

NECS 2026  
CONFERENCE

# In|Visible

Montpellier (FR)  
18-20 June 2026

**PROGRAM**



**necs**»  
European Network for  
Cinema and Media Studies

# PROGRAM OVERVIEW

## June 17

**GRADUATE WORKSHOP**

9h-18h30

**PRE-CONFERENCE WORKSHOPS**

11h-18h  
14h-18h

**NECSUS EDITORIAL BOARD MEETING**

14h

## June 18

9h : access to room

**Panel A**

9h30-11h10

11h10-11h20 : break

**Panel B**

11h20-13h

13h-14h : lunch break and workgroup liaison meeting

**Panel C**

14h-15h40

15h40-15h50 : break

**Panel D**

15h50-17h30

17h30-17h40 : break

**Keynote Speech**

17h40-19h15

**Opening Reception**

19h15-22h30

## June 19

9h : access to room

**Panel E**

9h30-11h10

11h10-11h20 : break

**General Meeting**

11h20-13h

13h-14h : lunch break and workgroup meetings

**Panel F**

14h-15h40

15h40-15h50 : break

**Panel G**

15h50-17h30

17h30-17h40 : break

**Keynote Speech**

17h40-19h

## June 20

8h30 : access to room

**Panel H**

9h-10h40

10h40-10h50 : break

**Panel I**

10h50-12h30

12h30-13h30 : lunch break and workgroup meetings

NECS Open Scholarship

13h30-14h30

14h30-14h40 : break

**Panel J**

14h40-16h

16h-16h10 : break

**Panel K**

16h10-17h50

17h50-18h : break

**Keynote Speech**

18h-19h30

**Closing Party**

19h30-01h30

The Book Market will take place throughout the conference. For more information, please see page 12-17.

Scan the QR code to download the "OFF NECS" program!



[Click Here](#)

- Events
- Panel
- Break
- Keynote

## Letter from the President of the Université de Montpellier Paul-Valéry

Dear NECS 2026 Conference  
Participants,

On behalf of the President of Université de Montpellier Paul-Valéry, it is with immense pleasure and pride that we welcome you to Montpellier for the 2026 NECS Conference.

Hosting the European Network for Cinema and Media Studies is both an honour and a joyful responsibility for our university. We are delighted to welcome scholars, artists, researchers, and students from across Europe and beyond to our campus, and to contribute to the vibrant intellectual exchanges that define the NECS community.

Following the inspiring conference hosted by Lusófona University in Lisbon last year, we are especially pleased to continue this shared journey within the framework of FilmEU, the European University alliance dedicated to film, media arts, and creative collaboration. As a proud associated partner of FilmEU, Université de Montpellier Paul-Valéry strongly believes in the importance of transnational dialogue, academic cooperation, and cultural openness in shaping the future of cinema and media

studies in Europe.

This conference, dedicated to the theme “In/Visible,” would not have been possible without the remarkable involvement of numerous departments, services, research programmes, and institutional partners across the university. These opening words offer us a valuable opportunity to make visible the often invisible work carried out daily by the many teams whose commitment sustains our university life and enables an event of this scale to take place.

The Presidential team warmly thanks the Direction de la Recherche, the Direction des Relations Internationales et de la Francophonie, the Scientific Council, and the Direction des Affaires Financières for their support and commitment to fostering ambitious international research initiatives. We also wish to acknowledge the essential contribution of the Direction des Moyens Généraux, the Direction du Patrimoine et de la Maintenance Immobilière, and the Direction du Système d’Information et du Numérique, whose teams have worked tirelessly behind the scenes to ensure that every aspect of the conference – from logistics and technical coordination to digital infrastructure and participant

reception – unfolds under the best possible conditions. Our sincere thanks also go to the Direction de la Transition Écologique et Sociétale for helping make this congress both environmentally responsible and welcoming, as well as to the Centre Culturel Universitaire for its invaluable support. Their expertise, generosity, and responsiveness embody the spirit of public service that animates our university community every day.

We would furthermore like to acknowledge and thank the Département Cinéma, Audiovisuel, Nouveaux Médias, UFR 1, ANR FEMME, and ANR NUMALYSE for their precious support of this conference and its activities. Special thanks are equally due to the extraordinary team of local organizers; the RIRRA21 and LERASS research units; the MIRANDA research programme; the Direction de la Communication; the audiovisual support staff; the student assistants; and all colleagues who have contributed their time, energy, and expertise to making this conference a reality. We also extend our sincere gratitude to NECS, the Région Occitanie, the Centre National du cinéma et de l’image animée (CNC) and the Métropole de Montpellier for their generous support and for their continued commitment to fostering international research, cultural dialogue, and innovation in media studies. International academic gatherings such

as NECS are always collective achievements, and this edition is no exception.

We hope that, beyond the richness of the academic programme, you will also enjoy the unique atmosphere of Montpellier – a Mediterranean city shaped by centuries of intellectual exchange, artistic experimentation, and cultural diversity. From its historic streets and lively public squares to its dynamic cultural scene and proximity to the sea, Montpellier offers an inspiring environment for encounters, conversations, and discoveries.

May this conference be a moment of stimulating discussion, new collaborations, lasting friendships, and shared curiosity. We are truly delighted to welcome you to our university and wish you an enriching, inspiring, and memorable NECS 2026 experience.

Warmest regards,

**Sarah Hatchuel and Nathalie  
Vienne-Guerrin**

**Vice-Presidents for Research**

**On behalf of the President, Anne  
Fraïsse**



## Letter from the Local Organizing Committee

Dear NECS 2026 Conference Participants,

We are very thrilled to welcome you to the NECS Annual Conference, which takes place this year at the University of Montpellier Paul Valéry. We are particularly honoured to host this event, which is so important to the life of the NECS community.

Through this year's theme, "In/Visible", we aim to highlight works, approaches, disciplines, and film genres that are traditionally marginalized. More generally, our call for papers invites us to reflect on the processes through which invisibilization occurs, from pre-cinematographic apparatuses to contemporary screen and media industries, and how these dynamics concretely affect today's professional landscapes.

The large number of proposals received has enabled us to curate a diverse and engaging programme, featuring presentations on marginalized groups, in/visibilization processes, underrepresented genres and formats, aesthetics of in/visible, alternative spaces and sites of resistance. The

presentations and discussions promise to be insightful and thought-provoking.

Linked to the theme "In/Visible", the Graduate Workshop will open the conference on Wednesday 17 June, with a focus on the topic "Silence(d) and Silencing: (Un)heard Sounds and Voices in Audiovisual Media". We'll have the pleasure of hearing Jennifer O'Meara for a keynote.

This will be followed by three days of panels, workshops and working group meetings, running from Thursday 18 to Saturday 20 June. Each day will conclude with a keynote speech. We will have the great honour of listening to Fatima Naqvi, Sevara Irgacheva and Laliv Melamed.

In addition to this scientific programme, there will also be meetings with authors at the book fair, on the central lawn. We also encourage you to take part in the NECSUS panel and the event with the European Research Council.

Thanks to the very vivid cultural and historical life in Montpellier, we are pleased to offer a wide range of cultural activities, tours, and hands-on workshops – both on campus and in the city of Montpellier. Don't miss the

screening of Sibil Çekmen's documentary *Seen Unseen: An Anthology of (Auto)Censorship (2024)* on Friday afternoon!

We plan memorable opening and closing parties on our beautiful campus – not to be missed

As we explored and reflected on the interplay of what is visible and invisible in cinema and media, we wish to acknowledge and celebrate the often unseen efforts of our team and partners—whose dedication, though behind the scenes, is at the heart of this conference's success.

We would like to underline our commitment to minimizing our environmental footprint. The full local team is very dedicated to ensuring a safe, inclusive, and respectful environment for all participants, taking concrete actions regarding the fight against sexual and sexist violence and harassment.

We would like to take this opportunity to express our warmest thanks to all this year's participants, as well as to all the conference partners, whose support is essential to its organisation. We are particularly grateful to the NECS Steering Committee, the Région Occitanie, MIRANDA, the RIRRA21

research laboratory, the Centre National du cinéma et de l'image animée (CNC), the Scientific Council of the University of Montpellier Paul Valéry, the Department of Cinema, Audiovisual Studies and New Media, UFR 1 of the UMPV, the Centre Culturel Universitaire, the LERASS research laboratory, the ANR FEMME and the ANR NUMALYSE. We would also like to thank all the university's services as well as all our colleagues and student volunteers, whose commitment is crucial.

We look forward to experiencing a rich, joyful and stimulating conference in Montpellier!

### The Local Organizing Committee

## Letter from the Steering Committee

Dear 2026 NECS Conference delegates,

The whole NECS Steering Committee warmly welcomes you to our 19th annual conference. This year also marks the twentieth anniversary of the establishment of our association, and both numbers are impressive markers of how the NECS community has lasted, expanded and changed over the years.

We are very happy to celebrate these accomplishments at Université de Montpellier Paul-Valéry, in France, in their wonderful campus quite close to the city center. And we are delighted, for another year, to have the opportunity and privilege to meet in person, to listen to and discuss many presentations, to engage with workshops, to participate in different events and activities, to build new networks and strengthen the old ones, to develop fruitful and rich discussions, and to enjoy this time together.

The topic of this year's conference, "In/Visible", invites scholars, researchers, creatives, and professionals to explore the complex, evolving dynamics through which visibility and invisibility are produced, negotiated, and contested across cinema, television, digital media, immersive technologies, archives, and so on. It is a broad, multifaceted, and highly timely theme that examines how media shape what can be seen, remembered, represented, or excluded, while fostering critical reflections on issues of aesthetics, technology, historiography, politics, memory, and social justice. As it becomes increasingly evident throughout this programme, the topic has inspired original and significant research from a wide range of perspectives, disciplines, theoretical approaches, and methodological frameworks, shedding new light on both dominant regimes of visibility and the alternative practices that challenge them.

The theme of this year's conference, "Invisibility," compels us to reflect on

the ways in which ongoing conflicts and humanitarian crises are rendered unseen, ignored, or inadequately represented. In contemporary wars and occupations, invisibility often operates through the normalization of violence and the marginalization of those who endure it. This is particularly evident in the Israeli-Palestinian context during 2025 and 2026, with systematic human rights violations and the continued killing of Palestinian civilians, frequently unfolding beyond sustained global attention or accountability. The repetition of such acts, alongside restrictions on access to information and the mediation of narratives, contributes to a dangerous obscuring of suffering and responsibility. While this statement responds specifically to the situation in Israel and Palestine, we recognize that many other communities are experiencing conflict, displacement, and loss that deserve equal attention and concern. In this sense, invisibility is not merely the absence of visibility, but an active process that shapes what is acknowledged, documented, and remembered. We therefore stress the urgency of critically examining how

media practices can both reinforce and challenge these dynamics, making visible the lived realities of affected populations and upholding the ethical imperative to bear witness. Many panels address, explore and discuss these issues and processes.

The response to this year's call was unprecedented – and the Conference Committee has been faced with the very challenging and demanding task to choose from about 530 individual paper proposals, 105 pre-constituted panel proposals, and almost 20 workshop proposals that have been submitted by the NECS members. Both the sheer quantity and impressive quality of these submissions have made it abundantly clear that the NECS community is a thriving place for ideas and collaborations! The final programme, prepared jointly with the Montpellier team, now includes over 150 panels and workshops, and we are looking forward to the following days.

We would like to thank the Montpellier team for putting together this wonderful event. Words of gratitude go to Claire Demoulin and Perrine Val, to Pierre-Antoine Bourquin, Amandine D'Azevedo,

Chloé Delaporte, Alice Grondin, Loig Le Bihan, Frédéric Marty, Valérie Meliani, Elena Tsouri, and to all the colleagues at the Université Paul-Valéry; and to the organisers of the Graduate Workshop, which this year is devoted to “Silence(d) and Silencing: (Un)heard Sounds and Voices in Audiovisual Media”.

This year, we are honored to present our keynote speakers, who include Sevara Irgacheva, Laliv Melamed, Fatima Naqvi and Jennifer O'Meara. Please, also note the accompanying events: the open scholarship workshop, the NECS workgroup meetings. And of course, do not miss our opening reception and the closing party! You are also very welcome to join us during the NECS annual General Meeting. The program of the GM was distributed a month in advance with the May newsletter. Please, check it to get all the details. It is a particularly important moment for our association, so please be sure to pencil it in your conference agenda.

Thank you for supporting NECS and looking forward to a wonderful 2026 conference in Montpellier!

### The Steering Committee



## Letter from the The Open Scholarship Committee

The Open Scholarship Committee would like to invite all NECS members to the sixth annual NECS Open Scholarship workshop on Saturday, June 20th, at 13.30 pm at the Auditorium ATRIUM.

This session offers an overview of our freshly revised NECS Open Scholarship Statement, after the substantial update of the past months that were finalised in our fifth workshop back in April. The text is available here: [https://docs.google.com/document/d/1zqFTROGlyBozUJg800rJR\\_iIMG0cw20J/edit?usp=sharing&oid=109608973461369839728&rtpof=true&sd=true](https://docs.google.com/document/d/1zqFTROGlyBozUJg800rJR_iIMG0cw20J/edit?usp=sharing&oid=109608973461369839728&rtpof=true&sd=true)

We aim to discuss NECS' following steps in lobbying for and implementing a fair and open academic research environment, and we would like to thank the members who actively engaged in this important edit and welcome all members who feel interested as well

as implicated in open scholarship policies. Well aware that the latter differ from country to country and institution to institution, we cannot stress enough how crucial it is to build an informed position about the fast-changing open scholarship scenario, so as to foster equality across our community.

We look forward to meeting you all,

**The Open Scholarship Committee**

## Organizing Team

### Conference Committee

**Julien Achemchame** (Université de Montpellier Paul-Valéry)

**Luca Barra** (coordinator, University of Bologna, Italy)

**Marjolaine Boutet** (Université Sorbonne Paris Nord, France)

**Francesco Casetti** (Yale University, US)

**Alessia Cervini** (Università di Palermo, Italy)

**Lucie Česálková** (Charles University, Prague, Czech Republic)

**Chloé Delaporte** (Université de Montpellier Paul-Valéry)

**Claire Demoulin** (Université de Montpellier Paul-Valéry)

**Nadica Denić** (University of Amsterdam, Netherlands)

**Vincent Deville** (Université de Montpellier Paul-Valéry)

**Dunja Jelenkovic** (Ca' Foscari University of Venice, Italy & Concordia University, Canada)

**Marta Maciejewska** (University of Gdansk, Poland)

**Frédéric Marty** (Université de Montpellier Paul-Valéry)

**Andreea Mihalcea** (UNATC, Romania)

**Derya Özkan** (Izmir University of Economics, Turkey)

**Alexandra Schneider** (Johannes Gutenberg-Universität Mainz)

**Daniel Torras i Segura** (TecnoCampus, UPF, Spain)

**Perrine Val** (Université de Montpellier Paul-Valéry)

**Kim Wilkins** (University of Oslo, Norway)

**Gertjan Willems** (University of Antwerp, Belgium)

### Graduate Workshop Organizers

**Wendy Amiard**

**Guilhem Billaudel**

**Pablo Cabeza-Macuso**

**Apolline Dosse**

**Jonas Fontaine**

**Hadrien Fontanaud**

**Anissa Medjebour**

### Open Scholarship Committee

**Miriam De Rosa**

**Bregt Lameris**

**Victoria Pastor-González**

**Irina Schulzki**

**Jeroen Sondervan**

**Markus Stauff**

### Support Team

**Yvonne Dos Santos** (LERASS)

**Cedric Gousson** (RIRRA21)

**Flavio Paredes Cruz** (RIRRA21)

### Local Organizing Committee

**Amandine D'Azevedo**

**Chloé Delaporte**

**Claire Demoulin**

**Alice Grondin**

**Loig Le Bihan**

**Frédéric Marty**

**Valérie Méliani**

**Pierre-Antoine Bourquin**

**Elena Tsouri**

**Perrine Val**

### Steering Committee

**Luca Barra** (University of Bologna)

**Lucie Česálková** (Charles University, Prague)

**Miriam de Rosa** (Ca' Foscari University of Venice)

**Josephine Diecke** (University of Zurich)

**Linda Kopitz** (Vrije Universiteit Amsterdam)

**Kai Matuszkiewicz** (Philipps-Universität Marburg)

**Patrícia Nogueira** (University of Beira Interior)


**Hannah Peuker** (Ruhr-University Bochum)

**Aida Vallejo** (University of the Basque Country, EHU)

# NECSUS PROGRAM


## What's On This Year (2026)

- **The Brand New Issue:** The highly anticipated Spring 2026 issue has just been released and is now available for readers.
- **Recent Thematic Tracks:** This year's content builds directly upon the momentum of the journal's most recent major thematic sections, notably #Ageing (launched in Autumn 2025) and the environmentally/culturally conscious #Enough framework.
- **Fresh Formats & Reviews:** Alongside the core research tracks, 2026 brings a new rollout of audiovisual essays, interviews, data papers, and up-to-date reviews of recent books, film festivals, and art exhibitions.
- **Surging Readership:** The journal enters the year riding a massive wave of growth from its 2025 run, which closed out with a record 151,000 pageviews (+22%) and 88,000 active users (+42%).
- **As always, everything published this year remains 100% Diamond Open Access**—completely free to read, share, and download, with no fees for contributing authors. You can dive into the current 2026 issue right now at [necsus-ejms.org](https://necsus-ejms.org).



**NECSUS**




European  
Journal  
of Media  
Studies



NECSUS is a journal of media studies initiated and published by NECS and open to everyone. It publishes articles, thematic sections, audiovisual essays, interviews, data papers, and reviews of books, festivals and exhibitions.

**Current issue: Spring 2026**  
<https://necsus-ejms.org/>

Recent Issues

Autumn 2025, #Ageing      Spring 2025      Autumn 2024, #Enough

NECSUS facts:

- Two issues a year since 2012
- 151,000 pageviews in 2025 (+22% from previous year)
- 88,000 users (+42%)

NECSUS is:

- Diamond Open Access (no charge to readers or authors)
- International and multidisciplinary
- Double-blind peer reviewed
- Run by fellow NECS members
- Archived on media/rep
- Copy-edited with no charge to authors

"a high-quality online OA journal offers a forum for sharing members' research [and] broadens the network's reach"

- Giovanna Fossati, Utrecht University

"provides coherence, tangibility, and a record to academic endeavors dispersed a cross media, methodology, and nation [...] it offers the means for us to create a future together."

- William Uricchio, MIT & Utrecht University

It allows NECS members "to transform the landscape of academic film and media studies"

- Malte Hagener, University of Marburg

Why NECSUS matters

"Originality of vision, consistently high quality [...] field-configuring"

- Dina Iordanova, U of St Andrews, Scotland

"Via both special topics and features, and various review sections the state of the art of our discipline is mapped out in broad and deep ways"

- Patricia Pisters, University of Amsterdam

"We need to start making sharp distinctions between for profit, extortionist open access and open science open access"

- Vinzenz Hediger, Goethe Universität Frankfurt

Get involved!

- Read and share
- Write and submit
- Peer review
- Promote institutional support for Diamond OA
- Propose thematic issues

**Contact: [necsus.info@gmail.com](mailto:necsus.info@gmail.com)**

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# BOOK MARKET

A Book Market dedicated to Cinema and Media Studies will be held on Université Paul Valéry's lawn throughout the conference. Come and meet the publishers at their stalls!


 This Book Market is supported by the Centre national du cinéma et de l'image animée (CNC).

## Publishers

### 202 éditions

**202 éditions** 202 éditions publishes a variety of texts on cinema and books by filmmakers. To date, our focus has been on the complete filmography of Marguerite Duras (six volumes), Andrei Tarkovsky (six volumes published out of eight planned), and Anne-Marie Miéville; two essays on Yasujiro Ozu and Luchino Visconti, and five publications on and by Jean-Luc Godard. The essays and works we select offer a central and well-researched examination of the relationship between text and image, aimed at a readership we hope will appreciate the rigour of the approach and the genuine qualities of composition, structure and writing.

### AFRHC

 Published by the AFRHC, 1895 revue d'histoire du cinéma is the only French periodical devoted exclusively to the history of cinema. Three issues are published each year. As a leading forum for French and international research, 1895 features in-depth, well-researched articles intended to serve as reference works, contributions from young authors, and translations of works by leading international specialists. In addition, the AFRHC publishes books on the history of cinema every year.

## Chalet Suisse



Chalet Suisse is a nomadic brand. Its limited-edition, numbered publications (newsletters, magazines, books, postcards, etc.) are printed and finished in its own small-scale print workshop. Risography stands out distinctly from other printing techniques and gives each publication a tactile quality that highlights the presence of the paper and ink. • cinema, arts, travel, literature • [www.chalet-suisse.net](http://www.chalet-suisse.net)

## Dunod-Armand Colin



With a broad scope across all fields of knowledge, DUNOD publishes higher education, professional development and general interest books for a wide readership under the DUNOD, Armand COLIN, INTEREDITIONS and MAXIMA imprints. DUNOD is also a major player in the Humanities and Social Sciences. It develops collections for the competitive examination market, as well as a range of Culture and Leisure titles in its specialist fields. Its books on cinema are considered definitive works in the field. Founded over two centuries ago, DUNOD - Armand COLIN has never ceased to innovate, and today offers a catalogue of over 4,000 titles, with 250 new titles added each year, in both print and digital formats.

## Edinburgh University Press

EDINBURGH  
University Press | *Connecting people and ideas*  
[edinburghuniversitypress.com](http://edinburghuniversitypress.com)

Connecting people and ideas to inspire creative thinking, open new perspectives and shape the

world we live in. Explore our Film, Television and Media studies books and journals, discuss a project with Publisher, Gillian Leslie, sign up to our mailing list, and much more at <https://edinburghuniversitypress.com/books/subjects/film-studies>.

## Éditions de l'Œil



Éditions de l'Œil is an independent art publisher known for its carefully curated books on cinema, photography, contemporary art, music, and graphic arts. They publish a wide range of works, from artist monographs to thematic essays.

## Fondation Jérôme Seydoux-Pathé



As part of its heritage activities, the Jérôme Seydoux Pathé Foundation publishes books relating to its collections, exhibitions and the conferences it organises. Focusing primarily on the history of cinema, these publications offer specialised and original research, whilst remaining accessible to a wider audience.

## Institut Jean Vigo



### Represented at the PULM stall

The Institut Jean Vigo, Perpignan's film archive and a member of the International Federation of Film Archives, preserves and promotes its collections of films, amateur films and non-audiovisual archives, runs educational initiatives and organises a film season, open-air screenings and the Confrontation festival. The IJV has published two journals on film history, *Les Cahiers de la Cinémathèque* (1971–2008) and *Archives* (1986–2023), and has produced some twenty academic works and exhibition catalogues of film posters. It currently co-publishes two book series: "Cinemas" with Presses universitaires de Perpignan and "Archives" with Presses universitaires de la Méditerranée. Catalogue: <http://www.inst-jeanvigo.eu/>

## Marest éditeur



into the spotlight out-of-print works or previously unpublished works at low prices.

Specialising in cinema and literature, the publishing house will celebrate its tenth anniversary in 2026. Over the past ten years, Marest's publications have been regularly praised by the press and have won several awards for best film book, such as the Film Critics' Union Prize, the Transfuge Prize, the Michel-Ciment CNC/SFCC Prize and the Pessac Prize. In addition to these publications, in 2024 the publishing house launched a paperback collection entitled *Marest bis*, which brings back

## Presses Universitaires de Perpignan



### Represented at the PULM stall

For 40 years, Presses Universitaires de Perpignan (PUP) has been publishing academic works in the humanities and social sciences (cinema, literature, law, history, Catalan studies, etc.) as well as in the natural sciences, available in both print and digital formats.

## Monoquini

Genre cinema, experimental cinema, artist films, creative documentaries, rare or little-known films from the canon, contemporary research in the field of moving images and sound — for over 20 years, the Monoquini association has been dedicated to discovering, programming and distributing unique works grouped under the umbrella term 'cinémas de traverse'. Since 2023, this initiative has been extended with the publication of texts, previously unpublished in French, by filmmakers and image-makers, through the collection *De l'écran à l'écrit*.

## Presses Universitaires de la Méditerranée (PULM)



Presses universitaires  
de la Méditerranée

Les Presses Universitaires de la Méditerranée publishes research works on cinema and, since 2025, has been co-publishing the series 'Archives : patrimoine et histoire du cinéma' with the Perpignan Euro-Regional Film Archive (Institut Jean-Vigo). This new series aims to contribute to the renewal and deepening of knowledge in the history of cinema in the 21st century by rethinking the history of cinema and the use of archives in the digital age. The first book to be published is *Éprouver l'archive (post)coloniale en situation artistique*, edited by Isabel Castro, Amanda Robles and Julie Savelli.

## Presses Universitaires de la Sorbonne Nouvelle

**PSN** Presses  
Sorbonne Nouvelle

Les Presses Universitaires de la Sorbonne Nouvelle publishes around twenty titles a year. From French and foreign literature to European studies, as well as cinema, theatre and languages, a wide range of disciplines are represented. Since 1989, their catalogue has included the journal *Théorème*, a journal dedicated to cinema, the audiovisual sector and all forms of image and sound media. It combines academic rigour with a cross-disciplinary approach, drawing on aesthetics, economics, history, cultural issues and communication, thereby contributing to contemporary debates. A growing number of issues can be found online via Open Edition Journals.

## Routledge

**Routledge**  
Taylor & Francis Group

Routledge is a leading academic publisher in the humanities and social sciences, with a strong catalog in film and audiovisual studies. They publish key works ranging from introductory textbooks to advanced research monographs. Their books are widely used in universities worldwide.

## Presses Universitaires de Rennes



Since its foundation in 1984, Presses Universitaires de Rennes has built up – and continues to expand by 200 titles a year – a catalogue of 7,000 titles spread across 60 series. Cinema naturally finds its place here, both in a dedicated collection (PUR-Cinéma) and across the other PUR collections (Histoire, Des Amériques, La Licorne, Interférences), reflecting the interdisciplinary nature of research in the field and its richness. The PUR-Cinéma collection is dedicated to film studies in a spirit of openness to all schools of thought. While focusing on aesthetic and historical analyses, it also welcomes interdisciplinary approaches in which visual culture engages with other disciplines within the humanities.

## Mimésis

**ÉDITIONS MIMÉSIS**

Éditions Mimésis is a French publishing house founded in 1999. Initially dedicated to the publication of philosophical essays, it has continued to develop within the interdisciplinary framework that now characterises the cultural commitment of the humanities. Its catalogue, comprising over 400 titles, places significant emphasis on film studies, as well as image and media theory. By prioritising interdisciplinary approaches, Éditions Mimésis aims to keep pace with changes in visual and media practices, whilst providing a space for reflection on the forms, uses and imaginaries of contemporary images. Mimésis Editions is part of the Mimesis Group and works in close collaboration with Mimesis International.



## Map

The Book Market will take place on the museum lawn.

# INFOS FOR CHAIRS AND PRESENTERS

## PRESENTERS

All conference rooms are equipped with projectors but there are no PC in the rooms. Please think of bringing your own laptop and make sure you have the adapters and connectors suited for your device.

## CHAIRS

Panel chairs have three primary duties:

1. introducing the presenters in a session
2. keeping time during the session
3. 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 they speak 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, respondent presentations 8 minutes, and workshop presentations to no more than 10 minutes.

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 their time has expired but they have not concluded the presentation within a minute or so of that advice, you should intervene verbally to request they 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.

# Useful Information

Welcome to the annual NECS Conference. To ensure a smooth, productive, and comfortable experience throughout the event, please review the practical guidelines and recommendations detailed below.

## Technical & Presentation Requirements

To keep the panels and sessions running on schedule, presenters are kindly requested to note the following:

### Personal Laptop

Please bring your own laptop for your presentation, as well as any specific adapters your device may require.

### HDMI Cables

While standard connection cables are provided in most rooms, we highly recommend bringing your own HDMI cable to guarantee seamless compatibility with the venue's AV systems.

### Power Supplies

Remember to pack your laptop charger and, if traveling from abroad, an appropriate European power adapter (Type C/E).

### WIFI

The Eduroam network is available throughout the campus; you can log in using your usual username and password. If you don't have those, a code to access the local network will be available at the reception desk.

## Sustainability & Personal Comfort

In alignment with our commitment to environmental responsibility, the conference aims to minimize single-use plastics.

### Reusable Water Bottles

Water refilling stations are available across the campus. We strongly encourage all delegates to bring a reusable water bottle or flask to stay hydrated throughout the day.

### Eco-Friendly Practices

Digital copies of the program will be prioritized. If you prefer a physical copy, we invite you to print it beforehand or use your digital devices during the sessions.

### Work Rooms

Water refilling stations are available across the campus. We strongly encourage all delegates to bring a reusable water bottle or flask to stay hydrated throughout the day.

## Venue & Access: Université Paul-Valéry

### How to Reach the Campus

#### By Public Transport (Tramway)

The easiest and most eco-friendly way to access the university is via the Montpellier tramway network. Take Line 1 (Blue line, direction Mosson) and exit at the "[Saint-Eloi](#)" station. From there, the campus entrance is a short 5-to-10-minute walk. Or take Line 5 (green/white line, towards Clapiers) and exit at the "[Université Paul Valéry](#)" station. You will be directly on campus.

#### Public Transport Fares:

If you choose this option, please remember to purchase your ticket beforehand. We recommend downloading the local transport app (TaM) to plan your journeys and purchase digital tickets in advance. Here are the available fares:

- Single Ticket (1 trip): €1.90
- 24-Hour Pass: €6.00
- 48-Hour Pass: €10.00
- 72-Hour Pass: €12.00

Tip: Pass options are highly recommended if you plan to travel multiple times between the venue and the city center!

#### By Taxi / Ride-Sharing

Please instruct the driver to drop you off at the main [campus entrance on Route de Mende](#).

Should you require any further assistance or have specific accessibility needs, please do not hesitate to contact the organizing committee at the registration desk. We wish you an inspiring and successful conference!

# Useful Information

## Where to Eat: Nearby Dining Options

Looking for a spot to grab lunch or a coffee between sessions? Here is a quick guide to nearby dining options, whether you want to sit down or grab a quick bite on the go.

### On-Site Food Trucks (Highly Recommended & Most Convenient!)

For the easiest and fastest lunch option, head over to the edge of the main lawn (grande pelouse), where specially invited food trucks will be parked throughout the event. This is your best bet to grab a delicious bite without leaving the venue!

- **Bio comme un camion** (Organic & fresh savory dishes)
- **Cookooling** (Tasty local street food)
- **Casarossa** (Artisanal ice cream and crepes)



### Fast Food & Quick Bites (No Reservation Needed)

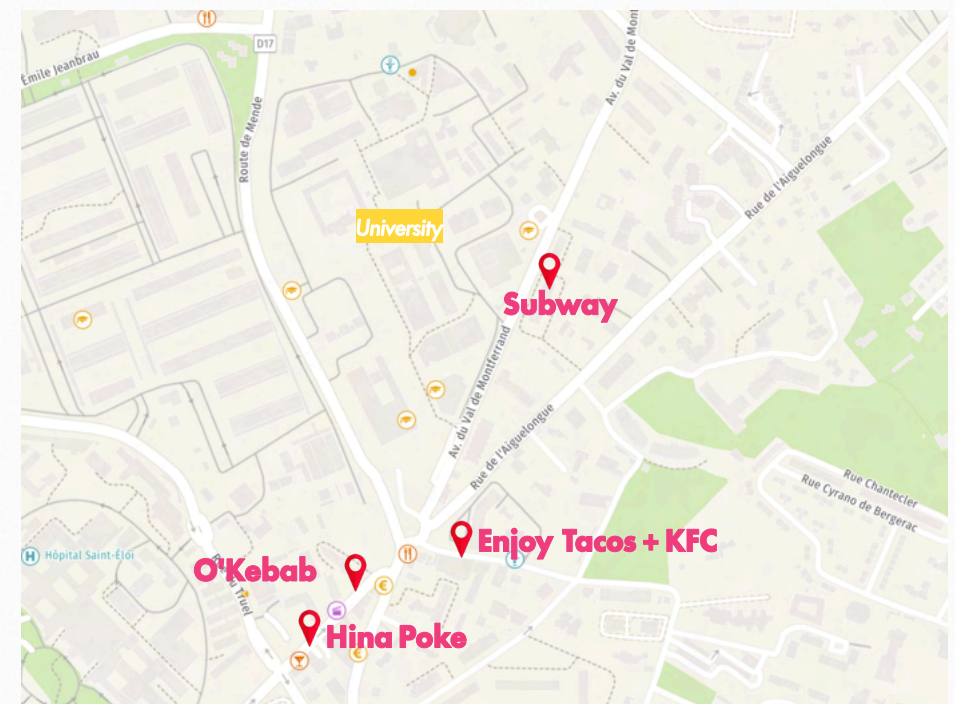
Perfect for a quick turnaround between sessions, these options are open every day of the conference (18th, 19th & 20th):

#### Thursday 18th & Friday 19th (On-Campus Options):

- **Cafétéria Atrium (CROUS) and Cafétéria Vert-Bois (CROUS):** Ideal for a quick coffee, sandwich, or pastry right on site.

#### Every day of the conference (18th, 19th & 20th):

- **Subway:** Sandwiches & Salads.
- **Enjoy Tacos:** French Tacos.
- **O Kebab:** Kebabs & Grilled wraps.
- **Hina Poke:** Fresh Poke bowls.
- **KFC:** Fried Chicken.



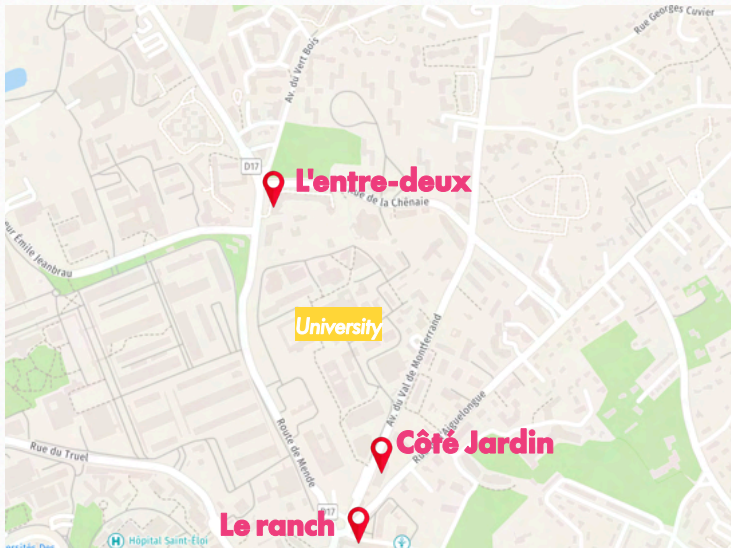
# Useful Information

## Where to Eat: Nearby Dining Options

### Sit-Down Restaurants (Reservations Highly Recommended)

If you prefer a proper sit-down meal, these local spots are great options. Please note their specific opening schedules during the event:

- **L'entre deux** – Open on the 18th & 19th | Closed on the 20th
- **Côté jardin** – Open on the 18th & 19th | Closed on the 20th
- **Le ranch** – Open on the 18th, 19th & 20th



# NECS 2026 Google Agenda

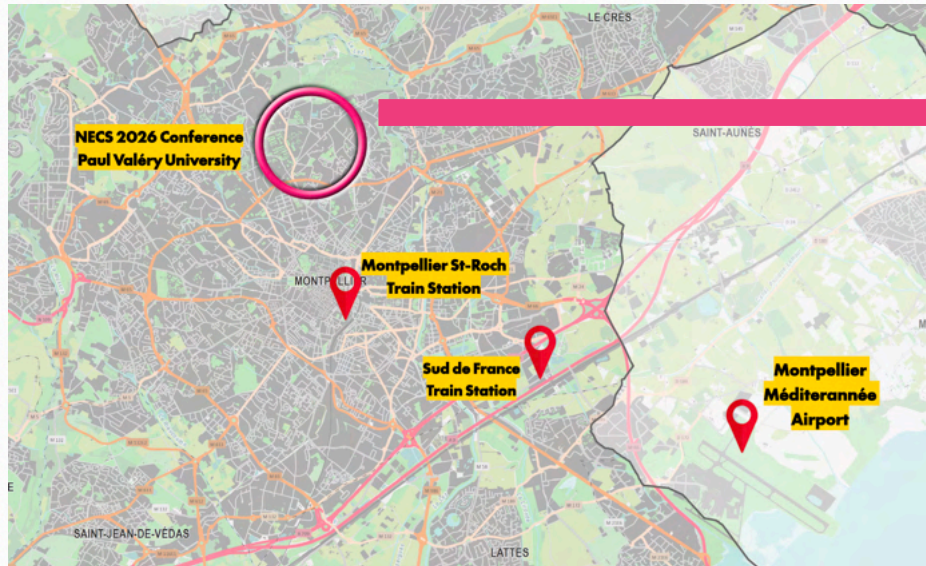
To stay fully updated on the News 2026 Conference schedule, download the News 2026 Google Calendar by scanning the QR code below or by clicking on the link.



[Click Here](#)

# Useful Information

## MAPS



Depending on where you arrive in Montpellier, here are the easiest transit routes to the campus:

### From Montpellier Saint-Roch Train Station (City Center)

- Option 1 (Tram + Walk): Take Tram Line 1 (Direction: Mosson), get off at the Saint-Éloi stop, and then it is a 10-minute walk to the campus.
- Option 2 (Tram Connection): Take Tram Line 1 to Saint-Éloi, then transfer to Tram Line 5 (Direction: Clapiers) and get off directly at the Université Paul-Valéry stop.

### From Montpellier Sud de France Train Station (TGV)

- Take Tram Line 1 (Direction: Mosson) and get off at the Saint-Éloi stop.
- From there, you can either walk for 10 minutes to the campus or transfer to Tram Line 5 (Direction: Clapiers) and get off at the Université Paul-Valéry stop.



### From Montpellier Airport (MPL)

- Montpellier Airport is easily accessible via the Hérault Transport airport shuttles and the TaM tramway network.
- Take the Airport Shuttle (Line 620) to the Place de l'Europe station.
- From Place de l'Europe, take Tram Line 1.
- Get off at Saint-Éloi to either walk 10 minutes or transfer to Tram Line 5 straight to the campus.

**WEDNESDAY, JUNE 17**

**Graduate Workshop  
Pre-conference Workshops**

# KEYNOTES SPEAKERS

## Jennifer O'Meara

**Audiovisual Technologies and the Changing Experience of  
the Unheard across Screen Media History**

Wednesday, June 17

9h45-10h45

ATRIUM Auditorium



Jennifer O'Meara is Associate Professor in Film Studies at Trinity College Dublin. She has published on a diverse range of film and media topics, often with a focus on screen soundtracks and voices. Her publications in this area include the monographs *Women's Voices in Digital Media: The Sonic Screen from Film to Memes* (University of Texas Press, 2022) and *Engaging Dialogue* (Edinburgh University Press, 2018), as well as various articles and chapters on gender and the voice; the visualised voice; point of audition sound; voices in true crime documentaries; identity politics and vocal 'whitewashing' in celebrity lip syncs; and the relationship between the voice and digital memes. With Tessa Dwyer, she co-edited an IN FOCUS Dossier for the Journal of Cinema and Media Studies on 'Revoicing the Screen' (2020). She is currently editing a collection for Edinburgh University Press, entitled *Shaping Extended Reality and Synthetic Media: Interventions from Screen Theory and Practice*, as part of a Research Ireland Laureate Award (2022-2026) project on Reformulating Screen Studies at the Precipice of Hyper-reality.

# Wednesday, June 17

ATRIUM, Auditorium

## GRADUATE WORKSHOP

9h-9h30 : Graduate Workshop Registration

9h30-9h45 : Opening Statement

### 9h45-10h45 : KEYNOTE

Chair : Hannah Peuker (Ruhr University Bochum)

Jennifer O'Meara (Trinity College Dublin, Ireland)

Audiovisual Technologies and the Changing Experience of the Unheard across Screen Media History

10h45-11h : Coffee Break

11h-11h50 : Panel 1

### Voicing minorities' experiences

Chair |Amandine D'Azevedo (University of Montpellier Paul-Valéry)

Marine Bertaud-Patocska (University of Montpellier Paul-Valéry) | *Tawaifs, nautch girls, courtesans: representing female sex workers in popular hindi cinema*

Feliciana Chiaradia (Katholische Universität Eichstätt-Ingolstadt) | *"Im/Possible to Show: Decolonial AestheSis in Joshua Gil 's "Sanctorum" (2019"*

12h15-13h30 : Lunch

13h30-15h15 : Panel 2

### Erasure, Traces and Disappearance

Chair |Apolline Dosse and Guilhem Billaudel (University of Montpellier Paul-Valéry)

Gioia Zurlo (University of Udine, Italy) | *Forgotten voices of amateur cinema: archival traces from northeastern Italy*

Dora Leu (Trinity College Dublin, Ireland) | *Where's dad gone? : Absent male voices, videotape and reclaiming a gendered technology in Emilija Gasić's 78 Days (2024)*

Naz Ekmekci (University of Gothenburg, Sweden) | *Echoes beneath the Water: Memory, Erasure, and Censorship in Kazım Öz's Zer (2017)*

Richard Tettey (Universidade Lusófona, Lisbon) | *Deconstructing the Diegetic Divide: Chion's Superfield, Cagean Silence, and the Ecology of Film Sound*

15h15-15h30 Coffee Break and Graduate Meeting

15h30-16h45 : Panel 3

### Beyond the Silver Screen

Chair |Hadrien Fontanaud (University of Montpellier Paul-Valéry)

Jana Katharina Junge (Europe-University Viadrina in Frankfurt, Germany) | *Between Parliamentary speeches and their altered social media snippets- how the experience of parliamentary politics vary through what is (not) seen and heard*

Léa Marié (University of Paris 8, France) | *Exposing gender-based violence in the film industry: a field study of "behind-the-scenes professions*

Ilinca Vanau (University of St Andrews, Scotland) | *Voicing and listening in the same breath: improvisational assemblies in the work of Angelica Mesiti*

16h45-17h30 Graduate Meeting and Coffee

17h30 : Concluding Remarks

18h30 Closing Party at Le Broc Café

2 Bd Henri IV, 34000 Montpellier

# Wednesday, June 17

AOO5

## Film Festivals: Expanding the Frame

Endorsed by Film Festival Research

### 11h-11h10 : Welcome

#### 11:15-12:15

##### Volume 1, New Contributors to the 2nd Edition

Chair | Skadi Loist

**Elena Razlogova** | *Socialist World Film Festivals and Asian, African, and Latin American Cinemas*

**Aida Vallejo** | *Analysing Festival Ecosystems from a Digital Humanities Perspective: Building Maps, Timelines and Networks*

**Sian Mitchell** | *For the Love of Film: The Art (and Business) of Film Festival Organisation*

#### 12h45-13h45

##### Volume 2, Situating the Festival Sector

Chair | Marijke de Valck

**Brendan Kredell and Roya Rastegar** | *The Sundance Film Festival and the Evolution of American Film Policy*

**Christel Taillibert** | *Film Festivals and French Film Policies: A Systemic Perspective*

**Hakan Erkiç & Senem Duruel Erkiç** | *Film Festivals in Türkiye: State Control, Funding and Censorship*

**Neha Bhatia** | *Bollywood and Beyond*

### LUNCH

#### 15h00-16h15

##### Volume 2, Shifting Technologies and Infrastructure

Chair | Brendan Kredell

**Dunja Jelenkovic** | *From Projectors to Politics. Film Festivals, War and Technological Innovation*

**Diane Burgess** | *Streaming (at) TIFF: Partnerships, Prestige, and the Persistence of Cinema*

**Kirsten Stevens** | *Reframing Festival Work: Exploring Labor Shifts in Australian Film Festivals Post-Pandemic*

**Theresa Heath** | *Virtual Reality at Film Festivals: A New Frontier?*

#### 16h30-18h

##### Volume 2, Redefining Frameworks and Engaging in Festival Worlds

Chair | Diane Burgess

**Skadi Loist** | *Social Sustainability and Festival Production Culture*

**Estrella Sendra** | *Decolonising Film Festivals: Understandings and Practices Across the Globe*

**Maria Paz Peirano** | *Co-Creating Cinema Histories: Audiences, Memory, and Participatory Festival Research*

**Rachel Johnson** | *Film Festivals and Cinephilia, Again: Notes Towards the Pluriverse*

**Marijke de Valck** | *Engaging with Festivals as Learning Spaces: Film Literacy for Young Audiences*

# Wednesday, June 17

A006

## Transforming Audiovisual Collection Search in the Age of AI

14h-18h

We are delighted to invite you to the pre-conference workshop of the NECS Conference 2026 on June 17, 2026, at Université Paul-Valéry Montpellier (2pm to 6pm). Based on the Data Challenge "Let's Make a Cinephile Search Tool!" by the Data Competence Center HERMES, in cooperation with Digital Cinema-Hub and the NECS working group "Digital Methods".

We are very excited to honor the talented winners of the challenge and to welcome you to what promises to be an inspiring and engaging event. The workshop will feature two sessions.

In the first session (moderated by Golnaz Sarkar Farshi, Marburg/Zurich), the three winning teams of HERMES data challenge "Let's Make a Cinephile Search Tool" (<https://hermes-hub.de/forschen/datachallenges/challenges/challenge-2025.html>) will present the extraordinary tools they have developed for the multimodal search of audiovisual collections. They will discuss their results, their working processes, and the problems they tackled to achieve these impressive outcomes.

In the second half of the workshop (moderated by Malte Hagener, Marburg), we invite you to join a panel discussion on the current needs of audiovisual archives and collections, and how the newly developed tools can be implemented to meet those needs. Panelists include Paula Albuquerque (Lisbon/Amsterdam), Christian Gosvig Olesen (Amsterdam), and Lauren Tilton (Richmond).

We will conclude the workshop with drinks and nibbles, providing an opportunity to continue our discussions into the evening.

As room capacity is limited, attendance will be restricted to registered participants. Please use this registration link, if you want to participate : <https://nocodb.nfdi4culture.de/dashboard/#/nc/form/f8ff72d8-d270-40b2-885a-267978e7edf0>

*Organised by the data competence center HERMES (MCDCl, University of Marburg, funded by BMFTR) and the project Digital Cinema-Hub (Universities of Marburg, Mainz and Frankfurt, funded by VW-foundation), in cooperation with NECS working group „Digital Methods“.*

# Wednesday, June 17

A008

## NECSUS Editorial Board Meeting

13h-17h

This is a private, closed session for the members of the NECSUS Editorial Board. The board will meet in person to discuss internal activities, ongoing projects, and future developments for the journal.

**NECS  
CONFERENCE  
2026**

# KEYNOTES SPEAKERS

**Fatima Naqvi**

**Disappearing Act: How the Hospital Became an  
Invisible Institution, Vienna 1860-2020**

Thursday, June 18  
17h40-19h15  
Amphithéâtre 1



How does one make an institution—its buildings, human relations, technological interfaces—disappear? What effects does such a rendering invisible have? This talk takes as its focus the hospital. It argues that the hospital's invisibility is not a by-product of twenty-first century digitalization and the spatial dispersal of care into ancillary spaces, but a constitutive feature of its formation as a civic infrastructure since the late nineteenth century. While telehealth and networked clinics today threaten to make care contactless or placeless, earlier hospital complexes already practiced institutional effacement from the 1860s onward, with varying results. As the hospital rose to become a kind of societal "glue" in the waning years of Austria-Hungary, Vienna became a testing ground for the processes under discussion. Through Gründerzeit stylistics—familiar façades marrying polite monumentalism and vernacular modernism—Vienna's hospital sites normalized the growing ubiquity of medical oversight while softening the hospital's visual profile.

Fatima Naqvi is Elias W. Leavenworth Professor of German and Film and Media Studies (FMS) at Yale University and the former chair of the FMS program. Her work is situated at the intersection of literature, film, and architecture. It is deeply committed to curmudgeons, naysayers, and querulous types such as Thomas Bernhard, Elfriede Jelinek, Peter Handke, Ulrich Seidl, Michael Haneke, Nikolaus Geyrhalter, Friederike Mayröcker, and Ruth Beckermann. She has written *The Literary and Cultural Rhetoric of Victimhood* (2007) and a number of books on Michael Haneke—*Trügerische Vertrautheit* (Deceptive Familiarity, 2010), *Michael Haneke: Interviews* (2020), and *The White Ribbon* (2020). She began exploring the built environment of the post-1945 period in books such as *How We Learn Where We Live* (2016) and, more recently, *The Insulted Landscape* (2021). At the moment, she is working on a manuscript entitled *Architecture of Illness* (Cornell UP, 2027), in which she looks at hospitals in Vienna to tell a story about their place in modern culture. She is also finishing a short book entitled *From System Error to System Terror* on Austrian cinema since 1989 (Mandelbaum Press, 2027) and is finalizing an anthology of women writers of Red Vienna (1919-1934, also with Cornell, 2027). She has held visiting professorships at the Karl-Franzens-Universität Graz and Harvard University, and for many years she taught at Rutgers University. She attended Dartmouth (BA) and Harvard (MA, PhD).

# KEYNOTES SPEAKERS

**Sevara Irgacheva**

**From Redistribution to Reconfiguration: Rethinking the Future  
of Gender and Diversity Film Policies in Age of Algorithms**

Friday, June 19

17h40-19h

Amphithéâtre 1



Over the past decade, gender equality policies in European film and audiovisual sectors have sought to address structural imbalance in the sector, following a wide industry and institutional consensus in the wake of the MeToo movement. Evolving from addressing representation only, they increasingly focused on redistribution: through funding conditionality, accountability mechanisms, anti-violence measures, working conditions, and broader institutional reforms. However, despite integrating the institutional framework of film policies in a favourable political context, they had a limited impact on the underlying structures producing invisibility. While assessing the scope of their impact in the recent years, gender equality policies also find themselves confronted by a growing political backlash against equality frameworks. Simultaneously, film and audiovisual sectors are going through a deep reconfiguration driven by platforms, market concentration, algorithms and AI – with a deep impact on circulation of cultural productions, audience reach and cultural impact.

This dual dynamic of limited redistribution within film institutions and broader reconfiguration of visibility regimes in the context of increased political backlash against equality frameworks raise critical questions for the future of diversity policies. How can public policies impact the conditions of visibility, while increasingly operating in the context of a platform-driven attention economy? How will visibility be produced, distributed, and controlled across funding systems, institutional governance, and digital infrastructures? Can equality policies move from funding criteria toward governance, data transparency, rights retention, and platform accountability? The keynote will look at inclusion from the perspective of power over visibility: who has the capacity to make stories, people, and perspectives visible—and under what conditions. In doing so, it will try to situate gender and diversity policies in the film sector within a broader media governance debate and asks how public intervention can still meaningfully frame regimes of in/visibility in a rapidly evolving audiovisual landscape.

Sevara Irgacheva is the Secretary General of the European Film Agencies Directors association. A trained filmmaker, Sevara started her career in Belgian film industry where she held a variety of roles in film production. Later, she joined the Conseil Supérieur de l'Audiovisuel (audiovisual media regulatory authority – Belgium) working on cultural diversity policies, audiovisual production. She held the position of Political adviser on Media Policy to the Minister of Media and Culture of Wallonia Brussels Federation, implementing EU policies and leading the work on public service media. Before joining EFAD, she held a director position at a leading EU public affairs consultancy, advising international and European clients on public affairs strategies and audiovisual and digital policy. She holds a master's degree in Film Directing and Production from the prestigious Institut National des Arts de Spectacle (Brussels) and a LLM in European and International IP and ICT Law from KU Leuven.

# KEYNOTES SPEAKERS

**Laliv Melamed**

**What We Knew Not to Know: Operative Media  
and the Open Secret of State Violence**

Saturday, June 20  
18h-19h30  
Amphithéâtre 1



The idea that images operate – that they act on the world, or form part of an operational relay – has precipitated a turn away for film and media studies from the superficial to the infrastructural, technoscientific and epistemic. For the study of state violence, such loci of images articulated an entire lexicon of sanctioned and unsanctioned acts: surveillance, targeted strikes, assassination, mass murder and other forms subjugation and control. Thermal, aerial, ultrasonic and algorithmic, operative images offer new intimacy with the mechanics of violence. This talk asks what forms of legibility and what regimes of evidence are facilitated by operative images of state violence? What epistemic terrains—of knowledge, recognition, compliance—they open up?

Laliv Melamed is a professor of Digital Film Cultures at Goethe University, Frankfurt. Her research centers non-fiction film and media and questions of governance, affect and violence in the context of Israel-Palestine. She is the author of *Sovereign Intimacy: Private Media and the Traces of Colonial Violence* (University of California Press, 2023), and the editor, together with JD Schrepf and Tess Takahashi, of “Intimacies of Scale,” a special issue of the journal *Feminist Media Histories*, and the anthology *Pandemic Media: Preliminary Notes Toward an Inventory* (together with Philipp Dominik Keidl, Vinzenz Hediger and Antonio Somaini, Meson Press 2021). Her current book project, tentatively titled *Optics of Opacity: Operative Media and the Public Secret*, draws on the paradigm of the operative image in studying military optics and their cultural imaginaries of security and secrecy. Her talk in NECS will draw on the conceptual framework of her upcoming book.

# Thursday, June 18

9h : access to room

9h30-11h10 : Panel A

## A1 | Issues and Ethics of Documentary Films

Endorsed by Documentary Film; Media, Health & Disability

Chair | Maud Ceuterick (University of Bergen)

Room A005

**Alice Bardan** (Mount Saint Mary's University, Los Angeles) | *Watching the Con: Scam Documentaries and the Politics of Visibility*

**Maryam Ghorbankarimi** (Lancaster University) | *Voicing the Unseen: Visibility, Testimony, and Mediated Presence in Hind Under Siege and The Voice of Hind Rajab*

## A2 | Opacity Strategies: documentary dispositifs against institutional demand for legibility

Endorsed by Documentary Film

Chair | Coline Rousteau (University Paris 8 Vincennes-St-Denis / Marc Bloch Center)

Respondent | Kevin Smets (Vrije Universiteit Brussel)

Room G311

**Nadica Denić** (University of Amsterdam) | *Collectivity, incompleteness, and latency: Creative tactics of cinema under censorship*

**Ariane Papillon** (Ecole Normale Supérieure de Lyon) | *Against biographical injunctions and the spectacularization of minoritized bodies and voices: an exploratory collective filmmaking project in a mother-and-child emergency shelter*

**Coline Rousteau** (University Paris 8 Vincennes-St-Denis / Marc Bloch Center) | *Bureaucratic In/Visibilities: Documentary Dispositifs and the Missing Images of Migration in Contemporary Europe*

## A3 | Lost Films, Marginalized Forms and Absent Histories

Chair | Marion Polirsztok (Rennes 2 University)

Room A105

**Nataliya Puchenkina** (University of Namur) | *Early Fashion Films in the Age of Digitisation: Stealing Beauty of (In)Visible Reels*

**Irina Schulzki** (University of Hagen / Apparatus Journal) | *In/Visible Cinema: Speculative Historiographies of Unfinished Films in the Soviet Era*

**Mathieu Lericq** (Lumière University Lyon 2) | *An Invisible Past? The Holocaust as a Blind Spot in Post-War Central European cinema (1945-1950)*

**Terri Ginsberg** (Rutgers University) | *Dissimulating Ottomanism and the Islamic Past in Polish Cinema*

## A4 | From Hypervisibility to Opacity: Reworking Archives and Histories in Cinema

Endorsed by Cinema and Contemporary Visual Arts

Chair | Oksana Chefranova (Yale University)

Room A206

**Lalitha Gopalan** (University of Texas at Austin) | *Leeward cinema and coasts of haunting*

**Irena Řehořová** (Charles University) | *Reimagining the past: Visibility and Absence in the works of Mirta Kupferminc and Penny Siopis*

**Patrícia Nogueira** (iArtes / University of Beira Interior) | *Between Visibility and Invisibility: critical fabulation to reimagine archival silences*

**Paula Albuquerque** (Rietveld Academy / NOVA University Lisbon) | *From Hypervisibility to Opacity: Returning the Gaze from within Colonial Film Archives*

Scan the QR code to download and add the NECS calendar to your smartphone.



[Click Here](#)

## A5 | Colonial Invisibilization vs Audiovisual Visibility: Camp de Thiaroye (Ousmane Sembène, 1988)

Chair | Vincent Bouchard (Indiana University)

Room A215

**Leonardo Breda** (Indiana University) | *From an invisible archive to a visible screen: the case of Camp de Thiaroye (1988) by Ousmane Sembène*

**Lolonyo Djamessi** (Indiana University) | *Making the Invisible Visible: Camp de Thiaroye as Pan-African Counter-Archive of Soldierhood*

**Una Mijatovic** (Indiana University) | *Audible In/Visibility: Language as Political Media in Camp de Thiaroye*

**Vincent Bouchard** (Indiana University) | *Camp de Thiaroye (1988): Sembène's new production strategy*

## A6 | Forgotten Images of an Invisible Island

Chair | Amandine D'Azevedo (University of Montpellier Paul-Valéry)

Room A317

**Wei-chu Shih** (National Central University) | *Filming the Ordinary: The Invisibility of Colonial Alienation among a Taiwanese Elite (1935-1943)*

**Wafa Ghermani** (National Central University) | *The Fading Memory of Taiwan's Martial Law Era — Unearthing the National Anthem Films*

**Anne Kerlan** (Laboratory Chine Corée Japon (CNRS-EHESS)) | *China in the distance: the erasure of Chinese territory in the Taiwanese remake of "A River Flows Eastward" (Yi jiang chunshui xiang dong liu) 1947-1965*

## A7 | States of Media Matters. Visions of European Extractivism

Endorsed by Sustainable Media

Chair | Judith Keilbach (VU Amsterdam)

Room A315

**Mary-Joy van der Deure** (University of Amsterdam) | *Unlocking connections: Discovering climate narratives in the audiovisual archive*

**Giacomo Tagliani** (University of Modena and Reggio Emilia) | *The Trustworthy and Discrete Fellow: Visualizing Methane in Italian Industrial Media*

**Giuseppe Chiavaroli** (University of Modena and Reggio Emilia) | *From Mine to City: Visual and Archival Infrastructures of Extraction in Kiruna*

## A8 | Film Industry & Labor in a Digital Environment

Endorsed by Screen Industries

Chair | Clémence Allamand (Paul-Valéry University of Montpellier)

Room G002

**Jan Teurlings** (University of Amsterdam) | *The YouTube Dashboard: Audience Management Between Online Positivism and Informed Speculation*

**Claudia Aguas** (University of Zaragoza) | *Beyond the Visible: The Agent's Hidden Labour in Star-Making*

**Kirsten Stevens** (University of Melbourne) | *Behind the Screens: The Hidden Labour of Screen Culture Pracademics*

## A9 | De/Visualizing Concern: Being-affected as a Media-based Modality

Chair | Marion Biet (University of Music and Performing Arts Graz)

Room G003

**Christina Ernst** (University of Vienna) | *Visualizing Class as a Structure of Violence: Photography-based Autotheory as a Politics of Memory*

**Leonie Kapfer** (University of Vienna) | *The Denial of Affectedness*

**Olivia Poppe** (UC Berkeley) | *Social In/Visibility Reverberated: Digital Witnessing, Surveillance Technologies, and Offline Darkness*

**Stefan Schweigler** (University of Art and Design Linz; University of Vienna) | *"Old People Shouldn't Be Allowed on the Internet": Digital Ageism, #BoomerRemover, and the Paradoxical Hypervisuality of Being-Affected*

## A10 | Cinema, War and Women: (In)Visible Violence and Silenced Voices

Endorsed by Film Festival Research

Chair | Rosanna Maule (Concordia University)

Room G005

**Dunja Jelenkovic** (University Ca' Foscari of Venice & Concordia University) | *Film Festivals, Wars, and Palestine: A Fe-Male Perspective*

**Aleksandra Miljković** (Film University Babelsberg KONRAD WOLF) | *Cinema and Archival In/Visibility: Diana Budisavljević in (Post-)Yugoslav Holocaust Memory*

**Fabian Schmidt** (Film University Babelsberg KONRAD WOLF) | *Marginalised In/Visibility in the Westerbork Film: Gender, Sinti Presence, and Holocaust Memory*

**Damien Pollard** (Northumbria University) | *Recognised but not Represented: The Invisibility of Ugandan Women's Militancy in 27 Guns*

**A11 | The In/Visibility of Female Directors**

**Chair** | Elina Reitere (University of Latvia)

**Room** G006

**Ana Isabel Soares** (University of Algarve) | *The (in)visible presence of Marie Isabelle Canto da Maia*

**Remy Besson** (University of Montreal) | **Vanessa Nicolazic** (University of Grenoble Alpes) | *A comparative study of the invisibility of women's work from a historiographical perspective: Shoah (1985) and Aaton.*

**Beja Margitházi** (Eötvös Loránd University) | *From invisible encounters to visible miracles. Ildikó Enyedi's post-anthropocentric world and radical tenderness*

**A12 | Recentering Labor in Film Work and Representations**

**Endorsed by** Documentary Film; Screen Industries

**Chair** | Aniko Imre (University of Southern California)

**Room** G103

**Simone Dotto** (Udine University) | *Workers Living the Factory. A Critical Review on the Cinematic (in)Visibility of Labor in Industrial Cinema (Italy 1950-60s)*

**Clara Podlesnigg** (Goethe University Frankfurt) | *In/Visible Women's Labor in the Films of the German Federal Employment Agency*

**Ben Scott** (CY Cergy Paris University) | *The hidden abode of production: Work-centred documentary and the question of visibility*

**A13 | On Female Gaze and Sexualized Bodies**

**Chair** | Marie Martraire (Concordia University)

**Room** G104

**Najlaa Manout** (Heinrich Heine University Düsseldorf) | *Sexual Violence on Screen: Narratives of Rape, Assault, and Trauma in US-American and British Films and Series*

**Piotr Shukla** (Institute of Film, Media and Audiovisual Arts at Adam Mickiewicz University in Poznań) | *Exposing the Enigma. Female Violence, Postfeminism and the Limits of Self-Reflexivity in Todd Haynes's "May December"*

**Irina Gradinari** (University of Hagen) | *Theories and practices of the female gaze in contemporary women's cinema*

**Corinne Wooden** (Monash University) | *'It Stops at Fifty': Ageing Femininity, Monstrosity, and Regimes of In/Visibility in Coralie Fargeat's "The Substance" (2024)*

**A14 | In/Visibile HIV/AIDS**

**Endorsed by** Documentary Film; Media, Health & Disability

**Chair** | Katerina Suverina (University of Konstanz)

**Room** G106

**Katerina Suverina** (University of Konstanz) | *Personal Pain is Political. Photographing People with HIV/AIDS in the USSR*

**Katarzyna Szarla** (University of Warsaw) | *Chariot of Gays, Opioid Users, and Priests: HIV/AIDS and Street Protests in the Audiovisual Archives of Transformation in Poland*

**Dorota Sosnowska** (University of Warsaw) | *"This exhibition is not only about AIDS": Visual art and in/visible HIV/AIDS in 1990s Poland*

**WORKSHOP #1- Who Gets to Age on Screen? A Data-Driven Approach to (In)Visibility in European Cinema**

**Room** A008

**Asja Makarević** (Goethe University, Frankfurt)

**Boglárka Angéla Farkas** (Babeş-Bolyai University, Cluj-Napoca)

**Olena Gepper** (Goethe University, Frankfurt)

**Tony Tracy** (University of Galway)

**WORKSHOP #2 - Relating Paranational Cinema**

**Room** G211

**Volker Pantenburg** (University of Zurich)

**Philip Widmann** (University of Zurich)

**Nikola Radic** (University of Zurich)

**Cecilia Valenti** (University of Mainz)

**Erica Carter** (King's College London)

**Ana Grgic** (Babeş-Bolyai University)

**11h10-11h20 : break**

## 11h20-13h00 : Panel B

### B1| Spectral Evidence

**Chair** | Martine Beugnet (University Paris Cité)

**Respondent** Timotheus Vermeulen (University of Oslo)

**Room** A005

**Kriss Ravetto-Biagioli** (University of California, Los Angeles) | *The Politics of Erasure*

**Martine Beugnet** (University Paris Cité) | *Point cloud aesthetics*

**Nora M. Alter** (Temple University) | *A Medium Reanimated: The Tree speaks*

### B2| Overlooked. Four stories of invisibility and reclaimed visibility across cinema and artistic moving images

**Endorsed by** Cinema and Contemporary Visual Arts

**Chair** | Dagmar Brunow (Linnaeus University)

**Room** A006

**Lucy Reynolds** (University of Westminster) | *Urgent times and acts of retrieval in the feminist moving image archive*

**Lorenzo Lazzari** (Ca' Foscari, University of Venice) | *The Missing Tapes. Community Video in Venezuela during the 1970s*

**Miriam De Rosa** (Ca' Foscari, University of Venice) | *Gutter-images. Thoughts on immaterial labour and digital debris around desktop performances*

**Jeremy Hamers** (University of Liège) | *The Synopticon as a Phantasmagoria: Dialectics of Visibility and Labour in "Elsewhere, Everywhere" (I. Ingold & V. Perelmuter)*

### B3| Desktop, Algorithms and Quantum Media under Reconfigurations

**Chair** | Yue Zhao (University Paris 8 Vincennes-St-Denis)

**Room** A008

**Ejla Kovacevic** (University Paris 8 Vincennes-Saint-Denis) | *Show us your Algorithm : Live Coding as Structural Materialist Expanded Cinema*

**Lydia Tuan** (Yale University) | *Desktop Constructivism: The Archeological Function of Mise-en-abyme in Louis Henderson's All That is Solid (2014)*

**Radek Przedpeński** (Trinity College Dublin) | *"The Second Quantum Revolution"? Quantum Media Art and The Weight of the Invisible*

**Cristina Formenti** (University of Groningen) | *Behind the Visible: The Different Materialities of Digital Animation's Aesthetics and Their Degrees of Environmental (Un)sustainability*

### B4| Before and After Recognition: National and Gendered Frictions in Arab Media Historiography

**Chair** | Nikolaus Perneczky (Independent)

**Room** A105

**Viviane Saglier** (University of St Andrews) | *Remediation and (Post-)Revolution: 1980s Algeria and the Politics of Visibility of Women Combatants*

**Cecilia Valenti** (Johannes Gutenberg University Mainz) | *Subaltern Histories of Betrayal: Rural Women and Permissible Dreams in post-naksa Egypt*

**Philip Widmann** (University of Zurich) | *Oil and Sand in the Gearbox of National Cinema: Lebanon's "first national film"*

### B5| Spotlight on the CILECT archives: Making visible the history of the network of film schools in the post-war and Cold War context (1950s-1960s)

**Chair** | Perrine Val (University of Montpellier Paul-Valéry)

**Room** A206

**Gabrielle Chomentowski** (Panthéon-Sorbonne University) | *Long live network and international friendship in the field of professional film training! On the tracks of the International Association of Film and Television Schools (CILECT) in the 1950s*

**Constanza de Haro Lopez** (University Charles III of Madrid) | *The CILECT Congress in Madrid (1967) in the time of the Francoist dictatorship: a delicate diplomatic game*

**Marie Pierre-Bouthier** (CRAE - Picardie Jules Verne University) | *The "Institut des hautes études cinématographiques", an unexpected tool of French diplomatic influence in a colonial and post-colonial context: unveiling the role of the North-African students*

## B6| Open your eyes. Romani filmic self-representation and agency

**Chair** | Mariana Sabino-Salazar (Czech Academy of Sciences)

**Room** A317

**Lidia Merás** (Autonomous University of Madrid) | *Screening Romani cinema in Europe*

**Bohumira Smidakova** (Georgetown University) | *Intervening the archive: Romani filmic eye to reshape the past*

**Tamara Moya** (University Charles III of Madrid) | *Racial politics of casting in the Spanish film industry: historical configuration and contemporary echoes*

## B7| Film-making and Tensions in Africa and Middle East Cinemas

**Chair** | A. Terah Ambala (University of Johannesburg)

**Room** A215

**Alireza Rabiei Kenari** (University of Amsterdam) | *Beneath the Hypervisible Surface: Spectral Civil Society and Infrastructural (In)visibility in Iran (2024 - 2026)*

**Ebrahim Barzegar** (Jagiellonian University) | *Filmmaking and the Politics of Marginalized Visibility in the Cinema of Mohammad Rasoulof and Jafar Panahi*

**Tanya Shilina-Conte** (University at Buffalo) | *The Politics of the Invisible: Elective Mutism and Cinema Without Credits*

## B8| Historical and contemporary dispositifs: in/visibility in photography, (post-)cinema, and projection activism

**Endorsed by** Cinema and Contemporary Visual Arts

**Chair** | Irena Řehořová (Charles University)

**Room** A315

**Miriam Rejas del Pino** (Ca' Foscari University of Venice) | *The Body as Screen: Opacity, Legibility, and In/Visibilization in Photography*

**Zsolt Gyenge** (Moholy-Nagy University of Art and Design) | *After Post-Cinema? The In/visibility of the Dispositif in Moving Image Installations*

**Wang-Yun Yen** (University of Amsterdam) | *The making of world cinema authorship in the exhibition: the case of Erice - Kiarostami: Correspondences*

**Giorgia Rizzoli** (Coventry University) | *Illuminating Injustice: Projection Activism as a Topographical Dispositif of Counter-Visibility*

## B9| Media Industries and the Production of Place

**Endorsed by** Screen Industries

**Chair** | Petr Szczepanik (Charles University)

**Room** G002

**Andrew Spicer** (University of the West of England Bristol) | *Broadcasting Hubs: the BBC and the UK's Media Geography*

**Paul McDonald** (King's College London) | *Grounding 'Global' Media and Digital Technology Corporations: Translocal Formations at King's Cross Central, London*

**Ana Vinuela** (Sorbonne Nouvelle University) | *Madrid Content City and Spanish film policy in the global streaming era*

**Philip Drake** (Liverpool University) | *Media Industries, Creative Clusters and Rentier Accumulation*

## B10| Defending Women's Cinema

**Endorsed by** Film Festival Research

**Chair** | Alexandra Meyer Prichard (Paul-Valéry University of Montpellier)

**Room** G003

**Danaï Anagnostou** (Aalto University) | **Geli Mademli** (University of Amsterdam) | *Echoing the Invisible: Mediating Histories of Greek Women's Cinema*

**Rosanna Maule** (Concordia University, Montreal) | *A circuit of their own: The Festival International de Films des Femmes (IFF)*

**Sajjad Sotoudeh** (University of Bristol) | *Women's Mobility and Patriarchal Power in Iranian Cinema*

## **B11| Film Festivals and Women: Strategies, Achievements, Shortcomings**

Endorsed by Film Festival Research

Chair | Ece Algan (California State University)

Respondent | Christel Taillibert (University of Cote d'Azur)

Room G005

**Senem Duruel Erkilic** (Mersin University) | *Making Women's Labour Visible at Film Festivals in Turkey*

**Ece Vitrinel** (Galatasaray University) | **Uğurhan Topcuoğlu** (Galatasaray University) | *First Achievement then Struggle: Women Directors in the Turkish Film Festival Circuit*

**Ayşe Toy Par** (Galatasaray University) | *Visibility on the Move: Women's Film Festivals in Turkey. The Case of the International Filmmor Women's Film Festival on Wheels*

## **B12| Uncredited, Unseen, Unheard: Women's Labour Across Cinema Histories**

Endorsed by Screen Industries

Chair | Elif Akçalı (Kadir Has University)

Room G006

**Ebru Çiğdem Thwaites Diken** (Istanbul Bilgi University) | *Regimes of Visibility and Invisibility Early Women Film Makers from Acting to Directing*

**Müge Turan** (Bogaziçi University) | *Ghost Voices: Women's Vocal labour in Turkish Cinema*

**Esin Paça Cengiz** (Kadir Has University) | *Invisible Labour of Women in Turkish Film Industry: 1980 - 1995 Cinema*

**Ruken Doğu Erdede** (Kadir Has University) | *Women on the Verge: Hope, Exhaustion, and Entry-Level labor in Turkey's Screen Industries*

## **B13| The Indian Stars and Film Industry**

Chair | Amandine D'Azevedo (University of Montpellier Paul-Valéry)

Room G103

**Dattatreya Ghosh** (Jadavpur University) | *Marginal Magazines, Missing Histories: Reconfigurations of Bengali Film Criticism in the 1950s and 1960s*

**Neha Bhatia** (University of Southampton) | *Making Indian Independent Films: Precarity, Hope and Resistance*

## **B14| New Perspectives on Lesbian Cinema**

Chair | Pablo Cabeza-Macuso (Paul-Valéry University of Montpellier)

Room G104

**Marie-Pierre Burquier** (University Paris Cité) | *Reframing Classical Hollywood Cinema: Lesbian In/Visibility and Found Footage Practices*

**Delphine Musch** (Université Libre de Bruxelles) | *Counter-archiving in Barbara Hammer's lesbian and queer cinema.*

**Anna Visentin** (University Paris Cité) | *Filming Against Forgetting: Lesbian Representation in the Experimental Documentaries of Barbara Hammer, Su Friedrich, and Cheryl Dunye*

## **B15| African Media Infrastructures: Colonial and Decolonial Strategies of the Visible**

Endorsed by Screen Industries

Chair | Guilherme da Silva Machado (University of Lausanne)

Room G311

**Guilherme da Silva Machado** (University of Lausanne) | *The Visible Miners of Southern Africa and the Making of an Extractive Semi-Proletariat: A Media Infrastructure of Mobilization (1920s-1960s)*

**Guglielmo Scafirimuto** (Sorbonne Nouvelle University) | *African Animation Industry between Postcolonial Needs and New Ambitions: Efforts and Strategies of Visibility*

**Kateryna Lobodenko** (Sorbonne Nouvelle University) | **Mohammed Eltayeb** (Arkawit Association) | *Sudan and its "invisible" cinema: when socially engaged art overcomes political obstacles*

**Cécile De Coninck-Macgilvra** (University of Lille / Musée du quai Branly) | *Role of the African Cinema Group (GAC) in the construction of an African consciousness through film: 1955-1966*

**13h-14h : lunch break**

**13h-14h : workgroup liaison meeting - room G002**

## 14h-15h40 : Panel C

**C1| The Absent Centre: Spaces of Domesticity on Screen**

Chair | Kim Wilkins (University of Oslo)

Room A005

**Matilda Mroz** (University of Sydney) | *Animal and botanical attestation in The Zone of Interest: cultivated spaces and more-than-human witnessing*

**Jack Pocaluyko** (University of Oslo) | *Stay Online, Stay Inside: Interfacing with domestic and screenic space in wartime*

**Audrey Mitchell** (University of Sydney) | *Episodic Returns and Spaces of Gestural Variation in Sentimental Value*

**Asbjørn Grønstad** (University of Bergen) | *Film, Mourning, and the Figuration of Absence*

**C2| Documentary as resistance**

Endorsed by Documentary Film

Chair | Polly Goodwin (PolySensoryAccess)

Room A006

**Sibil Cekmen** (EUR ArTec, University Paris 8 Vincennes-St-Denis) | *What Flickering Images Can Tell Us: Video Elicitation and Missing Documentaries in Turkey*

**Teisi Ligi** (Tallinn University) | *Invisible Movement: Baltic Poetic Documentary in the 1960s*

**Vincent Bohlinger** (Rhode Island College) | *Existential Visibility: Ukrainian Documentary Aesthetics Since the Full-Scale Invasion*

**Julieta Keldjian** (UCU) | **Beatriz Tadeo Fuica** (Sorbonne Nouvelle University) | *A recipe for erasure: political censorship and technological obsolescence of Uruguayan Super 8 productions*

**C3| The Power of Images : Energy Visibility**

Endorsed by Media Archaeology and the Arts (MAA)

Chair | Gertud Koch (Free University, Berlin)

Room A008

**Barbara Grespi** (University of Milan) | *Energy as Image Matter. The Power of the Electric-telephonic Vision*

**Marguerite Vappereau** (Bordeaux Montaigne University) | *Seeing energy, Exercising Power: Thermal Imaging and the De-indexing of Reality*

**Barnabé Sauvage** (CNRS/THALIM) | *Footprints, Metabolism, Mania: Framing an Environmental Theory of AI Image-Making*

**Christa Blümlinger** (University Paris 8 Vincennes-St-Denis) | *The Aesthetics of Pyrotechnics or: the Dark Side of Techniques*

**C4| In|Visible Past: How Films Shape Historical Consciousness**

Endorsed by Sound and Music in Media

Chair | Tatiana Astafeva (University of Bremen)

Room A105

**Tatiana Astafeva** (University of Bremen) | *Haunting Memory and Regimes of In-/Visibility*

**Elias Berner** (Austrian Academy of Sciences) | *Sounding the Perpetrator: Music, Affect, and Temporality in Holocaust Historical Films*

**Rasmus Greiner** (University of Bremen) | *History in the Corner of the Cinematic Eye*

**Kim Nelson** (University of Windsor) | *Making the Present Visible through Dark Humour about the Past*

**C5| Setting the Boundaries of Visibility: Film Censorship in Italy (1948-1979) and its Digital Archive**

Endorsed by Screen Industries

Chair | Renata Stonytė (Vilnius University)

Respondent | Daniël Biltereyst (Ghent University)

Room A206

**Dorothea Burato** (University of Parma) | *Traces of In/Visibility: Film Censorship and Archival Memory in Postwar Italy (1948-1968)*

**Francesca Tesi** (Università degli Studi di Firenze) | *The Off-Screen is Outlawed: Cases of Transgressions against Italian Film Censorship (1954-1962)*

**Chiara Boatti** (University of Bologna) | *Film as the Corpus Delicti. Cases of Judicial Intervention in Italian Cinema (1960-1979)*

**C6| Re-assessing Kurdish cinema**

Endorsed by Documentary Film

Chair | Deniz Inceoğlu (Sorbonne Nouvelle University)

Room A215

**Pınar Yıldız** (Free University of Berlin) | *The Haunted Gaze in Ayşe Polat's In the Blind Spot*

**Cem Koç** (Ulster University) | *Against Erasure: Memory Activism in Kurdish Documentary Cinema*

**Fatma Edemen** (Jagiellonian University) | *Curating the Stateless: Kurdish Cinema in Cannes and Berlin*

**C7| Conditional Visibility Across Europe with a Global Impact: Aesthetic Regimes, Narrative Worlds and Counter-Publics. The Case of Roma**

Endorsed by Film Festival Research

Chair | Radmila Mladenova (University of Heidelberg)

Respondent | Bohumira Smidakova (Georgetown University)

Room A317

**Andra Drăghiciu** (University of Heidelberg) | *Conditions of Visibility: Antigypsyism and Netflix's Grammar of Transnationalism*

**Radmila Mladenova** (University of Heidelberg) | *Bronistawa Wajs in the black-and-white film Papsza (2013. Poland): A Case Study of Lighting, Framing and Facial Visibility*

**Mariana Sabino Salazar** (Czech Academy of Sciences) | *The Independent Romani Film Festivals Ake Dikhea and Tu+Kino: Spaces of Resistance and Self-representation*

**C8| Ecologies and surfaces of connection in artists' films and videos**

Endorsed by Cinema and Contemporary Visual Arts

Chair | Danilo Baraúna (Newcastle University)

Room A315

**Danilo Baraúna** (Newcastle University) | *Amazonian Queer/Cuir Ecologies: urban care and decolonial intimacy in the artists' moving image of the Brazilian Amazon*

**Frances Guerin** (Parsons Paris) | *An Oceanic Nightmare: Experiencing Arthur Jafa's Aghdara*

**Dale Hudson** (New York University Abu Dhabi) | *Interconnected sensing, extractive sensors, and Ursula Biemann's Acoustic Ocean*

**Kamil Lipinski** (University of Warsaw) | *Knots of memory in transatlantic crossing as the insularity*

**C9| Film Tourism in Southern Europe: Imaginaries, Communities, Development**

Chair | Olivier Gutierrez (Paul-Valéry University of Montpellier)

Room G002

**Sofia Sampaio** (University of Lisbon) | *Portugal Desconhecido (1969): Tourism, Film, Intermediality and the Late-Dictatorship Project of "Renovation in Continuity"*

**Maria C. Puche-Ruiz** (University of Seville) | *The journey south as a relational liberation: ageing women's stigma and local encounters in Andalusia*

**Giuseppe Fidotta** (University of Groningen) | *The Citizen Tourist: Ethical (Film) Tourism's Civic and Cinematic Imaginaries*

**Deborah Castro** (University of Groningen) | *Cinema, Place, and (In)Visibility: Exploring Film Tourism in Rural Spain*

**C10| Cineclubs, Fanclubs, and Audiences**

Chair | Dattatreya Ghosh (Jadavpur University)

Room G003

**Maria Luna** (Pompeu Fabra University) | *Invisible practices, strong communities: A brief story of Cineclubism in Coastal Catalonia*

**Sena Öndün Sivas** (Istanbul Bilgi University) | *Audience Practices and the Visibility of Arthouse Cinema: The Case of Kadıköy Cinema*

**Gabriel Doménech** (Camilo José Cela University) | *Invisible piracy: affective labour and legal constraints in informal distribution networks*

**Florian Stegen** (Vrije Universiteit Brussel) | *Beyond the Online/Offline Divide - Exploring In-Person Film Fan Clubs in the 2020s*

**C11| How to promote female filmmakers' films in the 21st century?**

Endorsed by Film Festival Research

Chair | Gabrielle Tremblay (University of Québec in Montreal)

Room G005

**Clémence Allamand** (University of Montpellier Paul-Valéry) | *Is pink the new black? Marketing the Barbie movie in the post-#MeToo era*

**Émilie Cheyroux** (National University Institute Champollion) | *Sea Change women's film festival (Tiree, Scotland): Countering Female Filmmakers' Invisibility Through Film*

**Chloé Delaporte** (University of Montpellier Paul-Valéry) | *A feminist strategy? Gendered film awards, between empowerment and instrumentalization*

## C12| Challenging Invisibility. Women and documentary filmmaking

**Endorsed by** Documentary Film; Film and Media of Other Europe

**Chair** | Elżbieta Durys (University of Warsaw)

**Room** G006

**Diana Popa** (Tallinn University) | *The (In)Visibility of Archival Labour: Dana Bunescu's Practice of Archival Re-use and Contemporary Romanian Documentary Filmmaking*

**Małgorzata Radkiewicz** (Jagiellonian University) | *In/visibility of War in Ukrainian documentary films by women*

**Teréz Vincze** (ELTE Eötvös Loránd University) | *Private Herstories, Invisible Traumas: Autobiographical Documentary Practices by Hungarian Women Filmmakers*

## C13| Exploring the Past through European TV archives

**Chair** | Patrícia Nogueira (iArtes / University of Beira Interior)

**Room** G103

**Luca Barra** (Università di Bologna) | **Emiliano Rossi** (Università di Padova) | *Recovering Hidden Archives. Forgotten Videos and Voices from Italian Local Televisions*

**Matteo Marinello** (University of Bologna) | *The Invisible Backstage? Paper Archives for the History of Television Programs*

**Hanna Šein-Meier** (Tallinn University) | *Unofficial Pre-Digital Preservation Practices: Hidden Stories in Estonian Public Broadcasting's Television Archives*

## C14| After Invisibility: Gendered Labour, Diaspora, and Cinematic Memory

**Chair** | Xiaoxin Cheng (Queen Mary University of London)

**Room** G104

**Runyu Xie** (Dartmouth College) | *Beyond Queer Visibility: Representing Male Sex Workers in Post-Marriage Equality Taiwanese Cinema*

**Danyang Feng** (Bordeaux Montaigne University) | *Coloring the Invisible: Queer Diasporas and Affect Contagion in Green Night (2023)*

**Xiaoxin Cheng** (Queen Mary University of London) | *Tracing In/Visible Memories Across Borders: National and Diasporic Imprints in Xiaolu Guo's We Went to Wonderland (2008) and She, a Chinese (2009)*

## C15| Ageing, Care and Mental Health in Contemporary European Comedies

**Endorsed by** Ageing, Life Course and Media, Media, Health & Disability

**Chair** | Raphaëlle Moine (Sorbonne Nouvelle University)

**Room** G106

**Adrien Valgalier** (Sorbonne Nouvelle University) | *Illness as a Comic Principle: Reframing Dementia through Comedy in Un homme pressé (Hervé Mimran, 2018) and La Finale (Robin Sykes, 2018)*

**Luis Freijo** (King's College London) | *What Ageing Does to Genres: The Interplay of Comedy, Drama and Dementia in European Cinema*

## C16| Visibility, Authorship and Agency for Marginalised Communities in Post-Apartheid South Africa

**Chair** | Benoit Turquety (University of Paris 8 Vincennes Saint-Denis)

**Respondent** | Benoit Turquety (University of Paris 8 Vincennes Saint-Denis)

**Room** G311

**A. Terah Ambala** (University of Johannesburg) | *Narrating from the margins: visibilising community stories through participatory filmmaking*

**Itunu Bodunrin** (University of Johannesburg) | *Youth Performance, Museum Regimes, and the Politics of Visibility among the Indigenous !Xun and Khwe San of South Africa*

**Nthabiseng Mabale** (University of Johannesburg) | *Visibility Without Extraction: Feminist Participatory Action Research with Women Entrepreneurs at Kwa Mai Mai, South Africa*

**15h40-15h50: break**

## 15h50-17h30 : Panel D

**D1| Scenes of In/Visibility. Cinema and the Aesthetics of Infrastructure**

Chair | Hannah Peuker (Ruhr-University Bochum)

Room A005

**Oliver Fahle** (Ruhr-University Bochum) | *What is an Infrastructure Scene?*

**Jennifer Wermuth** (Ruhr-University Bochum) | *Catastrophe as Condition*

**Felix Hasebrink** (Ruhr-University Bochum) | *On the cinematic infra-ordinary*

**D2| Celluloid films, film essays, sound art cinema**

Endorsed by Sound and Music in Media

Chair | Julien Achemchame (Paul-Valéry University of Montpellier)

Room A006

**Marie Martraire** (Concordia University) | *Unstable Objects: Versioning and the Limits of Visibility in Contemporary Video Art*

**Simone Nowicki** (Goethe-Universität Frankfurt) | *Illustrated but Uncredited: Beryl Mortimer, Foley Artistry, and the Irony of Authored Display*

**D3| 100 Years (and Counting) of Techno-Rage: Violence against Machines across Media Histories**

Chair | Neta Alexander (Yale University)

Room A008

**Maggie Hennefeld** (University of Minnesota) | *Eat the Document and Smash the Patriarchy*

**James Cahill** (University of Toronto) | *Fidelity to Infidelity: The Cinema of Canine Destruction*

**Dylan Mulvin** (London School of Economics) | *Rage, Anger, and Experiment (or, When Psychologists Started Making Television)*

**Neta Alexander** (Yale University) | *Techno-Rage, TikTok, and the Logics of #SmashPhone*

**D4| TV Economy**

Chair | Luca Barra (Università di Bologna)

Room A105

**David Bucheli** (University of Basel) | *Tribal Transmissions: Tracking and Tracing the RCA Television Test Pattern*

**D5| Regimes of Oblivion. Small-gauge Film, Material Experimentation, and Archival Invisibility in Italy (1930s-1960s)**

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

Room A206

**Elena Gipponi** (IULM University) | *A Lonely Amateur Filmmaker: Edoardo Scotti and Small-gauge Material Experimentation in Postwar Italy*

**Costanza Paolillo** (IULM University) | *Experimenting and Explaining. Luigi Veronesi, Ferrania, and the Hidden Labor of Small-Gauge Film Culture*

**Simona Schneider** (University of Udine) | *The Unsung Role of Amateurs and Color Film Stock Producers in Geographic Boundaries and Propaganda in Italy*

**D6| Feminist Cinema in Turkey**

Chair | Anthony Enns (Dalhousie University)

Room A215

**Pelin Aytemiz Karšli** (Yaşar University) | *Micro-Politics of In/Visibility: Vernacular Semiotic Tactics and Everyday Resistance in Turkish Instagram Culture*

**Asra Çıra** (İstanbul Medipol University) | *The representation of women as authentic figures in contemporary turkish film adaptations*

**Mafalda Ade** (Concordia University) | *The Witch Trilogy 15+, a case study: How to bring to the screen violence against women and the importance of feminist archives*

## D7| African cinemas and the Politics of In/visibilization

Endorsed by Film Festival Research

Chair | Rahul Sharma (Estonian Academy of Arts)

Room A317

**Maria Francesca Piredda** (University of Insubria) | *From the underground to the sunlight. The cultural practice of "cancelling" in Nii Kwate Owoo's "You Hide Me"*

**Gawan Fagard** (Free University Of Brussels & Royal Institute of Film, Television and Sound, Brussels) | **Marinho de Pina** (Research fellow at Goldsmiths University) | *The 'Invisible Common' of Cinema. Emancipatory practices of cinema through activation of orality in Guinea Bissau.*

**Estrella Sendra** (King's College London) | *Beyond the Colonial Frame: Senegalese Film Festivals and the Decolonisation of Visibility*

**Aine O'Healy** (Loyola Marymount University) | *In/visiblity, In/visibilization, and the Counter-Gaze of Elia Moutamid*

## D8| Plant, Soil, Salt: In/Visibility in Ecocriticism and Experimental Practices

Chair | Elio Della Noce (Paul Valéry University Montpellier 3)

Room A315

**Gabriele Jutz** (University of Applied Arts Vienna) | *Interspecies Entanglements in Dear Kuzu (Falaks Vasa, 2015)*

**Bori Máté** (University of Applied Arts Vienna) | *Embodiment as an Alchemical Process: Elemental Becoming in Cherry Kino's Salt (2013)*

**Péter Lichter** (University of Pécs) | *From Visible Persuasion to Invisible Residue: Advertising Images as Exhumed Media in Memory Hole (2026)*

**Charlie Hewison** (University Paris Cité) | *Accounting for the Invisible: Buried film as Cinematic "Balance" and Processual Realism*

## D9| Animation and Animated Practices

Chair | Cáit Murphy (Trinity College)

Room G002

**Elisa Carfantan** (Rennes 2 University) | *Acting for Disney: The Invisible Processes and the In/Visible Labour of Live-Action Models in Classical Animation (1937-1967)*

**Marie Pruvost-Delaspre** (University Paris 8 Vincennes-St-Denis) | *Hidden in plain sight: animated sequences for television news programs on French television in the 1970s*

**Alice Peli** (University of Milan) | **Francesco Cassata** (University of Milan) | *Driven by Invisible Forces: Designing Bachelor Machines with Jan Švankmajer and Charley Bowers*

## D10| In/Visible Knowledge: Archiving the Practices of Historic Film Devices

Endorsed by Amateur Media Cultures

Chair | Alexandra Schneider (Johannes Gutenberg University Mainz)

Room G003

**Florian Krautkrämer** (Lucerne University of Applied Sciences and Arts) | *The Knowledge of the Collection: Implicit and Explicit Forms of Knowledge in Private Collections of Historical Film Equipment*

**Julius Lange** (University of Potsdam) | *Research Methods for Re-Use of Historical Devices from Private Collections*

**Isabel Krek** (Lucerne University of Applied Sciences and Arts) | *Archiving Peripheral/ Unstable Web-Based Knowledge About the Use of Historical Film Devices*

**Tim van der Heijden** (Open University of the Netherlands) | *Modelling Historic Film Devices in Use: 3D Scholarship as Knowledge Site*

## D11| Working as Women and Feminists in the Film Industry: A Comparative Approach to Contemporary Women Filmmakers' Work

Chair | Émilie Cheyroux (National University Institute Champollion)

Room G005

**Gabrielle Tremblay** (University of Québec in Montreal) | *Monia Chokri: A Woman of Cinema*

**Hélène Breda** (Sorbonne Paris Nord University) | *Of Fleas and Fame. The Media Construction of Phoebe Waller-Bridge as an "Imperfect Feminist Figure"*

**Caroline Guigay** (University Paris 8 Vincennes-St-Denis) | *Pregnancy and abortion in Enormous (Sophie Letourneur, 2019), Angry Annie (Blandine Lenoir, 2022) and Midwives (Léa Fehner, 2023): "women's subjects" visible on screen?*

## D12| Women in invisible creative and technical Positions

Chair | Fu Ruoyu (University of Cologne)

Room G006

**Taichi Niibori** (Stockholm University) | *Making Women Visible in Early Swedish Children's Cinema: Swedishness, Folkhemmet, and Melodrama in Ester Julin's The Lucky Children (1926)*

**Jeannine Baker** (University of Newcastle) | *"Teamwork is everything": women technical operators in early New Zealand television production*

**Maria Teresa Soldani** (University of Milan) | *Beyond "Video": A Female Aural Genealogy of Electronic Arts*

**Noémie Alekanian** (University of Montpellier Paul-Valéry) | *The Assistant on Screen: Gender, Power, and Visibility in Post-#MeToo U.S. Backstudio Fictions*

**D13 | The Location of Cities in Film Imaginary**

**Chair** | Olivier Gutierrez (Paul-Valéry University of Montpellier)

**Room** G103

**Sabine Haenni** (Cornell University) | *Changing Where We Look: Seven Thunders, the Destruction of a Marseille's Most Labyrinthine Neighborhood, and the Emergence of Transnational Film Histories*

**Mariaconsiglia Arianna** (Aix-Marseille University) | *From National Margins to Global Visibility: Naples' Peripheries across Cinema, Television, and Streaming Platforms*

**Roselinde Bon** (University of Amsterdam) | *The Hypervisible City: How Social Media Scripts the Urban Imaginary*

**Bo Alfaro Decretón** (University of Antwerp) | *From amateur cinema to visual activism: Dismantling the tourist gaze in Sóller (Mallorca)*

**D14 | Hyper(in)visibility: Digital Sex Workers, Platform Governance, and Algorithmic Opacity**

**Chair** | Marilia Kaiser (Independent Scholar)

**Room** G104

**Emilija Jokubauskaitė** (University of Amsterdam) | **Stijn Peeters** (University of Amsterdam) | *Modes of alternative visibility: Exploring how webcam performers reach their niche audiences*

**Margherita Di Cicco** (University of Amsterdam) | *Navigating Machine-Mediated Visibility and Precarity: Automated Content Moderation on OnlyFans Platforms*

**Teemu Helenius** (University of Turku) | *Online sex worker promotion on TikTok as platform intrapenetration*

**Anna Ivanova** (Tallinn University) | *AI and the Spectrum of Extraction: How Digital Sex Workers Navigate Algorithmic (In)Visibility*

**D15 | Diversity and accessibility: from cinema school to audiences**

**Chair** | Frédéric Dubois (ifs Internationale Filmschule Köln)

**Room** G106

**Jonas Martelli** (Filmuniversität Babelsberg KONRAD WOLF) | *Access to the Film School System in Germany and Italy for Second-Generation People: A Comparative Study.*

**Lucile Coenen** (Free University Of Brussels) | *Screening Diversity: a content analysis of films distributed by the cinema "Les Grignoux" in 2025.*

**Polly Goodwin** (PolySensoryAccess) | *Speaking the Unspeakable: The role of words in cinematic visibility*

**D16 | Absent Presences: Aesthetic Intimations in the Wake of the (De)colonial**

**Chair** | Domitilla Olivieri (Utrecht University)

**Respondent** | Domitilla Olivieri (Utrecht University)

**Room** G311

**Sudeep Dasgupta** (University of Amsterdam) | *Postcolonial Perturbations and Anticolonial Movement: Images of Resistance in the Vanishing Present*

**Erica Biolchini** (McGill University) | *Within a river and its cosmos: archive of dreams and cosmotechnical attunement in Saodat Ismailova's Stains of Oxus (2016)*

**Sergio Rigoletto** (University of Groningen) | *On Postcolonial Affect, or the Second Voice of L'Armée du Salut/Salvation Army (Abdellah Taïa, 2012)*

**17h30-17h40 : break****17h40-19h15 : KEYNOTE**

**Fatima Naqvi** (Yale University)

"Disappearing Act: How the Hospital Became an Invisible Institution, Vienna 1860-2020"

Amphitheater 1

19h15-22h30

# OPENING RECEPTION

The party will be held on the  
Museum Lawn



# Friday, June 19

9h : access to room

9h30-11h10 : Panel E

## E1| The In/Visible Work of Montage: Aesthetics, History, Politics

Chair | Vincent Deville (University of Montpellier Paul-Valéry)

Room A005

Ivan Cerecina (The University of Sydney) | *Montage, montage, МОНТАЖ: the career of a word*

Paula Amad (University of Iowa) | *The Essential Invisible: Aerial Mosaics and Montage*

Daniel Fairfax (Goethe Universität-Frankfurt) | *Montage After Auschwitz*

Elif Sendur (Rutgers University) | *Writing as Montage: Critique, Experimentation, and Politics in Cahiers du Cinéma*

## E2| Feminist Strategies, Women Invisibility

Endorsed by Sound and Music in Media

Chair | Irena Řehořová (Charles University)

Room A006

Jasmin Kermanchi (University of Hamburg) | *New In/Visibilities Through Generative AI: Documentary-Artistic AI Projects Countering Under- and Misrepresentation of Women*

Ana Sofia Almeida (Independent Researcher-Practitioner) | *Feminist Non-Fiction Interstices and Reframing Listening Practices: Women's Voices and Memories in In-between Spaces When Sound Fails to Resonate*

Kaitlin Lake (The University of Sydney) | *DIY Reproductions and Hierarchies of In/Visibility: Feminist Craft Media in Joanie4Jackie*

Scan the QR code to download and add the NECS calendar to your smartphone.



[Click Here](#)

### **E3 | The Invisible Rhythm. Movement Experience Through Rhythmic Organization in Audiovisual Representational Texts**

**Chair** | Ruggero Eugeni (Catholic University of the Sacred Heart)

**Respondent** | Dominich Lash (Anglia Ruskin University)

**Room** A008

**Massimo Locatelli** (Catholic University of the Sacred Heart) | *The METRO\_ART Research Project on the Perception of Rhythm: Its Roots in Filmology and the History of Theories*

**Federico Bionda** (Catholic University of the Sacred Heart) | *The Rhythm of Gesture in Audiovisual Media: Perceptual Validation and Kinematic Analysis of Movement Sequences*

**Adriano D'Aloia** (Università degli studi di Bergamo) | **Anja Boato** (Università degli studi di Bergamo) | *Immersive Rhythms: The Invisible Forms of Movement Perception in Virtual Reality*

### **E4 | The Underestimated Role of Screenwriters in Film History**

**Endorsed by** Screen Industries

**Chair** | Sabine Haenni (Cornell University)

**Room** A105

**Livia Di Nocera** (University of Udine) | *Submerged Plots: Data, Archives, and the Invisibility of Italian Female Screenwriters (1949-1976)*

**Luana Fedele** (Sapienza University of Rome) | *Invisible Labour: Screenwriters and Production Cultures in the Italian Cinema Industry*

**Eva Redvall** (University of Copenhagen) | *Screen Idea Insiders and Screen Idea Outsiders: Conceptualising the who, when and why of note-giving in the screen industries*

### **E5 | (Re)Considering History: Visible, Invisible, and Imaginary Archives from a Feminist Perspective**

**Endorsed by** Cinema and Contemporary Visual Arts

**Chair** | Oksana Chefranova (Yale University)

**Room** A206

**Katarina Burin** (Harvard University) | *Invisible Plans: Fiction as a Feminist Archival Strategy*

**Céline Ruivo** (Université Libre de Bruxelles) | *Invisible records: the parafilmic elements conceived by women experimental filmmakers*

**Olga Kobryn** (University Paris Cité) | *The Archaeology of the Intimate; From the Territory to the Soil with the Anne-Charlotte Robertson & Joyce Wileland Collections.*

**Rebecca Sheehan** (California State University) | *The "Secret Life of Objects": Janie Geiser's Inventive Forensics of Memory*

### **E6 | Seeing Through: Interpreting the Legacy of Marie Menken (1909-1970)**

**Chair** | Guilhem Billaudel (Paul-Valéry University of Montpellier)

**Room** A215

**Johanna Gosse** (Courtauld Institute of Art) | *Mater Paradoxa: Marie Menken as Invisible Mother of the Avant-Garde Strategy*

**Homay King** (Bryn Mawr College) | *Marie Menken and the Nonhuman*

**Indre Urbelytė** (Lithuanian Culture Research Institute/ National Museum of Lithuania) | *Translucent Figures: The Archival Story of Marie Menken (1909-1970)*

**Inesa Brasiske** (Sapieha Palace, Contemporary Art Centre) | *Matter at Hand*

### **E7 | Streaming Practices in Turkey**

**Chair** | Ana Vinuela (Sorbonne Nouvelle University)

**Room** G002

**Mustafa Uzuner** (York University) | *The Politics of Suspended Presence: Kayyum and Invisible Narratives*

**Gizay Akdoğan** (Kadir Has University) | *Invisible Labor and Precarious Creativity in the Streaming Era: Challenges and Sustainability of Independent Producers in Türkiye*

**Deniz İnceoğlu** (Sorbonne Nouvelle University) | *Representation of Marginalized Identities in Turkish TV Series*

## E8| Climate change and (un)sustainable media. Methodological challenges of slow violence and fast production

Endorsed by Sustainable Media

Chair | Judith Keilbach (VU Amsterdam)

Room A315

**Chuanhe Wang** (Utrecht University) | *Self as Method: Fieldwork within Sustainable Filmmaking*

**Miroslav Vlček** (University of Ostrava) | **Lukáš Slavík** (University of Ostrava) | *Hidden in the Workflow: Fieldwork Challenges in Mapping AI Use and Its Consequences for Media Labor Sustainability*

**Işıl Karataş** (LMU) | *Ecological Audio-Visual Ethnography as Method*

## E9| Making Audiences Visible: Film Audiences Between Presence and Absence

Chair | Esin Paça Cengiz (Kadir Has University)

Respondent | Jacopo Bodini (Jean Moulin Lyon 3 University)

Room G003

**Elena Mosconi** (University of Pavia) | *Invisible Spectators: Tracing Historic Film Audiences*

**Virgil Darelli** (Catholic University of Milan) | *Not Only Cinemagoers: Hybrid Spaces and Their Audiences During 1970s Italian Film Exhibition Crisis*

**Alejandra Bulla** (Leibniz University of Hannover) | *Cinematic Borders and Invisible Influences: Hollywood and Ideological Asymmetries in Mexico-U.S. Cultural Exchange*

## E10| Uncovering Substandard Film Distribution and Circulation

Endorsed by Screen Industries

Chair | Morgan Corriou (University Paris 8 Vincennes-St-Denis)

Room G005

**Caroline Damien** (University Paris Nanterre) | *Incendiary Pleasures and Police Measures: The Shaping of Substandard Commercial Exhibition Markets in Rural France (1920s-1930s)*

**Nicole Braidia** (Independent researcher) | *Formal and informal economies of Super8 in Italy*

**Elvira Shahmiri** (Jérôme Seydoux-Pathé Foundation) | *The Pathé-Baby catalogue in France (1922-1939): frictions between private and commercial uses*

## E11| Narrative of Identity and Populism

Chair | Dom Holdaway (University of Urbino Carlo Bo)

Room G103

**Cheryl Dueck** (University of Calgary) | *Rendering the Unseen East Central Europe through the lens of the 80s: Remembrance, Retro, Ostodum, and Anti Nostalgia*

**Aniko Imre** (University of Southern California) | *How Film Diplomacy Sells Invisibility in Entrepreneurial-Illiberal Eastern European States*

**Thomas Scherer** (European University Viadrina Frankfurt) | *Public Feelings and Politics: The (In)Visibility of Emotions in German TV News*

**Zeynep Altundağ** (Free University of Berlin) | **Yulia Yurtaeva-Martens** (Free University of Berlin) | **Gisela Dachs** (The Hebrew University of Jerusalem) | *Modes and Narratives of In/Visibility in Popular Contemporary German Streaming Series*

## E12| Queer InVisibilities and Audiovisual Heritage of the Future

Endorsed by Cultural Memory & Media

Chair | Boris Ružić (University of Rijeka)

Room G104

**Jasmina Šepetavc** (University of Ljubljana) | *Open Secrets, Queer Traces: Claiming Queer Heritage Between Visibility and Opacity in Slovenian/Yugoslav Cinema*

**Katharina Müller** (Austrian Film Museum) | *"Visual History of LGBTIQ+ in Austria and Beyond": Preserving Community Audiovisual Heritage*

**Dagmar Brunow** (Linnaeus University) | *Ambivalences of (In)Visibility: Archival Metadata and Queer Memories*

**Anamarija Horvat** (Northumbria University) | *Heated Audiences, Rival Authorship: Queer Visibility in Contemporary Television in the Age of Heated Rivalry (2025)*

### **E13| Hallucination on Screen: From Psychiatric Archives to Psychedelic Media**

Endorsed by Media, Health & Disability

Chair | Claire Demoulin (University of Montpellier Paul-Valéry)

Room G106

**Mireille Berton** (University of Lausanne) | *Hallucination on Screen: Spectatorship between Observation and Experience*

**Marie Rebecchi** (Aix-Marseille University) | *Visualising Hallucination: Eric Duvivier between Surrealism and Psychedelia*

**Bregt Lameris** (Open University of the Netherlands) | *The (in)visible colours of Images du monde visionnaire (1963), a media-archeological study*

**Slava Greenberg** (University of Amsterdam) | *Out of your body, out of your mind: Trip time, Crip Time, & Pain in psychedelic cinema*

### **E14| Women Cinema in a Diasporic Context**

Chair | Despoina Mantziari (University of Sussex)

Room G311

**Elina Reitere** (University of Latvia) | *Deterritorialization as factor in the success of the careers of Latvian women filmmakers*

**Hudson Moura** (Toronto Metropolitan University) | *In/Visible Restitution: Exile-Images, Dark Archives, and the Speaking Object in Mati Diop's Dahomey (2024)*

**Rahul Sharma** (Estonian Academy of Arts) | *Representations of the Underclass and Spatial Resistance within Diasporic Identities: Vladimir Loginov's Anthill (2014) and Kristina Norman's Festive Spaces (2016)*

### **WORKSHOP #3 - Useful Media and the (In)Visibilities of Television.**

Room A317

**Marie Sandoz** (University Lausanne)

**Ira Wagman** (Carleton University in Ottawa)

**Anne-Katrin Weber** (University Lausanne)

**Markus Stauff** (University of Amsterdam)

### **WORKSHOP #4 - South - North Dialogues or South as Method**

Room G006

**Annie van den Oever** (University of Groningen / University of Johannesburg)

**A. Terah Ambala** (University of Johannesburg)

**Ruth Lipschitz** (University of Johannesburg)

**Bongani J. Khoza** (University of Johannesburg)

**Vinzenz Hediger** (Cinémathèque suisse / Goethe Universität Frankfurt am Main)

**11h10-11h20 : break**

**11h20-13h**

**ness»**  
European Association  
for Cultural and Media Studies

**GENERAL MEETING**

**13h-14h : lunch break**

### **WORKGROUPS MEETINGS**

**Cinema and Contemporary Visual Arts - Room G002**

**Film Festivals - Room G003**

**Media, Health and Disability - Room G005**

**Socialist and Postsocialist Useful Film - Room G006**

**Sound and Music in Media - Room G103**

**Sustainable Media - Room G104**

## 14h-15h40 : Panel F

### F1| The Politics of Tone: Four Cases

**Chair** | Bruce Isaacs (University of Sydney)

**Room** A005

**Catherine Wheatley** (King's College London) | *No big deal? Screening banter.*

**Lisa Åkervall** (University of Gothenburg) | **Aurora Hoel** (NTNU) | *Affective Trojan Hosing: The Ambivalent Tone of White House Memes*

**Timotheus Vermeulen** (University of Oslo) | **Kim Wilkins** (University of Oslo) | *Outrun, Over-run: relentless tone and contemporary television*

### F2| The Lives and Afterlives of Cinema: A Formalist Approach

**Chair** | Rhys Jones (University of Amsterdam)

**Room** A006

**Rhys Jones** (University of Amsterdam) | **Kartik Nair** (Temple University) | *When Form Stalls: Radical Formalism, Horror, and Racialised In/Visibility*

**Rachel Johnson** (University of Leeds) | *Reframing Necro-cinephilia in times of Polycrisis*

**Kornelia Boczkowska** (Adam Mickiewicz University) | *The life and afterlife of captive animals: Highlighting the visibility of farm and lab animals in experimental film and media*

### F3| AI aesthetics

**Chair** | Loig Le Bihan (University of Montpellier Paul-Valéry)

**Room** A008

**Abraham Geil** (University of Amsterdam) | *The Existence of Slop: Platform Realism's Antinomies*

**Jihoon Kim** (Chung-ang University) | *Is a Large Cinema Model(LCM) Possible?: Distant Viewing vs. Cinematic Montage*

**Bruce Isaacs** (University of Sydney) | *The In/Visibility of the Artist in the Age of Artificial Intelligence*

### F4| Beyond Transnationalism: Invisible Entanglements, Circulations and Networks in Film and Media History (1930s-1970s)

**Endorsed by** Screen Industries

**Chair** | Vinzenz Hediger (Cinémathèque suisse)

**Room** A105

**Claire Demoulin** (University of Montpellier Paul-Valéry) | *The Making of Networks (1920s-1950s): the Connections of Film Professionals Beyond Nations*

**Damiano Garofalo** (Sapienza University of Rome) | *Entangled Itineraries and the Neorealist Myth: Roberto Rossellini, Klaus Mann, and the Circulation of Paisà*

**Perrine Val** (University of Montpellier Paul-Valéry) | *Hidden from the Wall: Babelsberg and the Challenge of Transnational Circulation During the Cold War*

**Giulia Crisanti** (Sapienza University of Rome) | *Franchising the Study of Television: Moving Beyond Transnationalism in the Study of Postwar Euro-American Television Flows*

### F5| Black Filmmakers, and the Assertion of African-American Identity

**Chair** | Hadrien Fontanaud (Paul-Valéry University of Montpellier)

**Room** A215

**Rosalind Murphy** (Universidade Católica Portuguesa) | *Cinematic Futures of In/Visibility: Black Filmmakers, Archives, and Immersive Worlds*

**Tiago Ramos** (NOVA Institute of Communication) | *Nope: A Parable on Cinema's Capacity to Create (In)Visibilities*

**Aaron Hunter** (Trinity College) | *Centering Blackness on Film and on Screen: James Hinton, Bill Gunn and Ganja & Hess*

**Fabiola D'Angelo** (Indiana University) | *Lovers Rock and the Black Sensorium*

## F6| Practices of Production and Distribution on the representations of marginalized "minorities"

**Chair** | Terri Ginsberg (Rutgers University)

**Room** A317

**Meheli Sen** (Rutgers University) | *In-visible Others: Real and Screen-horrors in Contemporary South Asian Media Cultures*

**Olgu Yiğit** (University of Antwerp & Galatasaray University) | *Cinema on the Fringes of the "Contract of Turkishness": Arab Alawite Spectatorship and Visual Pleasure in Çukurova*

**Farah Atoui** (Concordia University) | *Migrant Syrian Cinema*

**Philipp Dominik Keidl** (Utrecht University) | *The In/Visible Work of Film Distributors: Manfred Salzgeber and his "Love in the Age of AIDS" Program*

## F7| Elements, Atmospheres and Cosmic Images: Cinematic Ecologies of In/visibility

**Chair** | Jelena Rakin (Department of Film Studies at the University of Zurich)

**Room** A315

**Simone Winkler** (University of Zurich) | *Permeable Aesthetics: Early Film Theory and Ambimodern Silent Cinema*

**Jelena Rakin** (University of Zurich) | *Invisible Cosmic Referents and Mediated Imaginings*

**Jamie Lee Moser** (Film University Babelsberg KONRAD WOLF) | *Atmospheric Ecologies: Elemental Expressivity and its Politics in Moving Images*

## F8| Platforms and the European Screen Industries: Local and National Case Studies

**Endorsed by** Screen Industries

**Chair** | Andrew Spicer (University of the West of England)

**Respondent** | Nelson Correia (Edinburgh Napier University)

**Room** G002

**Petr Szczepanik** (Charles University) | *Place-Making under Platform Capitalism: Urban Extraction, Location Labor, and Representational Dislocation*

**Maud Ceuterick** (University of Bergen) | **Alessia Gebauer** (Erasmus University of Rotterdam) | *Local and global takes on 'diversity' and gender equity: A comparison of streaming catalogues*

**Nelson Correia** (Edinburgh Napier University) | *Streaming Scotland: The Scottish screen sector's journey into the global online drama production market*

## F9| Visual and Media Literacy I: Audiovisual Practices and Regimes of (In)Visibility

**Endorsed by** Visual and Digital Literacy

**Chair** | Giancarlo Grossi (Catholic University of the Sacred Heart)

**Respondent** | Giuseppe Previtali

**Room** G003

**Marco Teti** (e-Campus University) | *Not Just Storytelling: Transmedia as a Ignored and "Invisible" Educational Methodology in Italy*

**Giacomo Ravesi** (Roma Tre University) | **Elio Ugenti** (Roma Tre University) | *Archives as Operational Tools: Reuse Practices in History Learning*

**Giacomo Nencioni** (University for Foreigners of Perugia) | *Apparent Control. The Landscape of Digital Content for Children: Between Filters, Gray Areas, Business Models, and AI Slop*

## F10| Invisibility at Film Festivals: Silenced Voices, Hidden Work and Marginalised Groups

**Endorsed by** Film Festival Research

**Chair** | Dunja Jelenkovic (University Ca' Foscari of Venice & Concordia University)

**Respondent** | Joséphine Métraux (métraux&)

**Room** G005

**Rita Capucho** (Porto Femme International Film Festival) | **Carla Cerqueira** (Universidade Lusófona) | *The Invisibility of Feminisms in Film Festivals in Portugal*

**Carine Bernasconi** (University of Lausanne /Cinémathèque suisse) | *The invisibilization of Working Conditions in Film Festivals*

**Cyril Cordoba** (University of Fribourg / UniDistance) | *Investigating the backstage of a film festival through oral history*

## F11| Women are talking, but are screen cultures listening ?

Endorsed by Film Festival Research

Chair | Sian Mitchell (Deakin University)

Room G006

**Sian Mitchell** (Deakin University) | *Not in a cinema near you: where are films made by women?*

**Nicole Richter** (Rollins College) | *Love, Labor, and Legibility: Celine Song's Materialists and Feminist Hollywood*

**Missy Molloy** (Victoria University of Wellington) | *Another Year of Missed Opportunities for Women Filmmakers?*

## F12| Representations in Italian Cinema and TV

Chair | Anders Marklund (Film Studies, Lund University)

Room G103

**Bernadette Piccolo** (Università degli studi di Padova) | *Let the pupils do their job: contemplating the (in)visible with Alice Rohrwacher*

**Pierandrea Villa** (Università degli Studi di Urbino Carlo Bo) | *Turning visibility into invisibility: the functional foil character in Rai Cinema's films*

**Veronica Canalini** (Sapienza Università di Roma) | *The Power to Become Invisible Twice: "Zero", Platform Memory and the Afterlives of Streaming Series*

**Valerio Moccia** (Sapienza Università di Roma) | *Seen but Not Heard: Audience Perspectives on Disability Representation in Italian Cinema and Television*

## F13| Filming Sex, Porn and Intimacy

Chair | Najlaa Manout (Heinrich Heine University Düsseldorf)

Room G104

**Marilia Kaisar** (Independent Scholar) | *Deleting the pornstar: Invisible male bodies in VR porn*

**Becky Holt** (McGill University) | *The (In)Visible Face: Platformization and Representation in Online Pornography*

**Charlotte Courtois** (University of Montreal) | *From potentially to visibly queer: hacking pornographic games history*

**Michal Bilski** (University of Amsterdam) | *The (In)visible Intimacy of Cruising: Encounters with Perversion in Albert Serra's Liberté (2024)*

## F14| Resistant Film Cultures, Spaces and Practices: Deaf and disabled representation, access, and spectatorship

Endorsed by Film Festival Research

Chair | Bregt Lameris (Open University)

Room G106

**Theresa Heath** (Loughborough University, London) | *Between Hyper- and Invisibility: Making Learning Disability Visible at the Oska Bright Film Festival*

**Lesley Verbeek** (Open University) | **Daniëlle Amelsbeek** (Eemhart) | *Visibility behind a paywall: Accessibility and inclusion of disability media in the margins*

**Magdalena Zdrodowska** (Jagiellonian University) | *Deaf Spectatorship: in/visible cinematic practices*

**Katja Hettich** (Bauhaus-Universität Weimar) | *Beyond Visibility: Rethinking Film Through Blind Spectatorship*

## F15| Aesthetics of Difference: Negotiating In/Visibility in Posthuman, Black, and Community Cinemas

Chair | Prof. Angelica Fenner (University of Toronto)

Room G311

**Sophie Hartleib** (Free University of Berlin) | *"She don't want to tell her story": SEEKING MAVIS BEACON and the Right to Disappear.*

**Angela Jouini** (Free University of Berlin) | *Posthuman futures, digital aesthetics, and analogue in/visibilities*

**Ina Karkani** (University of Toronto) | *Visualizing Relationality: Ethical Posthumanism and the In/Visibility of Human-Nonhuman Coexistence in Inuit Cinema*

## **WORKSHOP #5 - Translocal Encounters: A moving conversation on Cine Dialógico and Creative Methodologies**

Room A206

**Núria Araüna Baró** (University Rovira i Virgili (URV))

**Emma Flynn** (University of Glasgow)

**David Archibald** (University of Glasgow)

15h40-15h50 : break

## **15h50-17h30: Panel G**

### **G1| Visualizing Time Aesthetics and the Realm of Images**

**Chair** | Loig Le Bihan (University of Montpellier Paul-Valéry)

Room A005

**Agustín Rugiero Bader** (Concordia University) | *Into the Jungle: Visible Ghosts in Uncle Boonmee Who Can Recall His Past Lives (2010)*

**Virginia Evi** (IULM) | *Night (In)visibility in Contemporary Documentary Cinema*

**Louis David Bayman** (Louis David Bayman) | *Is time visible?*

**Niusha Hatefinia** (Simon Fraser University) | *Mirrors, Screens, and the Imaginal Realm: A Persian-Islamic Perspective on Cinematic Ontology*

### **G2| The Latent Regime of Media: Space, Time, Affect**

**Chair** | Laura Del Vecchio (University of the Balearic Islands/École des Hautes Études en Sciences Sociales)

Room A006

**Anna Caterina Dalmasso** (Università degli Studi di Milano) | *Invisualizing the Future. Predictive Media and Algorithmic Divination*

**Alessandro De Cesaris** (University of Fribourg) | *Where is the Invisible? A Topology of Latency*

**Cristina Voto** (Università di Torino) | *Latent Looms: Textile Genealogies of Machine Vision and Transfeminist In/Visibility*

**Jacopo Bodini** (Jean Moulin Lyon 3 University) | *Beyond Immediacy: Affective Latency in Immersive Ambiances*

### **G3| AI, Visual technologies and the Politics of New Media**

**Chair** | Rachel Johnson (University of Leeds)

Room A008

**Ivan Pintor Irazo** (Pompeu Fabra University) | *Rewriting the Interval of Invisibility in the Age of AI: Comparative Iconographies of Public-Sphere Images and Cinematic Practices of Resistance across Economy, Military Power, and Technology*

**Liv Hausken** (University of Oslo) | *AI Visualisation and the Photographically Unavailable: Dialogues with Courtroom Sketches and Animated Documentary*

**Asko Lehmuskallio** (Tampere University) | *Navigational images: the role of uncertainty*

**Kris Fallon** (University of California, Davis) | *AI stands for Anonymous Invisibility?*

### **G4| Circulation and Visibility of Documentary Images, Archival Footage, and Useful Cinema in State Socialist Regimes (1950-1980)**

**Endorsed by** Documentary Film, Socialist and Postsocialist Useful Film

**Chair** | Mélisande Leventopoulos (University Paris 8 Vincennes-St-Denis)

Room A105

**Irina Porte Tcherneva** (CNRS) | *The blurring of public and private in common spaces. Visibility of useful cinema (1950-1970, Soviet Latvia)*

**Adrian Pelc** (University of Vienna) | *Painfully Visible: The Vicissitudes of Visibility in Yugoslav Documentary Cinema*

**Lucy Szemetová** (Institute for Advanced Study, CEU) | *Invisible Archives, Visible Narratives: Reworking 1956 Hungarian Revolution in Socialist Hungary*

## G5| Making the Archival Use Visible

Endorsed by Documentary Film

Chair | Celine Ruivo (Université Libre de Bruxelles)

Room A206

**Samuel Antichi** (University of Calabria) | *Reclaiming the Invisible. Archival Reuse and Counter-Histories in Kamal Aljafari's Jaffa Trilogy*

**Hyunseon Lee** (SOAS, University of London / Universität Siegen) | *Shamanic Traces in Korean Cinema: Visibility, Invisibility, and Archival Mediation*

**Giuseppe Previtali** (University of Bergamo) | *Successfull, yet (critically) invisible. Re-historicizing the mondo genre through archival sources*

**Luna Hupperetz** (University of Amsterdam) | *Tracing the Archival Afterlives of Surinamese Images in Dutch Audiovisual Archives: A Critical Perspective on Digitisation and Activation*

## G6| Black bodies and Blackness on Screen

Chair | Guilhem Billaudel (University of Montpellier Paul-Valéry)

Room A215

**Maria Jimena Castaneda Febvre** (CY Cergy Paris University - Universidad Nacional de Colombia) | *Against White Identification: Black Voice and the Deconstruction of Racial Naming in Contemporary Cinema*

**Thomas Britt** (George Mason University) | *Representation, Progress, and The Invisibility of 'Woke'*

**Karina Griffith** (Berlin University of the Arts) | *„Hyper(in)visibility“ in Branwen Okpako's Landing*

**Stephen Kuster** (Northwestern University) | *At the Limits of Landscape: On James Benning's Allensworth (2022)*

## G7| AI Ecologies: Art, Visibility, and Environmental Mediation

Endorsed by Cinema and Contemporary Visual Arts

Chair | Synne Tollerud Bull (Kristiania University of Applied Sciences)

Room A315

**Eivind Røssaak** (National Library of Norway) | *AI Ecologies: Rethinking Artistic Production Through Epistemic, Infrastructural, and Operational Scales*

**Susanne Østby Sæther** (Henie Onstad Kunstsenter) | *ANIMOID: AI Ecologies in Ann Lislegaard's Machinic Animals*

**Stephanie Von Spreter** (Kristiania University of Applied Sciences) | *Entangled Temporalities: Investigating Unruly Archives in (the) Chronosphere*

**Synne Tollerud Bull** (Kristiania University of Applied Sciences) | *Anatomy of an AI System (2018): Archive, Scale, and Process Ecology*

## G8| In/Visible Women: Gender, Power, and Cinematic Regimes of Visibility in Eastern Europe

Endorsed by Screen Industries

Chair | Cheryl Dueck (University of Calgary)

Room A317

**Elzbieta Duryś** (University of Warsaw) | *Regimes of In/Visibility: Gender, Institutions, and Polish Cinema after EU Accession*

**Jana Dudkova** (Slovak Film Institute and Slovak Academy of Sciences) | *Female directors and the in/visibly transformative potential of Slovak cinema*

**Katarina Misikova** (Academy of Performing Arts Bratislava, Slovakia) | *The Visible Woman: Subversive Strategies of Representing Socio-Political Issues in Documentary Films of Zuzana Piusi*

**Andrea Virginás** (Babes-Bolyai University, Faculty of Theatre and Film) | *In/visibility at the intersection of screen formats, age, and gender: Hungarian, Romanian and Polish female filmmakers*

## G9| Regimes of In/Visibility in Platformed Media Industries

Chair | Sebastian Scholz (University of Amsterdam)

Respondent | Missy Molloy (Victoria University of Wellington)

Room G002

**Yulia Yurtaeva-Martens** (Free University of Berlin) | *Shadow Film Distribution in Russia 2022-2026: Industry Practices of Visibility and Concealment*

**Hanna Surma** (Utrecht University) | *Beyond the streaming black box: Navigating in/visibility, data secrecy and access in media industries research*

## **G10| Visual and Media Literacy 2: Audiovisual Apparatuses and Regimes of (In)Visibility**

Endorsed by Screen Industries

**Chair** | Giacomo Nencioni (University for Foreigners of Perugia)

**Respondent** | Chiara Grizzaffi (IULM University - Milan)

**Room** G003

**Mimmo Gianneri** (IULM University) | *From Illustration to Activation: Audiovisual Dispositifs and Regimes of (In)Visibility in Italian History Textbooks*

**Lorenzo Denicolai** (University of Turin) | **Valentina Domenici** (Roma Tre University) | *Kids' AI: In-visibility, Agency, and Learning in Children's AI Media Cultures*

**Giancarlo Grossi** (Catholic University of the Sacred Heart) | *Like a Hedgehog in the Web. Media Education and Neurodiversity in the Postmedia Condition*

## **G11| Alternative Circulations and Film Distribution**

Endorsed by Screen Industries

**Chair** | Constanza de Haro López (University Charles III of Madrid)

**Room** G005

**Frédéric Dubois** (ifs Internationale Filmschule Köln) | *Flickering visibility': challenging visibility regimes from the ground up*

**Dom Holdaway** (University of Urbino Carlo Bo) | *Moving Films: Distributor Labour, Agency and the Value Creation*

**Ramna Walia** (FLAME University, Pune) | *Invisible Matter: Informality and the material archives of video cultures in Mumbai's pirate bazaars*

**Björn Vilhjálmsson** (University of Iceland) | *Under Pressure: Alignment Problems and the Digital Archive*

## **G12| Peripheral Occupations in the Film Industry**

**Chair** | Claire Demoulin (University of Montpellier Paul-Valéry)

**Room** G006

**Leana Hirschfeld-Kroen** (Sarah Lawrence College) | *Lumière's factory workers, Skladanowsky's daughters: flickers of feminine mediating labor at the origins of European cinema*

**Gabriel Paletz** (Prague Film School) | *Making Words Visible: Revisiting the Great Female Screenwriters of Silent Films*

**Fu Ruoyu** (University of Cologne) | *From Invisibility to Exposure: Female Projectionists and the Gendered Politics of Film Exhibition in 1950s China*

## **G13| Films and US politics**

**Chair** | Perrine Val (University of Montpellier Paul-Valéry)

**Room** G103

**Claudia Fiorito** (University of Padua) | *Whose Space? Practices of Invisibility in the U.S. Reworking of Soviet Science Fiction Films During the Cold War*

**Jülide Etem Etem** (University of Virginia) | *Governing In/Visibility: From Celluloid to Statistics in Cold War Turkey-US Relations*

**Amir Vudka** (University of Amsterdam) | *Invisible Visibility in the Reticle: Unidentified Anomalous Phenomena within Post-Optical Military Vision*

**Matthias Brütsch** (University of Zurich) | *Stereotypes and Blind Spots in Cinema's Critical Assessment of Capitalism*

## **G14| (In)visibility of migration on screen. Memories, traces and representations in diasporic and refugee cinema**

**Chair** | Irene Gutierrez Torres (Vrije University Brussel & University Charles III of Madrid)

**Room** G311

**Shakila Zamboulingame** (University of Montpellier Paul-Valéry, Cesah Ehes) | *The (in)visible exile. Family, memory and the sense of loss in French-Tamil diasporic cinema*

**Ayça Tunç Cox** (Izmir Institute of Technology, Faculty of Architecture, Industrial Design Department) | *Hos(ti)pitality on Screen: Syrian Refugees in the Turkish Cinematic Imagination*

### **NECSUS WORKSHOP :**

### **OPEN OFFICE HOURS**

Room G104

Emma Dussouchaud-Esclamadon

Giuseppe Fidotta

Judith Keilbach

Skadi Loist

Toni Pape

Sofia Sampaio

Andrea Virginas

## WORKSHOP #6-Annotating (In)Visibility: Vocabularies, Tools and Workflows in State-of-the- Art Time-Based Audiovisual Analysis

Endorsed by Media, Health & Disability.

Room G106

Josephine Diecke (University of Zurich)

Eric Müller-Budack (TIB – Leibniz Information Centre for Science and Technology.

Thomas Schick (Film University Babelsberg KONRAD WOLF)

Bregt Lameris (Open University in the Netherlands)

Ariadne Baresch (University of Trier)

Simon Spiegel University of Zurich)

17h30-17h40 : break

## 17h40-19h : KEYNOTE

Sevara Irgacheva (European Film Agency Directors association)

From Redistribution to Reconfiguration: Rethinking the Future of Gender and Diversity Film Policies in Age of Algorithms

Amphitheater 1

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# Saturday, June 20

8h30 : access to room

9h-10h40 : Panel H

## H1| Unspoken Bodies: Phantomatic Dissonances Between Audio and Video in Cinema and Television

Endorsed by Sound and Music in Media

Chair | Giancarlo Lombardi (College of Staten Island & The Graduate Center)

Room A005

Cosetta Gaudenzi (University of Memphis) | *Linguistic Displacement and Phantom Voices: Hearing Dante in Global Vernacular in Burns's Dante: Inferno to Paradise*

Alessandra Campana (Tufts University) | *CallasDub*

Giancarlo Lombardi (College of Staten Island & The Graduate Center) | *Invisible Speech, Visible Sound: Audiovisual Tension in Coralba*

## H2| Documentary and Political Modernism: Realisms, Histories, Networks

Endorsed by Documentary Film

Chair |

Organizer | Jane Gaines (Columbia University)

Room A006

Jane Gaines (Columbia University) | *Documentary vs. Political Modernism Revisited*

Juan Carlos Kase (University of North Carolina Wilmington) | *Joseph Strick's Interviews with My Lai Veterans: Realism and the Mosaic Narrative*

Joshua Malitsky (Indiana University) | *Jump Cut and Political Modernism*

### H3| Media and Surveillance

Chair | Agustin Rugiero Bader (Concordia University)

Room A008

**Chafic Tony Najem** (Northwestern University in Qatar) | *The Violence of Waiting: Mundane Images and the Representation of the Carceral Experience*

**Jenny Andrine Madsen Evang** (Utrecht University) | **Laurence Herfs** (Utrecht University) | *The Trap of (In)Visibility: the Subaltern Specters of Humanitarian VR*

**Edoardo Pelligra** (University of California Los Angeles) | *Beyond Visibility and Representation in the Age of Surveillance: Zach Blas and New Queer Aesthetics in Screen Media*

### H4| Invisible Threads: Cinema, Marxism, and Theories of History

Endorsed by Cinema, Television and Emerging Media

Chair | Nora Alter (Temple University)

Respondent | Nora Alter (Temple University)

Room A105

**Nicholas Baer** (University of California, Berkeley) | *"The Disappearing Discourse of Modernity"*

**Sulgi Lie** (Bauhaus-University Weimar) | *"The Politics of Late Modernism: Jameson and Antonioni"*

**Cassandra Guan** (University of Chicago) | *"Cinema's Modernity, A Prehistory: From Primitive Socialist Accumulation to the Problems of Everyday Life"*

**Gertrud Koch** (Free University of Berlin) | *"About Time: Reading Pasquinelli into Cinema Studies"*

### H5| Haunting Archives: Revisiting marginalized film histories to reorient in/visibilities

Endorsed by Documentary Film

Chair |

Room A206

**Kata Kyrölä** (University College London) | *Queerness we may not yet know: challenges and possibilities for a Sámi queer moving image archive*

**Eliza Steinbock** (Maastricht University) | *Touching Cringe: Sentimentality in Revisiting Queer and Trans Film Texts*

**Ellie Power** (University of Gothenburg) | *Between Documentary and Undocumentation: Tensions of Visibility in Nowhere Near (2023)*

**Ingrid Ryberg** (University of Gothenburg) | *A speculative history of the lost 1940s 'homophile' films of Swedish amateur filmmaker Lasse Silvé*

### H6| New Perspectives on Media Archeology

Chair | Ingrid Ryberg (University of Gothenburg)

Room A215

**Johannes Praetorius-Rhein** (Goethe-University Frankfurt am Main) | *Relocating Filmstrips: From Archival Invisibility to an Archive of the Invisible*

**Livia R. Weller** (Philipps-Universität Marburg) | *Re-Evaluating the History of Light Projection: Ed. Liesegang Between the Archive and the Digital*

**Jasmijn Van Gorp** (Utrecht University) | *Televising the glitch: an archaeological excavation of the 'mmm' in speech transcripts*

### H7| The In/Conspicuous Charm of Labour in Socialist Useful Film

Endorsed by Socialist and Postsocialist Useful Film

Chair | Joonas Kalervo Talvila (University of Helsinki)

Respondent | Simone Dotto (University of Udine)

Room A317

**Lucie Česáľková** (Charles University) | *What If Coal Went on Strike? Exposing Extractive Labour in Socialist Czechoslovak Media*

**Iulia Necşulescu** (National University of Theatre and Film) | *In the Background: Gender and Housework in Romanian Socialist Useful Films*

**Ana Szel** (National University of Theatre and Film) | *Invisible Labour: Romanian Useful Cinema and the Representation of Work across the Socialist/Post-Socialist Divide*

### H8| Chemical Mediation: Aesthetics, Materiality, and Visuality

Chair | Lydia Tuan (Yale University)

Room A315

**Katerina Korola** (UC Berkeley) | *Volatile Objects: Atmosphere and Erasure in the Photographic Archive.*

**Thomas Lamarre** (University of Chicago) | *Nuclear Ecologies: Materiality and Mediation*

**Jinying Li** (Brown University) | *The Artificial: The Aesthetic Forms of Synthesis between Protein and Machine*

**Sasha Crawford-Holland** (Vanderbilt University) | *Deadly Heat, Cold Wars, and Harun Farocki's Inextinguishable Fire*

## H9| Infrastructural Invisibilities: Media Between and Beyond the State

Endorsed by Film Festival Research

Chair | Eli Boonin-Vail (University At Albany)

Room G002

**Eli Boonin-Vail** (University At Albany)| *Invisible Festivals: Incarcerated Film as Carceral Sphere*

**Silpa Mukherjee** (University of California, San Diego)| *Government of Patchworks: Video Technology and "Regulation" in 1980s India*

**Pedro Noel Doreste Rodriguez** (Michigan State University)| *Leopoldo Torre- Nilsson in Puerto Rico; or, the External Categories of Third Cinema*

**Kyle Stine** (Johns Hopkins University)| *Seeing a Nation in a Grain of Silicon: U.S. Chip Infrastructure and Multimedia Computing*

## H10| Cinemagoing as Sites of Disappearance and Resistance

Chair | Nataliya Puchenkina (University of Namur)

Room G003

**Dalila Bellomo** (Università degli Studi di Bari "Aldo Moro")| *Writing Herself Through Cinema: Giovanna's Diary*

**Morgan Corriou** (University Paris 8 Vincennes-St-Denis)| **Mélanie Leventopoulos** (University Paris 8 Vincennes-St-Denis)| *Silenced ruptures of film exhibition and cinemagoing: historiographical processes of disappearance from North Africa to the Eastern Balkans*

**Vicente Rodríguez Ortega** (University Charles III of Madrid)| *Cinephilia in Practice: Urban Cinemas as Sites of Collective Pleasure and Resistance*

## H11| Decentering the Gaze: the Global South Cinemas in the Film Festival Circuits

Endorsed by Film Festival Research

Chair | Raquel Schefer (Sorbonne Nouvelle University)

Room G005

**Amanda Rueda** (University of Toulouse 2 )| **Nicanor Tatchim** (University of Montpellier Paul-Valéry)| *At the Margins of Hegemonic Cinema: The Decolonial Film Festival and Counter-Discourses*

**Natacha Seweryn** (University Paris 8 Vincennes-St-Denis )| *A situated practice: what are we looking for when programming decolonial cinema in an independent film festival?*

**Mélanie Le Forestier** (University of Toulouse 2 Jean Jaurès)| *Circulation of Indian Independent Films: The Case Study of Indian Film Festivals in Western countries*

## H12| Subverting Women Domesticity through Video and New Media

Chair | Linda Kopitz (Vrije Universiteit Amsterdam)

Room G006

**Rossana Galimi** (University of Milan / University of Warwick)| *Domestic Regimes of Visibility: Feminist Video Art Toward a Media Archaeology of Telepresence*

**Laura Busetta** (University of Palermo)| *Diaristic In|visibility: Smartphone Filmmaking and the Margins of Motherhood*

**Sara Nuta** (Maynooth University)| *Digital Labor Practices of Motherhood Influencers in The Platform Economy*

## H13| New Perspectives on Environmental Media

Chair | Vincent Deville (University of Montpellier Paul-Valéry)

Room G103

**Niina Oisalo** (University of Turku)| *Sensorial translations between human and nonhuman corporealities in Baltic Sea documentaries*

**Paolo Villa** (University of Parma)| *(In)Visible Tides. Mediatic Hypo- and Hypervisibility of Venice's 1966 and 2019 Floods*

**Alison Griffiths** (Baruch College, City University of New York)| *"The Perceptual Salience Coal Mining Disaster Media: The Polemics of Visibilization"*

**Inesa Khatkovskaya** (University of Toronto)| *Under the Contingent Sky of Le Havre: Marcel Carné's Le Quai des brumes (1938)*

## H14| Trans and Queer Representation & Activism

Chair | Santiago Lomas-Martínez (University of Salamanca)

Room G104

**Lars Klute** (University of Amsterdam)| *The Celebratory Screen: A Critical Reckoning with Trans Visibility in Pose*

**Yuna Hoch** (University of Zurich)| *Transprismatic Looks: Exploring in\_visible trans representation in films through situated readings*

**Coraline Nouvel-Orsatelli** (Sorbonne Nouvelle University)| *Male cross-dressing films in Early French Cinema (1900-1915): Comedy as a mechanism of (in)visibility.*

**H15 | New Perspectives on Indigenous Practices**

**Chair** | Kamil Lipiński (University of Warsaw)

**Room** G311

**Emma Dussouchaud-Esclamadon** (University of Edinburgh) | *Indigenous cultural ecologies and wellbeing on screen*

**Yuan Li** (Independent Scholar) | *Reclaiming Visual Sovereignty: Sayun Simung and the Matriarchal Infrastructure of Taiwan's Indigenous Cinema*

**Despoina Mantziari** (University of Sussex) | *Filming Absent Presence: Representation, textuality and postcolonial feminism in the work of Lucrecia Martel and Kelly Reichardt*

**Kester Dyer** (Carleton University) | *The Indigenous Eco-documentary and Making Indigenous Science Visible*

**WORKSHOP #7- Teaching European Cinema Today. (In)Visible Identities, Politics and Pedagogies with EUFA, LUX and HUFA.**

**Room** G106

**Philippe Meers** (University of Antwerp)

**Melis Behlil** (Kadir Has University)

**Lydia Papadimitriou** (Liverpool John Moores University)

**Björn Þór Vilhjálmsson** (University of Iceland)

**Andrea Virginás** (Babeş-Bolyai University)

**Bo Alfaro Decretón** (University of Antwerp)

**10h40-10h50 : break**

**10h50-12h30: Panel I**

**I1 | Absent Presences: Counter-Silhouettes, Witnessing Sounds, and Ventriloquized Voices**

**Endorsed by** Sound and Music in Media

**Chair** | Nora Alter (Temple University)

**Room** A005

**Rosa Sancarolo** (University of Zurich) | *Veiling Violence: Richard Bruce Nugent, Lynching Imagery, and Silhouetted Aesthetics of Concealment*

**Maria Fuchs** (University of Music and Performing Arts Graz) | *Witnessing Sounds: Listening to Violence in Early Colonial African Talkies*

**Marion Biet** (University of Music and Performing Arts Graz) | *Ventriloquism and Voices in German "Africa" Films: Moments of Sonic Rupture and Potential Narrative Bifurcation*

**Alexandre Diallo** (EHESS) | *Counter-Silhouettes: Alice Diop's *Nous* and the Cinematic Reimagining of European Belonging*

**I2 | Memories, political cinema, and national identity**

**Chair** | Madalena Miranda (UNIDCOM-IADE)

**Room** A006

**Jeff Smoliga** (University of Montpellier Paul-Valéry/ Strasbourg) | *Resisting Academic and Political Visibility: The *Warsztat Formy Filmowej* and Experimental Cinema in 1970s Poland*

**Goran Kusic** (University of Amsterdam) | *Radical Yugonostalgia – Haunting and Re-Aestheticizing Cultural Memory in Serbian Student Resistance*

**Simone Evangelista** (Università degli Studi di Padova - University of Padua) | *Ba'athist Iconoclasm. The Persistence of Saddam's Image in Post-2003 Iraqi Cinema.*

**Wesley Kirkpatrick** (University of St Andrews) | *How to Play Football (and be an Englishman): Film, Fair Play, and the Football Association's Oblique Civilizing Mission, 1934-80*

**I3 | New Perspectives on Classical Hollywood Cinema**

**Chair** | Katalin Pór (University Paris 8 Vincennes Saint-Denis)

**Room** G106

**Stylios Kypraios** (Sorbonne Nouvelle University) | *Producing Visibility, Remaining Invisible: Cinema Still Photographers, Archival Traces, and the Construction of In/Visibility in Early American Cinema (1895-1927)*

**Conn Holohan** (University of Galway) | *White Interiors: Technologies of Racial Visibility in the Hollywood Immigrant Melodrama*

**Sarah Hatchuel** (University of Montpellier Paul-Valéry) | *Making the Invisible Seen: Spectrality and Remaking from *Love Affair* (1939) to *An Affair to Remember* (1953)*

## 14| Mediation and the Global South

**Chair** | Bhaskar Sarkar (University of California, Santa Barbara)

**Room** A105

**Bhaskar Sarkar** (University of California, Santa Barbara) | *Palestine in Formation*

**Rahul Mukherjee** (University of Pennsylvania) | *Biopolitics of Financial Mediation in the Global South*

**Juan Llamas Rodriguez** (University of Pennsylvania) | *The Subaltern Gamer, or the Politics of the Migrant's Voice in Game Cultures*

**Bishnupriya Ghosh** (University of California, Santa Barbara) | *CT-Scans from Gaza: On the In/Visibility of Surfeit Evidence*

## 15| Be/Coming Archive: History, Practice, and the Politics of Visibility

**Chair** | Adrian Pelc (University of Vienna)

**Room** A206

**Claire Allouche** (University of Grenoble-Alpes) | *What cannot be seen will be told: the 'archiving' of speech in Eduardo Coutinho's Peões (2004)*

**Raquel Schefer** (Sorbonne Nouvelle University) | *From ontology to thanatology: cinema as a prefigurative vibration of the future*

**Naara Fontinele** (Sorbonne Nouvelle University) | **Juliano Araújo** (Federal University of Rondônia) | *Retrieving images and counter-narratives: Brazil's western Amazon, cinematic representation and extractive capitalism*

**Beatriz Rodovalho** (Sorbonne Nouvelle University) | **Isabel Castro** (Aix-Marseille University) | *Black Boxes, White Screens: Pandoric Drive and the Reappropriation of Dictatorship Archives in Latin American Cinema*

## 16| The Work of French Women Filmmakers

**Chair** | Apolline Dosse (Paul-Valéry University of Montpellier)

**Room** A215

**Lucy Whiteley** (University of Southern California) | *The Forgotten Face: The Other Woman of Chris Marker's La Jetée (1962)*

**Virginia Bonner** (Clayton State University) | *Radical Modesty and the Ethics of In/Visibility in the Cinema of Agnès Varda: Sans toi ni loi, Les Glaneurs et la glaneuse, Visages villages*

**Tarja Laine** (University of Amsterdam) | *The (In)visibility of Aging Body: Coralie Fargeat's The Substance*

## 17| (In)Visible Economies: Advertising Risk, Capital, and Consumption in (Post)Socialism

**Endorsed by** Socialist and Postsocialist Useful Film

**Chair** | Ling Zhang (SUNY Purchase College)

**Respondent** | Yvonne Zimmerman (Philipps-Universität Marburg)

**Room** A317

**László Strausz** (Eötvös Loránd University) | *Borrowing from the socialist citizens: the OTP car lottery deposit book commercials in the 1960s*

**Adrian Grama** (National University for Theatre and Film, Bucharest/Trinity Hall, Cambridge University) | *Beyond Polar Bears: Making Capital Visible in Post-Socialist Soft Drink Commercials*

**Christian Ferencz-Flatz** (National University for Theatre and Film, Bucharest) | *Making Risk (In)visible: Life Insurance Advertising in Socialist Romania*

## 18| A Plunge Into the Unkown: Umwelt and Media Environments Beyond the Human

**Chair** | Dustin Condren (University of Oklahoma)

**Room** A315

**Eszter Polonyi** (University of Art and Design Linz) | *Nomadism and the Film Industry: Béla Balázs, Umwelt, and the Protective Image*

**Dustin Condren** (University of Oklahoma) | *Herd of Sheep, Comradeship of Bulls: Human and Animal Environments in Two Soviet Collectivization Films*

**Ana Hedberg Olenina** (Arizona State University) | *Media Environments According to Sergei Eisenstein: Umwelt, Collective Spectatorship, and Ecstatic State of Matter*

**Steffen Hven** (Filmuniversität Babelsberg KONRAD WOLF) | *Animal Atmospheres: Moving-Image Explorations of Non-Human Sensory Worlds*

## 19| Amateur and Activist Cinema

**Chair** | Pelin Aytemiz (Karsli Yaşar University)

**Room** G003

**Cáit Murphy** (Trinity College) | *'The Battleground for Amateurs': The Caméra-Stylo and Palestinian Mobilographers in the Social Media Age*

**Orkhan Aghayev** (University of Warsaw) | *Put Your Colonized Love Down, Azerbaijan: Artivism and the Decolonial Self in Dihai's Eşqini Aşağı Sal*

**Theresa Trimmel** (University of Bristol) | *Visibility and Structural Invisibility in Contemporary US Television: Intersectional Authorship, and the Activist-Auteurs behind One Day at a Time and Vida*

## 110| Film Festivals as Sites of Visibility

Endorsed by Film Festival Research

Chair | Perrine Val (University of Montpellier Paul-Valéry)

Room G005

**Marta Materska-Samek** (Jagiellonian University)|**Małgorzata Kotlińska** (Lodz Film School)| **Joanna Sanetra-Szeliga** (Krakow University of Economics)| *Margins and Centres: Film Festivals as Sites of Visibility and Capital Conversion*

**Boris Ruzic** (University of Rijeka)| *Do Images Dream of Film Festivals? Mnemonic Infrastructures and Emancipatory Politics.*

**Elizabeth Ward** (Universität Leipzig)| *Projecting Prestige: East German Films at Western Film Festivals*

**Zixin Miao** (Chinese University of Hong Kong)| *Assembling Visibility: Chinese Co-productions in French Film Festivals in the 1990s*

## 111| Masculinities on Screen

Endorsed by Film Festival Research

Chair | Martha Shearer (University College Dublin)

Room G006

**Eulàlia Iglesias Huix**(University Rovira i Virgili)| **Núria Araüna Baró** (University Rovira i Virgili)| *Margins and Centres: Film Festivals as Sites of Visibility and Capital Conversion*

**Sabina Rahman** (Sydney University)| *Both Victim and Victor: How the Animated Fox's Voice Naturalises Masculine Aggrieved Entitlement*

**Wanzhou Xiao** (Queen Mary University of London)| *Making Invisible Boxes Visible: Videographic Evidence of Confined Masculinity Across the Pre-/Post-9/11 Divide*

## 112| A Filmic Presence of Landscape and Nature

Chair | Claire Cornillon (Université de Nîmes)

Room G103

**Kseniia Bepalova** (University of Groningen)| *Manufacturing Landscapes, Manufacturing Images: Re-using Found Footage of Soviet Infrastructure*

**Camila Freitas** (La Fémis/ ENS/ SACRe/ ED-540)| *Apparitions, livusias and visagens: toward a spectral cartography on a Brazilian river island*

**Luka Bedoshvili** (KU Leuven & Research Foundation Flanders)| *Visible landscape, invisible border: cinematic poetics of conflict-affected territoriality in Landshaft (2023)*

**Philipp Blum** (University of Zurich)| *The visible invisibility of "nature" in and as film*

## 113| Queer representations on TV/Platforms

Chair | Edoardo Pelligra (University of California Los Angeles)

Room G104

**Santiago Lomas-Martínez** (University of Salamanca)| **María-José Higuera-Ruiz** (University of Málaga)| *Queer TV Formats For The Spanish Video-On-Demand Market: The Case Of Atresplayer (2020-2025)*

**Jessie Taieun Yoon** (Cornell University)| *Hypervisibility as a shield: Asian racial aesthetics of Nymphia Wind's drag in RuPaul's Drag Race*

**Renata Šukaitytė** (Vilnius University)| *Closeted Sexual Minorities and the Process of Coming Out: The Case of Lithuanian Cinema*

**Anne Crémieux** (University of Montpellier Paul-Valéry)| *Pop and Over the Top: Strategies of Queer Visibility in Dickinson*

## 114| New Perspectives on Postcolonial Cinema

Chair | Annie van den Oever (University of Groningen / University of Johannesburg)

Room G311

**Martin Potter** (Deakin University)| *The Earth Above: Deep Time, Decolonial Image-Action, and the Reconfiguration of In/Visibility*

**Nikole Hidalgo McGregor** (University of Toronto)| *Opacity/Resistance: Accented Affect and Strategic Invisibility in Intercultural Works*

## WORKSHOP #8 - Audiovisual Analysis and Digital Technology: Multimedia Players and Heuristic Possibilities

Room A008

**Loig Le Bihan** (University of Montpellier Paul-Valéry)

**Isabelle Illanes** (University of Toulouse 2 Jean Jaurès)

**Vincent Deville** (University of Montpellier Paul-Valéry)

**Térésa Faucon** (Sorbonne Nouvelle University)

**Amandine D'Azevedo** (University of Montpellier Paul-Valéry)

## WORKSHOP #9 - Making Space for Palestinian Cinema: Visibility, Refusal, and Exhibition

**Endorsed by** Documentary Film

Room A006

**Yael Friedman** (University of Portsmouth)

**Farah Atoui** (Concordia University)

**Claire Begbie** (Concordia University)

**Mahasen Nasser-Eldin** (Independent researcher and filmmaker)

**Maryam Ghorbankarimi** (Lancaster University)

**Viviane Saglier** (University of St Andrews)

## 12h30-13h30 : lunch break

## WORKGROUPS MEETINGS

**Amateur Media Cultures** — Room G002

**Documentary Film** — Room G003

**Film Animal Studies** — Room G005

**Film and Media of Other Europe** — Room G006

**Screen Industries** — Room G103

## NECS OPEN SCHOLARSHIP

**Auditorium ATRIUM**

**13h30-14h30**

## 14h30-14h40 : break

## 14h40-16h00 : Panel J

### J1| On the Perception of Sound

**Endorsed by** Sound and Music in Media

**Chair** | Paolo Villa (University of Parma)

Room A005

**Laura Del Vecchio** (University of the Balearic Islands/École des Hautes Études en Sciences Sociales) | *Echoes of the Unseen: Sound and the Aesthetics of Invisibility in Memoria (2021)*

**Justin Maisonneuve** (McGill University) | *Is Consent the Thing with Flames?: Relational Sound Analysis of Consent in Portrait of a Lady on Fire*

**Tom Whittaker** (University of Warwick) | *Cinema as Rave: Sound, Environment and Collective Listening in Sirāt (Óliver Laxe, 2025)*

**Ekaterina Odé** (Bauhaus University Weimar/ Ecole Normale Supérieure de Paris) | *Acousmatic Perception in Digital Media: Mediation as Human Condition*

### J2| Presence/Absence and the Politics of Refusal

**Chair** | Nobunye Levin (King's College London)

Room A105

**Nobunye Levin** (King's College London) | *Dreaming is serious work: Feminist Incursions in the Frame*

**Nikolaus Perneckzy** (Queen Mary University of London) | *Thinking Film Archives from the Global South: Paulin Soumanou Vieyra and the Politics of African Film Heritage*

**Daniel Mann** (King's College London) | *The Recce: Location, Reconnaissance, and the Fabrication of a Homeland*

### J3| The Impact of Historical Film in Political Contexts

**Endorsed by** Cinema, Television and Emerging Media

**Chair** | Hadrien Fontanaud (University of Montpellier Paul-Valéry)

Room A206

**Laura Seppälä** (Tampere University) | *Subverting national affect in contemporary Finnish Lapland War films*

**Li-An Ko** (Utrecht University) | *Voicing the Muted: The Making of Historical Films in Taiwan (1987-2017)*

**Eva Zak** (Adelphi University) | *Unmade at the Margins: Documentary Dissent and Soviet Colonial Vision, 1934-1948*

**Félix Maisel** (Pompeu Fabra University) | *The Iron Frame: Denial and Absence of Palestinians in Israeli State Films (1948-1964)*

## J4| The Politics of Visibility: Media, Biopolitics, and Sensory Regimes

**Endorsed by** Socialist and Postsocialist Useful Film, Media, Health & Disability

**Chair** | Adrian Grama (Trinity Hall, Cambridge University)

**Room** A317

**Zane Balčius** (Lithuanian Academy of Music and Theatre) | *Training the Socialist Body: Biopolitical Pedagogies in Baltic Commissioned Film*

**Ling Zhang** (State University of New York, Purchase College) | *Silver Needle and the Silver Screen: Acupuncture Anesthesia in 1970s Chinese Cinema*

**Andrei Voineag** (The National University of Theatre and Film Romania) | *Geometry of the Body: Approaches to Corporeal Representation in Romanian Animation*

**Liri Chapelan** (The National University of Theatre and Film Romania) | *The sensory profile of Romanian transition capitalism as reflected by its commercials*

## J5| Seeing Otherwise: Nonhuman Animals and Regimes of (In)Visibility in Film and Media

**Endorsed by** Film Animal Studies

**Chair** | Ina Karkani (University of Toronto)

**Room** A315

**Özlem Güçlü** (Mimar Sinan Fine Arts University) | *Dogs of Istanbul: Cinematic Possibilities of Life, Grief and Mourning*

**Dominika Nowicka** (Doctoral School of Languages and Literatures at Adam Mickiewicz University in Poznań) | *A Blinding Star: The In-Visibility of Canine Subjectivity in the Case of Szarik from Four Tankmen and a Dog*

**Patrycja Chuszcz** (University of Lodz, Doctoral School of Humanities) | *From Screen to Reality: Visibility and Audience Perception in Farmed Animal Documentaries*

**Marta Maciejewska** (University of Gdańsk) | *The Role of Video Materials and Photography in Creating Animal Visibility. An example of Stowarzyszenie Pomocy Królikom (Rabbit Aid Association)*

## J6| TikTok & Digital Practices

**Chair** | Anissa Medjebeur (University of Montpellier Paul-Valéry)

**Room** G002

**Enrico Barsotti** (University of Pisa) | *From screen to platform: TikTok visibility patterns around Mare Fuori's "Origami all'alba"*

**Melanie M. Mika** (Institute of Media Studies, Tübingen University) | *Technospiritual Testimonies: Contesting AI Infrastructures on TikTok*

**Andreea Mihalcea** (Independent researcher) | *Extreme Visibility: Right-Wing Populism and Algorithmic Amplification in Romanian and Polish TikTok*

**James Dutton** (University of Western Australia) | *Not Paying Attention: Textual Intermittence and Thinking through Screen Capture*

## J7| Rules and Rhetoric: The Invisible Power of Game Design

**Chair** | Anne Kustritz (Utrecht University)

**Respondent** | Markus Stauff (University of Amsterdam)

**Room** G003

**Anthony Enns** (Dalhousie University) | *Simulating Solutions: The Invisible Rhetoric of Analog Ecogames*

**Toni Pape** (University of Amsterdam) | *Amor Fati in Hades: On the Relative In/Visibility of Gameplay Loops*

**Anne Kustritz** (Utrecht University) | *The Politics of In/Visible AI: Playing With Digital Glitches in AI Board Games*

## J8| Building Feminist Film Infrastructures: Networks, Archives, and Situated Knowledge

**Endorsed by** Film Festival Research

**Chair** | Andrés Buesa (University of Zaragoza)

**Room** G006

**Anna Fonoll Tassier** (Rovira i Virgili University) | **Violeta Kovacsics** (Rovira i Virgili University) | *Challenging hegemonic frameworks of visibility: feminist curatorial strategies at the Barcelona International Women's Film Festival*

**Rosa Barotsi** (University of Modena and Reggio Emilia) | *Feminist Networks as Collaborative Infrastructures: The Case of Feminist Frames*

**Ainamar Clariana Rodagut** (University of Lleida) | *Making Absence Legible: Feminist Digital Methods and the Politics of Visibility in Early Film Culture*

**María Paz Peirano** (University of Antwerp) | *From Audience Memories to Shared Knowledge: Feminist Methods and Collaborations beyond Academia*

**J9| Refugee and Migration Narratives**

Chair | Elif Sendur (Rutgers University)

Room G103

**Katarzyna Marciniak** (Occidental College)| *Refugee Kino-Eye: Female-Centric Refugee Cinema*

**Massimiliano Coviello** (Link Campus University)| *Becoming Invisible. Toward a Counter-narratives of Migrant Forms of Life*

**Andrea Meuzelaar** (University of Amsterdam)| *Challenging Migrant (In)Visibility and Conditional Inclusion in Recent Dutch First-Person Documentaries*

**Enrique Fibla Gutiérrez** (Universitat Autònoma de Barcelona)| *Lost in Translation: The Disjointed History of Guest Workers in European Media Archives*

**J10| Looking at/for the Absence: Canons, Archives and Film Communities in Turkey**

Chair | Sibil Çekmen (EUR ArTec, University Paris 8 Vincennes-St-Denis)

Room G311

**Ahmet Gürata** (Izmir University of Economics)| **Can Candan** (Independent Scholar)| **Elif Akcali** (Kadir Has University)| *Problems of Canon Formation and Pathways for a New Film History*

**Cağrı Alver** (Kadir Has University)| *Beyond the Archive: A Media-Archaeological Approach to Experimental Film Communities in Turkey*

**Gülçin Çaktug Kurt** (Kadir Has University)| *Beyond the Discourse of Lack: Affirmative Interventions for Animation Studies in Turkey*

**Deniz Tortum** (Sorbonne Nouvelle University)| **Müeyesser Esen Tan** (Altınbaş University)| *In and Out of Center: Regimes of In-Visibility in the Turkish National Film Archive*

**J11| Reaching Publics: New Insights on Film Festival and Film Networks**

Chair | André Rui Graça

Room G106

**Sten Kauber** (Tallinn University)| *Making audiences visible: studying, defining and reaching publics across the film value network*

**Alina Kuzo** (Catholic University of Portugal)| *Visibility Without Access: Audience's Reception of Disappearance of European Festival Films*

**Petar Mitric** (University of Copenhagen)| *When Invisible Becomes Visible: Designing Audiences for European Films*

**André Rui Graça** (ECATI, CICANT, Lusofona University)| **Manuel José Damásio** (ECATI, CICANT, Lusofona University)| *What Metrics Make Visible—and What They Conceal: Rethinking Film Value in Small European Markets*

**WORKSHOP #10 - Refiguring Useful Film Beyond National and Media Boundaries**

Room G104

Endorsed by Socialist and Postsocialist Useful Film

**Christian Ferencz-Flatz** (National University for Theatre and Film, Bucharest)

**Lucie Česálková** (Charles University)

**Laszlo Strausz** (Eötvös Loránd University)

**Irina Tcherneva** (CNRS/Eur'ORBEM)

**Ana Szel** (National University for Theatre and Film, Bucharest)

**WORKSHOP #11 - Invisibility in the Screen Industries**

Endorsed by Screen Industries

Room G005

**Jaap Verheul** (Utrecht University)

**Luca Barra** (Università di Bologna)

**Petr Szczepanik** (Charles University)

**Diane Burgess** (University of British Columbia)

**Skadi Loist** (Norwegian University of Science and Technology)

**Ruby Cheung** (University of Southampton)

## **WORKSHOP #12- "We Would Like to Rage": Making Feminist Rage Visible Through Videographic Practice**

Room G104

**Chiara Grizzaffi** (Università IULM)

**Silvia Cipelletti** (Università della Svizzera Italiana)

**Lého Galibert-Lainé** (American University of Paris)

**Evelyn Kreutzer** (Università della Svizzera Italiana)

**Flavia Mazzarino** (Università della Svizzera Italiana)

**Ariane Papillon** (École Normale Supérieure de Lyon)

## **ERC Session**

Room A008 - 14h40-16h00

**16h-16h10 : break**

**16h10-17h50 : Panel K**

### **K1 | Kinotopias: film, place and belonging in a bordered world**

Endorsed by Cinema and Social Issues

Chair | Orkhan Aghayev (University of Warsaw)

Room G311

**Lennart Soberon** (KASK Cinema) | *Phantom Pains: Brexit-era border cinema and the anxiety of the unseen*

**Kevin Smets** (Vrije Universiteit Brussel) | *Autonomous film culture: film and the Rojava Revolution ca. 2015-2025*

**Irene Gutiérrez-Torres** (Vrije University Brussel & University Charles III of Madrid) | *Vernacular Kinotopias: Participatory Filmmaking as Placemaking*

**Silvia Almenara-Niebla** (Autonomous University of Madrid) | *Emotional kinotopias: feminist geopolitics and intimate film experiences*

### **K2 Women Bodies and Condition under Scrutiny**

Chair | Tarja Laine (University of Amsterdam)

Room A005

**Björn Hochschild** (Department of Theater, Film and Media Studies, University of Vienna) | *The In/Visibility of Childbirth on Screen: A Feminist Audiovisual Philosophy of Birthing*

**Karolina Westling** (University of Gothenburg) | *Visualizing controversial scenes: Female directors making films about filming sex and violence with young actors*

### **K3 | An Archeological Look on Film and Media Materiality**

Chair | Markus Stauff (University of Amsterdam)

Room A008

**Yue Zhao** (University Paris 8 Vincennes-St-Denis) | *Seeing Through Non-Human Vision: Biograph's 68mm System and the Archaeology of the Phantom Ride*

**Herbert Schwaab** (University of Regensburg) | *Lost Bicycles, Recovered (on YouTube). The Invisibility and Materiality of the Bicycle on Film.*

**Linda Kopitz** (Vrije Universiteit Amsterdam) | *ORACLE: Visualizing Future(s) on Psychic Television*

**Xinyi Zheng** (University of Amsterdam) | *Image as Light: The Lunar(yin) and Solar(yang) in Tseng Lichun's (AI)chemical Practices on Celluloid*

### **K4 | The Use of Films for Democracy and Diversity Purposes**

Chair | Claire Demoulin (University of Montpellier Paul-Valéry)

Room A105

**Ana Algarra Navarro** (Instituto de Ciências Sociais-University of Lisbon) | *Censorship(s) and (in)visible films. Alternative border projections in the Portuguese-Spanish border during the transition to democracy (1974-1975)*

**Madalena Miranda** (UNIDCOM-IADE) | *Contributions towards an audiovisual archaeology of the democratization of the Web in Portugal.*

**Pablo Calviño-Tato** (University of Santiago de Compostela) | **Cibrán Tenreiro-Uzal** (University of Santiago de Compostela) | **Marta Pérez-Pereiro** (University of Santiago de Compostela) | *Visibility, gender, and budget. The case of Filmei paxaros voando and Spanish audiovisual policies*

**Matilde Dias** (NOVA Institute of Communication) | *Out of sight, "in view": An institutional response to the invisibilization of Western Armenian cinema*

### **K5| Cinematic Afterlives: Vernacular Archives and Everyday Traces of Cinema**

**Chair** | Lucy Szemetova (Institute for Advanced Study, CEU)

**Room** A206

**Monia Acciari** (Ashoka University)| *Cinema In the Palm of the Hand: Archiving Cinema Through Everyday Objects.*

**Salma Siddique** (Humboldt University of Berlin)| *Last Journeys Playlist: Precarious Lives in the Guddu Film Archive.*

### **K6| The Representations of Youth**

**Chair** |Eve Benhamou (Bordeaux Montaigne University)

**Room** A215

**Alice Cati** (Università Cattolica del Sacro Cuore)| *Invisible Diaries of Becoming: Teenage Identity Between Intimacy and Exposure*

**Stefania Antonioni** (University of Urbino Carlo Bo)| *Spectral Adolescence: Teen Television, Liminal Youth, and the Politics of In/Visibility*

**Andrés Buesa** (University of Zaragoza)| *Playful Interactions: Childhood Performance in The Florida Project*

**Trisha Dunleavy** (Te Herenga Waka/Victoria University of Wellington, New Zealand)| *Overtuning a Legacy of Invisibility: Russell T Davies' 'Its a Sin'*

### **K7| Invisible? Transnational Approaches to Ageing and Stardom**

**Endorsed by** Ageing, Life Course and Media

**Chair** |Claire Cornillon (Université de Nîmes)

**Room** A317

**Tony Tracy** (University of Galway)| *Did We See the Same Map? Stardom, Affirmative Ageing and the Late Films of Robert Redford*

**Boglárka Angéla Farkas** (Babeş-Bolyai University)| *The Best 'Bad Guy': Vlad Ivanov and the Possibilities of (Trans)National Middle-Age Stardom in Contemporary (Eastern) European Cinema*

**Asja Makarević** (Goethe University Frankfurt)| *Reconfiguring Female Stardom and Visibility in Post-Yugoslav Cinema: Ksenija Marinković*

**Malgorzata Bugaj** (University of Edinburgh)| *Making Age Visible: Lessons on Redefining Narratives of Decline from June Squibb*

### **K8| Animals at the Threshold of Visibility: Toward a More-than-Human Film Historiography**

**Endorsed by** Film Animal Studies

**Chair** | Özlem Güçlü (Mimar Sinan Fine Arts University)

**Room** A315

**Irene Rihuete Varea** (Brown University)| *Performance, Speculation and Animality*

**Angelica Fenner** (University of Toronto)| *Penguin Lessons: What is to be Learned from the Penguin Media Mania?*

**Michał Matuszewski** (University of Warsaw, Doctoral School of Humanities)| *Discovering Simona Kossak: Persona, Archive, and Forgotten Nature Films*

**Marta Stańczyk** (Jagiellonian University)| *Animal Film History as an Exercise in the Archaeology of Knowledge: The Case of Andrzej Wajda's Ashes*

### **K9| New Perspectives on Melodrama**

**Chair** | Sarah Hatchuel

**Room** G003

**Alexandra Meyer Prichard** (University of Montpellier Paul-Valéry)| *"She doesn't fit in, she stands out": reinvestigating the hypervisibility of Tonya Harding in I, Tonya (Craig Gillespie, 2017)*

**Anders Marklund** (Film Studies, Lund University)| *Visualizing artistic processes and layers of meaning in contemporary European artist's biopics*

**Martha Shearer** (University College Dublin)| *Architecture and morality: Gossip Girl, serial television, and real estate melodrama*

### **K10| Migrating and Diasporic Bodies in a Transnational Context**

**Endorsed by** Screen Industries

**Chair** | Rahul Sharma (Estonian Academy of Arts)

**Room** G103

**Michał Krawczak** (Humanities /Art /Technology Research Center /// Adam Mickiewicz University in Poznań)| **Agnieszka Jelewska** (University in Poznań)| *Regaining visibility of the marginalised. Grassroots media practices of resistance.*

**Ruby Cheung** (University of Southampton)| *An Uncertain Future: Diasporic Hong Kong Film Practices*

**Arianna Vergari** (Link Campus University)| *Tracing Transit: Regimes of (In)Visibility and Young Diasporic Subjectivities in European Documentary*

**WORKSHOP #13 - Film Festival Pedagogies**

Endorsed by Film Festival Research

Organizer | Minerva Campos Rabadán (Facultad de Comunicación, Universidad de Castilla La-Mancha)

Room G005

Estrella Sendra (King's College London)

Rachel Johnson (University of Leeds, UK)

Marijke de Valck (Utrecht University)

**WORKSHOP #14 -A national study on French film festivals conducted by 2R3F: progress report'**

Organizer | Christel Taillibert (University of Côte d'Azur)

Room A006

Amanda Rueda (University of Toulouse 2)

Natacha Seweryn (University of Paris 8)

Antoine Leclerc (Carrefour des festivals)

Esther Tandeau (University of Toulouse Jean Jaurès / ARTE GEIE)

Julie De France-Quiquet (University of Grenoble-Alpes)

**17h50-18h : break**

**18h-19h30 : KEYNOTE**

Laliv Melamed (Goethe University, Frankfurt)

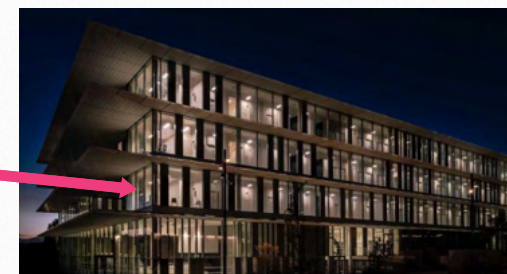
"What We Knew Not to Know: Operative Media and the Open Secret of State Violence"

Amphitheater 1

19h30-01h30

**CLOSING PARTY**

**The party will be held on the Museum Lawn**



# Our Commitments

## Sustainability & Social Responsibility

At the heart of the NECS congress, we are committed to minimizing our environmental footprint and fostering a safe, inclusive, and respectful environment for all participants.

### 1. Sustainable Development

To align with sustainable practices and our ongoing sustainable development commitment, we have implemented the following measures for this year's congress:

- **Green Transport:** We highly encourage the use of public transportation, carpooling, or walking to and from the venue.
- **Paperless Event:** All documentation, schedules, and abstracts are available digitally. We have eliminated printed brochures and programs.
- **Zero Waste & Plastic-Free:** Single-use plastics are banned. Please bring your own reusable bottle to use at the water fountains available throughout the venue.
- **Sustainable Catering:** Coffee breaks and lunches feature seasonal, locally sourced products, with vegetarian options and reusable/compostable tableware.
- **No Goodies:** In an effort to reduce waste and promote a circular economy, we are not distributing physical goodies or merchandise.
- **Energy Management:** The venue's heating and lighting systems are optimized, and we encourage turning off equipment when rooms are not in use.

### 2. Equality and Safety

NECS is dedicated to providing an inclusive, respectful environment free of discrimination, harassment, and violence, promoting gender equality and diversity.

- **Urgent Assistance:** A dedicated support and emergency contact number will be active throughout the event and displayed at the registration desk.
- **Inclusivity & Accessibility:** The venue is fully accessible for individuals with reduced mobility. Please inform us of any specific dietary or accessibility needs prior to the event.

### Combating Gender-Based and Sexual Violence

The full local team is very dedicated to ensure a safe, inclusive, and respectful environment for all participants, taking concrete actions regarding the fight against sexual and sexist violence and harassment.

If you experience or witness inappropriate behavior, harassment, or distress, a designated referent team is available to support you. You can easily identify them by their pink bracelets.

### [Institut du Genre]

>NECS 2026 conference has been granted the label of the "Institut du Genre": Founded in 2012 at the initiative of CNRS Humanities & Social Sciences; the Institut du Genre is a Scientific Interest Group (GIS) bringing together 37 institutional partners. Drawing on joint research units and teams explicitly engaged in research on gender and sexualities, it is dedicated to coordinating research, supporting and hosting research activities, engaging in strategic planning, and promoting research in this field, both in France and abroad.

# The NECS 2026 conference received support from :



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du cinéma et de  
l'image animée



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