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**THE NECS
2025
CONFERENCE**



UNIVERSIDADE
LUSÓFONA

neCS»
European Network for
Cinema and Media Studies

film
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EUROPEAN
UNIVERSITY

Discovering/Uncovering: Navigating the Complexities of Screen Media

We are delighted to welcome you to Lusófona University in Lisbon for the 2025 edition of the NECS Conference. It is with great enthusiasm that we share the Preliminary Program, offering a first glimpse into the rich and diverse sessions, panels, and events that await. As we prepare to host scholars, researchers, and artists from across the globe, we look forward to inspiring exchanges, new collaborations, and meaningful conversations around cinema and media arts.

See you soon in Lisbon!

Program Overview

18 June (Wednesday GW)		
Hours	Room	Panels & Workshops
09h30	Cinema Fernando Lopes	Keynote Speaker Célia Quico
10h40	Break	
11h00	Cinema Fernando Lopes	Session 1
12h40	Lunch & Meetings	
14h00	Cinema Fernando Lopes	Session 2
15h20	Break	
15h40	Cinema Fernando Lopes	Session 3

19 June (Thursday)		
Hours	Room	Panels & Workshops
08h00	Tent	Badge Collect
09h00	Rooms	Panels & Workshops A
10h40	Break	
11h00	Rooms	Panels & Workshops B
12h40	Lunch & Workgroup Meetings	
14h00	Rooms	Panels & Workshops C/ ERC Info Session
15h40	Break	
16h00	G.1.4	Geopolitics of Open Scholarship / Organized by the Open Scholarship Committee and NECSUS
17h30	Cinema Fernando Lopes	Keynote Speaker Lee Grieveson
19h00	Agost. Silva	NECSUS Session
19h30	Tent	Opening Reception

20 June (Friday)		
Hours	Room	Panels & Workshops
08h30	Tent	Badge Collect
09h20	Rooms	Panels & Workshops D
11h00	Break	
11h20	Agostinho da Silva Aud.	General Meeting
13h00	Lunch & Workgroup Meetings	
14h20	Rooms	Panels & Workshops E
16h00	Break	
16h20	Rooms	Panels & Workshops F
18h00	Cinema Fernando Lopes	Keynote Speaker Ulrike Rohn

21 June (Saturday)		
Hours	Room	Panels & Workshops
08h30	Tent	Badge Collect
09h00	Rooms	Panels & Workshops G
10h40	Break	
11h00	Rooms	Panels & Workshops H
12h40	Lunch & Workgroup Meetings	
14h20	Rooms	Panels & Workshops I
16h00	Break	
16h20	Cinema Fernando Lopes	Keynote Speaker
18h00	Tent	Feierabend :: Closing Party

18 June Thursday

GRADUATE WORKSHOP

09h30 Célia Quico
Keynote Speaker

10h40 Break

11h00 Session 1

Maria Nicolau | *Reframing the Past: The Borderless Methodology in Asian Historical Film Analysis*

Laura Caballero Rabanal | *The (in)visible boundaries of care work: an intervention in the filmic space through the video-essay*

12h40 Lunch

14h00 Session 2

Lydia Tuan | *Terrestrial Mediations: Close Reading the Earth in Films About Extraction*

Bernardita M. Cubillos | *Navigating Heterotopia and the "Dead Zone" in Yasujiro Ozu's Late Films (1958–1963) and Kleber de Mendonça Filho's Pictures of Ghosts (2023)*

15h20 Break

15h40 Session 3

Natalia Gondim | *Contact Zone: live cinema and post-colonial identities*

Olgu Yiğit | *Navigating Palimpsestic Istanbul: From Travelogues to Cinematic Waterways and Expanded Cinema*

Nanci Cruz | *How Film studies should address the exploration of audiences in this digital era?*

19 June Thursday

08h00 Budget Collect

09h00-10h40

Panels & Workshops A

A1 | Navigating the Wind of Change. Useful Media in Postsocialist Transition

Supported by | Socialist and Postsocialist Useful Film
Chair | **Lucy Szemetová** (University of Edinburgh)

Liri Chapelan (Babes-Bolyai University, Cluj) | *Amateur creators and advertising: a shifting history across the Iron Curtain and beyond*

Ana Szel (National University of Theatre and Film, Bucharest, Romania) | *Hidden in Plain Sight - Real-time Reconfiguration of Media Space During the Romanian Revolution*

Christian Ferencz-Flatz (Babes-Bolyai University, Cluj) | *Prefigurations of Advertising on the Romanian Revolutionary Screen*

Iulia Necşulescu (National University of Theatre and Film, Bucharest, Romania) | *#StrongerTogether: Romanian National Ministry of Defense social media videos as 'useful content'*

A2 | Navigating memory, experience and temporality in moving histories

Supported by | History in cinema, television and emerging media
Chair | Tatiana Astafeva (University of Bremen)

Rasmus Greiner (University of Bremen) | *Discovering the Other in Yourself: Postcolonial Histospheres in Shōgun (2024)*

Kim Nelson (University of Windsor) | *The Trump of it All: Satire as a Framework for Historical Reckoning and the Makings of a Political Wrecking Ball in Ali Abbasi's The Apprentice (2024)*

Jonathan Stubbs (Cyprus International University) | *Narrative Enclosure: Screen Histories and the Privatisation of Historical Memory*

Eleftheria Thanouli (Aristotle University of Thessaloniki) | *Appropriating the present to approximate the past: temporalities and modalities of history in Order to Kill Makarios (1975)*

A3 | Nazi Cinema Global: Screening the Third Reich from Mandate Palestine to the USA

Chair |

Kajsa Philipa Niehusen | *Nazi Film Exhibition in MENA markets*

Fabian Schmidt (Filmuniversität Babelsberg) | *Self-Censoring Nazi Propaganda for the US Export Market*

Emily Allegra Dreyfus (ZZF Potsdam) | *Post-War Sensibilities: Chimaeras of Third Reich Cinema in the Age of Denazification*

Respondent | Johannes von Moltke (Interim Chair, Department of Film, Television, and Media, University of Michigan)

A4 | The Memory of Computers in Film and Audiovisual Media

Supported by | Cultural Memory & Media

Chair |

Veronika Hanáková (Charles University, Prague) | *Remembering Computer Labor in Film and Audiovisual Media: An Introduction*

Jiří Anger (Queen Mary University of London) | *Memories of Early Digital Editing: The Case of the Video Toaster*

Simone Dotto (Università degli Studi di Udine) | *Computers as Metaphors of (Post-)Industrial Labor and Society in Olivetti-Sponsored Films*

Daniel O'Brien (University of Essex) | *The Allure and Threat of the Cine-Computer: A Supercut of Onscreen Computers in Speculative Screen Fiction (audiovisual essay)*

Respondent | **Miriam De Rosa** (Università Ca' Foscari Venezia)

A5 | Navigating the Queer and Trans Archive: Strategies of Recovery

Chair | **Juan Suarez** (University of Murcia)

Eliza Steinbock (University of Maastricht) | *Hateful Evidence: Alleviating the Pain Points of Visuality in Archives of Gender and Sexual Dissidence*

Sandro Weilenmann (University of Maastricht) | *Collapsing Walls and Peripheral Alleys: Filmic Experiments With Queer Domesticity*

Alberto Berzosa (Universidad Autónoma de Madrid) | *Poetics and Politics of Recovery: Queer Film Heritage in Recent Spain*

Glyn Davis (University of St Andrews) | *Looking for Fire Island*

A6 | Film strips, slides and beyond: Entangled histories of projected images in Northern Europe 1945-1995

Erik Florin Persson (Department for Film and literature, Linnaeus university) | *The projection of still (and moving) images: Some examples from industrial and educational contexts in Post-war Sweden*

Lars Diurlin (Linnaeus University, Sweden) | *Film strips, travelogues and global south soundscapes – The forgotten medium of Swedish domestic foreign aid information*

Kerrin v. Engelhardt (Humboldt-University Berlin, Germany) | *Cybernetics of Education: "Teaching Aid Complexes" in Socialist Classrooms*

Ole Johnny Fossås (Department of Media studies, Stockholm University) | *Rationalization through decentralisation: Experimentation with slide projectors and the abandonment of televised lectures in Swedish universities, 1967-1975*

A7 | Ageing and the Life Course: Journeys of Self-discovery in/of European and Anglophone Cinema 1

Chair | Gloria Dagnino (University of Udine)

Malgorzata Bugaj (University of Edinburgh) | *Navigating Changing Bodies, Navigating Changing Selves: Journeys through Parkinson's and Bodily Doubt in Documentary Film*

Teet Teinemaa (Tallinn University, Baltic Film, Media and Arts School, Estonia) | *Gendered Paths of Ageing in Contemporary Estonian Film*

Eszter Ureczky (University of Debrecen, Hungary) | *The Ageing Turn in Contemporary Hungarian Romantic Comedies: Navigating the Urban Space in Gone Running (Gábor Herendi, 2024) and Tonight We Kill (Péter Fazekas, 2024)*

Author's name *"Not My Film": Discovering Fresh Perspectives on Aging Through Collaboration with Older People*

Respondent | Astra Zoldnere (Film University Babelsberg Konrad Wolf (Germany))

A8 | Navigating Nostalgia through Media Archives: A Journey into Collective Memory

Chair | Luca Barra (Università di Bologna)

Daniela Cardini (IULM University) | *Navigating Television's Memory: Archiving TV Products Between Public History and Institutional Preservation*

Giancarlo Lombardi (College of Staten Island & Graduate Center/CUNY) | *Classic TV as Madeleine: Practices of Home Archival Rediscovery of Lost Time*

Alessia Casiraghi (IULM University) & **Diletta Cenni** (IULM University) | *Navigating TV Nostalgia on Social Media Platform Between Archive Effect and Archive Affect*

Gianni Sibilla (Università Cattolica del Sacro Cuore, Milan) | *The De-archivization of Popular Music: The Role of Memes and TikTok in the Rediscovery of Catalogue Songs*

A9 | Uncovering Amateur Media Histories: Digital Approaches to Archival Collections

Supported by | Amateur Media Cultures

Chair | Alexandra Schneider (Johannes Gutenberg University Mainz)

Tim van der Heijden (Open University of the Netherlands) & **Lauren Tilton** (University of Richmond) | *Exploring Amateur Media Collections at Scale Through Distant Viewing*

Andrea Mariani (University of Udine) | *Amateur Film as Lossy Media: Overscanning and the Digital Fac-simile*

Charles Tepperman (University of Calgary) | *Mapping a Global Vernacular: Data (Trouble) and Amateur Film History Between the Wars*

Respondent | Sarah-Mai Dang (Philipps-Universität Marburg)

A10 | Indigenous, Decolonial, and Postcolonial Cinemas

Chair |

Emma Dussouchaud-Esclamadon (The University of Edinburgh) | *Visibilising Indigenous languages through film distribution and programming*

Karina Griffith (Berlin University of Art (UdK)) | *Projecting the Films of Wanjiru Kinjanjui: Endarkened Curatorial Practice*

Elīna Reitere (Institute of Literature, Folklore and Art at the University of Latvia) | *Animation film "Flow" (2024), political, economic and cultural imperialism and the possibilities of a postcolonial approach to film production*

Maria Francesca Piredda (Università degli Studi dell'Insubria) | *Round-trip. Artistic Heritage Restitution, Cultural Decolonisation and Displacement in "Dahomey" by Mati Diop*

A11 | Disability, Neurodivergence and Spectatorship

Chair |

Theresa Heath (Loughborough University, London) | *Journeying Towards Disability: Alternative Reality Exhibitions at Film Festivals*

Chiara Checcaglini (University of Urbino Carlo Bo) & **Stefania Antonioni** (University of Urbino Carlo Bo) | *Navigating Healing, Grief, and Identity: The Journey of 'Doc - Nelle tue mani' and Its American Remake 'Doc'*

Ayça Çiftçi (İstanbul Bilgi University) | *Navigating the Star Image: Türkan Şoray and the Shifting Boundaries of Female Desire*

Christine Thoer (University of Quebec in Montreal) | *How I Understood and Accepted That I Was Autistic. Journey and Viewing Experiences of Autistic Women*

A12 | Memory and Cinematic Archives

Chair |

Cátia Rodrigues (IFILNOVA) | *From the Archive to the Counter-Archive: Toward a "Cinematic Justice" in the Cinema of Kamal Aljafari*

Žofia Ščuroková (The Academy of Performing Arts in Bratislava, dept. of Film Studies) | *Navigating the Invisible Archive: Rethinking Film Schools' Archiving Practices and Their Role in Collective Memory*

Paula Albuquerque (Universidade Nova de Lisboa, Portugal; Gerrit Rietveld Academie, Amsterdam, The Netherlands) | *Glitching the Archive*

Tomasz Łysak (University of Warsaw) | *Rephotographing as a (Re)discovery – Claude Lanzmann's Shoah on its Fortieth Anniversary*

A13 | Queer Cinema and Trans Aesthetics

Chair |

Anthony Rayna (University of Montréal / Sorbonne Nouvelle University (Paris III)) | *A Queer Media Journey: Archives of Homosexual Repression Between Memorialization and the Subversion of Desire in Tearoom (2008) by William E. Jones*

Hans Kuzmich (University of California, Santa Cruz) | *Electromagnetic Specters: Trans Experiments on the Edges of Perceptibility*

Mingyuan Wan (University of Cambridge) | *Queering the Road Movie: Queer Diaspora and Homecoming in Drôle de Félix (2000)*

Ingrid Ryberg (Department of Cultural Sciences) | *Barbara Hammer's Audience (1982): travelling concepts and bodies bumping up against each other in transnational film feminism*

A14 | AI, VR, and Emerging Media Forms

Chair |

Amir Vudka (University of Amsterdam) | *Navigating the Virtual: Hybrid Ontologies of Mediated Realities*

Noa Levin (Università della Svizzera italiana) | *Journeying between Multiverse and Labyrinth: Baroque Origins of Virtual Reality*

Szilvia Ruszev (Bournemouth University), **Maxine Gee** (Bournemouth University) | *Posthuman Creative Collaboration: Exploring film production and development with Generative A.I.*

Paulina Borkiewicz (Jagiellonian University), **Marta Materska-Samek** (Jagiellonian University) & **Joanna Kotlarz** (Jagiellonian University) | *Navigating the complexities of AI in film industry: case studies from Poland*

A15 | Women's Film Cultures and Festivals

Chair |

Rosanna Maule (Concordia University, Montreal) | *The Long Journey of Women's Film Festivals*

Rita Capucho (Universidade Lusófona) & **Carla Cerqueira** (Universidade Lusófona) | *Olhares do Mediterrâneo: A Space for Feminist Activism?*

Yijingzi (Mirror) Huang (Monash University) | *Navigating Feminist Practices in Chinese Documentary Filmmaking: Gender, Memory, and the Journey of Representation*

Dagmara Rode (University of Lodz) | *"Films for discussion": uncovering the legacy of the feminist documentary media of the feminist seventies*

Workshop A1 | Creative Reuse: Navigating the Archive

Nicholas Baer (University of California, Berkeley), **Grazia Ingravalle** (Queen Mary University of London), **Jaap Verheul** (Utrecht University) & **Deniz Göktürk** (University of California, Berkeley) & **Alexandra Schneider** (Johannes Gutenberg-Universität Mainz).

Workshop A2 | Prompting as Media Analysis: Discovering/Uncovering Generative AI's Weird Methodologies

Markus Stauff (University of Amsterdam), **Erik Borra** (University of Amsterdam),
Josephine Diecke (University of Zurich) & **Janna Joceli Omena** (King's College
London) & **Bernhard Rieder** (University of Amsterdam)

19 June Thursday

10h40 - 11h00 Break

11h00 - 12h20

Panels & Workshops B

B1 | Life Uncovered: Biopic's Political Afterlives

Supported by | Cultural Memory & Media

Chair |

Philipp Dominik Keidl (Utrecht University) | *The Afterlife of the "Closet": The Life and Death of Queer Celebrities in German Media*

Marie Malina (Goethe University Frankfurt) | *(Re)discovering Amy: The social function of redemption in the celebrity biopic and the celebrity documentary*

Giuseppe Fidotta (University of Groningen) | *Civic Education with the Martyrs: An Ethnography of the Antimafia Biopic in School*

Respondent | **Belen Vidal** (King's College London)

B2 | **Between Diyarbakır and Istanbul: Unfolding Kurdish Film Practices**

Chair | Ahmet Gürata (Izmir University of Economics)

Derya Ozkan (Izmir University of Economics) | *“Carving out a vital life in the shadows”*: Cinema in Diyarbakır

Ruken Tekes (Sarya Films Collective) | *A Geography for Making Kurdish Films: Istanbul, Industry, Resilience*

Bahar Simsek Day (Bilkent University) | *A Cinematic Cartography: Kurdistan on the Road*

Respondent | Ferhan Sterk (London Kurdish Film Festival)

B3 | **Problematizing Screen Borders in Contemporary European Film and Television**

Chair | Marian Liz

Lourdes Monterrubio Ibáñez (Pompeu Fabra University) | *Problematizing migration images for visibilization*

Laura Rascaroli (University College Cork) | *Travelling Voices: Ghosts on the Border*

Michael Gott (University of Cincinnati) | *Re-Mapping the Border Imaginary of European Series*

Respondent | Ferhan Sterk (London Kurdish Film Festival)

B4 | Gestures and Genres

Chair |

Asbjørn Grønstad (University of Bergen) | *"Gesture in Aftersun"*

Audrey Mitchell (University of Sydney (USYD)) | *Gesture as Conversation: Potentiality in Sarah Polley's Stories We Tell (2012)*

Jack Pocaluyko (University of Oslo) | *Digital gesture as embodied expression in Let's Play Majerus G3*

Kim Wilkins (University of Oslo) | *There's A Place for Romantic Gestures*

B5 | The Limits of Discovery: Exploring Current Trends in TV and Streaming Media

Chair | Markus Stauff (University of Amsterdam)

Alexa Scarlata (RMIT University) | *Linear in demand? Free Ad-Supported Streaming TV (FAST) channels and the changing experience of "live" television in Australia*

Frédérique Khazoom (Université de Montréal/University of Amsterdam) | *Marrying Television and the Internet: For Better or for Worse? The Advent of Free Ad-Supported Streaming Television (FAST) in the Canadian audiovisual sector*

Marta Boni (Université de Montréal) & **Meganne Rodriguez-Caouette** (Université de Montréal) | *FAST TV/Trash TV? Viewer engagement with FAST channels between nostalgia, comfort, cultural relevance, and failure*

Respondent | Markus Stauff (University of Amsterdam)

B6 | Navigating infrastructures of migration through moving images

Chair | Nina Franz (University of Arts (HBK) Braunschweig)

Felix Hasebrink (University of Oldenburg) | *Geo-Metric Cinema: Border Zone Survey in Tectonics and El Mar La Mar*

Angela Jouini (Freie Universität Berlin) | *Navigating Digital Infrastructures and Aesthetics of Migration*

Francis Wagner (University of Vienna) | *Suffering as a navigational experience in VR*

Respondent | Elisa Linseisen (University of Fine Arts (HfBK) Hamburg)

B7 | Desperately Seeking the Streaming Audience: (Re)Discovering Audience Practices and Research in the Streaming Era

Chair |

Marius Øfsti (Aarhus University) | *Contingent Discoverability: Understanding platform guidance and user autonomy on streaming services*

Yulia Yurtaeva-Martens (FU Berlin) | *Netflix after Netflix? – Unlicensed Audiences in Russia Before and After 2022*

Eylem Yanardağoğlu (Macromedia University Berlin) | *Minority Streaming Audiences: Reception of "Kulüp" on Netflix in Turkey*

Hanna Surma (Utrecht University) | *From Data to the Living Room: Audience Research Practices in the Dutch Streaming Industry*

Respondent | Linda Kopitz (VU Amsterdam / University of Amsterdam)

B8 | **Gaps, Possibilities, Vampirism: Feminist Interventions in Film and Media Historiographical Narratives**

Chair | Thomas Scherer (European University Viadrina Frankfurt (Oder))

Sarah-Mai Dang (Philipps-Universität Marburg) | *Missing Data. Exploring Algorithmic Bias and Power in Film and Media Historical Research*

Elisa Linseisen (HfBK Hamburg) & **Lisa Gotto** (University of Vienna) | *How to not become a vampire. Approaches to Unfinished Films and Histories*

Laura Katharina Mücke (JGU Mainz) | *Too Fragmented to Pay Attention. Gaps vs. Stereotypes in Early Women Film Spectatorship*

Josephine Diecke (University of Zurich) | *Reconstructing and Reimagining Someone Else's Spectral Images: The Case of Chetna Vora*

B9 | **Underattended Cinematographic Colonial Materials, Narratives and Agents: Perspectives on Iberian Imperialism through Propaganda and Memoir recounts**

Chair | Elena Oroz (Universidad Complutense de Madrid / Universidad Carlos III de Madrid)

Lucía Rodríguez García de Herreros (Universidad Complutense de Madrid) | *European Colonialism and Semi-Orientalized Nationalism: The Expedition Films by Valeriano Salas in Northern Africa (1929-1930)*

Elena Oroz (University Carlos III of Madrid) | *"Franco looks out for these territories with the greatest affection because they are the most distant". The Equatorial Guinea's independence process through the official NO-DO documentaries and newsreels (1959-1968)*

Tayri Paz García Medina (Carlos III University of Madrid) | *Family Archives and Colonial Legacies: The Spanish Home Movie Collection of Elsa López Filmed in Equatorial Guinea (1943-1947)*

Anna Fonoll Tassier (Universitat Rovira i Virgili) | *'Sorry, this is not the Peninsula': female perspectives, encounters and self-discoveries on the colony in Lejos de África (Bartolomé, 1996) and A costa dos murmúrios (Cardoso, 2004)*

B10 | War, Conflict, and Displacement

Chair |

Drew Paul (University of Tennessee, Knoxville) | *From 5 Broken Cameras to No Other Land: Changing approaches to documenting the Israeli occupation of Palestine*

Daniel Fairfax (Goethe-Universität Frankfurt) | *Montage and Solidarity: Strategies for Representing Palestinian Resistance from Here and Elsewhere to Leila and the Wolves*

Hudson Moura (Toronto Metropolitan University) | *Between Displacement and Belonging: Political Oppression, Memory, and the Image-Exile in Walter Salles's Cinematic Journeys*

Maryam Ghorbankarimi (Lancaster University) | *Mediating Realities: The Role of UK Palestine Film Festivals in Navigating Conflict*

B11 | Global Streaming, Market Logics, and Local Impact

Chair |

Sofie Vermoesen (Vrije Universiteit Brussel (VUB)) | *Navigating historical television in an era of polarization and austerity: a mixed-methods study of 'The Story of Flanders'*

Jihoon Kim (Chung-ang University) | *Uncovering SORA's Magical Effects: Reviving A Cinema of Attractions, or the Impossibility of the 'World Model'*

Rosalind Murphy (Universidade Católica Portuguesa) | *Afrofuturism and the Journey of Discovery: Reimagining Cultural Futures Through Animation and Film*

Lalitha Gopalan (The University of Texas at Austin) | *Swimming with the currents: Ranbir Kaleka's House of Opaque Water (2013)*

B12 | Environmental and Eco-Cinema

Chair |

Terri Ginsberg (Rutgers University) | *Re-reading the Capitalocene against the Grain: A Critique of "Sudan: A Special Report"*

Anna Mrozewicz (Lund University) | *Reimagining the Baltic Sea in Post-Oil Cinema: Roter Himmel (2023) and Beyond*

Kseniia Bespalova (University of Groningen) | *Seeing Through the Depths of the Woods: Taiga and Colonial Control in Experimental Eco-Cinema*

Jana Dudková (Slovak Academy of Sciences) | *Journeying Through Nature as a Way of Grasping Posthumanism*

B13 | European Film History and Rediscovery

Chair |

Sreya Chatterjee (University of Applied Sciences (HTW), Berlin) | *Curious Resurfacing of Lost Indian Film Heritage and their Historiographic Re-contextualisation: The Cases of BÉHULA (1921) and BADNAM BASTI (1971)*

Monika Talarczyk (Lodz Film School) | *Discovering Jerzy Toeplitz's Australian Adventure*

Jorge Carrega (CIAC- Centro de Investigação em Artes e Comunicação da Universidade do Algarve) | *European Cinema in Portugal (1907-1917) - The Museum of Faro Film Poster Collection*

Costas Constandinides (University of Cyprus) | *Small Country Thinks Big Screen: Uncovering the Complexities of Cypriot Cinema's Transnational Dimension Through Audiovisual Interviews with Film Practitioners*

B14 | Philosophies of Cinema and Theory Rediscovery

Chair |

David Bucheli (University of Basel) | *The bigger picture. Montage and navigation after Farocki*

James Harvey (University of Hertfordshire) | *Diaspora Aesthetics in Contemporary British Cinema*

Jorge Evangelista (Università degli Studi di Padova) | *Spectral Returns. The myths of nostos and katabasis in contemporary American war cinema*

Pascal Maslon (University of Zurich) | *Screening Research. Undoing Methodology in Renée Green's Some Chance Operations*

B15 | Archives, Audiovisual Memory, and Preservation

Chair |

Stefan Ramstedt (Umeå University) | *Tracing the Print: A New Source of (Film Institutional) History*

Martin Kos (Independent researcher) | *A Film Factory, Not a Film Manufacturer: AB Film Company, Studio Branding, and Emerging Regional Silent Film Industry*

Kirsten Stevens (University of Melbourne) & **Sian Mitchell** (Deakin University) | *Probing the unseen: Journeys in authorship through film restoration and preservation*

Joshua Malitsky (Indiana University) | *The Dovzhenko Center: The Politics and Aesthetics of Restoration, Curation, and Exhibition since Maidan*

Workshop B1 | Navigating Screen Industries Research: Current Trajectories

Luca Barra (Università di Bologna), **Philip Drake** (University of Liverpool), **Susanne Eichner** (Film University Babelsberg), **Paul McDonald** (King's College London) & **Saara Tuusa** (University of Turku / University of Lisbon)

Workshop B2 | Site-based Videographic Methods for Film Festival Research

Kevin B. Lee (Università della Svizzera italiana), **Donatella della Ratta** (John Cabot University Rome), **Chiara Grizzaffi** (IULM University Milan), **Evelyn Kreutzer** (Università della Svizzera italiana) & **Silvia Cipelletti** (Università della Svizzera italiana)

19 June Thursday 12h40-

14h00

Lunch and Workgroup Meetings

Workgroup Meeting 1 (tbc)
Workgroup Meeting 2 (tbc)

14h00 - 15h40

ERC Info Session

14h00 - 15h20**Panels & Workshops C****C1 | Inclusion Routes: Careers and Opportunities in the Italian Screen Industries**

Chair | Domizia de Rosa (Women in Film Television and Media - Italia)

Mariagrazia Finch (Università Cattolica del Sacro Cuore) & **Valerio Moccia** (Università Cattolica del Sacro Cuore) | *Perilous journeys. Professionals belonging to minoritised groups in contemporary Italian cinema***Greta Iapalucci** (Università di Bologna) & **Lorenzo Cattani** (Università di Bologna) | *Women Off-Screen: A Data-Driven Analysis of Gender Inequalities in Italian TV Serial Production (2000-2023)***Elena D'Amelio** (Università di San Marino) | *Practices of Casting in Italian TV Crime Dramas***C2 | Exploring Eco-Dystopias, Circular Narratives, and Environmental Counter-Futures in Visual Media**

Chair |

Supported by | Sustainable Media

Ekin Gündüz Özdemirci | *Navigating Eco-Dystopias: Posthumanist Journeys in Semih Kaplanoğlu's Grain and Serpil Altın's Once Upon a Future 2121***Toni Pape** | *What is the meaning of a loop? Circular narrative patterns in popular media***Nurten Bayraktar** (PhD Candidate) | *Hopeful Narratives on Screen: An Ecocritical Exploration of Environmental Storytelling in Visual Media*

Sezen Kayhan | *Environmental Discoveries as Counter-Futurisms in Contemporary Turkish Cinema*

C3 | Uncovering the complexities of educational images: socialist useful films and their afterlife

Supported by | Socialist and Postsocialist Useful Film

Chair |

Andrei Voineag (National University of Theatre and Film "I.L. Caragiale") | *Concise Animated Histories in the Atomic Age. Educational animations*

László Strausz (Eötvös Loránd University) | *Data as a persuasive tool. Visualizing education in the films of the BM studio*

Lucy Szemetová (University of Edinburgh) | *Discovering Contested Histories. Remixing the films of the BM studio*

Respondent | Zane Balčius (Vilnius University)

C4 | Film Festivals: Navigating the Fraught Politics of Cinematic Circulation

Supported by | Film Festival Research

Chair | Rosanna Maule (Concordia University, Montreal)

Dunja Jelenkovic (University Ca' Foscari of Venice & Concordia University) | *Film Festivals as Platforms of Exchange and Wartime Diplomacy: WWII, Yugoslavia, Ukraine*

Ger Zielinski (Toronto Metropolitan University) | *On Errant Film Festivals at the Intersection of Cycling and Environmentalism*

Fernanda Alves Salgado (Concordia University, Montreal) | *Curating Black films as upheaval, care and performance*

Author's name *Anticolonialism Then and Now: The Resurgence of Afro-Asian Film Festivals in the Present*

Respondent | Elena Razoglova (Concordia University, Montreal)

C5 | **Augmented Navigation: Trip Machines, Expanded Cinema and Cerebral Journeys**

Chair | Mireille Berton (UNIL Université de Lausanne)

Claire Demoulin (Université de Montpellier Paul Valéry) | *Performing Directions: the Function of Arrows and Animated Maps in Hollywood Exile Cinema (1930-1940s)*

Matthias Wittmann (Johannes Gutenberg University Mainz) | *Travelling within the Bubble. 360° VR trips between centered and decentered experiences*

Marie Rebecchi (Aix-Marseille Université) | *Visual Hallucinations: Navigating across psychedelic and psychiatric moving images*

Occitane Lacurie (École des Arts de la Sorbonne / École Normale Supérieure de Lyon) | *Random Access Memory: To Navigate a Brain in Cybernetics Films*

C6 | **Encounters with the Sylvan Screen: Theories and Histories of Cinema's Atmospheric Forests**

Chair |

Steffen Hven (Filmuniversität Babelsberg, KONRAD WOLF) | *Arborescent Atmospheres: A Foray into the Cinematic Woods*

Tyler Parks (University of St. Andrews) | *'A Community of Trees': Wilderness Parks, New Deal Films, and Arboreal Nationalism*

Jamie Lee Moser (Filmuniversität Babelsberg, KONRAD WOLF) | *A Vital Mediality of Atmospheres Uncovered through the Cinematic Forest*

Rebecca Sheehan | *Tangled Forests and Distracted Glimpses: Atmospheric Disseminations in Eduardo Williams' Eco-Cinema*

C7 | Artistic Research in Film: Dissecting Opportunities and Challenges Across Disciplines

Chair I

Érica Faleiro Rodrigues (Lusófona University) | *The Interplay of Gender and Politics in Film Archives: A Study of Artistic Directing and Editing*

Filipe Roque do Vale (Lusófona University) | *The Abstract Machine*

David Novack (Lusófona University) | *Artistic research in sound design: uncovering connectivity*

Tony Costa (Lusófona University) | *Cinematic Aesthetics and Narrative Construction: Dissecting the Influence of Cinematography*

C8 | Changes and Challenges: Cultural Policies and the European Film Industry

Chair I

Elif Akçali (Kadir Has University), Ruken Doğu Erdede (Kadir Has University) & **Melis Behlil** (Kadir Has University) | *Navigating arthouse cinema in Turkey: From censorship to European funds*

Marina Rossato Fernandes, Antonios Vlassis (University of Liège) | *Ceci n'est pas European cinema: Challenges in Defining a Global Identity and Common Strategies for European Film*

Daniel Biltereyst (Ghent University), **Jens Van Landschoot** (Ghent University) | *"The freest format": Senior professionals on the streamers' impact on creative power, autonomy, and authorship in European (and Flemish) cinema*

Fernando Ramos Arenas (Complutense University in Madrid) | *Do policies work? Gender equality policies in recent Spanish film*

C9 | Streaming, Platforms, and Policy

Chair I

Joanna Sanetra-Szeliga (University of Economics/ Jagiellonian University), **Marta Materska-Samek** (Jagiellonian University) & **Joanna Kotlarz** (Jagiellonian

University) | *Mapping film policy responses toward platformisation of film market in Poland*

Chengyao Liu (University of Leeds) | *Producing commissioned dramas for short video platforms: an empirical study of Chinese short drama production*

Dom Holdaway (University of Urbino) | *Towards a Theory of Screen Distribution*

Nino Domazetovikj (imec-SMIT-VUB) | *Global Streamers, Local Impact: Investigating SVoD Investment Strategies and the Sustainability of European Television Fiction Production*

C10 | AI and Algorithms in Digital Culture

Chair |

Jana Zündel (Goethe University Frankfurt) | *"I don't understand that reference". Uncovering and navigating the referential networks behind internet memes*

Jiacheng Li (Columbia University) | *Scaling Virality: Cinematic Adaptation in the Age of Algorithmic Perception*

Julia Anna Furo-Makkai (Babes-Bolyai University, Faculty of Theatre and Film) | *Uncovering the narrativization of algorithms in documentaries*

Alexander Gerner (Universidade Lusofona/ FilmEU European University, Cicant) | *The Incalculable Cut? On Temporal Resistance to Algorithmic Cinema*

C11 | Festivals, Circulation, and Cine-Geopolitics

Chair |

Yongli Li (College of the Holy Cross) | *Chinese film distribution in East and West Germany in the 1980s*

Pablo Salas Tonello (Filmuniversität Babelsberg Konrad Wolf) | *Bridging Gaps: Festivals and Regional Platforms in Latin American Film Circulation*

Katja Hettich (Bauhaus University Weimar) | *Journeys of Transdifference: Spectatorship and the Phenomenology of European Belonging*

Claudia Fiorito (University of Padua) | *Hidden Journeys of Cold War Cinema. Artkino's Unofficial Paths of Soviet Film Distribution in the US*

C12 | Feminist Film Practices and Historical Recovery

Chair |

Eva Zak (Adelphi University) | *Uncovering Women, Revolution, and Cinema: The Lost Projects of Esfir Shub*

Arundhati Chauhan (Northwestern University) | *Situating a Transnational Feminist Archive: Reading Navina Sundaram's Archive Documentary*

Erica Biolchini (University of Amsterdam) | *Cosmo-ancestral body(ing): image of thought, creative fabulation, and the possibilities for life-living in Nazira Karimi's HAFTA (2024)*

Maggie Hennefeld (University of Minnesota) | *Curating Feminist Archival Film Comedy*

C13 | Intersectionality and Gender Representation

Chair |

Virginia Bonner (Clayton State University) | *Navigating Intersectionality and Representation in Céline Sciamma's Bande de filles/Girlhood*

Hongwei Bao (University of Nottingham) | *Disco-TECA: Queer/ing the Memories of 1980s China*

Mariana Schwartz (University of Beira Interior) | *Curves and Layers: Bella Baxter's Costume Design and Her Journey of Self-Discovery in Poor Things*

Clara Podlesnigg (Goethe University Frankfurt) | *Navigating Fame, Intimacy, and Political Engagement in Silvana (2017): The Private-Public Journey of a "Celesbian" Icon*

C14 | Regional Film Practices and National Identity

Chair |

Max Bledstein (University College Dublin) | *(Re)discovering and Reshaping Tradition: Spectral Materialities of Film Farsi in Mani Haghighi's Pig*

Adam Straka (Academy of Performing Arts in Bratislava, Slovakia) | *Navigating in the new field shape: Collectivism as a new tactic among film professionals in Slovakia*

Marc Furstenau (Carleton University) | *Mimesis and Mobility: Alfred Hitchcock, Camera Movement, and a Theory of Cinematic Depiction*

Jan Hanzlík (Palacky University Olomouc and Prague University of Economics and Business) | *Beyond Prague: The Challenges and Opportunities of Regional Film Production in Czechia*

Workshop C1 | **Histories, legacies and future perspectives in Southern European film studies**

Sofia Sampaio (Institute of Social Sciences, University of Lisbon), **Patrícia Nogueira** (University of Beira Interior / iArtes), **Fernando Ramos Arenas** (Departamento de Historia del Arte, Universidad Complutense de Madrid), **Francesco Pitassio** (Dpt. of Humanities and Cultural Heritage, Università degli Studi di Udine), **Filipa Rosário** (CEComp, University of Lisbon), **Mireille Berton** (University of Lausanne)

WorkShop C2 | **Researching The Flows of Films and Audiences in Small Audiovisual Markets: Methods, Conceptual Approaches, and Challenges**

Renata Šukaityté (Vilnius University), **Philippe Meers** (University of Antwerp), **ZaneBalčus** (Vilnius University), **Jan Hanzlík** (Prague University of Economics and Business), **Indrek Ibrus** (Tallinn University), **Dita Rietuma** (Riga Stradiņš University /Latvian Academy of Culture)

19 June Thursday

15h40 - 16h00 Break

14h00 - 15h20

**Geopolitics of Open Scholarship/
Organized by the Open Scholarship
Committee and NECSUS**

17h30 - 19h00

Lee Grieveson

Keynote Speaker

19h00 NECSUS Session

19h30 Opening Reception

20 June Friday

09h20 - 11h00

Panels & Workshops D

**D1 | Navigating (Mental) Health and Environmental
Crises Through Cinematic and Digital Lenses**

Supported by Media, Health & Disability

Chair | Marie Rebeccho (Aix Marseille Université)

Janin Tschechel (University of Bonn) | *Filmmaking as Therapy. Autobiographical Documentary Filming as a Self-therapeutic Approach to Mental Illness*

Mireille Berton (University of Lausanne) | *Digital Topographies of the Self: Navigating Mental Health in Je ne me souviens de rien* (Diane Sara Bouzgarrou, 2017)

Tobias Dietrich (University of Bremen) | *Personal Suffering as Environmental Suffering: Understanding Body-specific Pain with Ecological References in Erica Monde's THERE IS NOT MUCH WE CAN DO (2022)*

Anna Chiara Sabatino (University of Salerno), **Paola Lamberti** (University of Salerno) | *Digital Healthcare and eco-anxiety: discovering self-representational green storytelling on Ecotok*

D2 | Mobility and its Pitfalls

Chair | Giulia Simi (University of Sassari)

Beatric Seligardi (University of Bologna) | *Flâneusing the Self: Journey, Self-Discovery and Self-Oblivion in Chantal Akerman and Rachel Cusk*

Giulia Lavarone (University of Padova) | *L'une voyage, l'autre pas: reinterpreting mobilities in Agnès Varda's cinema*

Federica Piana (University of Turin) | «We're on a road to nowhere». *Defiance and Desire to wander in Avere vent'anni (To Be Twenty, F. di Leo, 1978)*

D3 | Media practices and environmental accountability

Supported by Sustainable Media

Chair | Toni Pape (University of Amsterdam)

María A. Vélez-Serna (University of Stirling) | *Operative images and environmental promises for post-mining landscapes*

Judith Keilbach (Utrecht University) | *Netflix' sustainability accounting: On non-knowing the environmental impact of video streaming*

Donya Alinejad (Utrecht University) | *Platforms and sustainability science: how to trace platform power as a complex influence on knowledge production*

Author's name | *Rethinking Cultural Practices in Degrowth and Delinking Paradigms: Insights from the Third Cinema Experience*

Respondent | Alejandro Pedregal (Aalto University)

D4 | Film Festivals as Educational Spaces: Bridging Programming, Pedagogy, and Practice

Supported by Film Festival Research
Chair |

Marijke de Valck (Utrecht University) | *From Programming to Film Education: Cinekid and the Educational Turn in Film Festivals*

Lesley-Ann Dickson (Queen Margaret University) | *Towards a Typology of Non-Formal Film Education at UK Youth Film Festivals: Mapping Pedagogies, Practice, and Participation*

Federica Carbone (Sacred Heart Catholic University of Milan) | *Spaces of Exchange: Innovation and Education at the Giffoni Film Festival*

Auhtor's name | *Bridging Theory and Practice at the Berlinale: The role of Academic Teaching staff in Connecting Festivals to Film Education*

D5 | Ageing and the Life Course: Journeys of Self-discovery in/of European and Anglophone Cinema - 2

Supported by Ageing, Life Course and Media
Chair | Malgorzata Bugaj (University of Edinburgh's Centre for Open Learning)

Gloria Dagnino (University of Udine) | *Ageing in a gendered genre: Stefania Sandrelli's embodied cinematic memory in Italian road movie *Acqua e Anice* (2022)*

Belén Vidal (King's College London) | *The Biopic's Historical Embodiments of Ageing*

Adrien Valgalier (Sorbonne Nouvelle University) | *The Spirit of the Place: Family and Summer Homes as an Embodiment of Ageing Female Characters in Contemporary French Cinema*

Alexandre Moussa (University of Poitiers) | *An auteur star's cinematic journey: Aurore Clément, lifelong embodiment of Chantal Akerman's cinema*

D6 | Navigating Creative Uses of Generative AI across Arts

Supported by Cinema and Contemporary Visual Arts
Chair | Oksana Chefranova (Yale University)

Susanne Østby Sæther (Photography and New Media, Henie Onstad Art Center) | *Mapping AI-Generated "Photography": Genealogical and Taxonomic Approximations*

Jeremy Hamers (University of Liège) | *The Subjunctive of Images. Alexander Kluge's exploration of A.I. generated pictures*

Synne Tollerud Bull (School of Arts, Design, and Media, Kristiania University) | *Time to Reflect Reality: Investigating Machine Vision and Urban Knowledge Through Artistic Research*

Ilan Manouach (University of Liège / Harvard metaLAB / Paris VIII) | *The Knowledge Codex Comics as Expansive Graphic Repositories*

D7 | Mapping/Shaping the Socialist World with Useful Cinema

Supported by Socialist and Postsocialist Useful Film
Chair |

Victoria Elizarova (Goethe University) | *Mapping the Rural: Mediation of Spatial Knowledge in the Socialist Village Newsreel*

Lucie Česáľková (Charles University) | *Steel Bond or Steel Snake? Infrastructural and Environmental Tensions in Družba Pipeline Construction Films*

Ling Zhang (State University of New York Purchase College/ Leiden University) | *The Camera Has Emotions: Unyielding Algeria (1963) and Afro-Asian Solidarity*

Adrian Grama (UNATC) | *Working Unsocial Hours in Socialism*

D8 | Discovering/Uncovering Queer Visibility

Supported by Feminist and Queer Research
Chair |

Laura Horak (Carleton University) | *Launching the Transgender Media Portal*

Anamarija Horvat (Northumbria University) | *On the (Re)Discovery of Desire: Contemporary Cinema, Saltburn and Queer Journeys into Eroticism*

Andrea B. Braidt (University of Vienna) | *Into the archive, queering memory. Journeying to the beginnings of Queer Cinema (in) Austria with Saturnfilm (1906)*

Nicole Kandioler (University of Vienna) | *"No archive will restore you", queering memory. Journeying to the futures of Queer Cinema (in) Austria with Para:dies (A 2022, Elena Wolff & Julia Windischbauer)*

D9 | Transnational Politics

Chair |

Deniz Günes (Yardimci Istanbul Bilgi University) | *Cinema as a Bridge in Transnational Dialogues: Filmic Perspectives on Turkish-German Relations*

Ana Algarra Navarro (Instituto de Ciências Sociais-Universidade de Lisboa) & **Sofia Sampaio** (Instituto de Ciências Sociais-Universidade de Lisboa) | *Building an entangled history of Southern Europe film culture in transitional times: the case of Fernando Ruiz Vergara and Ana Vila in Portugal and Spain (1971-1976)*

Johann Pibert (University of Bonn, Free University of Berlin) | *Uncovering Parallels Between Nazi Cinema and Russia's Audiovisual Propaganda Since the Beginning of the War in Ukraine*

Raffaele Chiarulli (Catholic University of the Sacred Heart) | *Studying the Cold War through the history of cinema. The case of the Giovannino Guareschi Archive.*

D10 | Post-Socialist, Post-Colonial Transitions

Chair |

Damien Pollard (Northumbria University) | *Building a Ugandan Film Industry: Infrastructural Challenges and Collective Opportunities*

Ori Jakobovich (Tel Aviv University) | *Wakaliwood – from a Ugandan Village to the Global Village*

Veronika Hermann (Eötvös Loránd University) | *The road from post-socialist media cultures to post-colonial media production*

Landi Raubenheimer (University of Johannesburg) | *Journeys into Johannesburg's past and future in the work of Lebohang Kganye and Phumulani Ntuli*

D11 | Migration, Borders, and Exile

Chair |

Kristian Feigelson (University Sorbonne Nouvelle (IRCAV)) | *Invisible borders and exile in Kurdish cinema?*

Jesse Cumming (Independent/Freelance) | *Passing Through: Inverted Travelogues in Contemporary African Nonfiction Filmmaking*

Manuela Ruiz Pardos (University of Zaragoza) | *Uncertain Destinations: Navigating Transit Spaces in Contemporary European Migration Films*

Katarzyna Marciniak (Occidental College) | *Journeys through Refugee Cinema: Defiant Refugee in Rolla Selbak's Choke (2018) and Jacques Audiard's Dheepan (2015)*

D12 | Transnational Cinema, Comedy, and Hybridity

Chair |

Hannah Müssemann (Freie Universität Berlin) | *Uncovering transnational audiovisual memories through Colombian telenovelas and TV series*

Adam Domalewski (Institute of Film, Media and Audiovisual Arts, Adam Mickiewicz University in Poznan) | *New and Old Horizons for the Migrant Comedy – An Overview*

Jonas Martelli (Filmuniversität Babelsberg KONRAD WOLF) | *Intersecting Geographies on Screen: Mapping the Bengali Immigrant Experience in Rome and Italian Cinema*

Alexander De Man (Centre for Cinema and Media Studies (CIMS), Department of Communication Sciences, Ghent University / Visual and Digital Cultures Research Center (ViDi), Department of Communication Studies, University of Antwerp) | *Diasporic epistemologies and neoliberal production logics: Lived Multiculture as entertainment in the work of El Arbi and Fallah*

D13 | Tourism, Gaze, and Cinematic Otherness

Chair |

Daniela Berghahn (Royal Holloway, University of London) | *White Privileged Tourists in Exotic Lands and the Spectacle of Cultural Difference*

Bárbara Silva (Universidade da Beira Interior) | *Virtual Tourism in the Amazon: Resistance or Spectacle?*

Ting-Ying Lin (National Chengchi University) | *The Asian American Journey to the East: Transnational Tourist Gaze and Asian Metropolis Representation in "Love in Taipei" (2023)*

Rubén Romero Santos (Universidad Carlos III de Madrid) | *Film-Induced Anti-Tourism: A New Cinematic Representation of Barcelona*

Workshop D1 | **Representing/Intervening: Media History, Science, and Technology**

Thomas Pringle (University of Southern California), **Burç Kostem** (University of Southern California), **Sasha Crawford-Holland** (Vanderbilt University), **Rose Rowson (Pratt Institute)**, **Derek Woods** (McMaster University) & **Brett Zehner** (Exeter University)

Workshop D2 | **Access before take-off! How can we make media research more inclusive?**

Bregt Lameris (Open Universiteit (NL)), **Lesley Verbeek** (Open Universiteit (NL)), **Danielle Amelsbeek** (Amerpoort/ Open Universiteit (NL)) & **Magdalena Zrodowska** (Jagiellonian University)

20 June Friday

11h00 - 11h20 Break

11h20 - 13h00

General Meeting

13h00 - 14h20

**Lunch and
Workgroup Meetings**

Workgroup Meeting 1 (tbd)
Workgroup Meeting 2 (tbd)

20 June Friday

14h20 - 16h00

Panels & Workshops E

E1 | Lines of Flight in Time-based Art

Supported by CCVA

Chair | Darren Berkland (Ulster University, Centre for Communication, Media and Cultural Studies)

Emmanuelle André (Paris Cité University) | *Can a diagram be poetic? Another Story of Lines (Aufstellung, Farocki, 2005)*

Christa Blümlinger (University Paris 8 Vincennes-Saint-Denis) | *Mapping Urban and Cinematic Spaces (Becoming-Woman)*

Miriam De Rosa (Ca' Foscari, University of Venice) | *Navigating the frame. Videoart lines of flight and deixis*

Respondent | Darren Berkland (Ulster University, Centre for Communication, Media and Cultural Studies)

E2 | Counter-maps of Imaginary Spaces: Rethinking Modernity, Exotism, Forensics

Supported by Media archaeology and the arts (MAA). Photography, experimental cinema, and video art

Chair | Deborah Toschi (University of Insubria)

Giuseppe Previtali (University of Bergamo) | *Travelling to discover the past in the present. Sketching a (decolonial) history of the mondo genre*

Margherita Fontana (University of Milan) | *Mechanical Tropical Paradise: Animatronic Colonial Imageries in Amusement Parks*

Rosa Cinelli (University of Milan) | *Navigating through measured spaces. Female aesthetics of detection to decolonize the forensic gaze*

E3 | Navigating Circularity and Sustainability in Media Production

Supported by Sustainable Media

Chair |

Maïke Sarah Reinerth (Filmuniversität Babelsberg KONRAD WOLF, Potsdam) | *Pragmatic Green Storytelling in Animation: Circularity in Production, Aesthetics, and Narrative*

Miroslav Vlček (University of Ostrava, Czech Republic) | *How to Advance Set Decoration Circularity: Efforts of Platform for Sustainable Filmmaking to Support Sustainable Sets*

Michał Pabiś-Orzeszyna (University of Lodz) | *Modularity in XR Production. Between Conviviality and Minimum-Viable-Product*

Respondent | Sezen Kayhan (Johannes Gutenberg University of Mainz)

E4 | Iconoroads and Iconovehicles: Digital Film and the Logistics of Media

Chair | Emmanuel (Alloa Université de Fribourg)

Barnabé Sauvage (Centre National de la Recherche Scientifique) | *The Logistics of AI Films: Embodiments of a Supply Chain Cinema?*

Corentin Lê (Université Sorbonne-Nouvelle) | *Transfer Aesthetics: Watermarks, Tags and Visual Footprints of Image Logistics*

Laurence Allard (Université de Lille) & **Charles Ménard** (Université Sorbonne-Nouvelle) | *Car Culture under the Radar of AI: the Logistics of Distant-Viewing*

E5 | Beyond the Frame: Navigating Through Expanded Moving Images Across Art Forms

Supported by Cinema and Contemporary Visual Arts

Chair |

Zsolt Gyenge (Moholy-Nagy University of Art and Design) | *Screens in Motion: William Kentridge Drawing Projections*

Patrícia Nogueira (iArtes / University of Beira Interior) | *Navigating Liminal Worlds: Death, Memory, and Transformation in the Collaborative Works of João Salaviza, Renêe Nader Messoria, and the Krahô People*

Giorgia Rizzioli (Coventry University) | *Michelangelo Antonioni's Visual Journey: The Enchanted Mountains Series*

Author's name | *Between Still and Moving Images: Photography and Identity Explorations in Contemporary Czech Nonfiction Film*

E6 | Rediscovering Media Studies Through Disability

Supported by Media, Health and Disability

Chair | Bregt Lameris (Open Universiteit (NL))

Lesley Verbeek (Open Universiteit (NL)) & **Daniëlle Amelsbeek** (Amerpoort & Open Universiteit (NL)) | *Road movies as road maps for inclusive research*

Magdalena Zdodowska (Jagiellonian University) | *Disability as a method of rediscovering film histories*

Jan Muggenburg (Leuphana University) | *Portable Assistants? Mobility in the Early Phase of Computer-Aided Communication Aids*

E7 | Film, Media, and the Narratives of the Humanitarian Crisis on the Polish-Belarusian Border

Chair | Adam Domalewski (Adam Mickiewicz University in Poznan)

Justyna Hanna Budzik (University of Silesia in Katowice) | *The Forest and Its Tale: Film and Artistic Representations of the Migration Crisis in Poland*

Aleksandra Powierska (Jagiellonian University) | *Media Representation of the Humanitarian Crisis on the Polish-Belarusian Border in the Context of the Concept of Affective Publics*

Agnieszka Powierska-Domalewska (State Academy of Applied Sciences in Włocławek) | *The Migration Crisis at the Polish-Belarusian Border in Animation*

Agata Hofelmajer-Roś (Silesia University in Katowice) | *Breaking the Taboo: Migration, Exclusion, and Audiovisual Narratives in Polish Film Education*

E8 | Alternative Wayfaring: eco-critical and counter-hegemonic journeys with the camera and the archive in artists moving image

Chair | Philippa Lovatt (University of St Andrews)

Sarah Neely (University of Glasgow) | *'From a space between worlds': memory, refusal and archival landscapes*

Michelle Deignan (University of the Creative Arts, Farnham) | *From landscape thought to landscape thinking with feminist film practice*

Lucy Reynolds (University of Westminster) | *Wayward wayfaring: divergent paths of navigation in feminist film*

E9 | Religion, Sacredness, and Spirituality

Chair |

Paolo Carelli (Università Cattolica del Sacro Cuore) & **Anna Sfardini** (Università Cattolica del Sacro Cuore) | *Discovering spirituality: Representation and touristic effects of Italian sacred places in the year of Jubilee 2025.*

Fryderyk Kwiatkowski (AGH University of Krakow) | *The Gospel of Lumon: The Quest for a Unified Self in 'Severance' (2022–)*

Chenlei Xiao (University of Sydney) | *The rediscovery of the light: komorebi and the digital spirituality of contemporary Tokyo in Perfect Days*

Annie van den Oever (University of Johannesburg) | *The radical reimagination of the world*

E10 | Transnational Industry and Trade

Chair |

Camilo Porras Sandoval (Johannes Gutenberg-University Mainz) | *Articulating Transnational Film Financing: The Colonial and Post-Colonial Entanglements of Costa Rican Contemporary Cinema*

Jakob Isak Nielsen (Aarhus University) & **Marius Øfsti** (Aarhus University) | *Export Pathways for Films from Small Markets*

Mattia Merlini (University of Mila) | *Transnational Transmedia Eclecticism: Tracking Transformations in Musical Poly-stylism in Screen Adaptations of Video Games Across East and West*

María-José Higuera-Ruiz (University of Salamanca) & **Alexandre Castro** (Iscte-Iul) | *How Netflix TV Series Show Iberian Socio-Cultural Imaginary to the World?*

E11 | Sound, Performance, and Audiovisual Presence

Chair |

Leo Murray (Murdoch University) | *Life imitating art – film sound design and the sound of vehicles*

Maurizio Corbella (University of Milan) & **Mattia Zanotti** (University of Milan) | *Navigating Residual Media: Sheet Music Publishing and Early Twentieth-Century Musical Entertainment through the Lenses of Digital Methods*

Simone Nowicki (Goethe-Universität — Goethe-Universität Frankfurt) | *Unheard, Unclaimed: The Silent Labor of Foley Artists and the Struggle for Copyright Recognition*

Andrea Hanáčková (Palacký University Olomouc, Czech Republic) | *Unheard Paths: Sonic Navigation of Jewish Fates in Terezín*

E12 | Representing Women, Sex, and Desire

Chair |

Aga Skrodzka (Clemson University) | *Screen Narratives of Sex Work Navigation*

Goran Kusić (University of Amsterdam) | *Strip Clubs as Locations of Resistance: How "P-Valley" (Hall, 2020) Navigates Sexual Discovery and Hostility*

Jennifer Moorman (Fordham University) | *"Unrest, Rebellion, and Escape" – The Political Potential of "Black Emanuelle" in Prison*

Claudia Aguas (Universidad de Zaragoza) | *Navigating Identity and Belonging: The Role of Discovery in Penélope Cruz's Stardom*

E13 | Non-Human Worlds and Cinematic Ecology

Chair |

Kornelia Boczkowska (Adam Mickiewicz University, Poznan) | *Animals in/as movement: Animal mobilities in two experimental films and wildlife camera videos*

Humberto Saldanha (Queen's University Belfast) | *Encountering the Non-human through Cosmopolitan Aesthetics in Contemporary Brazilian Cinema*

Sander De Ridder (University of Antwerpen) | *Discovering Non-Human Intimacies: Towards a Multi-Scalar Research Agenda in Media Studies*

Anamaria Antoci (UNATC "I.L. Caragiale" Bucharest) | *Green Film Production: Navigating Sustainability, Collaboration, And Cultural Diversity in the Audiovisual Industry*

E14 | Satire, Irony, and Cultural Subversion

Chair |

Elena Caoduro (Queen's University Belfast) | *Uncovering Laughter: Nostalgia, Irony, and the Comedic Reimagining of Political Violence in German and Italian Cinema*

Rhys Jones (University of Amsterdam) | *Abjection in Plain Sight: Uncovering Unseen Labor and Hidden Affects in Luxury Real-Estate Reality TV*

Birger Langkjær (University of Copenhagen) | *An aesthetics of social awkwardness: Vicarious embarrassment and satire in the films by Ruben Östlund*

Pierandrea Villa (Università degli Studi di Urbino Carlo Bo) | *Rip-offs as an act of resistance. From the Italian Parodies of the 60s and the 70s, to the Contemporary Ugandan Political Posters*

Workshop E1 | **Operational Imaginaries**

Abraham Geil (University of Amsterdam), **Laliv Melamed** (Goethe University), **Aubrey Anable** (Carleton University), **Ariel Caine** (University College London), **Gloria Chan Sook Kim** (University of California-Riverside) & **Daniel Mann** (King's College London)

Workshop E2 | **A practical guide on how to build and publish your dataset and data visualizations**

Aida Vallejo (University of the Basque Country UPV/EHU), **María Paz Peirano** (UAntwerpen), **Skadi Loist** (Norwegian University of Science and Technology (NTNU)), **Terézia Porubčanská** (Masaryk University) & **Thomas Schick** (Film University Babelsberg)

20 June Friday

16h20 - 18h00

Panels & Workshops F

F1 | **The Eroticism of (Un-)Covering**

Chair |

Eva Krivanec (Bauhaus University Weimar) | *Textile Medialities and the Eroticism of Movement*

Hannah Peuker (Ruhr University Bochum) | *The Eroticism of (Un)Covering Identities in Japanese New Wave Cinema*

Leonie Zilch (Johannes Gutenberg University Mainz) | *Un/Covering the naked body. Pornography and sex in film*

Samuel Döring (Bauhaus University Weimar) | *Orgy Every Other Day – NYC’s Queer Underground Sex Party Scene*

F2 | Deep Resonances: Vocality, Soundscapes, and the Cinematic Representation of the Sea

Chair |

Marco Cosci (Università di Pavia) | *Siren Songs: The Wordless Voices of the Sea*

Elena Mosconi (Università di Pavia) | *A Voice Among the Waves: Discovering the Self Beneath the Water’s Surface in Contemporary Italian Cinema*

F3 | Journeys through Digital Film History: New Methods and Discoveries

Supported by Digital Methods
Chair | Rhys Jones (University of Amsterdam)

Emil Stjernholm (Lund University) & **Robert Aspenskog** (Lund University) | *Mediating Modernity: A Distant Reading of the Swedish Newsreel SF-Journalen*

Malte Hagener (Philipps-Universität Marburg) | *Popularity and Weimar Cinema: A Digital Methods Approach*

Isadora Campregher Paiva (University of Amsterdam) | *Mapping the Canonization of Nosferatu (1922): A Data-Driven Approach to Diachronic Film Reception*

Pavel Skopal (Masaryk University) & **Terézia Porubčanská** (Masaryk University) | *Space Time and Ties: Cinema History as an Interactive Web of Knowledge*

F4 | CresCine Panel 1: Audience Research and Value in Small European Countries

Supported by Crescine

Chair |

Rita Grácio (Lusófona University – CIOANT) & **Nic Flanagan** (Munster Technological University) | *The Social Dimensions Of Film Viewing In Small European Countries: A Seven-Country Study*

Manuel José Damásio (Lusófona University – CIOANT), **Manuel Pita** (Lusófona University – CIOANT) & **André Rui Graça** (Lusófona University – CIOANT) | *Addressing Key Research Questions in Film and Audience Studies with Artificial Intelligence Tools Conceived for Focus Groups*

Sten Kauber (Tallinn University) | *Sociality in contemporary film consumption: Exploring audience practices across small European markets*

Respondent | **Ivana Kostovska** (Vrije Universiteit Brussel)

F5 | Death, Disappearance, and Digitality: Existential meditations in Cinema, Anime, and Media

Chair |

Susana Viegas (NOVA FCSH) | *Wandering Toward the End: Existentialism and Death in “Gerry”*

Lucas Ferraço Nassif (Ifilnova) | *Into the Wired: Lain and the Clinic of the Unconscious*

Respondent | **Corey P. Cribb** (Technological University Dublin)

Christine Reeh-Peters (Bochum Protestant University of Applied Sciences) | *Postcards for the Future: Haunting Questions and New Worlding*

F6 | Migration and Displacement in Contemporary Documentary Forms

Chair |

Jasmin Kermanchi (University of Hamburg) | *AI-Generated Documentaries About Refugees: Strategies for Avoiding the Violence of the Documentary Act*

Florian Mundhenke (Friedrich-Alexander-University Erlangen-Nuremberg) | *Migration, Relocation, Crisis Intervention – The Experience of Displacement in Non-Fictional VR*

Thomas Weber (University of Hamburg) | *Methods for analyzing new documentary film projects on the topic of migration in the GLAM field*

Cornelia Lund (HfK Bremen/HTW Berlin) | *Unfinished Conversations – multi-layered polyvocal approaches to migration and identity in documentary installations*

F7 | More than a City: Augmented Reality in Urban Spaces

Supported by Media archaeology and the arts (MAA). Photography, experimental cinema, and video art

Chair | Margherita Fontana (University of Milan)

Deborah Toschi (Insubria University (Como)) | *Play Toolkit, Play the City. AR, Gamification and Cultural Heritage*

Lorenzo Donghi (University of Pavia) | *VELORIVELO 1.5 AR and Thermal Imaging for Environmental Sustainability*

Respondent | Giovanni Franchina (Bepart. The Public Imagination Movement)

F8 | Film Festivals in the Post-Yugoslav Space as Spaces of Memory Discovery, Navigation, and Migration

Chair |

Boris Ružič (University of Rijeka) | *Film Festival and Its Vicissitudes: Seeing Migration*

Jasmina Šepetavc (University of Ljubljana) | *“The Other Queers”: Discovering peripheral Southeastern and Eastern European queer memories through LGBTQ+ film festivals*

Natalija Majsova (University of Ljubljana) | *Journeys that implicate subjects: Festival memory politics in the post-Yugoslav space*

Respondent | **Jaka Primorac** (Institute for Development and International Relations (IRMO))

F9 | Political Allegory and Historical Memory

Chair |

Jakub Gortat (University of Lodz) | *Everyday fascism on and in front of the TV screen. Memory of National Socialism in Austrian television films (1960-1980)*

Joana Isabel Duarte (CITCEM (University of Porto)/ TRAMA (University of Lleida)) & **Minerva Campos Rabadán** | *In Transit: Lisbon as a Cinematic Stopover during World War II*

Alice Bardan (Mount Saint Mary's University) | *Reenactment and Repetition: Performing Labor in Radu Jude's Do Not Expect Too Much from the End of the World (2023)*

Louis Bayman (University of Southampton) | *Navigating Time: Exploring the Temporalities of Narrative Film*

F10 | Cinema, Science, and Technology

Chair |

Marta Rocchi (Alma Mater Studiorum – Università di Bologna) | *Navigating Knowledges: Audiovisual Science Communication on Italian Television*

Liv Hausken (University of Oslo, Department of media and communication) | *Navigating the Intersection of Art and Science: AI and Interdisciplinary Approaches to Photographic Theory*

Francesco Melchiorri (IULM University) | *From Panoramas and Dioramas to Virtual Reality: between colonial and decolonial gaze*

Sebastian Scholz (Vrije Universiteit Amsterdam) | *Navigating the Contemporary Condition: Sensor-Media and Operational Aesthetics*

F11 | Experimental Forms and Expanded Cinema

Chair |

Daniel Torras i Segura (Tecnocampus (UPF)) | *A bone to pick with travel soundscape. A new paradigm in the listening while traveling (discovering/uncovering) to more immersive positions.*

Lee Flamand (Ruhr University Bochum) | *Hallucination, Labyrinth, Dark Forest: Navigating Gothic Theories of the Internet in the Age of AI*

Alisa Lebow (University of Sussex) | *Retroactive Futurisms in Contemporary Artists' Documentary*

Wang-Yun Yen (University of Amsterdam) | *Historizing expanded cinema in the museum: ZKM's MindFrames and thought exhibition*

F12 | Recovery and Historiographic Debate

Chair |

Aine O’Healy (Loyola Marymount University) | *Refugees in Contemporary Documentary Cinema: Ethics, Border Crossing and Performance*

Missy Molloy (Victoria University of Wellington) | *Mati Diop’s Material and Reparative Cinema*

Molly Follette (University of Pittsburgh) | *Cartographies of Taste: The Transnational Voyage of French Exploitation Cinema from The Grey Market to The Ivory Tower*

Halil Sores Karakoc (Goethe University Frankfurt) | *From a Journey to Find Oneself Towards a Third Cinema: We must discover, we must invent*

F13 | Geographies and Transit

Chair |

Samuel Antichi (University of Calabria) | *Navigating with and within images of the conflict. The Representation of the Russo-Ukrainian War on TikTok*

Lőránt Stöhr (University of Theatre and Film Arts Budapest) | *Lost Directions. The Search for Identity in Cinematic Representations of Desert and Jungle*

Corey Cribb (Technological University Dublin) | *Rediscovering Marie-Claire Ropars’s Film Theory*

Melinda Bloss-Jáni (Sapientia Hungarian University of Transylvania) | *Documented Border Crossings. Audiovisual Testimonies on the Migration of Hungarian Minorities from Romania to Hungary Around 1989*

Workshop F1 | Non-Fiction Cinema, Archives, and Memory: Challenges and Opportunities

Perrine Česálková (Charles University), **Paolo Villa** (University of Parma), **Francesco Pitassio** (Università degli Studi di Udine), **Alexander Stark** (Philipps University Marburg) & **Fabian Schmidt** (Film University Babelsberg Konrad Wolf)

Workshop F2 | **Critically Reviewing Production Studies Methodologies in Small Cinemas: Eastern Europe and Latin America**

Camilo Racięski (University of Warsaw), **Elīna Reitere** (University of Latvia), **Jasper Vanhaelemeesch** (Erasmus University Rotterdam) & **Kamil Vlček** (University of Ostrava)

20 June Friday

18h20 - 19h30

Ulrike Rohn

Keynote Speaker

21 June Saturday

09h00 - 10h40

Panels & Workshops G

G1 | Navigating the Animal Gaze: Challenging Species Boundaries in Screen Media and Art

Supported by Film Animal Studies
Chair | **Angela Pietrafesa** (University of Basilicata)

Ina Karkani (Normativät Kritik Wandel, FU Berlin) | *Cinema as Ear. (De) Acousmatizing Non-Human Subjectivity in PEPE (2024)*

Irene Rihuete-Varea (Brown University) | *Slowness, Eco-Horror and Animal Ethics*

Patrycja Chuszcz (University of Lodz, Doctoral School of Humanities) | *Exploring Audience Perceptions and Interspecies Relations in Documentary Cinema*

Ewelina Twardoch-Raś (Institute of Audiovisual Arts, Jagiellonian University in Cracow) | *Speculative human-animal extensions in art&science projects*

G2 | Air as Medium: Navigating Complexities of Screen Atmospheres

Supported by Cinema and Contemporary Visual Arts
Chair | Salomé Coelho (ICNOVA - NOVA University Lisbon)

Maia Gattás Vargas (Universidad Nacional de Río Negro, CONICET, University of Buenos Aires) | *Submerged at the Bottom of an Ocean of Air*

Kalpana Subramanian (University of Colorado Boulder) | *Cloud Studies: An Alternative Poetics of Breathlessness in Cinema*

Bori Maté (University of Applied Arts Vienna) | *Toxic Atmospheres and Cycles of Care: Exploring Relationality in Ana Vaz's Atomic Garden (2016)*

Oksana Chefranova (Yale University) | *Genealogy of Air Representations and the Fear of the Nonhuman Umwelt in Daniel & Clara's En Plain Air (2022)*

G3 | Transnational Westerns: Uncovering the Genre's Global Trajectories

Chair | Elżbieta Durys (University of Warsaw)

Florian Zappe (LMU Munich) | *Cold War Frotniers: The Role of the German Western in 1960s Cultural Politics*

Marek Paryż (University of Warsaw) | *Westerns in Unexpected Places*

Respondent | **Jesús González** (University of Cantabria)

G4 | Navigating the Contemporary Landscape of TV Serials in Turkey: Shifts around and across the Dizi Genre

Chair |

İpek A. Çelik Rappas (Koç University) & **Özge Özyılmaz** | *Slow Watching: The Pleasures and Pains of Dizi Temporality*

Şebnem Baran (Smith College) | *Global Aesthetics, Local Politics: When Nordic Noir Meets Prime Suspect in Netflix's Turkish Original Series Mezarlık (Graveyard)*

Cüneyt Çakırlar (Nottingham Trent University) & **Cüneyt Çakırlar** (Nottingham Trent University) | *Framing Toxic Masculinity and Queer Vengeance in Alef (2020): Locations of Horror, Islam, and Heterodoxy in postmillennial Turkish Screen Culture*

Baran Germen (Colorado College) & **Sangita Gopal** (University of Oregon) | *Navigating Media Polarization: How the Dizi Rethinks Televisual Publics in Turkey*

G5 | Pathways to sustainability for small European film markets: Balancing industrial goals with cultural & public good objectives

Supported by Crescine
Chair | **Manuel José Damásio** (Lusõfona University)

Jaka Primorac (Department for Culture and Communication, Institute for Development and International Relations (IRMO)) | *'Audiovisual platforms and the limits of market structures and policy responses in Europe's (digital) periphery*

Ivana Kostovska (SMIT-VUB) | *From national to transnational: How film policy toolkits are adapting to globalisation and disruptions by global streamers*

Jakob Isak Nielsen (Aarhus University) | *Sustaining small European ecosystems: Four key avenues and funding logics for competitiveness*

Respondent | Marius Øfsti (Aarhus University)

G6 | Amazon Prime Video in Europe: Case Studies in National Localization

Chair |

Philip Drake (University of Liverpool) | *Selling the Stream: Amazon Prime Video in the UK*

Susanne Eichner (Film University Babelsberg) | *"Cultural specificity" vs. "transnational grammar": Amazon Prime Video in the German media landscape*

Vicente Rodríguez Ortega (Universidad Carlos III de Madrid) | *Amazon Prime Video's Spanish Original Series: The Chaotic Kingdom of IP*

Christopher Meir (Universidad Carlos III de Madrid) | *Amazon Prime Video and French Cinema: Between 'Hyper-Local' Comedies and National Non-Specificity*

G7 | Esoteric archaeology of navigation

Supported by Media archaeology and the arts (MAA). Photography, experimental cinema, and video art

Chair | Lorenzo Donghi (University of Pavia)

Barbara Grespi (University of Milan) & **Francesco Iezzi** (University of Milan) | *Playing Cards, Figurines, Tarot Cards: An Esoteric Archaeology of Image Navigation*

Roberto Malaspina (University of Milan) | *Posturology as Media Theory: Navigating Immersion, Screen Environments, and Body Inclinations*

Giancarlo Grossi (Catholic University of Milan) | *Dream Journeys and Reality Shifting. A Media Archaeology of the Imaginary Travelling of Digital Culture*

Respondent | Giuseppe Previtali (University of Bergamo)

G8 | New technology, New Media

Chair |

Jaka Lombar (Trinity College Dublin) | *Late Queer Theory: Post-Cinematic Immersion and Estrangement in VR*

Ilona Copik (University of Silesia, Katowice) | *Cinematic landscapes on the web. Social media communication from a cultural perspective*

Élise Jouhannet (Université Sorbonne Nouvelle) | *Navigating Liquid Opacity: How Underwater Documentary Cinema Negotiates the Unseen*

Linda Kopitz (University of Amsterdam) | *"Who's buried here?": #Gravetok between Archives and Aesthetics*

G9 | Expanded Narrative and Digital Storytelling

Chair |

Adrián Sánchez Martínez (Pompeu Fabra University) & **Andreu Martínez Chaves** (Pompeu Fabra University) | *Travelling through the digital, globalised space in The Human Surge (2016) and The Human Surge 3 (2023)*

Ariane Papillon (Université Paris 8) | *Relocating Navigations from One Screen to Another: How Cinema Enables Collective Re-Discovery of Digital Habits*

Ariel Rogers (Northwestern University) | *Fragile Home: Virtual Journey, Perceptible Distance*

Elio Ugenti (Roma Tre University) & **Lorenzo Denicolai** (University of Turin) | *Navigating the Digital Flow: Immersion and Awareness in Interactive Experiences with Digital Devices*

G10 | Artistic Practice and Archive

Chair |

Radha O'Meara (University of Melbourne) | *Towards a Self-reflexive Archive of Australian Screenplays*

Ana Sofia Fernandes de Almeida (NOVA FCSH / IONOVA) | *Navigating Mnemonic Fragments from the Portuguese Diaspora Between On/Off-Screens and Interactive Imaginaries*

Ana Isabel Soares (Universidade do Algarve) | *In search of an artist: the personal audiovisual archive as a portal to the creative process*

Balázs Zāgoni (Babes-Bolyai University) | *Discovering the Creative Process Behind Michael Curtiz's Oldest Surviving Silent Film*

G11 | Discourse(s) and Ideology

Chair |

Matteo Marinello (University of Bologna) | *The Pope is Dead, Long Live the Pope: Uncovering Politics and the Vatican in Italian Television Fiction and Beyond*

Syeda Momina Masood (University of Pittsburgh) | *Bad Media in Transit: The Transnational Dimensions of the Tota Film in Pakistan*

Thomas Scherer (European University Viadrina Frankfurt (Oder)) | *New Political Heroes? Imaginations of Alternative Populisms in Fictional European Series*

Dattatreya Ghosh (Jadavpur University) | *Navigating Crisis and Aspirations: A Historical Investigation of Early Bengali Film Discourse (1930s-1940s)*

G12 | Visual Motifs and Cinematic Landscape

Chair |

Ömer Derdiyok | *Spectral Terrains: Visual Motifs of Human and Landscape in Nuri Bilge Ceylan's Cinema*

Anna Poupou (Department of Digital Arts and Cinema, National & Kapodistrian University of Athens) | *Navigating through nature, landscape and slow aesthetics in the Mediterranean political neo-Western of the 2020s*

Juliëtte Molenaars (University of Amsterdam) | *On/at the Edge of Danger: Selfies, Sightseeing and the Sublime*

Jennifer Malvezzi (University of Parma) | *Exposures, Temperatures, and the Biopolitics of Migrant Bodies in Richard Mosse's Visual Works*

Workshop G1 | Uncovering the joy of less. A workshop

Michał Keilbach (Utrecht University), **Marijke de Valck** (Utrecht University), **María A. Vélez Serna** (University of Stirling) & **Ger Zelinski** (Toronto Metropolitan University)

Workshop G2 | Uncovering to Heal: Introducing Audiovisual Healing and Reparation

Ozgur Walsh (University of the Arts), **Sirin Fulya Erensoy** (University of Groningen), **Sena Basoz** (Independent Artist), **Ozlem Sariyildiz** (Independent Artist), **Özgün Eylül İşcen**

21 June Saturday

10h40 - 11h00 Break

09h00 - 10h40

Panels & Workshops H

H1 | **Discovering Non-Human Traces and Places in Screen Media History**

Supported by Film Animal Studies

Chair | Irene Rihuete-Varea (Brown University)

Michał Matuszewski (University of Warsaw) | *Discovering Simona Kossak: Navigating Nature, Persona, and Media Practices*

Angela Pietrafesa (University of Basilicata) | *Uncovering Kinship: Animals, Humans, and Cinema in Basilicata*

Marta Maciejewska (University of Gdańsk) | *A Tough Hop into the Past: The Status of Rabbit Actors in Selected Feature Films*

Marta Stańczyk (Jagiellonian University) | *Why Did the Horses Die on the Set of "Jesse James"? The History of Violence against Horses in the American Western*

H2 | Uncovering the evidence. Neurofilmological approaches to the audiovisual and VR experience/3 - Rhythms of/in time

Chair | Anna Kolesnikov (Université de Montréal)

Ruggero Eugeni (Università Cattolica del Sacro Cuore) | *Shapes of movements, shapes of time. Rethinking rhythms in Film and media Theory from a neurofilmological perspective*

Adriano D'Aloia (University of Bergamo) | *Virtual reality, enaction, and rhythm*

Massimo Locatelli (Università Cattolica del Sacro Cuore) | *The METRO_ART Research Project on the Perception of Rhythm: Differences Between Visual and Auditory Rhythmic Stimuli in Film Viewing*

Federica Cavaletti (University of Milan) | *Speeding up time passage in chemotherapy with VR: methods and insights from patient-centred participatory design*

H3 | Socialism Goes Global: Cold War geopolitics beyond Europe

Supported by Film and Media of the Other Europe Workgroup

Chair | Deniz Göktürk (University of California, Berkeley)

Lisa W. Jacobson (Georgia Institute of Technology) | *Individualism, Collectivity, and Connectivity in The Americans*

Cheryl Dueck (University of Calgary) | *Cold War in the Global South: Deutschland 86 and Kleo*

Balázs Varga (ELTE Eötvös Loránd University) | *Repositioning East-Central European Socialism in Contemporary Global Screen Culture*

H4 | Alternative Histories and Unattended Marginalia in the Experimental Film Archive

Chair | Glyn Davis (University of St. Andrews)

Juan Antonio Suárez (Universidad de Murcia) | *The Materiality of Absence in the Experimental Film Archive*

Henning Engelke (University of Arts) | *“All archival problems are ideological problems”: The Survey of American Independent Film (1973-74)*

Michele Pierson (King’s College London) | *Historiography By Other Means: On Peggy Ahwesh’s Film Programming*

Author’s name | *Visible Splice Marks as Meaning Makers in Contemporary Experimental Film*

Respondent | Gabriele Jutz (University of Applied Arts Vienna)

H5 | Innovative and Sustainable Strategies for Small European Film Markets: Navigating Digital Transformation and Global Challenges

Supported by Crescine

Chair | Alexander Gerner (Lusófona University)

Marta Vaz de Sousa (Lusófona University) | *Innovation Strategies for Small European Market Film Producers in the Age of AI*

Małgorzata Kotlińska (Lusófona University) & **Marta Materska-Samek** (Jagiellonian University/ Lusófona University) | *Sustainable marketing strategies for small distribution markets*

Indrek Ibrus (Tallinn University’s (TLU) Baltic Film, Media and Arts School (BFM)) | *Strengthening Europe’s Film Industry: Evaluating Blockchain-Based Data Management Solutions*

Marta Materska-Samek (Jagiellonian University /Lusōfona University), Joanna Kotlarz (Jagiellonian University) & Sanetra-Szeliga (University of Economics) | *Quantitative Study of Polish Audience Behavior Patterns Amidst Digital and Social Transformations (2025)*

H6 | From funding to exhibition: Perspectives on Transnational Documentary Cinema

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

Amir Bashti (Monfared Faculty of Media & Journalism, Volda University College) | *Towards Global Reach: Power and Political Economy in the Transnational Context of Social Impact Documentaries*

Elio Sacchi (Università di Torino) | *Workshop-going: international network and regional production of non-fiction film*

Justine Pignato (Department of communication, Université de Montréal) | *Drawing a map of the circulation of Syrian independent documentary films (2011-2024): understanding the filmmakers' strategies*

Andrada Neacsu (Research Center for Science and Technology of the Arts/ Universidade Católica Portuguesa) | *Auteurs and Transnational Circuits: Curating Documentary Hybridity at the Doclisboa International Film Festival*

Respondent | Andrada Neacsu (Research Center for Science and Technology of the Arts/ Universidade Católica Portuguesa)

H7 | New Modes of Cinematic Social Realism in Local and Regional Cinemas

Chair | Elżbieta Durys (University of Warsaw)

Katarína Mišíková (Academy of Performing Arts Bratislava) | *Social realism as a theoretical problem. The case of Slovak social film drama*

Karolina Kosińska (Institute of Art, Polish Academy of Sciences) | *The Spectacle of Social Realism – Polish Contemporary Cinema and its Visual Codes of Social Diagnosis*

Carolina Urrutia (Universidad Católica de Chile) | *Approaches to Postcapitalist Desire in Contemporary Latin American Cinema*

Rebeka Hatházi (Babeş-Bolyai University Faculty of Theatre and Film, Cluj) | *From Political Austerity to Award-winning, Low-budget, Green Film*

H8 | The Cinematic Nature of Islands: Reimagining Mediterranean Landscapes

Chair I. Giulia Lavarone (University of Padova)

Giulia Simi (University of Sassari) & **Luisa Cutzu** (University of Sassari) | *Sardinia Family Lexicon: notes for a new vegetal emotional map based on home movies collections*

Simona Busni (University of Catania) | *Journey to Sicily: islands, volcanos and authorial gazes*

Maria Magdalena Brotons Capó (Universitat de les Illes Balears) | *El Mar: Blai Bonet and Agustí Villaronga's Haunting Vision of War and Desire*

Respondent Chiara Tognolotti (University of Pisa)

H9 | Versions of Activism

Chair I

Sonia Campanini (Goethe University Frankfurt) | *Navigating Nollywood: Women's Journeys as Cultural Entrepreneurs in Nigerian Cinema*

Vara Celia (McGill University) | *Crossing spaces: Embodies activations of Spanish 1970s feminist media somatic traces*

Vincent Bohlinger (Rhode Island College) | *Discovering/Uncovering Ukrainian Culture: The Production and Distribution Labor of Nadia Parfan*

Murat Akser (Ulster University) & **Dikmen Yakali** (IZTECH - Izmir Technological University) | *Spectacle Activist Cinema: A New Paradigm?*

H10 | Transnational Histories and Rediscovery

Chair |

Boaz Hagin (Tel Aviv University) | *"My Paris was Hollywood": The Israeli Press on a 1980s American Mini-Major*

Anna Doyle (University of Groningen) | *Rediscovering Beauty: Sergei Paradjanov and Yuri Illienko's Filmic Journeys to Ukraine*

Lies Lanckman (University of the West of England) | *Between Silver Screen and Golden Land: Transcultural Identities in Film-Nayes (1936-38)*

Cosetta Gaudenzi (University of Memphis) | *A Long History of Mutual Transatlantic Influences: Italian Stereotypes, Male Melodrama, and Gender Relations in Edward Berger's Conclave*

H11 | The Politics of Education and Institutions

Chair |

Saara Tuusa (University of Turku; University of Lisbon) | *Whose story is being told? An Ethnographic Study of "Committed Filmmakers" Negotiating the Neoliberal Demands of Auteur-led Production Cultures in 2020's Northern Europe*

Petr Veinhauer (Department of Film Studies and Audiovisual Culture, Masaryk University) | *Students or Aspiring Professionals? Ethnographic Research of Film School Students' Production Culture*

Jaap Kooijman (University of Amsterdam) | *Television Still Delivers People: Re-Creating the 1973 Video Manifesto by Richard Serra and Carlota Fay Schoolman through Multiple Screens and Various Media*

Fabian Kling (Johannes Gutenberg University Mainz) | *Teaching digital methods in film studies through data sprints*

H12 | Unlikely Conversations

Chair |

Giovanbattista Tusa (Nova Institute of Philosophy (IFILNOVA), Universidade Nova de Lisboa) | *Time travels: Pasolini and the future*

Federico Zecca (Università degli Studi di Bari "Aldo Moro") & **Giovanna Maina** (Università degli Studi di Torino) | *Maps to the (Porn) Stars: A Journey through Pornographic Stardom*

Anne Kustritz (Utrecht University) & **Anthony Enns** (Dalhousie University) | *Diseases Without Borders: Viral Mobility in Pandemic Board Games*

Emilio Audissino (Linnaeus University) | *Discovering and Uncovering the Cinema of Hasse&Tage*

H13 | Mediation and Cultural Memory

Chair |

Mariana Liz (Universidade de Lisboa, Faculdade de Letras, Centro de Estudos Comparatistas) | *From "New Wave Woman" to Tragic Heroine: Rediscovering Ilda in The Green Years*

Engelart Willems (Ghent University and Vrije Universiteit Brussel) | *'Grands enfants' or potential rebels? Newsreel censorship in the Belgian Congo (1952-56)*

Nessa Johnston (University of Liverpool) | *From Eggsploration to Texsploration: Tobe Hooper's countercultural impulse and the Texan imaginary*

Dominic Williams (Northumbria University) | *Clinical Witness: The Pharmacist Tadeusz Pankiewicz in the Outtakes of Shoah*

Workshop H1 | **Screening Scholarship: Exploring the Potential of the Video Essay**

Ana Romero-Santos (University Institute for Spanish Cinema, Universidad Carlos III de Madrid), **Sonia Dueñas-Mohedas** (Universidad Carlos III de Madrid) & **Francisco Jiménez-Alcarria** (Universidad Carlos III de Madrid)

Workshop H2 | **The Short Route, or: “It's About Time!”—Why the Film Studies Classroom Needs Short Films**

Irina Felando (University of California, Santa Barbara), **Colleen Kennedy-Karpat** (Bilkent University), **Dian Weyss** (University of Stellenbosch) & **Martin P. Rossouw** (University of the Free State)

12h40 - 14h20 **Lunch and** **Workgroup Meetings**

Workgroup Meeting 1 (tbd)
Workgroup Meeting 2 (tbd)

21 June Saturday

14h20 - 16h00

Panels & Workshop I

I1 | Unveiling the Connections: Women's Films and Transnational Broadcasting - North/South Co-Productions and Solidarity Networks in the 1980s

Chair | Masha Salazkina (Concordia University)

Dalila Missero (Lancaster University) | *"As Women See it:" The International Film Series for Television during the UN Decade for Women (1975-85)*

Nikolaus Perneczky (Queen Mary University of London) | *Safi Faye at the United Nations: "Women in Development", North-South Co-production and the Neoliberal Turn*

Cecilia Valenti (Johannes Gutenberg University Mainz) | *The Feminist Power of Situating: Ateyyat Al Abnoudy's Documentary Practice in the Context of West German Public Television of the 1980s*

Elizabeth Ramírez-Soto (Columbia University) | *Women, Coca, Action: The Amazon on European Screens*

I2 | Exploring Human-Geological Relations in Mountain Cinema

Chair | Beja Margitházi (Eötvös Loránd University)

Beja Margitházi (Eötvös Loránd University) | *Mountains as Contact Zones: The Geographical Imagination of the Carpathians in Hungarian Silent Films and Set Photographs*

Charlotte Bösling (Philipps-Universität Marburg) | *"Eco-Heroic Climbing?" Revisiting the Cracks and Frictions of Non-fictional climbing films*

Dennis Hippe (Goethe University Frankfurt) | *Moved by Moving Mountains. The Krafft's Affective Explorations*

Author's name | *Zhao Liang's Cinematic Map of Inner Mongolia in Behemoth (2015)*

I3 | Teen Drama: Representation, Reflection, and the Sociological Gaze

Chair | Marta Boni (Université de Montréal)

Valentina Re (Link Campus University of Rome) | *Adolescents in Italian TV Crime Drama: Between Coming-of-Age Narratives and Detective Stories*

Arianna Vergari (Link Campus University of Rome) | *Young, Beautiful, and Dead. Reimagining the 'Dead Girl Show' in Italian Teen Crime Series*

Elisa Farinacci (University of Bologna) | *Everything Calls for Salvation: Mental Health, Family, and the Teen Drama in Contemporary Italian Television*

Nicoletta Marini-Maio (Dickinson College) | *From Inchiesta to Safe Spaces: Representing Sexuality in Italian Teen Drama*

I4 | Uncovering the evidence. Neurofilmological approaches to the audiovisual experience/1 - Embodying the self

Chair | Julian Hanich (University of Groningen)

Anja Boato (Università degli Studi di Bergamo) | *The Role of the User's Body in Shaping the Narrative of an Immersive Experience*

Samuele Sartori (Università degli Studi di Milano) | *Shaping the Self. Embodiment and Incorporation in Audiovisual Media*

Marta Calbi (Università degli studi di Milano) | *Drone-Based Cinematography and Embodied Responses*

Author's name | *The Good, the Bad and the Ambiguous: Musical Timbre and Social-Affective Evaluation of Faces in Film*

Respondent | Anna Kolesnikov (Université de Montréal)

I5 | Gender, Media, and Developmentalism

Chair | Nikolaus Pernecky (Queen Mary University of London)

Weixian Pan (Queens Univeristy) | *Terra-developmentalism: Cinematic Construction of Women Geologists and Resource Frontiers in Early Socialist China*

Miguel Errazu (Goldsmiths University) | *Ateliers Varan in Bolivia: Infrastructures of cooperation and gender division of labour in the Miner's Film Workshop (1983)*

Daphne Gershon | *Putting entertainment education on trial: examining PFI's sex education web series Sex Ki Adalat*

I6 | Experiments in Decolonial Worldbuilding: The Algerian Magazine Les Deux Écrans

Supported by Cinema and Social Issues

Chair |

Kenza Belarbi (Talitha) | *Les Deux Écrans and Art Criticism in Post-Liberation Algeria*

Viviane Saglier (University of St Andrews) | *De-centralization, Development, and Remediation in Les Deux Écrans*

John Bennett (University of Wisconsin–Madison) | *The Global Coverage of Les Deux Écrans and the Ethos of Transnationalism in Algerian Cinema Culture*

Author's name | *Les Deux Écrans and the Shaping of Contemporary Arab Women's Film Criticism*

Respondent | Dareen Hussein (Ohio State University)

I7 | The Political Pitch: Uncovering Identities in Sports Media History

Chair | Damiano Garofalo (Sapienza Università di Roma)

Daniele Serapiglia (Universidad Complutense de Madrid) | *A Question of Image: Football and the Media in the Iberian Dictatorships (1926-1975)*

Lorenzo Venuti (Università di Bologna) | *Showing the Uprising through Sport: Hungarian Films and the 1956 Revolution*

Margherita Moro (Sapienza Università di Roma) | *Italian Football Uncovered: Between Media Representation and National Identity (1968-2006)*

I8 | Sonic entanglements: the acoustics of environmental crisis in screen media

Chair | Tom Whittaker (University of Warwick)

Michael Pigott (University of Warwick) | *The ambient sound of ecological violence: resource extraction in the Lumberjack Western*

Philippa Lovatt (University of St Andrews) | *Sonic materiality and ambience in Som Supaparinya's Electricity Generation Series*

Tom Whittaker (University of Warwick) | *Sound, ecology and loss in New Galician Cinema*

I9 | Uncovering the evidence. Neurofilmological approaches to the audiovisual experience/2 - Narrative emotions

Chair | **Adriano D'Aloia** (University of Bergamo)

Enrico Carocci (Roma Tre University) | *Shaping Stories, 1: Color and the Viewer's Orientation in Complex Cinema. A Qualitative Approach to Film Analysis*

Clelia Calandra (Roma Tre University) | *Shaping Stories, 2: Color Grading and Narrative Coherence in Complex Cinema. A Quantitative Approach to Film Analysis*

Bionda Federico (Università Cattolica del Sacro Cuore) | *Exploring emotional dynamics in cinema: Integrating AI and human expertise for a multimodal emotion recognition in Sophie's Choice*

Julian Hanich (University of Groningen) | *Uncovering Free Beauty in Cinema*

I10 | Urban Spaces and Cinematic Discovery

Chair |

Paolo Villa (Università degli Studi di Parma) | *Journeys into Art Visions and Narratives of Heritage Restoration in Italian Documentary Cinema*

Simona Arillotta (IUAV - University of Venice) | *Navigating Venice: Fluid Narratives and Cinematic Journeys*

Adela Lechintan-Siefer (The Ohio State University) | *"Cinema and Discovery: Unveiling Urban Spaces and Hidden Journeys in Alice Diop's We"*

Richard Ardila (University of Texas – Austin) | *“Themed Spaces and Narratives of Discovery in Spain and Portugal: Colonial Vibes and Rides at Isla Mágica and World of Discoveries”*

I11 | Filmmaking and Material Circumstances

Chair |

Mercedes Álvarez San Román (Universidad Carlos III de Madrid) | *Uncovering the work of the filmmakers supported with grants by Casa de Velázquez, a French research and art institution in Madrid (Spain)*

Müge Turan (Istanbul Museum of Modern Art) | *Navigating Voices: The Journey of Dubbing in Turkish Cinema*

Arzu Karaduman (Marist College) | *Discovering/Uncovering: Navigating the complexities of synchronization in contemporary arthouse cinemas*

Jack Curtis Dubowsky (De Stijl Music) | *Cue Book and Theme Sheets Notation System for Silent Film Live Scores*

I12 | Methodologies and Documentary

Chair |

Anastasiya Maksymohuk (Lusófona University – CICANT) | *REENACTING TRAUMA: Working with Documentary Characters through Fiction Film*

Jens Eder (Film University Babelsberg) | *Characters in documentary film: Anti-heroes and their journeys*

Isolde Vanhee (LUOA School of Arts / KULeuven) | *Cinematic Journeys: The Essay Film and the Art of Exploration*

Andreea Mihalcea (National University of Theatre and Film “I. L. Caragiale”) | *Dismantling ‘China’: Historical Intervals in Trinh T. Minh-ha’s ‘Shoot for the Contents’ and ‘What About China?’*

I13 | Journeys of Identity and Belonging in Media

Chair |

Ahmet Gurata (Izmir University of Economics) | *Early Cinematic Encounters Between Greece and Turkey*

Michael Goddard (Goldsmiths, University of London) | *Journeying the Other Way on 90 Day Fiancé: The Touristic Gaze, Cultural Clashes and Becoming Other via Romance*

Lisa Schwencke (Aix-Marseille University) | *(Re)covering Non-Western Fictions: Fans Fitting Within Off-Screen Spaces From "Once Upon A Time"*

José Manuel Blázquez Jordán (University of Granada) | *Shifting identities: through influencers' digital self and self-narrative TV series*

I14 | Theory and Practice of Film

Chair |

Bogna Bochińska (Università di Bologna) | *"Between Human and Non-Human Perspectives in the Archive of River Odra "travelogues"*

Laura Busetta (Università di Messina) | *A Journey Through Intimacy: Personal Storytelling and Self-discovery in Victoria Mapplebeck's Films*

Jiangtao Gu (Hobart and William Smith Colleges) | *Take Me Home, Stranded on the Moon*

James Bogdanski (Long Beach City College) | *Nightmares of Belonging: Displacement, Ethnonationalism, and the Figure of the Stranger in the 21st-Century European Horror Film*

Workshop I1 | Mapping autocratic screen media policies in the Visegrád Group: navigating the challenges and strategies of resistance

Katarína Durys (University of Warsaw), **Zsolt Györi** (University of Debrecen), **György Kalmár** (University of Debrecen), **Irena Řehořová** (Charles University) & **Adam Straka** (Academy of Performing Arts Bratislava)

21 June Saturday

16h00 - 16h20 Break

21 June Saturday

16h20 - 17h40

Keynote Speaker (tbc)

21 June Saturday

18h00 Feierabend

:: Closing Party

