SCSMI 2019

June 12th-15th

University of Hamburg

UH Universität Hamburg
DER FORSCHUNG | DER LEHRE | DER BILDUNG

FACULTY OF HUMANITIES

THE SOCIETY FOR COGNITIVE STUDIES OF THE MOVING IMAGE

General Information

Conference Venue

University Hamburg
Von-Melle-Park 9
20146 Hamburg

Organization:
Kathrin Fahlenbrach
Institute for
Media&Communication
University Hamburg
& Maike Reinerth (social
program)
Filmuniversity Potsdam-
Babelsbert

Conference Webpage

Food & Drinks

Sweet snacks & drinks are
provided during the Coffee
Breaks.

For Lunch and dinner please
see our restaurant guide
below or the restaurant map
on our conference website.
Please consider that cheap &
quick lunches are offered in
the university refectories.

Emergency Numbers

- Police: 110
- Firefighters &
  Ambulance: 112
- Technical Hotline/University:
  Rechenzentrum
  (+49) 040/42838-7790

Internet

➤ Free access via eduroam
  (network of European
  Universities)
➤ participants of the SCSMI
  2019 will receive a code in
  their conference folder to
  gain access to the GUEST-
  Wlan.
➤ The code can be used by an
  individual for up to three
  devices.

Mobility

➤ Hamburg has an extensive
  infrastructure for public
  transport.
➤ The venue is within walking
  distance to the train station
  Dammtor and the bus station
  Universität/ Staats-bibliothek.
  Click here for further
  information

➤ Alternatively cabs can be
  ordered via 040/211211
  Click here for further
  information

Content

- Schedule & Presentations

- Keynote Speakers

- Abstracts

- Locations & Food Guide

Schedule for Wednesday, June 12th

Time	Event
10:00-12:30 pm	**Board Meeting** (incl. Snack/Lunch in Room S 28)
11:00 am	**Opening of the Conference Desk** (in Room S 29)
1:00-1:20 pm	**Welcome** (in Room HS 010)
1:25-2:15 pm	**Panels in Room S 07, S 08, S 30**
2:20-3:10 pm	**Panels in Room S 07, S 08, S 30**
3:10-3:35 pm	**Coffee Break** (in Room S 29)
3:35-4:25 pm	**Panels in Room S 07, S 08, S 30**
4:30-5:20 pm	**Panels in Room S 07, S 08, S 30**
5:30-7:00 pm	**Publication Announcements** (in HS 10) **& Poster Session** (in Room S 29 & 30)

Presentations on Wednesday, June 12th

	Room S 7	Room S 8	Room S 30
1:25-2:15 pm	**Malcom Turvey** (Collapsed) Seeing-In and the (Im-)Possibility of Progress in Analytic Philosophy (of Film) Chair: Todd Berliner	**Katalin Bálint, Yunting Huang, Mattia Savardi, Sergio Benini** The Effect of Formal Features on Empathy and Continuous Emotional Responses in Viewers of Different Film Genres Chair: Joseph Kickasola	**Dirk Eitzen** Why VR Documentaries Do Not, in Fact, Promote Empathy Chair: Aaron Taylor
2:20-3:10 pm	**Joerg Fingerhut** Twofoldness in Film-Perception. Toward an Embodied Concept of Parallel Processing in Seeing-In. Chair: Todd Berliner	**Danica Renn-Giles** Film popularity, viewers' values, and values expressed in film narratives: An empirical investigation **Andreas Gregersen** Quantitative evaluation of movie trailers – and what SCSMI thinks about that Chair: Jens Eder	**Rikke Schubart Angela Ndalianis, Amanda Howell, Jakob Ion Wille** Fantastic Media Fiction: Cognition, Design, Worldbuilding Chair: Stephen Prince
3:35-4:25 pm	**Joseph Kickasola** Insightfully Awkward: Audition, Felt Ideas, and the Embodied Aesthetics of Disruption in Ruben Östlund's The Square **Sarah Greifenstein** Gestures, expressive movements and affects in Screwball Comedies Chair: Carl Plantinga	**Kata Szita** Coming Soon to an Immersive Entertainment System (Very) Near You: New Media Platforms and Post-Cinematic Storytelling Chair: Maike Reinerth	**Jeff Smith** Genre Conventions, Fundamental Attribution Error, and Confirmation Bias in CLOCKERS Chair: Dan Flory
4:30-5:20 pm	**Zoe Wible** ~~Dialogue between species conservation and cognitive media studies: how schemas and attitudes towards the non-human predict empathetic responses towards imaginary creatures~~ Chair: Rikke Schubert	**Shu Feng** Beyond Literature: Cognition, Emotion, and Identity in the Biopic Chair: Pia Tikka	**David Bordwell** Patterns and Passions: Form and Comprehension in the Contemporary Domestic Thriller Chair: András Kóvacs

Poster Presentations on Wednesday, June 12ᵗʰ

5:45-6:00 pm	Room HS 10

!!UPDATE!!

Due to the large audience, the
PUBLICATION ANNOUNCEMENTS
will take place in the auditorium, HS 10!
The POSTER SESSION
will start afterwards in the two adjecent rooms S 29 & S 30!!

Poster Presentations on Wednesday, June 12th

5:45-7:00 pm	Room S 29 & 30

Christina Soderberg, Szonya Durant and Adam Ganz
The Influence of Differing Depths of Field on Visual Attention

Dooley Murphy
Atrocity Exhibition: A Grim Response to the Virtual Reality "Empathy Machine"

Hugo Hammond, Stephen Hinde and Iain Gilchrist
Multivariate measures for studying the multidimensional nature of immersion in film.

Kerstin Fröber and Roland Thomaschke
In the black box: Cinema context enhances the valuation and aesthetic experience of watching films

Lingfei Luan, Qianyu Zhang, Nan Zhao, Chongbi Li, Wei Liu, Qi Meng, Gezi Yu and Anderson Richard
Effects of Early versus Late Cue Location on the Interpretation of a Film Segment

Lisa Müller-Trede
Virtual Bodies and Their Implications on the Sense of Orientation

Marie-Laure Cazin and Toinon Vigier
Freud's last Hypnosis, a neuro-interactive 360 movie for EMOTIVE VR prototype

Tess Lankhuizen, Elly Konijn and Katalin Bálint
The Effects of Formal Features in Audiovisual Narratives on Viewer Empathy and Prosocial Behaviour

Schedule for Thursday, June 13th

Time	Event
9:00-9:50 am	**Panels in Room S 07, S 08, S 30**
9:55-11:00 am	**Keynote: Hermann Kappelhoff & Cornelia Müller** (in Room HS 010)
11:00-11:30 am	**Coffee Break** (in Room S 29)
11:30-12:20 pm	**Panels in Room S 07, S 08, S 30**
12:25-12:50 pm	**Panels in Room S 07, S 08, S 30**
12:50-2:30 pm	**Lunch / Fellow-Meeting** (with Lunch in Room S 28)
2:30-3:20 pm	**Panels in Room S 07, S 08, S 30**
3:25-4:15 pm	**Panels in Room S 07, S 08, S 30**
4:15-4:45 pm	**Coffee Break** (in Room S 29)
4:45-6:00 pm	**"Embodied Visions: Torben Grodal and SCSMI"** (in Room HS 010)
7:00 pm	**Conference Dinner on the *Feuerschiff***

Presentations on Thursday Morning, June 13th

	Room S 7	Room S 8	Room S 30
9:00-9:50 am	**Stuart Mitchell** **We Can Be Anti-Heroes...So long as they're fictional?** Chair: Robert Blanchet	**Todd Berliner** **Expect the Unexpected: Psycho and the Types of Planting and Payoff** Chair: Jeff Smith	**Carl Plantinga** **Emotions and Critical Cognition: The Case of "BlacKkKlansman"** Chair: Malcom Turvey
Keynote 9:55-11:00 am	**Hermann Kappelhoff & Cornelia Müller** **The Poiesis of Film Viewing: Movement-Image, Expressive Movement and Embodiment** Room HS 010		
11:30-12:20 pm	**Adriana Gordejuela** **Film flashbacks: proposal of a cognitive model of analysis based on Blending Theory** **David Vanden Bossche** **Steadicam and the definition of Genre: an embodied neurocinematic approach** Chair: Tim Smith	**Steven Willemsen, Miklós Kiss** **Keeping Track of Time: the role of embodied-cognition and spatial reasoning in the understanding of complex narrative time structures** **Jaakko Seppälä** **Nordic Noir and Slowness** Chair: Rikke Schubert	**Jens Kjeldgaard-Christiansen, John Johnson, Anne Fiskaali, Murray Smith and Mathias Clasen** **Who Roots for the Villain: A Survey on the Psychology of Positive Engagement with Villainous Characters** Chair: Robert Blanchet
12:25-12:50 pm	**Ed Tan, Brendan Rooney, Lene Heiselberg, Andreas Gregersen, Johannes Riis, Birger Langkjaer, Morten Thomsen** **Tracking trailers** Chair: Monika Suckfüll	**Dan Flory** **Moonlight, Film Noir, and Melodrama** Chair: Joseph Kickasola	**András Kovács** **Who are we talking to? Reflections on the state of the discipline and commentary on Murray Smith's Film, art and the Third Culture** Chair: Malcom Turvey

Presentations on Thursday Afternoon, June 13th

	Room S 7	Room S 8	Room S 30
2:30-3:20 pm	**Marta Calbi, Anna Kolesnikov, Francesca Siri, Vittorio Gallese** **New perspectives on the "Kuleshov effect": behavioral and EEG evidences** Chair: Monika Suckfüll	**Winnifred Wijnker, Arthur Bakker, Ed Tan, Tamara van Gog and Paul Drijvers** **Raising students' interests with film. Bringing together insights from film theory and educational psychology** Chair: Catalin Brylla	**Stephen Prince** **Deep Fakes: Re-evaluating Digital Film Theory** Chair: Andreas Gregersen
3:25-4:15 pm	**James Cutting, Karen Pearlman** **Shaping Edits, Creating Fractals: A Cinematic Case Study** Chair: Jeff Smith	**Aaron Taylor** **Elasticity, Encipherment and Modal Mixing: The Performative Poetics of Complex Television** **Katharina Knop-Hülß, Daniela Schlütz and Lara Mentzner** **Spoiler Alert – How Spoilers Affect the Entertainment Experience of TV Series** Chair: Mette Kramer	**Samaneh Yasaei, Roberto Casati** **The intelligibility of Time Lapse sequences** **Lyubov Bugaeva** **Filming the Missing and Showing the Invisible** Chair: Dirk Eitzen
4:45-6:00 pm	**"Embodied Visions: Torben Grodal and SCSMI"** with Torben Grodal, Stephen Prince, David Bordwell, Mette Kramer, Ed S. Tan, Pia Tikka, Johannes Riis **Room HS 010**		

Schedule for Friday, June 14th

Time	Event
9:00-9:50 am	**Panels in Room S 07, S 08, S 30**
9:55-11:00 am	**Keynote: Anne Bartsch** (in Room HS 010)
11:00-11:30 am	**Coffee Break** (in Room S 29)
11:30-12:20 pm	**Panels in Room S 07, S 08, S 30**
12:25-1:15 pm	**Panels in Room S 07, S 08, S 30**
1:15-2:30 pm	**Lunch**
2:30-3:20 pm	**Panels in Room S 07, S 08, S 30**
3:25-4:15 pm	**Panels in Room S 07, S 08, S 30**
4:15-4:35 pm	**Coffee Break** (in Room S 29)
4:35-5:25 pm	**Panels in Room S 07, S 08, S 30**
5:30-6:10 pm	**Panels in Room S 07, S 08, S 30**
7:30 pm	**Film Screening with Thomas Arslan & Reception** (Cinema *Metropolis*)

Presentations on Friday Morning, June 14th

	Room S 7	Room S 8	Room S 30
9:00-9:50 am	**Jens Eder** **Online Video and Economies of Attention** Chair: Carl Plantinga	**Eugen Wassiliwizky, Bilquis Castaño Manias** **The fabric of cinematic chills: Investigating the psychophysiology and cinematic mechanisms of film-elicited goosebumps** Chair: Tim Smith	**Marc Hye-Knudsen** **What's So Funny About Comedy? Cognitive Film Theory and Humor as an Evolved Response to Benign Violations** Chair: Dirk Eitzen
Keynote 9:55-11:00 am	**Anne Bartsch** **Truth in fiction? Epistemic functions of fictional entertainment from an audience perspective** **Room HS 010**		
11:30-12:20 pm	**Thomas Schick and Monika Suckfüll** **Realistic Style and Emotions in the 'Berlin School'** **Catalina Iricinschi** **Effects of camera angle on visual narrative perception: Patterns in narrative structure and viewers' eye movement** Chair: Katalin Bálint	**David Brown** **Faces of Antipathy in Narrative Cinema** **Sampsa Huttunen** **Psychophysiological Reactions to Human Face under Different Lighting Conditions** Chair: Johannes Riis	**James Cutting** **The Structure of Sequences in Popular Cinema** Chair: András Kóvacs
12:25-1:15 pm	**Robert Blanchet** **The Myth of the Pain Matrix: A Word of Caution to My Simulation Friendly Friends** Chair: Angelo Cioffi	**Barbara Flückiger** **Aesthetics and Technology of Depth of Field in Color Cinematography** Chair: Wayne Munson	**Javid Sadr, Douglas MacArthur, Aaron Taylor** **Actors' and Viewers' Quantitative and Qualitative Evaluations of Screen Acting Performance** Chair: Johannes Riis

Presentations on Friday Afternoon (1), June 14th

	Room S 7	Room S 8	Room S 30
2:30-3:20 pm	**Maria Belodubrovskaya** **The Master of Surprise: Alfred Hitchcock and the Surprise Plot** **Alaina Schempp** **The Jump Scare in Contemporary Paranormal Horror Films** Chair: Henry Bacon	**Catalin Brylla, Mette Kramer** **Experiencing Performance in First-person Documentaries** **Stefan Dux, Miriam Loertscher and Christian Iseli** **The Interplay of Camera Innovations and Visual Aesthetics in Documentary Films – A Filmmakers Perspective** Chair: Pia Tikka	**Mario Slugan** **Challenging Philosophy of Film: The Case of Silent Cinema** Chair: James Cutting
3:25-4:15 pm	**Mathias Clasen, Jens Kjeldgaard-Christiansen, John A. Johnson** **The psychological underpinnings of horror media: Survey results and theoretical implications** **Lingfei Luan, Qianyu Zhang** **What is the Narrative Denoter in the Logical Construction of A Film? Results from An Experiment on the Narrative Property and Interpretive Procedure of Jiang Wen's Film "New York I Love You"** Chair: Mette Kramer	**Angelo Cioffi** **Towards a theory of political cinema** **Niall Ó Murchú** **Mise-en-scène, Sound, and Nationalist Affect: A Formal Analysis of Ken Loach's "The Wind that Shakes the Barley"** Chair: Jens Eder	**Brad Jackson** **Cognitive Poetics and the Moving Image: Dynamic Multimodal Blending** **Jeril Joy** **Change, Change Blindness and Cinema: Some Ecological considerations** Chair: Barbara Flückiger

Presentations on Friday Afternoon (2), June 14th

	Room S 7	Room S 8	Room S 30
4:35-5:25 pm	**Wyatt Moss-Wellington** **Benign Violations in the Suburban Ensemble Dramedy** Chair: Stuart Bender	**Henry Bacon** **Bridging Stylistic and discourse analysis** Chair: David Bordwell	**Sarah Greifenstein, Christina Schmitt** **Cinematic Metaphors as Instruments of Audiovisual Thinking** Chair: Kathrin Fahlenbrach
5:30-6:10 pm	**Dorothea Horst, Thomas Scherer** **Overpowered by advertisements? The perlocutionary dilemma of being persuaded** Chair: Andreas Gregersen	**Pia Tikka** **Enactive Virtuality: Modelling triadic epistemology of narrative co-presence** **Francesco Sticchi** **Beyond the Individual Body: Spinoza's Radical Enactivism and You Were Never Really Here** Chair: Anne Bartsch	**Daniela Schlütz, Katharina Knop-Hülß, Muriel Haas** **How Aesthetics of a Quality TV Series Relate to Entertainment Experiences** Chair: Stephen Hinde

Schedule for Saturday, June 15th

10:00-10:50 am	**Panels in Room S 07, S 08, S 30**
10:55-11:45 am	**Panels in Room S 07, S 08, S 30**
11:45-12:00 pm	**Coffee Break** (in Room S 29)
12:00-12:50 pm	**Panels in Room S 07, S 08, S 30**
4:00 pm	*Harbour-Tour*

Presentations on Saturday Morning (1), June 15th

	Room S 7	Room S 8	Room S 30
10:00-10:50 am	**Anna Kolesnikov, Marta Calbi, Vittorio Gallese and Michele Guerra** **What do we talk about when we talk about the 'Kuleshov Effect'** Chair: Francesco Sticchi	**Emilia Czatkowska** **In-paws imagining: the role of point of view and reaction shots in establishing emotional engagement with nonhuman animal characters** Chair: James Cutting	**Szilvia Ruszev** **Flashing Pain, Cinematic Articulation and the Female Gaze in Sharp Object** Chair: Barbara Flückiger
10:55-11:45 am	**Stuart Bender** **Fright, excitement, and engagement while killing zombies in Virtual Reality** Chair: Aaron Taylor	**Zeinab Khosravi, Reza Afhami, Parviz Azadfallah** **The Effect of Digital Storytelling on Iranian Adolescents ToM** & **Lingfei Luan, Feng Ding, Qianyu Zhang, Gezi Yu, Wei Liu, Qi Meng** **What Can Filmmakers Learn from Ang Lee's films? - A case study from film cognition perspective** Chair: Wayne Munson	**Karen Pearlman** **Creative collaboration or "just helping"? A cognitive approach to feminist film histories** Chair: Dan Flory

Presentations on Saturday Morning (2), June 15th

	Room S 7	Room S 8	Room S 30
12:00-12:50 pm	**Timothy Justus** **Constructing film emotions: Implications of the theory of constructed emotion for cognitive film theory** Chair: Kathrin Fahlenbrach	**Ruggero Eugeni, Federica Cavaletti, Adriano d'Aloia** **SEEM_IT: Subjective Experience and Estimation of Moving-Image Time** Chair: Stephen Prince	**Bohdan Nebesio** **Poetic Cinema: Motion Perception and Film Style** Chair: Henry Bacon

Keynote: Hermann Kappelhoff & Cornelia Müller

Thursday, June 13 th, 9:55-11:00 am

The Poiesis of Film Viewing: Movement-Image, Expressive Movement and Embodiment

Cinematic images are often understood as iconic representations and material carriers of information. The specific media character of film, tends to go unnoticed. Starting from film images as affective experience of movement-images, 'Doing Film Viewing' formulates an alternative position. Cinematic images always presuppose and emerge from the interaction of image projection and embodying perception. In this interaction, the so-called 'poiesis of film viewing,' spectators realize a perceptional (media) figuration of another subjectivity as their own bodily experience.

The cinematic movement-image articulates a fundamental mode of perceptual experience "An expression of experience by experience" (Merleau-Ponty 1968 [1964], 155, in Sobchack 1992, 3). Meaning emerges locally from the spectator's experiencing of movement-images in the embodied perceiving of film-viewing. Spectators are affectively entangled with movement-images as expressive movement. The ways in which co-participants in face-to-face interaction are reflexively affected by their bodies in motion and their speaking constitutes a role model for cinematic expressivity that has informed film theory from its very beginning (Kappelhoff 2004; Müller & Kappelhoff 2019). Cinematic expressive movement as theoretical and methodological concept allows to account for a form of cinematic composition that modulates affective experiences of film viewers and thus grounds sense-making and processes of fictionalization in those affective experiences of film-viewing. In such an understanding of cinema, the narrative, the film, is to be produced by spectators in their embodied experiences of film-viewing. Narratives are not the starting-point, but the product of film-viewing; they are 'done' by the spectators.

In this lecture it will be elaborated that cinematic images generate an understanding and thinking that exceeds given cognitive schemata of movement, space, and time; as media of embodiment, they bring new differences and modalities to a commonly shared reality.

Hermann Kappelhoff

Thursday, June 13th, 9:55-11:00 am

Hermann Kappelhoff is professor of film studies at Freie Universität Berlin and director of the Berlin-based *Center for Advanced Film Studies – Cinepoetics*. He specializes in media emotions and the aesthetics and politics of audiovisual images. His research foci also include genre theory and history, as well as meaning-making, embodiment, and cinematic modes of experience. Kappelhoff received his PhD with a thesis on the poetics of Weimar auteur cinema (published in 1995 under the title *Der möblierte Mensch. G.W. Pabst und die Utopie der Sachlichkeit).* His postdoctoral thesis on cinema's melodramatic mode as a paradigm of artificial emotions was published in 2004: *Matrix der Gefühle. Das Kino, das Melodrama und das Theater der Empfindsamkeit.* Kappelhoff was director and principal investigator of the Excellence Cluster "Languages of Emotion" at FU Berlin, where he also supervised several research projects. He is currently head of the project *"Migrant Melodramas and Culture Clash Comedies"* on media formats of a German-Turkish sense of commonality, which is part of the Collaborative Research Center 1171: "Affective Societies - Dynamics of Social Coexistence in Mobile Worlds." Recent publications include: *The Politics and Poetics of Cinematic Realism* (2015), *Front Lines of Community: Hollywood Between War and Democracy* (2018), and *Cinematic Metaphor: Experience – Affectivity – Temporality* (co-written with Cornelia Müller, 2018). Most recently, he has published a book on the theory of cinematic thinking (*Kognition und Reflexion: Zur Theorie filmischen Denkens*, 2018).

Cornelia Müller

Cornelia Müller is Professor of Language Use and Multimodal Communication at European University Viadrina, Frankfurt/Oder (Germany). She has published on multimodal forms of language use, focusing on gesture as an expressive medium (motivation and conventionalization), on embodied processes of multimodal communication, and on the experiential dynamics of metaphoric meaning in speech, gesture, and audiovisual media.

She launched and edited the journal Gesture and the book series Gesture Studies (until 2010, with A. Kendon). She is editor-in-chief of Body – Language – Communication: An international Handbook on Multimodality in Human Interaction (De Gruyter 2013, 2014). From 2007 to 2012 she was PI at the interdisciplinary research center Languages of Emotion (FU Berlin). As a Senior Fellow of Cinepoetics Center for Advanced Film Studies, FU Berlin, she co-directed the center's work on 'Film Images, Cinematic Thinking, and Cognition' (2015/16, with H. Kappelhoff and M. Wedel). Books include: Metaphors, Dead and Alive, Sleeping and Waking: A Dynamic View (2008, UoC Press) and together with H. Kappelhoff Cinematic Metaphor. Experience – Affectivity – Temporality (2018).

Keynote: Anne Bartsch

Friday, June 14th, 9:55-11:00 am

Truth in fiction? Epistemic functions of fictional entertainment from an audience perspective

Fictional entertainment serves as a vivid source of information about aspects of reality that most people do not know from first-hand experience – e.g., history, war, current affairs, professional, criminal or elite milieus. But how reliable is fiction as a source of knowledge? This contribution reviews the literature on the epistemology of art and fiction, entertainment theory and perceived realism, and presents a qualitative interview study on audiences' use of fiction as a source of knowledge, their intuitive judgment, their critical reflection and their verification practices to determine the truth value of fictional portrayals. Based on the theoretical literature and inductive insights from the qualitative study, a dual-process model of knowledge acquisition from fiction is proposed that combines naive, heuristic learning processes with more elaborate judgment criteria and verification practices. The importance of critical audience skills is discussed in the context of a changing media landscape where the lines between fact and fiction are increasingly blurred.

Anne Bartsch

Anne Bartsch is Professor for Empirical Communication and Media Research. She specializes in research on media uses and effects with a special focus on media entertainment and emotional media effects. Before her appointment at the University of Leipzig in 2017 she worked at Martin Luther University Halle, Zeppelin University Friedrichshafen, University of Augsburg and LMU Munich. She received her PhD from the LMU Halle in 2004 with a dissertation on emotional communication, and her habilitation in 2011 with a dissertation on media entertainment. Anne Bartsch is coeditor of Studies in Communication and Media. Her work has been published in international journals such as Journal of Communication, Communication Research und Media Psychology. Her current research deals with the appeal of moving and thought-provoking media experiences, and with the effects of such experiences on audiences' cognitive elaboration, information seeking, and prosocial attitude change - for example in the context of political communication. Two of her current projects are funded by the German Research Foundation: "Political Communication at the Interface of Entertainment and Information" and "Empathy and Formal Features of Audio-Visual Narratives."

Film Screening and Discussion with Thomas Arslan chaired by

Maike S. Reinerth

Friday, June 14th, 7:30 pm at cinema Metropolis

Filmscreening of "In the Shadows" (D 2010)

After being released from prison, professional criminal Trojan (Mišel Matičević) needs money – he seeks out old partners, plans a new coup, and tries to fit into the outside world. With allies turned rivals, corrupt police, and a fateful encounter with a woman, IN THE SHADOWS (2010) contains all the ingredients of a traditional film noir. Director Thomas Arslan and his team, however, pair these characteristics with a precise, almost documentary visual style that prioritizes action over reflection, professionalism over sentiment.

Marco Krüger © Schramm Film

Thomas Arslan was born on July 16th, 1962 in Braunschweig / Germany. Between 1963 and 1967 he lived in Essen, and from 1967 to 1971 in Ankara / Turkey, where he attended elementary school. In 1972 he returned to Essen / Germany, graduating from high school (Abitur) in 1982. Subsequently, he did his military substitute service in Hamburg. After Studying German and History in Munich for two semesters, he enrolled at the German Film and Television Academy in Berlin (DFFB) from 1986 to 1992. He works as a film director and screenwriter since 1992. Professor for narrative film at the University of the Arts Berlin (UDK) since 2007.

Film Screening and Discussion with Thomas Arslan chaired by

Maike S. Reinerth

Friday, June 14th, 7:30 pm at cinema Metropolis

Films of Thomas Arslan (selection):

Marco Krüger © Schramm Film

❖ „Helle Nächte" („Bright Nights") 2017, DCP, 86 min (Director, Screenwriter) Berlinale 2017, Wettbewerb, Silberner Bär für den besten Hauptdarsteller

❖ „Gold" 2013, DCP, 101 min. (Director, Screenwriter) Berlinale 2013, Wettbewerb

❖ „Im Schatten" („In the Shadows") 2010,, 35mm, 85 min. (Director, Screenwriter) Berlinale 2010, Forum, Femina Filmpreis für das beste Szenenbild

❖ „Ferien" („Vacation") 2007, 35mm, 91 min. (Director, Screenwriter, Producer) Berlinale 2007, Panorama

❖ "Aus der Ferne" („From far away") 2005, 35mm, 89 min. (Director, Screenwriter, Director of Photography, Producer), Berlinale 2005, Forum

❖ "Der schöne Tag" („A fine Day") 2001, 35mm, 74 min. (Director, Screenwriter, Producer) Berlinale 2011, Forum

❖ "Dealer" 1998, 35mm, 74 min. (Director, Screenwriter) Berlinale 1999, Forum, Preis der internationalen Filmkritik, Pries der ökumenischen Jury

❖ "Geschwister" („Brothers and Sisters") 1996, 35mm, 82 min. (Director, Screenwriter) Max Ophüls Filmfestival/Saarbrücken 1996, Wettbewerb

❖ "Mach die Musik leiser" („Turn down the Music") 1993, 35mm, 87 min. (Director, Screenwriter) Berlinale 1994, Panorama

Malcolm Turvey

(Collapsed) Seeing-In and the (Im-)Possibility of Progress in Analytic Philosophy (of Film)

One of the most fundamental questions that can be asked about cinema is: What do we see in a film? Both philosopher Robert Hopkins and film theorist Murray Smith have recently drawn on Richard Wollheim's theory of "seeing-as" to answer this question but they reach diametrically opposed conclusions. This paper compares and contrasts their applications of Wollheim's theory to cinema, and points to problems with both as well as Wollheim's theory of seeing-in. It also addresses what the application of this theory to cinema can teach us about the possibility, or lack thereof, of progress in analytic philosophy of film.

Katalin Bálint, Yunting Huang, Mattia Savardi and Sergio Benini

The Effect of Formal Features on Empathy and Continuous Emotional Responses in Viewers of Different Film Genres

The aim of the experiment presented in this talk was to further our knowledge on the effect of various formal features on emotional valence and intensity, as well as empathetic responses. We selected 15 scenes from fiction films in three genres (action, drama, romance). These 15 film scenes were submitted to computerized formal features analysis for various formal features, such as face size, lighting, motion dynamics, and brightness. In a second step, using a within subject design, participants (N = 71) watched these 15 film scenes. During exposure, participants' facial expression were continuously recorded. These recordings were used to extract the continuous response of emotional intensity and valence. After film exposure participants reported their level of state empathy with characters. Data was submitted to statistical analysis to examine the cross-correlation between the time series data of various formal features and emotional responses, as well as to examine whether the level of formal features can predict self-reported state empathy in viewers.

Dirk Eitzen

Why VR Documentaries Do Not, in Fact, Promote Empathy

In the past five years, there has been a proliferation of VR (virtual reality) documentaries, on Google VR, apps like Within, New York Times's website, at film festivals, and elsewhere. In a 2015 TED Talk, filmmaker Chris Milk called VR an "empathy machine"—a term that quickly caught on with VR producers and audiences. In a book published earlier this year, Peter Rubin, a senior editor of Wired, describes VR as an "intimacy engine." In fact, as you will know if you have watched any VR documentaries, even though they often do produce a unique and compelling sense of immersion, they produce nothing close to the powerful sense of connection to and sympathy with human subjects that old-fashioned 2D documentaries routinely engender. This presentation will demonstrate and explain why, in the form of a visual essay, followed by a brief overview of the methods and findings of interesting new empirical research on VR reception.

Joseph Kickasola

Insightfully Awkward: Audition, Felt Ideas, and the Embodied Aesthetics of Disruption in Ruben Östlund's *The Square*

Ruben Östlund's *The Square* manages to make us feel awkward in the most productive ways imaginable. This is because, like the characters in the film, our ideals regarding tolerance, social justice, and equality often clash with our basic instincts and visceral responses to our environment. Cinematic ethics is precisely where our felt ideas and our abstract ideals negotiate, and through them we might see ourselves (and our hypocrisy) most clearly. Östlund traffics in what Plantinga has called "felt ideas" throughout this film, and elicits them through a variety of means that amount to an embodied aesthetics of disruption. This essay focuses on one of the key dimensions in this aesthetic: Östlund's deliberate experimentation and disruption of the sound-image relationship. His approach to film sound is analyzed through auditory neuroscience, phenomenology of sound, cognitive film theory, and the science of cross-modal processes and attention.

Danica Renn-Giles

Film popularity, viewers' values, and values expressed in film narratives: An empirical investigation

Many film and screenwriting scholars agree that film narratives express social or personal values. Also, it is often suggested that viewers engage with these values by comparing them with their own and that films whose underlying values are universally appealing are internationally more successful. However, none of these ideas seem to have been tested empirically yet. Hence, the present work seeks to fill this gap by conducting two empirical studies. The first, a lab study, will investigate whether viewers like films more the more these align with their own values, and the second, an online and archival study, will explore whether films expressing universally preferred values achieve higher worldwide audience ratings and box office results than films expressing less preferred values. The paper will present the theoretical background and study designs and possibly some preliminary results.

Rikke Schubart, Angela Ndalianis, Amanda Howell and Jakob Ion Wille

Fantastic Media Fiction: Cognition, Design, Worldbuilding

This panel has three presentations on fantastic media fiction by participants from the network "Imagining the Impossible" (2018–2020). The aim is to join theories from media studies and production studies and produce a holistic and integrative theory of the fantastic. We theorize the fantastic as a cognitive ability to think the impossible and unreal. We ask how it is adaptive, and we examine how users – authors, directors, designers, readers, viewers, players – employ its affordances. First presentation targets cognition and ask how cognition, mind and body generate corporeal sensations of fantastic bodies. Second presentation asks how virtual reality affects our experience of the fantastic when we have two bodies, a real and a virtual. And third presentation analyses Story World building in the fantastic as a method for content development and as site of fan uses and activism. Together, presentations shed light on how to theorize the fantastic media fiction and how to integrate different theories and approaches.

Sarah Greifenstein

Gestures, expressive movements and affects in Screwball Comedies

In Screwball Comedies the verbocentric dominance of communicating and acting becomes salient, nothing is more central than the outstanding presentation of acting, talking, gesticulation, verbal wit and puns. But in research on the genre it is not clearly discussed how hilarious affects of spectators are shaped. Building on the concept of Expressive Movement (Kappelhoff 2004), I examine dynamic patterns of the film shaping the perceptive and affective experience of spectators over time. Not only visible human gestures in these comedies demonstrate a certain conduct, but the aesthetic form itself can be experienced as a specific form of gestural behavior. What is examined from an aesthetic and phenomenological perspective is how the actor's gestures are embedded into the film image focusing on their temporal intertwining. For analyzing this, I build on gesture analysis from cognitive linguistics (Müller 2013) as well as on the film and media studies' method eMAEX for reconstructing the affective poetics of films (Kappelhoff & Bakels 2011).

Andreas Gregersen

Quantitative evaluation of movie trailers – and what SCSMI thinks about that

This presentation is part of a larger project on film trailers. The immediate objective of the subproject described here is to develop and validate a questionnaire instrument for expert evaluation of movie trailers. A secondary objective is to conduct open and collaborative science within the area of formal/functional cognitive film theory. As part of this secondary objective, the presentation involves an element of expert validation of the questionnaire performed by the attendants of SCSMI 2019. At the conference, the presentation will consist of an outline of the instrument as well as the results of the expert validation of the instrument items performed by SCSMI members.

Joerg Fingerhut

Twofoldness in Film-Perception. Toward an Embodied Concept of Parallel Processing in Seeing-In.

Seeing-in is the basic mode of picture perception (Wollheim 1980). As such it also extends to moving images (Hopkins 2018). The experience of "seeing-in film" is twofold in the following way: we simultaneously engage with scene-presenting features such as mise on cadre, camera movements, cuts and with the depicted content of a scene. This paper presents an embodied account of this twofoldness (by addressing our motor engagement in both the presentational as well as the recognitional perception of a filmed scene) and suggests experimental paradigms to distinguish both contributions to the aesthetic experience and evaluation of film. It thereby aims to extend accounts of our embodied cognitive engagement with moving images (Fingerhut & Heimann 2017, Fingerhut 2018) towards the necessary complexity of the perceptual mode of seeing-in.

Kata Szita

Coming Soon to an Immersive Entertainment System (Very) Near You: New Media Platforms and Post-Cinematic Storytelling

Under the term phenonarratology, a model was developed to combine storytelling, narrative comprehension, and the visual and auditory scope of filmic representation and reflect on spectatorial behavior in connection to the screening apparatus and sensory information in connection to the screening interface and the inclusion of the physical surrounding as part of the visual storytelling. The model synthesizes screening devices with social behavioral norms and consumption patterns, modes of communication with film and video art, narrative elements with integrated multi-sensory information. Its aim: to expand the scope of scholarship toward non-traditional or non-cinematic screening platforms and present possible methods for the theoretical and empirical study of cognition in terms of interactive and 360 degrees' movies and media experience in augmented immersive entertainment systems, games, and wearable media players.

Jeff Smith

"Genre Conventions, Fundamental Attribution Error, and Confirmation Bias in CLOCKERS"

This paper examines the operations of fundamental attribution error and confirmation bias as an aspect of characterization and spectatorship in Spike Lee's CLOCKERS. By highlighting the role of these unconscious heuristics, I offer a reading of CLOCKERS that complements Dan Flory's philosophical take on the film. Flory quite rightly argues that the film explores the cognitive inability to get beyond damaging stereotypes as an aspect of institutional racism in the policing of inner city black men. I contend, however, that because such racial animus through the interlinking of unconscious biases, the film's investigative agents are unaware of how these heuristics have shaped their thinking, a factor that fosters the viewer's sympathetic engagement with them. More importantly, I also demonstrate how the viewer's own confirmation bias is reinforced by Lee's unusual treatment of gangster film conventions. My analysis of CLOCKERS' deceptive narration intermingles Flory's philosophical concerns with social psychology perspectives and art historical norms.

Zoe Wible

Dialogue between species conservation and cognitive media studies: how schemas and attitudes towards the non-human predict empathetic responses towards imaginary creatures

"This paper aims to open a dialogue between species conservation and cognitive media studies by showing how schemas and attitudes towards the non-human predict empathetic responses both regarding real-life conservation efforts and aesthetic responses to fictional characters. This interdisciplinary approach aims to contribute to the studies on empathetic responses through various media, as well as fiction and non-fiction. Cognitive media studies and its analysis of fiction can offer an experimental arena to isolate aesthetic and emotional responses, disconnected from practical consideration and economic or political interests that impact efforts for species conservation. I can also begin to explain some contradictions in data from different studies, that rank aesthetic factors differently. I will also suggest better experimental protocols that take into account the impact of a specific medium and format on emotional and cognitive responses, especially regarding new forms of visual media such as viral videos or GIFs."

Abstracts, June 12th

David Bordwell

Patterns and Passions: Form and Comprehension in the Contemporary Domestic Thriller

Contemporary films like GONE GIRL and THE GIRL ON THE TRAIN exhibit some nonlinear principles of narrative construction. Several of those are derived from the original novels, but the films are also partly indebted to experimentation that crystallized in American cinema of the 1990s. This paper looks at techniques of narration (time and viewpoint) and plot structure on display in the films and the novels, in relation to the genre of the domestic thriller. The aim is to understand how these innovations function and how they solicit the comprehension of readers and viewers. The paper also speculates on more distant sources for these techniques, including literary modernism.

Shu Feng

Beyond Literature: Cognition, Emotion, and Identity in the Biopic

Biopics, a popular and unique form of adaptation that translates discourses about real-life figures or events into film narrative, have encountered a similar issue of "literary adaptation" compared to film based on classic novels. This presentation explores how studying biopics via affective cinematic techniques inspired by original biographical texts in the adaptation process offers a new framework in understanding the genre. From a cognitive film studies perspective, this project highlights how filmmakers enhance the narrative structure of biopics by idealizing their affective power of embedding, expressing, and eliciting emotion that appeals to cognition and impacts memory. This study incorporates recent scholarship in affective neuroscience, cognitive psychology, and behavioral sciences and uses Ron Howard's A Beautiful Mind (2001) as a case study to draw attention to the essential aspects and nuances of formal techniques in film as well as their expressive nature in promoting human communication.

Stuart Mitchell

We Can Be Anti-Heroes...So long as they're fictional?

"Numerous cognitive moving image scholars have sought to explain why we root for and empathise with 'morally flawed' characters and narratives. By utilising evolutionary and experimental psychology, scholars outline how "Affective Primacy" and the "Mere Exposure Effect" steer our instinctive "Partiality" and "In-Group" favouritism towards those we are 'aligned' to by film narratives: the characters we become most familiar and intimate with. However, Margrethe Bruun Vaage has gone significantly further; seeking to explain our allegiance to such characters by highlighting their fictional status and suggesting that "the same effect would not be possible if these characters were real and we were instead watching them in a documentary".I wish to argue that this is not necessarily the case and that there are other factors at play, which documentary makers can and do draw upon to complicate our moral and emotional position."

Todd Berliner

Expect the Unexpected: Psycho and the Types of Planting and Payoff

Storytellers commonly employ a narrative device, termed "planting and payoff," to choreograph audience expectations. Formalist methods within the humanities help us understand the structure of the device, and empirical research in psychology helps us understand the pleasures that attend it. A single instance of planting and payoff, however, may lead to different aesthetic responses, depending on the perceiver's ability to cope with incongruity between the plant and the payoff. The aesthetic pleasure one derives from the planting-and-payoff device is largely a factor of a narrative's structural incongruity (too much incongruity leads to confusion; too little leads to boredom) and the perceiver's capacity for coping (too much capacity leads to boredom; too little leads to confusion). Psycho illustrates each of the ways in which storytellers employ planting and payoff to generate aesthetic pleasure.

Carl Plantinga

Emotions and Critical Cognition: The Case of "BlacKkKlansman"

Spike Lee's films, and especially "Do the Right Thing" (1989), have been associated with the strategies used by Bertolt Brecht to encourage critical thought in spectators in his epic theater. This paper will examine how Brechtian-inspired techniques, in tandem with emotions and empathy, are used in Lee's "BlacKkKlansman" (2018) to encourage what I will call "critical cognition" about the role and nature of racism in American culture. The argument will be that one benefit of screen stories is to encourage critical cognition, that the elicitation of emotions and empathy can be good design strategies for this goal, and that features of "BlacKkKlansman" arguably fulfill this function. The success of the film, however, depends on an amalgam of neo-Brechtian techniques and the sort of mainstream emotional appeals that Brecht himself seemed to reject.

Adriana Gordejuela

Film flashbacks: proposal of a cognitive model of analysis based on Blending Theory

This research analyzes flashbacks from the point of view of the spectator, and poses the following question: how do viewers make sense of cinematic retrospections? To provide an answer we have analyzed multiple flashback examples from a variety of films, attending both to the multimodal cues offered by each retrospective scene and to the way each flashback is understood as part of a bigger narrative. Across both levels a series of cognitive processes are activated in the viewer's mind thus making the comprehension of the flashback possible. Specifically, those processes have been analyzed within the framework of Blending Theory, and thus are discussed in terms of blended joint attention, time compression, viewpoint compression and identity connections. As a result, it is argued that the successful understanding of film flashbacks is possible because cinematic narratives are designed deliberately for the viewer's mind. Ultimately, a cognitive model of flashback comprehension is proposed, which describes the interaction of the abovementioned cognitive processes.

David Vanden Bossche

Steadicam and the definition of Genre: an embodied neurocinematic approach

"In painting, the issue of genre is easily dismissed: paintings that do not have a religious subject, are considered genre. Defining 'genre' in film, is a lot harder. Torben Grodal's article How Genres are a product of biology, evolution and culture, offered a novel approach to these discussions by linking the question of film genres to the developing field of 'neuro art studies'. Grodal defines genres by a set of parameters, based on the biological underpinning of basic emotions that are engraved in the neural pathways of our brain. I will link these findings to technical and cognitive film studies. Grodal points out how genres adhere to basic movements from the hunter-gatherer period. I will argue that one of the defining movements in thrillers is the result of the introduction of the 'Steadicam', that influenced film grammar to such a degree, that its characteristic movements became the signature for thrillers, perfectly matching the biological underpinnings of the thriller genre."

Steven Willemsen and Miklós Kiss

Keeping Track of Time: the role of embodied-cognition and spatial reasoning in the understanding of complex narrative time structures.

"Are our bodies involved in the engagement with complex story structures? Could the idea of a 'disorienting' story be more than a metaphor? Drawing on embodied-cognitive narratology, Conceptual Metaphor Theory, and Mental Timeline theory, this talk argues that [1] embodied-cognitive mapping operations of a spatial nature fulfil a central role in the comprehension of narrative time. We aim to show how [2] this is particularly evident in complex narratives, which often play with 'impossible' non-experienceable plot structures such as time-travel, timeloops, or multi-layered plotlines. The presentation investigates how such complex forms of narrative temporality depend on blending of concrete embodied-cognitive schemas into a 'mental timeline' (e.g. visualizing a container schema to understand multiple embedded plotlines as existing 'inside' each other; or mentally representing time travel as movement along a spatial source-path-goal schema, shifting 'forward' or 'backward' in time relative to a deictic center), which allows such abstract narrative temporalities to be both conceivable and comprehensible."

Jens Kjeldgaard-Christiansen, John Johnson, Anne Fiskaali, Murray Smith and Mathias Clasen

Who Roots for the Villain: A Survey on the Psychology of Positive Engagement with Villainous Characters

This project brings a personality psychological perspective to the debate about why and how so many people sympathize with, or root for, or simply like unambiguously villainous characters. The presentation reports the results of a large-scale online survey (n=1804) that explores the connections between personality and positive forms of engagement with villainous characters. In particular, it explores whether the personality psychological constructs of Agency/Communion and/or the Dark Triad (consisting of the traits of Machiavellianism, narcissism, psychopathy) predict positive forms of engagements with villainous characters. The results of the survey suggests that the Dark Triad is uniquely predictive of positive forms of engagement with villainous characters.

Ed Tan, Brendan Rooney, Lene Heiselberg, Andreas Gregersen, Johannes Riis, Birger Langkjaer and Morten Thomsen
Tracking trailers

Trailers are ads that can be more or less effective in persuading viewers to go and see movies. Psychologically speaking, trailers constitute a multi-event episode, leading to a final impact, namely excitement and viewing intent. As a multi-event episode, trailers are subject to the peak-end rule: a final impact (viewing intent) is based only on a single peak affect intensity event, and the final event affect intensity. Because trailers need to establish immediate excitement effective trailers have the peak at the beginning. And because they need to stir lasting excitement, the final event has a high excitement potential as well. An expert narrative analysis can ground this twin peak, or inverted W shaped course of excitement over time. In this paper we report on testing the hypothesis that twin peaks trailers conforming to this pattern are the most effective. In testing 11 trailers were presented in an N = 580 online survey.

Jaakko Seppälä
Nordic Noir and Slowness

Nordic noir is often experienced as slow, but relatively little is known about the nature of its slowness. Whereas slow cinema has received a lot of critical attention, the question of slowness is rarely raised in studies of popular television. We need to ask how slow contemporary Nordic television crime series are and in what context. To better understand their slowness, it is worth focusing on average shot lengths. The figure is useful in that it is comparable, which makes it suited for stylistic corpus analysis. But it is not enough to look at shot lengths alone, as stylistic devices such as acting and music can make fast edited sequences feel even faster and slow edited sequences even slower. The analysis needs to be complemented by a descriptive and interpretive analysis of the actual phenomenal effect of these measurable stylistic features, and with an account of how stylistic features less amenable to numerable account function within the televisual whole.

András Kovács
Who are we talking to? Reflections on the state of the discipline and commentary on Murray Smith's Film, art and the Third Culture

"In the first part of this paper I propose some metatheoretical ideas regarding the scientific approach to works of art elaborated in an earlier article (see Kovacs, 2015). This is followed by some comments on Murray Smith's latest book (Smith, 2017) dealing with similar issues. My principal proposition is that scientific and cultural investigation of films and other cultural artifacts are two values on the same continuum of research of human behavior regarding works of art. Sharp theoretical distinction leads to one sided claims. Explanation of cultural artifacts have to be aware of the moving boundaries between universal biological and specific cultural determinants. Using science in film studies and aesthetic research primarily serves the purposes of psychology, artificial intelligence, engineering and policy making. Is scientific research of art hopelessly isolated from cultural investigation of aesthetic value?"

Marta Calbi, Anna Kolesnikov, Francesca Siri, Vittorio Gallese
New perspectives on the "Kuleshov effect": behavioral and EEG evidences.

In view of the importance of the context during our daily interactions, we recently developed an experimental paradigm based on a point-of-view version of the filmic "Kuleshov effect". Our aim was to explore, at a behavioral and electroencephalographic level, the influence of situational context on the interpretation of facial expressions. The film sequences were created by editing together three shots: the zoom-in of the close-up of a target person's neutral face (first Glance shot), a view of the scene that the target person was looking at (Object shot: happy, fearful, or neutral), another zoom-in of the close-up of the target person's neutral face (second Glance shot). Despite significant behavioral "context" effects, consistent across experiments, the event-related potentials evoked by the second glance shot suggested that the "Kuleshov effect" could be explained by the cognitive process of attributing expectations set by the context itself and not by an actual perceptual and emotional experience. Theoretical and scientific implications will be discussed.

Abstracts, June 13th

Winnifred Wijnker, Arthur Bakker, Ed Tan, Tamara van Gog and Paul Drijvers

Raising students' interests with film. Bringing together insights from film theory and educational psychology.

Educational films are becoming more prominent in education since online learning is taking a flight worldwide. Education shapes the minds of the upcoming generation, and the film medium is increasingly part of this process. However, over the past decades, film theorists have heavily criticized the educational film for underusing its prominent potential of arousing emotions and raising interests. Even though interest is acknowledged as important for learning, the effectiveness of instructional videos is primarily operationalized in terms of (content) learning outcomes. And although film theory has much to offer on how film can raise the interests of students, the crossover between film theory and education has not yet been made. In this paper we align insights from film theory and educational psychology on raising interests for learning. We present why and how this alignment can inform the development of guidelines on how to select and design better educational films.

Stephen Prince

Deep Fakes: Re-evaluating Digital Film Theory

My paper reconsiders claims made a generation ago that digital imaging might sever photography from its indexical basis and erode the links between image and reference, meaning and truth. I examine this claim in relation to the rise of "deep fakes," images or video purporting to show people doing or saying things which they never did. Deep fakes are an amalgam of artificial intelligence, machine learning, neural networking, and digital editing and are used in flood attacks to sow confusion and doubt. If critical theory was wrong in important ways about digital cinema, it now seems prescient regarding a tacit, long-term effect of digital imaging.

James Cutting and Karen Pearlman

Shaping Edits, Creating Fractals: A Cinematic Case Study

We investigated physical changes over three versions in the production of the short historical drama, Karen Pearlman and colleague's Woman with an Editing Bench. Pearlman had written about the work that editors do to create rhythms in film and, through the use of computational techniques employed previously James Cutting and his students, we found that those descriptions of the editing process had parallels in the physical changes of the film as it progressed from its first assembled form, through a fine cut, to the released film. Basically, the rhythms of the released film are not unlike the rhythms of heartbeats, breathing, and footfalls – they share the property of "fractality." That is, as Pearlman shaped story and emotional dynamics over the successive revisions, she also (without consciously intending to do so) fashioned several dimensions of the film – shot durations, motion, luminance, chroma, and clutter – to make them more fractal.

Aaron Taylor

Elasticity, Encipherment and Modal Mixing: The Performative Poetics of Complex Television

How might we describe an actor's contribution to the aesthetics of complex television? Thus far, the tendency has been for most scholars to discuss abstractly and/or minimally actors' creative labour within the realm of televisual characterization. Two dominant inclinations include the structuralist legacy of treating characters as pure textual functions within a narratological system, and the standard cognitivist legacy of focusing on the emotional and/or moral solicitations prompted by fictional beings. However, both predominant accounts typically overlook the means by which character is instantiated in an embodied fashion – specifically by the performative iteration that actually brings them into fictive being. Therefore, our apprehension of complex television is necessarily incomplete without further concentrated attention being paid to its performative dimensions. This presentation will offer some programmatic suggestions towards the advancement of a broader performative poetics of complex TV.

Katharina Knop-Hülß, Daniela Schlütz and Lara Mentzner

Spoiler Alert – How Spoilers Affect the Entertainment Experience of TV Series

The proposed empirical study (online survey, N=722 respondents) deals with spoilers, i.e. premature and (often) undesired information about how a narrative's arc will conclude. It ad-dresses the question how spoilers are experienced by fans of TV series (like Game of Thrones, Grey's Anatomy and How I Met Your Mother) and how this experience, in turn, influences how the narratives are processed and evaluated with regard to their propensity to entertain, i.e. elicit enjoyment, appreciation, and suspense. Results show that the effects of spoilers are more complex and diverse than extant research anticipated.

Samaneh Yasaei and Roberto Casati

The intelligibility of Time Lapse sequences

"By analyzing a corpus of >2000 annotated time-lapse (TL) sequences, we investigate the codes and representing conventions that make an accelerated representation legible, and the referred phenomenon recognizable. We address the question whether the viewer of TL, given the unreal time perspective involved, requires special knowledge of particular conventions. A key difference between filmmaking and time-lapse making is in the organization process. While a filmmaker (for a normal time rate sequence) is aware of the scene (acts, time, etc) during capture and has online control over the process, TL making demands a specific organization before and after capturing. The analysis seeks to understand whether TL makers align on a convenient capturing interval, which object features are preserved in perception, and how viewers notice hidden processes/phenomena. If playback pace is altered, the scene can become unintelligible (for instance, ships can be seen as toys). We thus investigate the boundaries of intelligibility of TL sequences."

Lyubov Bugaeva

Filming the Missing and Showing the Invisible

"What is not is often as important as what is. Lack or absence may influence a person or a situation through engendering or constraining possibilities. It also plays a significant role in culture and history, in part in that in different cultural or historical contexts the specific absence, or that which is missing, will differ. The missing has various shapes and can be shaped in various ways. It can be a person, a thing, a part of the body, etc. It could be the presence of the absence and the presence of the absent. Besides, there is another, social, perspective in filming the missing. The invisible or the missing could often include the absence of alternative voices in film narration, thus presenting the dominance of the single point of view. Using European and American cinema as examples, the paper looks into narrative situations in films that generate the presence of the absence and the presence of the absent on-screen."

Dan Flory

Moonlight, Film Noir, and Melodrama

This essay argues that the film Moonlight (2016) offers an enlightening opportunity to explore some of the contrasts between film noir and melodrama, in particular how these two genres engage us differently with regard to morality and race. In this essay I first lay out some of the important differences between these two genres, what implications these differences have for our emotional, affective, and cognitive reactions, and what they mean in terms of our ethical engagement with film, especially regarding race. The method used is a neo-Jamesian, dual-process form of cognitive film theory and philosophy of film. The analysis reveals some of the salient emotional, affective, and cognitive differences between film noir and melodrama, as well as what sorts of implications these differences have regarding our ethical responses to the perceived race of characters in film.

Jens Eder

Online Video and Economies of Attention

Online video is a new medium that has led to the emergence of various new audiovisual forms. Most online videos today are made for distribution on Social Media and adapt to their specific 'attention economy': They compete for attention on digital platforms whose algorithms meet viewers' dispositions. Across platforms, videos may spread in the form of 'cybercascades' driven by 'emotional contagion', thereby creating 'automated' publics. Several authors have tried to identify properties of online videos that contribute to their 'viral' distribution or 'memetic' success. My paper starts from the observation that such work on videos and collective attention lacks a clear theoretical basis and neglects audiovisual aesthetics. Drawing on philosophical and psychological theories of media and attention as well as on case studies of exemplary political videos, the presentation tries to suggest some answers to the question how this theoretical gap might be closed.

Eugen Wassiliwizky, Bilquis Castaño Manias

The fabric of cinematic chills: Investigating the psychophysiology and cinematic mechanisms of film-elicited goosebumps

Films can engage us emotionally in a compelling way. Their impact can be so strong that they literally get under our skin. In this study, we investigate the underlying psychophysiological underpinnings and the cinematic mechanisms of film-elicited goosebumps. Using a large-scale stimulus set of 100 emotionally powerful film excerpts from different genres as well as a comprehensive psychophysiological battery of measures, we are systematically investigating which cinematic emotions can be accompanied by the goosebumps experience. In order to detect this phenomenon objectively and without intrusion into the subjective film experience, emotional goosebumps are detected by a set of five camera devices, so-called goosecams, which were constructed specifically for this purpose. The rich data set will allow both a thorough investigation of the emotionally potent cinematic mechanisms as well as the complex emotional experience on the side of the viewer.

Marc Hye-Knudsen

What's So Funny About Comedy?: Cognitive Film Theory and Humor as an Evolved Response to Benign Violations

In studies of film and television comedy, the perennial question remains: What, exactly, makes a comedy funny? Why do they produce in us that pleasant psychological response of laughter and amusement known as "humor"? And indeed, why should that same response be elicited by such disparate phenomena as Charlie Chaplin's pratfalls in City Lights (1931), Basil Fawlty's faux pas in Fawlty Towers (1975-75), and Patrick Bateman's antic murder sprees in American Psycho (2000)? In this presentation, I answer these questions by drawing on cognitive and evolutionary psychology, most significantly the humor research of Caleb Warren and Peter McGraw. In this framework, humor is understood as an evolved response to "benign violations," stimuli that are simultaneously appraised as a violation (i.e. wrong, bad, or threatening) and benign (i.e. normal, harmless, or okay). I argue that this benign violation theory of humor, which is empirically well-supported, arms cognitivist film critics with a unique analytical tool for understanding how comedy works.

Thomas Schick and Monika Suckfüll

Realistic Style and Emotions in the 'Berlin School'

Art house movies deviate from 'classical' narrative and stylistic patterns and, therefore, challenge the viewer. In our study participants watched Valeska Grisebach's movie SEHNSUCHT (LONGING, 2006) and electromyographic measurements were taken throughout the whole movie. In our lecture we want to show how zygomaticus activity as an indicator for positive emotions on the one hand and corrugator activity as an indicator for negative emotions on the other hand evolve throughout the reception. The time series converge and diverge due to narrative and stylistic patterns. Realistic style goes along with an increase of zygomaticus activity and a decrease of corrugator activity.

Catalina Iricinschi

Effects of camera angle on visual narrative perception: Patterns in narrative structure and viewers' eye movement

Camera angle creates frames of reference that manipulate the psychological distance (Trope & Lieberman, 2010) between viewers and the narrative world constructed by the film. Eye-level shots using a horizontal lens axis prevail in feature film and map onto our default encoding of natural visual environments. The alternatives – high-angle shots (with bird's eye view as the extreme version) and low-angle shots (with worm's eye view as extreme) - take significantly less screen time, but alter the viewer's engagement with the narrative (Kraft, 1987). As indicated by self-reports, viewers prefer characters in eye-level shots over high-angle or low-angle shots (Baranowski & Hecht, 2018). Eye-tracking data (Tobii X2 30) currently being collected investigate film viewers' areas of interest in shots that depart from the horizontal eye line, and correlate visual attention with empathic responses & narrative immersion. The eye tracking studies test the hypothesis that bird's eye views disperse eye fixations and diminish empathy and perceived narrative immersion.

David Brown

Faces of Antipathy in Narrative Cinema

Cognitive film theory has typically discussed the represented face in narrative filmmaking in relation to viewer responses such as sympathy and empathy. Such discussions usually focus on how faces are vital in cueing viewers to feel with or feel for more-or-less likeable and sympathetic characters. And yet, it is almost equally likely for narrative films to have characters who invite varying levels of antipathetic responses. Despite the fact that antipathetic or oppositional characters are central and important features of many narrative films, there is significantly less scholarship which specifically analyses the representation of and responses to these types of character. In this paper, I address this lack by considering the representation of 'faces of antipathy' in narrative cinema. The paper draws on a range of evidence and ideas from social psychology and cognitive film theory to conceptualise how antipathetic faces in narrative films are represented, how they function and, in turn, how viewers recognize and respond to these representations.

Sampsa Huttunen

Psychophysiological Reactions to Human Face under Different Lighting Conditions

Professional filmmakers and cinematographers use the quality and direction of light to help define the film character's personality and give the audience a hint about the character's thoughts and feelings during the course of the movie. At the same time, neuroscientific studies have shown that our brain reacts to a human face already on a subliminal (unconscious) level and that emotional faces create measurable reactions in the amygdala. This short-paper presentation will discuss how lighting direction may affect the viewers' subliminal reaction to a human face and introduce an experimental setup for testing the author's hypotheses related to this process.

James Cutting

The Structure of Sequences in Popular Cinema

Popular movies have a structure that includes scenes and sequences. Scenes are generally fashioned to show continuity. Discontinuity is said to occur when scene boundaries are crossed. This article focuses on the structure and perception of sequences that have subscenes (scene-like components) but whose boundaries, unlike those of scenes, tend to demonstrate some continuity. Although the structure of sequences has been addressed by film theory, it has not received psychological attention. Here, data are used from viewer judgments of, and physical measurements of, 24 popular movies released from 1940 to 2010. Each film was closely inspected for narrative shift patterns – changes in location, character, or time – across shots. Sequences were determined by repeated shift types, common sound coverage, and shorter (sub)scene durations. By these criteria, sequences in movies have increased over time. Results also show that viewer judgments of event boundaries diminish in the presence of music, shorter and less modulated shot durations, and closer shot scales.

Robert Blanchet

The Myth of the Pain Matrix: A Word of Caution to My Simulation Friendly Friends

I will argue that there are good theoretical reasons for the claim that so-called empathy for pain is actually a sympathetic response that is based on the spectator's altruistic desire that the character should not be in the relevant painful state, or have his body injured in this way. I will also point to several new neuroscientific studies (e.g. Liberati et al. 2016) hat support this view and raise very strong doubts on the interpretation of previous findings that seemingly supported the mirroring view of so-called empathy for pain. I will also discuss some of the implications that these new studies have for cognitivist theories of spectator engagement more broadly.

Barbara Flückiger

Aesthetics and Technology of Depth of Field in Color Cinematography

To this day the relationship between color and depth of field has been largely ignored. In my research project ERC Advanced Grant FilmColors we analyzed a large group of films from 1985 to 1995 with a computer-assisted method and deep learning tools especially designed for the project (Flueckiger 2017, Flueckiger/Halter 2018). In this talk I will present insights into the methodology and results of our investigation of film color with a focus on the relationship between technology and aesthetics of depth of field in color cinematography. How does depth of field alter image perception when color is included? How do technical considerations clash with or inform artistic choices? Why can we observe an increasing trend towards fuzzy images and shallow depth of field in color cinematography since the 1970s?

Javid Sadr, Douglas MacArthur and Aaron Taylor

Actors' and Viewers' Quantitative and Qualitative Evaluations of Screen Acting Performance

As part of a large-scale interdisciplinary research program on screen acting performance, expertise, perception, and evaluation, we have been engaged in a tightly integrated suite of studies and experiments of professional screen actors' craft discourse, self-evaluations, and filmed performances, as well as of lay viewers' evaluations and their articulation and quantification. Here we discuss the design, implementation, and recent findings of a unique empirical study examining the quantitative and qualitative outcomes of both lay viewers' and professional actors' evaluations of a systematically produced corpus of filmed performances by the latter. Among other dimensions of interest, we explore the extent to which independent viewers' quantitative evaluations agree with one another and with those of the actors, the consistent themes and structures exhibited in qualitative/verbal responses, and the relative internal agreement of actors' own self-evaluations across self-reflective vs screen-mediated modes. Finally, we discuss the extension of this work to our follow-up study with the same filmed sequences manipulated using epi-performative cinematic techniques.

Maria Belodubrovskaya

The Master of Surprise: Alfred Hitchcock and the Surprise Plot

We are used to thinking of Alfred Hitchcock as the "master of suspense." In François Truffaut's book-long interview with Hitchcock and elsewhere, the director insisted that he preferred suspense to surprise because suspense could generate emotion and sustain interest throughout the whole film. This paper shows that Hitchcock was as much a master of surprise as he was the master of suspense. His most famous films, Psycho and Vertigo, for example, utilize the surprise plot. In fact, it might be surprise and not suspense that distinguishes Hitchcock as a storyteller.

Alaina Schempp

The Jump Scare in Contemporary Paranormal Horror Films

In common parlance, the effect of the cinematic startle is typically referred to as a "jump scare." As the name suggests, a jump scare represents that moment in a horror or suspense-thriller film when the audience is systematically jolted by an unexpected (or sometimes expected) fright. Many critics regard the startle and its associated jump scare as cheap and heavy-handed, seemingly ignoring the practice of repeat viewings for which the persistent startle effect seems most suited, which could have implications for those interested in cases of anomalous suspense first suggested by Gerrig (1996). The cinematic startle is an enormously powerful effect and understanding how timing and highly focused attention play a role in generating that effect is crucial to understanding these films' appeal. Through an analysis of paranormal horror films including Paranormal Activity (Peli, 2007), Insidious (Wan, 2010), The Conjuring (Wan, 2013), and their associated sequels, I re-examine the contemporary jump scare as a uniquely cinematic and well-crafted effect.

Stefan Dux, Miriam Loertscher and Christian Iseli

The Interplay of Camera Innovations and Visual Aesthetics in Documentary Films – A Filmmakers Perspective

"Innovations in camera technology often have a direct impact on the moving image aesthetics. This is especially true for documentary film productions, where cheaper camera models from the consumer and semi-professional sectors are frequently used. Documentary film-makers have strongly responded to the new possibilities of portable camcorders and other mobile devices and introduced new visual styles. This paper presents a mixed-methods research project that investigates the interplay of camera innovations and visual aesthetics in documentaries from a filmmaker perspective and its possible effects on a cinema audience. Ten video interviews with expert filmmakers were conducted to gain new insights and discuss these important shifts in documentary filmmaking in the last thirty years."

Catalin Brylla and Mette Kramer

Experiencing Performance in First-person Documentaries

This paper proposes a spectrum model for investigating a range of first-person documentaries and different degrees of the filmmaker's performance, as experienced by the audience. It builds on Erwing Goffman's (1959) definition of performance as a dramaturgic strategy to present oneself on the social stage of life, depending on "the setting" (the narrative scenario) and the "audience" (pro-filmically embodied by the camera and the knowledge of the film being exhibited). The performance is expressed through the physicality of the subject on screen (non-verbal communication, actions, appearance, etc.), as well as through the physicality of the film artefact as an expression of the author-subject (camera, editing, sound, captions, framing etc.). Goffman's methodology is combined with Veerle Ros et al's (2018) affective and cognitive frame model and Daniel Barratt's (2007) reality status assessment model to map a spectrum of documentaries, which essentially addresses the spectator's complex negotiation between perceived authorial performance, on-screen subjectivity, paratextual framings, intertextual/extratextual knowledge and textual cues.

Abstracts, June 14th

Mario Slugan

Challenging Philosophy of Film: The Case of Silent Cinema

"The paper argues that early cinema poses a significant challenge to philosophers interested in: 1) defining film, and 2) defining (non-)fiction film. Concerning the former, analytic philosophers regularly define film in terms of recorded images. In doing so they fail to acknowledge the tradition of benshi whose performances together with the screened images constituted the filmic text. Philosophers of film, therefore, need to integrate more historical data into their definitions. Regarding the latter, most analytic philosophers of film define fiction in terms of authorial intentions. Something is fiction if the author intended it to be fiction and non-fiction otherwise. But how do we square this with the fact that around 1900 films like Uncle Tom's Cabin (Porter, 1903) which we now treat as fictions were both advertised and described as, to use an anachronistic term, 'documentaries' of theatrical performances? I suggest that the way out of the impasse lies in combining the of methods new film history and philosophical aesthetics."

Mathias Clasen, Jens Kjeldgaard-Christiansen, John A. Johnson

The psychological underpinnings of horror media: Survey results and theoretical implications

With empirical data from a large-scale online survey, this paper demonstrates that horror liking is a majority phenomenon and provides insight into the personality traits of horror users. A preference for horror media is predicted by the personality traits of sensation-seeking and intellect/imagination. Males are slightly more likely than females to seek out horror, and they do so more often and tend to prefer more extreme horror. The paper integrates the data from the survey into a cognitive-evolutionary theory of horror, according to which horror media function as threat simulation. Horror may provide users with psychological, behavioral, social, and moral insight; further, horror may serve as a context for the calibration of coping strategies, all of which may be adaptive.

Lingfei Luan and Qianyu Zhang

What is the Narrative Denoter in the Logical Construction of A Film? Results from An Experiment on the Narrative Property and Interpretive Procedure of Jiang Wen's Film New York I Love You(2008)

In this paper, we present our results from an experiment, that examines what degree of information processing in the narrative of Jiang Wen's film New York, I Love You correlates with the narrative denoter (a term that plays a more important role among the narrative cues) and previous film training experience. To explore this, we recruited 70 undergraduate students (32 film majors and 38 non-film majors) to take recall and cognition tasks that we designed based on the film script's logical construction. We also introduced the confidence level test to differentiate the participants' answers in the tasks. Our results offer new insight on the way that the narrative denoter, the logical construction of the cues in the narrative, and higher level interpretation can be related.

Angelo Cioffi

Towards a theory of political cinema

"The aim of the paper is to propose a theory of political cinema. When is a film political? And what are the functions of political cinema? These are the two questions that guide the investigation. From a Grand Theory perspective, all films are deeply bound up with the political. Films are all politically connoted simply because they are cultural artefacts and, as such, their production and consumption is taken to be politically or ideologically determined. Within the Cognitivist tradition of film theory, there are works inquiring into the rhetorical and ideological dimensions of films, however, we lack a systematic reorganization of the relation between films and the political. To provide a definition of what count as political cinema, I clarify what it means to be 'political', introducing the tripartite distinction between politics, policy and polity to map the concept, and then I spell out the characteristic functions of political cinema."

Niall Ó Murchú

Mise-en-scène, Sound, and Nationalist Affect: A Formal Analysis of Ken Loach's The Wind that Shakes the Barley

This paper provides a formal analysis of the devices used to cue nationalist affect in Ken Loach's Irish historical epic, The Wind that Shakes the Barley (2006). The film's modest budget – compared, for example, to Michael Collins (Neil Jordan, 1996) – reinforced the selection of rural locations and local, mostly amateur, actors. Yet, landscape, local culture, costume, language, song and music are all combined to create a powerful narrative with emotional and nationalist affect. In particular, a series dignified, impoverished women are used to convey the justice and dignity of the Irish revolution. The presentation combines videographic analysis with formal exposition. The paper concludes by reflecting on the limits of a formal analysis of the emotional cues in the film for analyzing the cognitive effects for different audiences.

Brad Jackson

Cognitive Poetics and the Moving Image: Dynamic Multimodal Blending

Film is an inherently multimodal art form in which filmmakers use sounds and images to construct meaning within their film narratives. Multimodal artifacts construct meaning through the cross-modal integration of linguistic phenomena as well as images and embodied behaviours. An understanding of multimodality from an embodied cognitive perspective can reveal the many ways conceptual information is evoked by the sound and the image of film narratives, and how that information blends in the emergent structure of a film's ongoing narrative. Specifically, this paper will examine the bone-spaceship match cut within Stanley Kubrick's 2001: A Space Odyssey (1968) to show how meaning emerges through dynamic cinematic images, and how such images engage with many of the associative spaces of a film's narrative.

Jeril Joy

Change, Change Blindness and Cinema: Some Ecological considerations

Most of the time we as an audience are unable to detect the presence of edits even though we are seeing thousands of edits in a feature film. This is known as edit blindness. J. J. Gibson's ideas like invariance, affordances, occluding edge, change and persistence etc. are used in this study to explain change and change blindness in cinema. Video clips (2-3 Minutes) of feature films are used in the study. Eye tracker (HED) with a frequency of 1250 hz is used. Begaze software used for the analysis of data. Along with that qualitative observation of the data is also used. . After each edit, an average duration of 400 ms, eye movement of participants is clustered together to see a relevant object or person. Depend up on the affordance received by the audience, change blindness can happen to the audience.

Wyatt Moss-Wellington

Benign Violations in the Suburban Ensemble Dramedy

In humour studies, Peter McGraw and Caleb Warren's benign violation theory (BVT) argues that humour is produced when three conditions are met: we perceive a situation as potentially violating, we perceive it also as benign, and the two perceptions occur simultaneously. I explore this model as a means to explain comedy in film. This paper applies BVT to a particular case study in dramedy cinema: the suburban ensemble film, including works such as The Kids Are All Right, Little Miss Sunshine and American Beauty. I then turn to other comedic texts that deal with family and domestic studies with a striking lack of pathos – in particular the cartoon series Family Guy. This comparison allows us to arrive at a consideration of the ethics of benign violations in narrative media centered on the resolution of its fundamental affective dissonance, and the way this resolution might guide later critical thought.

Henry Bacon

Bridging Stylistic and discourse analysis

Cinemetrics database has created a firm ground for the objective study of film style. Yet, statistic and other numerical research results have to be interpreted in terms of how they actually function in the flow of the filmic discourse. This can be achieved by complementing strict stylistic analysis with discourse analysis. The principal hypothesis is that the notion of chain cohesion can form a bridge between the low-level stylistic data and the way recognition at different levels on the scale from types to individuals guides the attention, interest and involvement of the spectators. How do various stylistic devices calibrate the cohesion chains that guide the construction of the diegesis and the characters together with their motivations, actions and consequences of those actions. And how does the interplay of motivations as understood in neoformalist film analysis guide the construction of cohesion chains? All this will go hand in hand with broadening the scope of exploring how style generates affective reactions.

Sarah Greifenstein and Christina Schmitt

Cinematic Metaphors as Instruments of Audiovisual Thinking

By focusing on the embodied dimension of film viewing, Cinematic Metaphors (Kappelhoff & Müller 2018) can pinpoint at the inextricable relation of the temporality of film images and the process of Audiovisual Thinking (Kappelhoff 2018). The way of how audio-visual compositions link with cognitive reflections, both developing in time and on the level of perception and affect, is what we would like to highlight in theoretically and analytically examining Cinematic Metaphors: with case studies on Hitchcock's VERTIGO and Lavie's music video HER MORNING ELEGANCE, we will reconstruct spectators' creative acts of fictionalizing and imagining due to the temporal-aesthetic arrangement of the film images.

Dorothea Horst and Thomas Scherer

Overpowered by advertisements? The perlocutionary dilemma of being persuaded

The paper offers an alternative account of persuasion in the case of advertisements as formats of strategic communication. Instead of generally equating presumed intentions of a 'sender' with eventuating effects of the advertisement on the 'receiver', the paper starts from understanding as the necessary precondition for persuading others. By means of two different audiovisual advertisement formats – a political campaign commercial and a social campaign advertisement promoting behavior change – we demonstrate how meaning emerges in an act of creative production on the part of the spectators in the process of film-viewing. Drawing on the transdisciplinary framework of Cinematic Metaphor (Müller/Kappelhoff 2018), we argue the case for a 'poetics of persuasion': meaning that is grounded in the spectator's experiencing of audiovisual movement-images. Such a focus on the meaning-making process instead of an unquestioned existence of persuasive meaning sheds new light on persuasive strategies in audiovisual media beyond a passive and overpowered audience.

Pia Tikka

Enactive Virtuality: Modelling triadic epistemology of narrative co-presence

The presentation discusses the concept of enactive virtuality in terms of a triadic epistemology, in which holistic understanding is accumulated via reflecting subjective experience against its psychophysiological epiphenomena and varying narrative contexts. Film narrative can evoke strong emotional identification with the screen character, however, in a context-dependent manner. The aim is to deepen the holistic understanding of cinematic narrative in particular as simulated person-to-person encounter. Two concretising case studies of person-to-person encounter are discussed. The first setting applies conventional film as a model of life situations, while another dramatic setting assigns the viewer an enactive role when engaging with an artificial screen character. These settings are compared and analysed in terms of the mentioned triadic epistemology.

Francesco Sticchi

Beyond the Individual Body: Spinoza's Radical Enactivism and You Were Never Really Here

Since the emergence of embodied cognitive theories on human activity, there has been an ever growing interest in the application of these models to film and media studies, generating a large number of analyses focusing on the affective/intellectual features of viewers' participation. The body of the viewer, in its complex and multiple aspects, has become the central object of study for film and media scholars, who examine the conceptual physicality of the experience by associating body states with moral and abstract conditions. In this paper, I will try to contribute to the study of embodied cognition and cinema by drawing upon Baruch Spinoza's philosophy, and by stressing the relational elements of his philosophy, which put him in connection with contemporary enactivist theories on cognition. I will employ, then, this Spinozian enactive methodology to investigate the unique and fascinating interactive aspects of Lynne Ramsay's latest film, You Were Never Really Here (2017).

Daniela Schlütz, Katharina Knop-Hülß and Muriel Haas

How Aesthetics of a Quality TV Series Relate to Entertainment Experiences

Based on the model of aesthetic experience of art (Leder, Belke, Oeberst, & Augustin, 2004) this study deals with aesthetic appreciation and aesthetic judgments of quality TV series using Hannibal (NBC, 2013-2015) as an exemplar. We account for the perceptual qualities of the series, as well its affective and meaningful aspects to measure the aesthetic experience and its out-come in terms of a multidimensional entertainment experience comprising enjoyment and sus-pense as well as appreciation (meaningfulness and art appreciation) to account for non-hedonic forms of entertainment (Oliver & Bartsch, 2010). Results of an online survey with 951 German Hannibal fans showed that respondents judged the series as highly aesthetic. This judgment was influenced by the pre-classification of Hannibal as quality TV and by a higher audience exper-tise. All aspects of the aesthetic experience correlated positively with the four dimensions of the entertainment experience.

Anna Kolesnikov, Marta Calbi, Vittorio Gallese and Michele Guerra

What do we talk about when we talk about the 'Kuleshov Effect'?

The 'Kuleshov Effect', an infamous experiment carried out by pioneering Soviet film director and theorist Lev Kuleshov (1899-1970), is often cited as incremental to the cinematic vocabulary. Nevertheless, the actual nature of the experiment is the source of much contention. This paper aims to shed light on the following points: 1) How did Kuleshov's accounts change over time in his writings?, 2) what role did Vsevolod Pudovkin (1893-1953) play in fostering the mainstream narrative of the 'Kuleshov Effect' in Europe and the USA, linking together figures such as Ivor Montagu (1904-1984), François Truffaut (1932-1984) and Alfred Hitchcock (1899-1980)? and 3) how do past and recent attempts to recreate the experiment in film and cognitive studies contribute to the ongoing evolution of the 'Kuleshov Effect' narrative, and what are possible directions for replication in future interdisciplinary studies?

Emilia Czatkowska

In-paws imagining: the role of point of view and reaction shots in establishing emotional engagement with nonhuman animal characters.

"Cognitive scholarship on character engagement offers a comprehensive and productive account of how the emotional bond between the spectator and the character is formed. However, animal characters have largely been omitted in this discussion. Since nonhumans play a large part in mainstream and arthouse cinema, it is vital to study their representations and how the spectators come to engage with them. This paper will analyse two case studies, 'Heart of a Dog' (Laurie Anderson, 2016) and 'Border' (Harutyun Khachatryan, 2009), to examine how the use of specific film techniques, point of view shot and reaction shot in each film respectively, may elicit the spectator's empathic engagement with animal characters. Furthermore, it will investigate how the nonhuman characters problematise the cognitive film theories on the capacity and effectiveness of these filmic techniques. These films offer the theorists an opportunity to develop a broader and more complex understanding of character engagement."

Szilvia Ruszev

Flashing Pain, Cinematic Articulation and the Female Gaze in Sharp Object

This paper examines how the HBO miniseries Sharp Objects addresses trauma and anger in the context of three generations of a woman's family. The series follows the story of a female reporter Camille (Amy Adams), sent to her hometown to investigate the disappearance of a girl. The narrative intersects with Camille's complex psychological recollection of her traumatic childhood leading to various forms of self-harm. The cinematic articulation, especially the editing and sound design of the series, is defined by the fragmented and associative way in which Camille experiences and remembers both her present and past. The paper argues that this kind of editing triggers a complex embodied reaction in the audience. As the series is dealing with a range of entangled negative emotions, the spectator is challenged to sustain her gaze and, as the paper argues, to develop a compassionate re-framing of female rage, which has been historically and systematically unacknowledged by society and suppressed by woman themselves.

Stuart Bender

Fright, excitement, and engagement while killing zombies in Virtual Reality

"This paper presents the findings of a psychophysical study of people playing a zombie shooter game in VR. While claims from the industry and enthusiastic stakeholders in the medium promise that the immersive experience offers heightened audience engagement with the content, these assertions remain to be substantially explored by researchers. This study uses a combination of heart rate, skin conductance and facial electromyography to understand the user's experience of fright and excitement while engaging in violent shooting scenarios in VR. The paper will present the full findings of this study, indicating a hierarchy of VR elements which can be linked to the audience's responses of shock and excitement at various moments in the experience of the zombie shooter. The findings of this study are important in considering what can textual analysis tell us to measure using such psychophysical measures and, in turn, in what ways can biometric analysis guide our analysis of the textual properties of VR?"

Karen Pearlman

Creative collaboration or "just helping"? A cognitive approach to feminist film histories

This paper asks if a distributed cognition approach to film history can shed light on the participation of women in the development of film form and filmmaking processes. It aims to redress what Gaines calls "the unequal distribution of narrative wealth" (2018: 22) by instantiating a "paradigm shift away from authorship and textual analysis and …toward analysing industry practices and cultures of film and media production" (Wright 2009: 10). Working with the understanding that complex cognitive processes are distributed across "material, symbolic, technological, and cultural artifacts and objects as well as other people" (Sutton 2008: 227), this paper argues that the work of women with tools and as collaborators is not 'just helping', it is creative. Case studies of women in the Soviet Montage Era reveal that women editors' actions, which might otherwise be overlooked as "only or merely embodied" (Pearlman et al. 2018) can be understood as subtle and expert work of mind.

Zeinab Khosravi, Reza Afhami and Parviz Azadfallah

The Effect of Digital Storytelling on Iranian Adolescents ToM; (Based on Abbas Kiarostami's movies)

In the field of cognitive studies, it is accepted that stories can recruit Theory of Mind (ToM) if they take a writerly role (Barthes,1974) for readers. Our paper suggests that this writerly role can go further strengthen ToM through encouraging the narrative consumer to participate in processes of co-narration. Through an experimental paradigm, we test whether peer co-narrative storytelling in a digital setting leads to better ToM performance. This project design selected five segments from five of renowned Iranian director Abbas Kiarostami's movies, using these short media clips as stimuli. Program participants were [N=84, age: 15-17] at high schools in Tehran, Iran. Participants were asked to engage in thought processes that invited them to take on the perspectives of characters in the film clips and of the characters constructed by their peers' writings through three stages of the experiment over a period of ten days.

Lingfei Luan, Feng Ding, Qianyu Zhang, Gezi Yu, Wei Liu and Qi Meng

What Can Filmmakers Learn from Ang Lee's films? - A case study from film cognition perspective

Ang Lee is a famous Asian film director who achieved global success and promotes a cross-cultural phenomenon with the film Crouching Tiger, Hidden Dragon (2000). His outstanding work directly showed the balance between the economic benefits and art value of a film. This study introduces cognitive film theories to investigate his filmic patterns and storylines in five of Ang Lee's films. Demonstrating quantitative factors, this study aims to find the pattern of Lee's filmic style and how he successfully tells stories across cultural boundaries. Furthermore, this work distinguishes Lee's filmic expression by combining narrative content analysis which provides a concrete case study to help filmmakers overcome the difficulties of selling movies in a global market.

Timothy Justus

Constructing film emotions: Implications of the theory of constructed emotion for cognitive film theory

In the classical view of emotion, the basic emotions (anger, disgust, fear, joy, sadness, and surprise) are assumed to be natural kinds that are perceiver-independent. Correspondingly, each is thought to possess a distinct neural and physiological signature, accompanied by an expression that is universally recognized despite differences in language and culture. An alternative, the theory of constructed emotion, emphasizes that, while the underlying interoceptive sensations are biological, emotional concepts are learned, socially constructed categories, characterized by many-to-many relationships among diverse brain states, physiological signs, facial movements, and their emotional meanings. This bio-cultural view permits a greater degree of subjectivity and linguistic and cultural relativity in interpreting the emotions of others. In this paper, I consider the implications of the theory of constructed emotion for cognitive (and affective) film theory. Particular attention will be given to recent work revisiting the Kuleshov effect, in which the interpretation of a facial expression is thought to change in the context of a montage.

Bohdan Nebesio

Poetic Cinema: Motion Perception and Film Style

This paper attempts to define why some films are perceived and categorized as "poetic." It argues that the poetic or the lyrical in cinema depends on the viewer's perception of motion as well as the film's organization of its moving components. It combines the studies of motion perception with the study of film styles. Poetic films often rely on slow motion and deceleration of movement within the frame in order to stimulate the "lyrical function" of the brain and the "lyrical mode" of the reception process. Poetic films, like any other time-based arts, structure their principal motions into rhythms consistent with the human experience of time.

Ruggero Eugeni, Federica Cavaletti and Adriano D'Aloia

SEEM_IT: Subjective Experience and Estimation of Moving-Image Time

"The presentation illustrates the results of a research project concerning the perception of time during a moving-image experience (Subjective Experience and Estimation of Moving-Image Time - SEEM_IT).Recently, scholars connected time perception with movement performance and observation. By adopting such an embodied perspective, we firstly focused on the influence of the type of represented action and the style of editing on spectators' time perception. Our results showed some complex interactions of editing with the type of represented action. We therefore designed and present here two follow-ups. The first one adopts a micro-phenomenological methodology to assess the role of the type of the represented action in influencing SEEM_IT. The second one, in turn, adopts a neurological approach, using TDCS technology to assess the role of specific brain areas (particularly Supplementary Motor Area) in time estimation and judgment during the moving image experience."

Christina Soderberg, Szonya Durant and Adam Ganz

The Influence of Differing Depths of Field on Visual Attention

Across different photographic images and cinematic shots, the depth of field is often utilised as a tool to direct attention. However, there is limited research which indicates the impact of differing depth of field on visual attention. To determine this, participants were eye-tracked whilst completing a visual search task. Depth of field changes were simulated using a Gaussian blur kernel applied to one of three strengths and to each half of the images in turn. Total fixation durations and counts were, respectively, significantly longer and more frequent on the focused region of images. Furthermore, at higher blur strengths, participants looked at the sharp half of the image significantly more often and for longer durations. These findings indicate that visual attention is strongly influenced by the depth of field, with a bias towards fixating on the in-focus regions within an image, which increases as the depth of field becomes shallower.

Dooley Murphy

Atrocity Exhibition: A Grim Response to the Virtual Reality "Empathy Machine"

In a 2015 TED talk, filmmaker Chris Milk touted virtual reality (VR) as "the ultimate empathy machine." His divisive discourse has since been both appropriated and critiqued. Common complaints include an implied reductive definition of empathy as well as deterministic expectations vis-à-vis its efficacy. In a cynical caricature of how "empathy machine"-type VR experiences are purported to work, Atrocity Exhibition—a VR collage/diorama—asks: Even if VR perspective-taking can increase individuals' awareness of certain social issues, would tech and media gurus really have us expose ourselves repeatedly or continually to the suffering of others? And, if so, what about our own mental well-being? Atrocity Exhibition is a blunt provocation leveraging mirthless satire. The work knowingly risks making the participant feel worse about themselves than the representations of individuals with whom they're supposed to be empathising. Please note: This VR experience contains iconic and familiar—but nevertheless shocking—imagery from historical and present-day journalism.
.

Hugo Hammond, Stephen Hinde and Iain Gilchrist

Multivariate measures for studying the multidimensional nature of immersion in film

Psychological immersion in film has a variety of definitions, methods of measurement, and affects multiple cognitive systems. However, what is lacking is a comprehensive model of immersion, incorporating multiple measurement techniques and the film itself. Here we describe an experimental framework and a platform to link three components: a multidimensional taxonomy of immersion; multiple methodologies for measuring immersion; and a model of different underlying psychological factors. As immersion fluctuates dynamically over time while watching film, we capture immersion online using physiological and behavioural measures, as well as post-viewing memory tests. We also link these methods to more established post-viewing questionnaires. We then analyse the results to find out which types of immersion are independent, and which relate.

Kerstin Fröber and Roland Thomaschke

In the black box: Cinema context enhances the valuation and aesthetic experience of watching films

There is a worldwide increase in feature film releases each year. While a theatrical release is still the primary release form, more and more films are watched via online streaming in home cinemas. Watching films at home is unquestionably high in convenience, but an understudied question is, how this shift in context from the movie theater to the home cinema) affects the cinematic experience while watching a feature film. To test this, aesthetic emotions and the absolute judgement of the cinematic experience were compared between watching a film in a movie theater or home cinema. In line with cognitive models of art appreciation, it was found that a movie theater context leads to a stronger emotional experience and a more favorable judgement. Only boredom was felt stronger in the home cinema. This movie theater effect persisted during a second viewing, regardless of context. These results have theoretical and practical implications for empirical aesthetics, movie fans, and the movie industry.

Lingfei Luan, Qianyu Zhang, Nan Zhao, Chongbi Li, Wei Liu, Qi Meng, Gezi Yu and Anderson Richard

Effects of Early versus Late Cue Location on the Interpretation of a Film Segment

This study is the extension of Lingfei Luan's master thesis on the narrative denoter, a critical cue in the narrative which refers to the objects, the core actions, or symbols that can help viewers to quickly understand the current situation or the nature of the story. 40 participants were recruited and randomly assigned to watch one version of a two-minute-long clip from the film Breaking Point (2016) (one version had the narrative denoter at the beginning, the other had it at the end) then participants completed a recall test and rating task.

Lisa Müller-Trede

Virtual Bodies and Their Implications on the Sense of Orientation

Do the dynamics of a space shift when sharing it with a virtual body that lacks haptic resistance? As virtual bodies cannot be touched interacting with them might result in an altered perception of one's sense of orientation. This virtual reality installation/performance investigates this hypothesis from the point of view of a practitioner and academic in the field of the visual arts. The awareness of one's own physical borders forms the basis for one's perception of potential collisions. How does this perception guide one's behaviour? The piece investigates impact as motoric guidance. In particular, the lack of haptic borders enables a penetration of virtual bodies. How may such ruptures affect one's sense of orientation as well as potential agency?

Marie-Laure Cazin and Toinon Vigier

Freud's last Hypnosis, a neuro-interactive 360 movie for EMOTIVE VR prototype

This paper describes Emotive VR prototype as an innovative form of VR movie. This consists on the prototype of a new neuro-interactive omnidirectional movie, Freud's last hypnosis, visualized in Virtual Reality (VR) Head-Mounted Display (HMD). During the visualization, the EEG signals are recorded and analyzed in real time in order to apply some visual and audio feedbacks inside the 360° film, according to the emotional state of the user.

Tess Lankhuizen, Elly Konijn and Katalin Bálint

The Effects of Formal Features in Audiovisual Narratives on Viewer Empathy and Prosocial Behaviour

The goal of this study will be to investigate the role of various of the formal features of narrative audiovisual media (specifically, shot scale, shot length, camera angle, motion, lighting, and colour) in eliciting empathic and prosocial responses from viewers. In the first phase of the study, a random sample of modern film scenes (N=100) depicting empathy eliciting content among human characters will be analysed with regard to the aforementioned formal features using a combination of computer algorithms and manual coding. In the second phase, participants (N=250) will be randomly assigned one of these 100 film scenes and their empathic response to this scene will be recorded using a mixed methods survey. The results of this research will be a dataset of film scenes coded for their formal features as well as viewer's empathic responses, allowing for insights regarding the possible correlations between audiovisual formal features and empathic viewer responses through multiple regression analysis of these data.

Locations of the Social Program

Conference Dinner

The conference dinner will take place on Thursday, June 13th at 7 pm at the Restaurant Feuerschiff.
City Sporthafen, 20459 Hamburg
Subway: S1, S3: Landungsbrücken
Bus 112: Landungsbrücken

Filmscreening

On Friday 14th, at 7:30 pm film screening and discussion with German film director Thomas Arslan at the cinema Metropolis.
Kleine Theaterstrasse 10, 20354 Hamburg
(within walking distance from the campus, about 20 minutes)

Harbour-Tour

On Saturday, 15th at 4 pm there'll be a harbour tour for those who have registered for it before. **Meeting Point:**
Barkassen Meyer, Office
Landungsbrücken
main building, pier 6
Subway S1, S3: Landungsbrücken; Bus 112: Landungsbrücken

Click on the pictures for the Google Maps location

Directions to Locations of the Social Program

Conference Dinner

Collective Travel (via public transport):

Meeting on Thursday at 6:15 pm in the entrance hall of the conference venue (VMP 9)

Routes from bus station *Universität Staatsbibliothek*:

Bus line **4** or **5** to *Rathausmarkt* → Change to the Underground line **3** to *Baumwall*

Or: Bus line **4**, **5** to *Jungfernstieg* → Change to S-Bahn (rapid transit) **1** or **3** to *Landungsbrücken* → Bus line **111** to *Baumwall* OR walking from there in about 10min. to *Baumwall*

Filmscreening

Collective Walk:

Meeting on Friday at 7 pm in the entrance hall of the conference venue (VMP 9)

Route via public transport from bus station *Universität Staatsbibliothek*:

Bus line **4** or **5** to U *Gänsemarkt*

Harbour-Tour

Collective Travel (via public transport)

Meeting on Saturday at 2:30 pm in the entrance hall of the conference venue (VMP 9)

Routes from bus station *Universität Staatsbibliothek*:

Bus line **4** or **5** to *Jungfernstieg* → Change to S-Bahn (rapid transit) **1** or **3** to *Landungsbrücken*

Or: Bus **4** or **5** to *Stephansplatz* → Change to Bus line **112** to *Landungsbrücken*

Click on the pictures for the Google Maps location

Locations for Food:
Overview on Map
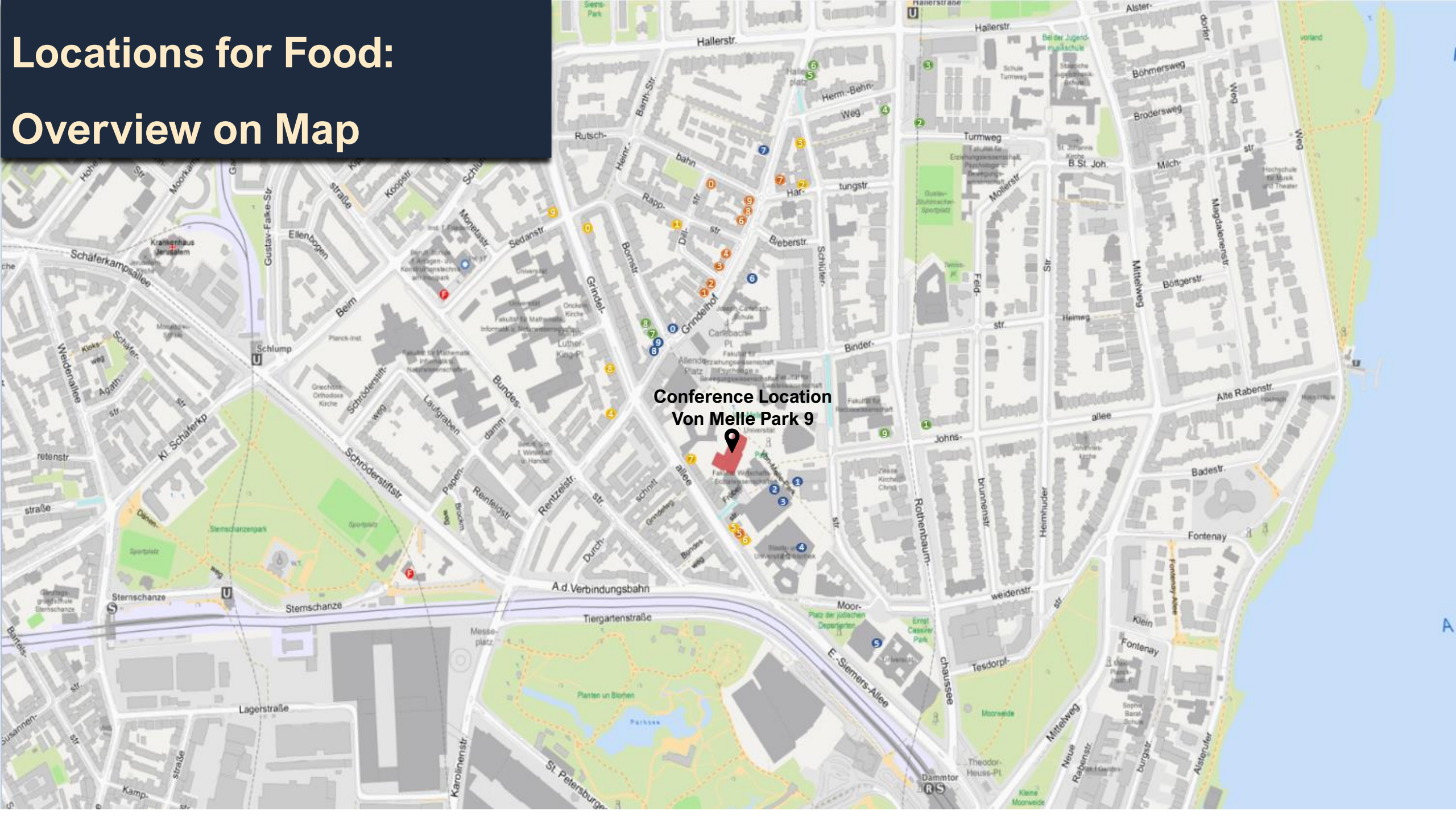
Conference Location
Von Melle Park 9

Locations for Lunch Breaks & Dinner around the Campus (1)

Name	Address	Prices	Menue	Map-Nr.
Schlüters (Pizza & More)	Von-Melle-Park 2, 20146 Hamburg (Campus)	5,20 - 6,50	pizza	1
Mensa Studierendenhaus	Von-Melle-Park 2, 20146 Hamburg (Campus)	1,00 – 7,50	canteen	2
Mensa Campus	Von-Melle-Park 5, 20146 Hamburg (Campus)	1,00 – 7,50	canteen	3
Café Libretto	Von-Melle-Park 3 (Staatsbibliothek)	/	café/bistro	4
Café dell` Arte	Edmund-Siemers-Allee 1, 20146 Hamburg	4,10 - 6,96	café, pasta, salad, tarte flambée, casserole	5
Pony Bar	Allende-Platz 1, 20146 Hamburg (next to ABATON)	1,20 - 3,70	café	6
Neumanns Bistro & Weinbar	Grindelhof 7, 20146 Hamburg	6,40 - 29,50	starters, soup, salad, pasta, fish, meat	7
Hindukusch	Grindelhof 15, 20146 Hamburg	2,90 - 12,90	Afghan	8
Balzac Coffee	Grindelhof 15, 20146 Hamburg	/	café	9
Arkadasch Restaurant	Grindelhof 17, 20146 Hamburg	3,00 - 23,80	soup, salad, vegetarian and vegan, fish, lamb, meat, pizza	0

Click on the name of a restaurant to open its location on Google-Maps.

Locations for Lunch Breaks & Dinner around the Campus (2)

Name	Address	Prices	Menue	Map-Nr.
Otto's Burger	Grindelhof 33, 20146 Hamburg	5,50 – 11,00	Burger	1
Restaurant Panjaab	Grindelhof 39, 20146 Hamburg	2,20 – 18,90	Indian	2
Doris Diner	Grindelhof 43, 20146 Hamburg	3,50 - 11,90	American, breakfast, burger, steaks, mexican	3
Der Etrusker Ristorante	Grindelhof 45, 20146 Hamburg	7,50 - 8,50 (varying lunch-menu)	Italian	4
Mimis Crêpes	Grindelallee 24, 20146 Hamburg	4,00 - 8,50	Japanese Crêpes	5
Café Leonar	Grindelhof 59, 20146 Hamburg	/	café	6
Salon Wechsel Dich	Grindelhof 62, 20146 Hamburg	/	Portguguese, café sports bar	7
Café David	Grindelhof 63, 20146 Hamburg	/	café	8
Ristorante Pizzeria Casa Mia	Grindelhof 65, 20146 Hamburg	/	pizzeria	9
L'Auberge	Rutschbahn 34, 20146 Hamburg	6,00 – 39,00	French	0

Click on the name of a restaurant to open its location on Google-Maps.

Locations for Lunch Breaks & Dinner around the Campus (3)

Name	Address	Prices	Menue	Map-Nr.
Mandelmehl & Zuckerei	Rappstraße 16, 20146 Hamburg	1,80 - 8,90	café	1
Café Liebling	Hartungstraße 18, 20146 Hamburg	/	Café & bistro	2
Restaurante Latino Patacón Pisao	Schlüterstraße 79, 20146 Hamburg	4,50 – 18,00	Latin American	3
Roxie	Rentzelstraße 6, 20146 Hamburg	4,50 - 11,90	international	4
Golden Temple Teehaus	Grindelallee 26, 20146 Hamburg	2,80 - 10,80	tea, vegan	5
VISIT Restaurant & Bar	Grindelallee 18, 20146 Hamburg	4,90	pizza, pasta, salad, vegetarian	6
Falafel Haus	Grindelallee 44, 20146 Hamburg	2,20 - 7,60	falafel	7
Balutschistan Restaurant	Grindelallee 91, 20146 Hamburg	3,40 - 22,50	Pakistani	8
Semester Café & Bar	Grindelallee 139, 20146 Hamburg	/	café	9
Café Backwahn	Grindelallee 148, 20146 Hamburg	2,20 - 7,50	Café, varying lunch options	0

Click on the name of a restaurant to open its location on Google-Maps.

Locations for Lunch Breaks & Dinner around the Campus (4)

Name	Address	Prices	Menue	Map-Nr.
Restaurant Brodersen	Rotherbaumchaussee 46, 20148 Hamburg	4,00 - 25,50	regional, specialities of Hamburg, vegetarian	1
Vapiano	Rotherbaumchaussee 76, 20148 Hamburg	3,95 - 16,50	Italian	2
Bolero	Rotherbaumchaussee 78, 20148 Hamburg	5,50 - 13,50	American, burger	3
Sushi Lô	Rotherbaumchaussee 105, 20148 Hamburg	3,00 - 11,50	sushi	4
La Madrague	Hallerplatz 10, 20146 Hamburg	/	Algeria, couscous	5
La Monella	Hallerplatz 12, 20146 Hamburg	/	Italian-vegetarian	6
Hanging out Café	Bornstraße 18, 20146 Hamburg	3,50 - 6,50	café	7
Trastevere Uno	Bornstraße 20, 20146 Hamburg	/	Italian	8
Rindock's	Johnsallee 64, 20146 Hamburg	4,50 - 32,90	steakhouse	9
Thang Long	Grindelallee 91, 20146 Hamburg	3,50 – 15,00	vietnamese	0

Click on the name of a restaurant to open its location on Google-Maps.