

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

Monday 4th July, 15.00 - 18.00

Pre-conference workshop with Michael Aronsson, Elizabeth Peterson and Gabriele Hayden, University of Oregon

Turning Local Cinema Transnational: How To Make Comparative Exhibition Studies FAIR

Tuesday 5th July 2022

9.00 - 10.00	Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5 Registration and coffee
10.00 - 10.30	Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5 Welcome Maria Luna, Åsa Jernudd (HoMER coordinators) Valerio Coladonato, Damiano Garofalo, Romana Andò (University of Sapienza - conference co-organisers) Daniela Treveri Gennari (European Cinema Audiences - conference co-organiser)
10.30 - 11.30	Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5 Keynote: Ana Rosas Mantecón, Metropolitan Autonomous University Mexico <i>The golden age of audiences in Latin America. Peripheral national cinemas beyond frontiers (1930-1950)</i>

<p>11.30 - 12.30</p>	<p>Odeion classroom, Lettere e Filosofia Faculty - Piazzale Aldo Moro 5 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> <p>4. Catherine Grant, Film scholar and video maker, Birkbeck, University of London/University of Reading <i>Cinematic organisms: memories and memorialisation (videographic essay)</i></p>
<p>12.30 - 14.00</p>	<p>Lunch break</p>

<p>14.00 - 15.45</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 1: <i>At the Border of Decency. Cinema and challenges to sexual norms</i></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. Julia Erhart, Flinders University, Australia <i>"Darned nice kids who have much to offer": exploring audiences of The Children's Hour (1961, dir. William Wyler, from a play by Lillian Hellman)</i></p> <p>3. Jorge Iturriaga, Universidad de Chile <i>Comparing Chilean film censorship data in the second half of 20th century</i></p> <p>4. Susan Potter, University of Sydney <i>Traffic in Sex: White slave films in Australia in the 1910s</i></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 2: <i>Historical Studies of Cinema as Trans-normative Space</i></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. McKayla Sluga, Michigan State University (online) <i>Exhibiting to Edify: Progressive Art Cinema Collectives' Experimental Education in 1920s-30s America</i></p> <p>3. Vincent Longo, University of Michigan <i>Bandfilm: Jazz Spectatorship and African American Stardom inside the Movie Theater</i></p> <p>4. 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>15.45 - 16.00</p>	<p>Coffee & Cinema Memory Boxes <i>Seeing in the Dark, a new digital installation by Lancaster-based theatre company, Imitating the dog (commissioned by the Cinema Memory and the Digital Archive Project)</i></p>	

<p>16.00 - 17.45</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 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 <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. Lennart Soberon and Silvia Almenara-Niebla, Vrije Universiteit <i>Brussel Intimate borderlines: intergroup couples and cinemagoing as romantic practice alongside the 1990s Irish border</i> 5. Silvia Almenara-Niebla and Kevin Smets, Vrije Universiteit Brussel <i>Film-clubbing on the border: building cross-community relations between Ireland and Northern Ireland</i> 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 4: Practice Based Historical Cinema Research</p> <p>Chair: Åsa Jernudd, Örebro University</p> <ol style="list-style-type: none"> 1. Eleonora Roaro, freelance <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 Session 5: Colonial Cinema Histories</p> <p>Chair: Thunnis van Oort, Radboud University, the Netherlands</p> <p>1. Ross Melnick, University of California, Santa Barbara <i>Bordering on a Strategy: African Consolidated Films and Hollywood Film Distribution in Sub-Saharan Africa, 1930 - 1969</i></p> <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>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 6: Regional and Localized Historical Cinema Research</p> <p>Chair: Talitha Ferraz, (ESPM/PPGCine-UFF)</p> <p>1. Yektanurşin Duyan, Mardin Artuklu University (online) <i>The Course of Cinema in Anatolia: In The Case Of Mardin</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 <i>Urban Transformations and the Vestiges of the Border: The Case Study of Cinema Eden</i></p>
<p>10.45 - 11.15</p>	<p>Classroom B - Vetrerie Sciarra - Via dei Volsci, 122 Coffee and book celebration</p>	

<p>11.15 - 13.00</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 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 <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 <i>The Confluence of Diasporic Space, Audience Memories, and Film as Transitional Object</i></p> <p>4. Dalila Missero, Oxford Brookes University <i>(Feminist) Cinema Memory: Methodological Insights from a Study on Migrant Women Cinema-Going</i></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 8: Exploring historical cinema sources and revisiting methods</p> <p>Chair: Damiano Garofalo, Sapienza University</p> <p>1. Louise Burkart and Iris Elezi, Deutsches Filminstitut & Filmmuseum <i>The Preservation of Albania's Film Heritage Abroad — International Relations within Film Collections</i></p> <p>2. Nezih Erdogan, Istinye University <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> <p>4. Mario Slugan, Queen Mary University of London <i>Audience Experiences of Early Cinema in Hong Kong and Singapore</i></p>
<p>13.00 - 14.00</p>	<p>Lunch</p>	
<p>14.00 - 16.00</p>	<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>	
<p>16.00 - 16.15</p>	<p>Coffee</p>	

<p>16.15 - 18.00</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 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> <p>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></p> <p>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></p> <p>3. Yvonne Zimmermann, Philipps-University Marburg (in person) and Martin Loiperdinger, University of Trier (online) <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></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 10: Film Distribution before and during WW2</p> <p>Chair: Jono Van Belle, Örebro University</p> <p>1. Alejandro Kelly-Hopfenblatt, Tulane University <i>Clandestine exhibition of German cinema in Argentina during World War II</i></p> <p>2. İlke Şanlıer Yüksel and Aydın Çam, 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></p> <p>3. Andrzej Dębski, University of Wrocław <i>Cinemas for Germans in comparison with cinemas for Poles in Krakow during World War II</i></p> <p>4. Kajsa Philippa Niehusen, University of California, Santa Barbara <i>Nazi films in Los Angeles</i></p>
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Thursday 7th July 2022

<p>09.00 - 10.45</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 11: Border-Crossing Approaches to Exhibition and Reception</p> <p>Chair: Romana Andò, Sapienza University</p> <ol style="list-style-type: none"> 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> 	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 12: European Cinema Audiences</p> <p>Chair: Philippe Meers, University of Antwerp</p> <ol style="list-style-type: none"> 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>
<p>10.45 - 11.15</p>	<p>Coffee</p>	

<p>11.15 - 13.00</p>	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 13: <i>The Politics of Cinema Space. Issues in Recent Times</i></p> <p>Chair: Ece Vitrinel, Galatasaray University</p> <p>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></p> <p>2. Victoria Lowe, University of Manchester <i>'Una piazza magica' : Umbria Film Festival, the piazza and the politics of place</i></p> <p>3. Maya Nedyalkova, Oxford Brookes University <i>Reaching Diasporic Audiences: a Case-study of the Bulgarian Virtual Film Festival "BG Screen Online"</i></p> <p>4. Hasan Akbulut, Istanbul University, Turkey <i>Motherland Goes Transnational: Art Film Reception Practices of Turkish Community in London</i></p>	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 14: <i>Construction and Uses of Databases for Historical Cinema Research</i></p> <p>Chair: Dr. Yvonne Zimmermann, Philipps-Universität Marburg</p> <p>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></p> <p>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></p> <p>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></p>
<p>13.00 - 14.00</p>	<p>Lunch</p>	

14.00 - 15.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 15: Studies of Cinema Distribution and Programming</p> <p>Chair: Daniela Treveri Gennari, Oxford Brookes University</p> <p>1. Kristina Tanis, Anastasiia Balykova and Ivan Karnaukhov, Higher School of Economics, Moscow <i>POPSTAT and Film-Programming in Moscow Cinema Theaters (1947-1950)</i></p> <p>2. Konrad Klejsa and Lucian Tion, University of Lodz, Polen <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 <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>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 16: Mapping the Transnational Circulation of Quo Vadis? (1913)</p> <p>Chair: Jeffrey Klenotic, University of New Hampshire</p> <p>1. Karina Pryt, Goethe University Frankfurt am Main <i>Quo Vadis? in Warsaw in 1913: An Italian or Polish artwork on the silver screen?</i></p> <p>2. Denis Condon, Maynooth University <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 <i>Copycat Marketing or Biblical Truth?: Capitalizing on Quo Vadis? (1913) in Australia</i></p> <p>4. Rafael de Luna Freire, Federal Fluminense University <i>The routes of Quo Vadis in Brazil</i></p> <p>5. Jeffrey Klenotic, University of New Hampshire <i>Mapping Quo Vadis? in the United States, 1913-1916</i></p>
15.45 - 16.00	Coffee	
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>	

Restaurant yet to be announced	
Conference dinner	
Friday 8th July 2022	
09.00 - 10.45	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Session 17: Historical Approaches to Children at the Cinema</p> <p>Chair: TBA</p> <ol style="list-style-type: none"> 1. Pete Turner, Oxford Brookes University <i>'A Playground Badge of Honour': Underage Viewings and Masculine Identity in 1980s UK</i> 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> 3. Elizaveta Dankova, Independent researcher <i>"Cinema is an instrument of corruption, not enlightenment": movie-going and soviet children in 1920s</i>
	<p>Classroom A - Vetrerie Sciarra - Via dei Volsci, 122 Session 18: 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 <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, 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	Coffee

11.00 - 12.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Book presentations - panel discussions</p> <p>1. Cinema in the Arab World: New Histories, New Approaches (30 min)</p> <p>Panel participants: Daniel Biltereyst, Ghent University; Ifdal Elsaket, the Netherlands-Flemish Institute in Cairo; Philippe Meers, University of Antwerp</p> <p>Chair, interviewer, discussant: Mélisande Leventopoulos, University Paris 8</p> <p>2. New Perspectives on Early Cinema History: Concepts, Methods, Applications (30 min)</p> <p>Panel participants: Mario Sluga, Queen Mary University of London and Daniel Biltereyst, Ghent University</p> <p>Chair, interviewer, discussant: Paul S. Moore</p>
12.00 - 13.00	<p>Classroom Levi - Vetrerie Sciarra - Via dei Volsci, 122 Closing reflections HoMER 2022</p> <p>Clara Pafort-Overduin, University of Utrecht; Philippe Meers, University of Antwerp; Daniel Biltereyst, Ghent University; Melisande Leventopoulos, University Paris 8</p> <p>Chair and discussant: Maria Luna-Rassa, TecnoCampus Universitat Pompeu Fabra</p>
13.00 - 14.00	Lunch
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 and Lies Van De Vijver, UCA School of Arts & Ghent University</p> <p>Cinema Histories Platform: Connecting stories of cinema-going</p>

18.00**Terrazza Borromini, Via di Santa Maria Dell'Anima 30****Closing event hosted by the European Cinema Audiences project (ECA)**

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.