

Call for Papers
Cinephilia/seriesphilia 2.0: International Perspectives
Conference organized by Labex ICCA (IRCAV + Pleiade Laboratories)
June 8-9, 2017

Organization: Mélanie Boissonneau (Université Sorbonne Nouvelle-Paris 3/IRCAV, Laurent Jullier (Université de Lorraine/IRCAV), Anne Hurault-Paupe (Université Paris 13/Pléiade)

A LabEx ICCA project

Since 2015, the Cinephilia/seriesphilia 2.0 project has resulted in a research seminar and a first conference which took place in January 2016. This second conference will aim at taking a better look at the questions which have already risen – concerning the rise of new forms of expertise on the movies and of new online kinds of evaluation, celebration, commentary or interaction among cinephiles and/or seriesphiles – in order to give the project a more international perspective.

We seek papers which analyze the situation in a given country, or compare several countries, and deal with at least one of the following questions:

- From one country to another, how are the differences between the discourses of professional and *amateur* critics evolving in the digital age? Cinephilia is a global phenomenon in which the Internet plays a pivotal role. In the United States, for instance, several retired critics – or dead ones, like Roger Ebert – maintain an online presence thanks to a blog. Simultaneously, quality periodicals with global readerships, such as *Senses of Cinema* in Australia, only exist on the Internet, where there is a host of *amateur* blogs and forums. An international comparison and a typology of discourses would therefore make it possible to understand the evolution of cinephilia on a global scale, as well as the nuances between *amateur* and professional criticism.
- How, why, and for whom do the new kinds of cinephilia or seriesphilia use such audiovisual forms as *pastiche*, parody or re-doing (which consists in personally re-making a whole work, or one segment from it, as the sweded films do)? What do these non-verbal forms bring to criticism, compared to the classical written review?
- How does the difference between *amateur* and professional critics transpire, once it is filtered by the web's formats and protocols? We are especially interested in hearing about the "parallel discourses" which many professionals are beginning to produce, in blogs especially: how are the conventions of professional criticism transformed by these new formats? What are consequences in terms of professional deontology? What do the commentaries sections and potential interchange with readers add to criticism?
- What is the role of websites and/or cinephiliac forums in the development and circulation of discourses coming from cultures or communities which have been under-represented up to recently in the public space (e.g. bad movie fans, exploitation movie fans, etc.)?

Paper proposals (about 300 words) should be sent by April 10 to the following three addresses:

boissonneau.m@gmail.com
laurent.jullier@univ-paris3.fr
anne_paupe@yahoo.fr