

necs»
European Network
for Cinema and
Media Studies



universitatea națională
de arta teatrală
și cinematografică
„I.L. Caragiale”

EPISTEMIC MEDIA: ATLAS ARCHIVE NETWORK

22 **26** .06
/ NECS 2022
CONFERENCE

**GEORGES DIDI-HUBERMAN
SYBILLE KRÄMER
LEV MANOVICH**

SUPPORTED BY



FACULTY OF
THEATRE
AND FILM



Centrul de
studii europene
și culturale
CES



PARTNERS



GOETHE
INSTITUT

**[FORENSIC
ARCHITECTURE]
STEFANOS LEVIDIS**

**SUSANA DE SOUSA DIAS &
RADU JUDE**





The NECS 2022 Conference
Epistemic Media: Atlas, Archive, Network

Preliminary program

Online workgroup meetings

Friday, 17. 06. 2022,

16.00-17.00

Graduate Workshop

Wednesday, 22.06.2022 (Politehnica University of Bucharest)

9.45 – 11.00: PANEL A

11.30 – 13.10: PANEL B

13.10 – 15.00: LUNCH BREAK

15.00 – 16.40: PANEL C

18.00 – 19.10: KEYNOTE LECTURE:

STEFANOS LEVIDIS (FORENSIC ARCHITECTURE): “Border Natures: Investigating State Violence in Europe's ‘Natural’ Frontiers”

Main Conference

Thursday, 23.06.2022 (Politehnica University of Bucharest)

8.30 – 9.00: REGISTRATION

9.00 – 10.45: PANELS A

11.00 – 12.45: PANELS B

12.45 – 15.00: LUNCH BREAK / Workgroup meetings

15.00 – 16.45: PANELS C

17.00 – 18.15: Open Scholarship Workshop

18:30 – 19:00: OPENING OF THE CONFERENCE

19.00 – 20.30: KEYNOTE LECTURE:

GEORGES DIDI-HUBERMAN: “Image, Archive, Atlas (On some epistemic practices)”

20.30 – 22.00: OPENING RECEPTION (Politehnica Yard)

Friday, 24.06.2022 (Politehnica University of Bucharest)

9.00 – 10.45: PANELS D

11.00 – 12.45: PANELS E

12.45 – 14.15: LUNCH BREAK / Workgroup meetings

14.15 – 16.00: PANELS F

16.15 – 18.00: PANELS G

18.30 – 20.00: KEYNOTE LECTURE:

SYBILLE KRÄMER: “‘Artificial Flatness’. A reflection on the productivity and creativity of inscribed and illustrated surfaces.”

20.00: General Meeting NECS

Saturday, 25.06.2022 (Politehnica University of Bucharest)

9.00 – 10.45: PANELS H

11.00 – 12.45: PANELS I

12.45 – 14.15: LUNCH BREAK / Workgroup meetings

14.15 – 16.00: PANELS J

16.15 – 18.00: PANELS K

18.30 – 20.00: KEYNOTE LECTURE: LEV MANOVICH: “Using Big Data to Study Cultures: Opportunities and Challenges”

20.30: CLOSING PARTY

Sunday, 26.06.2022 (Romanian Cinematheque - Eforie)

9.30 – 11.30: NECS workgroup leaders meeting (National University for Theater and Film)

**12.00 – 14.00: “Trial and error: The scientific experiment in Romanian non-fiction film”
(screening & discussion, Romanian Cinematheque - Eforie)**

14.00 – 16.00: LUNCH BREAK

16.00 – 17.10: Screening of „PAYS BARBARE” (2013, directed by Yervant Gianikian and Angela Ricci Lucchi)

17.15: ARTISTS TALK SUSANNA DE SOUSA DIAS & RADU JUDE

DETAILED PROGRAM

Wednesday, 22.06.2022 (Politehnica University of Bucharest)

**19th NECS Graduate Workshop: Private and Public Mediated Knowledge
June 22, Bucharest**

Panel 1: Ciné-ethnography

Chair: Liri Alienor Chapelan (National University of Theatre and Film “I.L. Caragiale”)

Hannes Verhoustraete (KASK School of Arts)

“Vue brisée” / “Broken View”: Congo and the Magic Lantern

Wang-Yun Yen (University of Amsterdam)

Multi-screen Installation as Space of Self-Reference: On Péter Forgács’ “Looming Fire” and the Curating of Home Movies

Igor Karim (Goethe University Frankfurt)

Computer-assisted Film Analysis and Scientific Film: New Perspectives for Ethnographic Film Archives

Panel 2: Epistemologies of Remembrance

Chair: Mila Oiva (Tallinn University)

Melanie Konrad (University of Vienna / Berlin University of the Arts)

Between 'Traces of Memory' and 'Images of History': Epistemologies of Remembrance in Alexander Kluge's Films from 1966 to 1973

Arianna Mencaroni (NOVA University of Lisbon)

Remediating 'Domestic' Memories: Home Movies Heritage and Interactive Documentary

Ana Sofia Almeida (NOVA University of Lisbon)

Interactive Documentary: Archival Practices and Collective Memory

Fatma Edemen (Jagiellonian University)

Interactive Form of Memory: "Big Village", the First Kurdish Web Documentary

Panel 3: Making Meaning

Chair: Nicola Dusi (University of Modena and Reggio Emilia)

Lein de Leon Yong (Arizona State University)

Visual Saliency in Film Studies: a Python-based AI Case Study

Slaveya Minkova (University of California)

Social Media Travelogues and their Function within Informal Film Studio Promotion

Katarina Andjelkovic (Independent)

The Role of Participation in Institutionalising Knowledge of Built Heritage: the Case of VR and AR

Rebecca Uliasz (Duke University)

On the Truth Claims of Deepfakes: Indexing Images and Semantic Forensics

Thursday, 23.06.2022 (Politehnica University of Bucharest)

PANELS A

A1:

Interfaces and Practices of the Digital Archive

Chair: Angela Maiello (University of Calabria)

Respondent: Miriam De Rosa (Ca' Foscari, University of Venice)

Ksenia Fedorova (Leiden University)
Sense Acts and Interfaces of Microperformativity

Jeremy Hamers (University of Liège)
An Epistemic Platform? YouTube and the Heuristic Montage

Samuel Antichi (University of Calabria)
After the Revolution. Networked Images and Digital Practices in Syrian Documentaries

A2:

Compression Politics and Aesthetics: Mitigating the Carbon Footprint of Streaming Media

Chair: Judith Keilbach (Utrecht University)

Laura U. Marks (Simon Fraser University)
Efficiency Fever Dreams: Why Does ICT's Carbon Footprint Keep Expanding?

Marek Jancovic (Vrije Universiteit Amsterdam)
Streaming against the Environment: Digital Infrastructure, Video Compression, and the Environmental Footprint of Video Streaming

Radek Przedpelski (Trinity College Dublin)
5 Megs of Fun, 22 Megs of Trouble. Small-File Media as Bending the Cosmos One Pixel at a Time

A3:

Reactivating the Archives: New Perspectives on the Development of Early and Interwar-period Cinema in Romania

Chair: Claudiu Turcuş (Babeş-Bolyai University)

Respondent: Dominique Nasta (Free University of Brussels)

Delia Enyedi (Babeş-Bolyai University)
Nationalism, Theatrical Models and an Apprentice: Dynamics of the Transylvanian Silent Cinema Studios

Ana Grgić (Babeş-Bolyai University)
Feminist Epistemologies: Tracing a "Lost" Female Film Pioneer in Romania

Andrei Rus (National University of Theatre and Film "I.L. Caragiale")

Beginnings of a Film Industry in Romania: First State-Funded Institutions and the Documentary Movement of the Interwar Period

Gabriela Filippi (National University of Theatre and Film “I.L. Caragiale”)
The Shaping of a Film Canon in Interwar Romania

A4:

Writing and Accessing Film Festivals’ History: Difficulties, Goals, and Differences

Chair: Lucy Alejandra Pizaña Pérez (Konrad Wolf Film University of Babelsberg)

Lucia Leoni (University of Basel)
How to Work on Film Festival Research: Cinematic Archives in Switzerland

Cyril Cordoba (University of Fribourg)
“Don’t Awaken a Sleeping Giant”: How Can/Should We Write about Locarno Film Festival’s History?

Pablo La Parra-Pérez (Elías Querejeta Zine Eskola)
Out of the Box: Notes on the Archive and Research Project ‘Zinemaldia 70: All Possible Histories’ (2018-2022)

Juliana Muylaert (Federal Fluminense University)
Film Festivals; History and Studies in Brazil: An Overview

A5:

Breaking Down the Movie Business. Forms and Structures of the Italian Trade Press and the Formation of Corporate Knowledge

Chair: Luca Barra (University of Bologna)

Respondent: Maria Ida Bernabei (University of Udine)

Simone Dotto (University of Udine)
The Charting of Film. Prescriptions, Predictions, and Rhetorics of Productivity in Cinespettacolo’s Ranking Lists.

Marco Zilioli (University of Parma)
Film Criticism and the Italian Trade Press between 1949 and 1954

Martina Zanco (University of Udine)
The Lion’s Share of Italy. Industrial Strategies in Fiera del Cinema

Diego Cavallotti (University of Cagliari)
The Silver Screen and the Living Room: Industrial Policies against Film Programming in Italian Local Televisions (1971-1976)

A6:

Rediscovering the Concept of Découpage: Aesthetic and Epistemological Potentials of a Key Term in Media Theory and Practice

Chair: Guido Kirsten (Konrad Wolf Film University of Babelsberg)

Respondent: Daniel Fairfax (Goethe University Frankfurt)

Guido Kirsten (Konrad Wolf Film University of Babelsberg)
New Paths and New Paradigms: On the Renaissance and the Epistemological Value of Découpage as a Historical and Theoretical Concept

Bartek Dziadosz (Derek Jarman Lab, School of Arts, Birkbeck)
Cinematic Cutouts: Intimacy and the Medium

Christa Blümlinger (Paris VIII University Vincennes-Saint-Denis)
Découpage and the Idea of Real Time

A7:

Online Streaming Platforms

Chair: Melis Behlil (Kadir Has University)

Christopher Meir (Charles III University of Madrid)
Precarious and Privileged European Mobility Seen in Netflix's "Original" Films

Jan Teurlings (University of Amsterdam)
Transparency as Ways of Knowing: Data Analytics on Youtube and Soundcloud

Alkım Kutlu (Heinrich Heine University Düsseldorf)
Gnawing at the Past: Visceral Sense-Making and Mediated Knowledge in Netflix's Food Documentaries

A8:

Storytelling and Contemporary Dispositifs

Chair: Eija Niskanen (University of Helsinki)

Tobias Palma Stade (University of York)

The User as a Foucauldian-Dispositif in Interactive Storytelling

Matthias Brüttsch (University of Zurich)

Direct Address, (Self-)Knowledge, and Unreliable Narration in “Fleabag”, “Alfie” and “I, Tonya”

Clemens Baumann (St. Pölten University of Applied Sciences) & Alexander Schlager (St. Pölten University of Applied Sciences)

Immersive Storytelling as Knowledge Production in Virtual and Augmented Reality

Anne Ganzert (Konstanz University)

TV's Pinboards as Epistemic Media

A9:

Algorithmic Images and New Value Chains: Producing, Extracting, Destroying and Regenerating Values for Others and Selves (A)

Chair: Bruno Surace (University of Turin)

Respondent: Antonio Somaini (New Sorbonne University - Paris III)

Adriano D'Aloia (University of Bergamo)

Flipped Self and Upside-Down Selfies. The Epistemic Potential of Self-Referential Images

Nicola Dusi (University of Modena and Reggio Emilia)

De-Figuring and Blurring Bodies and Faces in Cinema and Video Art

Massimo Locatelli (Catholic University of the Sacred Heart)

The Face of the Robot, or the Paradoxes of Ultra-Realism

Enrico Terrone (University of Genova)
Digital Challenges to the Definition of Art

A10:

Mind and Screen

Chair: Marko Djurdjic (York University)

Renée Winter (University of Vienna)
Exploring and Acting upon the Self through Video in Psychotherapy and Psychiatry

Joerg Fingerhut (Ludwig Maximilian University of Munich)
Neuromediality and the Enactive Theory of Film

Malgorzata Bugaj (The University of Edinburgh)
Useful Frustrations of Impossible Puzzle Film: "The Father" (2020) as a Lesson in Neurodegenerative Disease

Conn Holohan (National University of Ireland Galway)
Immersive Empathy: Using Immersive Technology to Convey the Experience of Homelessness

PANELS B

B1:

Interfaces & Epistemic Media (sponsored by Cinema and Contemporary Visual Arts)

Chair: Jeremy Hamers (University of Liège)

Respondent: Ruggero Eugeni (Catholic University of the Sacred Heart)

Bodil Marie Stavning Thomsen (Aarhus University)
Affective Interface Encounters: Extensions of the Realm of the Aesthetic

Patricia Pisters (University of Amsterdam)

Fire as Interface: Archival Media and Combustive Knowledge

Angela Maiello (University of Calabria)

TikTok Experience. Beyond the (Sensorimotor) Pleasure Principle

B2:

Surveillance and Machine Vision

Chair: Dominik Schrey (University of Passau)

Henrik Gustafsson (University of Tromsø)

Enlightened Tools: Woody Vasulka's "The Brotherhood"

Mehak Sawhney (McGill University)

Sound, Surveillance and Subjectification

Cormac Deane (Institute of Art, Design and Technology - IADT)

Towards a Media Theory of Political Affordance

Simona Arillotta (IUAV - University of Venice)

The Vanishing of Bodies. Non-human Vision in Humanitarian Visual Culture

B3:

Film History beyond the Limelight: Cineclub Culture in Romania. Institutions, Visual Formats and Curatorial Practices

Chair: Adriana Oprea (National Museum of Contemporary Art Bucharest)

Respondent: Andra Popescu (The National School of Political Science and Public Administration Bucharest)

Melinda Blos-Jáni (Sapientia Hungarian University of Transylvania)

The Small Gauge Film between Leisure and Science. Notes on the Romanian Amateur Cineclub Movement

Călin Boto (National University of Theatre and Film "I.L. Caragiale")

Socialist Cineclub Filmmakers' Shifts to Capitalism

Irina Trocan (National University of Theatre and Film “I.L. Caragiale”)
Curating Enthusiasm: Post-1989 Screenings of Socialist Cineclub Films

B4:

Film Festivals

Chair: Alkim Kutlu (Heinrich Heine University Düsseldorf)

Andrea Gelardi (University of St Andrews)
A Regional Archipelago. Mapping and Measuring the Apulian Film Festival System

Angela Bianca Saponari (University of Bari Aldo Moro)
A Glocal Film Literacy Project: the Apulia Region between Film Festivals and European Networks

Vejune Zemaityte (Tallinn University), Andres Karjus (Tallinn University) et al.
A Cultural Data Analysis of the International Film Festival Participation Network

Maria Francesca Piredda (Catholic University of the Sacred Heart)
Transcultural Class. Typologies and Impacts of FESCAAAL Film Festival’s Educational Activities Aimed at Milanese Students

B5:

Women in the Italian Screen Industries: Maps, Archives, Networks for a More Equal Society

Chair: Gloria Dagnino (University of Lugano)

Mariagrazia Fanchi (Catholic University of the Sacred Heart) & Matteo Tarantino (Catholic University of the Sacred Heart)
Invisible Presences. Women in the Italian Screen Industry as Epitome of the Female Condition

Sara Sampietro (Catholic University of the Sacred Heart) & Álvaro Díez Valle (Catholic University of the Sacred Heart)
Representing Female Professionals in Media: The Case Study of Boris

Marta Rocchi (University of Bologna)
Women Off-Screen: Gender Balance in European TV Series Production

Rosa Barotsi (Catholic University of the Sacred Heart)
Troubling the Archival Trace: the Peculiar Case of the Mondo Director that Never Was

B6:

Essay and Critique

Chair: Surbhi Goel (Panjab University)

Lourdes Monterrubio Ibáñez (Paris 1 Panthéon-Sorbonne University)
The Spectator's Position as Epistemic Space for the Essay Film

Surbhi Goel (Panjab University)
Essayistic Impulses as Recovery of Episteme - A Case Study of Films by Joshy Joseph

Karel Pletinck (University of Antwerp)
On the Epistemic Qualities of Aesthetics (Godard, Duras, Straub and Huillet)

B7:

Crip-Epistemics in/of Film, Media, and Games; Session 1: Crippling Film Theory, Blogs and Avatars

Chair: Robert Stock (Humboldt University Berlin)

Respondent: Petra Anders (University of Bamberg, Germany)

Magdalena Zdrowska (Jagiellonian University)
Dis/cinema. Questioning the 'Norm' of the Cinematic Experience

Grażyna Świętochowska (University of Gdańsk)
Oculus, Ophthalmos, Typhlós... What Cinema Needs Blindness for?

Kamila Albin (Institute of Applied Social Sciences, University of Warsaw)
With My Own Voice about Myself – Disabled Women, Activist Media Practices and Blogs as Counter-Archives

Jan Stasieńko (University of Lower Silesia, Wrocław) & Agnieszka Dytman-Stasieńko
(University of Lower Silesia, Wrocław)
"Fragile Avatars?" Representations of Disability in Video Games

B8:

Storytelling and Political Codes

Chair: Annegret Scheibe (Karlsruhe Institute of Technology (KIT))

Tamas Nagypal (Ryerson University)

An Interpassive Map of Neoliberal Agency: "Black Mirror: Bandersnatch" as a Noir Text

Ömer Alkin (University of Applied Sciences Niederrhein)

(Audiovisual) Media Epistemology of Occidentalism

Dor Fadlon (Tel Aviv University)

Preserving Absence: The Aura and Fetish of 3D Documentaries

B9:

Affective Intermediality. Cinema between Media, Sensation, and Reality

Chair: Beja Margitházi (Eötvös Loránd University)

Agnes Petho (Sapientia Hungarian University of Transylvania)

Intermediality, Affect and Performativity in the Collage Films of Radu Jude

Judit Pieldner (Sapientia Hungarian University of Transylvania)

In between the Epistemic and the Affective. Michael Haneke: Time of the Wolf

Katalin Sándor (Babeş-Bolyai University)

Picturesque, Affective, and Political. Cinematic Landscape in Valeska Grisebach's Western (2017)

Hajnal Király (Independent)

Living the Films: Dramatization, Reenactment and Intermediality as Scene of Professional Sensitivity Training

B10:

Media and Mental Health

Chair: Bregt Lameris (Open University of the Netherlands)

Katrin Pilz (Ludwig Boltzmann Institute for Digital History)

"Archiving Madness". Neurological Film Archives and the Dilemma of Seeing the Invisible Mentally Ill

Mireille Berton (University of Lausanne)

Narrativize Madness and its Cure. The Case of Insulin Coma Therapy in Useful Films (1930-1960)

Lorenzo Lorusso (Neuroscience Department, ASST-Lecco, Merate)

Pandemic and Encephalitis in Medical and Fiction Film

Janin Tscheschel (Bonn University)

Documenting the Undocumentable? The Impact of Documentary Film on the Public Discourse about Mental Illness

PANELS C

C1:

Roundtable: Desktop as Medium

Chair: Christopher Meir (University Carlos III of Madrid)

Johannes Binotto (Lucerne University of Applied Sciences and Arts)

Kevin B. Lee (University of Lugano)

Evelyn Kreutzer (Konrad Wolf Film University of Babelsberg)

Ariel Avissar (Tel Aviv University)

C2:

Sensing and Projecting Climate Change

Chair: Giacomo Tagliani (University of Palermo)

Sebastian Scholz (Vrije Universiteit Amsterdam)

Imperceptible Entanglements. Sensor-Media-Environments and More-than-Human Technoecologies of Sensation

Michał Pabiś-Orzeszyna (University of Łódź)

“Meet Your Carbon Footprint”. The Improper Distance Hypothesis and Environmental VR Aesthetics

Judith Keilbach (Utrecht University)
Green Screenwriting, Environmental Incentives and the Power of Stories

Andrew Spicer (University of the West of England Bristol)
Creating Nature: Epistemologies in the Natural History Genre

C3:

Early Film Practices and Remediation

Chair: Malgorzata Bugaj (University of Edinburgh)

David Morton (University of Central Florida) & Barry Mauer (University of Central Florida)
Cinematic Archeology and the Avant-Garde: The Recovery of 'Lost Films' and Their Remediation in the Avant-Garde

Letizia Lusuardi (IULM University)
Back to the Origin of Cinema: Encyclopaedias and Museums of Images

Eva Krivanec (Bauhaus University of Weimar)
Showmen's Practices of Projection and the Episteme of Sensory Perception in the Late 19th Century. Entangled Histories

Marta Stańczyk (Jagiellonian University)
Animal Experimentation and the Beginnings of Film Industry

C4:

Critical Perspectives on Film Festivals: Care, Precarity, Minority Work

Chair: Marijke de Valck (University of Utrecht)

Dorota Ostrowska (Birkbeck, University of London)
Tell Me Why You Care? Ethics & Aesthetics of Care and Film Festival Cultures

Tânia Leão (University of Porto)
Can We Openly Talk About Precarious and Voluntary Work at Film Festivals? Reflections on the Portuguese Case

Feng-Mei Heberer (New York University)

The Power of Transience: Film Festivals and Migrant Organizing

Siddharth Chadha (Uppsala University)

Curating Precarity: Re-Thinking Queer Film Festivals Beyond Identity Politics

C5:

Body Genres and Dramas of Turkishness: Alternative Archives of Spectacle, Excess, and Corporeality

Chair: Elif Akçalı (Kadir Has University)

Cüneyt Çakırlar (Nottingham Trent University)

Genre, Folklore, Religion: Epistemic Operations of Djinn, Heterodoxy and Syncretism in Post-Millennial Turkish Horror Film

Zeynep Serinkaya Winter (Nottingham Trent University)

Bodies in Pain, Bodies in Shame: Turkish Melodramas and the Spectacle of Disability, 1960-1980

Emre Busse (Free University of Berlin)

Role, Class and 'Race' Play in Gay 'Ethnic' Pornography: German - Turkish Porn Movies Produced in Turkey (1995-2005)

C6:

Epistemic Foundations of Contemporary Color Film and Media Research

Chair: Noemi Daugaard (University of Zürich)

Respondent: Bregt Lameris (Open University Netherlands)

Derya Tok (University of Groningen)

Cognizing Cinematic Color: An Eye Tracking Study into the Processes of Perception and Interpretation of Cinematic Color

Elena Gipponi (IULM University of Milan)

The Cameraman. The Switch to Colour in the Italian TV through the Eyes of TV Technicians

Aleksander Koren (University of Zürich)

The Color Aesthetics of Horror Cinema: A Digital Humanities Approach

C7:

Crip-epistemics in/of Film, Media, and Games; Session 2: Crippling the Arts, Museums and Archives

Chair: Magdalena Zdrodowska (Jagiellonian University)

Aaron Williamson (Oxford Brookes University)
Creating Fictional Crip Archives as an Epistemic Strategy

Petra Anders (University of Bamberg)
A Story of Disability Agency – Discussing a Video of Miss Disa-burly-TEASE’s Signature Act at the “Burlesque Hall of Fame”

Ewelina Twardoch-Raś (Jagiellonian University)
Art as Disability Epistemic Practices? ‘Crippe-Archives’ in Artistic Projects Created by Simon Mckeown and Riva Lehrer

Robert Stock (Humboldt University Berlin)
Exposing the Filmic Archives of Thalidomide

C8:

Animation

Chair: Ewa Ciszewska (University of Łódź)

Vera Schamal (University of Zurich)
Zooming in: The Extravisual Animation of Matter

Oliwia Nadarzycka (University of Łódź)
Archives as a Source of Information about Beginnings of Studio Małych Form Filmowych Se-Ma-For in Łódź, Poland

C9:

Algorithmic Images and New Value Chains: Producing, Extracting, Destroying and Regenerating Values for Others and for Selves (B)

Chair: Gianmarco Giuliana (University of Turin)

Respondent: Barbara Grespi (University of Milan)

Enzo D'Armenio (University of Liège)

The Diffraction of Identity in Social Media Video Acting. The Case of Grand Theft Auto Online

Ruggero Eugeni (Catholic University of the Sacred Heart)

Augmented Facelives. The Algorithmic Image as a Dispositive

Gianmarco Giuliani (University of Turin)

The Social Construction of the Face-Value in Virtual Contexts: from Second Life to Meta

Bruno Surace (University of Turin)

Face Value and NFTs – From CryptoPunks to Sultan Gustaf Al Ghozali

C10:

Pandemic Media

Chair: Costas Constandinides (University of Cyprus)

Costas Constandinides (University of Cyprus)

Adaptation, Innovation or Short-lived Fascination (?): Spatial Montage and Storytelling in Computer Screen Films

Marko Djurdjic (York University)

We're All in This Together: Community, Collaboration, and Online Film Education in the Age of Quarantine™

Matthias de Bondt (KU Leuven), Stef Aupers (KU Leuven) & Roel Vande Winkel (KU Leuven)

Imagining Conspiracies in Documentary Film: the Case-Study of "Plandemic"

Ivan Pintor (Pompeu Fabra University)

Atlas of Lockdown: Externalized Gazes and Iconographies of the Pandemic

Friday, 24.06.2022 (Politehnica University of Bucharest)

PANELS D

D1:

Workshop: European Co-Production in the Age of Global Streaming

Chair: Petar Mitric (University of Copenhagen)

Christopher Meir (University Carlos III of Madrid)

Petar Mitric (University of Copenhagen)

Petr Szczepanik (Charles University, Prague)

Alex Trăilă (National University of Theatre and Film “I.L. Caragiale”)

D2:

The Epistemic Potential of (Un)Foreseeable: Eastern European Cinemas and Cultural Memory-Work Practices I

Chair: Diana Popa (Tallinn University)

Jana Dudková (Slovak Academy of Sciences, Bratislava)

Adaptation as Medium of Projection of Social Change in Slovak Television Drama in the early 1990s

Constantin Pârvulescu (Babeş-Bolyai University)

Remembering the Social Emotions of Romanian post-1989 Social Transformations

Balázs Varga (Eötvös Loránd University, Budapest)

Agency Regained: Epistemology, Knowledge and Self-Understanding in Contemporary Eastern European Crime Series and Films

Elżbieta Durys (University of Warsaw)

Detecting Past: Crime and Mystery Tropes as Tools for Collective Memory (Re)construction in Contemporary Polish History Films

D3:

Found Footage and Visual Historiography

Chair: Dominique Nasta (Free University of Brussels)

Anat Tzom Ayalon (Steve Tisch School of Film and Television / Tel Aviv University)

Recoding the Archive: Ethical Reading in “The Dead Nation - Fragments of Parallel Lives”

Dominique Nasta (Free University of Brussels)

Muthos and Mimesis in Compilation Film: Converging Histories from Shub, Ujicã and Grimonprez

Ioana Luca (National Taiwan Normal University)

Networked Archives, Archives of the Future

Ana Catarina Pinho (University of South Wales)

Deterritorializing the Archive: Subverting Imperial Narrative through the Work of Susana de Sousa Dias and Filipa César

D4:

Working with Media in the Phenomenology of Gestures

Chair: Julian Hanich (University of Groningen)

Christian Ferencz-Flatz (National University of Theatre and Film “I.L. Caragiale”)

Repeating Gestures

Alexandru Bejinariu (Alexandru Dragomir Institute for Philosophy)

Slow Moving Gestures

Delia Popa (Villanova University)

Gesture in Reverse

Harrison Farina (Villanova University)

Close-Up

D5:

Interactive Epistemologies. New Knowledge Economies in the Context of Interactive Documentaries and Web-Docs

Chair: Eszter Polonyi (University of Nova Gorica)

Florian Krautkrämer (Lucerne University of Applied Sciences and Arts)

Interactive Documentary as a Mode?

Vanessa Zallot (Lucerne University of Applied Sciences and Arts)

Interactive Documentary as a (visual ethnographic) Method

Florian Thalhofer (Lucerne University of Applied Sciences and Arts)
Objectivity and Neutral Perspective in Documentary Practices

Tobias Conradi (Lucerne University of Applied Sciences and Arts)
Aesthetics of Choice: Involvement, Experience and User-Input as New Epistemic Modes in Documentary Practices?

D6:

Elemental Engagements: Art and/as Epistemic Media (sponsored by Cinema and Contemporary Visual Arts)

Chair: Asbjørn Grønstad (University of Bergen)

Synne Tollerud Bull (Kristiania University College)
An Ocean in the Making – LoVe Ocean and Kristine Colban Aas' Perspective Map of Lofoten (1816)

Rania Gaafar (University of Siegen)
Images and the Exposure of Clouds: On Processing the Epistemologies of Invisibility

Susanne Østby Sæther (Henie Onstad Art Center)
Parasitic Ocean Sensing: Technological and Inter-Species Mediation in the Case of the Greenland Shark

D7:

Green Screens. Audiovisual Strategies and Aesthetics of Sustainability

Chair: Judith Keilbach (Utrecht University)

Giacomo Tagliani (University of Palermo)
Video-Ecology. A Media Network of Sustainable Practices

Tobias Galke (Konrad Wolf Film University of Babelsberg)
"What Do We Want?" A Media-Dramaturgical Approach to Climate Justice Communication

Britta Hartmann (Bonn University)
The Battle for Hearts and Minds: Affective and Epistemic Strategies of Greenpeace's Climate Campaign Videos

Jens Eder (Konrad Wolf Film University of Babelsberg)

Films, Groups, and Impact: an Affective Epistemology

D8:

New Perspectives on the Epistemology of Montage: Programs, Algorithms, Neural Networks

Chair: Emmanuel Alloa (University of Fribourg)

Alexandra Anikina (London South Bank University / New Sorbonne University - Paris III)
Procedural Montage: Affective Scroll as Platform Infrastructure

T r sa Faucon (New Sorbonne University - Paris III)
Montage/Program. Laurent Fievet's Kintsugi (2021)

Antonio Somaini (New Sorbonne University - Paris III)
Neural Montage

D9:

Professional Vision: Reading Epistemic Things

Chair: Jussi Parikka (Academy of Performing Arts in Prague – FAMU / Aarhus University)

Bettina Papenburg (University of Freiburg)
Seeing Data: On Collaborative Human and Instrumental Perception

Tom s Dvoř k (Academy of Performing Arts in Prague – FAMU)
Epistemology of the Shadow (Media Archaeology of the Sensor)

Dominik Schrey (University of Passau)
Surveying a Melting World. On the Visual Language of Early Glaciology

Annegret Scheibe (Karlsruhe Institute of Technology (KIT))
Re-Evaluating the “Forensic Turn” in Crime Series

D10:

Media Archeology

Chair: Cristina Formenti (University of Udine)

Michal Šimůnek (Academy of Performing Arts in Prague – FAMU)
Set, Wear, and Forget: On Epistemic Authority of Lifelogging Cameras

Lyuwenyu Zhang (University of Southern California)
Orphaned Utopia: the Chinese 8.75mm and Socialist Film Exhibition

Anna Polze (Ruhr-University Bochum)
The 'Montage Table' as Aesthetic-Epistemic Boundary Object: Forensic Architecture and Ursula Biemann

Veronika Hanáková (Charles University) & Jiří Anger (Charles University)
Return of the Star Wipe: How to Excavate a Lost Gimmick?

PANELS E

E1:

European Film Production

Chair: Seán Crosson (National University of Ireland – Galway)

Lucian Țion (University of Łódź / UBB Cluj) & Konrad Klejsa (University of Łódź)
Romanian Films in Poland: A Case Study of Socialist-Era Distribution Inside the Former Eastern Bloc

Bram Van Beek (University of Antwerp) & Gertjan Willems (University of Antwerp / Ghent University)
Beyond the Split: Belgian Identity in Contemporary Belgian Cinema

Francesco Di Chiara (eCampus University) & Paolo Noto (University of Bologna)
Going West: Policies and Industrial Practices in Post-WWII Italian and Spanish film Co-Productions

Nessa Johnston (Edge Hill University)
Roger Corman in Ireland, the 'Shadow Academy,' and the Nascent Irish Cult Cinema Canon

E2:

The Epistemic Potential of (Un)Foreseeable: Eastern European Cinemas and Cultural Memory-Work Practices II

Chair: Balázs Varga (Eötvös Loránd University)

Katarína Mišíková (Academy of Performing Arts Bratislava)

An Archive for the Future: Contemporary Slovak Nonfiction Film as Knowledge Production Practice

Diana Popa (Tallinn University)

Remediating the Memory of the Holocaust in Romania. On the Epistemic Function of Radu Jude's Archival Documentaries

Renata Šukaitytė (Vilnius University)

Refreshed and Reworked Memory of Collapse of the Soviet Union in Sergei Loznitsa's "Mr. Landsbergis" (2021)

Andrea Virginás (Sapientia Hungarian University of Transylvania)

The Epistemic Potential of Media Technologies in the Context of Film Narration: Freezing the Past in Analogue Photography and Revitalizing It on the Laptop?

E3:

Identities, Geographies, and Artefacts: Constructing Memory and Archival Narratives in Contemporary Cinema (sponsored by Cinema and Contemporary Visual Arts)

Chair: Toni Pape (University of Amsterdam)

Respondent: Cornelia Lund (University of the Arts Bremen)

Alba Giménez (National Distance Education University)

"There Is No There": Cartographies of Memory and Historical Narratives in Documentary Film

Zsolt Gyenge (Moholy-Nagy University of Art and Design, Budapest)

Curating Archives on Screen. Radu Jude's and Sergei Loznitsa's Archival Documentaries

Ana Carvalho (University of Algarve / University of Maia)

Artefacts and Narrative Constructions - A Reading of "In the Future They Ate from the Finest Porcelain" (2016)

E4:

Community-Based Film Festivals: From National to Transnational Networks

Chair: Juliana Muylaert (Federal Fluminense University)

Lucy Alejandra Pizaña Pérez (Konrad Wolf Film University of Babelsberg)
Jewish Film Festivals: Network Nodes and the Development of 'Jewish Film'

Egemen Kepekçi (University of Bayreuth)
Counterhegemonic Potentials of Pembe Hayat KuirFest with its Function as a Transnational Network

Fatma Edemen (Jagiellonian University)
Global Kurdish Film Festival: Opportunities and Challenges for a National Claim in an Online Transnational Network

Maja Korbecka (Free University of Berlin)
A Leopard Sitting Still on the Yellow Earth: China's Art Cinema at Locarno Film Festival

E5:

Interactivity

Chair: Tobias Palma Stade (University of York)

Zeynep Tuna (Goethe University Frankfurt)
Investigative Spectatorship and the True-Crime Talk Shows in Turkey

Marta Fiolić (Nova University of Lisbon) & Maria Irene Aparício (NOVA University of Lisbon)
Knotted Testimonies – Politics of Collaborative Interactive Documentary

Florian Mundhenke (University of Alberta)
The Epistemics of the Body: User Experience and Self-Perception in Non-Fictional First-Person VR

E6:

Photographic Identity and Deepfakes

Chair: Katharina Loew (University of Massachusetts Boston)

Abraham Geil (University of Amsterdam)

“This Person Does Not Exist”: Real Abstraction of Individual/Type from Composite Photography to Generative Adversarial Networks

Kris Fallon (University of California)

The Deep History of Deep Fakes and Digital Forensics

Ori Levin (Tel Aviv University)

The Face of Digital Media: Balázs, Epstein, Vertov and the ‘Deepfake’

Eszter Polonyi (University of Nova Gorica)

The ‘Physiognomic Fallacy’: An Archaeology of the Photographic Identity Document

E7:

Rogues, Pirates, and Contrabandists: Incursions into Cultural Memory

Chair: Resat Fuat Cam (Queen's University)

Michelle O'Halloran (Queen's University)

Fans Gone Rogue: Japanese Digital Media through the Lens of Rogue Memory Work and Remediation

Brandon Hocura (Queen's University)

The Contraband Archive: Bootlegging and Piracy as Cultural Preservation and Political Subversion

Resat Fuat Cam (Queen's University)

Pirating Archive: Architectonics of Preservation, Dissemination and Sharing

E8:

Methods and Disciplines

Chair: Katarzyna Szarla (University of Warsaw)

Milosz Stelmach (Jagiellonian University)

Quantifying the Remake: A Statistical Approach to Hollywood Remake Metadata

Anthony Blanc (New Sorbonne University - Paris III)

Mapping the Migration across the Mediterranean : The Case of Frontex

Corey Cribb (University of Melbourne)

Ontology, Epistemology, and the 'Sense' of Film Theory

Rakesh Sengupta (University of Amsterdam)

Against Archival Determinism: Global Film History and its Epistemic Discontents

E9:

Workshop: The Future Contemporary: Practicing Epistemology through Media, Performing and Visual Arts (sponsored by Cinema and Contemporary Visual Arts)

Chair: Lucy Reynolds (University of Westminster)

Miriam De Rosa (Ca' Foscari, University of Venice)

Cristina Baldacci (Ca' Foscari, University of Venice)

Valentino Catricalà (Manchester Metropolitan University)

Susanne Franco (Ca' Foscari, University of Venice)

Laura Leuzzi (Sapienza University of Rome)

Synne Tollerud Bull (Kristiania University College / University of Oslo)

E10:

Social Media: Archival Functions and Affect

Chair: Maria Walsh (University of the Arts London)

Anca Țenea (University of Bucharest)

Algorithmically Mediated Nostalgia. The Popularization of Videos of Post-Communist Home Parties on Social Media

Aleksandra Powierska (Jagiellonian University)

Digital Traumatic Places. Facebook as a Virtual Archive of Difficult Heritage

Wyatt Moss-Wellington (The University of Nottingham Ningbo China)

A Theory of Affective Proximity for Screen Studies

PANELS F

F1:

Media Archives

Chair: Tatiana Brandrup (Konrad Wolf Film University of Babelsberg)

Tomasz Lysak (University of Warsaw)

Yolocaust or How to Approach Digital Commemoration

Horea Avram (Babeş-Bolyai University)

“Mnemosyne Atlas” Reloaded. NFT Art, Network Imaginary, and the Aestheticization of Capital

Raluca Oancea (National University of Arts - UNArte)

The Media Archive as a Vehicle for Knowledge; Two Romanian Case Studies

Melina Papadopoulou (Independent)

Digital Cinema Museums: From a Conventional 3D Translation To a Highly Engaging Transmutation

F2:

Media in the Eastern Bloc

Chair: Veronika Hermann (Eötvös Loránd University)

László Strausz (Eötvös Loránd University)

Transformers of the Real: Socialist Realist Agents in Hungarian Educational Films for the Internal Services

Mila Oiva (Tallinn University) et al.

Exploring Soviet Newsreels 1944-1992 Using a Cultural Data Analytics Approach

Mihály Lakatos (Sapientia Hungarian University of Transylvania / Babeş-Bolyai University)
Pop Music Televised: Ethnic Minority Music through State-Controlled Television in Communist Romania

Yu-Hsuan Hsu (National University of Kyiv-Mohyla Academy)
Comrades from Abroad: Foreign Filmmakers' Contribution to the 1920s Soviet Ukrainian Cinema

F3:

Paying Attention to Time, Sound and Place: Shared Dialogues between Film Practice and Contemporary Archaeology

Chair: David Archibald (University of Glasgow)

Lucy Reynolds (University of Westminster)
Siting Time: Thinking Archaeology and Film through Artists' Moving Image

Antonia Thomas (University of the Highlands and Islands)
Drifting Back. Duration and Memory in Film and Archaeology

Sarah Neely (University of Glasgow)
Stalking the Archive: A Consideration of Margaret Tait's Unfinished Films through the Lens of Contemporary Archaeological Practices

Philippa Lovatt (University of St Andrews)
The Archaeoacoustics of Apichatpong Weerasethakul's "Memoria" (2021)

F4:

Film Festivals in Transformation: Audiences, Programming, Cinephilia

Chair: Sebastián González Itier (Universidad de los Andes)

María Paz Peirano (University of Chile)
Transformations in Documentary Film Festivals Audiences: The Case of FIDOCS

Eija Niskanen (University of Helsinki)
Not Rivals, but Co-Operators – Asian Cinema Education Project as a Film Festivals' Co-Project

Csilla Kató (Babes Bolyai University)
Programming Documentary Films for Film Festivals: Practices, Challenges, Perspectives

Sebastián González Itier (University of the Andes)

National Film Festivals Circuits in the Latin American Sphere: Discussing Film Canon, Film Culture and Cinephilia

F5:

The Complexity of Epistemic Media Ecologies between Interaction, Participation, Dividuation and Intervention

Chair: Cornelia Lund (University of the Arts Bremen)

Respondent: Florian Mundhenke (University of Alberta)

Anna Wiehl (University of Bayreuth)

"I Stands for" Why there Is more to Interactivity in I-docs than Merely Clicking and Surfing the (Web-)Surface

Jasmin Kermanchi (University of Hamburg)

Knowledge Sharing Processes in and Through Collaborative Documentary Web Projects: Co-Creating Knowledge for Change

Thomas Weber (University of Hamburg)

From Media Participation to Complex Media Knowledge

F6:

Indexicality and Postphotography

Chair: Federica Villa (University of Pavia)

Barbara Grespi (University of Milan)

Indexicality and Visualization: The Photographic Trace as a Source for Data

Rosa Cinelli (University of Milan)

Assembling Reality, Visualizing the Evidence. The Epistemic Value of CGI in Forensics Rosa Cinelli

Deborah Toschi (University of Pavia)

Medical Imaging, Examine and Visualize the Body

Lorenzo Donghi (University of Pavia)

The Smoke and the Fire. Thermal Vision and Indexicality

F7:

Retracing Cinema's Retrospective Futures: The Political and the Epistemic Movements in Global Film

Chair: Özgür Çiçek (Free University of Berlin)

Daniel Fairfax (Goethe University Frankfurt)

Marxism and the Temporality of Contemporary "Slow" Cinema

Elif Sendur (Rutgers University New Brunswick)

Weird Cinemas and their Political Discontents

Marco Grosoli (Habib University)

Epistemic Hybris: On "The Killing of a Sacred Deer"

Sulgi Lie (Academy of Fine Arts, Vienna)

The Birds is Coming! On Hitchcock's Ecology in "The Birds"

F8:

Cityscapes

Chair: Ana Vinuela (New Sorbonne University - Paris III)

Trond Lundemo (Stockholm University)

Cityscapes as Mediascapes: Metabolist Media Theory

Arianna Vergari (Roma Tre University)

The Deep Surface of the Real in the City-Organism Representation

Mariz Kelada (Brown University)

Street Politics: Rethinking Media's Urbanity and Regionalism through Outdoor Shootings in Egyptian Media

F9:

Retracing Time: The Aesthetics and Epistemology of Contingency

Chair: Manuel Garin (Pompeu Fabra University)

Toni Pape (University of Amsterdam)

Breaking the Death Loop: Time Loop Narratives in Video Games and Television as a Technique for Imagining Another World

Ilona Hongisto (Norwegian University of Science and Technology)

“To See Again”: The Contingency of Watching Oneself on the Screen in Longitudinal Documentaries

Alanna Thain (McGill University)

When Sleep is Singular: Thresholdings at the Cinematic Sleep Lab

Eleonora Diamanti (John Cabot University, Rome)

Night Visions: Cross-Cultural Wandering of Night Technologies and Representations

F10:

Documents with Depth: Uses of Digital 3D Tools for the Archiving and Performance of Visual Arts (sponsored by Cinema and Contemporary Visual Arts)

Chair: Ana Carvalho (CIAC - Centro de Investigação em Artes e Comunicação / CITEI University of Maia)

Respondent: Gabriel Menotti (Queen’s University at Kingston)

María Angélica Madero (London Interdisciplinary School)

Without the Digital, the Real Wouldn’t Exist: A Case for Social Rights Movements

Agata Mergler (York University)

Latin American 3D Artistic Tactics of Working with Archives: Digital, Decolonial, Disruptive

Roman Bromboszcz (Laboratory of Intermedia and Intersemiotic Research, University of Warsaw)

Archive Nausea: 3D Objects, their Origin and Experience

PANELS G

G1:

Audiovisual Practices of Telling Lived Experience: Embodied Knowledge, Recuperative Potentials, and Politics of Gaze

Chair: Şirin Fulya Erensoy (Konrad Wolf Film University of Babelsberg)

J. Y. Irene Lee (University of Cambridge)
Exhibiting Archives of Student Bodies

Özlem Savaş (European University Viadrina)
Telling Displacement: Shared Histories, Affinities, and Politics of Gaze

Maria Walsh (University of the Arts London)
Performative 'Healing' in Artists' Moving Image

Özgür Çiçek (Free University of Berlin)
Conservation of Time and Recuperation of the Past Through Documentary Form: Migrant Testimonies

G2:

Workshop: Teaching Digital Methods in Film Studies

Chairs: Isadora Campregher Paiva (Goethe University Frankfurt), Alexandra Schneider (Johannes Gutenberg University Mainz)

Isadora Campregher Paiva (Goethe University Frankfurt)

Nicole Braidă (Johannes Gutenberg University Mainz)

Josephine Diecke (Philipps University Marburg)

Sarah-Mai Dang (Philipps University Marburg)

Christian Gosvig Olesen (University of Amsterdam)

Philippe Meers (University of Antwerp)

G3:

Dystopia and Anxiety in the Digital Age

Chair: Costas Constandinides (University of Cyprus)

Dario Llinares (University of Brighton)
Talking to Machines: Discourses of Anxiety and AI Voices in Cinema

Massimo Scaglioni (Catholic University of the Sacred Heart), Paolo Carelli (Catholic University of the Sacred Heart) & Anna Sfardini (Catholic University of the Sacred Heart)
Look to the Future and Get Lost in the Past: the Dystopian Visions of European Series in the 21st Century

Boglárka Angéla Farkas (Sapientia Hungarian University of Transylvania)
Pandora's Box Revisited: "Ex Machina" in the Context of Greek Mythology

G4:

Transnational Tricks

Chair: Trond Lundemo (Stockholm University)

Lena Serov (Bauhaus-University Weimar)
The Soviet "Cine-Atlas" and the Imagination of Landscape in Soviet Travelogues

Rejane Hamus-Vallee (University of Évry Val d'Essonne)
Is Transparency a Visible Trick? Comparative Study of French, German and American Reception (1930s - 1960s)

Katharina Loew (University of Massachusetts Boston)
Expressive Montage Effects: Transatlantic Perspectives

John Hoffmann (University of Marburg)
Trick Stories: Advertising, Jewish Culture, and the Films of Julius Pinschewer

G5:

Romanian Visual Arts and Cinema

Chair: Zsolt Gyenge (Moholy-Nagy University of Budapest)

Raluca Paraschiv (National University of Arts - UNArte)
The Archive Affect

Mónika Dánél (Eötvös Loránd University)
Embodied Archival Images – Strategies of Re-collection and Re-enactment in Radu Jude's Films

G6:

Representing "Otherness"

Chair: Yuan Li (University of Southampton)

Zsombor Bobák (Johannes Gutenberg University Mainz)

Undressing the Comrades - Queer Filmic Methods Animating LGBTQ+ Histories in Central and Eastern Europe

Javier Pérez-Osorio (University of Cambridge)

Queer Monsters from the Global South: A Countersexual Reading of "As boas maneiras" (2017)

Anne Ciecko (University of Massachusetts-Amherst)

Global Indigenous Cinemediations, Historiographies, and Genealogies

Fadekemi Olawoye (Goethe University Frankfurt)

Cinematic Representation of Immigrants' Life in Andrew Dosunmu's "Mother of George"

G7:

ERC Grant Presentation

Special Guest Speaker: Barbara Flückiger (University of Zürich)

G8:

Network Epistemologies: Using Network Analysis to Analyze Film Industry Phenomena (sponsored by the Film Festival Research Workgroup & the Media Industries Workgroup)

Chair: Vejune Zemaityte (Tallinn University)

Skadi Loist (Konrad Wolf Film University of Babelsberg) & Zhenya Samoilova (Konrad Wolf Film University of Babelsberg)

From Film Circulation to Network Analysis: Using Social Network Analysis to Study the Film Festival Sector

Katharina Burgdorf (University of Mannheim)

Empirical Approaches to the Study of Film Movements: The Case of the New Hollywood Movement

Deb Verhoeven (University of Alberta) & Pete Jones (University of Alberta)

Through a Glass Darkly: Gender Equity Policies and the Camera Department

Martha Emilie Ehrich (Konrad Wolf Film University of Babelsberg), Elizabeth Prommer (University of Rostock) & Franziska Thiele (University of Greifswald)
Gender Inequality in the Screen Industries: A Network Analysis of the Film Distribution Sector in Germany

G9:

Football and Cinema under Francoism: Rethinking Class, Gender and Politics in Spanish Newsreels and Fiction Films, 1939-1975

Chair: Seán Crosson (National University of Ireland – Galway)

Manuel Garin (Pompeu Fabra University) & Ariadna Cordal (FPU - Ministerio de Universidades)
Intermedial Fascism: Ricardo Zamora in Early Francoist Media, between Fact and Fiction

Elena Cordero-Hoyo (University of Lisbon) & Nuria Cancela (FPU - Ministerio de Universidades)
Women and Football in Francoist Fiction Films: from Femme Fatales to Sexualized Players

Alan Salvadó-Romero (Universitat de Girona) & Violeta Kovacsics (Open University of Catalonia)
Listening to Nationalfootballism: Radio Imagery and Performative Broadcast in Francoist Football Films

Albert Elduque (Pompeu Fabra University) & M^a Soliña Barreiro (University of Santiago de Compostela)
Welcome to Peaceful Spain: Football, Cinema, and Propaganda Across the Iron Curtain

G10:

The Politics of Film Archives

Chair: Francesco Pitassio (University of Udine)

Mihai Băcăran (University of Melbourne)
Rethinking the Archive: 'Networks of Care' in Net Art

Dagmar Brunow (Linnaeus University)
Archival Transmediations: "Difficult" Audiovisual Heritage in Online Collections

Gal Kirn (ICI Berlin Institute for Cultural Inquiry)
Yugoslav Partisan Counter-Archive: Partisan Films with Other Means

Saturday, 25.06.2022 (Politehnica University of Bucharest)

PANELS H

H1:

Home-Movies, Family Albums, Amateur Media

Chair: Trond Lundemo (Stockholm University)

Alice Cati (Catholic University of the Sacred Heart)

Family Archives. Home Movies as Tools for Genealogical Research

Christel Taillibert (Côte d'Azur University)

Make Amateur Archive Contents Available Online: Referential Functions and Operators' Strategies

Irene Calabrò (University of Messina)

Ec(h)o of the Catastrophe. Movement and Production in Paul Grivas's "Film Catastrophe"

Ana Aitana Fernández (Pompeu Fabra University)

Gestures of the Absence in Filming Family Photographs: an Atlas of Intimacy and Memory

H2:

Territories and Identities

Chair: Andrea Virginás (Sapientia Hungarian University of Transylvania)

Cornelia Lund (University of the Arts Bremen)

Changing the Narrative – Decolonial Immersion(s)

David Bucheli (University of Basel)

Right Around the Corner. Early Film and Ethnographic Spectacle at the Swiss National Exhibition in Geneva 1896

Monica Popescu (McGill University)

Media Intersections: Global South and Eastern European Epistemic Vantage Points

Yuan Li (University of Southampton)

Redefining Taiwanese-language Cinema in the Digital Age: The Linguistic and Visual Transcendence in Huang Hsin-Yao's Films

H3:

Workshop: Vocabularies and Standards in Film Data

Chair: Malte Hagener (Philipps University Marburg)

Malte Hagener (Philipps University Marburg)

Emil Stjernholm (Lund University)

Adelheid Heftberger (Bundesarchiv – Filmarchiv)

Julia Noordegraaf (University of Amsterdam)

Frauke Pirk (Johannes Gutenberg University Mainz)

H4:

Educational Film as Practice: Epistemic Settings and Procedures

Chair: Mireille Berton (University of Lausanne)

Marie-Noëlle Yazdanpanah (Ludwig Boltzmann Institute for Digital History)
Through Ice and Snow. Alpinism in Educational Films

Kerrin von Engelhardt (Humboldt University Berlin)
Narrative Practices in the East German's (GDR) Science Education Film

Joachim Schätz (University of Vienna)
Learning to Take Advice. Tropes and Practices of consultation in the Austrian Ministry of Agriculture's Educational Films Work

Vrääth Öhner (Ludwig Boltzmann Institute for Digital History)
"Pointing to" Things and Issues. On the Pedagogical Dispositive of the Educational Film

H5:

The Czecho-Polish Cinematic Connections

Chair: Tereza Czesany Dvorakova (Academy of Performing Arts in Prague – FAMU / Charles University, Prague)

Ewa Ciszewska (University of Łódź)
Prague Education. Polish Students at the Art and Film Schools in Czechoslovakia until 1970

Elżbieta Ostrowska (University of Łódź)
Agnieszka Holland in FAMU – Towards Transnational Authorship

Katarzyna Figat (The Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland)
Polish Composers Scoring for Czech Films

Joanna Rydzewska (Swansea University)
Pawel Pawlikowski's Early Career Documentaries: The Czech Connection

H6:

**Fugitive Histories and Mediated Knowledge: Queer, Migrant, and Refugee
Border-Crossings**

Chair: Bruce Bennett (Lancaster University)

Terri Ginsberg (Concordia University)
Arab Film Sexualities and the Limits of Transnationalism

Aine O'Healy (Loyola Marymount University)
Affect and the Cinematic Configuration of Migrant Mobilities

Katarzyna Marciniak (Occidental College)
Encountering Refugees 1: Cinema of Nervous Spaces and Bodies-in-Danger

Bruce Bennett (Lancaster University)
Encountering Refugees 2: Refugee Cinema and Hostile Welcomes

H7:

Archival Practices

Chair: Asaf Nissenbaum (Hebrew University of Jerusalem)

Tommaso Morawski (Bauhaus University Weimar)
Medializing the Cosmic Zoom. From the Atlas-Form to Operational Archive

Asaf Nissenbaum (Hebrew University of Jerusalem) & Anat Ben-David (Open University of Israel)
Trying to Re-meme-ber: The Contradictory Logics of Memetic Archiving

Gabriel Doménech (Charles III University of Madrid)
Is Online Piracy Renewing Cinephilia and Archival Practice?

H8:

Conceptualizing Space

Chair: Maria Hansar (Estonian Academy of Art)

Joshua Synenko (Trent University)

Locative Arts and Technologies in Experimental Cultures: A Digital Preservation Initiative

Maria Hansar (Estonian Academy of Art) & Andrus Laansalu (Estonian Academy of Art)

Mobile Memory of the Invisible Narva

William Straw (McGill University)

Mapping Nocturnal Landscapes

Teréz Vincze (Eötvös Loránd University)

Mapping Social Change: Spatial Representation and Social Change in Global Cinema

H9:

Workshop: Immersive Media Research: Visual Stimuli Production and Selection

Chair: Jaap Kooijman (University of Amsterdam)

Melis Behlil (Kadir Has University)

Reşat Fuat Çam (Queen's University)

Paolo Favero (University of Antwerp)

Michał Pabiś-Orzeszyna (University of Łódź)

Kata Szita (Trinity College Dublin)

H10:

Thesaurus, Atlas, Index. Epistemic Configurations of Research Film

Chair: Magdalena Zdrodowska (Jagiellonian University)

Sarine Waltenspül (Collegium Helveticum Zürich)

Visualpedia: The History and Films of the Encyclopaedia Cinematographica

Vinzenz Hediger (Goethe University Frankfurt)

A Cinematic Thesaurus of Behavior: The Live and Afterlives of the Human Ethology Film Archive

Sophia Gräfe (Philipps University of Marburg)

Measuring Films, Scaling Behavior: Operative Films in the History of Ethology

Max Long (University of Cambridge)

J. V. Durden and 'Cine-Biology' in Britain, Canada, and the United States

PANELS I

I1:

Body, Movement, Self-Representation

Chair: Dario Llinares (University of Brighton)

Marilia Kaisar (University of California Santa Cruz)

Situated and Displaced: Diasporic Subjectivities in Essayistic Film Production

Emre Caglayan (American University of Paris)

Walking with Film as Critical Method

I2:

Re-Reading Richard Dyer

Chair: Toni Pape (University of Amsterdam)

Respondent: Belén Vidal (King's College London)

Glyn Davis (University of St Andrews)

Filmographies as Archives: On Richard Dyer's List Making

Annelot Prins (Free University of Berlin)

Analyzing the Star Text in the Digital Era: Shared Ways of Reading Taylor Swift

Jaap Kooijman (University of Amsterdam)

The Streisand Effect: Stardom and the Construction of Inauthenticity

I3:

Epistemic Faces through the Mediascape

Chair: Cristina Voto (FACETS, University of Turin / National University of Tres de Febrero)

Gabriele Marino (FACETS, University of Turin)

Epist(m)emes: Viral Faces, their Indiscernibility, and the Issue of Post-Irony

Ana Peraica (Danube University Krems)

“Pointed at” by Generated Doppelgangers. Portraits in Archives of Biometric Photographs and Generative Portraits in Neural Networks

Cristina Voto (FACETS, University of Turin / National University of Tres de Febrero)

Decolonising the Artificial Face through Artistic Mediatization

I4:

Scientific Film

Chair: Bettina Papenburg (University of Freiburg)

Rebecca Boguska (Johannes Gutenberg University Mainz)

Knowing Waves: Cinematic Techniques and Filmic Templates of Coastal Research

Maria Ida Bernabei (University of Udine)

Le scalpel du metteur en scène de demain. Scientific Film and Avant-garde between Evidence and Revelation

Mario Schulze (Collegium Helveticum & ETH Zurich)

Mobile Moving Images. Critical Geographies of Scientific Films

I5:

Institutions

Chair: Javier Pérez-Osorio (University of Cambridge)

Ainamar Clariana (Open University of Catalonia - UOC)

Film Clubs as Socializing Places for Collective Cinema Knowledge Construction

Félix Veilleux (University of Toronto)

Training the Polytechnicians of Cinema: the CATJC and Technocratic Film Culture in Postwar France

Elif Kaymaz (Middle East Technical University - METU)

Trains, Stations, Peoples' Houses: Spatial Practices in Educational Film Exhibitions in Early Republican Turkey

Arild Fetveit (Kristiania University) & Vendela Grundell Gachoud (Stockholm University)

Photographic Futures: In the Crystal Ball of Photography Academies

I6:

Film and Industry

Chair: Lawrence Alexander (University of Cambridge)

Ole Johnny Fossås (Stockholm University)

Valued Work(s): Film Catalogues as Spaces of Curation and Critique of Industrial Films and Workplaces in Sweden, 1956-1976

Martin Charvat (Academy of Performing Arts in Prague - FAMU)

Re-Scaling Labor: From Gilbreth's Motion Efficiency Study to Harun Farocki's Operational Images

Maria A. Velez-Serna (University of Stirling)

Corporate Images and the Making of the Extractive Zone: A Coal Case Study

Lawrence Alexander (University of Cambridge)

'X' Marks the What? Excavating Extractivism in Harun Farocki's "The Silver and the Cross" (2010)

I7:

History and/in Fandom: Archives, Platforms, Documents

Chair: Jaap Verheul (University of Southampton)

Abby S. Waysdorf (Utrecht University)

The Eurovision Song Contest and Archontic Fandom

Philipp Dominik Keidl (Goethe University Frankfurt)
Archival Glimpses in Series: Props, Fans, and Making-Of Formats on Disney+

Amrita Biswas (Goethe University Frankfurt)
Thinking through Fan Practices: An Enquiry into Anecdotal and Archival Evidences

Edmond (Edo) Ernest dit Alban (McGill University)
Animating whose Queer Past? Remix Videos and LGBTQ+ Media History in Japan

I8:

Book presentation and roundtable:

“Studying Precarity in the Cinema: Approaches, Problems, Future Projects”

Chairs: Elisa Cuter (Film University Babelsberg), Guido Kirsten (Film University Babelsberg), Hanna Prenzel (Film University Babelsberg).

Guests: Manuel Garin (Universitat Pompeu Fabra), Francesco Sticchi (Oxford Brookes University), Renata Šukaitytė (Vilnius University), Laszlo Strausz (Eötvös Loránd University (Budapest, Hungary)

I9:

Examining the Clues. The Italian Society Seen through the Cinema-Going Practices

Chair: Damiano Garofalo (Sapienza University, Rome)

Steven Stergar (University of Udine)
Colleges, Film Clubs, and Cultural venues. Jesuit Film Literacy in North-Eastern Italy

Virgil Darelli (Catholic University of Milan)
Cinemas and the Modernization of the Italian Alpine Areas

Luana Fedele (Sapienza University, Rome)
Romarcord: Teaching and Researching Past Cinema Audiences in Rome (1945-1975)

Valerio Moccia (IULM University – Milan)
“Questa terra è la mia terra”. The Rediscovery of Milanese Farmhouses as Cinema Exhibition Sites

I10:

Mapping the Other. Cinematic Cartographies of East and West

Chair: Katarzyna Włoszczyńska (University of Zürich)

Respondent: Katarzyna Włoszczyńska (University of Zürich)

Mathieu Lericq (Paris VIII University Vincennes-Saint-Denis)

Parisian Bodies and Topographies. Anthropological and Mythological Sights on the 'Western' Other

Ekaterina Odé (Ecole Normale Supérieure, Paris)

Voice Mapping in Eastern Europe Then and Now. Towards Political and Cultural Strategies of Film Dubbing in the Postwar Period

Karol Józwiak (University of Łódź)

Screen Territory. Cinema and the Map of Eastern Europe in the Wake of WWII

PANELS J

J1:

Workshop: Journals of New Europe: Status, Limits, Challenges

Chair: Rebecca Boguska (Johannes Gutenberg University Mainz)

Tereza Czesany Dvorakova (Academy of Performing Arts Prague)

Veronika Klusáková (Academy of Performing Arts Prague)

Grażyna Świętochowska (University of Gdańsk)

Natascha Drubek / Irina Schulzki (University of Munich)

Melinda Blos-Jáni / Ágnes Pethő (Sapientia Hungarian University of Transylvania)

Jana Dudková (Slovak Academy of Sciences)

J2:

Producing the Contemporary Screen Performer. Activism, Networks and Job Market

Chair: Francesco Pitassio (University of Udine)

Respondent: Vinzenz Hediger (Goethe University Frankfurt)

Giulia Muggeo (University of Turin) & Mariapaola Pierini (University of Turin)

Political Activism, Professional Consciousness and Networking: Italian Performers and the Case of U.N.I.T.A.

Luca Antoniazzi (University of Bologna) & Luca Barra (University of Bologna)
The Ties that Bind Television Performers. Italian “Boundary-less” Networks and Careers

Cristina Formenti (University of Udine) & Pitassio Francesco (University of Udine)
Valerio Mastandrea as a Cultural Network Site

J3:

Workshop: Rethinking Film Festivals in the Pandemic Era

Chair: Glyn Davis (University of St Andrews)

Antoine Damiens (York University)

Skadi Loist (Konrad Wolf Film University of Babelsberg)

Kirsten Stevens (University of Melbourne)

Aida Vallejo (University of the Basque Country UPV/EHU)

María Paz Peirano (University of Chile)

J4:

Foundness Gestures: Visual Practices of Appropriation and Reenactment of Old and New Archives (sponsored by Cinema and Contemporary Visual Arts)

Chair: Alba Giménez (Open University of Catalonia)

Respondent: Alba Giménez (Open University of Catalonia)

Ana Almeida (NOVA University of Lisbon)
Found Footage and Documentary: Appropriation Practices and Ethical Interventions

Patricia Nogueira (University of Maia / ICNOVA - iNOVA Media Lab)
From Archives to Databases: the Displacement of Home Movie Practices to Networked Digital Memories

Madalena Miranda (Nova University of Lisbon / Nova Institute of Communication)
Natalie Bookchin’s Testament, Gleaning the Self and the Collective in Youtube Landscapes

J5:

What Limits to Vision? Resistant Epistemic Media Practices beyond Representation

Chair: Alexandra Anikina (London South Bank University / New Sorbonne University - Paris III)

Cecilia Valenti (Johannes Gutenberg University Mainz)

Solidarity in the Neocolony: On the Fascination of Reciprocity through the “Female Gaze”

Alisa Lebow (University of Sussex)

Eco-Écriture Feminist’: Feminist Documentary Interventions in the Logics of the Anthropocene

Iris Fraueneder (University of Vienna / University of Zürich)

Cutting, Talking, Drawing. Archaeology and Activation of Absent Images

Alena Strohmaier (Philipps University of Marburg)

Archive | Film | Essay. On Cinematic Appropriation Processes of Protest Videos

J6:

Curating Places: New Epistemic Perspectives for Cinema Exhibition and Representation (sponsored by Cinema and Contemporary Visual Arts)

Chair: Élise Domenach (Ecole Normale Supérieure de Lyon/ Kent University - Paris School of Arts and Culture)

Respondent: Susanne Østby Sæther (Henie Onstad Art Center)

Olivia Eriksson (Stockholm University)

Gathering around the Moving Image: Contemporary Art and Communalities in Pandemic Times

Michał Matuszewski (Centre for Contemporary Art Ujazdowski Castle)

Life is Movement – Polish Biological Films from Educational Film Studio in between Science and Avant-garde

Giorgia Rizzioli (Institute for Creative Cultures - Centre Postdigital Cultures, Coventry University)

Outdoor Film Projection as an Epistemic Practice: A Speculative, Curatorial Methodology

J7:

Rediscovering Women Filmmakers and Visual Artists

Chair: Šárka Gmitterková (Masaryk University)

Johanna Laub (Goethe University Frankfurt)

Digital Debris. Utopias of Universal Knowledge and the Aesthetic of Ruination in the Work of Fiona Tan

Alice Bardan (Mount St. Mary's University)

Shoes, Drunk Women, and Phallic Girls: Tatjana Turanskyj's Feminist Interventions in German Cinema

Šárka Gmitterková (Masaryk University)

Archiving the Creative Phantom Ester Krumbachová's Personal Estate

Beja Margithazi (Eötvös Loránd University)

Filmmaking as a Research Method: The Psychological Approach in the Scientific Educational Shorts of Hungarian Director Judit Vas

J8:

Film Reception (Audience, Critics, Juries)

Chair: Otilia Ármeán (Sapientia Hungarian University of Transylvania)

Otilia Ármeán (Sapientia Hungarian University of Transylvania)

Work of a Preview Screening Jury in the Age of More Media

Raffaele Chiarulli (Catholic University of the Sacred Heart)

Teaching Cinema with Cinema. Film Criticism in the Age of Audiovisual Archives

Damiano Garofalo (Sapienza University of Rome)

Tales of the Bizarre: The Journey of "Mondo Cane" in the United States

Sten Kauber (Tallinn University)

Shaping the Film Experience across the Value Network of Film Industry

J9:

Film and/as Archival Practice in Contemporary Spain

Chair: Violeta Kovacsics (Open University of Catalonia)

Dean Allbritton (Colby College)
Tainted Love: Sex and Health in Spanish Adult Cinema

Bryan Cameron (University of Cambridge)
Archiving Antagonism: Spanish Cinema from the Great Recession to the Present

Belén Vidal (King's College London)
Inheritance and Cinephilic Appropriation in Essay Films by Women

Tom Whittaker (University of Warwick)
Photography, Postmemory and the Archive in Pedro Almodóvar's "Madres paralelas" (2021)

J10:

Media and Society

Chair: Dagmara Rode (University of Łódź)

Veronika Hermann (Eötvös Loránd University)
The Other Side of History: Socialism, Surveillance and Self-Colonization in Contemporary Eastern European Television Series

Anna Keszeg (Moholy-Nagy University)
Reframing Corruption in HBO Romania's Crime Series from "Shadows" to "Tuff Money"

Xavier Gaillard (Middle East Technical University - METU)
Iranian Videogames under the Islamic Republic: Mapping Cultural-Historiographical Trends and Discourses

PANELS K

K1:

Media Anticipation: Strategies, Memories, Fantasies

Chair: Magdalena Zdrowska (Jagiellonian University)

Respondent: Antoine Prévost-Balga (Goethe University Frankfurt / New Sorbonne University - Paris III)

Stefano Masserini (New Sorbonne University - Paris III)

Three Forms of Media Anticipation | Preparation, Prediction, Embodiment

Violaine Boutet de Monvel (New Sorbonne University - Paris III)

Back to the Future: From Closed-Circuit Video to Artificial Neural Networks in Media Arts

Johan Schollaert (New Sorbonne University - Paris III)

'In Short, Cinema Has Not Yet Been Invented!': The Myth of Holography as the Future of Cinema

K2:

Online Activism

Chair: William Straw (McGill University)

Şirin Fulya Erensoy (Konrad Wolf Film University of Babelsberg)

Playful Activism of Online Mash-up Videos: Political Critique through Satire

Jaap Verheul (University of Southampton)

The Signifying Selfie: Re-examining Indexicality in the Age of Social Media Activism

K3:

Roundtable: Rethinking Film Festivals after the Pandemic Era

Chair: Estrella Sendra (SOAS University of London)

Marijke de Valck (University of Amsterdam)

Alanna Thain (University of Amsterdam - McGill University)

Farah Clémentine Dramani-Issifou (Aix-Marseille University)

Estrella Sendra (SOAS University of London)

Antoine Damiens (York University)

Ger Zielinski (Ryerson University)

K4:

Visualization and the Utopian Limits of Desire

Chair: Giancarlo Grossi (University of Milan)

Giancarlo Grossi (University of Milan)

A Dream Is a Wish: The Oneiric Media Episteme of the Digital Age

Anna Caterina Dalmaso (University of Milan)

(Un)Inhabitable Bodies. The impossible Desires of First-Person Media

Jacopo Bodini (Jean Moulin Lyon III University)

Diagram of Contemporary Urban Spaces: The Intensive Re-mapping of Desire and Power Relations in Audiard's Cinema

Giuseppe Previtali (University of Bergamo)

Uprising Images. Hypothesis for a Transcultural Approach to the Visual Practices of Mass Revolts

K5:

Epistemic Perspectives on Expanded Visual Perceptions. Media Archaeology, Experimental Cinema, Contemporary Art

Chair: Antoine Prévost-Balga (New Sorbonne University - Paris III)

Marie Rebecchi (Aix-Marseille University)

The Kaleidoscopic Image. Towards a New Epistemological Paradigm

Lydie Delahaye (Panthéon-Sorbonne University - Paris I)

Physiological Hallucinations. Filming the Entoptic Vision

Eline Grignard (New Sorbonne University - Paris III)

Beyond Reality: Joachim Koester's Counter-archives of Knowledge

K6:

Aesthetics // Epistemics: Film, Spectatorship, Experience

Chair: Julian Hanich (University of Groningen), Catherine Wheatley (King's College, London)

Élise Domenach (Ecole Normale Supérieure de Lyon/ Kent University - Paris School of Arts and Culture)
Attention

Nicholas Baer (University of Groningen)
Perfection

Julian Hanich (University of Groningen)
Beauty

Catherine Wheatley (King's College, London)
Wonder

K7:

Feminist Visual Practices

Chair: Mathieu Lericq (Paris VIII University Vincennes-Saint-Denis)

Dagmara Rode (University of Łódź)
Visual 'Epistemological Resistance' in Abortion Documentaries of the Second Wave of Feminism

Katarzyna Szarla (University of Warsaw)
Trauma and Rebellion: Polish Cinema in Post-Traumatic State

Miguel Gaggiotti (University of Bristol)
Transforming Voices: Exploring Women Vulnerability in Mexican-US Borderlands through Collaborative Filmmaking

K8:

Virtual Heritage

Chair: Caroline Klimek (York University)

Tatiana Brandrup (Konrad Wolf Film University of Babelsberg)
Media Collisions as Drivers of Innovation for New Approaches of Cultural Heritage

Gabriel Menotti (Queen's University)
VR Exhibits, Virtual Replicas, and the Management of Artwork Presence

Caroline Klimek (York University)

Inter/Access + AR Geofence Exhibition: How Canadian Artist-Run Centres are Making Tech Accessible

Elina Lex (Concordia University)

New Heritage Ecologies: Embracing Immersive Complexity in Virtual Heritage Production

K9:

New Media Experiments

Chair: Maria Hansar (Estonian Academy of Art)

Tzlil Sharon (The Hebrew University of Jerusalem)

Is There Such a Thing as “Podcast Studies”?

Agnieszka Jelewska (Adam Mickiewicz University) & Michał Krawczak (Adam Mickiewicz University)

Epistemic Media for Exploring Human and Nonhuman Entanglements

Lara Ferreira (University of São Paulo)

Rede Moradia-Assessoria Virtual Platform

Melis Behlil (Kadir Has University) & Elif Akçalı (Kadir Has University)

Creation for Research: An Epistemology of Immersive Media Production

K10:

TV Archives

Chair: Per Vesterlund (University of Uppsala & University of Gävle)

Per Vesterlund (University of Uppsala & University of Gävle)

The Voice of the Expert: Representations of Knowledge in the Welfare State in Swedish TV Drama of the 1960s and 1970s

Johan Malmstedt (Umeå University)

The Noise of the News: Spectral Analysis of Early Swedish Television News 1958 – 1978

Zsuzsa Plainer (Romanian Institute for Researches on National Minorities - ISPMN)

‘Watching TV’ as Social Practice. How Hungarian Popular Television Mediated Inter-ethnic Relations in a Romanian Town during the 80s

Jana Jedličková (Palacký University Olomouc)

Sunday, 26.06.2022 (Romanian Cinematheque - Eforie)

12.00 – 14.00: “Trial and error: The scientific experiment in Romanian non-fiction film”
(screening & discussion, programme curated by Gabriela Filippi and Ana Szel)

14.00 – 16.00: LUNCH BREAK

16.00 – 17.10: Screening of “PAYS BARBARE” (2013, directed by Yervant Gianikian and Angela Ricci Lucchi)

17.15: ARTISTS TALK Susanna De Sousa Dias & Radu Jude

Workgroup meetings:

Thursday, 23rd, lunch break:

Color in Film and Media
Sound and Music in Media
Cinema and Contemporary Visual Arts
New Media (13:00-14:00)

Friday, 24th, lunch break:

Media and Mental Health
Feminist and Queer Research
Sustainable Media
Documentary Film

Saturday, 25th, lunch break:

Film Festival Research
Extended Cinema
Amateur Media Cultures

Sunday, 26th, 10:30

Workgroup Liaison Meeting (for workgroup leaders)

Online Meetings

Friday, 17th, 17:00

Speculative Fiction

Intermediality and Media Philosophy

Space and Place

Friday, 24th, 11 AM

Digital Methods