviet Prehistory and Pedagogy

Elena Vogman
» Free University Berlin
Deep Time on the Screen Surface and the Immanence of Oblivion

Marie Rebecchi
» Sorbonne Nouvelle University – Paris 3
“The Denizens of the Deep”: Time Machine and Scientific Moving Images during the Victorian Age

Gal Kir
» TU Dresden
Yugoslav Partisan Geology and Memory: Migrating between Partisan Poetry and (Moving) Images

3. Serge Daney and Queer Cinephilia

Chair: Kate Ince
» University of Birmingham

Pierre Eugene
» INHA, Paris
Queer Cinephilia in Serge Daney’s writings

Marc Siegel
Johannes Gutenberg University of Mainz
Cruising for Images

Kate Ince
» University of Birmingham
Feminist Cinephilia from the 1970s to the “Era of Queer”

Respondent: Andrea Inzerillo
» Sicilia Queer Filmfest, Palermo

4. Workshop:
Besides the Screen: Transitional Tactics for Moving Image Research

Organizer and chair: Virginia Crisp
» King’s College, London

Gabriel Menotti
» Queen’s University

Cornelia Lund
» University of the Arts Bremen

Su-Anne Yeo
» Emily Carr University

Leila Sujir
» Concordia University

5. Sicily on Screen. Essays on the Representation of the Island and Its Culture

Chair: Giovanna Summerfield
» Auburn University

Francesco Chianese
» University of Turin
Sicily as a Space of Resistance against Consumerism in Pasolini’s Teorema and Coppola’s The Godfather

Claudia Karagoz
» Saint Louis University
Of Miracles and Madonnas: Roberta Torre’s Women on the Verge in I Baci Mai Dati

Veronica Vega
» University of Chicago
A Satirical Gaze on Sicily: Ficarra and Picone’s L’Ora Legale

6. Practices of Resistance: Moving Images and the Postsocialist Transition

Chair: Sima Kokotovic
» Concordia University

Paige Sarlin
» SUNY University, Buffalo
Transversal Montage: Editing Transition and the Articulations of Historical Time in Želimir Žilnik’s Among the People: Life and Acting (2018)

Tamara Vukov
» University of Montréal
Of transitions and time slips: Post-socialist temporalities, media forms, and political militant practices of documentary enunciation in the Tranzija (Transition) project

Sima Kokotovic
» Concordia University
Subversive: Uprisings, Protests and Film Festival as a Field of Resonance
Sunday 13th → 14.00-16.00

Panels

Ethnographic Film
Chair: Giacomo Tagliani
» University of Palermo
Sophie Hopmeier
» University of St. Andrews
Men of the Space Age meet Men of the Stone Age: Mnemotechnologies and Temporal Disorientation in Le Ciel et la boue (1961)
Anne Ciecko
» University of Massachusetts Amherst
Sanaz Sohrabi
» Concordia University
Documenting the Sites and Sights of Oil: Colonial Petromodernity and Visual Regimes of Extraction in Iran

The Cinema of Kira Muratova: Ethics, Aesthetics, Epistemology, Ethnography
Sponsor: Apparatus workgroup
Chair: Polina Golovátina-Mora
» Pontifical Bolivarian University
Irina Schulzki
» University of Munich
A Posthumanist Ethics and Gesture in Kira Muratova's Films
Lida Oukaderova
» Rice University
Kira Muratova's Second Class Citizens and the Aesthetics of Collage
David Molina
» University of Chicago
“Kinobovarism” as Epistemological Problem: On Kira Muratova’s Two in One (2007)
Olga Bryukhovetska
» National University of Kyiv-Mohyla Academy
Ex-centric Ethnography: Sergey Parajanov and Kira Muratova on Margins

Transnational Stardom
Chair: Šárka Gmiterková
» Masaryk University, Brno
Santiago Lomas Martinez
» University Carlos III of Madrid
Transnational Stars, Mobilities and Genre
Hybridizations in Spanish Film Musicals in the 60s and the 70s
Friederike Grimm
» University of Trier
The Film Star Live on Stage: Asta Nielsen’s Pantomimes and the Recognition of Cinema as Art
Mark Gallagher
» University of Nottingham
Omar Sharif, International Playboy
Maria Adorno
» University of Köln
Transnational Cinema and Multiple Versions: Crossing European Borders in the Early 30s

16.00 - 18.00
KEYNOTE 3: ABDELLAH TAÏA
18.00 - 19.00
CLOSING REMARKS
The Department of Human Sciences established in 2016 thanks to the joint action of several and cohesive research groups that greatly represent the humanistic vocation and expertise of the University of Palermo. The faculty of the Department is engaged in a wide range of research projects – such as analysing southern landscape in Italian non-fiction films, mapping musical life in post-unification Italy, designing effective policies for appropriate and inclusive public rhetoric – also contributing to the Network of European Humanities.

Currently the department encompasses four Bachelor’s Degrees and six Master’s Degrees, as well as a PhD program in Humanistic Studies. All curricula are characterized by a high level of internationalization granted by the presence of visiting professors, scholars and students, as well as:

- a wide net of Erasmus-Socrates exchange programs;
- several cooperation agreements with European universities aimed at the releasing of international joint degrees;
- bilateral agreements in the framework of European Union program, such as the just ended Erasmus Mundus ‘Glitema’.

All department’s courses share the aspiration to combine the study of the past and classical antiquity with the questions raised by our present world. The department’s library is an extraordinary resource from this point of view: with about 150,000 volumes spread over three floors, it is one of the city’s largest and better equipped to study and conduct research.

Throughout the years, the courses have also opened to other scientific domains, such as computer sciences, design, and architecture. Such an integration aims to give students the skills and technological tools mandatory to represent, manage, and process knowledge (e.g., digitalization and visualization of data), as well as to choose and optimize the use of software and devices according to the features, meanings, and cultural values of artistic works, musical compositions, and drawing practices.

Within the general framework, a peculiar role is played by the University Multimedia Laboratory ‘Michele Mancini’. This lab is aimed at a specialistic education and research in the field of digital cinematography, digital edition both online and offline, content and format production with digital technologies, and digital filing and cataloguing of live and recorded performances.

Contacts:
Department of Human Sciences, Viale delle Scienze, Building 12, 90128 Palermo
https://www.unipa.it/dipartimenti/scienzeumanistiche
Sicilia Queer filmfest has arrived at its 11th edition. Over the years, the festival has always been rooted in its territory, taking on duties towards a large and diverse community of people. A festival that has made thousands of spectators see hundreds films from about sixty different countries, that has carried out training activities in schools and universities and that has also made more than one hundred directors, actors, producers, critics and international guests meet each other. An event that has carried out constant activity of intervention in the public debate to promote an economic and cultural growth, as it has arisen from the widespread demand for non-standardised, innovative, critical thought and culture.

Sicilia Queer filmfest – International New Visions Filmfest is a project that aims, through film and audiovisuals, to go against any kind of social discrimination, to defend and support the culture of diversity (sexual orientation, ways of living and thinking, etc.) and to raise a greater awareness of the positive contribution related to the differences. The festival promotes the artistic and expressive form of the short film and gives visibility to independent authors as well as to marginal and experimental activities.

In addition to various non-competitive sections (among them the Carte postale à Serge Daney and the Eterotopie section), the festival presents two different competitive sections: Queer Short – International Short Films competition for works under 30 minutes and a New Visions section dedicated to feature and documentary films.

The approach adopted to present queer works is one that tries to go beyond sexual identity issues and, hence, beyond the remit of the LGBTQI+ acronym, towards all that is heterodox, independent and/or alternative, be it in stylistic and distributive terms.
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