

HoMER@BAHAMAS 26 JUNE – 28 JUNE 2019

ANCHORING NEW CINEMA HISTORY - PRELIMINARY PROGRAM

**Oakes Field Campus
University Drive
Nassau, The Bahamas**

Organisers:

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HoMER Conference Committee: Talitha Ferraz, Maria Luna, Mario Sluga & Jessica Whitehead

Tuesday 25th June pm

Tour of the island and the local cinemas

Wednesday 26th June

Morning 9-10.30	Welcome Monique Toppin, Clara Pafort-Overduin and Daniela Treveri Gennari Keynote (to be announced)	
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<p>10.30-1pm</p>	<p>Panel 1 - Spaces and Places: Cinemas as political places (in the non-western world)</p> <p>Asmaa Ghareeb Robert Bosch "The history of the cinemas in Isma'ilia and uprising the nationalism between (1950 to 1967)"</p> <p>Fernanda Pinto de Almeida University of the Western Cape "The fall of a drive-in's 'Berlin Wall': the promise of desegregated cinemas in Cape Town"</p> <p>Ifdal Elsaket Netherlands-Flemish Institute Cairo "Boycotts and Belonging: The Politics of Cinema-Going in 1930s Egypt"</p> <p>Jorge Iturriaga Universidad de Chile "The Film Censorship Board in Chile between 1960 and 1973: the making of a database"</p> <p>Marina Moguillansky, Valeria Galván CONICET-UNSAM « Nazi films in Buenos Aires (1935-1942). Exhibition and critical reviews"</p>	<p>Panel 2 - Theories and Methodologies: Memory as an entry to cinema experiences</p> <p>David González-Hernández ITESO-Jesuit University Guadalajara, Mexico "Border cinema: regional culture as mediation of movie consumption in Laredo, Texas"</p> <p>Marie Christin Krämer University of Hildesheim (Germany) & Université de Lorraine (France) "Searching for (Film) Treasures: The 1980s Video Library and its Lasting Impact on Film Memory and Culture"</p> <p>Mark McKenna University of Liverpool "Plastic Nostalgia: Collective remembrance, Empirical evidence and the search for historical accuracy in the history of the "video nasties"'"</p> <p>Talitha Ferraz Escola Superior de Propaganda e Marketing & Universidade Federal Fluminense "Cinema-going nostalgias: a sharp mode of expression in recent productions of cinema-going memory?"</p>
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<p>1-2</p>	<p>Lunch</p>	
<p>Afternoon 2-3.30pm</p>	<p>Panel 3 - Theories and Methodologies: Comparing European Cinema Audiences</p> <p>Daniela Treveri Gennari Oxford Brookes University <i>"Comparing European Cinema Audiences"</i></p> <p>Thunnis van Oort & Lies Van de Vijver Oxford Brookes University <i>"Digital Archive and Exhibition"</i></p> <p>Pierluigi Ercole & Kathleen Lotze De Montfort University; Oxford Brookes University <i>"Film programming in transnational perspective: reflecting on the collection, processing and analysis of film programming data for seven European cities (1951-1953)"</i></p> <p>Asa Jernudd Orebro University <i>"Programming in different cinemas and locations in Sweden in 1956-58 and 1966"</i></p>	<p>Panel 4 - Spaces and Places: Cinema programming strategies</p> <p>Efraín Delgado Rivera & Jaime Miguel González Chávez & Joel Ortega Contreras Universidad De La Salle, Bajío; Universidad De La Salle, Bajío; Universidad Internate Word <i>"Exhibition and Cinematic Programming in León in the decades from 1940 to 1979; from the perspective of the "New Cinema History""</i></p> <p>Karla Huebner Wright State University in Dayton, Ohio <i>"Movie-Going in Interwar Prague"</i></p> <p>Robert James University of Portsmouth <i>"Don't worry about what the public want; see that they want what you have got': Cinema management, advertising and public taste in Britain, c. 1920-c. 1960"</i></p>

<p>4-6pm</p>	<p>Panel 5 - Spaces and Places: Cinemas as educational places</p> <p>Constance Balides Tulane University “Intertext, Performance, Space: Children Who Labor and the National Child Labor Conference, New Orleans, 1914”</p> <p>Lisa Rabin George Mason University “Becoming International: American Audiences and the Educational Films of Julien Bryan (1899-1974)”</p> <p>Wolfgang Fuhrmann Affiliation not known “Voluntary associations as cinema audiences”</p> <p>Yanping Guo South China Normal University “Making Peasants Understand Film” : Projectionist’s Oral Performance in Early Film Propaganda of Maoist China”</p>	<p>Panel 6 - Spaces and Places: Transnational film distribution</p> <p>Jannie Dahl Astrup University of Copenhagen “We are going to conquer the world’: Researching Palladium’s Pan-European Business Model”</p> <p>Jessica Whitehead & Paul Moore Ryerson University; Ryerson University Cinema Preferiti: Mapping Italian Language Film Distribution and Exhibition in Canada</p> <p>Julie Allen Brigham Young University “Swedish Silent Film and the Rise of Art Cinema in Australia and New Zealand”</p> <p>Leandro Gonzalez Universidad Nacional General Sarmiento “Transnational cinema: some reflections on the circulation of Argentine cinema in Spain”</p>
<p>6-7.30</p>	<p>Books on the beach: celebrating new publications of HoMER members</p>	

Thursday 27th June

<p>Morning 9-11</p>	<p>Panel 7 - Theories and methodologies: Local, national and transnational film distribution</p> <p>Clara Pafort-Overduin & Douglas Gomery Utrecht University; University of Maryland “Searching for the right program: Paramount’s first years as a distributor, 1914-1919”</p> <p>Erica Carter King’s College London “Mobile audiences, travelling sensibilities. Colonial expatriates and cinema in the post-1945 Bahamas”</p> <p>James Burns Clemson University “Cinema Entrepreneurs in the British West Indies, 1940-1965”</p> <p>Niki McWilliams Oxford Brookes University “Diasporic Audiences, Cinematic Memories and Historical Film Distribution and Consumption”</p>	<p>Panel 8 - Spaces and Places: Non theatrical film distribution</p> <p>Benjamin Ogradnik University of Pittsburgh “The Moving Image in the Museum: Institutional Dynamics and Uneven Regional Development in 1970s Museum Film Exhibitions”</p> <p>Kata Szita University of Gothenburg “New Perspectives on an Imperfect Cinema, or the Mobile Screen Culture 2.0”</p> <p>Liz Czach University of Alberta “The Travel-Lecture Film Circuit and Sites of ‘High-Class’ Non-Theatrical Exhibition”</p> <p>Matthew Jones De Montfort University in Leicester “Arts films in the provinces: Leicester Film Society from the 1930s to the 1960s”</p>
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<p>11.30-1</p>	<p>Panel 9 - Theories and Methodologies: Contemporary film consumption</p> <p>Brendan Kredell Oakland University <i>“Identity, Enqueued: Home Video Consumption and the Geography of Taste”</i></p> <p>Maya Nedyalkova Oxford Brookes University <i>“Minimising the risk of disappointment, maximizing contact points or why Bulgarian viewers pirate films”</i></p> <p>Raquel Ferraira & Rita Espanha Federal University of Sergipe (UFS) <i>“One hypothesis for the future of social network consumption: what exposure to new and traditional media tells us”</i></p>	<p>Panel 10 - Theories and Methodologies: Redefining histories of Brazilian cinema</p> <p>Hadija Chalupe da Silva Oxford Brookes University <i>“Mapping out contemporary Brazilian films in UK”</i></p> <p>José Cláudio Siqueira Castanheira Universidade Federal de Santa Catarina (UFSC) <i>“Politics of moviegoing: spectatorship as an act of rebellion”</i></p> <p>Sheila Schvarzman Anhembi Morumbi University <i>“Writing a New History of Brazilian Cinema”</i></p>
<p>1-2 Lunch</p>		

<p>Afternoon 2-4</p> <p>4.30-6.30</p>	<p>Panel 11 -Theories and Methodologies: Expanding New Cinema History into new territories</p> <p>DIGIFIL: Kaspar Beelen, Ivan Kisjes, Kathleen Lotze, Ieva Staliunaite, Thunnis van Oort University of Amsterdam “The popularity of German films in the Netherlands after World War II: A DH-approach to data collection and analysis”</p> <p>Jacqueline Maingard University of Bristol “Researching African Audiences of Cinema: Where to next?”</p> <p>Mario Slugan Ghent University “New Cinema History Meets Philosophical Aesthetics: Early Cinema and the Problem of Fiction”</p> <p>Sarah Kelley University of Bristol “Methodologies for Cinema History: The Power of the Paratext”</p> <p>AGM + Conference dinner on the beach</p>	<p>Panel 12 - Theories and Methodologies: Uses of geographical visualization in cinema exhibition and consumption</p> <p>Maria Luna TecnoCampus ESUPT -UPF “Micro-mapping perspectives: historical transnationalities on Latin American Cinema”</p> <p>Terezia Porubcanska, Philippe Meers & Daniel Biltereyst University of Antwerp; University of Antwerp; Ghent University “Moving pictures in motion: Applying geographical visualization in comparative research on local film exhibition with a case study of Antwerp, Ghent and Brno in 1952”</p> <p>Vincent Baptist, Julia Noordegraaf, Thunnis van Oort & Ivan Kisjes University of Amsterdam “Amsterdam Cinema Audiences: A Geospatial Analysis of Film Exhibition and Consumption in Early 20th-Century Amsterdam”</p> <p>Yamini Krishna English and Foreign Languages University “Spatial geography of film making district of Hyderabad”</p>
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Friday 28th June

<p>Morning 9.30-11.30</p>	<p>Panel 13 - Spaces and Places: Cinemas as sites of social and cultural Exchanges</p> <p>Agata Frymus Ghent University "Black women and Cinemagoing in Harlem, 1920-1929"</p> <p>Eleonora Roaro University of Udine "Cinemas in Milan"</p> <p>Grace Stephenson Durham University "The Specialist News-Theatre as a Site of 'Social and Cultural Exchange': A Case Study of the Pilgrim Street 'News Theatre' in Newcastle-upon-Tyne, 1937-1968"</p> <p>Sam Manning Oxford Brookes University "Fifty Years of Queen's Film Theatre: Cinema History and Public Engagement in Northern Ireland"</p>	<p>Panel 14 - Theories and methodologies: Cinemas as sites of off screen and on screen interaction</p> <p>Anthony McKenna University of Nottingham Ningbo China "Performing Off Screen and On: Lu Yan and Shanghai's 'Miss Earphones'"</p> <p>Sancler Ebert Centro Universitario Central Paulista "Darwin in programming: The relationships between stage attractions and screen in Rio de Janeiro's 1920s movie theaters"</p> <p>Sarah Thomas University of Liverpool Anchoring Virtual Reality to New Cinema History: "Strategies of film stardom, cinema history and economic exchange in immersive media"</p> <p>Vincent Longo University of Michigan – Ann Arbor "A Hard Act to Follow: Rethinking Classical Era Exhibition Through Live Performance"</p>
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12-1	Speed-dating : Exchanging thoughts on theoretical & methodological concerns	
1-2	Lunch	
Afternoon 2-5.30	<p><i>Panel 15: (plenary start and ending) Panel discussions on</i></p> <ol style="list-style-type: none"> <i>1. Mapping and spatial history (Jeff Klenotic)</i> <i>2. Defining Contemporary Cinema (Karina Aveyard)</i> <i>3. Historical Cinema Memory and Contextual Cinema Materials (Åsa Jernudd)</i> <i>4. New Cinema History and the Digital (to be announced)</i> 	