



European Network
for Cinema and
Media Studies

The Istanbul Conference Urban Mediations

Istanbul, Turkey, June 24 - 27, 2010 in cooperation with Communication Faculty, Kadir Has University

**Main Conference Venue:
Kadir Has Cultural Center, Kadir Has University**

**Conference Sponsors:
Tübitak (The Scientific and Technological Research Council of Turkey)
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Goethe Institut Istanbul
Amsterdam University Press
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**Conference Supporters:
Austrian Cultural Office of Istanbul
Routledge**

THURSDAY 24TH OF JUNE 2010

**10.00-13.15 Registration
Location: Kadir Has University, D Block Entrance**

**13.15-13.45 OFFICIAL OPENING
13.45-14.45 KEYNOTE ADDRESS
Saskia Sassen (Columbia University)
Thin Digital Sociality: A Form of Today's Cityness?
Location: Conference Hall**

15.00-16.45 PANELS A1-A7

**A1. CITY PLAYGROUNDS
Chair: Sarah Street (Bristol)
Location: Movie Theatre A**

**Alex Clayton (Bristol)
Clown in the City: The Doubled Space of Film Comedy**

Jacqueline Maingard (Bristol)

At Play in the Post-colonial City: Global Cinemas from Africa and Europe

Kristian Moen (Bristol)

Urban Escapades: Sites of Modernity in *Au bonheur des dames*

Sarah Street (Bristol)

***Brief City* and the Festival of Britain, 1951**

A2. URBAN IMAGINARIES, URBAN ENTANGLEMENTS

Chair: Nilgün Bayraktar (Berkeley)

Location: D-98

Scott McQuire / Nikos Papastergiadis (Melbourne)

Urban Screens and Participatory Public Space

Kyle Weise (Melbourne)

The Spaces of the Bonaventure Hotel: Travels through Architecture, Theory and Cinema

Ramon Lobato (Swinburne)

Counterfeit Cinematic Cities: Mapping Informal Distribution

A3. REPRESENTATIONS OF ISTANBUL AND THE CIRCUITS OF CULTURAL PRODUCTION

Chair: Justin Hoffman (Istanbul)

Location: Movie Theatre B

Rolien Hoyng (Chapel Hill)

The Branded City Istanbul: Technologies of Urban Governance and Negotiations of Belonging

Derya Özkan (Munich)

The Role of Cultural Producers in Shaping the Emerging Image of "Cool Istanbul"

Sevgi Ortaç (Istanbul / Enschede)

Attack of the City Legends/ The Habitable Labyrinth of City Walls as an Interface of Istanbul

Melis Behlil (Istanbul)

Imagined Locations: Representations of Istanbul in the Films of Fatih Akın

A4. 'URBANIMATION': REPRESENTATIONS OF THE CITY IN ANIMATION

Chair: Paul Ward (Bournemouth)

Location: D-107

Van Norris (Portsmouth)

In the City: Animating 21st Century Britain

Caroline Ruddell (London)

Urban Nightmares: Anime City Spaces

Paul Ward (Bournemouth)

Never Forget Who You Are and Where You Are From": *Persepolis* as Urban Memoir

A5. FRENCH CINEMA IN BRITAIN

Chair: Lucy Mazdon (Southampton)

Location: D-106

Lucy Mazdon (Southampton)

French Cinema in Britain in the 1930s: A Heyday for the “Continental”

Catherine Wheatley (Southampton)

“A New Low in French Films”: Changing British Perceptions of French Cinema in the 1970s

Cécile Renaud (Southampton)

Artificial Eye’s ‘The French Collection’: Challenging Notions of the French Auteur in British Distribution

A6. STILL / MOVING

Chair: Mattias Frey (Kent)

Location: D-105

Thomas Waitz (Cologne)

Empty Spaces, Empty Images? Stephen Shore’s Photographies of Suburban America and a Mediality of Emptiness

Ludovic Cortade (New York)

From Stillness to Movement in post-1968 Paris: *The Man Who Sleeps* by Georges Perec and Bernard Queysanne

Aurore Fossard (Lyon)

The Paparazzi in Western Cinema: From the Mediator to the Enemy

Rainer Hillrichs (Bonn)

Unfinishing the Metropolis: Daily Photo Blogs of New York City

A7. NON-FICTION MEDIA

Chair: Britta Hartmann (Bonn)

Location: D-114

Will Straw (Montreal)

The Kiosk and the Newshawker

Stefano Odorico (Cork)

They Are Wonderful Human Beings (Werner Herzog)

Yesim Burul Seven (Istanbul)

Mediating Cityscapes: Urban Images in Transnational Documentaries

SCREENING:

Sevmek Zamani (Time to Love)

Dir. Metin Erksan
1965, 86 min.
Location: Conference Hall

17.00–18.45 PANELS B1–B7

B1. OUT OF PLACE? SEX, GENDER AND SPACE

Chair: Annette Brauerhoch (Paderborn)
Location: Movie Theatre A

Martina Ladendorf (Luleå)
The Identifications and Dis-identifications of Place and Class in the Reception of *The L-word*

Carsten Albers (Paderborn)
Passion, Fearlessness, and Butter? Gendered Stagings of Female Chefs in Contemporary Films by Female Film Directors

Ingrid Ryberg (Stockholm)
Gender, Sexuality and Public Spheres – A Case Study of the Swedish Feminist Porn Film Project
Dirty Diaries

Mariah Larsson (Malmö)
The Negotiation of Public, Sexual Space: Urbanity, Gender, and the Exhibition of Pornographic Films in Malmö in the 1970s

B2. PUBLIC ENEMIES: FILM BETWEEN IDENTITY FORMATION AND CONTROL

Chair: Winfried Pauleit (Bremen)
Location: Movie Theatre B

Dagmar Brunow (Hamburg)
Mediations on Governmentality, Urban Spaces and the Ontology of the Image: Reconceptualising Black British Experimental Filmmaking

Daniel Illger (Berlin)
The Classical US Gangster Movie and the Motif of the Vertical Urban Journey

Kostis Kornetis (Providence)
Tragicomic Chronicles of Defiance in a Greek and a Turkish Town under Dictatorship

Winfried Pauleit (Bremen)
Filmic Discourses on Public Enemies

B3. LOST CAUSES, PENDING CASES: FILM THEORIES OF HISTORICITY

Chair: Tobias Ebbrecht (Potsdam)
Location: D-114

Chris Tedjasukmana (Berlin)
The Experience of “Lost Causes”: Cinema and the Return of Vitalism as Historiography

Karin Harrasser (Cologne)

Singular Joints and Longues Durées: Alexander Kluge's Idiosyncratic Theory of History

Drehli Robnik (Vienna)

Afterwardsness, Awkwardness, Paratactics, Basterds: Inglorious Historicity in Cinema

B4. THE MEDIATION OF CULTURAL DIVERSITY IN GLOBAL CITIES

Chair: Levent Soysal (Istanbul)

Location: D-107

Arne Saeys (Amsterdam/Istanbul)

Imag(in)ing the Global City. Migratory Filmmaking in European World Cities

Kevin Smets (Antwerp) [in collaboration with Iris Vandevelde, Philippe Meers, Roel Vande Winkel (Antwerp) / Sofie Van Bauwel (Ghent)]

Cinema in the Multicultural City: Diasporic Film Structures of the Indian, North African, Jewish and Turkish Communities in Antwerp (Belgium)

Volkan Aytar (Amsterdam)

Consuming the Other: Depictions of 'Ethnic Minorities' in Istanbul

Savas Arslan (Istanbul)

Conversing the Historical and Cultural 'Di-versity' of Cinema in Turkey

B5. SENSE OF BELONGING

Chair: Zeynep Dadak (New York / Istanbul)

Location: D-105

Jocelyn Maixent / Ghislain Deslande (Paris)

Is Turkish Cinema Imbued with European Identity? Economic and Aesthetic Perspectives

Laura Panait (Cluj-Napoca)

The Aesthetics of Resistance in Post-communist Romanian Urban Space

B6. REPRESENTING THE CITY

Chair: Esin Paça (Istanbul)

Location: D-98

Dina Heshmat (Leiden)

From Vertigo to a Fragmented Metropolis: Representations of Cairo in Modern and Contemporary Egyptian Literature and Film

Baris Kılıçbay (Abant) / Nejat Ulusay (Ankara)

Mission Istanbul: A City of Lost Fantasies

Luca Barra/ Massimo Scaglioni (Milan)

MILAN ON/OFF TV Representations of a City in Television Entertainment

Anton Kaes (Berkeley)

"No Sense of Transcendence": Weimar Street Film, Gender, and Modernity

B7. INDUSTRIAL LOGICS

Chair: Mark Gallagher (Nottingham)

Location: D-106

Anders Marklund (Lund)

Turkish Film Revival in a European Context: A Comparative Study on Contemporary Blockbusters

Pavel Skopal (Brno)

Kings, Indians, Swordsmen, Acrobats and Skaters: The Most Attended Movies and Their Entertainment Values in the Socialist Era: The Case of Czechoslovakia, 1948-1970

Patrick Vonderau (Stockholm)

"To See Is To Know": Hollywood, the Studio Preview, and Suburban Audiences

Helle Kannik Haastrup (Roskilde)

Mediating Spectacular Movie Stars - A Cross-Media Theory of Celebrity Culture

SCREENING:

Tabutta Rövasata (Somersault in a Coffin)

Dir. Dervis Zaim

1996, 75 min.

Location: Conference Hall

18:45 - 20:00 OPENING RECEPTION hosted by Kadir Has University (Kadir Has University B Block)

FRIDAY 25TH OF JUNE 2010

09.00-10.45 PANELS C1-C7

C1. FILM GENRES AS TRANSITORY CATEGORIES

Chair: Florian Mundhenke (Marburg)

Location: Movie Theatre A

Peter W. Schulze (Mainz)

Cangaceiros and Feijoda: Transformations of the Western Genre in Brazilian Cinema

Harald Steinwender (Mainz)

Black Gloves, Dirty Cops, and 'Citizens above Suspicion' - Transformations of the Crime Film in Italy

Florian Mundhenke (Marburg)

Fictional Genres, Documentary Styles: The Hybridization of Genre Standards through Atypical Representation Techniques

Alexander Zahlten (Tokyo)
Immanence and Practice: Anime and the Limits of Genre Theory

C2. THE SIREN'S CALL OF USABILITY: NAVIGATING MEMORY THROUGH MEDIA

Chair: Teréz Vincze (Budapest)

Location: D-98

Franziska Bruckner (Vienna) / Julian Palacz (Vienna)

Algorithmic Search for 'Memory'- Theoretical and Practical Possibilities of an Innovative Search Engine for Film Contents

Melanie Letschnig (Vienna)

Trouble over Tokyo: *Dainipponjin (Big Man Japan)* as Many-voiced Swan Song for the Japanese Monster Movie

Tristan Thielmann / Pablo Abend (Siegen)

The Deep Throat and Flat Land of Google Earth

Georg Vogt (Vienna)

Hometown Dialectics: Essayistic Reflexions on Documentary, Memory and History in Guy Maddin's Docufantasia *My Winnipeg*

C3. FROM MANHATTAN TO QUEENS: MAPPING METROPOLITAN SPACES IN RECENT TV SERIES

Chair: Yesim Burul Seven (Istanbul)

Location: Movie Theatre B

Silke Roesler / Herbert Schwaab (Regensburg)

Sex and the City vs. *King of Queens*: A Dialogue between Carrie Heffernan and Carrie Bradshaw

Hanna Surma (Bochum)

Friends in the City: The Invention of New York in Contemporary Sitcoms

Sebastian Scholz (Darmstadt)

Inside out: Reconstructing the City from its Interior - The Televisual Style of *Mad Men*

Daniela Wentz (Weimar)

The Production of Space in the Age of Digital Rumour: *Gossip Girls* NYC

C4. HABITABLE SPACES

Chair: Bjorn Sorensen (Trondheim)

Location: D-105

Gabrielle Murray (Victoria)

The City, the Desert and the Town-camp: Fringe Dwellers and Places of Transition in *Samson and Delilah*

Wendy Haslem (Melbourne)

Microcosms at Home: Space, Scale and Perspective in Hiraki Sawa's Digital Videos

Kristian Feigelson (Paris) / Mehmet Öztürk (Istanbul)
The Hybrid City

C5. CITY VISITS

Chair: David Sorfa (Liverpool)
Location: D-107

Vivien Silvey (Canberra)
From Mazes to Labyrinths: Mapping the City in Network Films

Michael N. Goddard (Salford)
HollyLodz Revisited: The (Potential) Transformation of a Cinematic City

Carolin Overhoff Ferreira (São Paulo)
Visions of the Transnational Assembled City in the Co-Productions *Estorvo (Turbulence)* by Ruy Guerra and *Ensaio Sobre A Cegueira (Blindness)* by Fernando Meirelles

C6. EIS TEN POLIS / ISTANBUL

Chair: Aslı Kotaman (Istanbul)
Location: D-106

Özde Çeliktemel-Thomen (London)
A Glimpse of the City: Images of Imperial Istanbul in Early Films

Melda Firatoglu (Istanbul)
***Mission Istaanbul*: Representations of Istanbul in Contemporary Bollywood**

Laura G. McGee (Bowling Green)
'Short Cut to Istanbul': Representations of the Foreign Other in Films by Andreas Dresen

C7. SOUNDSCAPE

Chair: Carolyn Birdsall (Amsterdam)
Location: D-114

Asbjørn Tiller (Trondheim)
Environmental Sound as Music: The Soundscapes of Jennifer Baichwal's *Manufactured Landscapes*

Panagiotis Poulos (Athens)
Mediating between Musical Peripheries: The Impact of State Radio on Urban Identity in Republican Turkey

11.00–12.45 PANELS D1–D7

D1. FILM FESTIVALS I: REPRESENTATION PERSPECTIVE

Chair: Marijke De Valck (Amsterdam)
Location: Movie Theatre A

Tess Van Hemert (Brisbane)
Searching for a Feminist Voice: Negotiating the Tension between Expectation and Intent

Lindiwe Dovey / Federico Olivieri (London)
'Forget Africa': Representing Africa in Rotterdam and Tarifa

Dorota Ostrowska (London)
International Film Festivals as Producers of World Cinema

Liz Czach (Edmonton)
Defining Festival Cinema

D2. THE MOVING IMAGE AND THE CHALLENGE OF EDUCATION

Chair: Vinzenz Hediger (Bochum)

Location: Movie Theatre B

Lucie Cesáľková (Brno)
The Show Must Go On - As Lecture: Notes on Educational Features in Film Screening Practice between the Wars

Eef Masson (Utrecht)
Film and the New Education: The Tension between Tradition and Reform in Dutch Writings on Moving Image Use in Class

Anita Gertiser (Zürich)
Taming the Cinema: Strategies of Swiss Teachers to Shape Film for School Purposes in the 1920s and Early 1930s

Pascal Laborderie (Paris)
The Parable Film in the 'Educational Cinema' Offices in France between the Two World Wars

D.3 FILM INDUSTRIES: BETWEEN COLLABORATION AND COMPETITION

Chair: Petr Szczepanik (Brno)

Location: D-98

Mariana Liz (London)
From European Co-productions to the 'Euro-pudding'

Marsha Siefert (Budapest)
Co-producing Film in Post-Soviet Space: Patterns, Collaborations and the Historical Present

Alejandro Pardo (Navarra)
The US Majors' Role in the European Theatrical Distribution Sector: Commercial Strategies and Cultural Implications

Michalis Kokonis (Thessaloniki)
The Game vs. the Cinema Industries in the Digital Era: Tactics for Growth/Survival on the Cultural Scene and Prospects for the Future

D4. THE LAYERED CITY: CINEMATIC TRAVERSALS

Chair: Alexandra Schneider (Amsterdam)

Location: D-106

Jennifer Steetskamp (Amsterdam)

Installation Art and the Logic of Layering: *Küba's* Multiple Displacements

Senta Siewert (Bochum)

Mapping out the Walks of the Music-Flâneur in *Crossing the Bridge*

Pepita Hesselberth (Copenhagen / Amsterdam)

In No Time: Renegotiating the 4th Dimension: Rafael Lozano Hemmer's *Body Movies*

Wanda Strauven (Amsterdam)

Tracking, Zapping, Zooming

D5. ONTOLOGY, THEORY, CRITICISM

Chair: Savas Arslan (Istanbul)

Location: D-107

Mattias Frey (Kent)

Rudolf Arnheim's Urban Film Criticism: Denounce and Recycle

Sulgi Lie (Berlin)

"Hors-champ," "Hors-corps," "Hors-lieu." The Impossible Gaze in Antonioni and Rossellini

Arild Fetveit (Copenhagen)

The Precarious Aesthetics and Bazin's Ontology of Photography

D6. DEFACING THE CITY

Chair: Mariah Larsson (Malmö)

Location: D-114

Sofia Sampaio (Lisbon)

Consuming Urban Marginality: Cinema, Tourism and 'Negative Sightseeing'

Leigh Anne Duck (Memphis)

Mapping the 'Federal Flood': Post-Katrina New Orleans in Film

Marit Knollmueller (Cheshire)

Post-Katrina New Orleans: Reimagining 'The Big Easy' in Contemporary Cinema

Andrea Pócsik (Budapest)

"Take a Seat... and Enjoy Your Meal..." *Five Star Dinner* by Andrea Schneemeier

D7. HISTORY, MEMORY, URBANITY

Chair: Christoph Lindner (Amsterdam)

Location: D-105

Cecília Mello (São Paulo)
A Tale of Two Cities: Time, Space, Memory, Identity

Piotr Kurpiewski (Gdansk)
Constructing Gdynia in a Cinemathographic Reality

Esin Paça (Istanbul)
History and Memory in Contemporary Turkish Cinema

SCREENING:

Mock-Ups in Close-Up. Architectural Models in Cinema 1927-2010

Video by Gabu Heindl & Drehli Robnik

2007-2010, 110 min.

With the participation of the directors

Supported by the Austrian Cultural Office of Istanbul

Location: Conference Hall

PRESENTATION:

Coffee Seminar and Tasting by Starbucks Coffee

Location: D-100

12:45-13:45 LUNCH BREAK

13.45-14.45 KEYNOTE ADDRESS

Charlotte Brunsdon (University of Warwick)

The Attractions of the Cinematic City

Location: Conference Hall

15:00-16:45 PANELS E1-E8

E1. FROM HOLLYWOOD FATHERS TO BOLLYWOOD MOTHERS: REPRESENTATIONS OF THE FAMILY IN CINEMA

Chair: Daniela Berghahn (London)

Location: Movie Theatre A

Daniela Berghahn (London)

Ritualising the Family Unit: Weddings in Diaspora

Stella Bruzzi (Warwick)

The Sweet Smell of Defeat: Breadwinning, Anxiety and Perversity in Hollywood's Melodramatic Father

Barry Langford (London)

Families in Ruins: Urban Apocalypse and Family Disruption in the Contemporary Hollywood Blockbuster

Rosie Thomas (London)

***Mother India's* Alter Egos: From Whip-cracking Wonder Women to Tarzan's 'desi' Maa**

E2. THE CITY IN PORTUGUESE-SPEAKING CINEMA (I) FROM TRADITION TO MODERNITY: THE REPRESENTATION OF LISBON IN PORTUGUESE CINEMA

Chair: Ana Soares (Algarve)

Location: D-107

Paulo Granja (Coimbra)

The (Mis-)Representation of the City in the New State Dictatorship's Cinema

Paulo Cunha (Coimbra)

A New City for a New Cinema: Lisbon in the Portuguese New Cinema (1963-73)

Daniel Ribas (Aveiro)

Lisbon Stories: The New Generation of Portuguese Cinema and the City

E3. PORTRAIT OF THE FILM SPECTATOR AS A CITY DWELLER: HISTORICAL AND COGNITIVE MODELS OF INHABITING FILMIC SPACE

Chair: Codruta Morari (Boston)

Location: D-106

Tom Conley (Boston)

1939: Maps and Diagrams of Classical Cinema

Joe Bender (Boston)

A Little Place on the Edge of Town: Peri-urban Sociality and Circulation in *35 Rhums*

Joana Pimenta (Lisbon)

Faces at the Surface of Screenfaçades: The Mobile Inter-faces of the Cinematic Virtual City

Codruta Morari (Boston)

Indelible Maps: Cognitive Mapping and Spectatorship

E4. MEDIA SPORTS AND THE MEDIATION OF SPACE

Chair: Markus Stauff (Amsterdam)

Location: Movie Theatre B

Ben Goldsmith (Brisbane)

SporTV - The Aesthetics and Practices of Sports-related Programming

Eggo Müller (Utrecht)

The Small World of Ice Skating on TV: Towards a Regional Aesthetics of Expertise

Markus Stauff (Amsterdam)

Endless Mediation: How Film and Television Define the Place of Sports

Tobias Werron (Bielefeld)

'Banal Nationalism': The Case of Modern Sport

E5. REMAPPING TELEVISION

Chair: Janet Staiger (Austin)

Location: D-98

José Carlos Rueda / Carolina Escudero (Madrid)

Madrid Performs a Wedding: The Marriage of the Princes of Spain as an Urban Representation and Television Event

Janet Staiger (Austin)

Lost in *Los*: Reading Demands in a Convergent Media Era

Roel Puijk (Lillehammer)

What Happened to Media Events?

E6. GLOBAL CITIES, GLOBAL SUBJECTS

Chair: Deniz Göktürk (Berkeley)

Location: D-114

Owen Lyons (Ottawa)

Market Places: Screening the Global City

Ilaria Antonella De Pascalis (Rome)

Performative Subjects in the Global City: Representations of Paris in the 1990s

Manuela Ruiz Pardos (Zaragoza)

Changing Places: Hollywood Tales of Overseas Romance in a Global Era

E7. SPATIAL DYNAMICS

Chair: Anna Sofia Rossholm (Växjö)

Location: D-105

Temenuga Trifonova (Toronto)

The Production of Urban Space from the Nouvelle Vague to the Franchise City Film

Sanja Garic-Komnencic (Burnaby)

The Imaginary Urban Space in Films about Sarajevo

Alberto N. García (Navarra)

Moving Cities: Documenting Urban Space in American TV-Series

Stefano Baschiera (Southampton)

From the City to the Province: Spaces in New French Horror Cinema

E8. CENTRAL CITIES

Chair: Murat Akser (Istanbul)

Location: D-100

Paul Newland (Aberystwyth)

Zom-Rom-Com as Savage Indictment of Inner Suburban Life? *Shaun of the Dead* and New Labour's Un-Dead London

Richard Misek (Bristol)

Mapping Rohmer: A Research Journey through Paris

Shannon Brownlee (Halifax)

Not at Home: Stop-Motion Animation and the Uncanny City

Mehita Iqani (London)

Placelessness at the Newsstand: A Flâneur's Reading of Contemporary Magazine Retail Sites in London

SCREENING:

Freddy's

Documentary by Vicente Rodriguez Ortega

2010, 98 min.

With the participation of the director

Location: Conference Hall

17:00-18:45 PANELS F1-F7

F1. ARCHITECTURE, FILM, AND THE IDEAL CITY

Chair: Gabu Heindl (Vienna)

Location: D-98

Christoph Lindner (Amsterdam)

Hallucinating New York: Architecture, Film, and Photography in the Vertical City

Andrew Hussey (Paris)

The Naked City: The Urban Visions of Guy Debord

Patricia Pisters (Amsterdam)

***Avatar's* Brain - City**

F2. EDUCATIONAL CINEMA AND THE POLITICS OF CONTROL

Chair: Lucie Cesáková (Brno)

Location: Movie Theatre B

Isabelle Marinone (Paris)

L'innovation du cinéma Educateur : une politique pédagogique durant l'entre-deux-guerres

Florian Hoof (Bochum)

Film Reality vs. Montessori Realis? Vocational Training in German 'Gear'-Films 1925-1930

Barbara Wurm (Basel)/ Dorit Müller (Darmstadt)

Psychotechnics and the Art of Walking and Driving: A Comparative Study of Traffic Education Films from the 1920s (Germany / Soviet Union)

Ylva Habel (Stockholm)

Imbibing Governmentality: Educating 1930s Swedish Publics in Milk-drinking

F3. FILM INDUSTRIES: CITIES AND PRODUCTION

Chair: Olof Hedling (Växjö / Lund)

Location: Movie Theatre A

Petr Szczepanik (Brno)

Learning on the Run: A Post-Socialist Media Capital and Global Production Networks

Alessandro Jedlowski (Naples)

Lagos vs Nollywood: The Reciprocal Influences between the Nigerian Megacity and the Video Industry

Mark Gallagher (Nottingham)

Situating *The Informant!*: Progressive Production Studies, Location Filming and Screen Authorship

F4. (SUB)URBAN RELATIONSHIPS IN CINEMA

Chair: Drehli Robnik (Vienna)

Location: D-106

Tarja Laine (Amsterdam)

Entangled Life: *La double vie de Véronique*

Richard Rushton (Lancaster)

Antonioni Read by Deleuze, or, on the Subject of Cinema

David Sorfa (Liverpool)

Mysig* in Action: Nostalgia for Community in *Let the Right One In

Cecilia Novero (Dunedin)

Working through the European Map with the Cinema

F5. AERIAL PERSPECTIVES

Chair: Wanda Strauven (Amsterdam)

Location: D-107

Judith Keilbach (Utrecht)

How Aerial Photography Transformed the Ground

Jennifer Stob (New Haven)

***Une réalité en trompe l'oeil*: Paris From Above in Two Films by Guy Debord**

Laura Schuster (Amsterdam)

White Noise: Antennas, Static, Acousmatics

Alexandra Schneider (Amsterdam)
Mapping the World from Above: Airplane Travel and the Problem of Space and Place

F6. QUEERING THE CITY

Chair: Pepita Hesselberth (Copenhagen / Amsterdam)
Location: D-114

Aniko Imre (Los Angeles)
Urban Sexualities, Rural Limits: Postsocialist Lesbian Films

Jacky Collins (Newcastle)
'A Space of One's Own': Lesbian Sexuality and Migration

Arnika Fuhrmann (Berlin)
The Urban Fabric of Queerness: Contemporaneity in *Bangkok Love Story* and *Syndromes and a Century*

F7. EXPLORING NARRATION

Chair: Elif Akçalı (London / Istanbul)
Location: D-105

Bernd Leiendecker (Bochum)
Categorizing Unreliable Narration in Film

Allan Cameron (Auckland)
Digitality, Indexicality and Social Time: *Cloverfield* and the Multiplatform Narrative

Miklós Kiss (Groningen)
Spatial Movies - Complex Narratives and Diegetic Filmspaces

SCREENING:
SELECTED DUTCH SHORTS 2008-2009
Location: Conference Hall

19:30-21:00 RECEPTION AND BOOK SERIES LAUNCH (Dutch Consulate - see map for directions)
Sponsored and hosted by the Netherlands Consulate General in Istanbul, with support from
Amsterdam University Press

SATURDAY 26TH OF JUNE 2010

09.00-10.45 PANELS G1-G8

G1. POLITICS AND POETICS OF INTERMEDIALITY IN THE URBAN SPACE
Chairs: Antonio Somaini (Genova) / Jens Schröter (Siegen)
Location: Movie Theatre A

Antonio Somaini (Genova)

Towards a New Lichtkultur: Light as Medium in the Immaterial City

Ágnes Pethö (Cluj-Napoca)

The City as a Media Maze: Urban Images of Flânerie and Intermedial Metalepsis in Cinema

Jens Schröter (Siegen)

Urban Spectacle and Consumption: Notes on the Politics of Intermediality

Ruggero Eugeni (Milan)

Nikeplatz: The Urban Space as a New Medium

Jürgen Müller (Bayreuth)

When the Intermedial Meets the City - or Towards an Economy of Urban Intermediality

G2. THE CITY IN PORTUGUESE-SPEAKING CINEMA (II): MULTICULTURAL IDENTITIES

Chair: Paulo Granja (Coimbra)

Location: D-107

Iván Villarrea Álvarez (Zaragoza)

The Image of Lisbon's Slums through Pedro Costa's Cinema

Tiago Baptista (Lisbon)

The Post-national city: Lisboners and the Benevolent Traps of Multiculturalism

José da Costa Ramos (Lisbon)

The Barbarians and the Polis

Susana Viegas (Lisbon)

Inland Space: Intimacy and Empty Spaces in Pedro Costa's Films

G3. ART AND TELEVISION IN THE CITY: ARTISTIC STRATEGIES IN URBAN SPACE I

Chair: Sabine Hake (Austin)

Location: D-106

Uschi Feldges (Vienna)

Every Wall is a Screen - The Walker as Recipient

Tanya Visosevic (Joondalup)

The Art of Telepresence: Screen Strategies in Social Space

Margriet Schavemaker / Jaap Kooijman (Amsterdam)

The AR(t) Experience: A Case Study

G4. RENDERING THE SOUNDS OF THE CITY: SONIC REPRESENTATIONS AND SOUNDTRACKS AS ARTEFACTS OF URBAN HISTORY

Chair: Judith Keilbach (Utrecht)

Location: Movie Theatre B

Jasper Aalbers (Maastricht)
The Soundscape of Filmic Berlin: Historical Developments

Carolyn Birdsall (Amsterdam)
From Symphony to Postcard: Shifting Acoustic Metaphors and Sound Aesthetics in the City Film

Allison Whitney (Lubbock)
The City Screams: Busby Berkeley's Deadly Cityscapes

Martine Huvenne (Ghent)
Auditory Mapping of the Invisible City

G5. DIGITALITIES

Chair: Peter Krämer (Norwich)
Location: D-114

Lidia Merás (Madrid)
The Virtual City, a Cybernetic Utopia

Mariann Gibbon (Potsdam)
Audience Acceptance of 3D Film Screenings

Jesko Jockenhövel (Potsdam)
Narration and Immersion in Digital 3D-Films

Christine Hanke (Potsdam)
"Big, Fierce, Extinct" - Invasions of the Dinosaur into Urban Spaces

G6. CITY BRANDING

Chair: Ben Goldsmith (Brisbane)
Location: D-105

Johanne Sloan (Montreal)
Montreal and Its (1960s) Utopian Machines

Åsa Bergström (Lund)
Malmö or Stockholm, the Place to Be? - From Gutter to Suburb in Three Swedish Childrens' Film Melodramas 1944-2006

Mats Jönsson (Lund)
Neutral Urbanism: Swedish City Films 1939-1945

G7. ARCADES AND SCREENS

Chair: Nadi Tofighian (Stockholm)
Location: D-100

Sylva Poláková (Prague)
Media Relocation - The Case of Prague's Contemporary Architecture

Jana Žilová (Prague / Paris)
Arcade - Figural Space

G8. CITY PEOPLE

Chair: Anders Marklund (Lund)
Location: D-98

Aija Laura Živitere (Riga)
People in the Cities: The Cinema of Pedro Costa

Michela Ardizzoni (Boulder)
New Narratives of the Other: The Muslim Other in the Italian City

Margrethe Bruun Vaage (Trondheim)
***Sex and the City* - from Sitcom to Cinema by Way of Melodrama**

11.00-12.45 PANELS H1-H7

H1. INTERMEDIALITY, CURATORSHIP AND LOCATION

Chair: Annika Wik (Stockholm) / Yvonne Spielmann (Glasgow)
Location: Movie Theatre A

Annika Wik (Stockholm)
Site-specificity in Contemporary Media Landscapes

Yvonne Spielmann (Glasgow)
Mapping Intermedial Scapes

Ivo Blom (Amsterdam)
Cross-medial Exhibitions as Obstacles and Opportunities

Ginette Verstraete (Amsterdam)
Towards a Material Politics of Intermediality

H2. FILM FESTIVALS II: ORGANIZATIONAL PERSPECTIVE

Chair: Dorota Ostrowska (London)
Location: Movie Theatre B

Marijke De Valck (Amsterdam)
Going Digital: Festivals Responses to New Media

Skadi Loist (Hamburg)
Precarious Cultural Work: About the Organization of Queer Film Festivals

Aida Vallejo (Madrid)
Creating Cultural Networks in Central and Eastern Europe. Documentary Film Festivals in the Beginning of XXI century (2000-2010)

Anna Jurzik / Philipp Lang / Paula Syniawa (Potsdam)

All Eyes on the Audience: A Different Perspective on German Film Festivals

H3. "NON CENSURARE MA EDUCARE". CULTURAL AND EDUCATIONAL POLITICS OF THE CATHOLIC CHURCH IN ITALY (1920-1960)

Chair: Florian Hoof (Bochum)

Location: D-107

Mariagrazia Fanchi (Milan)

"Every Bell Tower a Movie Theatre" The Catholic Policies on Cinema: 1934 -1968

Maria Francesca Piredda (Bologna)

Italian Culture Goes into the World: Christian Missionaries and the Myth of 'Civilization'

Deborah Toschi (Pavia)

Which Way to Educational Cinema in Italy during the Twenties?

Massimo Locatelli (Brescia)

What Is Film?

H4. HISTORY, MEMORY AND THE URBAN INTERFACE: TRANSNATIONAL GERMAN CINEMA BETWEEN 'BERLIN SCHOOL' AND 'BERLIN STREET'

Chair: Michael Wedel (Potsdam)

Location: D-98

Alexander Rihl / Andreas Meissner (Potsdam)

The 'Berlin Street' as Urban Cluster: Bending Time and Space on the Backlot

Moritz Klausning / Hannah Reber (Potsdam)

Re-Mapping History: The 'Berlin Street' as Cinematic Memory Device

Thomas Schick (Potsdam)

The City in Contemporary German Cinema: Cinematic Representations of Berlin

Tobias Ebbrecht (Potsdam)

The City of Berlin as Cinematic Projection Screen: Imaginary Spaces and Porous Identities in Thomas Arslan's *Dealer* and Christian Petzold's *Ghosts*

H5. CREATIVE CITIES

Chair: Ahmet Gürata (Ankara)

Location: D-106

Olof Hedling (Växjö / Lund)

New Creative Cities? or, Is the Creative Class too Underprivileged to Contribute to Regional Regeneration?

Chris Wahl / Yulia Boyd (Potsdam / Bochum)

53 Cities within a City - Ruhr2010. European Capital of Culture

Sabine Haenni (Ithaca)

Port of Desire

Ali Fuat Sengül (Austin)

Making Sense of the Present: Digital Filmmaking in Contemporary Diyarbakır

H6. EXPERIMENTAL CINEMA

Chair: Malte Hagener (Lüneburg)

Location: D-105

Eivind Røssaak (New York)

Stockings and the City: Jan Knutzen's Film-essays

Christoph Hesse (Berlin)

Peering into the Courtyard: How the Berlin Worker Lives

Mark Bartlett (Milton Keynes)

Cinematic Chronotopes and Urban Interiority in Vanderbeek's *Variations V*

H7. FAMILY MIGRATIONS

Chair: Barry Langford (London)

Location: D-114

Feng-Mei Heberer (Los Angeles)

The Dis/Appearance of Transnational Family

Christine Lohmeier (Rotterdam)

When We Were Still a Happy Family: *The Lost City*, a Hollywood Narrative of Cuba in the 1950s

Alice Bardan (Los Angeles)

Teenagers in the Streets of Kreuzberg: Family and Friendship Relations in Bettina Blumner's *Pool of Princesses*

H8. NEW MEDIA TOPOLOGIES

Chair: Rolien Hoyng (Chapel Hill)

Location: D-100

Sarah Kimberlin Harris (Los Angeles)

Emergence by Proxy: Vertical Sovereignty in the City and Online

Jasmijn Van Gorp (Utrecht)

Visibility as Diasporic Marker? Connectivity and the Yugoslavian Diaspora in the City of Utrecht

Giorgos Dimitriadis (Thessaloniki)

Postcard from Istanbul: Digital Reconstruction of the City as Memory in Tasos Boulmetis' *Polítiki Kouzína* (A *Touch of Spice* / *Baharatın Tadı*)

Kaya Tabanlı (Istanbul)

Multi Reality and 'Stranger'

SCREENING:

Organize Isler (Magic Carpet Ride)

Dir. Yilmaz Erdogan

2005, 106 min.

Location: Conference Hall

12:45-13:45 LUNCH BREAK

13.45-14.45 KEYNOTE ADDRESS

Thomas Elsaesser (University of Amsterdam)

In the City but Not Bounded by It: Spatial Turns and Lines of Flight

Location: Conference Hall

15:00-16:45 PANELS I1-I8

I1. ORIENTING ISTANBUL: MEDIA - CITY - SPECTATORS

Chair: Matthew Gumpert (Istanbul)

Location: Movie Theatre A

Deniz Göktürk (Berkeley)

Flying over Bridges: Global Mediations of Istanbul

Levent Soysal (Istanbul)

Future(s) Istanbul: City, Spectacle, and World Culture

Nilgün Bayraktar (Berkeley)

Istanbul's *Küba*: Location and Mobility in a Video Installation

I2. THE CITY IN PORTUGUESE-SPEAKING CINEMA (III): AWAY FROM THE EUROPEAN CITY

Chair: Paulo Cunha (Coimbra)

Location: D-107

Ana Soares (Algarve)

Rural Space as a Mirror-image of the City in the Films of António Reis and Margarida Cordeiro

Maria do Carmo Piçarra (Lisbon)

Ultramarine Blues: The Disruptive Time-image of Colonial City in Faria de Almeida's *Catembe*

Mirian Tavares / Sílvia Vieira (Algarve)

Film and the City in Mozambican Cinema

I3. ART AND TELEVISION IN THE CITY: ARTISTIC STRATEGIES IN URBAN SPACE II

Chairs: Margriet Schavemaker / Jaap Kooijman (Amsterdam)

Location: D-106

Lanfranco Aceti (Istanbul)

In Between Public and Private Spaces: The Wireless Space as the Artistic Space for a Re-found Freedom?

Anna Notaro (Dundee)

The Spectacle of Urban Consumption: The Role of Art and Locative Media in the Reconfiguration of the Public Sphere

Margriet Schavemaker / Jaap Kooijman (Amsterdam)

Panel Closing Discussion: The Significance of Artistic Media Strategies In Urban Space

14. BEYOND THE VISUAL: THE SENSES

Chair: Rikke Schubart (Odense)

Location: D-105

Raphaëlle Costa de Beaugard (Toulouse)

Urban Mediations: Glorious Technicolor on the Town

Holly Rogers (Liverpool)

Multi-Media Environments and the Musical Space

Kevin Johnson (Seattle / Prague)

Prague and the Urban Uncanny in German Cinema: Portraits of a Divided City

15. TAKING IT WITH YOU

Chair: Patrick Vonderau (Stockholm)

Location: D-114

Jenny Weight / Hugh Macdonald (Melbourne)

Taking It to the Street: Etiquette and Portable Electronic Devices

Ece Algan (San Bernardino)

Rural-urban-mobile: Transformations in the Mediascape and Cityscape of Sanliurfa (Turkey)

Evgenia Giannouri (Paris)

Revisit 'The Mobilized Virtual Gaze': 'Pocket' City Films

Stefania Kalogeraki (Crete)

The Impact of Mobile Media on Teenagers' Socialization

16. UN-FAMILIAR SPACES

Chair: Herbert Schwaab (Regensburg)

Location: D-100

Elena Caoduro (Southampton)

Rebel Mothers and Reactionary Daughters: Family Portraits in Christian Petzold's *Die innere Sicherheit* and Marco Tullio Giordana's *La meglio gioventù*

Anna Sofia Rossholm (Växjö)

The Closed Community as Sphere of Violence: Michael Haneke's *The White Ribbon*

Ipek A. Celik (Providence)
Family and National Guilt in Michael Haneke's Cinema

Agata Lisek (Gdansk)
They All Are...

17. AUTEUR SITES

Chair: Mats Jönsson (Lund)
Location: D-98

Teréz Vincze (Budapest)
Auteur in the Mirror: (Re)interpretation of the Auteur's Concept in Contemporary Self-reflexive Films

William Van Watson (Tucson)
The Cinema of Lina Wertmüller and the Hysterical Male

Dennis Rothermel (Chico)
Skating on the Hard Surfaces of Life in Jane Campion's *Bright Star* and Chantal Akerman's *Demain on déménage* (*Tomorrow We Move*)

18. UNFINISHED MODERNITY IN/OF THE BALKAN CITYSCAPE

Chair: Aniko Imre (Los Angeles)
Location: Movie Theatre B

Nevena Dakovic (Belgrade)
Cinematic Belgrade and the Unfinished Modernity

Deniz Bayrakdar (Istanbul)
Istanbul 2010 the European Capital of Culture: "What Really Did Happen Between the Images 1960-2010s?"

Dominique Nasta (Brussels)
Romanian Cityscape as Film Vehicle: From Communism to Minimalism (1976-2006)

Marija Ciric (Belgrade)
Rock'n'roll Soundscape of Cinematic Belgrade

19. WORKSHOP: TEACHING MEDIUM SPECIFICITY, TEACHING MEDIUM CONVERGENCE

Chair: Malte Hagener (Lüneburg)
Location: Conference Hall

Participants:

Melis Behlil (Istanbul)
Thomas Elsaesser (Amsterdam / New Haven)
Winfried Pauleit (Bremen)
Janet Staiger (Austin)
Wanda Strauven (Amsterdam)

17:00-18:45 PANELS J1-J8

J1. FILM FESTIVALS III: SPATIAL PERSPECTIVE

Chair: Skadi Loist (Hamburg)

Location: D-106

Roya Rastegar (Santa Cruz)

Landscaping America: the Sundance Film Festival

Ger Zielinski (New York)

Cities, Community Film Festivals, and Their Publics

Toby Lee (Boston)

Festivals, City, State: Negotiating Cultural Citizenship in the Space of the Film Festivals

J2. HORIZONS OF EDUCATIONAL CINEMA: ART, THE ARCHIVE AND THE DOCUMENTARY

Chair: Eef Masson (Utrecht)

Location: Movie Theatre B

Katerina Loukopoulou (London)

Learning to Look at Art: Films and Visual Education in Post-war Britain

Joel Danet / Christian Bonah (Strasbourg)

Educational Film Meets 'Direct Cinema': Remarks on Some High School Educational Films on Medicine and Health in France, 1945-1968.

Carmen Urpi (Navarra)

The Educational Cinema of J.A. Bardem's Urban Portrait in the Film *Calle Mayor*

Hanneke Vroegindewij (Amsterdam)

Alice in Education Land: How the Filmmuseum Archive Enters the Classroom

J3. BERLIN: REMADE, REMIXED, REMAPPED

Chair: Alice Bardan (Los Angeles)

Location: D-105

Sabine Hake (Austin)

Berlin Remakes: Walter Ruttmann's *Berlin, die Sinfonie der Großstadt* and Thomas Schadt's *Berlin, Sinfonie einer Großstadt*

Barbara Mennel (Gainesville)

Berlin's Divided Screen Memories: Amie Siegel's Video Installation *Berlin Remake*

Ingeborg Majer O'Sickey (Binghamton)

Recalibrating Berlin's Cityscape—Tom Tykwer's *The International*

J4. DARK CITIES AND BACKLOTS

Chair: Vicente Rodriguez Ortega (Madrid)
Location: Movie Theatre A

Peter Krämer (Norwich)
“Where Sex and Terror Gangs Rule the Streets”: Urban Crime and the Clockwork Orange Controversy in the UK

Eirini Konstantinidou (London)
***Mnemothenia* (PhD film-essay) and Its Link to the Artificial Memories and Postmodern Schizophrenia of *Dark City* (1998)**

André Jansson (Karlstad)
Mediatized Moral Geographies: The Hegemony of the Urban/Rural Divide

Alasdair King (London)
The Province Always Rings Twice: Christian Petzold’s Heimat Film-noir

J5. FAMILY MATTERS!

Chair: Ipek A. Celik (Providence)
Location: D-114

Sophie Gwendolyn Einwächter (Bochum)
Bollywood’s Parent Figures: Narrative Functions & Cultural Implications

Efrén Cuevas (Navarra)
Transnational Families and Domestic Modes of Filmmaking

Anneli Lehtisalo (Tampere)
“...he doesn’t only belong to me but to the whole nation!” Mothers and Husbands in the Wartime Biopic *Ballad*

J6. DYSTOPIAS

Chair: Senem Aytaç (Istanbul)
Location: D-107

Ralf Adelman (Paderborn)
‘Urban Nomads’ in the Wasteland: The Mobilization of Knowledge in the City

Banu Pekol Tokuzlu (Istanbul)
Wasted Spaces, Artful Places: Historical Architecture as a Dystopian Setting

Anna Poupou (Athens / Thessaloniki)
Hating Athens: Anti-urban Visions and Anti-Athenian Discourse in Greek Cinema, 1970-2010

Bjorn Sorensen (Trondheim)
Dystopian Images of the City on Both Sides of the Iron Curtain: Polish ‘Black Series’ and British ‘Free Cinema’ in the 1950s

J7. GENERIC SPACES

Chair: Kaya Özkaracalar (Istanbul)
Location: D-100

Joseba Bonaut Iriarte / Ignacio Lasierra (San Jorge)
Successful Spanish Horror Movies and Urban Society: The Cases of *Rec* and *Rec 2*

Jonathan Stubbs (Nicosia)
Packaging History: Genre, Historical Cinema and DVD Bonus Material

J8. SCREEN AND MEMORY
Chair: Sabine Haenni (Ithaca)
Location: D-98

Luis Hernandez Galvan (Singapore)
Urban Screens to Urban Games: From Spectatorship to Engagement

Trond Lundemo (Stockholm)
Superimposed Monuments: Urban Spaces, Moving Images and Collective Memory

Güler Canbulat (Istanbul)
Reproducing Archive through Art (as the Memory of the City)

Angelica Fenner (Toronto)
It's a Family Affair: Framing the National Socialist Past in Recent Autobiographical Documentary

SCREENING:

Anlat Istanbul (Istanbul Tales)

Dir.s Ümit Ünal, Kudret Sabancı, Selim Demirdelen, Yücel Yolcu, Ömür Atay
2005, 99 min.

With the participation of the director/scriptwriter Ümit Ünal
Location: Conference Hall

19:00 NECS MEMBERSHIP MEETING (Conference Hall)

22:00 NECS PARTY (The Hall - see map for directions)

SUNDAY 27TH OF JUNE 2010

09.00-10.45 PANELS K1-K7

K1. FROM JEWISH SHTETLS TO POST-COMMUNIST 'BLOKOWISKO': REPRESENTATION OF A 'CITY' IN POLISH CINEMA

Chair: Elzbieta Wiacek (Krakow)
Location: D-105

Izabela Kalinowska (Stony Brook)
Existential Uses of Communist-style Architecture (Blokowisko) in Jacek Skorski's *I Want to Scream* and Marek Koterski's *Day of the Freak*: A Comparison

Elzbieta Wiacek (Krakow)
Films in Krakow and Krakow in Films

K2. BLOCKBUSTER MENTALITY

Chair: Melis Behlil (Istanbul)

Location: Movie Theatre A

Eleonora Benecchi (Lugano)
Hits Still Matters: The Case of the TV Series *Glee*

Chwen Chwen Chen (Lugano)
Blockbuster Battle in Contemporary China

Marco Cucco (Lugano)
Spectacular Movies for a Global Audience: The *Avatar* Case Study

Vincenzo De Masi (Zurich)
Discovering Blockbuster Animation: The *Astroboy* Case Study

K3. GOVERNING SPACE AND GOVERNING BY SPACE: ARCHITECTURE AS TECHNOLOGY OF COMMODIFICATION

Chair: Andrea Braidt (Vienna)

Location: Movie Theatre B

Ulrike Bergermann (Braunschweig)
Autostadt Wolfsburg: 'Space On'

Petra Löffler (Vienna)
Screening the Public. Dan Graham's Models of Public Viewing

Andrea Seier (Vienna)
Space Tricks: The Home as Dispositif in Current Reality Television

Kathrin Peters (Braunschweig)
Compatible, Non-Compatible: Cedric Price's 'Generator'

K4. CRIME AND THE CITY - BERLIN, LONDON (AND BRUGES)

Chair: Carrie Tarr (Kingston)

Location: D-98

Andrea Rinke (Kingston)
Exploring the Underbelly of Berlin - the Case of *Christiane F. | Wir Kinder vom Bahnhof Zoo*

Tom Whittaker (Kingston)
Between the Dirty and the Pretty: Bodies in Utopia in *Dirty Pretty Things*

Carrie Tarr (Kingston)
The Mediation of Difference in *London River*

Cathy O'Brien (Kingston)
In Bruges: Heaven or Hell?

K5. HISTORIOGRAPHIES OF CHANGE

Chair: Francesco Pitassio (Udine)
Location: D-114

Györgyi Vajdovich (Budapest)
Changes of the Bollywood Film Industry in the Years 2000

Sheenagh Pietrobruno (Istanbul)
The Stereoscope and the City

Nadi Tofighian (Stockholm)
Where is the Cinema? Geography of Early Film Houses in Southeast Asian Capitals

K6. DOCUMENTING THE CITY

Chair: Angelica Fenner (Toronto)
Location: D-106

Kamila Dolotina (Prague)
Stalin and Lenin in the Soviet and Postsoviet Cinema: Representation of the Leader as an Indicator of National Identity's Transformation

Matthias Thiele (Dortmund)
Berlin in a Day Captured on Camera

Britta Hartmann (Bonn)
Topography of the City and Ethnography of the Everyday in *24h Berlin - Ein Tag im Leben* [*24h Berlin - A Day in the Life*]

K7. BODY SPACES

Chair: Tarja Laine (Amsterdam)
Location: D-107

Rikke Schubart (Odense)
Meat My New Self: Fleshing Out Liminal Memories in *Martyrs*, *Antichrist*, and *District 9*

Asbjørn Grønstad (Bergen)
On the Unwatchable

Suzanne Buchan (Farnham)
Animated Psychogeography: The City Inside Out

Gözde Onaran (Amsterdam)
To Touch the Noir City: Jane Campion's *In the Cut*

11.00-12.45 PANELS L1-L7

L1. SCREENING NEW YORK'S NOT-SO-EMPTY-SPACES
Chair: Petra Eckhard (Graz)
Location: Movie Theatre A

Klaus Rieser (Graz)
Immigrant Looks: Representations of Not-so-empty Spaces in Relation to Movement and Time

Petra Eckhard (Graz)
Subterra Incognita: An Ethnographic Reading of Marc Singer's *Dark Days*

Leopold Lippert (Vienna)
"If You Missed It the First Time...": Joseph F. Lovett's *Gay Sex in the 70s*

L2. BETWEEN PRIVATE SPACES AND PUBLIC VISIBILITY: LOCATING AMATEUR CINEMA
Chair: Gözde Onaran (Amsterdam)
Location: Movie Theatre B

Cecilia Mörner (Dalarna)
Locating the Happy Family: Methodological Problems and Pitfalls in the Study of Home Movies

Julia Hallam (Liverpool)
Civic Visions: The 'Local' Film 1910-1950

Les Roberts (Liverpool)
Navigating Genre and Urban Space: The 'Place' of Amateur Film in Urban Cinematic Cartography

Ryan Shand (Liverpool)
The Role of UNICA in Amateur Cine Culture: Staging the Cosmopolitan Movement between the Local and the International

L3. THE BLINDNESS OF THE CITY
Chair: André Wendler (Weimar)
Location: D-107

Laura Frahm (Weimar)
Blind Cities: Invisible Topologies and the LA School City Films

Martin Schlesinger (Bochum)
Cities of Gods, Men and the Blind

André Wendler (Weimar)
That City : Blindness, Gay Sex and Urban Spaces

L4. SPACES OF MODERNITY

Chair: Annie van den Oever (Groningen)

Location: D-98

Janica Tomic (Zagreb)

East of Modernity: Silent Croatian City Films

Veronica Pravadelli (Rome)

New Women and Urban Modernity in Early Sound American Cinema

Ulrich Meurer (Vienna)

Arriving at New York: Medial Representations of a Political Moment

Steven Logan (Toronto)

By Train: Inter-Urban Reflections

L5. EXPLORING THE NATIONAL

Chair: Nur Özgenalp (Istanbul)

Location: D-106

Pietari Kaapa (Nottingham)

Postnational Pulse of Chinese Cinema

Diana Popa (Budapest)

The Interplay of Place and Space in Contemporary Romanian Film

Per Vesterlund (Gävle)

Searching the Origin of the Swedish 'Quality Film' - The Forgotten Film Critic Harry Schein and the National Institution of Art Cinema

L6. CITYSCAPES

Chair: Marit Knollmueller (Cheshire)

Location: D-114

Victoria Pastor (London)

Urban Deserts in Benito Zambrano's Films

Sermin Ildirar (Istanbul)

The Effect of Urban Landscapes as Background Images on Perception

Jürgen Keiper (Berlin)

The Audience Is Not Listening. Collaborative Projects around Lost Films *1989* and *City Scapes*

12:50-13:10 CLOSING REMARKS

Location: Conference Hall