



programme

SMALL CINEMAS CONFERENCE

Diversity in Glocal Cinemas:
Language, Culture, Identity

20-22.09.2017 Bilbao

EHUko Esperientzia Gelak. Alde Zaharra
Aulas de la Experiencia de la UPV. Casco Viejo

www.ehu.eus/ehusfera/smallcinemasconference2017

Unibertsitateko ikertzaile eta irakasleei, agente legegileei eta industriako profesionali zuzendutako 2017ko kongresuak piztu nahi du zinema glokala kontzeptuaren gaineko eztabaida. Hain zuzen ere, tokian tokiko hizkuntzan errodatutako eta modu lokalean ulertutako zinemak, baina audientzia globalari zuzendutakoak.

Azken hamarkadetako zinemaren teoriak globalazio, transnazional, trasnazional-osteko, diasporiko eta transregional bezalako terminoak landu ditu. Gainera, Ipar Ameriketako eta Europako zinemen gaineko ikerketa luzeak bidea zabaldu du, tamainaz txikiagoak diren bestelako sormen praktika edo adierazpenak ikertzeko. Alabaina, bi indar horiek etengabeko aldaketa prozesuan dagoen munduko zinema markoan jarduten dute: globalizazioa eta horren kontra azaldutako mugimendu lokalak zein etnikoak. Hollywoodek eta estudio handiek kontrolpean duten merkatuan aritzeko arazo larriak dituzte jatorrizko hizkuntzan eta kultura-ikuspuntu propiotik istorioak kontatu nahi dituzten komunitateak. Jardunaldi hauen antolatzaileek uste dute, glokala zinemaren bitartez, posible dela bermatzea, ospatzea eta kritikoki aztertzea munduko kultura eta hizkuntza aniztasuna.

Aimed at academics, policymakers and media industry professionals, the 2017 conference will revolve around the phenomenon of glocal cinemas, understood as those cinemas conceived locally and in the local language, but aimed at a global audience. In the last decades, film theory has embraced concepts such as “globalisation”, “transnational”, “post-national”, “diasporic” and “trans-regional”, and the long-established focus on North American and European cinemas has given way to analyses of lesser-known practices or creative expressions. Two forces operate today in the shifting landscape of world cinemas: globalisation and a reaction to this globalisation via the local and the ethnic. Communities that seek to tell stories from their cultural point of view and in their own language face extraordinary challenges in a market still dominated by Hollywood and other major industries. The organizers of this conference believe that it is through glocal cinemas that the world’s cultural and linguistic diversity can be affirmed, celebrated and/or critically examined.

Dirigido a investigadores/as y profesores/as universitarios, legisladores/as y profesionales del sector, la conferencia 2017 girará en torno al fenómeno de los cines locales: cines concebidos localmente y en el idioma local, pero dirigidos a un público global. Durante las últimas décadas la teoría cinematográfica viene tratando conceptos como “globalización”, “transnacional”, “post-nacional”, “diáspora” y “trans-regional”. Mientras tanto, el clásico enfoque centrado en los cines norteamericanos y europeos está dando paso a la posibilidad de ahondar en prácticas y expresiones creativas de menor tamaño. Actualmente dos corrientes compiten en el campo del cine a nivel mundial: por un lado la glocalización, y por otro la respuesta a esta, desarrollada a través de lo local y lo étnico. Comunidades que buscan contar historias desde su idiosincrasia cultural o en su propia lengua se enfrentan a extraordinarios retos, en un mercado dominado aún por Hollywood y otras grandes industrias. Desde la organización de este congreso creemos que, a través de los cines locales, se puede reafirmar, celebrar y examinar de manera crítica la diversidad cultural y lingüística del mundo.

ANTOLAKUNTZA. ORGANISATION. ORGANIZACIÓN

The 8th Annual International Conference on Small Cinemas: Diversity in Global Cinemas: Language, Culture, Identity is organized by the Department of Audiovisual Communication and Advertising of the Faculty of Social Sciences and Communication of the University of the Basque Country (UPV/EHU).

Organising committee:

Katixa Agirre

Itxaso del Castillo

Marijo Deogracias

Iratxe Fresneda

Marian Gonzalez-Abrisketa

Andoni Iturbe

Miren Manias-Muñoz

Amaia Nerekan

Aida Vallejo

BATZORDE ZIENTIFIKOA. SCIENTIFIC COMMITTEE. COMITÉ CIENTÍFICO

Charlie Cauchi (Filmmaker/Producer, Malta/UK)

Jose Claudio Castanheiro (Assistant Professor, Universidad Federal de Santa Catarina, Brazil)

Janina Falkowska (Professor, University of Western Ontario, Canada)

Lenuta Giukin (Associate Professor, SUNY Oswego, USA)

Mette Hjort (CUniversity of Copenhagen/Lingnan University, Hong Kong)

Dina Iordanova (Professor, University of St. Andrews, Scotland)

Noemi Marin (Professor, Florida Atlantic University, USA)

Renata Sukaityte (Associate Professor, Vilnius University, Vilnius, Lithuania)

Alicia Alted (UNED-eko katedraduna)

Joxean Fernandez (Professor of Université de Nantes, France.

Euskadiko Filmatagia/Basque Film Archives)

Andres Gostin (Mondragon Unibertsitatea, Euskal Herria)

Isadora Guardia Calvo (Escola Universitària ERAM)

Andoni Iturbe (Professor of Audiovisual Communication, University of the Basque Country UPV/EHU)

Miren Manias-Muñoz (Post-doctoral Visiting Research Fellow.

School of Culture and Creative Arts. University of Glasgow)

Iñigo Marzabal (Professor of Audiovisual Communication, University of the Basque Country UPV/EHU)

Iratxe Fresneda (Professor of Audiovisual Communication,

University of the Basque Country UPV/EHU)

Marian González-Abrisketa (Professor of Audiovisual Communication,

University of the Basque Country UPV/EHU)

Olatz González-Abrisketa (Professor of Anthropology, University of the Basque Country UPV/EHU)

Katixa Agirre (Professor of Audiovisual Communication, University of the Basque Country UPV/EHU)

Itxaso Castillo (Professor of Audiovisual Communication, University of the Basque Country UPV/EHU)

Amaia Nerekan (Professor of Audiovisual Communication,

University of the Basque Country UPV/EHU)

Aida Vallejo (Professor of Audiovisual Communication, University of the Basque Country UPV/EHU)

DISEINUA. DESIGN. DISEÑO

Poster design: Aida Vallejo and Sandra Alonso

Programme and web design: Aida Vallejo

IKASLE LAGUNTZAILEAK. VOLUNTEER STUDENTS. ESTUDIANTES VOLUNTARIXS

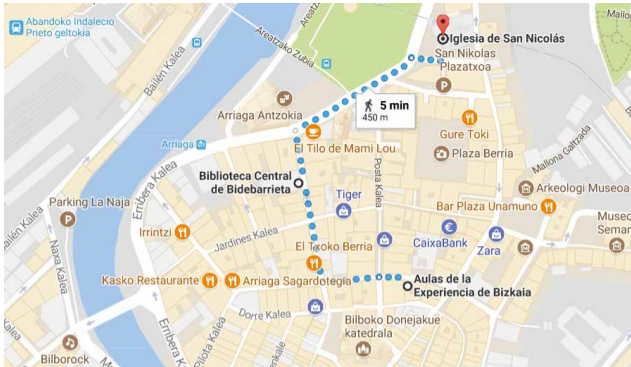
Eskerrik asko UPV/EHUko ikasle laguntzaileei beren laguntzagatik /

Thanks to the volunteer students of the University of the Basque Country for their collaboration /

Gracias a lxs estudiantes voluntarixs de la UPV/EHU por su colaboración

LEKUAK. VENUES. ESPACIOS

BILBAO



20-21 September. BILBAO (9:00-20:00)

Aulas de la experiencia de la UPV / EHUko Esperientzia Gelak

Address: Banco de España Kalea, 2 (Alde Zaharra/Old Town/Casco Viejo).

Main conference venue (keynotes and paper presentations)

21 September. BILBAO (18:30)

Biblioteca Central de Bidebarrieta (Bidebarrieta Library).

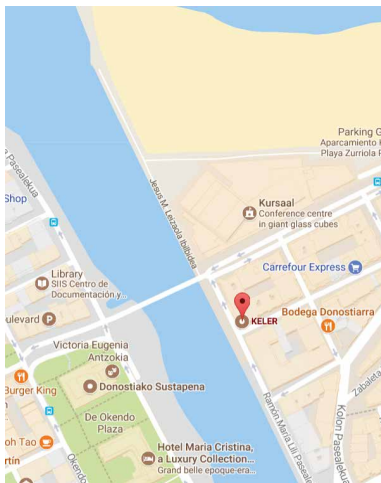
Address: Bidebarrieta Kalea, 4.

Film Projection: *The Search for Emak Bakia* (Oskar Alegria)

22 September. BILBAO (9:30)

San Nicolas church. Address: Plaza de San Nicolás, s/n.

Bus stop to go to San Sebastian



SAN SEBASTIAN (DONOSTIA)

22 September. SAN SEBASTIÁN
(DONOSTIA)

Sala Keler

Adress: Ramón María Lili Pasealekua, 2
Round table: Small Cinemas,
Film Festivals and Transnational
Circulation

20.09.2017

21.09.2017

22.09.2017

9:00 **Kongresuaren inaugurazioa**
Conference Opening
Apertura del congreso

9:30

KEYNOTE 1 (mr, EN)
MARGARITA LEDO.
Rethinking diversity:
cinema in non-hegemonic
languages as a symptom

9:30

PANEL 4A (r1, EN+ES):
Identity
PANEL 4B (mr, EN):
Minority Languages
PANEL 4C (r2, EN):
Gender II

9:30 **Bus trip**
BILBAO-SAN SEBASTIAN
(DONOSTIA)

11:30

PANEL 1A (r1, ES):
Representación indígena
en el cine latinoamericano
PANEL 1B (mr, EN):
New Glocal Cinemas
PANEL 1C (r2, EN):
Contemporary Small Cinemas

11:30

PANEL 5A (r1, EN):
Films from the Maghreb
PANEL 5B (mr, EN):
Audience and Reception
PANEL 5C (r2, ES):
Análisis textual

11:00

ROUND TABLE (kel, EN)
DINA IORDANOVA,
MARGARITA LEDO,
IB BONDEBJERG
On Small Cinemas, Film
Festivals and Transnational
Circulation

13:00 LUNCH

14:30

PANEL 2A (r1, ES):
Traducción y
diversidad lingüística
PANEL 2B (mr, EN):
National Identities

14:30

PANEL 6A (r1, EN):
Case Studies
PANEL 6B (mr, EN):
Multilingualism
PANEL 6C (r2, EN):
Film Festivals

21:00 **Bus trip**
SAN SEBASTIAN
(DONOSTIA)-BILBAO

16:00

PANEL 3A (r1, EN):
Cinema of First Nations
PANEL 3B (mr, EN):
Gender I
PANEL 3C (r2, EN+ES):
Peripheries

16:00

PANEL 7A (r1, EUS):
Basque Cinema
PANEL 7B (mr, EN+ES):
Challenges for Small Cinemas
PANEL 7C (r2, EN+ES):
Industry and Distribution

18:00

KEYNOTE 2 (mr, EN)
IB BONDEBJERG.
Globalisation, Multicultural
Reality and the Creative
Diversity of Scandinavian
Cinema

18:30

FILM PROJECTION
(Bid, VO.EUS, subt.EN)
La casa de Emak Bakia

VENUES

BILBAO:
r1: room 1
mr: main room
r2: room 2
Bid: Bidebarrieta Library

SAN SEBASTIAN/
DONOSTIA
Kel: Sala Keler

LANGUAGES

ES: Spanish/Castellano
EN: English
EUS: Basque/Euskara

20.09.2017 ASTEAZKENA. WEDNESDAY. MIÉRCOLES

BILBAO. Aulas de la experiencia / esperientzia gelak

8:30 REGISTRATION DESK OPEN

9:00 Conference opening (main room, English, Basque and Spanish)
with representatives of the Department of Audiovisual Communication and Advertising (Irene García), the Faculty of Social Sciences and Communication (Patxi Doblás) and the Rectorate of the University of the Basque Country UPV/EHU.

9:30 Keynote 1 (main room, English)

MARGARITA LEDO. Prof. University of Santiago de Compostela, USC
Rethinking diversity: cinema in non-hegemonic languages as a symptom

11:00 COFFEE BREAK

11:30 Panel 1A (room 1, Spanish)

Representaciones de lo indígena en el cine latinoamericano reciente: trayectorias globales, entre el decolonialismo y la exotización

Chair: Marian G. Abrisketa

Sebastián González Itier. The University of Edinburgh
Ruralidad, alegorías y autorepresentación en *El viento sabe que vuelvo a casa* (José Luis Torres Leiva, 2016) y *El Cristo Ciego* (Christopher Murray, 2016).

Milton Fernando Gonzalez-Rodriguez. Universidad de Islandia
Caras y sonidos de la indigenidad cinemática: Casos recientes en el cine boliviano, mexicano y peruano.

María Paz Peirano. Universidad de Chile
Festivales, rupturas y travesías: Conflicto mapuche y la representación de lo indígena en el cine

11:30 Panel 1B (main room, English)

New Glocal Cinemas

Chair: Bennet Schaber

Noah Zweig. Universidad de las Américas (Ecuador)
New Ecuadorian Cinema: A Small, Glocal and Plurinational Sector.

Katy Stewart. University of Sheffield
Borders and Motion in Contemporary West African Cinema: *Timbuktu* and *Medan Vi Lever*.

Adrián Fuentes-Luque. Universidad Pablo de Olavide (Sevilla)
Nollywood: (g)local cinema from Africa to the world.

Zebunnisa Hamid. SOAS, University of London
New Pakistani Cinema; Emergence of a Small Cinema and Opposing Forces.

20.09.2017 ASTEAZKENA. WEDNESDAY. MIÉRCOLES

11:30 Panel 1C (room 2, English)
Contemporary Small Cinemas
Chair: Lenuta Giukin

Piotr Wajda. University of Gdansk

Nordic chainsaw massacre. Between local and glocal in modern Scandinavian horror films.

Diana Popa. University of St Andrews, Scotland, UK

The Aesthetics and Politics of *Aferim!*

Anna Taszycka. Krakowska Akademia im. Andrzeja Frycza Modrzewskiego

Paweł Pawlikowski's *Ida* as a reflection of the Polish School.

Sonika Jain. Independent Researcher

Queen of Katwe: a Glocalized Film that Celebrates Cultural Diversity and Simultaneously Problematises the Concept of Small Cinema.

13:00 LUNCH

14:30 Panel 2A (room 1, Spanish)
Translating and Linguistic Diversity
Chair: Irene De Higes

Irene De Higes. Universitat Jaume I (Castelló de la Plana)

La diversidad lingüística como representación de las minorías étnicas.

Antonio J Martínez. Universidad de Salamanca

La divergencia sexual y su representación racial a través de la traducción.

María Perez L. de Heredia. Universidad del País Vasco UPV/EHU

La divergencia interseccional en la traducción y adaptación de productos audiovisuales multiculturales.

Soliña Barreiro. ESUPT-UPF // UOC

La subtitulación cinematográfica en catalán en VOD: legislación y práctica.

14:30 Panel 2B (main room, English)
National Identities
Chair: Diana Popa

Lenuta Giukin. SUNY Oswego

Beyond Liminality: New Romanian Cinema – in Search for the Future.

Renata Šukaitytė. Vilnius University

The Birth of the Nation and the Politics of Dissensus in Jonas Mekas' documentary *Lithuania* and the Collapse of the USSR.

Katarína Mišíková. University of Performing Arts, Bratislava

Social Martyrs in Contemporary Slovak Cinema.

Mariana Liz. ICS-ULisboa

After the Crisis: Nationhood in 21st Century Portuguese Cinema.

20.09.2017 ASTEAZKENA. WEDNESDAY. MIÉRCOLES

16:00 Panel 3A (room 1, English)

Cinema of First Nations

Chair: Davinia Thornley

Davinia Thornley. University of Otago, Aotearoa New Zealand.
Critiquing Cross-Cultural Collaboration in Aotearoa New Zealand's Small Cinema.
Jennifer L. Gauthier. Randolph College, Lynchburg, Virginia, USA
'Glocalising' Genre: Indigenous Filmmakers Reinvent the Sci Fi Film.
Anita Wen-Shin Chang. University of California at Santa Cruz
New Documentary Visibilities: *The Tongues of Heaven/Root Tongue*
Transmedia Digital Art Platform.
Chris Lalonde. SUNY Oswego
Refusing the Art of Forgetfulness: Jeff Barnaby's *Rhymes for Young Ghouls*.

16:00 Panel 3B (main room, English)

Gender I

Chair: Katixa Agirre

Ana Maria Cristea. Universidad de Oviedo.
Queering Suburbia. Haptic Soundscapes and Remote Intimacies in the Cinema of Québec.
Nicola Tomlinson. The University of Manchester, UK
Rewriting the script: Women filmmakers in Andalusian cinema.
Susan Liddy. Mary Immaculate College, Limerick, Ireland
The Gender Journey and the Irish Film Board: From Gender Neutral to the Six Point Plan and Beyond.

16:00 Panel 3C (room 2, English+Spanish)

Peripheries

Chair: Katarína Mišíková

Agnieszka Kiejziewicz. The Jagiellonian University
Japanese experimental cinema in the modern era. Between the national identity and the polemics with the cultural norms.
Imola Bülgözdi. University of Debrecen, Hungary
Individual Autonomy and the Female Voice on Screen in *School of Senses*.
Jamie Steele. Bath Spa University/University of Bristol
Representing Molenbeek: A transnational approach to *Black* (Adil El Arbi and Billal Fallah, 2015) and Belgian-Moroccan filmmaking.
Thuanny Silva. Universidade da Beira Interior
Django Kid: conceptos cinematográficos en forma de película.

18:00 Keynote 2 (main room, English)

IB BONDEBJERG. Prof. Emeritus, University of Copenhagen
Globalisation, Multicultural Reality and the Creative Diversity of Scandinavian Cinema

20:00 OPENING DINNER

21.09.2017 OSTEGUNA. THURSDAY. JUEVES

BILBAO. Aulas de la experiencia / esperientzia gelak

9:00 REGISTRATION DESK OPEN

9:30 Panel 4A (room 1, English+Spanish)

Identity

Chair: tbc

Deepthy Krishna. University of Hyderabad (India)

Representation of 'Other': Muslims in Hyderabad Movies.

Turcus Claudiu. Babes-Bolyai University

A morally correct gaze. Anticommunist representations in Romanian cinema of the 90s.

Costas Constandinides. University of Nicosia

Towards a New Cypriot Cinema or a Re-lensing of the "Local": From the Cinema of the Cyprus Problem to the Unmaking of the "Sacred" Family Institution.

Loreta Gandolfi. University of Cambridge

Picturing A-National Cinema: The Cinema of Tizza Covi and Reiner Frimmler - A Case Study.

Anna Pasqualina Forgiione. Istituto Italiano per gli Studi Filosofici, Nápoles - Liceo Linguistico Statale "N. Jommelli, Aversa Cipri y Maresco.

Cine siciliano entre diversidad e identidad.

9:30 Panel 4B (main room, English)

Minority Languages

Chair: Miren Manías-Muñoz

Purna Choudituri. English and Foreign Languages University (Hyderabad, India)

Contemporary Basque Cinema: Going Glocal.

Maitane Junguitu. University of the Basque Country UPV/EHU

Basque Language in the Creative and Production Process of Basque Animation.

Marta Pérez Pereiro. Universidad de Santiago de Compostela

Policies and Collaborative Practices for Subtitling in Galician.

Ira Robert Ortigosa. Birmingham University

Audio-visual Translation in Minority Language Cinema.

9:30 Panel 4C (room 2, Spanish)

Gender II

Chair: Iratxe Fresneda

Fang Qi (Spanish). Universitat de Pompeu Fabra (UPF)

Representación de Género en el cine chino - La actuación de la estrella transnacional Gong Li y el poder de su mirada.

Arantza Santesteban. Universidad Nacional Educación a Distancia, UNED

La construcción de la masculinidad en *Ama Lur*.

Anderson de Souza Alves. Universidade da Beira Interior (UBI)

Autoría en la película pornográfica de Bruce Labruce y Erika Lust.

21.09.2017 OSTEGUNA. THURSDAY. JUEVES

11:00 COFFEE BREAK

11:30 Panel 5A (room 1, English)

Films from the Maghreb

Chair: Bennet Schaber

Bennet Schaber. SUNY Oswego

After the Revolution, Before: Leyla Bouzid's *A peine j'ouvre les yeux*.

Alex De Sacia. SUNY Oswego

Monologue and Movement.

Jackie McTigue. SUNY Oswego

Abderrahmane Sissako en procès.

Ethan Salerius. SUNY Oswego.

A Kino-Politics of Displacement.

11:30 Panel 5B (Main room, English)

Audience and Reception

Chair: Edorta Arana

Philippe Meers. University of Antwerp/Ghent University

Small cinema / small audience? Results from a multimethod study on young audiences in Flanders (Belgium).

Karolina Kosinska. Institute of Art of Polish Academy of Sciences

Changing in translation – from Polish 80's paraphernalia to international genre-bending: *The Lure* by Agnieszka Smoczyńska.

Orsolya Karacsony. University of Debrecen

The Pleasure of Uncomfortable Reception - Bodies Represented in *Kills on Wheels* and *Strangled*.

Emilia Pérez / Simona Klimkova. University in Nitra. Constantine the Philosopher

Small Cinemas in a Big World: The Role of Translation in the Audiovisual Industry.

11:30 Panel 5C (Room 2, Spanish)

Textual analysis

Chair: Andoni Iturbe

Alba Giménez. University of South Wales

Dead Slow Ahead – Poéticas de la deslocalización.

Tania López. Universidad de Burgos.

Pequeños retos del cine checoslovaco que triunfaron en los 60: *Obchod na korze (La tienda en la calle mayor)* y *Ostře sledované vlaky (Trenes rigurosamente vigilados)*

David Aguilera Ferragut. Universidad de Barcelona

Apichatpong Weerasethakul: el gesto sustractivo en el cine fantástico.

Jorge Oter. Escuela Superior Politécnica TecnoCampus (ESUPT)

Figuras en imagen, figuras e imagen: estrategias para la representación del individuo en *Portret (Sergei Loznitsa, 2002)*.

21.09.2017 OSTEGUNA. THURSDAY. JUEVES

13:00 LUNCH

14:30 Panel 6A (room 1, English)

Case Studies

Chair: Andrea Virginas

Edna Lim. National University of Singapore

The significance of Ilo Ilo.

Zsolt Giöry. University of Debrecen

Constructing the Male Gangster in a Small Cinema: A Case Study from Hungary.

Madalina Pojoga. Faculty of Theatre and Television, Babeş-Bolyai University, Cluj Napoca.

Screening Female Characters in Socialist and 90's Romanian cinema.

Renata Stonyte. Vilnius University

Searching for Ukrainian identity: Vitaly Mansky's documentary "Close relations" (2016).

14:30 Panel 6B (Main room, English)

Multilingualism

Chair: María Pérez L. de Heredia

Jana Dudkova. Institute of Theatre and Film Research, Slovak Academy of Sciences

Languages of Minorities in Post-Socialist Slovak Cinema.

Martin Silke. Friedrich-Schiller-Universität Jena

Filmic migration and wanderings sounds: The Relation between accented and dialect cinema.

Maral Mohsenin. University of Amsterdam/University of Lausanne/Cinémathèque suisse

Small Nation, Big Archives: the Transnational Film Collections of Cinémathèque suisse.

Antonia Mele. Independent Researcher.

Language, migration and translation in Emanuele Crialesse's cinema.

14:30 Panel 6C (Room 2, English)

Film Festivals

Chair: Aida Vallejo

María Luna. Universitat Autònoma de Barcelona/ Tecnocampus UPF

From Caliwood to Cannes: Contravía Films and the new geography of Colombian Cinemas.

Varga Balazs. ELTE University Budapest, Film Studies Department

Performing Glocality: International Film Festivals, Auteurs and Small Cinemas – The Case of Kornél Mundruczó.

Sarah Smyth. University of St Andrews

Cinephilia and Topophilia at Birmingham's Flatpack Film Festival.

21.09.2017 OSTEGUNA. THURSDAY. JUEVES

16:00 Panel 7A (Room 1, Basque)

Basque Cinema

Chair: Amaia Nerekan

Marijo Deogracias. University of the Basque Country (UPV/EHU)

Hizkuntza ez da oztopo ikus-entzunezkoen kontsumoa partekatzeko.

Patxi Azpillaga/Bea Zabalondo. University of the Basque Country (UPV/EHU)

Euskara sustatzeko politikak Euskal Herriko zinematografia sisteman.

Ainhoa Fernández de Arroyabe. University of the Basque Country (UPV/EHU)

Kimuak, ¿cine en minúsculas?.

Josu Martinez. University of the Basque Country (UPV/EHU)

Euskal zinema Iparraldean: ekosistema sortu, antolatu eta garatzeko tenorea.

16:00 Panel 7B (Main room, English+Spanish)

Challenges for Small Cinemas

Chair: Miren Manías

Constantin Parvulescu. Universidad de Navarra

Wounded cultures, burdened hopes: The historical commentary of Cristian Mungiu's work.

György Kalmár. University of Debrecen, Hungary

Back to the Local: Retreating Men in Contemporary Eastern-European Cinema.

Dilys Jones. University of Manchester, England

From heartlands to discordant landscapes: a way of theorizing identities in small cinema.

Jose Manuel Moreno. Universidad de Sevilla

Reconocer para integrar: dificultades y retos para la construcción de un espacio audiovisual centroamericano.

16:00 Panel 7C (Room 2, English+Spanish)

Industry and Distribution

Chair: Aida Vallejo

Audrius Dabrovolkskas. Vilnius University

The necessity of the Digital Single market strategy: the case of the biggest video-on-demand platforms in the Baltic States.

Jan Hanzlík. University of Economics in Prague

Global Film Culture, Local Programming: Czech Theatrical Distribution in the Era of Digitization and Eventization.

Andrea Virginás. Sapientia The Hungarian University of Transylvania, Media Department
Domestic and/or international success in Eastern European small national cinemas.

Jerónimo Rivera. Universidad de La Sabana.

Análisis comparativo de la industria cinematográfica de los países más relevantes del cine hispanoamericano.

18:30 Film projection (Bidebarrieta Library, Bilbao, Old town, VO in Basque with English subtitles)

The Search for Emak Bakia (dir. Oskar Alegria)

Screening followed up by Q&A with the director. Presented by Iratxe Fresneda.

22.09.2017 OSTIRALA. FRIDAY. VIERNES
SAN SEBASTIÁN (DONOSTIA). Sala Keler

9:30 BUS TRIP (from Bilbao to San Sebastian)
San Nicolas Church. Adress: Plaza de San Nicolás, s/n

11:00 ROUND TABLE (Sala Keler, San Sebastián. English)

On Small Cinemas, Film Festivals and Transnational Circulation
with DINA IORDANOVA, MARGARITA LEDO and IB BONDEBJERG,
moderated by Aida Vallejo



(Co-organized in collaboration with ikerFESTS research project:
Film and Audiovisual Festivals in the Basque Country).
Funded by University of the Basque Country (UPV/EHU): EHUA16/31).

Visit to San Sebastián (Donostia)

(The 65 edition of the San Sebastian Film Festival will take place from
22nd till 30th September)

21:00 BUS TRIP (from San Sebastian to Bilbao. Time to be confirmed)

ANTOLAKUNTZA. ORGANISATION. ORGANIZACIÓN



Ikus-entzunezko Komunikazioa
eta Publizitatea
*Comunicación Audiovisual
y Publicidad*



Research project: Film and Audiovisual Festivals
in the Basque Country). Funded by University of the
Basque Country (UPV/EHU): EHUA16/31).

BABESLEAK. SPONSORS. PATROCINADORES



Ikus-entzunezko Komunikazioa
eta Publizitatea
*Comunicación Audiovisual
y Publicidad*

UPV EHU



Universidad
del País Vasco

Euskal Herriko
Unibertsitatea

GIZARTE ETA
KOMUNIKAZIO
ZIENTZIEN FAKULTATEA

FACULTAD DE
CIENCIAS SOCIALES Y
DE LA COMUNICACIÓN

LAGUNTZAILEAK. PARTNERS. COLABORADORES



contact: smallcinemas2017@gmail.com
www.ehu.eus/ehusfera/smallcinemasconference2017
<https://www.facebook.com/smallcinemasBilbao/>
#smallcinemas17

