



Multivoicedness in European Cinema

Representation, Industry, Politics

An ECREA Film Studies Section Conference

10–11 November 2017
University College Cork, Ireland

FRIDAY 10 NOVEMBER

12:00–13:20	REGISTRATION	BLOCK B, GROUND FLOOR, SOCIAL AREA
13:30–14:45	WELCOME & KEYNOTE 1	BLOCK B, GROUND FLOOR, G27
<p style="text-align: center;">Welcome address: Dr Gertjan Willems (Ghent University)</p> <p style="text-align: center;">Chair: Professor Laura Rascaroli (University College Cork) Professor Ewa Mazierska (University of Central Lancashire)</p> <p style="text-align: center;">“From Multivoicedness to Solipsism: Voices of Animals in Contemporary Art-House European Cinema”</p>		
15:00–16:30	PANELS 1 - 2	BLOCK A, 2 ND FLOOR ROOMS
<p>PANEL 1</p> <p>REPRESENTING WOMEN’S VOICES</p> <p>Chair: Abigail Keating (UCC)</p> <p>Room: ORB 2.01</p> <p>Vesi Vukovic (Antwerp): Multivoicedness Silenced: Representation of Rape as a Patriarchal Punishment for Emancipation of Women in Yugoslav New Films</p> <p>Fiona Handyside (Exeter): Voices From the Margin? European Girlhood in <i>Bande de filles</i> (Sciamma, 2014) and <i>Mustang</i> (Ergüven, 2015)</p> <p>Abigail Keating (UCC): Queerness and Transgression in <i>A Date for Mad Mary</i>: Voice, Time, Structure</p>	<p>PANEL 2</p> <p>THE MARGINS OF INDUSTRIAL PRACTICES</p> <p>Chair: Laura Rascaroli (UCC)</p> <p>Room: ORB 2.12</p> <p>Stefano Baschiera (Queen's University Belfast): Location Hubs, Production Mobility and Fiscal Incentives: Inwards Investment in Europe and the Cinema of the Margins</p> <p>Cristina Formenti (Milan): From Centre Stage to the Margins: The Involution of the Italian Animated Documentary</p> <p>Christel Taillibert (Nice Sophia Antipolis): Internet, a New Way for the Distribution of Documentaries? The Example of Tënk</p>	

16.30–17.00	COFFEE BREAK	BLOCK A, 2 ND FLOOR, SOCIAL AREA
17.00–18.30	PANELS 3 - 4 - 5	2 ND FLOOR ROOMS
<p>PANEL 3</p> <p>WOMEN FILMMAKERS BRIDGING THE GAP Chair: Helle Kannik Haastrup (Copenhagen) Room: ORB 2.01</p> <p>Jenny Jansdotter & Stina Bergman (Karlstad): Hearth at Heart: Swedish Female Filmmakers Negotiations of the In-between</p> <p>Melanie Bell (Leeds): Women’s Voices, Women’s Histories: Speaking from the Margins of British Film Production</p> <p>Mar Binimelis-Adell (UVIC-UCC) & Elena Oroz (Carlos III, Madrid): Bridging the Gap Between Training and Professionalization in Women Filmmakers</p>	<p>PANEL 4</p> <p>TRANSNATIONAL, COSMOPOLITAN, GLOBAL Chair: Aidan Power (UCC) Room: ORB 2.12</p> <p>Humberto Saldanha (UCC): The Cosmopolitan Worlds of Portuguese Cinema: Imagining the (Post-)Nation as a Process of Worlding</p> <p>Renata Šukaitytė (Vilnius): The Birth of the Nation and the Politics of Dissensus in Jonas Mekas’ Documentary Lithuania and the Collapse of the USSR</p> <p>Ayşe Toy Par (Galatasaray): Film Lecturers and Their Audiences in Turkish Cinema in the 1940s</p>	<p>PANEL 5</p> <p>A CONTINENT IN MOTION Chair: Anders Marklund (Lund) Room: ORB 2.44</p> <p>Michael Gott (Cincinnati): Representing Europe’s Margins: Silence, Solidarity and Speaking with One Voice in Indignados</p> <p>Sabine Haenni (Cornell): Voices without Borders</p> <p>Skadi Loist (Rostock): World Cinema, Film Festivals and the Politics of Circulation</p>
18.30–19.45	WINE & FINGER FOOD RECEPTION	BLOCK A, 2 ND FLOOR, SOCIAL AREA
20.00–21.45	<p>Pat Collins’s <i>SILENCE</i> (Ireland & Germany, 2012, 87’) The screening will be introduced by James Mulvey and Laura Rascaroli (UCC)</p>	FILM AND SCREEN MEDIA AUDITORIUM KANE BUILDING B10B (BASEMENT)

SATURDAY 11 NOVEMBER

9.15–9.30	ADDITIONAL REGISTRATION	BLOCK B, GROUND FLOOR, SOCIAL AREA
9.30–11.00	PANELS 6, 7	GROUND & 2 ND FLOOR ROOMS
<p>PANEL 6 (FFRN) FILM FESTIVALS AND ENGAGEMENT: AUDIENCES, COMMUNITY AND RESPONSIBILITY Chair: Skadi Loist (Rostock) Room: ORB G.27</p> <p>Marijke de Valck (Utrecht): Winning Hearts and Minds: Innovating Audience Engagement at Human Rights Film Festivals</p> <p>Carmen Herrero (Manchester Metropolitan): The Beyond Babel Multilingual Film Festival</p> <p>Tanja C. Krainhöfer (Independent scholar) & Thomas Wiedemann (LMU Munich): The Berlinale: A Path towards Unity in Diversity? Examining the Contribution of the Berlin International Film Festival towards promoting the diverse film culture of the European Community (1980–2016)</p>	<p>PANEL 7 (HoMER) CINEMATIC FOREIGNNESS, FILM POPULARITY AND AUDIENCES Chair: Clara Pafort-Overduin (Utrecht) Room: ORB 2.44</p> <p>Daniela Treveri Gennari (Oxford Brookes) Clara Pafort-Overduin (Utrecht) Pierluigi Ercole (De Montfort) Presentation of a comparative paper integrating the work of the presenters.</p>	
11.00–11.30	COFFEE BREAK	BLOCK B, GROUND FLOOR, SOCIAL AREA

11.30–13.00	PANELS 8, 9	GROUND & 2 ND FLOOR ROOMS
<p>PANEL 8 CULTURES & IDENTITIES Chair: Barry Monahan (UCC) Room: ORB G.27</p> <p>Emre Çağlayan (Middlesex): Parables of Imprisonment: <i>40 Quadratmeter Deutschland</i> as political allegory</p> <p>Nicholas O’Riordan (UCC): After the Crash: Movements in Accent Representation in Post-Celtic Tiger Irish Film</p> <p>Temmuz Gürbüz (NUI Galway): Punk Heritage and its Effects in European Cinema</p>	<p>PANEL 9 CROSSING BORDERS Chair: Jill Murphy (UCC) Room: ORB 2.44</p> <p>Helle Kannik Hastrup (Copenhagen): The Case of Haneke’s <i>Amour</i>: Art Cinema and Awards Crossing Boundaries</p> <p>Ana Vinuela (Paris Diderot): Changing the Image of French Cinema in the US: The Role of the “Young French Cinema” Programme</p> <p>Jaap Verheul (New York): The Multiculti Farce: Film Policy and Cultural Diversity in the Netherlands</p>	
<p>13.00–14.00 13.30–14.00</p>	<p>LUNCH ECREA BUSINESS MEETING</p>	<p>BLOCK B, GROUND FLOOR, SOCIAL AREA BLOCK B, GROUND FLOOR, G.27B</p>

14.00–16.00	PANELS 10, 11	GROUND & 2 ND FLOOR ROOMS
<p>PANEL 10 CINEMAS IN TRANSNATIONAL EUROPE Chair: Ciara Chambers (UCC) Room: ORB G.27</p> <p>Loretta Goff (UCC): “I Get Very Territorial About My Identity”: Ruth Negga as a “New Irish” Transnational Star</p> <p>Kyle Barrett (Waikato): Re-thinking Scotland as a Transnational Cinema: Social Realism, Creative Practice and Micro-Budget Production</p> <p>Andrew Higson (York): The Resilience of Popular National Cinemas in Contemporary Europe</p> <p>Eduard Cuelenaere, Gertjan Willems & Stijn Joye (Ghent): Translating Cultures while Crossing Borders: An Exploration of Cultural Identities in the Low Countries through the Prism of the Monolingual Remake</p>	<p>PANEL 11 OTHER VOICES Chair: Mary Noonan (UCC) Room: ORB 2.44</p> <p>Eleni Varmazi (Bahcesehir): The Weirdness of Contemporary Greek Cinema</p> <p>Anders Marklund (Lund): Popular Polyglossia: Integrating Foreign Languages and Identities in Contemporary Successful National European Feature Films</p> <p>James Mulvey (UCC): The Silence of Becoming-Migrant</p> <p>Laura Rascaroli (UCC): The Lyrical Voice of the Inaudible: Pietro Marcello’s Cinema and the Poetic Argument</p>	
16.00–16.30	COFFEE BREAK	BLOCK B, GROUND FLOOR, SOCIAL AREA
16.30–18.00	KEYNOTE 2	BLOCK B, GROUND FLOOR, G27
<p style="text-align: center;">Chair: Dr Anders Marklund (University of Lund)</p> <p style="text-align: center;">Professor Chris Wahl (Film University Babelsberg Konrad Wolf) “On the Visibility and Audibility of Diversity: Film Heritage Politics and Polyglot Films”</p> <p style="text-align: center;">Concluding Remarks: Anders Marklund (Lund), Laura Rascaroli (UCC), Gertjan Willems (Ghent)</p>		