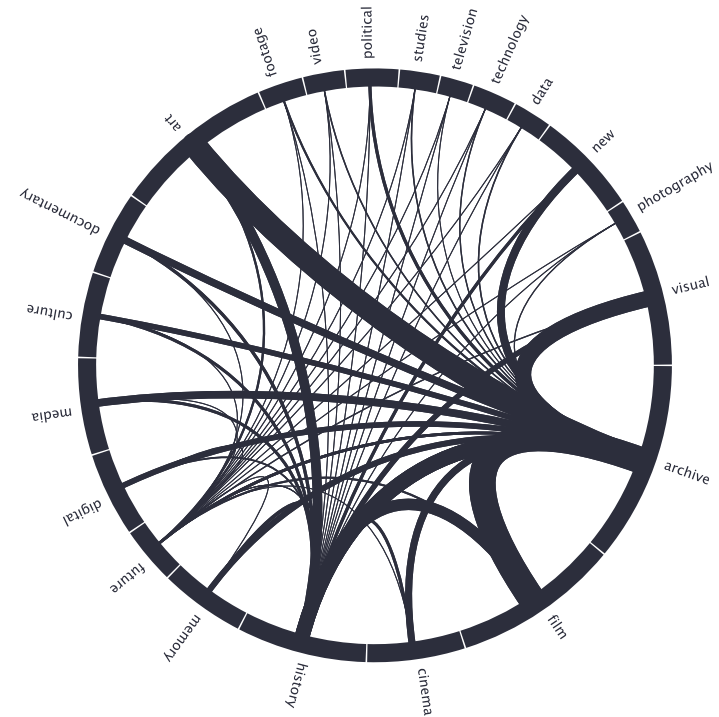


# ARCHIVES OF/FOR THE FUTURE

The NECS 2015 Conference  
Łódź, Poland, June 18-20, 2015



## PRELIMINARY PROGRAMME



University of  
**LODZ**

 **SWPS**  
UNIVERSITY OF SOCIAL SCIENCES  
AND HUMANITIES

[www.necs.org/conference](http://www.necs.org/conference)



Łódź, March 31, 2015

Dear NECS 2015 Conference Delegates,

We are pleased to present the [Preliminary Programme](#) of the 9<sup>th</sup> annual NECS Conference which will take place on June 18-20, 2015 in Łódź, Poland.

We feel inspired by the number and quality of applications submitted for this year's conference. The decision-making process was, undoubtedly, challenging, but at the same time it made us confident that the range of topics and the eventual scientific outcome of the forthcoming conference will live up to the expectations of all the participants.

We are very grateful to the entire NECS community for their support and commitment, especially to both, Steering and Conference Committees as well as to The NECS 2014 Milano Conference organisers. We are proud to be a part of this network.



Thus, we would like to welcome you in [Łódź](#), a city notably known for its textile and film industries. Interestingly enough, after Second World War, the city was even nicknamed the “HollyŁódź” due to the unique assemblage of film production companies. This cinematic dimension of Łódź still exists and is constantly inspired by several locations, e.g. the Polish National Film, Television and Theatre School, The Film Museum, the Se-Ma-For Museum of Animation. Not to mention that the Oscar-winning “*Ida*”, directed by Paweł Pawlikowski, was produced and partly shot in Łódź.

We are proud to announce four confirmed [keynote speakers](#):

- [Giovanna Fossati](#) (EYE Film Institute Netherlands)
- [Oliver Grau](#) (Danube University in Krems)
- [Marysia Lewandowska](#) (Artist in Residence at the Asia Art Archive in Hong Kong)
- [Krzysztof Wodiczko](#) (Harvard Graduate School of Design).

On June 17, a day before the actual Conference begins, we would like to invite you to the two pre-conference events that are also mentioned in the programme:

- [Graduate Workshop](#)
- [Transmediality in Modern Popular Culture \(Workshop\)](#)

Both events will be hosted by Art\_Inkubator in Fabryka Sztuki.



We would like to invite you to read the [programme schedule](#) and check for any possible errors and oversights. The schedule itself has been finalized and we have done everything in our power to accommodate all special requests and avoid any possible overlappings. If you, however, do notice any mistake, please inform us about it as soon as possible. Nevertheless, please do not request any change unless you have a genuine reason for doing so. No modifications will be possible after [April 30](#).

We would also like to ask you to propose [chairs](#) for your panels or to express your willingness to chair a specific panel (to: [necs2015@uni.lodz.pl](mailto:necs2015@uni.lodz.pl)). What is important is that you are invited to make a choice from panels that do not have chair assigned nor the "tba" inscription (which means this particular panel chair will be chosen by the panel organizers). Then please submit a list of panels you would be interested in chairing (at the same time ensuring they do not overlap with your own presentation). You will be assigned one of the panels you have listed. The NECS workgroups organisers are invited to identify specific panels they would be interested in sponsoring.

The Conference [website](http://necs.org/conference/) (<http://necs.org/conference/>) will offer regularly updated information, as well as further details about special guests and events. You can also sign-up for the conference newsletter and join the Conference online community on [Facebook](https://www.facebook.com/NECS2015Conference) (<https://www.facebook.com/NECS2015Conference>).

We wish you a stimulating and enjoyable time at the Conference!

Yours sincerely,  
The NECS 2015 Conference Local Organisation Team



## The NECS 2015 Conference Local Organisation Team

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### Project Forum and Transmediality Workshop

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# CONFERENCE OVERVIEW

	PRECONFERENCE		CONFERENCE			
	Tuesday June 16	Wednesday June 17	Thursday June 18	Friday June 19	Saturday June 20	
9:00 - 10:45		Graduate Workshop Transmediality Workshop Conference Registration June 17-20, h 9-17:30	A	E	I	9:00 - 10:45
11:00 - 12:45			B	F	J	11:00 - 12:45
13:45 - 15:30			C	G	K	13:45 - 15:30
15:45 - 17:30	Graduate Workshop		D	H	L	15:45 - 17:30
18:00 - 19:30				Opening Remarks	KENOTE 3	KENOTE 4
		KENOTE 1	KENOTE 2			
19:30 - 20:30				NECS General Meeting	Closing Remarks	19:30 - 20:30

# Morning Sessions

Workgroups Meetings and Accompanying Events



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Session A

Thursday June 18 » 9:00 - 10:45

Session E

Friday June 19 » 9:00 - 10:45

Session I

Saturday June 20 » 9:00 - 10:45

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# Session B

Thursday June 18 » 11:00-12:45

B 01		From Archival Truth to Narrative Historiography: The Filmic Work of Thomas Harlan
Chris Wahl	Film University Babelsberg Konrad Wolf	Chair
Leonie Geisberg	Film University Babelsberg Konrad Wolf	The Fiction of Historiography in Thomas Harlan's Life Narrative
Jesko Jockenhoevel	Film University Babelsberg Konrad Wolf	The Excess of Archival Footage in "Verrat an Deutschland" ("The Case of Dr. Sorge")
Eva Flügel	Film University Babelsberg Konrad Wolf	(Re)Enactment – Writing History in the Present through Reflecting the Past in "The Act of Killing" and "Gun Wound"
Michael Wedel	Film University Babelsberg Konrad Wolf	Material Ghosts: Time, Memory, and the Political in „Myself and No Angel“, "Torre Bella" and "Souvenance"
Tobias Ebbrecht-Hartmann	Hebrew University Jerusalem	Respondent
B 02		Archives and Natural History
Eu Jin Chua	University of London / Auckland University of Technology	Universal Inscription: The Archival Image as Natural History
Belinda Smail	Monash University	The Problem of the Archive: Life, Documentary and Extinction
Sofia Sampaio	Instituto Universitário de Lisboa (ISCTE-IUL), Centre for Research in Anthropology (CRIA)	The Archive's Ghosts: Looking for the Invisible in the Visible: a Practices- Based Approach to the Moving Image Archive



# Session B

Thursday June 18 » 11:00-12:45

B 03		Sound and Archives
Colin Black	The International Radio Art (and Creative Audio for Trans-media) Research Group	Audio Archives as Content and Metaphor
Cristina Formenti	Università degli Studi di Milano	(Re)Animating Archival Sound Recordings: The "StoryCrops" and "Blank on Blank" Projects
Caspars Steinbergs	Alberta College	Strategy of Latvian Audiovisual Sector Cluster: Balanced Scorecard Approach
B 04		The Uses of Archival Footage from WWII
Henrik Gustafsson	University of Tromsø	"From the Archive of Everyday Observations": Daniel Eisenberg's Postwar Films
Anna Miller-Klejsa	University of Lodz	Lost in Italy, Rediscovered in Poland. War Footage in Michał Waszyński's "Long is the Way"
Adriana Martins	Catholic University of Portugal	João Canijo's Fantasia Lusitana and the Rewriting of WWII from the Margins
B 05		Digitation and Computation in Film Studies
Trond Lundemo	Stockholm University	Films as Maps: History as Propagation and Modulation
Annemone Ligensa	Filmuniversität Babelsberg Konrad Wolf	Audience Archives: Digital Tools for Studying Historical Audiences
Helen Doherty	National Film School/IADT, Dublin	Projections from the Archive: a Corpus Analysis of Film Studies

# Session B

Thursday June 18 » 11:00-12:45

B 06		Anarchiving Practices Across Media Forms
Michael Cowan	University of St. Andrews	Chair
Alanna Thain	English and World Cinemas/ McGill University	"Contagious Corporealities: The When and Then of Performance's Long Arc"
Toni Pape	University of Amsterdam	Resurrecting Television: Anarchiving Media Pasts in Contemporary Television
Bodil Marie Stavning, Thomsen	Aarhus University	Digitally Remastered and Anarchived - Evoking or Creating Memory by Animating Photographs from Maoist C
Ilona Hongisto	University of Turku	The Soviets and Sue Ellen: American Popular Culture as an Archive for Eastern European Documentary

B 07		Practices of Collecting - Case Studies
Eirik Hanssen	National Library of Norway	Imitating the Past: Cultural Memory and the Digitization of Norwegian Educational Films
Zsolt Györi	University of Debrecen	Archives of Utopian Modernity: Housing Films in Socialist Hungarian Cinema
Ralf Forster	Filmuniversity Babelsberg / Filmmuseum Potsdam	Film collections of German federal states History, common practises and concepts for the future - the case of the Filmmuseum Pot

B 08		Queer Cinema
Katharina Lindner	University of Stirling	Intangible Archives? Queer Embodiment and Affect in Cinema
Antoine Damiens	Concordia University, Montreal	The Festivals that did not Matter: Queer Film Festivals and their Scattered Archives
Nanna Heidenreich	HBK Braunschweig	"Once upon a Future". Traversing the Archive

# Session B

Thursday June 18 » 11:00-12:45

B 09		Beyond the Subalterns' Archives. How to share Colonized and Migrant Memories
tba		Chair
Deborah Toschi	Università degli studi di Pavia	Refiguring Anthropometric Photography in Contemporary Exhibitions
Ilaria A. De Pascalis	Università degli studi Roma Tre	Archiving the Empire: The Ghost of Nostalgia in "Remember Me"
Massimiliano Coviello	Università degli studi di Siena	The Liquid Traces of Migrations through the Mediterranean Sea
Alice Cati and Maria Francesca Piredda	Università Cattolica del Sacro Cuore	Trawl (Media)Nets. How to Search for Fragments of Migrant Memories in Lampedusa
B 10		Archives of the Present and Derrida
Aija Laura Zivitere	Information Systems Management Institute, Riga	The Archive of the Present
Andrew Burke	University of Winnipeg	The Time of Zidane
Daniela Agostinho	Catholic University of Portugal	Spectral images: archival effects in Daniel Blaufuk's Terezín

# Session C

Thursday June 18 » 13:45-15:30

C 01		Reviewing and Reusing the Past: The Appropriation of Archival Images from the Holocaust and the Third Reich
Michael Wedel	Filmuniversität Babelsberg Konrad Wolf	Chair
Tobias Ebbrecht-Hartmann	The Hebrew University in Jerusalem	Trophy, Evidence, Document: A Journey from Atrocity to Archive
Brad Prager	University of Missouri	The Unseen Image: Archival Photography and Forensics in Contemporary Holocaust Documentaries
Chris Wahl	Filmuniversität Babelsberg Konrad Wolf	The Triumph of Which Will? Repurposing Leni Riefenstahl's Images
Victoria Grace Walden	Queen Mary, University of London	An Experience with Holocaust Memory: Re-appropriating the Archive
C 02		Institutions for Archives
Grazia Ingravalle	University of St Andrews (UK)	Remixing Silent Cinema: Historical Explorations at the EYE Film Institute Netherlands
Indrek Ibrus	Tallinn University / Baltic Film and Media School	The Effects of Power in the Evolution of AV-Heritage Metadata Standards and Heritage Recycling: Estonian Perspective
Nezih Erdogan	Istanbul Şehir University	Archive Fever Rising: Research Projects, Networks, the University and the Current State of Film Studies in Turkey
Aidan Power	Universität Bremen	Eurimages and the Archiving of Utopia
C 03		Archiving Sounds
Joanna Walewska	Nicolaus Copernicus University In Toruń	"And What About the Quality?": Oral History and Technology in the Historical Research on Technology in the People's Republic of Poland
Marsha Siefert	Central European University	Piracy on the High C's: Opera Fans, Personal Archives, and the Recorded Artifacts of Live Performance
Fiona Keenan	University of York	Enactive Sound Properties: New Theatrical Strategies for Sonic Interaction Design

# Session C

Thursday June 18 » 13:45-15:30

C 04		Archiving labour, researching production
Frédéric Vidal	Centre for Research in Anthropology (CRIA, Lisbon)	Do you remember the struggle of Applied Magnetics workers (Portugal, 1974-1975)? An analysis of social memories through cinematography
David Archibald	University of Glasgow	Archiving Loach: Recording Ken Loach's cinematic working practices
Aaron Hunter	Queen's University Belfast	Getting a Guy to Walk on Water: Archives and the Question of Authorship in "Being There" (1979)
Konrad Klejsa	University of Łódź	Memories of (Movie)development: Robert Gliński's "The Call of the Toad" - a case study of Polish-German coproduction

C 05		Archives for the Museum, Museum for the Archives
Murat Akser	Ulster University	From Analog to Digital Cinema Archive: Some Challenges and Opportunities for a New Life for Celluoid
Andy Raeder	University of Rostock	Film museum, archive and educational institution? The "Ufa Lehrschau" in Babelsberg (1936-45)
Phili Sack	Braunschweig University of Art	Of engines and photographs. archiving contingent futures in the visual content industry

C 06		GIF me more. Archives of Affect and Motion
tba		Chair
Andre Wendler	IKKM, Bauhaus-Universität Weimar	Moving bodies on screen
Daniela Wentz	IKKM, Bauhaus-Universität Weimar	The Infinite Gesture
Aileen Pinkert	University of Hamburg	GIF me more depth: 3D GIFs
Christiane Lewe	Bauhaus-Universität Weimar	"My face when ..." Why Facebook hates Reaction GIFs

# Session C

Thursday June 18 » 13:45-15:30

C 07		Amateur Materials as Archives
Diego Cavallotti	University of Udine	"Amateur video must not be overlooked": Analog Amateur Video as New Archival Object
Paulina Haratyk	Jagiellonian University	Home Movies – Images of Everyday Life? Found Footage Film Projects from Archives of Archeology of Photography Foundation
Francesca Scotto Lavina	La Sapienza University of Rome	The Memory Circuit: Refiguring Collective and Autobiographical Memories through Amateur Materials Re-mediated by Digital Archive
C 08		Gendering Cinema Archives
Małgorzata Radkiewicz	Jagiellonian University	Re-Writing History of Women Pioneers of Photography and Cinema in Former Polish Galicia 1896-1939
Robin Steedman	University of London	Gendering Contemporary Kenyan Film Production: A Contextual Analysis of "Dangerous Affair" (2002) and "Pumzi" (2009)
Adriana Margareta Dancus	University of Agder, Kristiansand	Archives of Vulnerability in Scandinavian Reality-Based Films of the 2010s
Rosanna Maule	Concordia University	Archiving Women's Films in the Age of Digital Culture
C 09		Politics of Archiving and the Writing of Transnational Cultural History
tba		Chair
Rosa Olmos	Bibliothèque de Documentation Internationale Contemporaine	The Living Memories. Audio-Visual Archives of the BDIC Library, Research Material on International Conflicts
Caroline Moine	University of Versailles Saint-Quentin-en-Yvelines	Transnational History of Solidarity Movements in Europe during the Cold War: New Sources, New Archives
Viviane Saglier	Concordia University	Diasporic Film Festivals and Trans-Historical Film Economies
Dunja Jelenkovic	University of Versailles Saint-Quentin-en-Yvelines	The Politics of Archiving – The Politics and Archiving: The Case of Yugoslav Documentary and Short Film Festival (1954-today)

# Session C

Thursday June 18 » 13:45-15:30

C 10		Film and Art
Senaldi Marco	Université Paris 3 Sorbonne Nouvelle	L'empreinte en mémoire/The Memory Imprint – Duchamp's Cinema as Self-Recycling Archive
Simone Venturini	University of Udine	Behind an Experimental Film Heritage: Preservation and Restoration Protocols and Issues
Mark Paul Meyer	Eye Film Institute Netherlands	Artistic Research at the Edges of the Film Archive
C 11		Project Forum

# Session D

Thursday June 18 » 15:45-17:30

D 01		The Toxicity of European Archives Workshop
Natascha Drubek	Freie Universität Berlin	
Tomasz Łysak	University of Warsaw	
Gudrun Heidemann	Katedra Literatury i Kultury Niemiec, Austrii i Szwajcarii	
Ewa Ciszewska	University of Lodz	
Tomasz Majewski	Jagiellonian University, Kraków	

D 02		Opening/Re-Opening of Archives
Dietmar Kammerer	Philipps-Universität Marburg	The Second Best Thing? Creating a Weblog as Open-Access Archive for Film Studies
Talitha G. Ferraz	Capes Foundation (Brazil)/ University of Ghent	Under the Cultural Projects of Reopening Cinemas: Rebirthing of the Ex-Movie Theaters and Its Sociabilities in the City?
Tina Marie Bastajian	Webster University (Leiden)	In, Around and About Filmadaran (Aka Armenian National Cinematheque): In No Particular Order
Pamela Gionco	Universidad de Buenos Aires	Digitizing Sources for Media Studies in Argentina

D 03		Video Games
Biljana Mitrovic	University of Art, Belgrade	The New Media Recording and Archiving – By/In the New Media: The Video Game Playing Experience
Paweł Frelik	Maria Curie-Skłodowska University	“Where Is That Beam, Scotty?”: Towards a Science Fiction Video Game Archive
Mateusz Felczak	Jagiellonian University	Gather, Manage, Play – The Case of the Steam Platform and Its Influence on the PC Video Games



# Session D

Thursday June 18 » 15:45-17:30

D 04		Doing Archival Research on the Socialist Past Workshop
Alice Bardan	Loughborough University	
Dana Mustata	University of Groningen	
Sabina Mihelj	Loughborough University	
Cristina Preutu	'Alexandru Ioan Cuza' University of Iassy	
Sylwia Szostak	Loughborough University	

D 05		Archives Shaping Canons
Anne Ciecko	University of Massachusetts-Amherst	Contemporary World Cinema Canons and/as Discursive Archives
Johann Mahlknech	University of Innsbruck	The Influence of Film Archives on Canon Formation
Philipp Keidl	Concordia University/Mel Hoppenheim School of Cinema	Star Wars at the Swimming Pool: Fan-Museums and the Diversification of Germany's National Film Heritage

D 06		Archiving and Archives in Online Media Research Workshop
Rainer Hillrichs	University of Bonn	
Murat Akser	University of Ulster	
Sophie Einwächter	University of Mannheim	
Benjamin Eugster	University of Zurich	
Kim Walden	University of Hertfordshire	

# Session D

Thursday June 18 » 15:45-17:30

D 07		Personal Archives, Personal Archiving
Tom Cuthbertson	University of Oxford	Archive Varda: Archival Impulses in Agnès Varda's "Agnès de ci de là Varda" (2011)
Agnieszka Dytman-Stasieńko	University of Lower Silesia	Personal Archive as an Example of Historical Responsibility
Deniz Bayrkdar	Kadir Has University	Museum of Innocence: Archiving of/for the Future by Orhan Pamuk
Catarina Mourao	University of Edinburgh - ECA	My Grandfather and His Revolver: Dreams and Fragmented Memories Connected to Personal Archives.

D 08		Gender in Audiovisual Arts
Dagmara Rode	University of Lodz	Appropriated Images, Appropriated Bodies: On Two Feminist Video Works
Martina Panelli	Université Paris 8 Vincennes/Saint -Denis - Università degli studi di Udine	Archiving Gender: (Bio)Technologies of the Self in Found Footage Films and Contemporary Audiovisual Art
Katarzyna Paszkiewicz	Universitat de Barcelona	I'll Smile and I'm Not Sad: Archive, Affect and Embodied Spectatorship

D 09		Pedagogical Futures and Cinematic Histories: Teaching World Cinema Workshop
Bruce Bennett	Lancaster University	
Nick Hodgkin	Lancaster University	
Alex Lykidis	Montclair State University	
Katarzyna Marciniak	Ohio University	
Áine O'Healy	Loyola Marymount University	
Laurence Raw	Baskent University	

# Session D

Thursday June 18 » 15:45-17:30

D 10		Celluloid, Digital and Wax Archives
Vito Adriaensens	University of Antwerp/ VU University Amsterdam/ School of Arts (KASK) Ghent	Waxing Poetic, from the Museum to the Screen
Surbhi Goel	Panjab University, Chandigarh	After Amnesia, Carving Archive as a Current Creative Collaboration: Kamal Swaroop's Phalke Files
Kim Louise Walden	University of Hertfordshire	Site Excavations: An Archaeology of Film Transmedia Award Archives
Akshaya Kumar	University of Glasgow	Archiving the Self

# Session F

Friday June 19 » 11:00-12:45

F 01		Italian Connections: Politics, History and Identity
Giancarlo Lombardi	College of Staten Island and Graduate Center/CUNY	DoubleSpeak as Boomerang Language, Politics, and Consensus in „Viva la libertà”
Cosetta Gaudenzi	University of Memphis	Rewriting Italy: Language and Family in Alice Rohrwacher's „Le meraviglie”
Áine O'Healy	Loyola Marymount University	Chinese Immigration in the Italian Mediascape
F 02		Memory Matters
Trond Lundemo	Stockholm University	Chair
Katharina Rein	Bauhaus-Universität Weimar/ Humboldt-Universität zu Berlin	Archives of Horror. Memory in “Buffy the Vampire Slayer”
Kateřina Svatoňová	Charles University Prague	The Memory of the Experiment: Multimedia Installations and Experimental Film Based on the Recycling of Archive Material
Katharina Włoszczyńska	Friedrich-Alexander-Universität Erlangen-Nürnberg	'Archival Remakes' and Re-Making as Archive
Kateřina Krtilová	Bauhaus-Universität Weimar	In Praise of Forgetting
F 03		Spotlights on Television Business
tba		Chair
Luca Barra	Università Cattolica del Sacro Cuore, Milan	Repeating. Archives as a Connection Between Television and Media History
Petr Szczepanik	Masaryk University, Brno	An Uneasy Transfer of “Quality”: HBO Europe's Original Content Production
Susanne Eichner	Aarhus University	Television Series as Containers of Imagined Communities

# Session F

Friday June 19 » 11:00-12:45

F 04		Remediating the "Real", Refiguring the Past in (Post-)Communist Central and Eastern European Cinema
tba		Chair
Judit Pieldner	Sapientia Hungarian University of Transylvania	Remediating the Unspeakable. The Memory of the Holocaust in András Jele's "Parallel Lives"
Laszlo Strausz	Eötvös Loránd University	Modernism under Construction – Films on Filmmaking in the Ceausescu Era
Katalin Sándor	Sapientia Hungarian University of Transylvania	(Re)making the Past in Lucian Pintilie's "Reenactment" (1969) and "Niki and Flo" (2003)
Melinda Bloss-Jáni	Sapientia Hungarian University of Transylvania	Unreliable Images. Mediating the "Real" in East European Compilation Documentaries about the Communist Past
F 05		Film Policy Research and Archives: Methods, Challenges and Case Studies
Baschiera Stefano	Queen's University Belfast	Chair
Gertjan Willems	Ghent University	Archival Film Policy Research: Methodological Opportunities
Marco Cucco	Università della Svizzera Italiana	What Is film (From a Film Policy Perspective)? A Case Study on "The Great Beauty"
Olof Hedling	Lund University	Between Art, Economics, Commerce, and Nationalism. Notes on the Interaction Between Different Perspectives in Swedish Film Policy
F 06		Carnal Archives
Jan Stasienko	University of Lower Silesia	Beautiful Agony: Between Humanism of an Archive and Non-Human Erotism of a Data Base
Giancarlo Grossi	Catholic University of the Sacred Heart, Milan	Charcot and the Canon of the Moving Body – The Photographic Archive of the Nouvelle Iconographie de la Salpêtrière (1888 – 1918)
Hung-Han Chen	Aalto University	Archaeology of Face Expressions: From Empirical Studies to Algorithm Design

# Session F

Friday June 19 » 11:00-12:45

F 07		Media Archives and the (Re-)Production of Memories
tba		Chair
Mirjam Kappes	a.r.t.e.s. Graduate School for the Humanities, Cologne	Mediacultural Archives and Nostalgic Remembering in the Digital Age
Tobias Steiner	Universität Hamburg	Blockbuster Tales of Days Past! Renegotiation of History in Fictional U.S. TV Drama from the 1940s up to Today
Stefan Udelhofen	a.r.t.e.s. Graduate School for the Humanities, Cologne	Obsolescence, Persistence and Alternative Archives in the Media History of Internet Cafés
F 08		Experiencing the Space
Giorgio Avezzu	Università Cattolica del Sacro Cuore, Milano	Memories of a Lost Dispositif: Historicizing the Cave as a Metaphor of a Spectacular Geometry
Maria Luna		On Mapping Heterotopias: A Location Based Archive of Documentary Films
Kamil Lipiński	Adam Mickiewicz University of Poznań	The Archival Hauntings in the National Documentaries of Péter Forgács
Irina Schulzki	University of Munich	Archive and Gesture: Spatial Structures in Kira Muratova's Films
F 09		Collective Memories of Mediatized Identities
Agata Pospieszńska	University of Lodz	Cinema Beur as Archive of Colonialism
Andrea Meuzelaar	University of Utrecht	Compiling Islam: The Politics of Archival Compilation
Oemer Alkin	Heinrich Heine University Düsseldorf	Tradierung in Turkish-German Cinema: Turkish Emigration Cinema Re-Loaded
Catarina Laranjeiro	Universidade de Coimbra	Confronting Vague Ideas with Clear Images: Ghosts and Memories in the Liberation War in Guinea-Bissau

# Session F

Friday June 19 » 11:00-12:45

F 10		Performance and Materiality of the Moving Image through Tape, Theater and Videoart
Miriam de Rosa	UCSC - Milan	Chair
Greg de Cuir, Jr	University of Arts Belgrade	The Motovun Meetings: Video – 1976 – Identity
Oksana Chefranova	New York University	Staging the Image: Film and Video in Contemporary Theater
James Harvey-Davitt	Anglia Ruskin University	Akomfrah's Art Histories

# Session G

Friday June 19 » 13:45-15:30

G 01		Multicultural, Transcultural, Universal: Politics, Ethics and Aesthetics of Images Migrations
Flores Velasco	Sorbonne Nouvelle - Paris 3 University	Inti Raymi Uprising: Video, Identity and Multiculturalism
Marcela Canavarro	University of Porto	Audiovisual as a Technopolitical Resource to Mobilize People and Generate Memory
Anna Mrozewicz	Adam Mickiewicz University, Poznań	Affective Remediation and Transnational Shared Space in Pirjo Honkasalo's Documentary Film "The 3 Rooms of Melancholia"
Asbjorn Gronstad	University of Bergen	Archival Migrations: The Organic Image in John Akomfrah's "The Nine Muses"
G 02		Digital Archiving Across Books, Food, and Adult Films: Possibilities and Challenges
Murat Akser	University of Ulster, Londonderry	Chair
Beste Atvur	Goethe University, Frankfurt am Main	How to Find Adult Films? Digital Archives as a Potential Source for Academic Research on Erotic and Porn Film Industries
Seda Aktaş	Marmara University, Istanbul	Digital Libraries as Digital Archives; 'The Gutenberg Project' as an Example of Crowdsourcing
Sedef Erdoğan Giovanelli	Istanbul Bilgi University, Istanbul	Digital Food Archives: Black Sea Cuisine as an Intangible Cultural Heritage
G 03		Memory Televisualized
Vicente Rodriguez Ortega	Universidad Carlos III de Madrid	1980s Spanish History through Contemporary Television: "The Case of Ochéntame cómo pasó"
Cecilia Penati	Università Cattolica del Sacro Cuore – Milano	Unconventional Archives: Popular Media and Personal Memories as Sources for Early TV history
Georgia Aitaki	University of Gothenburg	TV fiction as an Archive of Crises: National and European Imaginaries in Greek Television Fiction



# Session G

Friday June 19 » 13:45-15:30

G 04		Fandoms, Margins, Minorities and the Issues of Technological Emancipations
Anders Marklund	SOL-centrum	Emerging Memes, Canonization and Marginalized Identity Groups: Two Spanish Lesbian-Themed Pop Songs and their YouTube Fanvids
Veronica Paredes	The New School	Networked Collaborations and Feminist Pedagogies with Wikipedia
Peter Rehberg	The University of Texas at Austin	The Archive Of Post-Pornography: Queer Genealogies and Remediations In the Queer Fanzine Butt

G 05		The Use of Archival Footage in Contemporary South American Films
Sarah Barrow	University of Lincoln	Chair
Clara Garavelli	University of Leicester	Re-Using Found Footage Film in Experimental Argentine Video Documentaries
Beatriz Tadeo-Fuica	University of St. Andrews	Using Archival Footage in Contemporary Uruguayan Film
Elizabeth Ramírez Soto	Universidad de Valparaíso (Chile)	The Afterlife of a Train: Archive Footage from Pinochet's Dictatorship and its Uses Today

G 06		Between Institution and Grassroots? Archiving Struggles and Methods
Kamil Jędrasiak	University of Lodz	Wiki Encyclopedias as Archives and Important Tools in Convergence Culture
Alexandra Kapka	Queen's University Belfast	Perpetual Archivists: Grassroots Conservation in a Digital Age
Anna Nacher	Jagiellonian University	Should We Trust the Corporation to Do the Archivist's Job? A Datafied Practices, Collective Memory and Dynamic Communication
Magdalena Zrodowska	Jagiellonian University	NAD Signed Films: Between Archiving and Temporariness

G 07		Documentary Film and Indexicality
Aida Vallejo	University of the Basque Country	Chair
Aleksandra Milovanović	Faculty of Dramatic Arts, Belgrade	Historical Documentary Programs and (Mis)Use of Archive Footage
Terri Ginsberg	The American University in Cairo	Vanessa Redgrave's "The Palestinian": Star Vehicle or Political Praxis?
Belinda Smail	Monash University	The Problem of the Archive: Life, Documentary and Extinction

# Session G

Friday June 19 » 13:45-15:30

G 08		Archives Montage: Film Essays, Newsreels, Documentaries
Juliana Froehlich	University of Antwerp	Les statues meurent aussi: Seen and Being Seen Through Art and Archive
Alan Wright	University of Canterbury	Storming the Citadel of Time: The Use of the Archive in "Blockade" (Loznitsa, 2006) and "Mirror" (Tarkovsky, 1985)
Umberto Famulari	Royal Holloway, University of London	The Ability to Communicate Propaganda Messages in the Newsreels of Instituto Luce: The Case of Republican Spain
Martin Štoll	Charles University in Prague	Documentary Film as an Archive Data Source
G 09		Images of History and Representations of the Future
Dominic Leppla	Concordia University, Montréal	The Radicalism of Negative Community in Krzysztof Kieślowski's 1970s work
Ana Balona de Oliveira	University of Lisbon, New University of Lisbon, Courtauld Institute	Archival Past Futures of Revolution and Decolonization in 'Lusophone' Contemporary Artistic Practice and Beyond
Esin Paça Cengiz	Kadir Has University, Istanbul	Exploring Un-Preserved Pasts in Films
Hyunseon Lee	University of London	South-Korean Blockbuster as Historical Archive
G 10		Experiments in the Aesthetics of the Archive
Erika Balsom	College London	Chair
Susanne Sæther	University of Oslo	Sampling the Digital in Recent Video Art
Malte Hagener	Philipps-Universität Marburg	Remembrance of Films Past: Film History in Art and in Cinema
Miriam De Rosa	UCSC - Milan	Spatializing the Archive: From Tabletop Performance to Desktop Cinema

# Session H

Friday June 19 » 15:45-17:30

H 01		Editions, Remakes, History Revivals
Casper Tybjerg	University of Copenhagen	The Case for Film Ecdotics
Kathleen Look	Freie Universität Berlin	The Remake as Archive
Agnieszka Rasmus	University of Łódź	Hollywood Remakes of British Films as Popular Archives for the Future
Con Verevis	Monash University, Melbourne	New Millennial Remakes
H 02		Presenting Archival Utility Films
tba		Chair
Bregt Lameris	Utrecht University	Science on Display: On Presentation Strategies for Neurological Film Collections
Eef Masson	University of Amsterdam	Utility Films in the Contemporary Heritage Museum
Claudy Op den Kamp	University of Zurich	The Film Archive as a Birthplace: Found Footage, Legal Provenance and the 'Aesthetics of Access'
Anke Mebold	Deutsches Filminstitut (DIF) film archive	Presenting the Films of William Held MD Online
H 03		Insights into Digital Archives: Youtube, Video-On-Demand
Naomi Rolef	Freie Universitaet Berlin	Online Resurrection: Two Biographies of Rare Archival Material from Israel on YouTube
Philip Drake	Edge Hill University	Digital Archives and VOD Platforms: Establishing a New Role for the Digital Archive in the Disrupted Independent Film Industry
Valentina Re	Link Campus University of Rome	Formal and Informal VOD Platforms as Archives: Changes and Continuity
H 04		Body Trouble: Gender, Sexuality, Minorities and the Politics of the Archive
Darshana Sreedhar Mini	Freie University Berlin	Cabaret in Malayalam Cinema: Obscenity Debates and Gender Trouble
Alejandro Melero	Universidad Carlos III Madrid	Researching the Representation of Homosexuality in the Archives of Franco's Dictatorship
Terez Vincze	ELTE University	Representation of Historical Memory through Sport in Hungarian Cinema

# Session H

Friday June 19 » 15:45-17:30

H 05		Rethinking Archive, Memory and History in Contemporary Portuguese Cinema
tba		Chair
Daniel Ribas	Instituto Politécnico de Bragança	Archive as Material for Cultural Discourse: The Case of "Lusitanian Illusion", by João Canijo
Paulo Cunha	CEIS20-UC	"Luta ca caba inda": The Work of Filipa César with the Film Archive of Guinea-Bissau
Raquel Schefer	Paris 3 – Sorbonne Nouvelle University/Rennes 2 University	The Archives of Connection: Rethinking Colonial Categories in Portuguese Contemporary Cinema
Glòria Salvadó and Fran Benavente	Universitat Pompeu Fabra	Make History, Build the Document: Archive in Fiction and Fiction as Archive
H 06		Remembrance and Oblivion in Media Commemorative Practices
Lydia Nsiah	Academy of Fine Arts Vienna	To Forget: Memory and Oblivion in Contemporary Archival Practice
Adriano D'Aloia	Università Cattolica del Sacro Cuore	Forget It! Politics of Disarchiving
Dorota Głowacka	University of Lodz, Helsinki Foundation for Human Rights	Forgetting the Dark Side of Newspapers' Online Archives
H 07		Personal Archives and Documentary Practice
Andrea Pócsik	Pázmány Péter Catholic University, Budapest	Chair
Efrén Álvarez	Universidad de Navarra, Spain	The Archive Effect in the Appropriation of Home Movies in Documentary Films. The Case of "Stories We Tell"
Debra Beattie	Griffith University, Australia	The New Woman and Gender Disruption: On Researching the Archives of Daphne Mayo
Andrea Pócsik	Pázmány Péter Catholic University, Budapest	Installing, "Inscening" Found Footages
Aida Vallejo	University of the Basque Country (UPV/EHU)	Film Festivals and the Documentary Archive

# Session H

Friday June 19 » 15:45-17:30

H 08		Spectres of Violence, Power and Activism
Nike Jung	University of Warwick	Truth, Bones, and Fiction: Chile's Los Archivos del Cardenal
Enrique Fibla Gutierrez	Concordia University Montreal	NO-DO: Public Audiovisual Archives and the Kidnapping of Imagination
Susan Pell	Richmond, The American International University in London	Archives and the Reconfiguration of Knowledge-Power
Betty-Despoina Kaklamanidou	Aristotle University of Thessaloniki	The Genre of Political Film Post-9/11: A Corpus
H 09		Transformations of Found Footage and Interactive Documentaries
Sabrina Tenório Luna da Silva	Universidade Federal de Pernambuco, Brazil	The Guests – Found Footage and the Archive
Leo Goldsmith	New York University	Memories of the Future: Found Footage and the Digital Archive
Stefano Odorico	University of Bremen, Leeds Trinity University	The Interactive Documentary Form Between Aesthetics and Complexity
Mark Paul Meyer	Eye Film Institute Netherlands	Artistic Research at the Edges of the Film Archive
H 10		Post-Internet-Archives in New Media Art Practices
James Harvey-Davitt	Ruskin University, Cambridge	Chair
Kamila Kuc	Goldsmiths, University of London	Photomediations: An Open Book: Writing About and Curating Visual Arts Online
Paula Albuquerque	UvA-Gerrit Rietveld Academy	Webcams as Realtime Archive: 24/7 Production/Archival of Cinematic Traces and Deixis
Lisa Åkervall	Bauhaus-University Weimar	Auto-Tune the Archive! YouTube's Modulated Sounds
Patrícia Nogueira	UT Austin-Portugal International Program	Participative Interactive Documentary as a Fragmented and "Deterritorialized" Archive

# Session J

Saturday June 20 » 11:00-12:45

J 01		The Archive and the Testimony
Tomasz Majewski	Jagiellonian University	Modes of Representation of Lodz Ghetto: Forbidden vs. Official Photography In Postwar Documentary Film
Maurizio Cinquegrani	University of Kent	The Łódź Ghetto: On Location and the Archive
Ben Gook	The University of Melbourne	Optical Unconscious and the Blind Recording of History: Thomas Heise and Harun Farocki
Allen Meek	Massey University	Testimony, Gesture and the Biopolitical Archive
J 02		Archivists of the Present: Dispatches from the Repository
tba		Chair
Phil Wickham	University of Exeter	Presenting the Audience: The Bill Douglas Cinema Museum
Karl Magee	University of Stirling	From Card Catalogue to Crowdsourcing: An Archival Journey
Wendy Russell	British Film Institute	The Materiality of the Archive: Some Considerations in the Wake of Digitisation
Sarah Atkinson	University of Brighton	Deep Film Access: Laying the Foundations for Digital Film Archives of the Future
J 03		Film Sound Practice: Processing Archives, Archiving Processes
Helen Hanson	University of Exeter	Below the Line, In the Gaps: Tracing Sound Craft in the Hollywood Archives
Ilario Meandri		Italian Foley Sound Archives: A Restoration Project, University of Turin
Nessa Johnston	Glasgow School of Art	Sound Practice in Brazil: Towards a Transnational Study of Film Sound Production
J 04		Flows, Contingencies and Remixes of the Archive
Patricia Pisters	University of Amsterdam	The Filmmaker as Metallurgist: The Archive and Radical Contingency
Shane O'Sullivan	Kingston University, London	Hidden in the Rushes, Lost in the Feed
Sanja Garic-Komnenic	British Columbia Institute of Technology, Vancouver	Creative Appropriation of Television Archived Footage in Documentary Films Made During the War in Sarajevo

# Session J

Saturday June 20 » 11:00-12:45

J 05		Trawling the Archive: Testing the Limits of Polish Cinematic Representation in the 1960s and 1970s
Dorota Ostrowska	Birkbeck, University of London	Chair
Mikołaj Kunicki	University of Oxford	Poland's Wild West and East: Polish Westerns of the 1960s
Piotr Zwierzchowski	Kazimierz Wielki University in Bydgoszcz	The Sheriff of the County Committee: Cinematic Representations of Polish Communist Officials in the 1970s
Ilana Miller	University of Chicago	Beyond the Brutal Image: Hidden Metaphors of Racism: Persecution of Jews in 1960s Polish Films on Nazi Occupation
Rohan Crickmar	University of St Andrews	"Ręce do góry" Resurrected: Using the Archive to Complicate the Production History of Jerzy Skolimowski's 'Polish' Farewell
J 06		Surveillance and Superintending Devices
Jeff Scheible	SUNY Purchase	What Does Indexed Archive? On Material History, Indexicality and New Media
Giuseppe Gatti	Roma Tre University	Raiders of the Archives: Notes for a Social Media Archaeology
Synne Tollerud Bull	University of Oslo	Volumetric (H)Overview: The Progressive Geography of Aerial View in Motion
Carina Lesky	Ludwig Boltzmann Institut for History and Society	Chronicles of the Ordinary – The Filmic Apparatus Interfering with the Street
J 07		The Art of Memory: The Atlas and the Archive
Elena Vogman	Freie Universität Berlin	Chair
Larisa Dryansky	Université Paris-Sorbonne, Institut National d'Histoire de l'Art, Paris	Woody Vasulka's Atlas of War and Memory: An Archive Between Past and Future
Riccardo Venturi	Institut National d'Histoire de l'Art, Paris	Recovering from History. Photography and Moving Images in Fabio Mauri
Angela Mengoni	Università IUAV di Venezia	From the Media 'Image-Event' to the Atlas: September by Gerhard Richter
Antonio Somaini	Université Sorbonne Nouvelle – Paris 3	The Temporality of the Raster Image: Siegfried Kracauer, Sigmar Polke

# Session J

Saturday June 20 » 11:00-12:45

J 08		Cinematic Memory Embodied. Young Audiences and (Digital) Cinema Experience
tba		Chair
Alexandra Schneider	Johannes Gutenberg University Mainz	"The Film is Thinking" – Some Preliminary Thoughts on the Research of Children's Movie-Going Experiences
Mariagrazia Fanchi, Giovanna Mascheroni	Università Cattolica del Sacro Cuore di Milano	At the Sunrise of the Digital Revolution: Young Cinema Audiences in Italy between Resilience and Changes
Wanda Strauven	Universiteit van Amsterdam	Mediated Childhood Memories
Ian Christie	Birkbeck College	Cinema Is What and How We Make It
J 09		The Dilemmas of Use: Humans and Other Animals in the Archive
tba		Chair
Richard Martin	King's College London, Middlesex University	Listening to Andrea Fraser: A Psychoanalytic Archive in the Gallery
Justyna Włodarczyk	University of Warsaw	Transcending Animality/Performing Animality in Late 19th Century Animal Training Displays
Zuzanna Ładyga	University of Warsaw	The Affect of Waning: Uses of the Human Archive in Contemporary Film
J 10		The Living Archives of Art
Tomasz Załuski	University of Lodz	Has the Future Come Yet? KwieKulik and the Archive of Possibilities
Karol Józwiak	University of Lodz	Inventoring as an Art Practice
Zofia Reznik	University of Wrocław	Archiving and Mapping the Non-Existent in Art
Anja Ellenberger	University of Hamburg	Bildwechsel Hamburg as Living Archive



# Session K

Saturday June 20 » 13:45-15:30

K 01		Rhetorics and Technologies of the Testimony
Maria Zalewska	USC School of Cinematic Arts	Holography, Historical Indexicality, and the Holocaust
Grażyna Świętochowska	University of Gdansk	„Warsaw Uprising” (2014) as lieux de mémoire. Digital and Affective Dimension of Contemporary Uses of Archives
Tomasz Łysak	University of Warsaw	Genealogies of Holocaust Testimony in Polish Documentary Film
K 02		Cinephiliac Online Film Archives
Malte Hagener	University of Marburg	Chair
Guido Kirsten	Stockholm University	Everything for Everyone, and for Free? The Utopian Moment of Cinephiliac Online Archives
Florian Krautkrämer	Braunschweig University of Art	Shadow Economies of Cinephilia
Alexander Karpisek	Braunschweig University of Art	Thoughts on Spectatorship
K 03		Audio History of/and/from Film
Michael Wedel	Filmuniversität Babelsberg Konrad Wolf	Chair
Winfried Pauleit	Universität Bremen	Acoustic Space as Communal Space: Filmic Interventions in the Visual and Narrative Constructions of History
Rasmus Greiner	Universität Bremen	Sonic Histospheres: The Auditory Shaping of Time and Space in Historical Films
Mattias Frey	University of Kent	The Acoustic Conventions of Historical Films: Dialect in „Requiem”, „Robin Hood” and „Beyond”
Carolyn Birdsall	Universiteit van Amsterdam	Sounds that Work: Production Films, Sound Archiving and Audio History
K 04		Reworking and Remixing Found Footage
Monise Nicodemos	Université Sorbonne Nouvelle	Paolo Gioli – In the Shadow of Anonymous
Katarzyna Ruchel-Stockmans	Free University Brussels	Between Fact and Fiction: Revisiting Histories of the Cold War Through Television and Cinema Archives
Adam Freeman	University of Kent	Space, Place and the Archive in the Films of Jem Cohen and Chris Petit

# Session K

Saturday June 20 » 13:45-15:30

K 05		Popular Cinemas in Central Europe: Film Cultures and Histories
Francesco Pittasio	Universita' degli Studi di Udine	Chair
Dorota Ostrowska	Birkbeck, University of London	Foreign Popular Cinema in Socialist Poland
Andrea Virginas	Sapientia University, Cluj	A Kind of 'Hollywood' in Post-1989 Popular Hungarian Film Production: Translating Mainstream into Small Cinema
Francesco Pitasio	Università di Udine	Serial Nostalgia: Alternative Modes of Popular Cinema in Contemporary Czech Production
Jan Hanzlík	Vvysoká škola ekonomická v Praze	„A Good Cinema Manager Can Save Kids from Drugs“: Media Discourse, Film Distribution and Programming of Cinemas in the Czech Republic
K 06		The Archives of the Self
Tamara Skalska	University of Lodz	New Media and Archives of Self as a Tool for Future Memories Design
Carolin Anda	HBK Braunschweig DFG Graduate College "The Photographic Dispositif"	Hybrid Dataarchives of the Self: Memory and Network Dynamics on Facebook
Sabrina Sauer	University of Amsterdam	Performing and Archiving the Self Through Technologies of the Selfie
Philippe Bédard	Concordia University	Be a Hero: The Aesthetic of Self-Representation in GoPro Videos
K 07		Re-Collection: Museums and Means of Memory-Making
tba		Chair
Sarah Czerney	Herder Institut Marburg	National Museums as Archives of Forgetting
Jana Mangold	Universität Erfurt	Archives for the Future of the Past
Ulrike Hanstein	Bauhaus-Universität Weimar	Obsolete and Contemporary: Film as objet retrouvé
Nicole Kandioler	Bauhaus-Universität Weimar	Marcela, René, Katka, Hitler, Stalin and I: Archival Versions of Ourselves

# Session K

Saturday June 20 » 13:45-15:30

K 08		Divergent Narratives of the Archive
Simona Arillotta	Universita' Cattolica Del Sacro Cuore	From Autarky to Métissage: Archives of Contamination in the Photographic Representation of Italian Childhood in Second Postwar
Belén Vidal	King's College London	Radical politics, consensual cinema: remembering the long 60s in contemporary European films
Marta Brzezińska	University of Warsaw	Film Representations of the German Democratic Republic After 1989 – A Counter-Archive?
Magdalena Saryusz-Wolska	University of Lodz	'I hereby complain about the scandalous film...' Opinions on 'Inappropriate' Films in 1950s West-Berlin
K 09		Spaces, Bodies, and Things: On Archives of Emotions
Skadi Loist	Universität Rostock	Chair
Tomasz Basiuk	University of Warsaw	Body's Archive: Karol Radziszewski's Homage to Andy Warhol
Saige Walton	University of South Australia	Versailles: Archives of Luxury in "Marie Antoinette" (2006) and "The Bling Ring" (2013)
Ger Zielinski	Trent University	On Queer Film Festivals as Archives of Feelings
K 10		Living Archives of Sergei Eisenstein: Correspondence, Library, Diary
Antonio Somaini	Université Sorbonne Nouvelle – Paris 3	Chair
Natalie Ryabchikova	University of Pittsburgh	Eisenstein's Archive: Tracing the Journey/Traces of the Journey
Ada Ackerman	Centre National de Recherche Scientifique	On Sergey Eisenstein's Books and Readings: What Kind of Archival Legacy?
Marie Rebecchi	Université Sorbonne Nouvelle – Paris 3	1929-1932: Eisenstein and Painlevé. A Correspondence for the Future
Elena Vogman	Universität Potsdam/Freie Universität Berlin	Beyond the Personal Archive: Eisenstein's Diary

# Session L

Saturday June 20 » 15:45-17:30

L 01		Archives of Genocide
Melis Behlil	Kadir Has University	Then and Now: Evaluating a Traumatic Past in the Absence of Archives
Michael Cowan	McGill University	Nazi Ghost in the Machine: Contemporary Cinema Envisions the Origins of Computing
Vesna Lukic	University of Bristol	Performativity of the Archive in the Contemporary Holocaust Representations
Suncem Kocer	Kadir Has University	The Meta-Culture of Fatih Akin's „The Cut” (2014): Discourses of Armenian Genocide
L 02		Perspectives on the Contextualization of Audiovisual Online Archives: Access and Publication Formats
tba		Chair
Eleonora Maria Mazzoli, Berber Hagedoorn, Willemien Sanders, Eggo Müller	Utrecht University	The Online Audiovisual Essay: Using and Contextualizing Audiovisual Sources In Digital History
Mariana Salgado	Aalto University	Creative Reuse of Audiovisual Archives: Formats for Supporting Amateur Practices
Dana Mustata	University of Groningen	Enriching Access to Socialist Television Archives Online
L 03		Sounding Out the Archive: Sonic (Re)Presentations of the Past
Nessa Johnston	Glasgow School of Art	Chair
Kate Bolgar Smith	SOAS, University of London	'Ghosts of Songs': The Haunting Soundtracks of the BAFC
Leo Murray	Murdoch University, Australia	Clues in the Library: Fiction Techniques in the Non-Fiction Film Soundtrack Archive
Andrew Hill	University of Greenwich	Historic Soundscapes: Authenticity vs. Experience
Lizzie Thynne	University of Sussex	Voices in Movement: Dramatizing Oral Histories

# Session L

Saturday June 20 » 15:45-17:30

L 04		Critical Film Festival Studies
tba		Chair
Skadi Loist	University of Rostock	Mapping the Circuit: Methodological Considerations of New Empiricism and the Spatial Turn
Kirsten Stevens	RMIT	Clutching at Ephemera: Archives, Big Data and Methodological Challenges in Multi-Event Film Festival Research
Liz Czach	University of Alberta	Affective Labour and the Work of Film Festival Programming
Tess Van Hemert	Queensland University of Technology	Farewelling the Regent: Considering 'Festival Memory' in the Face of Change and Innovation
L 05		Popular Cinemas in Central Europe: Film Cultures and Histories II
Francesco Pitassio	Universita' degli Studi di Udine	Chair
Zsuzsanna Varga	Glasgow University	Starlets and Heartthrobs: Popular Cinema in Hungary in the 1930s
Balazs Varga	Eötvös Loránd University	Budapest, Crime Film and Socialism: A Mission Impossible?
Clara Orban	DePaul University, Chicago	When Walls Fall: Families in Hungarian Films of the New Europe
Elzbieta Ostrowska	University of Alberta, Edmonton	Power of Love: Polish Postcommunist Popular Cinema
L 06		YouTube as an Archive
Jihoon Kim	Chung-ang University, South Korea	Archiving Networked Subjectivity: Documentaries Remixing YouTube
Sheenagh Pietrobruno	St.Paul University/University of Ottawa	YouTube, Intangible Heritage and the Politics of Archiving
Lande Pratt	Kingston University	Future Archive: Visualising the Flow of IP Use in UGC Platforms

# Session L

Saturday June 20 » 15:45-17:30

L 07		Archives of Spaces, Images of Transition
Suzanne Schulz	University of Texas at Austin	On the Uses of Photography for Indian Film History: Reading Traces of Cinema Crowds
Débora Gauziski	Rio de Janeiro State University	Images of a City Under Construction: Cesar Barreto's Photographs of the Olympic City
Sara Rundgren Yazdani	University of Oslo	Neue Welt: Inkjet, Life and Machines
Defne Tuzun	Kadir Has University, Istanbul	Archival Fantasies: The Question of Fiction as a Necessity for Archival Preservation
L 08		An Archeology of Nostalgic Futures
Marta Wasik	University of Warwick	Horror Home Movies: Analog Nostalgia, Monstrosity and the Family Film
Michał Pabiś-Orzeszyna	University of Lodz	Tapes of Nostalgia: Contemporary VHS Screenings and Prosthetic Memory
Beja Margithazi	Eötvös Loránd University	Digitally Monochrome: Reflective Nostalgia and Time-Shift in Contemporary Silent Cinema
Piotr Sitarski	University of Lodz	Between Future and Eternity: SF Clubs and the Catholic Church as Video Distribution and Exhibition Networks in Poland in the 1980s
L 09		Visual Archives Beyond the Discourse
Ivan Pintor	Pompeu Fabra University	Archive and Film Gestures
Roberta Agnese	Université Paris-EST Créteil	Altering the Archive, Registering Amnesia: The Atlas Group and the Fiction of What Escaped History
Varpu Rantala	University of Turku	Aby Warburg's Image-Archaeology and Film Studies in the Age of Digitized Film

# Session L

Saturday June 20 » 15:45-17:30

L 10		Experimental Archives
Antonio Somaini	Université Sorbonne Nouvelle – Paris 3	Chair
Erika Balsom	King's College	A Cinematic Bayreuth: Gregory Markopoulos and the Temenos
Enrico Camporesi	Université Sorbonne Nouvelle – Paris 3, University of Bologna	Une Histoire du cinéma: An Archival Research
Lydie Delahaye	University Paris VIII	The Inherent Artistic Potential of the Archive
Jonathan Pouthier	Centre Pompidou	Screening Room: Acknowledging Independent Film Through Mass Media

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