

RECONFIGURATIONS – New Narrative Challenges of the Moving Image

VI Narrative, Media and Cognition

Virtual Conference – Lisbon Polytechnic Institute

14 – 16 October 2021

14 October (Thursday)	Room A	Room B	Room C	Room D
8:30 / 9:00	Opening Ceremony			
9:00 / 10:45 Session 1 (4)	<p>Videogames: Agency and gameplay Chair: Farley Fernandes</p> <p>1 – “Twitch, Fish, Pokémon and Plumbers: Game Live Streaming by Nonhuman Actors” – Mark R. Johnson (University of Sydney, (Australia) and Nathan J. Jackson (and University of New South Wales, Australia)</p> <p>2 - “Cognizance of Media Ecology through Illustrative Ludology and Enacted Narratives” – Ankita Singh and Tasha Singh Parihar (School of Liberal Education Galgotias University, Greater Noida, India).</p> <p>3 - “Cause, Effect, and Player-Centric Time. Conflicts between Causal Intuition and Storytelling</p>	<p>Television Genres Chair: Fátima Chinita</p> <p>1 - “Challenging Narration: Female Subjectivity in Television Crime Drama” – Patrycja Chudzicka-Dudzik (University of Lodz, Poland)</p> <p>2 - “The New Portrayal of Taiwanese Women via Highlighting Self-Representation in ‘Trendy Drama’” – Hsin-Pey Peng (Zhaoqing University, China)</p> <p>3 - “New Era for an Old Genre: Celebrity Talk Shows on Turkish Digital Platforms”- Ürün Yildiran Önk (Yaşar University, Turkey)</p>		

	<p>in Video Games” – Federico Alvarez Igarzábal (Institute for Frontier Areas of Psychology and Mental Health, Germany)</p> <p>4 - “Interactive Characterisation: Dictating Characterised Morality in Videogames” – Andre Cowen (De Montfort University, UK)</p>			
10:45 / 11:00	Pause			
11:00 / 12:30	<p>Screenwriting Chair: Carmen Sofia Brenes</p> <p>1 – “An ontology of the screenplay as complex system” – Paolo Russo (Oxford Brookes University, UK)</p> <p>2 - “The ontology of the interactive script” – Rafael Leal (Universidade Federal Fluminense, Brazil)</p> <p>3 - “What Does Non-Chronological Narration Tell Us About the Nature of Cinema?” – David Cottis (Middlesex University, UK)</p>	<p>Unreliable Narration Chair: Fryderyk Kwiatkowski</p> <p>1 - “Saints and Antichrists of Our Truth-less Age” – Buğra Kibaroglu (Mardin Artuklu University, Turkey)</p> <p>2 - “Altered States as Embodied ‘Gnosis’, Or, How to Simulate a Secular Revelation in Mind-Game Films” – Fryderyk Kwiatkowski (University of Groningen / The Netherlands and Jagiellonian University / Poland)</p> <p>3- Dementia, Disability, and the Unreliable Narrator in Florian Zeller’s “Father”-Slavica Srbinska (Faculty of Philology” Blaze Koneski”, “Ss Cyril and Methodius” University, Skopje, Northern Macedonia)</p>	<p>Comunicação e Média (P) Chair: Manuela Penafria</p> <p>1 - “A empatia do jornalismo imersivo com o uso dos webdocumentários em 360º” – Marina Oliveto (Universidade Lusófona, Portugal)</p> <p>2 - “As mil palavras de uma imagem... Ou da construção tríplica de leitura de um texto fílmico feito expressão de autorrepresentações identitárias” – José Cavaleiro Rodrigues and Vanda Maria Gonçalves de Sousa (Instituto Politécnico de Lisboa, Portugal)</p> <p>3 - “Guerra colonial e narrativas contemporâneas: uma análise comparativa entre dois standpoints mediáticos lusófonos acerca de um</p>	

			conflito comum” – Gustavo Freitas (Universidade de Coimbra, Portugal)	
12:30 / 13:30	Lunch break			
13:30 / 15:00	Plenary Session: Miklós Kiss - University of Groningen : “(Meta-)Framing Film Puzzles” Chair: Fátima Chinita			
15:00 / 15:15	Pause			
15:15 / 16:45	Complex Time and Space Chair: Fátima Chinita	Complex TV Chair: Francisco Merino	Cognição (P) Chair: Luís Nogueira	Adaptação Intermedial (P) Chair: Ana Isabel Soares
Session 3 (4)	<p>1 - “Simple Complexity: Understanding Time Travel Narratives” – Gal Nadler (Tel Aviv University, Israel)</p> <p>2 - “‘Time is Only a Kind of Space’. Reflections on Time Travel Narratives” – Simon Spiegel (University of Zürich) Switzerland)</p> <p>3 - “Decoding the enigma: The aporetic pitfall of David Lynch’s <i>Inland Empire</i>” (2006)” – Fátima Chinita (Lisbon Polytechnic Institute, Portugal)</p> <p>4 - “The Fragmentary Narratives of Hong Sang-Soo” – Aleksander Koren (University of Zürich, Switzerland)</p>	<p>1- “Global Television: International Success of Spanish Series <i>Elite</i>” – Ana Ávila Bohórquez (Universidad Complutense de Madrid, Spain)</p> <hr/> <p>2 – “Serial anthology: reinventing the televisual storytelling for the new TV age” – Klára Feikusová (Palacký University in Olomouc, Czech Republic)</p> <p>3 - “Narrative Complexity in the Brazilian Telenovela: Some Perspectives” – Lucas Martins Néia (University of São Paulo, Brazil)</p> <p>4 – “How Interactive TV Manages Viewer Experiences (And How to Study It): The Case of <i>Mosaic</i>” – Andrea Comiskey (University of Pittsburgh, USA)</p>	<p>1 – “Da reconhecimento à cognição inventiva: as narrativas inventadas com imagens em movimento” – Marina Muniz de Lourenço (Universidade Federal Fluminense, Brazil)</p> <p>2 - Elementos cinematográficos presentes no emergir da Consciência Humana” – Luís Carlos S. Branco (Universidade de Aveiro, Portugal)</p> <p>3 - “<i>WandaVision</i> e os processos cognitivos dos telespectadores interagentes no Twitter”- Daiana Sigiliano and Gabriela Borges (Universidade Federal de Juiz de Fora, Brazil)</p> <p>4 - “<i>Caminhos Magnéticos: narrativa neuro-vertoviana</i>” –</p>	<p>1 - “O cânone literário inglês adaptado para a cultura popular brasileira: o caso da novela <i>Orgulho e Paixão</i>” – Maria Clara Pivato Biajoli (Universidade Federal de Alfenas, Brazil)</p> <p>2 - “Transposições narrativas: Analisando a <i>série House of Cards</i>” – Diogo de Melo Gomes Silva (Universidade Federal de Juiz de Fora, Brazil)</p> <p>3 - “A adaptação em videoclipes como desafio narrativo na imagem em movimento” – Ana Carvalho e Célia Vieira (Instituto Universitário da Maia, Portugal)</p> <p>4 - “<i>24 Hour Psycho: uma narrativa arrastada em contenção</i>” – Deborah Walter de</p>

			Teresa Lima (Universidade do Minho, Portugal)	Moura Castro (Universidade Federal de Alfenas, Brazil)
16:45 / 17:00	Pause			
17:00 / 18:30	<p align="center">Plenary Session: Jason Mittel - Middlebury College : “Studying Television Narrative via Videographic Criticism”</p> <p align="center">Chair: Maria Guilhermina Castro</p>			
15 October Friday	Room A	Room B	Room C	Room D
11:00 / 12:30	<p>Aesthetic Experience and Style Chair: Jorge Palinhos</p> <p>1 - “The audiovisual production seen as an aesthetic object” – Joachim Bergensträhle (Dalarna University, Sweden)</p> <p>2 - “The wisdom of <i>The Turin Horse</i>: Modes of narrative and experience in the storytelling of Béla Tarr and Ágnes Hranitzky” – Jorge Palinhos (Instituto Politécnico de Lisboa, Portugal)</p> <p>3 - “Narrative and Depression in Lars von Trier’s cinema” – Carlos Ruiz Carmona (Citar - Research Centre for Science and Technology of the Arts, Portugal)</p>	<p>Transmedialidade (P) Chair: Ana Cláudia Munari</p> <p>1 - “Para além do riso: uma análise da personagem Dona Hermínia a partir da prática da transmediação” – Ana Paula Silva Ladeira Costa & Harllon Peixoto Ferreira Filho (Universidade Estadual de Goiás, Brazil)</p> <p>2 - “<i>Lá na Frente</i>: Da criação de um podcast infantojuvenil para um transmedia storytelling sobre luto, fé e infância queer” – Márcio Andrade (Universidade do Estado do Rio de Janeiro, Brazil)</p> <p>3 - “As Referências Intermidiáticas na franquia de games <i>God of War</i>” - Luciano Borges (Universidade Presbiteriana Mackenzie, Brazil)</p>		
12:30 / 13:30	Lunch break			

13:30 / 15:00	<p align="center">Plenary Session: Nitzan Ben-Shaul - University of Tel-Aviv:</p> <p align="center">“VR versus cinematic audiovisual narration, sense of presence and point of view: the uncanny space of VR”</p> <p align="center">Chair: Nelson Zagalo</p>			
15:00 / 15:15	Pause			
<p>15:15 / 16:45</p> <p>Session 6</p> <p>(4)</p>	<p align="center">Intermedial Adaptation</p> <p align="center">Chair: Marta Mendes</p> <p>1 - The Aside in Film and TV-Series: Notes on the Adaptation of a Theatrical Device for the Moving Image” – Matthias Brütsch (University of Zürich, Switzerland)</p> <p>2 - “New narrative challenges: the adaptation of the Brazilian novel <i>O Quatrilho</i> from novel to film and then to opera” – Clarissa Mazon Miranda (Antonio Meneghetti University, Brazil)</p> <p>3 - “Run Away(s)” – Marta Mendes (Lisbon Polytechnic Institute, Portugal)</p>	<p align="center">Ekphrasis</p> <p align="center">Chair: Miriam Vieira</p> <p>1 - “Beyond the Body: Ekphrastic Embodiment and material Agency in Ciaran Carson’s <i>Still Life</i>” – Silvia Kurr (University of Tartu, Estonia)</p> <p>2 - “The <i>sonderkommando</i> photographs and the ekphrastic gesture in Lazlo Nemes’ <i>Son of Saul</i>” – Jorge Vaz Gomes (Faculdade de Belas-Artes de Lisboa, Portugal)</p> <p>3 - “Unveiling Ekphrasis on the Screen” – Dominika Bugno-Narecka (John Paul II Catholic University of Lublin, Poland) and Miriam de Paiva Vieira (Universidade Federal de São João del Rei, Brazil)</p>	<p align="center">Narration, Cognition and Digital Media</p> <p align="center">Chair: Pedro Cardoso</p> <p>1 - “Sensorial intervention of ‘immersive’ technologies into mental narrative engagement: cognitive issue with experiencing 360/VR movies” – Eugene Kukshinov (Temple University, USA)</p> <p>2 - “Kinaesthetic Cognition in 360º Stereoscopic Spherical Film” – Aigars Ceplitis (RISEBA University of Applied Sciences, Latvia)</p> <p>3 - “AI& Narrative Tactics in the Work of Ian Cheng” – Arron Santry Goldsmiths, University of London, UK)</p> <p>4 - “Eyescape – Automation of Cinematic Narratives”, a practical and methodological approach for expanded spectatorship in algorithm and database cinema” – Victor Candeias (KUL, Leuven,</p>	<p align="center">Espaço, Tempo, Personagens (P)</p> <p align="center">Chair: Fátima Ribeiro</p> <p>1 - “As relações espácio-temporais como procedimentos narrativos para a complexidade de personagens em séries de televisão” – Maria Cristina Palma Mungiolli & Claudinei Lopes Junior (Universidade de São Paulo - USP Brazil)</p> <p>2 - “Unidade e heterogeneidade na relação com Deus: para um estudo das personagens, tempo e espaço na narrativa de <i>Luz de Inverno</i>, de Ingmar Bergman – Mónica Baptista (Lisbon Polytechnic Institute, Portugal)</p> <p>3 - “Nikos Nikolaidis: O Hades fetichista” – Pedro Crispim Santos Álvaro (Universidade Nova de Lisboa, Portugal)</p> <p>4 - “O espaço e o tempo na narrativa documental de Patrício Gúzman” – Elis Crokidakis Castro (Faculdade de Cinema Hélio</p>

			Belgium and Lusófona University, Portugal)	Alonso (FACHA) \ PPGcine da Universidade Federal Fluminense (UFF, Brazil)
16:45 / 17:00	Pause			
17:00 / 18:30	Plenary Session: Jane Alison - University of Virginia : “Meander, Spiral, Explode: Design and Pattern in Narrative” Chair: Jorge Palinhos			
16 October Saturday	Room A	Room B	Room C	Room D
9:30 / 10:45 Session 7 (3)	Self-Reflexive Videogames Chair: Bárbara Barroso 1 - “Simulation, agency and rhetorics: self-reflexive storytelling in videogames” – “Tamás Csöngé (University of Pécs, Hungary) 2 – “Narrating Itself: Self-Reflexivity in Narrative Video Games” – Regina Seiwald (University of Birmingham, UK) 3 - “Direction of Attention in Metareferential Videogames” – Theresa Krampe (Giessen University, Germany)	Intermediality and aesthetics Chair: José Duarte 1 - “Aestheticising Modernities through Intermediality: The New Narrative of Dialogic Poetics between Modernist Poets and Visual Artists” – Bowen Wang (Trinity College Dublin, Ireland) 2 - “‘We live inside a dream’: The Phillip Jeffries scene and the intermediality of <i>Twin Peaks</i> ” – Briac Picart Hellec (University of Le Havre Normandy, France) 3 - “Intermediality and the Brain in the Stage and the Moving Image” – Eduardo Condorcet (Independent researcher)		
10:45 / 11:00	Pause			
11:00 / 12:30	Transmediality Chair: Paulo Leite	Ideological framings Chair: Doru Pop		

<p>Session 8 (3)</p>	<p>1 - “Enacting Londons: Audience Migration and Engagement in Transmedia Psychogeographical Storytelling” – Kai Tan (RWTH Aachen, Germany) 2 - “Toward a transmedial iconology of the Japanese cartoon” – Béata Pusztai (Metropolitan University Budapest (METU, Hungary) 3 - Unpacking the redefined role of the star image in the metanarrative film AK vs AK” – Anushka Kartha (Queen Mary University of London, UK)</p>	<p>1 - “Ideological Framing of the Historical Narrative: Agenda Placement Policies in Turkish TV Series on Ottoman Empire History” – Kemal Deniz (Munzur University, Turkey) 2 - “Narratives of Otherness: Social Cognition and Documentary Film”- Catalin Brylla (Bournemouth University, UK) 3 - “Dynamic Reconfigurations of the Mainstream Culture: Romanian Lockdown Memes and Media Imperialism” – Daniel Ungureanu (“George Enescu” National University of Arts, Romania)</p>		
12:30 / 13:30	Lunch break			
13:30 / 15:00	Plenary session cancelled			
15:00 / 15:15	Pause			
<p>15:15 / 16:45 Session 9 (4)</p>	<p>Film Worlds and Characters Chair: Carlos Ruiz 1- “Fictional worlds around TV stories: domesticating big data” – Pilar Lacasa; Rut Martínez-Borda; Héctor del Castillo; and Iris Barrajon (The University of Alcalá,</p>	<p>Intermedialidade: palavras e imagens (P) Chair: Miriam Vieira 1 - “Écfrase, cinema, filosofia: o ‘poder transmedial’ dos conceitos em <i>Um teste de resistores</i>, de Marília Garcia” – Yasmin Bidim</p>	<p>Non-linearity and Cognition Chair: Guilhermina Castro 1 - “Aesthetic Experience Radically Revised: <i>The Cut-Ups</i> (1967)” – Daria Baryshnikova (Rheinisch-Westfälische Technische Hochschule Aachen, Germany)</p>	<p>Guião para televisão e cinema (P) Chair: Paulo Leite 1 - “A ficção seriada e seus formatos em reconfiguração: transformações na serialidade em <i>Amor de Mãe</i> (Rede Globo, 2019)” – Daniel Rossmann</p>

	<p>Spain)</p> <p>2 - “A cognitive and folkbiological approach to imaginary beings in the <i>Star Trek</i> universe” – Zoe Wible (University of Kent, UK)</p> <p>3 - “Construction Sites and Vague Identities in Contemporary Romanian Film: (Dis)Placing Characters in Cristian Mungiu’s <i>Graduation</i>” – Catalina Iricinschi (Franklin & Marshall College - Lancaster, PA, USA)</p> <p>4 - “Characters breaking the fourth wall on <i>Paradise PD</i>: humor and satirical commentary” – Wanderley Anchieta (Federal Fluminense University, Brazil)</p>	<p>Pereira dos Santos (Universidade Federal de São Carlos, Brazil)</p> <p>2 - “<i>Slam</i> em tempos de isolamento social” – Daniela Silva de Freitas (Universidade Federal de Alfenas, Brazil)</p> <p>3 - “Fluidez midiática e quadrinhos digitais no Brasil e na França” – Angélica Amâncio (Université Lyon 3 e 2, France)</p>	<p>2 - “The End of Getting It” – Karen Sztanjberg (University of Amsterdam, The Netherlands)</p> <p>3 - “Rebooting Interactive Games: An Intermedial Approach to Cinema and Videogames” – George Dimoglou (Aristotle University of Thessaloniki, Greece)</p> <p>4 - “‘Cognition is Construction’: Eisenstein’s Narrative and Spectator’s Extended Cognition” – Ana Hedberg Olenina (Arizona State University, USA)</p>	<p>Jacobsen, Miranda Perozini Barbosa and Patrícia Cardoso D’Abreu (Universidade Federal do Espírito Santo, Brazil)</p> <p>2 - “Expansões do storytelling, soluções de encenação e disputas da atenção em <i>Boca a Boca</i> (Netflix, Brasil)” – Simone Maria Rocha, Lívia Maia Caldeira Arantes and Marcos Silva (Universidade Federal de Minas Gerais, Brazil)</p> <p>3 - “<i>A Escrita do lauretê</i>: narrativas expandidas em Realidade Virtual Interativa – RVi” – Carlos Dowling (Universidade Federal da Paraíba, Brazil)</p> <p>4 - O Roteirista Etnógrafo: mecanismos narrativos para investigar relações de poder” – Aurélio de Aragão (Universidade Federal do Rio de Janeiro – UFRJ, Brazil)</p>
16:45 / 17:00	Pause			
17:00 / 18:30	<p style="text-align: center;">Plenary Session: Jens Eder - University Babelsberg KONRAD WOLF.</p> <p style="text-align: center;">“Audiovisual narrative on social media: networked attention and political impact”</p> <p style="text-align: center;">Chair: Sérgio Dias Branco</p>			
18:30 / 19:00	Closing session			