

Programme for HoMER @Rome Conference, 4 – 8 July 2022

Monday 4th July, 15.00 - 18.00	
<p>Classroom C - Vetriere Sciarra - Via dei Volsci, 122</p> <p>Pre-conference workshop with Michael Aronsson (online), Elizabeth Peterson and Gabriele Hayden, University of Oregon</p> <p>Turning Local Cinema Transnational: How To Make Comparative Exhibition Studies FAIR</p>	
Tuesday 5th July 2022	
9.00 - 10.00	<p>Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5</p> <p>Registration and coffee</p>
10.00 - 10.30	<p>Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5</p> <p>Institutional Welcome</p> <p>Maria Luna, Åsa Jernudd (HoMER coordinators)</p> <p>Gaetano Lettieri, Department Chair, SARAS (Storia Antropologia Religioni Arte Spettacolo), Sapienza University of Rome</p> <p>Valerio Coladonato, Damiano Garofalo, Romana Andò (Sapienza University of Rome - conference co-organisers)</p> <p>Daniela Treveri Gennari (European Cinema Audiences - conference co-organiser)</p>
10.30 - 11.30	<p>Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5</p> <p>Keynote: Ana Rosas Mantecón, Metropolitan Autonomous University Mexico</p> <p><i>The golden age of audiences in Latin America. Peripheral national cinemas beyond frontiers.</i></p>
11.30 - 12.30	<p>Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5</p> <p>Cinema Memory and the Digital Archive - creative responses to the archive by the project's artists-in-residence</p>

	<p>1. Louise Welsh, Author/Professor of Creative Writing, University of Glasgow <i>La Scala, Sauchiehall Street (short story)</i></p> <p>2. Liz Greene, Sound artist/Senior Visiting Research Fellow, University of Reading <i>Judging Judy: cinema memories of Judy Garland (audio work)</i></p> <p>3. Marissa Keating, Artist and filmmaker <i>Thomas McGoran (film)</i></p>	
12.30 - 14.00	Lunch break	
14.00 - 15.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 1: At the Border of Decency. Cinema and challenges to censorship and established norms</p> <p>Chair: Dalila Missero, Oxford Brookes University</p> <p>1. Adrian Smith, University of Sussex <i>Emmanuelle: Polluting Britain With as Much Moral Poison and Filth as Possible</i></p> <p>2. Jorge Iturriaga, Universidad de Chile <i>Comparing Chilean film censorship data in the second half of 20th century</i></p> <p>3. Pete Turner, Oxford Brookes University <i>'A Playground Badge of Honour': Underage Viewings and Masculine Identity in 1980s UK</i></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 2: Historical Studies of Cinema as Trans-normative Space</p> <p>Chair: Pierluigi Ercole, De Montfort University</p> <p>1. Barcin Bogac, Eastern Mediterranean University <i>Cypriot Cinemas Whispering More Liberty to Turkish Cypriot Women Under Nationalist Masculinity</i></p> <p>2. Elif Kaymaz, Middle East Technical University <i>Crossing Borders of the City, Screen and Identity. Children, Moviegoing and National Holidays in Ankara (1929-1946)</i></p> <p>3. David Morton, University of Central Florida <i>'A Place Where People Can See and Be and Sort of Feel': Creating Visual Expressions of Tragedy and Displacement in Orlando Florida, 2016-Present</i></p> <p>4. McKayla Sluga, Michigan State University (online) <i>Exhibiting to Edify: Progressive Art Cinema Collectives' Experimental Education in 1920s-30s America</i></p>
15.45 - 16.15	<p>Classroom T Coffee & Screening of Videographic Essay: Cinematic organisms: memories and memorialisation A film by Catherine Grant, Film scholar and video maker, Birkbeck, University of London/University of Reading</p>	

<p>16.15 - 18.00</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 3: “Now You See It; Now You Don’t”: Cinematic Cultures Along the Northern Ireland-Republic of Ireland Border</p> <p>Chair: Valerio Coladonato, Sapienza University</p> <ol style="list-style-type: none"> 1. Denis Condon, Maynooth University <i>Cinema along the Irish Border, 1923-1939</i> 2. Sian Barber, Queen’s University Belfast (online) <i>Looking South and across the Water: Establishing a system of cross-border film censorship in the new Northern Irish State</i> 3. Sarah Culhane, University College Dublin <i>The Great Northern Rail and memories of 1950s cinema-going along the Irish border</i> 4. Silvia Almenara-Niebla and Kevin Smets, Vrije Universiteit Brussel <i>Emotion as borderwork: Everyday cinema practices on the Irish border</i> 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 4: Practice Based Historical Cinema Research</p> <p>Chair: Åsa Jernudd, Örebro University</p> <ol style="list-style-type: none"> 1. Eleonora Roaro, freelance (online) <i>Cinema Memory as an Artistic Tool: the “Garibaldi 99” Case Study</i> 2. Nicholas Bimson, University of Manchester <i>Film Curators: The Overlooked Component</i> 3. Maria Luna-Rassa, MIDBO (Colombia), TecnoCampus Universitat Pompeu Fabra (Spain) <i>The role of new cinema histories in documentary storytelling</i> 4. Talitha Ferraz, (ESPM/PPGCine-UFF) <i>When heritage is not the solution: cultural policy mechanisms to safeguard historic cinemas in Brazil</i>
<p>Wednesday 6th July 2022</p>		
<p>09.00 - 10.45</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 5: Colonial Cinema Histories</p> <p>Chair: Thunnis van Oort, Radboud University, the Netherlands</p> <ol style="list-style-type: none"> 1. Ross Melnick, University of California, Santa Barbara (online) <i>Bordering on a Strategy: African Consolidated Films and Hollywood Film Distribution in Sub-Saharan Africa, 1930 - 1969</i> 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 6: Regional and Localized Historical Cinema Research</p> <p>Chair: Talitha Ferraz, (ESPM/PPGCine-UFF)</p> <ol style="list-style-type: none"> 1. Yektanurşin Duyan, Mardin Artuklu University (online) <i>The Course of Cinema in Anatolia: In The Case Of Mardin</i>

	<p>2. Morgan Corriou, Université Paris 8 Vincennes - Saint-Denis <i>De-italianize cinema! A History of Italian Film Exhibition in Colonial Tunisia</i></p> <p>3. Nadi Tofighian, Stockholm University <i>Film Distribution Across the Empire</i></p> <p>4. James M Burnes, Clemson University <i>Cinema-going in the South Asian Diaspora: Indian films, entrepreneurs, and audiences</i></p>	<p>2. Serkan Şavk, Izmir University of Economics; Aydın Çam, Cukurova University & Ali İlhan, Özyeğin University <i>Crossing Mountains, Crossing the Audience: Localized Film Styles, Narration and Sub-genres in the History of Turkish Cinema</i></p> <p>3. Jose Carlos Lozano, Texas A&M International University <i>Exhibition and Programming in a Mexico-Texas Border town 1905-1960: The case of Nuevo Laredo Border town</i></p> <p>4. Sigal Yona, Ghent University (online) <i>Urban Transformations and the Vestiges of the Border: The Case Study of Cinema Eden</i></p>
<p>10.45 - 11.10</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Coffee and book launch - focus Latin America Chair: Dalila Missero</p>	
<p>11.15 - 13.00</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 7: Cinema Memories. Case Studies and Methodological Insights</p> <p>Chair: Maria Luna-Rassa, TecnoCampus Universitat Pompeu Fabra</p> <p>1. Jono Van Belle, Örebro University; María Paz Peirano, Universidad de Chile; Fernando Ramos Arenas, Complutense University <i>Ingmar Bergman Out of Focus</i></p> <p>2. Silvia Dibeltulo, Oxford Brookes University (online) <i>Remembering Gone with the Wind: A comparative reception study across Italy and the UK in the post-war period</i></p> <p>3. Nektaria McWilliams, Oxford Brookes University (online) <i>The Confluence of Diasporic Space, Audience Memories, and Film as Transitional Object</i></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 8: Exploring historical cinema sources and revisiting methods</p> <p>Chair: Damiano Garofalo, Sapienza University</p> <p>1. Louise Burkart and Iris Elezi (online), Deutsches Filminstitut & Filmmuseum <i>The Preservation of Albania's Film Heritage Abroad — International Relations within Film Collections</i></p> <p>2. Nezih Erdoğan, Istinye University (online) <i>Importing Entertainment: Armenag Utidjian and International Film Business in Istanbul towards World War I</i></p> <p>3. Daniel Biltereyst, Ghent University <i>The other panicking audience: A New Cinema History approach to early cinemagoing, cinema fires, disasters and panics</i></p>

	4. Dalila Missero, Oxford Brookes University <i>(Feminist) Cinema Memory: Methodological Insights from a Study on Migrant Women Cinema-Going</i>	4. Mario Slugan (online), Queen Mary University of London <i>Audience Experiences of Early Cinema in Hong Kong and Singapore</i>
13.00 - 14.00	Lunch	
14.00 - 16.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 WORKSHOP with Julia Noordegraaf, Leon van Wissen and Ivan Kisjes from University of Amsterdam; Thunnis van Oort, Radboud University and Clara Pafort-Overduin, Utrecht University</p> <p><i>Linking Cinema Data. An interactive workshop on bridging multiple cinema datasets through Linked Open Data</i></p>	
16.00 - 16.15	<p>Classroom T Coffee</p>	
16.15 - 18.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 9: Border-Crossing of Early Film Stars – New perspectives on Asta Nielsen through digital research tools followed by the launch of the “Importing Asta Nielsen Database” (IANDb) with drinks and finger food.</p> <p>Chair: Yvonne Zimmermann, Philipps-University Marburg Panel respondent: Ian Christie, Birkbeck College, University of London</p> <ol style="list-style-type: none"> 1. Friederike Grimm, Philipps-University Marburg <i>Redefining Home and Foreign Markets: The Variations of the Asta Nielsen Series through National and International Border-Crossing in Europe, 1911-1914</i> 2. Julie K. Allen, Brigham Young University <i>Tracing the Australasian Asta Nielsen Boom in Trove and PapersPast: A Tool for Recreating the Circulation Histories of Silent Films</i> 3. Yvonne Zimmermann, Philipps-University Marburg (in person) and Martin Loiperdinger, University of Trier (online) 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 10: Film Distribution before and during WW2</p> <p>Chair: Jono Van Belle, Örebro University</p> <ol style="list-style-type: none"> 1. Alejandro Kelly-Hopfenblatt, Tulane University <i>Clandestine exhibition of German cinema in Argentina during World War II</i> 2. İlke Şanlıer Yüksel (online) and Aydın Çam (in person), Çukurova University <i>The transnational film flows in Turkey during World War II: An entangled historical perspective of exhibition programs of Istanbul and Adana cinema venues</i> 3. Andrzej Dębski, University of Wrocław (online) <i>Cinemas for Germans in comparison with cinemas for Poles in Krakow during World War II</i> 4. Kajsa Philippa Niehusen (online), University of California, Santa Barbara <i>Nazi films in Los Angeles</i>

	<i>Importing Asta Nielsen Database – A Tool for Digital Research on the Global Circulation and Local Exhibition of Asta Nielsen's Long Feature Series before the First World War</i>	
18.15	Passus - Via dei Volsci 133/135 Book celebration <i>Chair: Dalila Missero</i>	
Thursday 7th July 2022		
09.00 - 10.45	Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 11: Border-Crossing Approaches to Exhibition and Reception <i>Chair: Romana Andò, Sapienza University</i> 1. Ainamar Clariana Rodagut, Universitat Oberta de Catalunya <i>Transnational circulation of Un chien andalou (1929) by Luis Buñuel</i> 2. Michele Fadda and Costanza Salvi, University of Bologna <i>Hollywood Western and Mexican Audience Across the U.S.- Mexico Border: a Tentative Methodology</i> 3. Isabella Regina Oliveira Goulart, Centro Universitário FMU-FIAMFAAM (online) <i>Lost in translation: Hollywood's Spanish versions exhibited in Brasil (1930-1935)</i> 4. Adam Burnstine, University Of California, Los Angeles <i>'An Actor Cannot Eat His Ideals:' Black American Critics and the English Films of Paul Robeson</i>	Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 12: European Cinema Audiences <i>Chair: Philippe Meers, University of Antwerp</i> 1. Lies van de Vijver, Ghent University <i>Comparing oral histories: patterns and variations across European audience memories</i> 2. Daniela Treveri Gennari, Oxford Brookes University <i>"It was stuck in my head": meaningful memories of 1950s films across European audiences</i> 3. Pierluigi Ercole, De Montfort University <i>Mapping cinema memories to the cinema typology: European cinema venues and their experience</i> 4. Åsa Jernudd and Jono Van Belle, Örebro University <i>How are conceptual boundaries of different media crossed and upheld in cinema memories? An analysis of European audiences' talk about television in the 1950s</i>

10.45 - 11.15	Classroom T Coffee	
11.15 - 13.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 13: <i>The Politics of Cinema Space. Issues in Recent Times</i></p> <p>Chair: Ece Vitrinel, Galatasaray University</p> <ol style="list-style-type: none"> 1. Alisha Ibkar and Suryansu Guha, UCLA <i>Tinkering, Tailoring and Translating the Tentpole: Implicit Nationalist Agendas in 'Localization' and Dubbing of Big Budget Hollywood Films for Indian Theaters</i> 2. Victoria Lowe, University of Manchester <i>'Una piazza magica': Umbria Film Festival, the piazza and the politics of place</i> 3. Maya Nedyalkova, Oxford Brookes University <i>People and Places: Factors Shaping Film Culture across Bulgarian Localities</i> 4. Hasan Akbulut, Istanbul University, Turkey (online) <i>Motherland Goes Transnational: Art Film Reception Practices of Turkish Community in London</i> 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 14: <i>Construction and Uses of Databases for Historical Cinema Research</i></p> <p>Chair: Dr. Yvonne Zimmermann, Philipps-Universität Marburg</p> <ol style="list-style-type: none"> 1. Francesco Di Chiara, Università eCampus in Novedrate and Paolo Noto, Università di Bologna <i>Studying the regional distribution in Italy: a methodological proposal</i> 2. Paola Dalla Torre, LUMSA- Rome; Mariagrazia Fanchi, Università Cattolica-Milan and Elena Mosconi, Università di Pavia <i>Cinex: Spaces, Practices and Politics of Italian Cinema Exhibition</i> 3. Pavel Skopal, Masaryk University, Brno <i>Actors in Networks, Networks in Database: Film Culture in the Czechoslovak city Zlín/Gottwaldov reconstructed and researched</i>
13.00 - 14.00	Lunch	
14.00 - 15.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 15: <i>Studies of Cinema Distribution and Programming</i></p> <p>Chair: Daniela Treveri Gennari, Oxford Brookes University</p> <ol style="list-style-type: none"> 1. Kristina Tanis, Anastasiia Balykova and Ivan Karnaukhov, Higher School of Economics, Moscow 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 PANEL 16: <i>Mapping the Transnational Circulation of Quo Vadis? (1913)</i></p> <p>Chair: Jeffrey Klenotic, University of New Hampshire</p> <ol style="list-style-type: none"> 1. Karina Pryt, Goethe University Frankfurt am Main

	<p><i>POPSTAT and Film-Programming in Moscow Cinema Theaters (1947-1950)</i></p> <p>2. Konrad Klejsa, University of Lodz (online), Poland and Lucian Tion, University of Lodz / Babeş Bolyai University, Romania (in person).</p> <p><i>A family affair? Film distribution and exhibition patterns in post-Thaw Polish and Romanian second-tier cities: a data-driven comparative study of Lodz and Cluj cinemas in 1959 and 1969</i></p> <p>3. Michal Večeřa, Masaryk University, Brno</p> <p><i>Animated films can't stand alone: The quantitative analysis of the distribution of movies made by studio Bratři v triku in Czechoslovakia between 1945 and 1989</i></p>	<p><i>Quo Vadis? in Warsaw in 1913: An Italian or Polish artwork on the silver screen?</i></p> <p>2. Denis Condon, Maynooth University</p> <p><i>Quo Vadis (1913) and Cinema's "Remarkable Raising of the Popular Standard" in Ireland</i></p> <p>3. Julie K. Allen, Brigham Young University</p> <p><i>Copycat Marketing or Biblical Truth?: Capitalizing on Quo Vadis? (1913) in Australia</i></p> <p>4. Rafael de Luna Freire, Federal Fluminense University (online)</p> <p><i>The routes of Quo Vadis in Brazil</i></p> <p>5. Jeffrey Klenotic, University of New Hampshire</p> <p><i>Mapping Quo Vadis? in the United States, 1913-1916</i></p>
15.45 - 16.00	<p>Classroom T Coffee</p>	
16.00 - 16.30	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 The Centro Sperimentale di Cinematografia: school and archive Strategies for cataloging, conservation and dissemination of the national film heritage Chair: Daniela Treveri Gennari, Oxford Brookes University</p>	
16.45 - 17.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Annual General Meeting</p>	
18.00 - 19.00	<p>Guided by Sapienza film students Tour of Historical Cinemas in San Lorenzo</p>	
19.00	<p>Casa Dante - Piazza Dante 8 Conference dinner</p>	

Friday 8th July 2022	
09.00 - 10.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122</p> <p>PANEL 17: Cinema Across and Within Moving Borders: New cinema history perspectives in the eastern Mediterranean world</p> <p>Chair: Morgan Corriou, University Paris 8, Vincennes – Saint-Denis</p> <ol style="list-style-type: none"> 1. Özde Çeliktemel-Thomen, Middle East Technical University (online) <i>Women on the Big Screen: Featuring Muslim Women in the Early Ottoman/Turkish Films</i> 2. Özge Özyılmaz, Ankara Science University <i>The multiethnic and multicultural panorama of the film music and musicians during the silent era in Turkey</i> 3. Mélisande Leventopoulos, French School at Athens, University Paris 8 <i>Cinema as an Ottoman Heritage in Greek Thessaloniki: for a history of visual entanglements</i> 4. Ayşe Toy Par, Galatasaray University <i>The cinematographic practices of Greeks on the island of Imbros (Gökçeada) between 1950 and 1974</i> 5. Gülsenem Gün, Galatasaray University <i>The impact of population exchange by Treaty of Lausanne (1923) on cinema in Turkey</i>
10.45 - 11.00	<p>Classroom T</p> <p>Coffee</p>
11.00 - 12.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122</p> <p>Book presentations - panel discussions</p> <p><i>Cinema in the Arab World: New Histories, New Approaches (30 min)</i></p> <p>Panel participants: Daniel Biltereyst, Ghent University; Ifdal Elsakat, the Netherlands-Flemish Institute in Cairo; Philippe Meers, University of Antwerp. Chair, interviewer, discussant: Mélisande Leventopoulos, French School at Athens, University Paris 8</p>

	<p>New Perspectives on Early Cinema History: Concepts, Methods, Applications (30 min) Panel participants: Mario Sluigan (online), Queen Mary University of London and Daniel Biltereyst, Ghent University Chair, interviewer, discussant: Paul S. Moore</p>
12.00 - 13.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Closing reflections HoMER 2022 Clara Pafort-Overduin, University of Utrecht; Philippe Meers, University of Antwerp; Daniel Biltereyst, Ghent University; Mélisande Leventopoulos, French School at Athens, University Paris 8 Chair and discussant: Maria Luna-Rassa, TecnoCampus Universitat Pompeu Fabra</p>
13.00 - 14.00	<p>Lunch</p>
14.00 - 16.40	<p>Archeology classroom - Lettere e Filosofia Faculty - piazzale Aldo Moro, 5 WORKSHOP with Pierluigi Ercole, De Montfort University; Daniela Treveri Gennari, Oxford Brookes University, Lies Van De Vijver, UCA School of Arts & Ghent University, Michael Pidd and Matthew Groves (Digital Humanities Institute, University of Sheffield), Philippe Meers (University of Antwerp), Daniel Biltereyst (Ghent University), Åsa Jernudd and Jono Van Belle (University of Orebro) Cinema Histories Platform: Connecting stories of cinema-going</p>
18.00	<p>Terrazza Borromini, Via di Santa Maria Dell'Anima 30</p> <p>Closing event hosted by the European Cinema Audiences project (ECA)</p>

HoMER network coordinators Åsa Jernudd and Maria Luna-Rassa and members of the HoMER 2022 Conference Committee, Romana Ando, Valerio Coladonato, Pierluigi Ercole, Talitha Ferraz, Damiano Garofalo, Dalila Missero, Clara Pafort-Overduin, Kata Szita, and Daniela Treveri Gennari.

Local organizing committee, Samuel Antichi and Luana Fedele