

NECS 2026
CONFERENCE

In|Visible

Montpellier (FR)
18-20 June 2026

PROGRAM



necs» film EUROPEAN
European Network for UNIVERSITY
Cinema and Media Studies **eu**

PROGRAM OVERVIEW

June 18

9h : access to room
Panel A 9h30-11h10
11h10-11h20 : break
Panel B 11h20-13h
13h-14h : lunch break and workgroup meeting
Panel C 14h-15h40
15h40-15h50 : break
Panel D 15h50-17h30
17h30-17h40 : break
Keynote 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 meeting
Panel F 14h-15h40
15h40-15h50 : break
Panel G 15h50-17h30
17h30-17h40 : break
Keynote 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 meeting
NECS Open Scholarship 13h30-14h30
14h30-14h40 : break
Panel J 14h40-16h
16h-16h10 : break
Panel K 16h10-17h50
17h50-18h : break
Keynote 18h-19h30
Closing Party 19h30-01h30

June 17

GRADUATE WORKSHOP

9H30-18H

-  Events
-  Panel
-  Break
-  Keynote

The "OFF NECS" program will shortly be announced!

Thursday, June 18

9h : access to room

9h30-11h10 : Panel A

A1 | Issues and Ethics of Documentary Films

Chair | To be defined

Room A005

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

Janin Tscheschel (University of Bonn) | *Refusing the Gaze – When Not Seeing Becomes an Ethical Act. Representing Mental Illness in the Documentary Mamma är Gud (2014)*

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

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

Respondent | Kevin Smets (Brussels University)

Room A006

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 markets*

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 (

University)

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 (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*

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 Djamesi (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 (Université 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 (University of Amsterdam)

Room A315

Diana W. Anselmo (University Institute of Lisbon) | *Media (in)Sustainability: Lithium Extraction in Portuguese Soil*

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

Michał Pabiś-Orzeszyna (University of Lodz) | *"Copper Horror": Copper Mining and Metallurgy in Polish Nonfiction Filmmaking*

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

Chair | to be defined

Room G002

Samuel Zarka (Sorbonne Paris Nord University) | *A great stream of struggles. The intertwining of union mobilizations in the era of global streaming*

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*

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

Chair | Andrea Seier (University of Vienna)

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 Scheigler (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

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***Blythe Worthy** (Sorbonne Nouvelle University) | *Visualising Campion, Nair, and Varda Through Adaptations, Archives, and Lost Works***A12 | Recentering Labor in Film Work and Representations**

Chair | to be defined

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 | to be defined

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/Visible HIV/AIDS**

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 G311

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 (Université Paris Cité)**Respondent** Timotheus Vermeulen (University of Oslo)**Room** A005**Kriss Ravetto-Biagioli** (University of California, Los Angeles) | *The Politics of Erasure***Martine Beugnet** (Université Paris Cité) | *Point cloud aesthetics***Andrea Miller** (Pennsylvania State University) | *Speculative Thermal Media and Forensic Temporalities of (In)Visibility***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** | to be defined**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)***Radoslaw Przedpelsk** (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 Perneckzy (Independent)**Respondent** Marc Siegel (Johannes Gutenberg University Mainz)**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 (Université de 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 Fifties.***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 | to be defined

Room A215

Mehran Abdollahi (University of British Columbia) | *Bla(n)ckness in the Frame: Investigating the Cinematic Aesthetics of Invisibility in ABC Africa*

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*

First Name Last Name (Institution) | *Illuminating Injustice: Projection Activism as a Topographical Dispositif of Counter-Visibility*

B9| Media Industries and the Production of Place

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

Chair | to be defined

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)*

Sajad 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 (Université 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

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 (Université de Montpellier Paul-Valéry)

Room G103

Ashish Dwived (University of Southampton) | *Archiving the Un/Seen: Narratives of Amnesia around Bombay stars from 1920s and 1930s*

Ipsita Sahu (National University of Singapore) | *The Arrival of Television in India and Infrastructures of Cold War Techno-Diplomacy2026*

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

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

B14| New Perspectives on Lesbian Cinema

Chair | to be defined

Room G104

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

Delphine Musch (Free University Of Brussels) | *Counter-archiving: Barbara Hammer's lesbian and queer cinema.*

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

Esme Fransen (Stockholm University) | *The Kristen Stewart Economy: Queerness, Authenticity, and the Economization of Visibility*

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

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) | *Sudan and its "invisible" cinema: when socially engaged art overcomes political obstacles*

First Name Last Name (Institution) | *Role of the African Cinema Group (GAC) in the construction of an African consciousness through film: 1955-1966*

13h-14h : lunch break**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

Chair | to be defined

Room A006

Sibil Cekmen (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 | to be defined

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 History in cinema, television and emerging 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

Chair | to be defined

Respondent | Daniël Biltreyst (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 (University of Bologna) | *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

Chair | to be defined

Room A215

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

Gem 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

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 Diyarbakır*

Radmila Mladenova (University of Heidelberg) | *Bronisława Wajs in the black-and-white film Papusza (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 (University of New York City) | *Interconnected sensing, extractive sensors, and Ursula Biemann's Acoustic Ocean*

Kamil Lipinski (Contemporary Art Gallery Garbary 48) | *Knots of memory in transatlantic crossing as the insularity*

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

Chair | to be defined

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) | *La vida era eso. The journey South as a Liberating Transformation for Ageing Women's Stigma*

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 | to be defined

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 (Brussels University) | *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?

Chair | Gabrielle Tremblay (University of Québec in Montreal)

Room G005

Clémence Allamand (Université de 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 (Université de Montpellier Paul-Valéry) | *A feminist strategy? Gendered film awards, between empowerment and instrumentalization*

C12| Challenging Invisibility. Women and documentary filmmaking

Chair | Elżbieta Durys (University of Warsaw)

Room G006

Dorota Ostrowska (Birkbeck, University of London) | *Creative Process in Documentary Film-making as feminine aesthetics of trauma care: Elwira Niewiera and Piotr Rosołowski's The Syndrome of Hamlet*

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 | to be defined

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 Archives*

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

Chair | Xiaoxin Cheng (Queen Mary University of London)

Room G104

Qionglin Lou (University College London) | *Invisible Labour, Governed Ageing: Feminised Care Work and Precarity in A Simple Life*

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

Chair | Raphaëlle Moine (Sorbonne Nouvelle University)

Room G106

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

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 | to be defined

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****Chair** | to be defined**Room** A006**Mary Hegedus** (York University) | *When Nature Returns: Decay and Regeneration of the Archives in the Films of Bill Morrison***Jennifer Malvezzi** (Independent Researcher) | *A journey into the unconscious of film technology. Piero Bargellini's Transfer of Modulation.***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** | to be defined**Room** A105**Matteo Treleani** (Université Côte d'Azur) | *The Economy of Repetition: Genericization and the Erosion of Visual Reference in Television News***Inês Pedrosa e Melo** (University of California) | *A Sexual Revolution, (Re)Televised: Feminist Speculative Documentary Practice in Portuguese Public Television Archives***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***Andrea Mariani** (University of Udine) | *The Invisible Node. The Retailer as Consultant and the "Back-room" Experimental Workshop in the 1930s***Costanza Paolillo** (IULM University) | *Experimenting and Explaining. Luigi Veronesi, Ferrania, and the Hidden Labor of Small-Gauge Film Culture***First Name Last Name** (Institution) | *The Unsung Role of Amateurs and Color Film Stock Producers in Geographic Boundaries and Propaganda in Italy***D6| Feminist Cinema in Turkey****Chair** | to be defined**Room** A215**Pelin Aytemiz Karšli** (Yaşar University) | *Micro-Politics of In/Visibility: Vernacular Semiotic Tactics and Everyday Resistance in Turkish Instagram Culture***Asra Çıra** (Istanbul 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 and the importance of feminist archives*

D7| African cinemas and the Politics of In/visibilization

Chair | to be defined
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*

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

D9| Animation and Animated Practices

Chair | to be defined
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-Delaspire (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 | to be defined
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 (Université Paul-Valéry Montpellier 3) | *The Assistant on Screen: Gender, Power, and Visibility in Post-#MeToo U.S. Backstudio Fictions*

D13 | The Location of Cities in Film Imaginary

Chair | to be defined

Room G103

Sabine Haenni (Cornell University) | *Changing Where We Look: Seven Thunders, the Destruction of a Marseille's Most Labyrinthian 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 | to be defined

Room G104

Emilija Jokubauskaitė (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 | to be defined

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)

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 | to be defined

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

Chair | to be defined

Room A006

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

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*

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

Chair | to be defined

Room A105

Ana Sofia Pereira (Lusófona University) | *From Absence to Presence: Documentary Practice and Feminist Counter-Historiography*

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 Free University Of Brussels) | *Invisible records: the parafilmic elements conceived by women experimental filmmakers*

Olga Kobryn (Université 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 | to be defined

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 | to be defined

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 Inceoglu (Independent researcher) | *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 (University of 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*

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

E9| Representation of Marginalized Identities in Turkish TV Series

Chair | to be defined

Respondent | Jacopo Bodini (Université Jean Moulin Lyon 3)

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

Chair | Andrea Mariani (University of Udine)

Room G005

Liz Czach (University of Alberta) | *A French Technology Abroad: The Rural Distribution of 28mm Film in Canada*

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

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

Elvira Shahmir (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 | to be defined

Room G103

Cheryl Dueck (University of Calgary) | *Rendering the Unseen East Central Europe through the lens of the 80s: Remembrance, Retro, Ostodium, 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 LGBTQ+ 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 | to be defined

Room G106

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

Marie Rebecchi (Aix-Marseille Université) | *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 | to be defined

Room G311

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

Mara Antic (University of Melbourne) | *Phenomenology of the Imaginary Domain and Gendered Harm: Cinematic Feminist Jurisprudence of the Domestic Violence and Migration in Shayda (Noora Niasari, 2023)*

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)

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

Room G006

Benoit Turqueti (University Paris 8 Vincennes Saint-Denis)

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

A. Terah Ambala (University of Johannesburg)

Ruth Lipschitz (University of Johannesburg)

Bongani Khoza (University of Johannesburg)

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

11h10-11h20 : break

11h20-13h

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European Association
for American and Media Studies

GENERAL MEETING

13h-14h : lunch break

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 Horsing: The Ambivalent Tone of White House Memes*

Carrie Lambert-Beatty (Harvard University) | *"Couple in the Cage" and the tone of epistemic uncertainty*

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 | to be defined

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 | to be defined

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*

Allan Cameron (University of Auckland) | *Facing the Algorithm: GenAI, Faciality and the Collapse of the Frame*

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

Chair | Vinzenz Hediger (Cinémathèque suisse)

Room A105

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

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

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

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

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

Chair | to be defined

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 | to be defined

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) | *Divided Labor: Filming and Editing in Palestine Solidarity 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*

Lucie Leutenecker (University of Tübingen & Strasbourg) | *Between Seeing and Unseeing: Soil Ecologies of Moving Images*

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

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*

Christopher Meir (University Charles III of Madrid) | *Netflix's Monumentally Local Auteur Film-Making in Europe; Production, Rhetoric and Regulation*

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 1: Audiovisual Practices and Regimes of (In)Visibility

Endorsed by Visual and Digital Literacy

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

Respondent | Chiara Grizzaffi (IULM University - Milan)

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

Chair | to be defined

Respondent | Joséphine Métraux (Institution?)

Room G005

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

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

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

F11 | Investigating the backstage of a film festival through oral history

Chair | Sian Mitchell (Deakin University)

Respondent | Susanne Eichner (Film University Babelsberg)

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 | to be defined

Room G006

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

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*

Mariagrazia Fanchi (Università Cattolica) | **Valerio Moccia** (Sapienza Università di Roma) | **Ilaria Vergine** (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 | to be defined

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 Media, Health & Disability

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)

15h40-15h50 : break**15h50-17h30: Panel G****G1| Visualizing Time Aesthetics and the Realm of Images**

Chair | to be defined

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 | to be defined

Room A006

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

Alessandro De Cesaris (Université de 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 (Université Jean Moulin Lyon 3) | *Beyond Immediacy: Affective Latency in Immersive Ambiances*

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

Chair | to be defined

Room A008

Ivan Pintor Iranzo (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)

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) | **Lucy Szemetová** (Junior Core Fellow at the Institute of Advanced Studies, CEU) | *Invisible Archives, Visible Narratives: Reworking 1956 Hungarian Revolution in Socialist Hungary*

G5| Making the Archival Use Visible

Chair | to be defined

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 | to be defined

Room A215

Maria Jimena Castaneda Febvre (CY Cergy Paris Université - 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| In/Visible Women: Gender, Power, and Cinematic Regimes of Visibility in Eastern Europe

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

G8| 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*

Susanne Eichner (Film University Babelsberg) | *Local Success, Global Invisibility? Hyperlocal Localisation and Platform Visibility Regimes in Amazon Prime Video Germany*

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

G9| Visual and Media Literacy 2: Audiovisual Apparatuses and Regimes of (In)Visibility

Endorsed by Visual and Digital Literacy

Chair | Giacomo Nencioni (University for Foreigners of Perugia)

Respondent | Giuseppe Previtali (University of Bergamo)

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*

G10| Alternative Circulations and Film Distribution

Chair | to be defined

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*

G11| Peripheral Occupations in the Film Industry

Chair | Claire Demoulin (Université de 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*

Györgyi Vajdovich (Eötvös Loránd University) | *From Invisibility to Visibility: Female Artists in the Hungarian Film Industry between 1931 and 1945*

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

G12| Films and US politics

Chair | Perrine Val (Université de 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*

NECSUS WORKSHOP

Room G104

Emma Dussouchaud

Giuseppe Fidotta

Judith Keilbach

Skadi Loist

Toni Pape

Sofia Sampaio

Andrea Virginas

G13| "(In)visibility of migration on screen. Memories, traces and representations in diasporic and refugee cinema"

Chair | Irene Gutierrez Torres (Brussels University, University Charles III of Madrid)

Room G311

Shakila Zamboulingame (Université de Montpellier Paul-Valéry, Césaire 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*

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

Room G106

Josephine Diecke (University of Zurich)

Eric Müller-Budack (IB – Leibniz Information Centre for Science and Technology)

Thomas Schick (Film University Babelsberg KONRAD WOLF)

Bregt Lameris (Open University in the Netherlands)

Sevita Caseres (University of Geneva)

Simon Spiegel University of Zurich

17h30-17h40 : break

17h40-19h : KEYNOTE

Amphitheater 1

Sevara Irgacheva (European Film Agency Directors association)

"From redistribution to reconfiguration: rethinking the future of gender and diversity film policies in age of algorithms"

Saturday, June 20

8h30 : access to room

9h-10h40 : Panel H

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

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

Chair | Alice Lovejoy (University of Minnesota)

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 | to be defined

Room A008

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

Jean-Paul Fourmentaux (Aix-Marseille University) | *SOUSVEILLANCE - Countering in/visibility of power technologies*

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

Chair | 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

Chair | Ingrid Ryberg (University of Gothenburg)

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*

William Boddy (Baruch College, City University of New York) | *An Archaeology of Failed Media: Invisibilization and Media Historiography*

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

Julia 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 | to be defined

Room A315

Katerina Korola (University of Minnesota) | *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

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 | to be defined

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)| **Mélisande 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*

Konstantinos Tzouflas (University of Zurich)| *At+C25Thens Open-Air Summer Cinemas in the Age of Overtourism*

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

Chair | to be defined

Room G005

Amanda Rueda (Université Toulouse 2 Jean Jaurès)| **Nicanor Tatchim** (Université de 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 (Université 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 | to be defined

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 (Université de Montpellier Paul-Valéry)

Room G103

Niina Oisalo (University of Turku)| *Making invisible underwater life visible: 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 | to be defined

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*

Debjani Halder (Manipal Institute of Communication)| *Ambivalent Visibilities: Bengali Transgender Representation and the Third Space on Social Media*

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 | to be defined

Room G311

Emma Dussouchaud-Esclamadon (The 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

Chair | to be defined

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 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*

First Name Last Name (Institution) | *Counter-Silhouettes: Alice Diop's *Nous* and the Cinematic Reimagining of European Belonging*

I2| Memories, political cinema, and national identity

Chair | to be defined

Room A006

Jeff Smoliga (University Paul Valéry Montpellier / 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) | *Baathist 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 A008

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 (Université de 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 Roderiguez (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 | to be defined

Room A206

Claire Allouche (Université 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** (Université de Marseille) | *Black Boxes, White Screens: Pandoric Drive and the Reappropriation of Dictatorship Archives in Latin American Cinema*

16| The Work of French Women Filmmakers

Chair | to be defined

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 | to be defined

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 Decolonization of the Self in Dihaj's Eşqini Aşağı Sal*

Dagmara Rode (University of Lodz) | *"You are not alone": invisible labour in Polish digital pro-abortion activism*

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*

I10| Film Festivals as Sites of Visibility

Chair | to be defined

Room G005

Marta Materska-Samek (Jagiellonian University)| **Małgorzata Kotlińska** (Jłódź 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*

I11| Masculinities on Screen

Chair | to be defined

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*

I12| A Filmic Presence of Landscape and Nature

Chair | to be defined

Room G103

Kseniia Bespalova (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*

I13| Queer representations on TV/Platforms

Chair | to be defined

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 (Université de Montpellier Paul Valéry)| *Pop and Over the Top: Strategies of Queer Visibility in Dickinson*

I14| New Perspectives on Postcolonial Cinema

Chair | to be defined

Room G311

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

Ritika Kaushik (University of Warwick)| **Sean Batton** (University of Chicago)| *Scrutinizing the Colonizer's Gaze: Yervant Gianikian and Angela Ricci Lucchi's Images d'Orient, Tourisme Vandale*

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 G106

Loig Le Bihan (Université de Montpellier Paul-Valéry)

Isabelle Illanes (Université de Toulouse Jean-Jaurès)

Vincent Deville (Université de Montpellier Paul-Valéry)

Térésa Faucon (Université de Paris Sorbonne-Nouvelle)

Amandine D'Azevedo (Université de Montpellier Paul-Valéry)

WORKSHOP #9 - Making Space for Palestinian Cinema: Visibility, Refusal, and Exhibition

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

NECS OPEN SCHOLARSHIP

Auditorium ATRIUM

13h30-14h30

14h30-14h40 : break

14h40-16h00 : Panel J

J1| On the Perception of Sound

Chair | to be defined

Room A005

Laura Del Vecchio (Universitat de les Illes Balears)| *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 (Oliver 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 Perneczky (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

Chair | to be defined

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 (Adephi 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

Chair | Adrian Grama (Trinity Hall, Cambridge University)

Room A317

Zane Balčus (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 | to be defined

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 Ecogame*

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

Chair | to be defined

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*

Maria Paz Peirano (University of Antwerp)| *From Audience Memories to Shared Knowledge: Feminist Methods and Collaborations beyond Academia*

J9| Refugee and Migration Narratives

Chair | to be defined

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 | Sonay Ban (Independent Scholar)

Room G311

Ahmet Gürata (Izmir University of Economics)| **Can Candan** (Independent Scholar)| **Elif Akcali** (Kadir Has Üniversitesi)| *Problems of Canon Formation and Pathways for a New Film History*

Çağrı Alver (Kadir Has University)| *Beyond the Archive: A Media-Archaeological Approach to Experimental Film Communities in Turkey*

Gülçin Çaktuğ Kurt (Kadir Has University)| *Beyond the Discourse of Lack: Affirmative Interventions for Animation Studies in Turkey*

Deniz Tortum (Independent Scholar)| **Müeyesser Esen Tan** (Altınbaş University)| *In and Out of Center: Regimes of In-Visibility in the Turkish National Film Archive*

WORKSHOP #10 - Refiguring Useful Film Beyond National and Media Boundaries

Room G106

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**

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)**Chloé 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**16h-16h10 : break****16Hh10-17h50 : Panel K****K1 | Kinotopias: film, place and belonging in a bordered world**

Endorsed by Cinema and Social Issues

Chair | to be defined

Room G311

Lennart Soberon (KASK Cinema) | *Phantom Pains: Brexit-era border cinema and the anxiety of the unseen***Kevin Smets** (Brussels University) | *Autonomous film culture: film and the Rojava Revolution ca. 2015-2025***Irene Gutiérrez-Torres** (University Charles III Madrid & Brussels University) | *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 | to be defined

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***Allegra Sonogo** (University of Bologna) | *Visible Bodies, Invisible Structures: Abortion in US Medical Drama***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 | to be defined

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 (University of 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 | to be defined

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 (Maria Madalena Túbal Miranda) | *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 (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 | to be defined

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.*

Bindu Menon Mannil (Azim Premji University) | *Video Stores: Revisiting an Archaic Site of Cultural Memory and Technology.*

K6 | The Representations of Youth

Chair | to be defined

Room A215

Alice Cati (Catholic University of the Sacred Heart) | *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 (Associate Professor 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 | Cinta Pelejä (Goethe University Frankfurt)

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 (Babes-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 in Contemporary Post-Yugoslav Cinema*

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 | to be defined

Room G003

Carla Marcantonio (American Film Institute) | *Motion Capture and Melodrama*

Alexandra Meyer Prichard (Université de 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

Chair | to be defined

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.*

Catherine O'Rawe (University of Bristol) | *Extra Time: The Performance and Labour of the Background Actor in Migration Cinema*

Ruby Cheung (University of Southampton) | *An Uncertain Future: Diasporic Hong Kong Film Practices*

Arianna v (Link Campus University) | *Tracing Transit: Regimes of (In)Visibility and Young Diasporic Subjectivities in European Documentary*

WORKSHOP #13 - Film Festival Pegagogies

Organizer | Minerva Campos Rabadán (Facultad de Comunicación, Universidad de Castilla La-Mancha)

Room G005

Estrella Sendra (King's College London)

Marijke de Valck (Utrecht University)

17h50-18h : break

18h-19h30 : KEYNOTE

Laliv Melamed (Goethe University, Frankfurt)

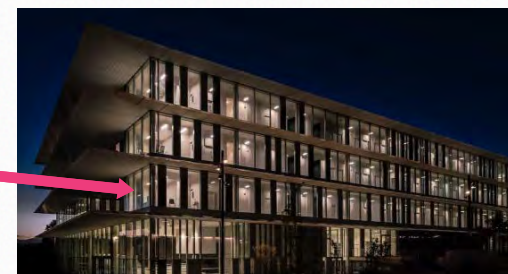
"What We Knew Not to Know: Operative Media and the Open Secret of State Violence"

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.

- **Referent Team & Contact:** 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**.
- **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.

Find more about our
commitments here :
www.commitments.fr

The NECS 2026 conference
received support from:



Montpellier Institute
Miranda for research-creation on art,
culture and heritage in a new digital age