

HoMER@Maynooth Monday 24th May– Saturday 29th May 2021

Monday 24th May 2021 , 17.00-19.00 (GMT)			
17.00-17.15 (GMT)	Welcome Sarah Culhane, Denis Condon, Clara Pafort-Overduin and Daniela Treveri Gennari		
17.15-18.00 (GMT)	Discussion Keynotes Shelley Stamp & Joao Luiz Vieira Chair: Denis Condon & Sarah Culhane		
18.00-19.00	Drinks at Gather		
Tuesday 25th May 2021 , 14.00 – 16.45 (GMT)			
14.00- 14.45 (GMT)	Discussion Session 1 New perspectives on Irish Cinema History Chair: Ian Goode	Discussion Session 2 Approaches: Exploring Cinemagoing Memories Chair: Pierluigi Ercole	Discussion Session 3 Integrating Traditions: Film in New Cinema History Chair: Talitha Ferraz
	<ol style="list-style-type: none"> 1. Irish Films on Irish Picture-House Screens of the 1910s. Denis Condon (Maynooth University). 2. Fit Ups, Flea Pits and the Fascinations of Film: Exploring exhibition practices and cinema-going memories in rural Cork, 1930-1960. Gwenda Young (UCC). 3. Making sense of the Second World War through cinema: Irish Cinema Audiences (1950-1960) and the reception of war films. Sarah Culhane (Maynooth University). 	<ol style="list-style-type: none"> 1.The Cinema, the town and ‘my films’: Generating particular ‘memoryscapes’ of local cinema-going. Stuart Hanson (De Montfort University) & Helen Wood (Lancaster University). 2.Materialization of the Memory and Historiography of Cinemagoing: Premises from the New and Local Cinema History of Adana. İlke Şanlıer Yüksel & Aydın Çam (Çukurova University). 3.Memories Beyond Borders and Proximity: 	<ol style="list-style-type: none"> 1.The place of film in cinema memory. Silvia Dibeltulo and Daniela Treveri Gennari (Oxford Brookes University) 2.Film Memories and Tourism Spaces: Ethnographic Reflections on The Quiet Man. Neil O'Boyle (Dublin City University). 3. The Early Cinema in Lithuania: in Search of Traditions. Lina Kaminskaite Jancoriene, (Lithuanian Culture Research Institute).

		A Qualitative Audience Research on Latin-American women in Spain and Italy. Dalila Missero (Oxford Brookes University).	4.The Alchemy of Cinema Memory, Intergenerational Diasporas, and Popular Greek Cinema: The Role of Film for Post-War Audiences in Rural Australia. Niki McWilliams (Oxford Brookes University). 5. Cinema as Show Trial: The Place of People's Justice and the Space of Cinematic Inquisition. Belinda Q. He (UC Berkeley).
15.00-15.45 (GMT)	Discussion Session 4 European Cinema Audiences: Defining a new typology of cinemas across Europe Chair: Philippe Meers	Discussion Session 5 Approaches: Analyzing Audience Experiences Chair: Maya Nedyalkova	Discussion Session 6 Reflections: The Role of Film Festivals in NCH Chair: Sam Manning
	1.When “multilayered data” requires a “multilevel analysis”: European cinemas, ticket prices and film programming strategies. Daniela Treveri-Gennari (Oxford Brookes University). 2.Avoiding the risk of a cross-European dustbin! On the development of a typology of cinemas. Lies Van de Vijver (Ghent University). 3.Cinema typologies and programming strategies. Pierluigi Ercole (De Montfort University).	1.Making Cinema Happen through Archive Film. A German-African case study from Arsenal Berlin. Erica Carter (King’s College, London). 2. Beyond the Black Box: Approaching Audience Participation in Cinematic Experiences. Eduardo Pires (University of Greenwich). 3. “Odeon VR”: Archival Research and VR Storytelling in the 3D Reconstruction of the Odeon Cinema, Udine. Eleonora Roaro (University of Udine). 4. New Cinema Future: The Collective Solitude of Spectatorship. Kata Szita (University of Gothenburg).	1.Capturing the Moment: Festival Brochures from the Origin of Asian American International Film Festival, 1978-1987. Kaifan Wang (New York University). 2. Film Festival Ephemera: Junk, Souvenirs and the Affect of “Event”. Katherine Van de Ven (York University). 3.International co-production as a broadening of horizons for contemporary Brazilian cinematography - The importance of film festivals. Hadija Chalupe da Silva (UFF / ESPM Rio).

16.00-16.45 (GMT)	Discussion Session 7 Approaches: Analyzing Exhibition Practices Chair: Åsa Jernudd	Discussion Session 8 Approaches: Memories & Cinemagoing Experiences Chair: Kathleen Lotze	
	<p>1.Region Specific: How A Regional Analysis Explains Hollywood’s Exhibition Practices and Ownership in the Caribbean Between 1920-1950, Ross Melnick (University of California, Santa Barbara).</p> <p>2.Dancers, Acrobats, Comedians, and Cross-Dresser Artists: stage attractions at Rio de Janeiro cinemas in the Early 20th, Sancler Ebert (Fluminense Federal University).</p> <p>3.Following the traces of undisciplined cinema histories: The splendor and decay of Teatro Aristi in Cali, Colombia. Maria Luna (TecnoCampus Universitat Pompeu Fabra), Ramiro Arbeláez (Universidad del Valle), José-Carlos Lozano (Texas A&M International University).</p> <p>4. The Ethereal Theatrics of Cinema Space. Stephen Putnam Hughes (SOAS, University of London).</p> <p>5. Circulation of foreign and national films in a neighborhood of Buenos Aires in the late 1930's. Alejandro Kelly Hopfenblatt & Clara Kriger (Universidad de Buenos Aires).</p>	<p>1.Tracing Shifts in Bulgarian Film Distribution and Exhibition through the Memories of Different Generations of Spectators. Maya Nedyalkova, Oxford Brookes University</p> <p>2.Cinemagoing as a Modernization Experience and a Practice: Cinema Experiences in Audiences’ Memories in Turkey. Hasan Akbulut (Istanbul University & University of East London, MIRC).</p> <p>3.Cinema-going experiences in Cold War Turkey. Guldeniz Kibris (Leiden University)</p> <p>4. Cinemagoing in South Africa, 1920s to 1960s: Memories and Identities. Jacqueline Maingard (University of Bristol).</p>	

Wednesday 26th May, 14.00-16.45 (GMT)

14.00- 14.45 (GMT)	Discussion Session 9 Interplay between media and socio-political dynamics during the birth of the Republic of Turkey Chair: Denis Condon	Discussion Session 10 Approaches: Analyzing Audience Preferences Chair: Clara Pafort-Overduin	Discussion Session 11 Approaches: Memory and Movie Experiences Chair: Daniela Treveri Gennari
	<p>1. Wartime documentaries during the First World War (1914-1918). Özde Çeliktemel-Thomen (Istanbul Şehir University).</p> <p>2. Missionaries' use of film in Turkey: 1932-1952. Jülide Etem (Clark University & Emerson College).</p> <p>3. Music Policy, Westernization and Cinema: Musical Scores of Early Turkish Talkies. Özge Özyılmaz (Ankara Science University).</p> <p>4. "If a birdview were possible..." Cinematographic anticipations in literature in the late Ottoman period. Nezhir Erdoğan (Istinye University, Istanbul).</p>	<p>1. Exhibition of national and foreign films in six Mexican cities during the Golden Age of Mexican Cinema: The year of 1952. José-Carlos Lozano (Texas A&M International University)</p> <p>2. Historical Spectacles and Social Dramas: The Popularity of European Silent Film in Australasia. Julie Allen (Brigham Young University)</p> <p>3. Coming back home to Warsaw. Pola Negri's films and their popularity in an East European multicultural city in the 1920s. Karina Pryt (Goethe University Frankfurt am Main).</p> <p>4. "Welcome to Hamburg, Pat and Patachon". Advertising Danish Slapstick Stars in 1920s and early 1930s Germany. Jannie Dahl Astrup (University of Copenhagen & The Danish Film Institute).</p> <p>5. From Soviet to "Bourgeois" Appreciation: Soviet Cinema in Search for Audience in the late 1920s. Nataliya Puchenkina (University of Caen)</p>	<p>1. Movie experiences and memory: an approach to the oral history of Buenos Aires audiences during the classical period. Cecilia Gil Mariño (PBI, University of Cologne-AvH Fellow/UdeSA-CONICET) & Sonia Sasai (Instituto de artes del Espectáculo, UBA).</p> <p>2. High Noon and the Holocaust: Exploring Holocaust Memory and Changing Representations of Genocide in the Revisionist American Western. David Morton (University of Central Florida).</p> <p>3. Remembering Bollywood - Trinidadian audiences and the reconfiguration of cinema-going memories. Hanna Klien-Thomas (Oxford Brookes University).</p> <p>4. Remembering Films of the 1950s in Little Nassau. Monique Toppin (University of Stirling & University of The Bahamas).</p>

15.00-15.45 (GMT)	Discussion Session 12 Approaches: Exploring Cinemagoing Experiences Chair: Sarah Culhane	Discussion Session 13 Cinema and Censorship Chair: Daniël Biltereyst	
	<p>1. "At every station, there was a cinema": railway, moviegoing and working class in the Leopoldina Zone, suburb of Rio de Janeiro. Talitha Ferraz (PPGCine-UFF & ESPM-Rio).</p> <p>2. New Cinema History and Technology: Film on the Silver Screen, Edinburgh circa 1890s. Stephen McBurney (University of Glasgow).</p> <p>3. Animating the Image: Film Appreciation and the Work of Spectatorship in Bangladeshi Film Societies. Lotte Hoek (University of Edinburgh).</p> <p>4. From Soviet to "Bourgeois" Appreciation: Soviet Cinema in Search for Audience in the late 1920s, Elizaveta Zhdankova (European University at St. Petersburg).</p>	<p>1. Local censorship, local audiences and the role of comedy in the British the Life of Brian controversy. Kate Egan (Aberystwyth University, UK).</p> <p>2. Pause and Rewind: Investigating Memories of Illegal Underage Film Viewing in 1980s Britain. Peter Turner (Oxford Brookes University).</p> <p>3. 'The "cinematograph evil": Defending the cinema industry in Britain during the early twentieth century'. 'Robert James (University of Portsmouth).</p> <p>4. Film censorship in Chilean military dictatorship, 1973-1990: a quantitative depiction of movie examination. Jorge Iturriaga (Instituto de la Comunicación e Imagen, Universidad de Chile).</p>	
16.00-16.45 (GMT)	Discussion Session 14 Approaches: Comparative Research Chair: Jessica Whitehead	Discussion Session 15 Reflections: Old & New in New Cinema History Chair: Jeffrey Klenotic	
	<p>1. Comparing Memories of Cinemagoing Before and After Television. Asa Jernudd, Orebro University & Jono Van Belle (Orebro University).</p>	<p>1. What is not new in "New Cinema History" from a non-European point of view? Rafael de Luna Freire (Federal Fluminense University).</p>	

	<p>2. Going to the movies in German-occupied territory in World War II. Clara Pafort-Overduin (Utrecht University), Andrzej Dębski (University of Wrocław), Thunnis van Oort (University of Amsterdam, & Radboud University Nijmegen); Terezia Porubcanska (ViDi University of Antwerp & Masaryk University, Brno), Karina Pryt (Goethe University Frankfurt am Main), Pavel Skopal (Masaryk University, Brno), Roel Vande Winkel (KU, Leuven).</p> <p>4. Cinema Attendance and the Urban experience in Post-War Bari and Leicester. Sam Manning (Queen's University Belfast).</p> <p>5. The Film Text as Cultural Matrix in The New Cinema History. Lisa M Rabin (George Mason University, Virginia, United States).</p>	<p>2. Contemporary cinema-going: Conducting academic research in collaboration with an industrial partner, Tatiana Charikleia Styliari (University of Nottingham).</p> <p>3. Defining Contemporary Cinema, Karina Aveyard (University of East Anglia).</p> <p>4. Transnational cinema history: Ufa's expansion in Latin America. Wolfgang Fuhrmann (University of Zurich).</p> <p>5. Newsreels or real news?: Integrating cinema newsreels into the history of visual news broadcasting. Grace E. Stephenson (Durham University).</p>	
Thursday 27th May 14.00-18.00 (GMT)			
<p>14.00-14.45 (GMT)</p>	<p>Discussion Session 16 Integrating Traditions: Cinema Memory and the Digital Archive Chair: Annette Kuhn</p>	<p>Discussion Session 17 New Historiographies: Film Circulation & Programming Chair: Silvia Dibeltulo</p>	<p>Discussion Session 18 Integrating Traditions: Paratextual Analysis and New Cinema History Chair: Lisa Rabin</p>
	<p>1. The bridge and the passport: thoughts on the remembered cinematic experience. Annette Kuhn (Queen Mary University of London).</p> <p>2. Filmgoing or Cinemagoing? The role of the film text within rural Welsh cinema memories. Jamie Terrill (Lancaster)</p>	<p>1. Nazi films in Buenos Aires (1936-1942). Distribution, Programming and Exhibition. Marina Moguillansky (CONICET UNSAM).</p> <p>2. The release of Inconfidência Mineira and the commercial dispute between carioca exhibition circuits. Lívia Maria Gonçalves Cabrera (PPGCine/UFF, Brasil).</p>	<p>1. Performative Paratext and Historiographical Assemblage: Children Who Labor and the Children's Meeting, National Child Labor Conference, 1914. Constance J Balides (Tulane University).</p>

	<p>University).</p> <p>3. Audience Research: Questions for Film Theory. Richard Rushton (Lancaster University).</p> <p>4. Cinema Memory, Sound and the Embodiment of Place. Sarah Neely (University of Glasgow).</p>	<p>3. Migration and movie theaters in the suburbs of Paris: a programming analysis of the films that were screened in 1952. Ryan Brandão (Fluminense Federal U, Brazil) and Daniel Biltereyst (Ghent University, Belgium).</p> <p>4. The Highlands and Islands Film Guild (1946-71): feature films, programming policy and non-theatrical cinema-going. Ian Goode (University of Glasgow).</p>	<p>2. Fidelity's Rainbow: The Artwork of Blank VHS Cassettes. Cormac Deane (Institute of Art, Design and Technology, Dublin).</p> <p>3. Maps for Lost Officials: Understanding the Spatial Discourse of Colonial Cinema as a Cartography of the British Empire. Anushrut Ramakrishnan Agrwaal (University of St Andrews).</p> <p>4. Adapting a Best Seller in the 1910s: Strategies of The Film Company of Ireland. Veronica Johnson (National University of Ireland, Galway).</p>
15.00-15.45 (GMT)	<p>Discussion Session 19 New Historiographies: Distribution & Exhibition Chair: Robert James</p>	<p>Discussion Session 20 Karel Dibbets Panel - Digital data, platforms and New Cinema History Chair: Lies Van de Vijver</p>	
	<p>1. A Backward Vertical Integration? Film Exhibitors as Financers and Enablers of 1950s and 1960s Italian Cinema. Francesco Di Chiara (Università eCampus, Novedrate, Italy), Paolo Noto (Università di Bologna, Italy).</p> <p>2. 'The Dramatic Tenses of Wordless Images': Archie L. Shepard's Moving Pictures and the Melodrama of Early Cinema Publicity in North America. Paul S Moore (Ryerson University, Toronto, Canada).</p> <p>3. ... It can and it will be kept under wraps as long as it is deemed to be necessary by the council: Distribution and reception of movies</p>	<p>1. Linking Data, Languages, and Cultures: New Directions and Challenges for the Media History Digital Library. Eric Hoyt (University of Wisconsin-Madison).</p> <p>2. CinEcoS, or developing a Belgian Cinema Context: Reflections on an open access data platform for Belgian cinema historiography. Daniel Biltereyst (Ghent University), Philippe Meers (University of Antwerp), and Vincent Ducateeuw (Ghent University).</p> <p>3. Beyond The Reference Desk: A (Local Exhibition) Model For Librarian and Film Scholar Collaboration. Michael Aronson and Elizabeth Peterson (University of Oregon).</p>	

	<p>from the West in post-1968 Polish People's Republic. Konrad Klejsa (University of Lodz, Poland).</p> <p>4. From Soviet Film Programming to Audiences: Possibilities and Limitations. Oksana Maistat (Humboldt University of Berlin).</p> <p>5. Cinema and the Intellectual Elite in Latin American: A Comparative Analysis of Film Criticism in Brazil, Mexico, and Argentina. Isabella Goulart (Centro Universitário FMU-FIAMFAAM).</p>	<p>4. Cinema Context as Linked Open Data: A Conversion to RDF. Thunnis van Oort (University of Amsterdam & Radboud University Nijmegen) & Leon van Wissen (University of Amsterdam & Menno den Engelse, Islands of Meaning).</p>	
16.00-17.00 Annual General Meeting			
17.00-18.00 Drinks at Gather Bar			
Friday 28th May, 14.00-17.30 (GMT)			
14.00-14.45 (GMT)	<p>Discussion Session 21 New Historiographies: The Role of Women Chair: Dalila Missero</p>	<p>Discussion Session 22 Integrating Traditions : Mapping & Spatial Analysis Chair: Thunnis van Oort</p>	<p>Discussion session 23 New Historiographies: Social Aspects of Cinema Cultures Chair: Sarah Neely</p>
	<p>1. Film and feminist network in the thirties through María Luz Morales' work. Ainamar Clariana Rodagut (UOC, Open University of Catalonia).</p> <p>2. French actresses and the formation of transnational film. Victoria Duckett (Deakin University).</p>	<p>1. Theaters, tents and hotels: mapping film exhibition venues and audiences' experience in Saltillo from municipal records in the context of the Mexican revolution. Brenda A. Muñoz (Universidad Autónoma de Coahuila); Antonio Corona (Universidad Autónoma de Coahuila), Philippe Meers (University of Antwerp), Sánchez Maldonado (Universidad Autónoma de Coahuila).</p>	<p>1. Multi-sited cinema history: Reconstructing a militant cinema network through the Cineclub Vrijheidsfilms collection at the International Institute of Social History (IISH). Luna Hupperetz (University of Amsterdam).</p> <p>2. Pop-up Cinematic Accessibility: The Film Bunch's Integrative Potential for the Deaf and Hard of Hearing. Hannah Garibaldi (University of Amsterdam).</p>

	<p>3.Show-womanship of Female Movie Magazine Editors, 1914-1931. Jessica Whitehead (University of Toronto).</p> <p>4 Female Projectionists on the Move: Women’s Experiences of Operating Filmic Technologies in Rural China (1949—1958). Yanping Guo (South China Normal University).</p> <p>5. Ida Lupino, The Exhibitor Guarantee Plan, and How Exploitation Movies Trumped Her Art. Peter Labuza (University of Southern California).</p>	<p>2.“If You Owned Quo Vadis, What Would You Do With It?” A Spatial Analysis of an Early Blockbuster Film. Jeffrey Klenotic (University of New Hampshire, USA).</p> <p>3.Excavating Nontheatrical Networks: Mapping the Distribution of Joris Ivens’s The Spanish Earth (1937). Tanya Goldman (New York University).</p> <p>4. Street-level cinema in Juiz de Fora and other audiences: mapping experiences in the city. Theresa Medeiros & Christina Ferraz Musse (Universidade Federal de Juiz de Fora, Brasil).</p> <p>5.The Entangled Relationship Between Urban Transformation and the Disappearance of Open Air Cinemas in Istanbul. Sezen Kayhan (University of Antwerp & Koç University).</p>	<p>California, Santa Barbara).</p> <p>3.Community Building at the Cinema. Morgan Corriou(Université Paris 8), Caroline Damiens(Université Paris 10) & Méliande Leventopoulos (Université Paris 8).</p> <p>4.Seeking Lettered Audiences: Film Contests in Bombay, 1930s. Shruti Narayanswamy (University of St Andrews).</p>
<p>15.00-15.45 (GMT)</p>	<p>Discussion session 24 Integrating Traditions: Film and Space in New Cinema History Chair: Kata Szita</p>	<p>Discussion Session 25 New Historiographies: Modes of historical spectatorship Chair: Karina Aveyard</p>	
	<p>1. Rethinking Film Culture from the New Cinema History. Fernando Ramos (Universidad Complutense, Madrid).</p> <p>2.Cinema on Film: New Hollywood and the no longer new drive-in, 1968-1976. Guy Barefoot (University of Leicester).</p> <p>3. Films and authorship in memories, a case study of Ingmar Bergman. Jono Van Belle (Örebro University).</p>	<p>1.Black Girls and Cinemagoing in Harlem, 1907 - 1927. Agata Frymus (Monash University Malaysia).</p> <p>2.A History We Know Little About: Female Queerness in Early Hollywood Reception. Diana W. Anselmo (Georgia State University).</p> <p>3.The Impact of Lois Weber’s _Where Are My Children?_ on Female Spectators in 1916: A Case Study. Martin F. Norden (University of Massachusetts Amherst, USA).</p>	

	<p>4.Integrating Film and (New) Cinema (History) Studies: A Research on Cinemagoing Experiences in Taurus Highland Villages and A Forgotten Sub-Genre, "Yörük Films". Aydın Çam & İlke Şanlıer Yüksel (Çukurova University).</p> <p>5. New Cinema History as Architectural History: The Case of Büyük Sinema, Ankara. Elif Kaymaz (Middle East Technical University).</p>	<p>4.The Case of Japanese Cinema in Historical Contingency. Hideaki Fujiki (Nagoya University).</p>	
<p style="text-align: center;">Saturday 29th May, 14.00-16.00 (GMT) Workshop by Eric Hoyt</p>			