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European Network
for Cinema and
Media Studies

unatc
universitatea națională
de artă teatrală
și cinematografică
„I.L.Caragiale"

EPISTEMIC MEDIA: ATLAS ARCHIVE NETWORK

22____26 .06
/ NECS 2022
CONFERENCE

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

[FORENSIC
ARCHITECTURE]
STEFANOS LEVIDIS

**SUSANA DE SOUSA DIAS &
RADU JUDE**

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» ONLINE WORKGROUP MEETINGS
Friday / 17.06.2022 **16.00-17.00**

GRADUATE » WORKSHOP
Wednesday / 22.06.2022 POLITEHNICA UNIVERSITY OF BUCHAREST

9.00 - 9.45 GRADUATE WORKSHOP REGISTRATION

9.45 – 11.00 PANEL 1
11.30 – 13.10 PANEL 2
13.10 – 15.00 LUNCH BREAK
15.00 – 16.40 PANEL 3
18.00 – 19.10 KEYNOTE LECTURE

STEFANOS LEVIDIS (FORENSIC ARCHITECTURE): "Border Natures: Investigating State Violence in Europe's 'Natural' Frontiers"

STEFANOS LEVIDIS

» NECSUS MEETING
Wednesday / 22.06.2022 POLITEHNICA UNIVERSITY OF BUCHAREST

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15.00-18.00
» MAIN CONFERENCE

Thursday / 23.06.2022
POLITEHNICA UNIVERSITY OF BUCHAREST

GEORGES DIDI-HUBERMAN

8.30 – 18.00 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)
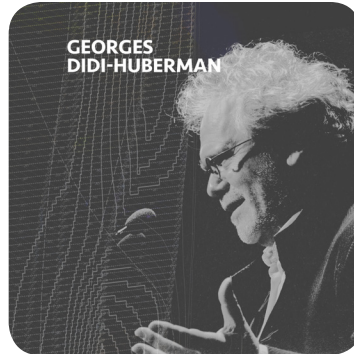
SYBILLE KRÄMER

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
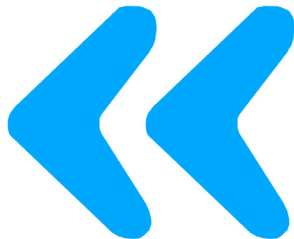
Main Conference

Saturday
/ 25.06.2022
POLITEHNICA UNIVERSITY OF BUCHAREST
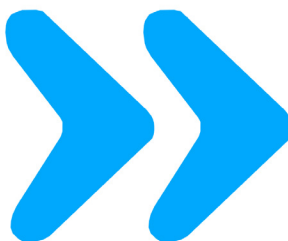
9.00 – 10.45 PANELS D
9.00 – 10.45 PANELS H
11.00 – 12.45 PANELS I
12.45 – 14.15 LUNCH BREAK / Workgroup meetings
14.15 – 16.00 PANELS J
16.15 – 18.00 PANELS K
18.30 – 20.00 KEYNOTE LECTURE: LEV MANOVICH: "Using Big Data to Study Cultures: Opportunities and Challenges"
20.30 CLOSING PARTY

LEV MANOVICH

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 – 17.00 LUNCH BREAK
17.00 – 18.10 Screening of „PAYS BARBARE" (2013, directed by Yervant Gianikian and Angela Ricci Lucchi)
18.15 ARTISTS' TALK SUSANA DE SOUSA DIAS & RADU JUDE: „The History Lab of Yervant Gianikian & Angela Ricci Lucchi"

RADU JUDE

SUSANA DE SOUSA DIAS

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Letter from the Steering Committee

Dear 2022 NECS Conference Delegates,

The NECS Steering Committee wishes to warmly welcome you all to our 15th annual conference *Epistemic Media: Archive, Atlas, Network*, hosted by National University of Theatre and Film *I.L. Caragiale* in Bucharest. It is a particular pleasure to have you all in person and finally be able to gather again after an incredibly challenging couple of years and yet with further tumultuous events currently raging. 2022 will most likely hover in our memory as the year of both the long tail of a global pandemic and the break of an absurd war: well-aware of the dramatic implications of both, we also hope 2022 will be remembered as the year when our community was reunited again, in spite of all. We all work very hard to make sure that NECS fosters the values of collegiality, support and inclusivity to all. Especially under the circumstances we are living in, we want to stand by these values and to make a stance so as to offer a chance for community-making, as well as to promote scholarly and human exchange. Meeting in person after a Covid 19-induced hiatus is a way to champion such values. We owe the opportunity to do so to a brilliant conference organising team. To conference manager Christian Ferencz-Flatz, conference producer Gabriela Suciu, Teodora Anghel, Bogdan Botescu, Liri Alienor Chapelan, Maria Draghici, Miska Lakatos, Teodora Leu, Andreea Mihalcea, Claudia Negrea, Andrei Rus, Anca Tăbleț, Irina Trocan and Andrea Virginás goes the SC deepest appreciation for the incredible commitment and organizational skills you put into making #NECS2022 happen.

Starting from 261 individual paper, 71 panel and 11 workshop proposals, the Conference Committee has worked closely with the Bucharest team to finalise the conference programme you are now holding in your hands. It comprises 120 panels, many of which pre-constituted or sponsored by the NECS themed workgroups. The curatorial work done by the organizing team resulted in an exciting and tremendously rich programme, featuring also keynote lectures, artists' talks and screenings. We are delighted to welcome three distinguished speakers such as George Didi-Huberman (École des Hautes Études en Sciences Sociales), Sybille Krämer (Leuphana University of Lüneburg) and Lev Manovich (City University of New York), as well as Stefanos Levidis from Forensic Architecture, who will close the 19th NECS Graduate Workshop *Private and Public Mediated Knowledge*. On Sunday don't miss multiple screenings as well as Susana de Sousa Dias and Radu Jude artists' talks devoted to archival practice.

On top of this already rich and stimulating offer, the #NECS2022 conference will also host the 3rd Open Scholarship Workshop, organised by the OS Committee. Devoted to the issues of platformisation and accessibility to archived data, this interactive session sees Constantin Vică and Thomas Poell as guest-speakers. Last but most definitely not least, we welcome you all to the General Meeting during which we will discuss the NECS events of the past year as well as our future plans. Please do take part and have your say!

We sincerely look forward to meeting you in Bucharest and to working side by side: it will be a fantastic opportunity to make a stance and rethink the media scholarship's public response-ability in the light of tolerance and care being threatened.

The NECS Steering Committee
Luca Barra (University of Bologna), Elżbieta Durys (University of Warsaw), Bregt Lameris (Open University of The Netherlands), Laura Niebling (Universität Regensburg), Michał Pabiś-Orzeszyna (University of Lodz), Antoine Prévost-Balga (Université Sorbonne Nouvelle - Paris 3 / Goethe Universität Frankfurt), Miriam de Rosa (Ca' Foscari, University of Venice), Alexander Stark (University of Marburg), Andrea Virginás (Sapientia Erdélyi Magyar Tudományegyetem).

Letter from the Local Organizing Committee

Dear 2022 NECS Conference Delegates,

The prolonged pandemic and the brutal and unjustified invasion in a neighboring country that we can sadly neither ignore, nor significantly influence have taught us the value of what we might have otherwise dismissed as "normality". While life in Bucharest, 2022 is safe, productive and social, the recent past and current media environment have implemented seismic shifts in what we cherish, fear and acknowledge. This gave a renewed urgency to questions such as: What is the role of media and cinema in such troubled times and how can we harness their potential and avoid their pitfalls? How do they sustain or delude us in what we know? How are they shaped by the infrastructures (television, festivals, digital platforms) that produced them?

The overarching theme of NECS 2022, *Epistemic Media: Atlas, Archive, Network*, is meant to encourage reflection and debate on audiovisual media's capacity to organize, create and challenge human knowledge. Going from early synoptic and cinematic procedures to the myriad of contemporary media techniques and technologies, which provide us with novel functions and operations that became indispensable during the recent public health crisis, the conference proposes an in-depth analysis of our various ways to audiovisually process, gain and structure knowledge. The inspiring keynote speakers - Georges Didi-Huberman, Sybille Krämer, Lev Manovich and Stefanos Levidis - will surely reveal untrodden paths to follow in this quest.

The corresponding theme of the 2022 Graduate Workshop, *Private and Public Mediated Knowledge*, takes a closer look at the traditional delineation between spheres of mediated knowledge, as reflected in documentary film and assemblages, archives and social media, by discussing their inclusiveness and the larger roles which interferences, differences and ephemeral meanings play in our contemporary networked communities.

To those familiar with recent Romanian cinema, which steadily harvests festival awards since the early 2000s and frequently depicts slice-of-life narratives so convincingly that you may forget a crew and camera were used to produce them, this edition's investment in mediation and circulation will reveal an entirely different perspective on the local audiovisual production. One of our screening programs will thus delve on the local tradition of useful film, which dates back to the late 19th century and flourished during the communist regime. Recent films by Radu Jude, made available via streaming, will showcase some new trends in local found footage filmmaking.

And the artists' talk, joining Susana de Sousa Dias and Radu Jude, will take a film by Yervant Gianikian and Angela Ricci Lucchi as a starting point for considering the complex temporalities of archival images and their imbrication with political regimes.

As the NECS conferences are never just a local accomplishment, we are consequently thankful to have had the support of Michał Pabiś-Orzeszyna along with the entire Steering Committee: Luca Barra, Elżbieta Durys, Bregt Lameris, Laura Niebling, Antoine Prévost-Balga, Miriam de Rosa, Alexander Stark and Andrea Virginás. We are also grateful to our institutional partners (their long list can be found on p.11) for supporting our ideas and contributing to our year-long intense efforts and last, but not least, we especially want to thank our interns and volunteers who are essential in making the conference run smoothly.

Looking forward to almost, but not quite, picking up where the world left off in 2019, we would like to warmly welcome you to Bucharest.

The NECS 2022 Local Organizing Team
Christian Ferencz-Flatz, Andreea Mihalcea, Andrei Rus, Gabriela Suciu, Irina Trocan, Andrea Virginás
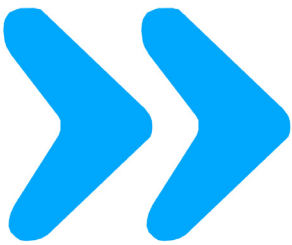
UNATC Presentation

The National University of Theatre and Film "I.L. Caragiale" Bucharest is one of the liveliest academic art hubs in Romania. With over 70 years of history, we pride ourselves with having amongst our alumni some of the greatest names in the Romanian film and theater industry.

The core mission of our institution is to train specialists in areas such as cinema, drama, cultural criticism, multimedia, television, artistic pedagogy, cultural marketing and management, with an emphasis on research, innovation, and diversity. At UNATC we put great value on the practical side of the educational process – we believe that the best way to gain the skills needed to perform in theater and film, or to reflect on them in writing or audiovisual form, is to actually do the job that you are preparing for.
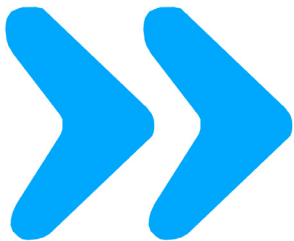
The defining concept of the **Film Faculty** is teamwork. We strongly believe that a film is the product of all the creative energies working together to create a work that endures. The Film Faculty is a member of several international consortia reuniting major European film schools. These programs offer students the opportunity to participate in workshops and international congresses, under the guidance of prestigious tutors in the international film industry. The theoretical department of the Film Faculty dates back to the 1950s. It was founded at the height of the filmology movement, the legacy of which it still echoes in its contemporary name: "Filmologie".

As part of its multidisciplinary approach, UNATC founded **CINETic,** an international centre focusing on digital interaction and applied neuroscience to performing arts. It was established as a department of the university in 2014, and now, after multiple investments, it has six laboratories equipped with the latest technologies for digital interaction.

The university also manages its own publishing house, **"UNATC PRESS,"** which aspires to contribute to the growth of UNATC's prestige, both in the country and abroad, by disseminating the results of relevant local research in theater, performing arts, cinema, and media. In addition, UNATC Press coordinates a series of journals focused on theoretical and experimental innovative studies in the above-mentioned fields, on inter, trans, and multidisciplinary research themes: **Concept, Close Up: Film and Media Studies, Film Menu, Doctoral Horizons, Cinetic Review.**

Moreover, cinema education is encouraged through the **Film Menu CineClub**, organized by students from the Film Faculty, some of whom serve as editors for the eponymous film criticism magazine.

Last but not least, UNATC hosts the **UNATC Library**, which provides resources in fields such as performing arts, cinema, as well as other related sectors (mass media, multimedia, cultural management and marketing, art pedagogy.) For this purpose the library makes available carefully organized, accessible specialized collections and offers personalized assistance on demand for the UNATC students and staff. Comprising over 100,000 titles, the UNATC Library is the largest theater and film book repository in the country. The traditional format collections are constantly updated through digitization and access to research databases (e.g. Drama Online Library, Digital Theatre +), thus providing a diversity of learning support-mediums.

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» NECS 2022 VISUAL IDENTITY

Maria Draghici (National University of Theatre and Film, Bucharest)
necs2022bucharest@unatc.ro

PUBLISHERS' FORUM

Location: Politehnica University of Bucharest, **Ground Floor** JUNE 22-23/**9:00 - 18:30** **BRILL** will have tables on site.

BRILL

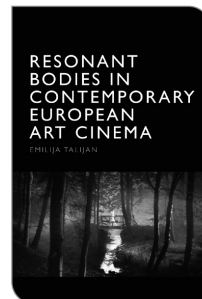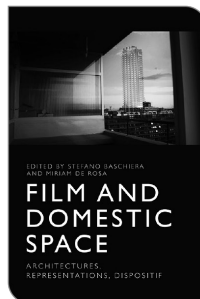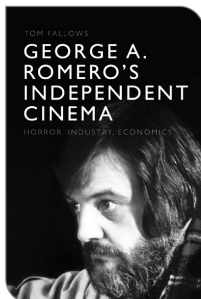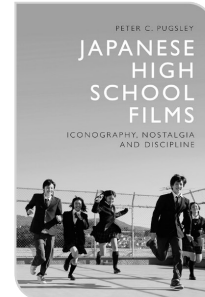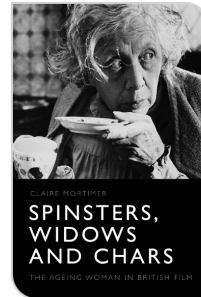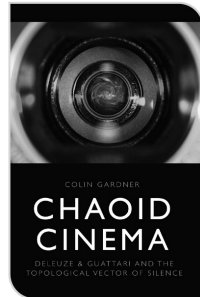**NECS** likes to thank its sponsors:
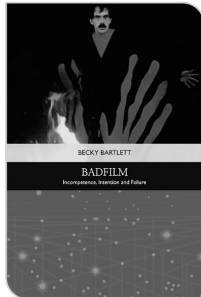
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Portraits
EMMA WILSON

CLAIRE MORTIMER
SPINSTERS, WIDOWS AND CHARS
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PETER C. PUGSLEY
JAPANESE HIGH SCHOOL FILMS
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HORROR, INDUSTRY, ECONOMICS

EDITED BY STEFANO BASCHIERA AND MIRIAM DE ROSA
FILM AND DOMESTIC SPACE
ARCHITECTURES, REPRESENTATIONS, DISPOSITIF

RESONANT BODIES IN CONTEMPORARY EUROPEAN ART CINEMA
EMILIJA TALIJAN

SUPERHERO BLOCKBUSTERS
SERIALITY AND POLITICS
Felix Brinker
SCREEN SERIALITIES

FACES ON SCREEN
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Journals

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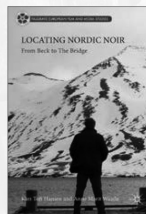
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The series invites scholars working with the role of film and other media in relation to the development of a European society, culture and identity. Series editors encourage books working with European integration or themes cutting across nation states in Europe and books working with Europe in a more global perspective. The series especially invites publications with a comparative, European perspective based on research outside a traditional nation state perspective.

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This series of gothic books is the first to treat the genre in its many inter-related, global and 'extended' cultural aspects. It shows how the taste for the medieval and the sublime gave rise to a perverse taste for terror and horror and how that taste became, not only international (with a huge fan base in places such as South Korea and Japan) but also the sensibility of the modern age, changing our attitudes to such diverse areas as the nature of the artist, the meaning of drug abuse and the concept of the self.

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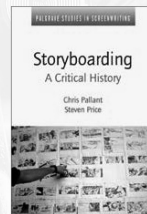
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Palgrave Studies in Audio-Visual Culture

Series editor:
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This series has an agenda-setting aspiration—by acknowledging that radical technological changes allow for rethinking existing relationships, histories and the efficacy of conventional theories, it provides a platform for innovative scholarship pertaining to the audio-visual. While film is the keystone of the audio visual continuum, the series aims to address blind spots such as video game sound, soundscapes and sound ecology, sound psychology, art installations and mobile telephony.

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Framing Film Festivals

Series editors:
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In the past decade the study of film festivals has blossomed. A growing number of scholars recognize the significance of film festivals for understanding cinema's production, distribution, reception, and aesthetics, and their work has amounted to a prolific new field in the study of film culture. This series presents the best of contemporary film festival research. Books in the series are academically rigorous, socially relevant, contain critical discourse on festivals, and are intellectually original.

Contact for proposals
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Global Cinema

Series editors:
Katarzyna Marciniak, Anikó Imre and Áine O'Healy

This series publishes innovative scholarship on the transnational themes, industries, economies, and aesthetic elements that increasingly connect cinemas around the world. It promotes theoretically transformative and politically challenging projects that rethink film studies from cross-cultural, comparative perspectives, bringing into focus forms of cinematic production that resist nationalist or hegemonic frameworks. Rather than aiming at comprehensive geographical coverage, it foregrounds transnational interconnections in the production, distribution, exhibition, study, and teaching of film.

Contact for proposals
lina.aboujieb@palgrave.com

East Asian Popular Culture

Series editors:
Yasue Kuwahara and John A. Lent

This series focuses on the study of popular culture in East Asia (referring to China, Hong Kong, Japan, Mongolia, North Korea, South Korea, and Taiwan). The series examines cultural production in East Asian countries, both individually and collectively, as its popularity extends beyond the region. It continues the scholarly discourse on the recent prominence of East Asian popular culture as well as the give and take between Eastern and Western cultures.

Contact for proposals
camille.davies@palgrave.com

Palgrave Studies in Arab Cinema

Series editors:
Samirah Alkassim and Nezar Andary

This series presents new perspectives and intimate analyses of Arab cinema. Providing distinct and unique scholarship, books in the series focus on well-known and new auteurs, historical and contemporary movements, specific films, and significant moments in Arab and North African film history and cultures. Combining rigorous analysis with material documents and visual evidence, this series addresses pertinent issues linking film texts to film studies and other disciplines.

Contact for proposals
lina.aboujieb@palgrave.com

Pop Music, Culture and Identity

Series editors:
Steve Clark, Tristanne Connolly and Jason Whittaker

This series investigates how the increasingly enhanced status of popular music shapes the iconography of celebrity, provides an ever-expanding archive for generational memory, and accelerates the impact of new technologies on performing, packaging, and global marketing. The series gives particular emphasis to interdisciplinary approaches that go beyond musicology and seeks to validate the informed testimony of the fan alongside academic methodologies.

Contact for proposals
robin.james@palgrave-usa.com

Follow us on Twitter @PalgraveCultMed

For information on submitting a proposal, please visit our website
palgrave.com/submit

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AIRBNB NEIGHBOURHOODS

REGIE, CRANGASI, GIULESTI – low cost, in close proximity to the conference
13 SEPTEMBRIE, COTROCENI, BELVEDERE – mid-priced, in close proximity to the conference
ROSU – outside of Bucharest, in close proximity to the conference
EROILOR – direct subway connection
BASARAB – low cost, on the Grozăveşti subway line
VICTORIEI – downtown, rather expensive
MILITARI (LUJERULUI)

AIRPORT TRANSFERS

By Express Train from the Airport to the North Railway Station
Time: 25 min
Cost: 4 RON / 0.8 EUR

By Taxi / Uber / Bolt / Free Now
(Uber / Bolt / Free - highly recommended as taxis might be overpriced)
Time, Cost: depends on the state of the traffic and the final destination

By Bus 783
Airport - Piata Victoriei - Piata Unirii
Time: 40 min
Cost: 3.5 RON ∕ 0.75 EUR

OTHERS

Cards (both MasterCard and VISA) are widely accepted.
Cash payments required only by small kiosks and at the market.
Most shops are open all week (including the weekends). Some are functioning non-stop.

LOCAL HIGHLIGHTS

Palace of Parliament: World's biggest administrative building, second largest building in the world after the Pentagon of the US (9:00- 17:00 last tour at 16:30); http://www.cotroceni.ro/casa-poporului; 2-4 Izvor Street, Bucharest 050711 ∕ **Romanian Athenaeum:** a concert hall in the center of Bucharest and a landmark of the Romanian capital city; https://www.fge.org.ro; 1-3 Benjamin Franklin Street, Bucharest ∕ **Lipscani Old Town** & The Old Court an open-air museum: 25-31 Franceză Street, Bucharest ∕ **National Museum of Romanian History** (10:00-18:00; Monday & Tuesday closed); https://www.mnir.ro ; Calea Victoriei 12 Sector 3, Bucharest 030026 ∕ **National Museum of Art of Romania** (10:00-18:00; Monday & Tuesday closed); 49-53 Victory Avenue (Calea Victoriei), Bucharest; http://www.mnar.arts.ro/en/ ∕ **The CEC Palace:** built in 1900 opposite the History Museum, is the headquarters of the national savings house; 13 Victory Avenue (Calea Victoriei), Bucharest 030022 ∕ **The Arch of Triumph (Arcul de Triumf)** on Kiseleff Road, Bucharest ∕ **Dimitrie Gusti National Village Museum** (08.00 -16.30 Monday - Thursday; 08.00 - 14.00 Friday); 28-30 Kiseleff Road, Herastrau Park, Bucharest; http://muzeul-satului.ro/en/ ∕ **Calea Victoriei** is a major avenue in central Bucharest. ∕ **Revolution Square** (Piata Revolutiei) earned its name after setting the scene of dictator Nicolae Ceausescu's final minutes of power in Romania on December 21, 1989; Victory Avenue (Calea Victoriei), Bucharest ∕ **House of Ceausescu:** Opulent 80-room former residence of Romanian dictator Ceausescu (10:00 - 17:00, Monday closed); 50 Primăverii Boulevard, Bucharest 014192

https://casaceausescu.ro/?page_id=3403&lang=en ⁄ **MARe/ Museum of Recent Art:** Spectacular architecture, fine collection of Romanian Art produced between 1965 and today (11:00-19:00, Tuesday: closed); https://www.mare.ro; 15 Primăverii Boulevard, Bucharest 011971 ⁄ **MNAC / The National Museum of Contemporary Art** (Wednesday - Sunday 12:00 - 20:00, Monday - Tuesday: closed), 2-4 Izvor Street, building E4, Bucharest 050563

PRINTING AND COPY SHOP

First Copy
210 Splaiul Independenței, Bucharest 061118 (Grozăvești Subway Station)
Opened: Non-Stop

CopyZone
210 Splaiul Independenței, Bucharest 061118 (Grozăvești Subway Station)
Opened: Monday to Friday 9:00-21:00, Weekends 9:00 - 18:00

Wifi
UPB Guest

SHOPS & SUPERMARKETS

Orhideea Commercial Centre
210-210B Splaiul Independenței, Bucharest 060025 (Grozăvești Subway Station)
Opened: Monday - Sunday 8:30-21:00

AFI Cotroceni
4 General Paul Teodorescu Boulevard, Bucharest 061344 (Bus 610, N610 Bd Timișoara Stop)
Opened: Sunday - Thursday 10:00 - 22:00, Friday - Sunday 10:00 - 23:00

RESTAURANTS NEAR THE CONFERENCE

Vanity
315B Splaiul Independenței, Bucharest
Opened Sunday - Thursday 10:00 - 01:00, Friday 10:00 - 02:00, Saturday 10:00 - 03:00

Potcoava
Strada Locotenent Ștefan Marinescu, București 060773, România
Opened daily 12:00 to 22:00

Orhideea Commercial Centre Food Court
More info: https://www.orhideea.ro/restaurante-fun/?lang=en
Opened: Monday - Sunday 8:30-21:00

AFI Cotroceni Food Court
More info: https://www.aficotroceni.ro/brands/food-drinks
Opened: Sunday-Thursday 10:00 - 22:00, Friday - Sunday 10:00 - 23:00

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ANEXA II

Universitatea POLITEHNICA din București
Campus Noul Local
Splaiul Independenței nr. 313, sector 6

IE	Facultatea de Inginerie Electrică
EN	Facultatea de Energetică
AC	Facultatea de Automatică și Calculatoare
IMM	Facultatea de Inginerie Mecanică și Mecatronică
IMST	Facultatea de Ingineria și Managementul Sistemelor Tehnologice
ISB	Facultatea de Ingineria Sistemelor Biotehnice
Tr	Facultatea de Transporturi
SIM	Facultatea de Știința și Ingineria Materialelor
ILS	Facultatea de Inginerie în Limbi Străine
ȘA	Facultatea de Științe Aplicate
AIMA	Facultatea de Antreprenoriat, Ingineria și Managementul Afacerilor
DFCDSSU	Departamentul de Formare pentru Carieră Didactică și Științe Socio-Umane
CCC	Centrul de Conferință și Cultură
EPP	Editura Politehnica Press
	Rectorat

Complex „Regie"
RATB "Politehnica" 601
Dâmbovița
Splaiul Independenței
Către Complexul „Regie"
Metrou Grozăvești

Biserica „Sf. Grigorie Palama"
Str. Econom Cezărescu

CJ CA
IMST
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CO (subsol) CD
CCC
IMM
CI CG
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CAMPUS PRECIS
RATB "UPB" 61, 62, 136, 236, 336, N115
Bulevardul Iuliu Maniu

Grădinița Politehnica
Parcul Auto Politehnica
Depozitul Central

Universitatea POLITEHNICA din București
Campus Leu
Bulevardul Iuliu Maniu nr. 1-3, sector 6

M Politehnica
RATB 61, 62, 69, 90, 91, 93, 96, 136, 236, 336
Bulevardul Iuliu Maniu
Cămin A
Facultatea de Electronică, Telecomunicații și Tehnologia Informației
Corp A
Casa de oaspeți
Cămin C
Corp B
RATB 1, 11, 35
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Sala de sport
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Cămin D
Cantina
Bază sportivă
A1 Mecanică
Corp F
Bulevardul Vasile Milea
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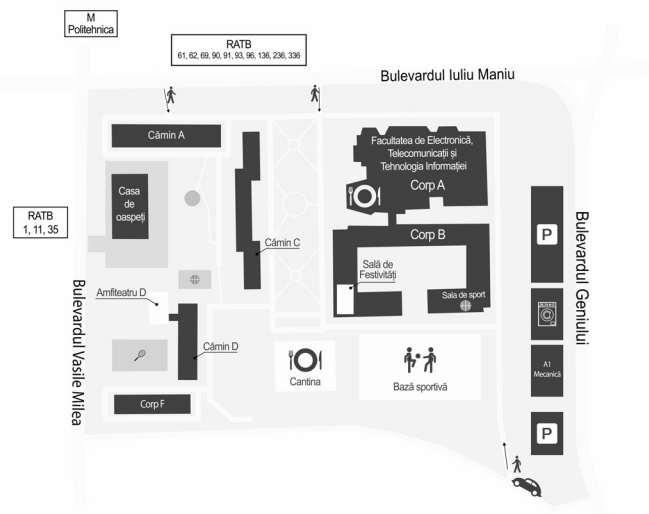
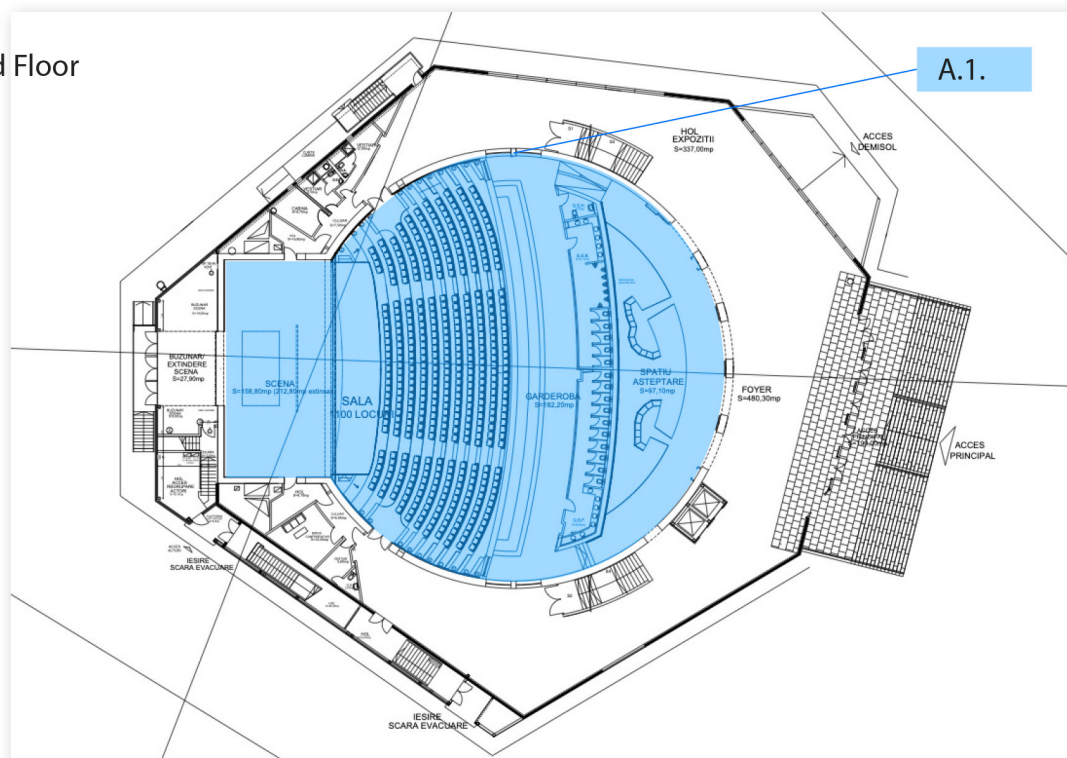## Universitatea POLITEHNICA din București
Campus Polizu
Strada Gheorghe Polizu nr. 1-7, sector 1

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Str. Gheorghe Polizu

Facultatea de
Inginerie Medicală

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Facultatea de
Inginerie
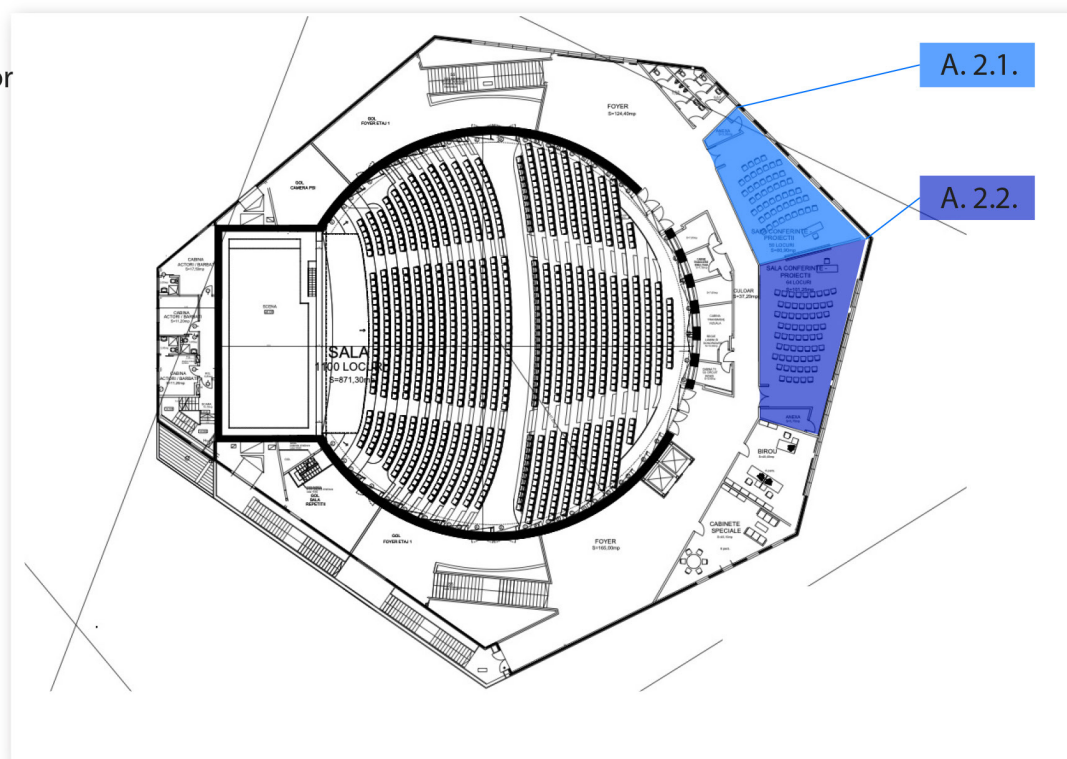Aerospațială

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Calea Griviței

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Gara de Nord

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Gara de Nord

Auditorium
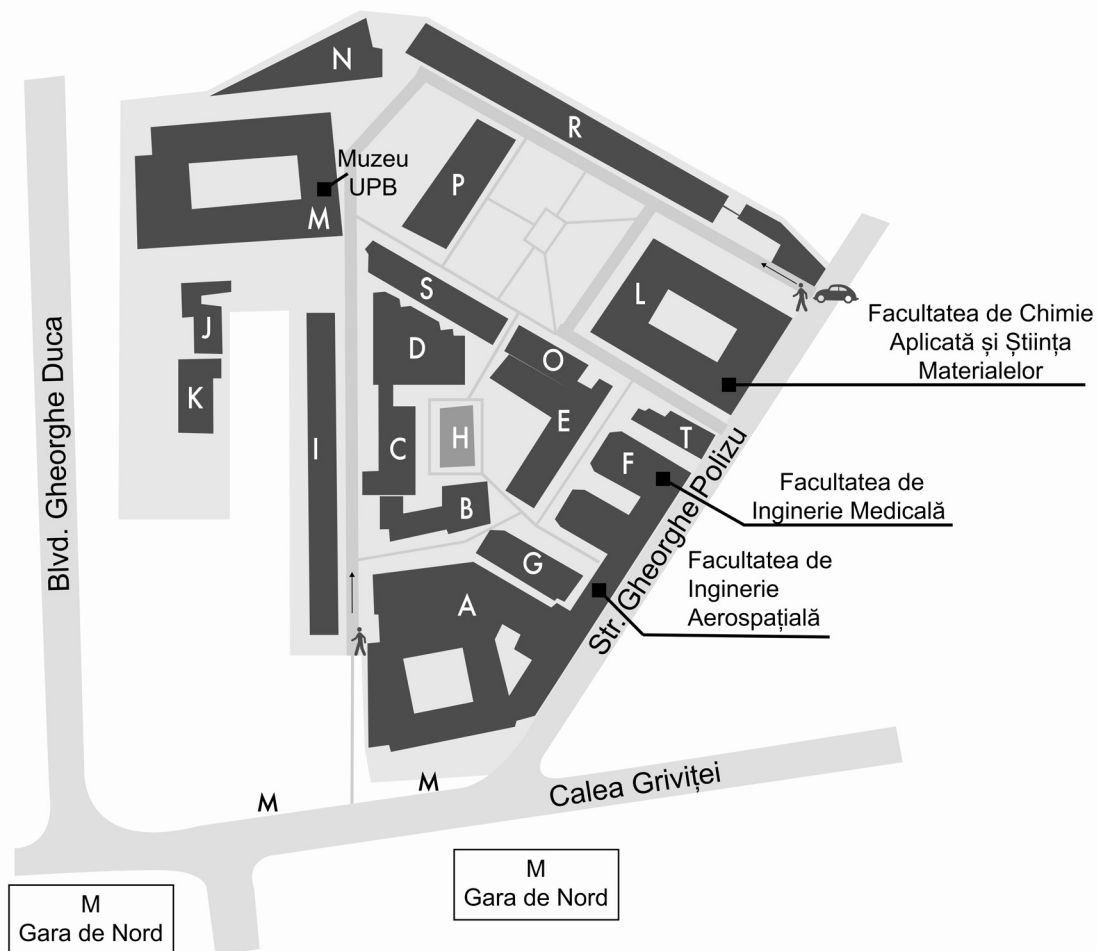
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A.1.

2nd Floor

A. 2.1.

A. 2.2.

Ground Floor

B 2.1.

B 2.2.

B 2.3.

2nd Floor

B 3.1.

B 3.2.

B 3.3.

3rd Floor

B 4.1.

B 4.2.

B 4.3.

4th Floor

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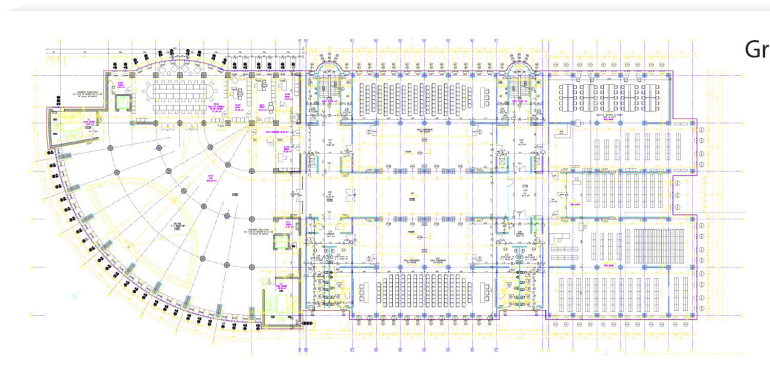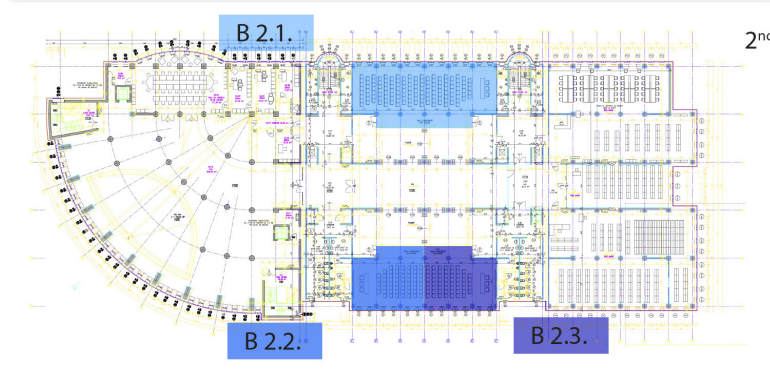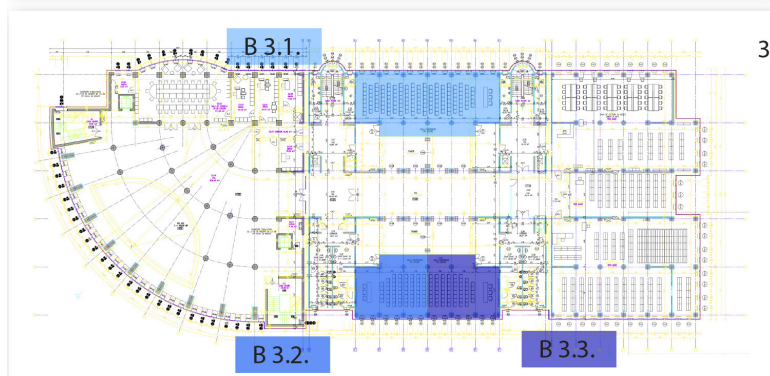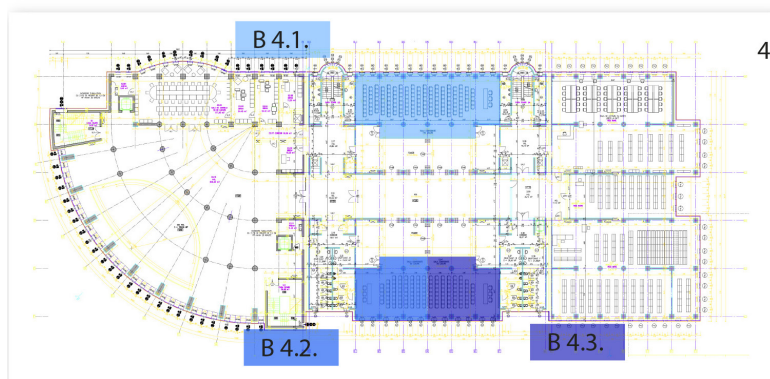
»NECS PRECONFERENCE EVENTS

Wednesday
/ POLITEHNICA UNIVERSITY OF BUCHAREST

19th NECS Graduate Workshop: PRIVATE AND PUBLIC MEDIATED KNOWLEDGE

The NECS Graduate Workshop brings together doctoral candidates and junior researchers from cinema studies, media studies, cultural analysis, architecture and related fields, with the aim of providing early-career scholars with a context for presenting, discussing, and constructively critiquing each other's work.

The theme of the 2022 Graduate Workshop is "Private and Public Mediated Knowledge", through which we seek to explore how media protocols regulate the formation of knowledge and how they influence our participation in media, whether we're talking about private, public, or hybrid configurations.

Private and Public Mediated Knowledge

Bucharest
National University of Theatre and Film
22 June/ 2022
NECS 2022 Graduate Workshop

neɔs »
European Network for
Cinema and Media Studies

» DETAILED PROGRAM
Wednesday
/ 22.06.2022
POLITEHNICA UNIVERSITY OF BUCHAREST

9:00 - 9:45: Graduate Workshop Registration
9:45 – 11:00
Panel 1: Ciné-ethnography - B 2.1

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

11:30 – 13:10
Panel 2: Epistemologies of Remembrance - B 2.1

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

15:00 – 16:40
Panel 3: Making Meaning - B 2.1

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

18:00 – 19:10: KEYNOTE LECTURE
STEFANOS LEVIDIS (FORENSIC ARCHITECTURE):
"Border Natures: Investigating State Violence in Europe's 'Natural' Frontiers"

Forensic Architecture

STEFANOS LEVIDIS (FORENSIC ARCHITECTURE): "Border Natures: Investigating State Violence in Europe's 'Natural' Frontiers"
Auditorium / Aula

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organizations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence. FA's investigations employ pioneering techniques in spatial and architectural analysis, open source investigation, digital modeling, and immersive technologies, as well as documentary research, situated interviews, and academic collaboration. Their findings have been presented in national and international courtrooms, parliamentary inquiries, and exhibitions at some of the world's leading cultural institutions and in international media, as well as in citizen's tribunals and community assemblies.

In this lecture, Stefanos Levidis, FA lead researcher on migration and borders, will discuss the tools and techniques the agency has developed and employed over the last years to counter-investigate cases of state violence at the external borders of the EU. Drawing on several complementing case studies, the audience will be introduced to complex methodologies of spatial and architectural analysis, open-source investigation, digital modeling, and immersive technologies, as well as documentary research, situated interviews, and cross-disciplinary collaboration. The talk will map the diverse spectrum of actors, actants and practices mobilized in border violence, both fast and slow, direct and insidious, to propose novel modes of evidentiary practice and political resistance at the border.

Stefanos Levidis is a researcher and visual practitioner. He works as project coordinator at Forensic Architecture, where he oversees the agency's investigations on borders and migration. His PhD dissertation interrogates the entanglement of border defense strategies with the natural environment at the external borders of the EU, with a focus on the Greek case.

As a member of Forensic Architecture he was part of the team nominated for the Turner Prize in 2018, and has lectured and exhibited internationally. His work as a visual artist and architect has also been presented and published internationally, and his investigative research has been submitted to courts in support of human rights cases.

STEFANOS LEVIDIS

Forensic Architecture

Forensic Architecture Exhibition Border Violence across the Evros / Meriç / River: Situated Testimony / Venue: Goethe-Institut Bukarest (Goethe Pavilion, Calea Dorobanți, 32) / Partner: National University of Theatre and Film "I.L. Caragiale"

GOETHE INSTITUT

u n a t c
universitatea națională
de artă teatrală
și cinematografică
„I.L.Caragiale"

Forensic Architecture (FA) is a research agency, based at Goldsmiths, University of London, investigating human rights violations including violence committed by states, police forces, militaries, and corporations. FA works in partnership with institutions across civil society, from grassroots activists, to legal teams, to international NGOs and media organizations, to carry out investigations with and on behalf of communities and individuals affected by conflict, police brutality, border regimes and environmental violence.

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≫14.06 2022 – 2.07.2022
Tuesdays, Thursdays:
Visiting hours / 4 PM - 8 PM
Saturdays:
/ 11 AM - 5 PM

Stefanos Levidis Artist Talk: 21.06.2022, 7 PM (EEST)

The Evros/Meriç river delineates the only 'land' border between Greece and Turkey. From Bulgaria in the north to the Aegean Sea in the south, this so-called 'natural' border has long been incorporated into a wider ecosystem of border defense.

For years, migrants and refugees crossing the river into Greece have testified to being detained, beaten, and 'pushed back' across the river to Turkey, by unidentified masked men, at night, and without access to asylum procedures. In March 2020, this covert violence erupted into view when the Turkish government opened its borders with Greece, funneling thousands of migrants and refugees to the region. The Greek government declared this a

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Forensic Architecture

'hybrid invasion', and deployed police and its military to the region. As a result, two people were shot dead and at least six more wounded, by bullets fired from the Greek side of the border.

To this day, Greek authorities denounce these reports of shootings and push backs as 'fake news', and refuse to investigate. These denials are enabled by the complex, militarized geography of the region. A 'buffer zone' skirts both banks of the river, prohibiting access to civilians, humanitarian workers, researchers, and monitors. Detention sites and border guard stations are often located within this buffer zone, keeping those who cross the river isolated, out of sight, and without access to legal support. Those detained describe having their phones, documents, and possessions confiscated and often thrown into the river, suggesting an operation that is carefully designed to cover its own tracks.

Overall, the river's natural processes have been weaponized to deter those who attempt to cross, to obscure the violence perpetrated against them, and to deflect responsibility. The investigations presented here penetrate that veil of obscurity, demonstrating that 'pushbacks' at Evros/Meriç are methodical and widespread. Using an interview technique called 'situated testimony', they reconstruct the cases of Fady; a Syrian man recognized as a refugee in Germany but arrested in Greece and summarily expelled across the river, and Kuzey; a Turkish man who was detained, tortured and 'pushed back' across the river five times in the space of nine days.

These were fence doors and they were open.
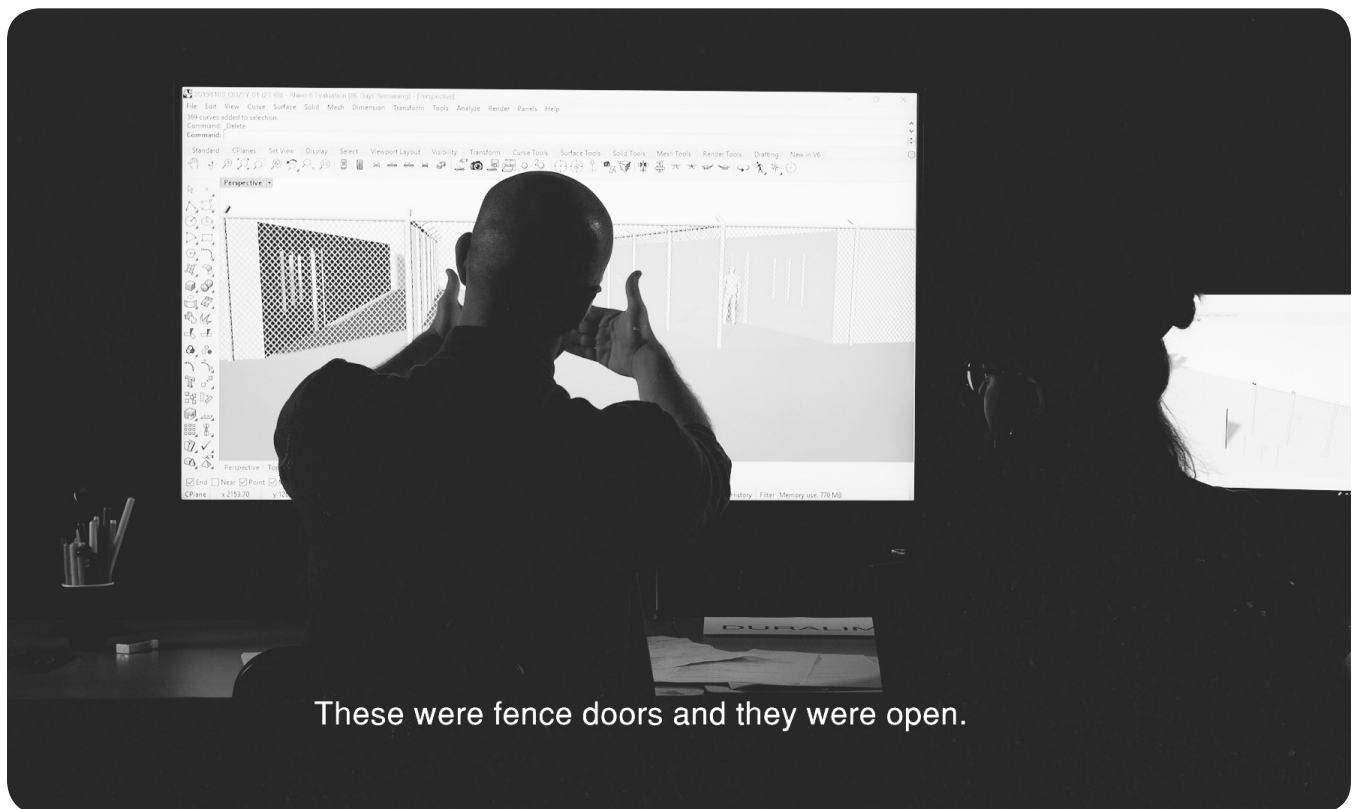
»OPEN SCHOLARSHIP WORKSHOP

The Open Scholarship Committee would like to invite all NECS members to the third annual NECS Open Scholarship workshop. This year, it will focus on issues related to platformization and accessibility to archived data.

Through a series of pre-set questions, our two invited speakers Professor Thomas Poell from Amsterdam University and Dr Constantin Vică from the University of Bucharest will share their views on the digitisation of cultural and educational institutions, the development of policies (or lack thereof) to manage, storage, and access data, and the role of open scholarship in this rapidly changing environment.

In the second half of the session, participants will have the opportunity to discuss their experiences on these issues. The aim of this interactive session is to explore and document how institutions, academics and professional services in the NECS community are facing up to these changes/challenges. This has implications that go well beyond the publishing and higher education sectors, involving broader political, cultural and philosophical aspects of platformization, upon which we aim to reflect collectively.

Keynotes

»KEYNOTE 1
Friday
/ 24th 18.30 – 20.00
POLITEHNICA UNIVERSITY OF BUCHAREST

'Artificial Flatness.' A Reflection on the Productivity and Creativity of Inscribed and Illustrated Surfaces

Sybille Kraemer

We live in a three-dimensional world, but we are surrounded by surfaces that are covered with images and writing. From cave paintings to skin tattoos to graffiti, from painted pictures to written notations, from diagrams, technical drawings, and maps to film, television, computer screens, tablets, and smartphones, our everyday practices are permeated with surfaces that represent something. Not only science, technology, and bureaucracy depend on artificial flatness. The majority of the arts also draw on the potential of two-dimensional depiction.

What does it mean for our thought and cognition that nearly everything related to the acquisition, justification, and representation of knowledge is organized in the medium of pictorial and written surfaces? Just as the invention of the wheel facilitated mobility and creativity in the world of the body, the invention of artificial flatness facilitated mobility and creativity in the world of the mind. The talk reflects on the potential of artificial flatness and 'flattening as a cultural technique'.

BIO

Sybille Krämer is a media philosopher. Until 2018, she was Professor of Philosophy at the Free University of Berlin, while currently she is a Guest Researcher at the Leuphana University of Lüneburg. In 2016, the University of Linköping awarded her an honorary doctorate. Her outstanding research focuses on a broad area of topics ranging all the way from the philosophy of language, theories of mind and consciousness, to performative and embodiment theories.

The epistemology of media, symbolic machines, cultural techniques of formalization and digitality, have always been at the core of her insightful reflections. Her works were translated into numerous languages, including English, Spanish, French, Italian, Hungarian, Turkish, Chinese and Japanese. Her latest monograph, *Figuration, Anschauung, Erkenntnis: Grundlinien einer Diagrammatologie* (Suhrkamp, 2016) explores the epistemological potentialities of visual tools like diagrams throughout the history of philosophy.

SYBILLE KRÄMER

Keynotes

»KEYNOTE 2
Saturday
/ 25th 18.30 – 20.00
POLITEHNICA UNIVERSITY OF BUCHAREST

Using big data to study cultures: opportunities and challenges

Lev Manovich

Over the last fifteen years, an increasing number of researchers in a variety of fields have begun to employ big data methods in the study of culture and media. This work has yielded many fascinating insights, but it has also raised many questions. In my talk, I'd like to discuss some of the biggest challenges I see in looking at culture with computers, as well as possible solutions. Why do we frequently approach cultural data with ideas from the 18th and 19th centuries, before digital computers and big data? Can we think about cultural objects without categorizing them? What can AI see in cultural artifacts and what does it miss? The presentation is based on my 16 years of experience teaching data science and visualization as a professor of digital art (University of California, San Diego) and later as a professor of computer science (The Graduate Center, City University of New York, 2013 -), as well as my most recent books, "Cultural Analytics" (The MIT Press, 2020) and "Artificial Aesthetics: A Critical Guide to AI, Media, and Design" (The MIT Press, 2020). (2022, being published now on *manovich.net)*.

BIO

Lev Manovich is a Presidential Professor at The Graduate Center, City University of New York. A theorist of digital culture, he is the author and editor of 14 books including "Artificial Aesthetics: A Critical Guide to AI, Media and Design" (with Emanuele Arielli), "Cultural Analytics," "AI Aesthetics," "Theories of Software Culture," "Instagram and Contemporary Image," "Software Takes Command," "Soft Cinema: Navigating the Database," and "The Language of New Media." He is also founder and director of the Cultural Analytics Lab, dedicated to computational analysis and visualization of massive cultural visual datasets in the humanities, which created projects for the Museum of Modern Art (NYC), New York Public Library, and other organizations.

Manovich's digital art projects were shown in over 100 group and personal exhibitions worldwide. He also played a key part in creating three new research fields: new media studies (1991-), software studies (2001-), and cultural analytics (2007-), and since 1999 he presented over 700 lectures, seminars, and master classes in North and South America, Asia, and Europe.

LEV MANOVICH

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» WORKGROUP MEETINGS

Thursday
/ 23.06.2022
POLITEHNICA UNIVERSITY OF BUCHAREST

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

Thursday
/ 23.06.2022
17.00 – 18.15
(CET 16.00 - 17.15)

Open Scholarship Workshop
Link: https://us06web.zoom.us/j/87469059636?pwd=K1pH-Ni9oUmFDMTlETFF3cm04bU13UT09
ID: 874 6905 9636
Password: 448220

Friday
/ 24.06.2022
(lunch break)

Media and Mental Health
(special guest: Angela Seward, Wellcome Collection)
Feminist and Queer Research
Sustainable Media Documentary Film

Saturday
/ 25.06.2022
(lunch break)

Film Festival Research
Extended Cinema
Amateur Media Cultures

Sunday
/ 26.06.2022
(CET 10:30)

Workgroup Liaison Meeting
(for workgroup leaders)

» ONLINE MEETINGS

Friday
/ 17.06.2022
17.00
(CET 16:00)

Speculative Fiction
Intermediality and Media Philosophy
Space and Place

Link: https://us06web.zoom.us/j/81510021693?pwd=cm1vOVdIeWdMd-VZ4UTNkY1Vkb0lvZz09
ID: 815 1002 1693
Password: 149015

Friday
/ 17.06.2022
11 AM
(CET 10:00)

Digital Methods

»NECSUS MEETING

Wednesday
/ 22th 15:00 - 18:00
POLITEHNICA UNIVERSITY OF BUCHAREST / **B 3.2**

ABOUT NECSUS

Promoting innovative research in media studies

NECSUS is an international, double blind peer-reviewed journal of media studies initiated and published by NECS (European Network for Cinema and Media Studies). The journal is multidisciplinary and strives to bring together the best work in the field of media studies across the humanities and social sciences. We aim to publish research that matters and that improves the understanding of media and culture inside and outside the academic community.

Each volume features diverse contributions, a special thematic section, and review sections that cover books, festivals, and exhibits. NECSUS is targeted to a broad readership of researchers, lecturers, and students and is offered as a biannual open access journal.

Focusing on cinema, television, and new media

NECSUS focuses on cinema, television, and new media studies by publishing research either by European scholars or on European media for a global readership. The journal particularly welcomes comparative and pan-European studies.

We invite submissions on all aspects of media including textual, representational, and cinema-philosophical issues. Manuscripts may also cover media production and institutions as well as media technologies, networks, audiences, and uses. These aspects may be studied separately or in conjunction and situated in their cultural and historical contexts.

We welcome contributions from different research traditions including but not limited to cinema and television studies, cultural studies, communication studies, game studies, network studies, and media history. The journal aims to promote innovative research presenting new approaches and insights and to publish work that makes a substantial contribution to the field, be it on a theoretical, methodological, empirical, or analytical level. NECSUS publishes content that improves the understanding of media and culture inside and outside the academic community. We encourage the inclusion of links to digital archives and we support the integration of audio-visual data and material into academic arguments.

Essays should be focused and guided by clearly formulated questions or problems, leading to well-argued conclusions. The journal is aimed at a broad readership of researchers, lecturers, and students. We make a distinction between feature essays of 6,000-8,000 words and short reviews of 2,000-3,000 words. Feature essays are subject to double blind external peer review and short reviews will be covered by the section editors.

NECSUS welcomes book reviews, preferably discussing two recently published titles within a particular academic field or addressing a specific theme. Authors are invited to use the books under scrutiny to reflect on an overarching theme or topic. NECSUS also welcomes audiovisual essays and proposals for audiovisual essay sections by prospective guest editors, which are reviewed by the editorial board.

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Statement on ethics

NECSUS is published by Amsterdam University Press, a leading international publishing house specialising in academic research. The journal was founded by and is an initiative of NECS (European Network for Cinema and Media Studies), one of the largest assemblies of its kind. This research network connects the journal to a wide range of scholars and the network and its membership makes significant financial contributions to the operation of NECSUS. However, NECSUS is open to all who wish to read and contribute to it, whether they are a member of NECS or not. The NECSUS editorial board

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operates independently so that a broad and inclusive contributor and reader list can be created.

The journal is double-blind peer reviewed and is published on a bi-annual basis. In addition to the website a publishing platform with PDF downloads for every issue is also available. Everything is published in gold level open access. NECSUS is published in English as the acknowledged lingua franca in current academia. One of the goals of NECSUS is to make research in a variety of languages available to a wider audience. The journal has commissioned and published translations and will continue to do so in the future.

The editorial board provides special section guest editors with guidelines on everything that is expected of them and keeps advisory board members updated on new policies and developments. Publication of an article in an academic peer-reviewed journal serves several functions, one of which is to disseminate research that could benefit society. This dissemination must be done in a democratic fashion. It is therefore of immense importance that this research and the activity surrounding it be conducted responsibly.

The act of publishing involves many parties, each of which plays an important role in achieving these aims. It therefore follows that the author, the journal editor, the peer reviewer, and the publisher should meet ethical standards in their involvement from submission to publication. Amsterdam University Press is committed to meeting and upholding standards of ethical behaviour at all stages of the publication process. Below is a summary of our key expectations of editors, peer reviewers, authors, and the advisory board.

Editors

The editors of a peer-reviewed journal are responsible for deciding which of the articles submitted to the journal should be published. The relative value of the work in question and its importance to a wide readership must always drive such decisions. The editors should be guided by the policies of the journal and constrained by such legal requirements as shall then be in force regarding libel, copyright infringement, and plagiarism.

Editors should act in a balanced, objective, and fair way while carrying out their expected duties. Editors should not discriminate on the grounds of gender, sexual orientation, religious or political beliefs, ethnic or geographical origin, institutional affiliation, or economic standing of the authors. In addition, editors should make all due efforts to seek out and include the work of a diverse body of writers and researchers. Authors should clearly indicate who has funded their research or other scholarly work and whether the funders had any role in the research and its publication.

Editors should adopt and follow reasonable procedures in the event of complaints of an ethical breach or a conflict of interest. Editors should give authors a reasonable opportunity to respond to any complaints. All complaints should be investigated no matter when the original publication was approved. Documentation associated with any such complaints should be retained.

Editorial board members will serve a variety of functions. These may include: acting as ambassadors for the journal; supporting and promoting the journal; seeking out the best authors and best work and actively encouraging submissions; reviewing submissions to the journal; attending and contributing to editorial board meetings.

The board should meet regularly (at least twice a year, in person and/or by conference call) to gauge their opinions about the running of the journal, define any changes to journal policies, and identify future challenges. The board shall: monitor the performance of peer reviewers; take steps to insure that reviews are of high quality; develop and maintain a database of suitable reviewers; update this database on the basis of reviewer performance; use a wide range of sources (not just personal contacts) to identify potential new reviewers (e.g. author suggestions, bibliographic databases); insure that all efforts are made to contact and utilise a diverse sampling of potential reviewers.

The board should encourage reviewers to insure the originality of submissions and be alert to redundant publication and plagiarism. It should also encourage academic institutions to recognise peer review activities as part of the scholarly process.

Reviewers

Peer review assists the editor in the decision-making process and in improving the quality of the published article by reviewing the manuscript objectively and in a timely manner. NECSUS ascribes to a double-blind peer review process. Any manuscripts received for review must be treated as confidential documents. Reviewers should not make undue efforts to uncover the identity of the author nor should they discuss the article or their comments with a third party. Reviewers should also not attempt to cite or publish any parts of the article prior to potential publication in NECSUS.

Reviews should be conducted objectively. Personal criticism, name-calling, or any attack on the author or the merits of their work is inappropriate. Reviewers should express their views clearly with supporting arguments and should make every effort to complete the standard review form that is sent to them along with the article. Limited one-sentence responses

to review form questions are not acceptable. Reviewers should identify relevant published work that has not been cited by the author. Reviewers should also alert the editor to any published or submitted content that is substantially similar to that under review.

Reviewers should be aware of any potential conflicts of interest (financial, institutional, collaborative, or other relationships between reviewer and author) and alert the editor to these, if necessary withdrawing their services for the manuscript in question.

Authors

An article should contain sufficient detail and references to permit others to understand and utilise the work. Fraudulent or knowingly inaccurate statements constitute unethical behaviour and are unacceptable. Articles should also be accurate and objective, and works foregrounding opinion and subjectivity should be clearly identified as such.

Authors should provide original and unpublished articles that are the results of their study, research, and originality. If the proposed article has already been published, no matter the language or outlet, the author should make an immediate declaration as such. Authors should maintain accurate records of data associated with their submitted manuscript and should supply or provide access to this data on reasonable request.

Authors should confirm/assert that the manuscript as submitted is not under consideration or accepted for publication elsewhere. Where portions of the content overlap with published or submitted content, authors must acknowledge and cite those sources. Authors should confirm that all the work in the submitted manuscript is original and they must cite content reproduced from other sources. Authors should also obtain written permission to reproduce any content from other sources, including images and table. Authors are legally liable for insuring that this content does not infringe on the copyright of others.

Authors should declare any potential conflicts of interest, for example where the author has a competing interest (real or apparent) that could be considered or viewed as exerting an undue influence on his or her duties at any stage during the publication process. Authors should promptly notify the journal editor or publisher if a significant error in their publication is identified. They must then cooperate with the editor and publisher to publish an erratum, addendum, corrigendum notice, or to retract the article where this is deemed necessary.

Advisory Board

Advisory board members will serve a variety of functions. These may include: acting as ambassadors for the journal; supporting and promoting the journal; actively encouraging submissions; reviewing submissions; contributing to the journal's strategic plans for growth and sustainability; helping to solicit and secure financial contributions to the journal; supporting the policy of gold level open access publishing.

Procedures

Misconduct and unethical behaviour may be identified and brought to the attention of the editors and publisher at any time by anyone. Whoever informs the editors or publisher of such conduct should provide sufficient information and evidence in order for an investigation to be initiated. All allegations will be taken seriously and treated in the same way until a successful decision or conclusion is reached.

An initial decision is to be taken by the editors, who will consult with or seek advice from the advisory board and the publisher, if appropriate. Evidence will be gathered while avoiding the spread of allegations beyond those who can help to resolve the matter. Authors will be given the opportunity to respond to any allegations.

*This ethical statement should be reviewed on a regular basis so that it may be updated where necessary to cover new publishing practices and in light of new partnerships that the journal commences.

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DETAILED PROGRAM/ MAIN CONFERENCE

PANELS A

A1/ **B 2.1**

Compression Politics and Aesthetics: Mitigating the Carbon Footprint of Streaming Media (sponsored by Sustainable Media Workgroup)

Chair: Judith Keilbach (Utrecht University)

Laura U. Marks (Simon Fraser University) (online)
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

A2/ **B 2.2**

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

A3/ **B 2.3**

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) (online)
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

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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/ **B 3.1**

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) (online)
Digital Challenges to the Definition of Art

A5/ **B 3.2**

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/ **B 4.1**

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

Chair: Guido Kirsten (Film University Babelsberg Konrad Wolf)
Respondent: Daniel Fairfax (Goethe University Frankfurt)

Guido Kirsten (Film University Babelsberg Konrad Wolf)
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/ **B 4.2**
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/ B **4.3**
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

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) (online)
TV's Pinboards as Epistemic Media

A9/ **A 2.1**
Writing and Accessing

Film Festivals' History: Difficulties, Goals, and Differences

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

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

Cyril Cordoba (University of Fribourg) (online)
"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) (online)
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

A10/ **A 2.2**
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 Homelessess

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PANELS B

B1 / **B 2.1**
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/ **B 2.2**
Film Festivals

Chair: Alkım Kutlu (Heinrich Heine University Düsseldorf)

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

Angela Bianca Saponari (University of Bari Aldo Moro) (online)
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

B3/ **B 2.3**
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 / **B 3.1**
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

B5/ **B 3.2**
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) *(online)*
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/ **B 4.1**
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

B7/ **B 4.2**
Crip-Epistemics in/of Film, Media, and Games; Session 1: Cripping Film Theory, Blogs and Avatars

Chair: Robert Stock (Humboldt University Berlin)
Respondent: Petra Anders (University of Bamberg, Germany)

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

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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/ **B 4.3**
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/ **A 2.1**
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 (Babeș-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/ **A 2.2**
Essay and Critique

Chair: Tobias Gralke (Film University Babelsberg Konrad Wolf)

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

Surbhi Goel (Panjab University) (online)
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)

PANELS C

C1 / **B 2.1**
Roundtable: Desktop as Medium

Chair: Christopher Meir (University Carlos III of Madrid)

Johannes Binotto (Lucerne University of Applied Sciences and Arts) (online)

Kevin B. Lee (University of Lugano) (online)

Evelyn Kreutzer (Film University Babelsberg Konrad Wolf)

Ariel Avissar (Tel Aviv University)

C2/ **B 2.2**
Critical Perspectives on Film Festivals: Care, Precarity, Minority Work

Chair: Marijke de Valck (University of Utrecht)

Dorota Ostrowska (Birkbeck, University of London) (online)
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

C3/ **B 2.3**
Early Film Practices and Remediation

Chair: Malgorzata Bugaj (University of Edinburgh)

David Morton (University of Central Florida) (online) & Barry Mauer (University of Central Florida) (online)
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/ **B 3.1**
Sensing and Projecting Climate Change (sponsored by Sustainable Media Workgroup)

Chair: Giacomo Tagliani (University of Palermo)

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

Michał Pabiś-Orzeszyna (University of Łódź)

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

Sebastian Scholz (Vrije Universiteit Amsterdam)
Imperceptible Entanglements. Sensor-Media-Environments and More-than-Human Technoecologies of Sensation

C5/ **B 3.2**
Body Genres and Dramas of Turkishness: Alternative Archives of Spectacle, Excess, and Corporeality

Chair: Elif Akçalı (Kadir Has University)

Cüneyt Çakirlar (Nottingham Trent University)
Genre, Folklore, Religion: Epistemic Operations of Djinns, Heterodoxy and Syncretism in Post-Millenial 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/ **B 4.1**
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 Facelves. The Algorithmic Image as a Dispositive

Gianmarco Giuliana (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

C7/ **B 4.2**
Crip-epistemics in/of Film, Media, and Games; Session 2: Cripping 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 Disaburly-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/ **B 4.3**
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/ **A 2.1**
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

C10/ **A 2.2**
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

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PANELS D

D1/ **B 2.1**
Green Screens. Audiovisual Strategies and Aesthetics of Sustainability (sponsored by Sustainable Media Workgroup)

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

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

Tobias Gralke (Film University Babelsberg Konrad Wolf)
"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 (Film University Babelsberg Konrad Wolf)
Films, Groups, and Impact: an Affective Epistemology

D2/ **B 2.2**
**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/ **B 2.3**
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, Ujică 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/ **B 3.1**

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

Térésa Faucon (New Sorbonne University - Paris III)
Montage/Program. Laurent Fievet's Kintsugi (2021)

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

D5/ **B 3.2**

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/ **B 4.1**

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

Tomáš Dvořák (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

D7/ **B 4.2**

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")

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D8/ **B 4.3**
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

D9/ **A 2.1**
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

D10/ **A 2.2**
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) (online)
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/ **B 2.1**

Rogues, Pirates, and Contrabandists: Incursions into Cultural Memory

Chair: Reşat Fuat Çam (Queen's University)

Michelle O'Halloran (Queen's University)
Fans Gone Rogue: Japanese Digital Media through the Lens of Rogue Memory Work and Remediation

Resat Fuat Cam (Queen's University)
Pirating Archive: Architectonics of Preservation, Dissemination and Sharing

E2/ **B 2.2**

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/ **B 2.3**

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/ **B 3.1**

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

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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)

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

E5/ **B 3.2**
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/ **B 4.1**
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) (online)
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/ **B 4.2**
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

E8/ **B 4.3**
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/ **A 2.1**
Community-Based Film Festivals:
From National to Transnational Networks

Chair: Juliana Muylaert (Federal Fluminense University)

Lucy Alejandra Pizaña Pérez (Film University Babelsberg Konrad Wolf)
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

E10/ **A 2.2**
Social Media: Archival Functions and Affect

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

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

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PANELS F

F1/ **B 2.1**
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

F2/ **B 2.2**
Media Archives

Chair: Tatiana Brandrup (Film University Babelsberg Konrad Wolf)

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

F3/ **B 2.3**
Paying Attention to Time, Sound and Place: Shared Dialogues between Film Practice and Contemporary Archaeology

Chair: Maria Walsh (University of the Arts London)

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/ **B 3.1**
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

F5/ **B 3.2**
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) (online)
"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) (online)
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/ **B 4.1**
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

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

F7/ **B 4.2**
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/ **B 4.3**
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*

F9/ **A 2.1**
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

F10/ **A 2.2**
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)
(online)

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) (online)
Archive Nausea: 3D Objects, their Origin and Experience

PANELS G

G1/ **B 2.1**

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

Chair: Vejune Zemaityte (Tallinn University)

Skadi Loist (Film University Babelsberg Konrad Wolf) & Zhenya Samoilova (Film University Babelsberg Konrad Wolf)
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) (online) & Pete Jones (University of Alberta) (online)
Through a Glass Darkly: Gender Equity Policies and the Camera Department

Martha Emilie Ehrich (Film University Babelsberg Konrad Wolf), 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

G2/ **B 2.2**

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 Braida (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/ **B 2.3**

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

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

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

G4/ **B 3.1**
Transnational Tricks

Chair: Trond Lundemo (Stockholm University)

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

Rejáne 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
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

G6/ **B 4.1**
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) & Mª Soliña Barreiro (University of Santiago de Compostela) (online)
Welcome to Peaceful Spain: Football, Cinema, and Propaganda Across the Iron Curtain

G7/ **B 4.2**

**ERC Grant Presentation
Special Guest Speaker: Barbara
Flückiger (University of Zürich)
(online)**

G8/ **B 4.3**

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

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

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

G9/ **A 2.1**

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"

G10/ **A 2.2**

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

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

Dagmar Brunow (Linnaeus University) (online)
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

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PANELS H

H1/ **B 2.1**
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)

H2/ **B 2.2**
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/ **B 2.3**
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)

H4/ **B 3.1**
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

H5/ **B 3.2**
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/ **B 4.1**
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

H7/ **B 4.2**
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?

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H8/ **B 4.3**

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

H9/ **A 2.1**

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)

Michał Pabiś-Orzeszyna (University of Łódź)

Kata Szita (Trinity College Dublin)

H10/ **A 2.2**

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

PANELS I

I1/ **B 2.1**

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), Franceso Sticchi (Oxford Brookes University), Renata Šukaitytė (Vilnius University), Laszlo Strausz (Eötvös Loránd University (Budapest, Hungary)

I2/ **B 2. 2**

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/ **B 2.3**

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) (online)
"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/ **B 3.1**

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

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15/ **B 3.2**
Institutions

Chair: Javier Pérez-Osorio (University of Cambridge)

Ainamar Clariana Rodagut (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) (online)
Photographic Futures: In the Crystal Ball of Photography Academies

16/ **B 4.1**
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)

17/ **B 4.2**
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

18/ **B 4.3**
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

Mathieu Lericq (Paris VIII University Vincennes-Saint-Denis)
Parisian Bodies and Topographies. Anthropological and Mythological Sights on the 'Western' Other

Karol Jóźwiak (University of Łódź)
Screen Territory. Cinema and the Map of Eastern Europe in the Wake of WWII

I9/ **A 2.1**
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/ **A 2.2**
Mapping the Other. Cinematic Cartographies of East and West

Chair: Katarzyna Włoszczyńska (University of Zürich)

Respondent: Katarzyna Włoszczyńska (University of Zürich)

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PANELS J

J1/ **B 2.1**
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/ **B 2.2**
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/ **B 2.3**
Workshop: Rethinking Film Festivals in the Pandemic Era

Chair: Glyn Davis (University of St Andrews)

Antoine Damiens (York University)

Skadi Loist (Film University Babelsberg Konrad Wolf)

Kirsten Stevens (University of Melbourne)

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

María Paz Peirano (University of Chile)

J4/ **B 3.1**
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 Sofia 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/ B 3.2
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

J6/ B 4.1
Curating Places: New Epistemic Perspectives for Cinema Exhibition and Representation (sponsored by Cinema and Contemporary Visual Arts)

Chair: Nevena Dakovik (University of the Arts in Belgrade)

Respondent: Susanne Østby Sæther (Henie Onstad Art Center)

Olivia Eriksson (Stockholm University)
Gathering around the Moving Image: Contemporary Art and Communality 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/ B 4.2
Rediscovering Women Filmmakers and Visual Artists

Chair: Šárka Gmiterková (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 Gmiterková (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

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J8/ **B 4.3**
Film Reception (Audience, Critics, Juries)

Chair: Otília Ármeán (Sapientia Hungarian University of Transylvania)

Otília 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/ **A 2.1**
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"

J10/ **A 2.2**
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/ **B 2.1**
Media Anticipation: Strategies, Memories, Fantasies

Chair: Magdalena Zdrodowska (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/ **B 2.2**
Online Activism

Chair: William Straw (McGill University)

Şirin Fulya Erensoy (Film University Babelsberg Konrad Wolf)
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/ **B 2.3**
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/ **B 3.1**
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 Dalmasso (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

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K5/ **B 3.2**
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) (online)
Attention

Nicholas Baer (University of Groningen)
Perfection

Julian Hanich (University of Groningen)
Beauty

Catherine Wheatley (King's College, London)
Wonder

K6/ **B 4.2**
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

K7/ **B 4.3**
Virtual Heritage

Chair: Caroline Klimek (York University)

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

Gabriel Menotti (Queen's University) (online)
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

K8/ **A 2.1**
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

K9/ **A 2.2**
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)
Curating Archive Online: PSM Curating Strategies of Archival Content
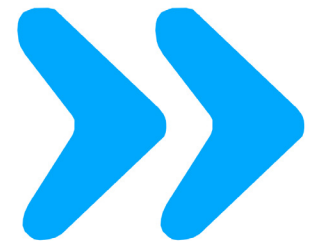
ROMANIAN CINEMATHEQUE / EFORIE

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 – 17.00: LUNCH BREAK

17.00 – 18.10: Screening of "PAYS BARBARE" (2013, directed by Yervant Gianikian and Angela Ricci Lucchi)

18.15: ARTISTS' TALK SUSANA DE SOUSA DIAS & RADU JUDE: *„The History Lab of Yervant Gianikian & Angela Ricci Lucchi"*

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screening & discussion

» Sunday
/ 26th 12.00 – 14.00
 ROMANIAN
CINEMATHEQUE -
EFORIE

the case of the miraculous treatment against aging developed under the name of Gerovital H3 by the Romanian researcher Ana Aslan and successfully exported to many states in the '60s and '70s. This Romanian sample of experiment and late "curiosities" aims to open a discussion regarding the various practices of scientific filmmaking in the 20th century.

"Trial and error: The scientific experiment in Romanian non-fiction film" (screening & discussion, programme curated by Gabriela Filippi and Ana Szel; Romanian Cinematheque - Eforie)

The program covers Romanian non-fiction films produced along the 20th century showing scientific experiments from various disciplines. The first Romanian scientific research films date back to the beginnings of cinema, from as early as 1898, when neurologist Gheorghe Marinescu started to use film in order to document the evolution of locomotory disorders in his patients. His films, some of them included in the present program, have spawned a local tradition of medical research film in the first half of the past century. With the change of the political regime in Romania after World War II, in line with the scientific propensity of the communist doctrine, the scientific film gained a privileged status, being supplied with new topics from different fields of knowledge. In this program, we attempted to capture this diversity of topics: from an experience with a chimpanzee in captivity, recorded while reacting to elements from its natural habitat, to an experiment performed on plants aiming to demonstrate the existence of communication between vegetal life forms. Moreover, because in scientific research some paths of inquiry turn out to be false, we sought to also include films that present results refuted by further research; such is the case of the medical diagnosis of hysteria, with a strong bias towards women, but also

ARTISTS' TALK

»**Sunday**
/ 26th 18.15
ROMANIAN
CINEMATHEQUE -
EFORIE

"The History Lab of Yervant Gianikian & Angela Ricci Lucchi"

Starting with the 1970s Yervant Gianikian and Angela Ricci Lucchi elaborated an impressive cinematographic oeuvre reflecting on the present through images of the past. Developing a very particular style and technique in dealing with various film footage originally promoting fascist ideologies and politics, they reversed them by emphasising the complex relations between those in control, the colonisers who shaped the meanings of the images and the gaze on the depicted realities, and their subjects, the colonised who lacked both the power and the tools for self-representation. By most of the times editing footage from forgotten documentary and propaganda sources, the filmmakers are presenting these „missing images" to contemporary audiences creating intimate and profound links between the actions, the faces, the traces of the past and the present times. Their preoccupation with film's chemical qualities, with its imminent deterioration process in time, is also a main concern for Gianinkian and Ricci Lucchi, contributing - together with all the special techniques of creatively approaching the original material - to building an artistic historiography.

The talk proposes an applied analyses of the filmmakers' methods and approach on history and images, starting with the screening of one of their many accomplished works, Pays Barbare (2013). The two artists invited for the event, Susana de Sousa Dias and Radu Jude, who selected this film out of any other possible title from the history of cinema, consider the work of Yervant Gianikian and Angela Ricci Lucchi a reference, being constantly preoccupied with tracking the complex temporality of archive images and with depicting the (sometimes not so obvious) links between the fascist eras of their respective countries (Portugal and Romania) and the contemporary one.

Susana de Sousa Dias

Susana de Sousa Dias' works explore the dialectics of history and memory, questioning established regimes of visibility with a focus on the Archive.

Her films have been exhibited worldwide both in artistic and cinema contexts, such as: Berlinale; Documenta 14 (Keimena Film Program); Berkeley Art Museum & Pacific Film Archive, IDFA ; BAFICI ; Sarajevo IFF, Harvard Film Archive; Arsenal Institut for film and video art, Berlin; MNAC – National Museum of Contemporary Art, Lisbon; Centre Pompidou, etc.

In 2012, she founded a women's collective that directed two editions of the Doclisboa Festival, introducing sections

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screening & discussion

such as Cinema of Urgency and Passages (Documentary and Contemporary Art).

She was a guest artist at the Flaherty Seminar, New York (2012), delivered the Les Blank Lecture at the Berkeley Art Museum in 2019, and received a MacDowell Fellowship in 2021. She has a PhD in Fine Arts-Video and teaches at the Faculty of Fine Arts, University of Lisbon.

Her works include Natureza Morta (2005), 48 (2009), Natureza Morta | Stilleben (3 screen installation, 2010), Luz Obscura (2017) and Fordlândia Malaise (2019).

Radu Jude

(born 1977) is a Romanian filmmaker.

Filmography:

The Tube with a Hat (2006), short film; main award in Sundance 2007 / **Alexandra** (2007), short film; selected in Clermont-Ferrand 2008 / **The Happiest Girl in the World** (2009); CICAE award, Berlinale-Forum 2009 / **A Film for Friends** (2011), medium-length film / **Everybody in Our Family** (2012); premiered in Berlinale-Forum. / **Shadow of a Cloud** (2013), short film; premiered in Cannes - Quinzaine des realisateurs 2013 / **It Can Pass through the Wall** (2014), short film; Special Mention in Cannes - Quinzaine des realisateurs 2014 / **Aferim!** (2015); Silver Bear in Berlin Film Festival 2015 / **Scarred Hearts** (2016); Jury Award in Locarno Film Festival 2016 / **The Dead Nation** (2017), documentary essay; premiered in Locarno, Signs of Life section / **"I Do Not Care If We Go Down in History as Barbarians"** (2018), Crystal Globe, Karlovy Vary Film Festival 2018 / **The Marshal's Two Executions** (2018), short documentary essay / **Uppercase Print** (2020); premiered in Berlinale-Forum 2020 / **The Exit of the Train**s (2020), documentary (co-directed with Adrian Cioflâncă); premiered in Berlinale-Forum 2020 / **Bad Luck Banging or Loony Porn** (2021); Golden Bear in Berlin Film Festival 2021

Participants can watch these films online: **SUSANA DE SOUSA DIAS** - Still Life (2005), **48** (2009), **Fordlândia Malaise** (2019) / **RADU JUDE** - Uppercase Print (2020), **The Exit of the Trains** (2020)

RADU JUDE

EPISTEMIC MEDIA: ATLAS ARCHIVE NETWORK

22____26 .06
/ NECS 2022
CONFERENCE

GEORGES DIDI-HUBERMAN
SYBILLE KRÄMER
LEV MANOVICH

[FORENSIC
ARCHITECTURE]
STEFANOS LEVIDIS

SUSANA DE SOUSA DIAS &
RADU JUDE

»INFORMATION FOR CHAIRS & PRESENTERS

/ PRESENTERS

All conference rooms are equipped with projectors, screens and a PC (with internet). You can have your presentation with you on your own memory stick. If you wish to bring your own laptop, please make sure you have the adapters and connectors suited for your device.

/ CHAIRS

Panel chairs have three primary duties: a) introducing the presenters in a session, b) keeping time during the session, and c) facilitating the Q & A at the end of the session.

Arrive at your presentation room at least 10 minutes early so that you can meet the other panelists and make sure you know how to pronounce their names, titles, etc. Introduce each presenter right before s/ he speaks to help audience members joining the session late to easily understand which presentation is underway at a given time. Introductions should be short and include presenter name, position, affiliation, and paper title but they may also include very brief statements regarding the presenter's research/teaching interests, major publications, etc.

Please keep panel presentations to 20 minutes, respondents presentations to 8 minutes, and workshop presentations to no more than 10 minutes. Panels with more than three presenters will need to reduce presentation times to fit the 105-minute sessions.

Please have the panelists check their technology in advance, and check that audio and video facilities are working before your session begins. The conference staff will be available to help with any technical issues.

We prefer it if presenters stick to the printed order of presentations in a given panel. This allows individuals moving between panels during the session to have a better idea of when a given presentation will occur in the session.

Chairs should remind panelists when there are five minutes and two minutes remaining, and when the 20 minute mark has been reached and speakers should bring their presentation to a close. Please convey to presenters how and when you will give them time signals before the panel starts. If you have indicated to the presenter that her/his time has expired but s/he has not concluded the presentation within a minute or so of that advice, you should intervene verbally to request s/he finish promptly so that the other panelists will have time for their presentations.

Chairs who are presenting papers should designate one of the panelists to time their paper when they are presenting.

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