NECS

June 25-29

IZMIR

2024

Emergencies

necs
European Network for
Cinema and Media Studies

İZMİR UNIVERSITY
OF ECONOMICS

TÜBİTAK

Schedule at a glance

Tues, June 25th *Pre-conference Event*

10.45 – 17.0	Workshop: Digital Methodologies in Film History (DOYeşilçam)

Wed, June 26th *Graduate Day*

09.00 – 10.00	Registration
10.00 – 11.15	Keynote Lecture I Melis Behlil: Positioning the Spectator in Cinematic Virtual Reality
11.30 – 12.45	Panel 1
12.45 – 13.45	Lunch
13.45 – 15.15	Panel 2
15.30 – 16.45	Panel 3

Conference

Thursday, June 27th

08.00 – 09.00	Registration
09.00 – 10.45	Panels A
11:00 – 12.45	Panels B
12.45 – 14.00	Lunch + European Research Council (ERC) Info Session + Workgroup meetings
14.00 – 15.45	Panels C
16.00 – 17.30	Open Scholarship Workshop
17.45 – 19.15	Keynote Lecture I Joanna Zylinska: Algorithmic audiences in the state of emergency
19.30 – 21.30	Opening Reception

Friday, June 28th

09.00 – 10.45	Panels D
11:00 – 12.45	NECS General Meeting
12.45 – 14.00	Lunch + European Audiovisual Observatory Info Session + Workgroup meetings
14.00 – 15.45	Panels E
16.00 – 17.00	Workshop I 30th Anniversary of Film Culture in Transition (Amsterdam University Press)
17.15 – 18.45	Keynote Lecture I William Uricchio and Kat Cizek: Co-Creating Media with Communities, across Disciplines and with AI

Sat, June 29th

09.00 – 10.45	Panels F
11:00 – 12.45	Panels G
12.45 – 14.00	Lunch
14.00 – 15.45	Panels H
16.00 – 17.45	Panels I
18.00 – 19.30	Keynote Lecture I Deniz Göktürk: Frame Adjustments in Times of Extinction
20.00 – 00.00	Closing Party

Letter from Local Organizers

Dear 2024 NECS Conference Participants,
We are delighted to welcome you to the NECS 2024 conference organized by the Faculty of Communication at Izmir University of Economics. In our call for papers, we asked you to consider the theme “emergencies” in its many facets and manifestations. We received numerous proposals from all over the world, focusing on diverse topics ranging from the role of artificial intelligence in transforming film studies to teaching films on emergencies, from gender-related emergencies to emergency ethics, from the emergent archives of public memory to cinematic reactions to environmental emergencies. We are excited that this year’s NECS in Izmir will enrich our understanding of emergencies and give all participants intellectual inspiration.

This year, we start on the 25th of June with the pre-conference workshop “Digital Methodologies in Film History” organized by Serkan Şavk, professor at IEU and the principal investigator of the research project DOYeşilçam funded by Scientific and Technological Research Council of Türkiye (TÜBİTAK). The workshop is followed by the graduate day themed “Exploring Post-Cinema” with a keynote by Melis Behlil. The conference hosts three stimulating and inspiring days of panels, workshops, and workgroup meetings, with keynotes by Joanna Zylinska, William Uricchio and Kat Cizek, Deniz Göktürk.

In addition to the intellectual exchange, we invite you to immerse yourselves in Izmir's cultural landscape. From the historical inner city to the idyllic suburban coast, from ancient sites to the Aegean cuisine, Izmir offers a myriad of experiences. We encourage you to take full advantage of your time here, not only by connecting with colleagues, engaging in stimulating conversations, but also by forging new friendships and making lasting memories.

As the local organizing committee, we extend our deepest gratitude to all participants for your invaluable contributions to the advancement of scholarship in cinema and media studies. We are thankful for the support we have received from colleagues at the Faculty of Communication, the Rector’s Office and various administrative units at Izmir University of Economics. We also would like to thank the NECS steering committee for their unwavering support and advice. We thank the Scientific and Technological Research Council of Türkiye (TÜBİTAK) and the General Directorate of Cinema, Turkish Ministry of Culture and Tourism for their support in sponsoring this event. Our local partners, Izmir Chamber of Commerce and Izmir Metropolitan Municipality generously supported some of our side events. We are very pleased to work with Serkan Şavk, who kindly organized NECS Izmir’s pre-conference workshop. Our deepest thanks go to our student assistants, without whom this event would never have been a pleasant one. Thanks for their dedication, persistence, patience and resourcefulness.

We very much hope that you enjoy NECS 2024 and your time in Izmir. Should you require any assistance or have any inquiries during your stay, please do not hesitate to reach out to our team, who will be more than happy to assist you.

Warm regards,

The Local Organizing Committee,
İzmir University of Economics,
Faculty of Communication

Open Scholarship Committee Letter

The Open Scholarship Committee would like to invite all NECS members to the fourth annual NECS Open Scholarship workshop on Thursday, June 27th, 4 pm at CDM Loft in K-Block ground floor (Room K102). Focusing on the concepts of emergencies, the workshop seeks to explore the networks of support that sustain the very existence of Diamond Open Access journals, and the shifts that are currently happening in the field. Following on an overview of the challenges and opportunities currently faced by diamond open access models, the workshop will then invite the representatives of the journals Apparatus and NECSUS to answer a series of questions about their experiences as members of the Editorial Board of two well-established diamond open access journals. Speakers include the OS Committee (Bregt Lameris, Jeroen Sondervan, Victoria Pastor-Gonzales, Tereza Dvorakova, Miriam De Rosa), Irina Schulzki (Apparatus), and members of the NECSUS board.

Letter from the Steering Committee

Dear 2024 NECS Conference delegates,

The NECS Steering Committee wishes to warmly welcome you to our 17th annual conference. This year's host, the İzmir University of Economics, invited us all to visit their wonderful campus in the Balçova district of the beautiful city of Izmir on the Aegean Sea. One more year, we are delighted to have the opportunity to meet in person, listen to many presentations and keynote lectures, participate in different events, network and finally enjoy the time together.

Nevertheless, the topic of this edition “Emergencies: Media in an Unpredictable World” does remind us of the various ongoing conflicts, wars, disasters and threats faced by populations and their environments around the world. Unfortunately, while the war in Ukraine set off by Russia is still ongoing, this year a new conflict erupted in the Israeli-Palestine territory. This adds to global conflicts, climate crisis and natural catastrophes, such as the earthquake faced by Turkey one year ago, and from which many families are still trying to recover. Meanwhile, extractive practices and the exploitation of humans, other animals and their ecosystems continue to grow. We want to express our absolute rejection of all violent acts against living beings and their environments and vindicate the importance of monitoring and researching the role of media practices in this context.

We would like to thank the Izmir team for putting together this wonderful event. Words of gratitude go to Ahmet Gürata, Tuncer Mert Aydın, Derya Özkan, and the colleagues at the Faculty of Communication, Izmir University of Economics; as well as the organisers of the Graduate Workshop Hazal Bayar and Tuncer Mert Aydın, which this year is devoted to “Emerging Media: Exploring Post Cinema.”

As it was in previous years, the Conference Committee was faced with a challenging task of choosing from 200 individual paper proposals, 44 pre-constituted panel proposals and 14 workshop proposals submitted by the NECS members. The final program, prepared jointly with the Izmir team, comprises 91 panels and workshops, covering many different areas of our expertise, disciplinary theoretical and methodological perspectives, and scholarly interests.

This year, we are honored to present our keynote speakers, who include Melis Behlil, film critic and professor at Kadir Has University; Joanna Zylinska, writer, artist, curator and professor at King's College; William Uricchio, Professor Emeritus of Comparative Media History at Utrecht University; Kat Cizek , documentarian, research scientist, and artistic director of the Co-Creation Studio at MIT Open Documentary Lab; and Deniz Göktürk, Cultural and Media Studies professor at the University of California Berkeley. Please, also note the accompanying events: The workshop celebrating 30th anniversary of Amsterdam University Press' Film Cultures in Transition series, Open Scholarship Workshop, the NECS workgroup meetings, the European Research Council (ERC) and the European Audiovisual Observatory/Lumiere Database Info Sessions. And of course, do not miss our reception and closing party!

You are also welcome to join us during the NECS annual General Meeting. The program of the GM was distributed a month in advance with the May newsletter. Please, check it to get all the details. It is a particularly important moment for our association, so please be sure to pencil it in your conference agenda. Thank you for continuously supporting NECS and looking forward to a great 2024 conference in Izmir!

The NECS Steering Committee:

Luca Barra (University of Bologna)
Josephine Diecke (University of Zurich)
André Rui Graça (Lusófona University, CICANT)
Bregt Lameris (Open University of The Netherlands)
Hannah Peuker (Bauhaus-University, Weimar)
Miriam de Rosa (Ca' Foscari University of Venice)
Alexander Stark (University of Marburg)
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Andrea Virginas (Babes -Bolyai University)

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Head of Local Committee
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Derya Özkan (Izmir University of Economics)
Ebru Uzunoğlu (Izmir University of Economics)
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Batuhan Keskin (Izmir University of Economics)
Serra Evci (Izmir University of Economics)

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Cem Gökçen Gökkaya
(Head Administrative Assistant)
Sena Kürklü
Saba Çevik

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Tuncer Mert Aydın (Izmir University of Economics)

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Miriam De Rosa (Ca' Foscari University of Venice)
Jeroen Sondervan (Open Science NL)
Victoria Pastor-Gonzales (Regent's University)
Tereza Czesany Dvořáková (FAMU)

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Melis Behlil (Kadir Has University)
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Dilek Kaya (Yaşar University)

NECS 2024 Visual Identity

Ali Kızmaz, Saba Çevik

Contact

necs2024izmir@gmail.com

About NECSUS

Promoting innovative research in media studies

NECSUS: European Journal of Media Studies is an international peer-reviewed open-access journal initiated and published by the European Network for Cinema and Media Studies (NECS). The editorial approach at NECSUS is transdisciplinary and brings together scholarship from across the humanities and social sciences. Since the first issue in 2012, NECSUS has become one of the leading journals in the field of media studies and a platform for both early career and established researchers.

Each issue features a special thematic section (edited by the editorial board or guest editors), feature articles, interviews, and review sections on books, festivals and exhibitions. The book review section focuses on bringing recent publications into a dialogue with each other. The festival review section critically reflects one or more thematic issues that are relevant to the professional field and/or for media studies. The exhibition review section opens up a discussion space between essayistic and artistic perspectives. NECSUS also features an audiovisual essay section, edited by a different guest editor each issue. In 2023, the journal launched a section on data papers that not only makes the data available, but also adds a critical discussion and reflection on the specificities of the data set.

Focusing on cinema, television, and new media

NECSUS focuses on cinema, television, and new media studies. The journal particularly welcomes comparative and pan-European studies. We invite submissions on all aspects of media including textual, representational, and cinema-philosophical issues. Manuscripts may also cover media production and institutions as well as media technologies, networks, audiences, and uses. These aspects may be studied separately or in conjunction and situated in their cultural and historical contexts. NECSUS welcomes contributions from different research traditions including but not limited to **cinema and television studies, cultural studies, game studies, network studies, and media history.** The journal aims to promote innovative research presenting new approaches and insights and to publish work that makes a substantial contribution to the field, be it on a theoretical, methodological, empirical, or analytical level. We encourage the inclusion of links to digital archives, and we support the integration of audio-visual data and material into academic arguments.

NECSUS is a **peer reviewed journal** – this applies to the review sections as well. All book, festival and exhibition reviews as well as the data papers and audiovisual essays are peer reviewed by the section editors and the editorial board.

Open Access

NECSUS aims to publish research that matters and that improves the understanding of media and culture inside and outside the academic community. All content is free and accessible to the public, without any form of article processing fees. As a diamond open-access journal, NECSUS has been running with very little structural funding – and depends on the continued support from NECS as well as other academic institutions across Europe.

Editorial Team

Editorial Board: Martine Beugnet, Greg de Cuir Jr, Judith Keilbach, Skadi Loist, Toni Pape, Belén Vidal, Maria Velez Serna & Andrea Virginás

Festival reviews: Marijke de Valck, Antoine Damiens & Diane Burgess

Exhibition reviews: Miriam de Rosa & Annet Dekker

Book reviews: Victoria Pastor-González & Patricia Nogueira

Data Papers: Alexandra Schneider & Malte Hagener

Editorial assistant: Linda Kopitz

If you are interested in publishing, guest editing or peer reviewing, or have suggestions for the future of the journal, feel free to get in touch with us either at the conference or via **necsus.info@gmail.com**

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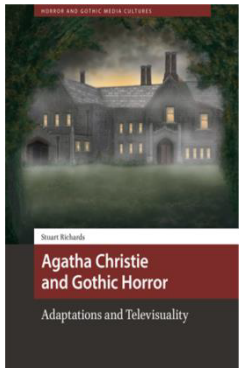
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If you have a question about publishing with AUP or you would like to submit a book proposal, please contact Senior Commissioning Editor Maryse Elliott (M.Elliott@aup.nl)

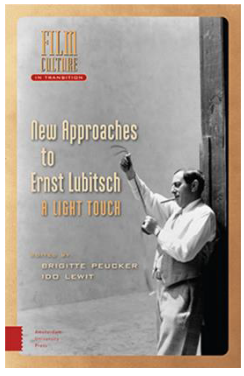
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Registration Hours

Conference Desk is located at the entrance of Block D (Faculty of Fine Arts and Design).

WEDNESDAY, JUNE 26: 09:00 – 17:00
THURSDAY, JUNE 27: 09:00 – 17:00
FRIDAY, JUNE 28: 09:00 – 17:00
SATURDAY, JUNE 29: 09:00 – 14:00

Your NECS 2024 badge is your proof of registration. You are required to wear your name badge for entry to the campus and all NECS sessions and functions including receptions. You can pick up the printed program on-site at the conference registration desk. An updated, electronic version of the program book will also be available on the NECS website.



Conference Locations:

Block D: Faculty of Fine Arts and Design Building

You will find the conference desk at the entrance of Block D. The conference lounge is located at the Multi-purpose Hall on the ground floor of Block D. Refreshments will be served here during coffee breaks.
Lecture halls D-021 and D-022 are on the ground floor of Block D, classroom D-311 to 316 are on the third floor of the same building.

Block E: School of Foreign Languages (Yabancı Diller Yüksekokulu) Building
Classrooms E-101 to E-105 and E-109 are on the first floor.

Block A: Main Building
The Conference Hall for keynote talks are located on the ground floor.

Block K: Faculty of Communication Studios
CDM Loft is on the ground floor (Room K102).

Practical Information

Taxis
The most common taxis in Izmir are yellow. They have a distinctive "TAXI" sign on the roof of the vehicle. Taxi fares work on a meter and relatively cheap. Starting fee is 12 TL (€ 0,35), and they charge approximately 22 TL (€ 0,64) per kilometer. Most taxis accept credit cards, but usually the payment is made by cash.

Weather
In June, temperatures in Izmir range from 20°C at night to 40°C during the day. You can bring lighter clothes, but given potential variations in meeting room temperatures, it is advisable to bring a sweater or jacket for added comfort.

About Izmir
From the scenic quay to Kemeraltı Bazaar, the ancient Agora to the Levantine heritage sites, Izmir is a beautiful city to discover. For more information on Izmir and its surroundings you can check Metropolitan Municipality's

Izmir Guide
(https://www.izmir.bel.tr/en/izmir-city-booklet/518/3180). For daily tours please contact https://www.fontetur.com/.

Practical Information
Internet Access / Wifi
Eduroam is available throughout the campus. For those without Eduroam, guest user passwords will be provided by the IT support desk (itsupport@ieu.edu.tr). Please follow the instructions at: https://phoenix.ieu.edu.tr/betanix/uploads/cms/comp.ieu.edu.tr/9601_1659618388.pdf

Cafeterias
The main cafeteria is in the basement of Block A (Main Building) . It is open weekdays and Saturday, serves dishes with vegan options. Other eateries and cafes include: Altınkapı (Block D), Starbucks (across from Block D), Café Mio (Block E), Niki the Cat Coffee and Subway (next to the openair Amphitheater), Gofrette (Block A), Alsancak Unlu Mamuller (Block A).

Printing
You can print your documents at the stationary shop in front of Block D (opening hours: weekdays 08.30-17.00; Saturday 09.00-14.00).

ATMs
You can withdraw cash from the automated teller machines in the basement of Block A (Main Building) .

Travelling and getting around Izmir
The main conference venue is Izmir University of Economics Campus that is located on Sakarya Street in the Balçova district of Izmir. The underground metro line that runs between Evka 3 and Kaymakamlık from 6am till midnight provides fast transport between the city center and IEU campus. If you take the metro line towards Kaymakamlık, the stations closest to campus are Çagdaş and Dokuz Eylül Üniversitesi. From Çağdaş station, cross the traffic lights, and walk straight up the hill from Çağdaş Avenue. The campus is at the end of the road, and Gate C is located on your right.

There are also regular buses (number 969 and 480) and minibuses (Oyak Sitesi-İnciraltı) from Fahrettin Altay Square to the campus. They stop in front of the campus.

Public Transportation
İzmir's public transportation system includes the subway, suburban train, tram, boats and buses. The suburban train IZBAN runs all the way to Adnan Menderes International Airport. For Izmir public transportation map see: https://www.eshot.gov.tr/CKYuklenen/mapsV3/IzmirTopluUlasimHaritasi.jpg

Most of the subway stations are wheelchair friendly. There are also escalators and elevators for the disabled and the elderly. Subway and bus fares are 13 TL, and 6,5 TL for transfers.
You need to buy a travel card (Izmirim Kart: https://www.izmirimkart.com.tr/)
and top it off, or pay by credit card. Alternatively you can download the "izmirimkart" mobile app.

EVENTS

OPENING RECEPTION
THURSDAY, JUNE 27th, 19.30 – 21.30
Block A (Main building) Ground Floor

EUROPEAN RESEARCH COUNCIL (ERC) INFO SESSION
THURSDAY, JUNE 27th, 13.00 – 14.00, D-311

OPEN SCHOLARSHIP WORKSHOP
THURSDAY, JUNE 27th, 16.00 – 17.30, K-102

NECS GENERAL MEETING
FRIDAY, JUNE 28th, 11:00 – 12.45
Block A (Main building) Conference Hall

EUROPEAN AUDIOVISUAL OBSERVATORY INFO SESSION
FRIDAY, JUNE 28th, 13:00 – 14.00, D-311

WORKGROUP MEETINGS

THURSDAY, JUNE 27

13.00 – 13.30	Documentary Film – Room E-103 I Media and Mental Health – Room E-104
13.30 – 14.00	Film Festival Research – Room E-105 I Sound and Music in Media – Room E-109

FRIDAY, JUNE 28

13.00 – 13.30	Socialist and Postsocialist Useful Film – Room E-102 I CCVA – Room E-103
13.30 – 14.00	Film Animal Studies – Room E-104 I Digital Methods – Room E-105 I Screen Industries – Room E-109

PUBLISHER WORKSHOP
30th Anniversary of Film Culture in Transition
(Amsterdam University Press)
FRIDAY, JUNE 28th, 16:00 – 17.00, D-021

PUBLISHERS FORUM
JUNE 27th to 29th, Block D Entrance Hall

CLOSING PARTY
Saturday, June 29th, 20.00 – 23.00
Historical Gasworks, Alsancak
Once Upon a Time in Anatolia: A night of psychedelic disco and funk with DJ Murat Meriç.
Buses will leave campus at 19.30 and take you to the venue.

Info for chairs and presenters

Presenters

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

Chairs

Panel chairs have three primary duties:
1) introducing the presenters in a session
2) keeping time during the session
3) facilitating the Q & A at the end of the session.

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

Please keep panel presentations to 20 minutes, respondent presentations to 8 minutes, and workshop presentations to no more than 10 minutes.

Before your session begins, please have the panelists check their technology and double check whether the room's audio and video facilities are working. The conference staff will be available to help with any technical issues.

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

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

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

Pre-conference Workshop — Tuesday, June 25th

Digital methodologies in film studies / Sinema Tarihinde Dijital Yöntemler

10.45 – 11.00 Opening remarks

11.00 – 12.00 Session 1: Anatomy of DOYeşilçam Project (In English)

Room D-021

Serkan Şavk (Izmir University of Economics), Aydın Çam (Çukurova University), Batukan Ceyran (Çukurova University) Introducing DOYeşilçam or is There Life After Cinemetrics?

Kaya Oğuz (Izmir University of Economics), Seda Dilek Göğüş (Ankara Hacı Bayram Veli University), Ulaş Can Olgunsoy (Anadolu University) Methodology, Language and Measurement in DOYeşilçam

Ali İlhan (University of Cincinnati), Sevin Yaman (Dokuz Eylül University) Initial Findings and Analysis from the DOYeşilçam Project

12.00 – 13.00 Lunch

13.00 – 14.20 Session 2: Arşivler ve Veritabanları (In Turkish)

Room D-022

Çağrı İnceoğlu (Yaşar Üniversitesi) Analogdan Dijitale: Görsel-İşitsel Mirasın Korunması için Medya Laboratuvarı Kurulması

Burak Doğu (İzmir Ekonomi Üniversitesi), Serkan Şavk (İzmir Ekonomi Üniversitesi), Batuhan Keskin (İzmir Ekonomi Üniversitesi) Yeşilçam Endüstrisindeki Profesyonel İlişkilerin Ağ Analizi Yoluyla İncelenmesi

Nezih Erdoğan (İstinye Üniversitesi) Karşılaşmalar Arşivi

Sevin Yaman (Dokuz Eylül Üniversitesi), Defne Tüzün (Kadir Has Üniversitesi) Çağdaş Türkiye Sineması'nda Aile Kurguları: Roller, Çatışmalar ve Uzlaşılar.

14.40 – 16.00 Session 3: Haritalama ve Alternatif Yöntemler (In Turkish)

Room D-022

Elif Kaymaz (Ortadoğu Teknik Üniversitesi) Kentsel Morfoloji, Sinema Mekânlarının Haritalanması ve Konumlandırılması: Ankara Örneği

İlke Şanlıer (Çukurova Üniversitesi), Aydın Çam (Çukurova Üniversitesi) Yeni Sinema Tarihinde Dijital ve Katılımcı Yöntemler: Adana Sinemaları Örneği

Olgu Yiğit (Okan Üniversitesi) Coğrafi Bilgi Sistemleri ve Sinema(tik) Mekânların(ın) Araştırılması: Ontolojik ve Epistemolojik Tartışmalar

Melis Behlil (Kadir Has Üniversitesi) Bir Araştırma Metodolojisi Olarak Dijital Üretim

16.00 – 17.00 Closing remarks

Keynote **10.00 – 11.15, Room D-021**

Positioning the Spectator in Cinematic Virtual Reality

Melis Behlil (Kadir Has University)

Moderator Hannah Peuker (Bauhaus-Universität Weimar)

As one of the emergent forms of post-cinema, Cinematic Virtual Reality (CVR) provides the viewers with a new way of experiencing a narrative. In an immersive environment without pre-set frames, the viewer appears to have the freedom to look in any direction as an active and autonomous subject. However, how the spectator directs their attention is actually conditioned by pre-arranged external signs and techniques. Especially in 360° videos, the viewer experiences the visual virtual environment only from a predetermined fixed point and the experience is determined by elements such as sound, light, character gestures and facial expressions.

This talk will present an ongoing project that is predicated on this understanding of the spectator in CVR. Funded by the The Scientific and Technological Research Council of Turkey, the project brings together scholars from screen studies and psychology to investigate in two phases the audio-visual experience of CVR. In the first phase, we designed and produced a CVR creation that then enabled us to conduct audience research to focus on the attention practices of the viewers in the second phase. As CVR is an emergent field, this included designing and conducting a new undergraduate-level course on Extended Reality that combined the theoretical and the practical. The resulting production, realized almost entirely by a team of students, featured audio, visual, and audiovisual cues, serving as bottom-up factors to guide the attention. This CVR was then shown to audiences; by analyzing eye movement data, collecting demographic information, and conducting post-viewing interviews based on the experience, we were able to observe how the reception experience is shaped by attention mechanisms in CVR.



Melis Behlil is an Associate Professor at the Radio, Television and Cinema Department at Kadir Has University in Istanbul, Turkey. She has been a Visiting Scholar at Massachusetts Institute of Technology, a Research Associate at Stockholm University, and a founding member of European Network for Cinema and Media Studies (NECS). She is currently leading a three-year funded project titled "Positioning the Spectator in Cinematic Virtual Reality," and is the country coordinator for the Horizon project “REBOOT: Reviving, Boosting, Optimising and Transforming European Film Competitiveness.” She has published extensively on the contemporary Turkish film and television industry, as well as transnational Hollywood. In addition to teaching and other academic duties, she writes film reviews for various publications, co-hosts a weekly radio show, and is a member of the Turkish Film Critics Association and FIPRESCI (International Federation of Film Critics).

11.30 – 12.45 **Panel 1: Frames of Memory: Exhibition of Post-Cinematic Experience**

Room D-021

Chair **Olivia** Poppe (University of Vienna)

Stephen Kuster (Free University Berlin) Film Stilled: Frozen Film Frames and the Negotiation of Post-Cinema Ecologies

Timo Zohren (University of Vienna) The worldly sensibility of digital moving images in Yuma - Land of Friends (2014) and Leviathan (2012)

Bernardita M.Cubillos (Universidad de Chile/Universidad de los Andes) Invoking Imperfect Memory: Revaluing Fragmentary Film Archives in Contexts of Emergency and Loss during the Digital Age. The cases of Chernov's 20 Days in Mariupol (2023) and Kawamura's A Hundred Flowers (2022)

Sponsored by the **Documentary Workgroup**

12.45 – 13.45 **Lunch**

13.45 – 15.15 **Panel 2: Narrative Evolution in Post-Cinema: Exploring Intersections and Transformations**

Room D-021

Chair **Tuncer Mert Aydın** (Izmir University of Economics)

Ebrahim Barzegar (Jagiellonian University) Emerging Iranian Cinema: Time-Image in Shahram Mokri's Labyrinthine Narrative

Ellie Power (University of Gothenburg) Contemporary Slow Films as Post-Cinema?

Olivia Poppe (University of Vienna) Post-Cinematic Ghosts and their Mediations in John Akomfrah's Listening All Night To The Rain (2024)

15.30 – 16.45 **Panel 3: Re-Framing the Gaze: Feminist Perspective in VR Films and Post-Cinematic Narrative**

Room D-021

Chair **Hazal Bayar** (Izmir University of Economics)

Daniel Gönitzer (University of Vienna) Post-cinematic storytelling with Walter Benjamin and Donna Haraway

Rossana Galimi (University of Milan/University of Warwick) Emerging Horror: Excessive Female Bodies Between Cinema and Virtual Reality

CONFERENCE

SESSION A — Thursday, June 27th, 09.00 – 10.45

A1 Exploring the Role of AI in Transforming Film Studies through Digital Methods

Room D-021

Chair **Thomas Scherer** (European University Viadrina Frankfurt [Oder])

Malte Hagener (Philipps-Universität Marburg) Opening the Black Box of AI

Isadora Campregher Paiva (University of Amsterdam) Identifying Nudity in National Cinemas: Potentials and Pitfalls of Computer Vision

Josephine Diecke (Universität Zürich) Do you see what (A)I see(s)? Comparing Manual and Automated Practices in Computer-Assisted Film Analysis

A2 Global Perspectives on Film Festival Cities: Berlin, Amsterdam, Buenos Aires and Antalya

Room D-022

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

Marijke de Valck (Utrecht University) Amsterdam Film Festival City: Creatives/Livable Cities and Beyond

Pablo Salas Tonello (Film University Babelsberg KONRAD WOLF) Buenos Aires: The Southern Capital of Cinephilia. Politics, Aesthetics and Innovation at the first BAFICI (April 1999)

Hakan Erkılıç (Mersin University) & **Senem Duruel Erkılıç** (Mersin University) Film Festivals' Funding, Control and Censorship by the State: The Case of 60th Antalya Golden Orange Film Festival

Sponsored by the **Film Festival Research Workgroup**

A3 Models of Crisis Management in Eastern Bloc Animation Studios (1945-1990)

Room E-101

Chair **Marcus Berger** (Dokuz Eylül University)

Hannah Margolis (Film School Lodz) Very small emergencies in the Polish Peoples Republic systems network. The strange history of the Studio's Miniatur Filmowych Krakow branch (1966-1969) seen through the official correspondence of its organizer, Kazimierz Urbański, with the studio's maniagement

Michal Večeřa (Masaryk University in Brno) Gene Deitch and Warsaw pact invasion to Czechoslovakia in 1968: International coproduction in animation on the background of the political crisis

Szymon Szul (University of Łódź) Employee Retention in the Animation Sector: A Study of Se-Ma-For Studio of Small Film Forms in Łódź During the 1970s and 1980s

Oliwia Nadarzycka (University of Łódź) Was there a crisis in polish foreign cultural cooperation in the 1980s? A Case Study of Animated Film

Sponsored by the **Screen Industries Workgroup**

A4 Representing War and Suffering

Room D-311

Chair **Muhammed Öncü** (Izmir University of Economics)

Pawel Bilinski (University of Gdansk) Re-imaging The (Past) Annihilation. "The Natural History of Destruction" According to Sergei Loznitsa

Eline Huiberts (Open Universiteit) Constructive journalism and international correspondence about distant suffering in the global South. In-depth interviews with Dutch correspondents

Evrim Kaya (Hamburg University) Strategies for depiction of the genocide in Africa: Morenga to Measures of Men

Sponsored by the **Documentary Workgroup**

A5 **Experimental Eco-Cinema: Perspectives on an Expanding Field**

Room D-312

Chair **Henning Engelke** (Goethe University Frankfurt / University of Arts Linz)

Bori Máté (University of Applied Arts Vienna) A 'Shared Eventing with an Unknown Other': Exploring Eco-Trauma in Sound of a Million Insects, Light of a Thousand Stars (Tomonari Nishikawa, 2014)

Kalpana Subramanian (University at Buffalo) Reclaiming Breath: Respiratory Eco-criticality in Experimental Film

Kornelia Boczkowska (Adam Mickiewicz University) Why Look at Blind and Dead Owls? Animal Death and Disability in Experimental Ecocinema

Gabriele Jutz (University of Applied Arts Vienna) "[…] horsehair, bones, and sand, exposed in starlight, developed in seaweed." – Jacquelyn Mills' Geographies of Solitude (2022)

Sponsored by the **Film Animal Studies Workgroup; Sustainable Media Workgroup; Media and Mental Health Workgroup**

A6 **Everyday Emergencies**

Room D-313

Chair **Terri Ginsberg** (City University of New York)

Audrey Mitchell (University of New South Wales) The Everyday Emergencies of Sonic Uncertainty and Cinematic Empathy in Memoria (Apichatpong Weerasethakul, 2021)

Blythe Worthy (University of Sydney) Critical Developmentalism: The Everyday Emergencies of Mira Nair's Early Television Work

Kaitlin Lake (University of Sydney) Aesthetics of Silence, Ambiguity and the Hauntology of Everyday Emergency in Burning (Lee Chang-dong, 2018)

Kim Wilkins (University of Oslo) If I were you…I'd want to be me. The body-swap crisis
Sponsored by the Sound and Music in Media Workgroup

A7 Landscapes of cinema

Room D-314

Chair **Anna Mundet** (Pompeu Fabra University)

Mattia Cinquegrani (Università degli Studi di Roma Tre) Landscapes above contemporary age:
Ambiental, political and cultural emergences in Italian cinema

Kseniia Bespalova (University of Groningen) Between the Surface and Depth: The Material-Aesthetic Inscription of Environmental Violence in Film

Győri Zsolt (University of Debrecen, Institute of English and American Studies) Emerging Geographic Polarization and the Urban-Rural Divide in Recent Hungarian Cinema

Tiago de Luca (University of Warwick) Toxic Clouds, Cinematic Perception and the Nebulous

Sponsored by the **Sustainable Media Workgroup**

A8 **Neoliberal Governance and Responses**

Room E-102

Chair **Dilek Kaya** (Yaşar University)

Alex Lykidis (Montclair State University) Challenges to the Politics of Anti-Crisis in Recent Art Cinema

Iga Mergler (Wilfrid Laurier University) From Margins to the Center: How Anti-Soros Conspiracy Theories Ended up on the EveningUk News

Veronika Hermann (Eötvös Loránd University) The State of Emergency: Politicization of popular media in illiberal Hungary

Salma Siddique (Humboldt Universität zu Berlin) A suitable code: controversies and controls for streaming platforms in India

A9 **Emergency Genres**

Room D-315

Chair **Julian Hanich** (University of Groningen)

Giuseppe Fidotta (University of Groningen) The Italian Instant Movie: The Poetics and Politics of an Emergency Genre

Hannah Peuker (Bauhaus-University Weimar) Cinerotic Emergencies. Aesthetics and Politics of Impotence in Erotic Films from the 1970s

Pengnan Hu (University of Amsterdam) The delusional fear (care): catching '鬼'(Gui, ghost) in Chinese online folklore ghost films

Sponsored by the **Speculative Fiction Workgroup**

Workshop A2 **EUFA 2016-23: Teaching films on emergencies, in emergencies**

Room D-316

Melis Behlil (Kadir Has University)

Adam Cybulski (University of Lodz)

Lydia Papadimitriou (Liverpool John Moores University)

Andrea Pócsik (Budapest Metropolitan University)

Andrea Virginás (Babeș-Bolyai University)

Workshop A1 **Navigating Everyday Passions: Media Platforms and Cruel Optimism in a Time of Crisis**

Room E-103

Zaira Zarza (Université de Montréal)

Marta Boni (Université de Montréal)

Darian Sánchez (John Abbott College)

Greta Delpanno (Université de Montréal/Università di Bologna)

B1 **Media, Techgnosis and Ecodelics in the Age of Global Meltdown**

Room D-021

Chair **Anaïs Nony** (University of Johannesburg)

Patricia Pisters (University of Amsterdam) Enchanted by "Blue Flowers of Technology": Mimetic Excess in Ecodelic Cinema

Amir Vudka (University of Amsterdam) Hallowed Circuits: Tracing the Techgnostic Threads of AI in Science and Science Fiction

Ruggero Eugeni (Università Cattolica del Sacro Cuore) TicTocGnosis. Platform media, young witchcraft, and the political economy of the visual

Erica Biolchini (University of Amsterdam) Medicinal Arts: Psychedelics, Ecodelic-Images, and Cinema-Trance as Relational Healing Practices

Sponsored by the **Speculative Fiction Workgroup; Media and Mental Health Workgroup**

B2 **Functional emergencies? Looking back at thirty years of European Film Industry** (1990-2020)

Room D-022

Chair **Andrea Pócsik** (Budapest Metropolitan University)

Daniel Biltereyst (Ghent University) & **Engelart Willems** (Ghent University) Emergencies and Emergence: The Flemish Film Industry. Examining the challenges and mitigations of the Flemish film industry over the past 30 years

Kaisa Hiltunen (University of Jyväskylä) A small nation perspective on European film industry – the case of Finland

Fernando Ramos Arenas (Complutense University of Madrid) A certain tendency in European cinema. Continuity an Unpredictable World (1990-2020)

Sponsored by the **Screen Industries Workgroup**

B3 **Emergencies of Gender and East-Central European Cinemas: Representations of Rape, Sexual Abuse, and Violence Against Women and Girls**

Room D-311

Chair **Cheryl Dueck** (University of Calgary)

Katarina Misikova (Academy of Performing Arts, Bratislava) Children in state of emergency: Representation of teenage characters exposed to sexual abuse in Slovak social film dramas

Elzbieta Durys (University of Warsaw) Everyday Violence Against Women: Everlasting Emergency or Constant Normalcy. The Case of Wojtek Smarzowski's films

Terez Vincze (ELTE Eotvos Lorand University) The Changing Representation of Sexual Abuse in Hungarian Cinema: A Social-Historical Perspective

Mónika Dánél (ELTE Eotvos Lorand University) Confronting Cinematic Representations of Rape and Sexual Abuse in Movies Set in Romania

B4 **Rediscovering video and installation art history in times of global emergencies**

Room D-312

Chair **Rossana Galimi** (State University of Milan)

Barbara Grespi (State University of Milan) Health emergency and the re-emergence of tele-media

Maria Teresa Soldani (University of Bologna) Video archives as sites of knowledge, participation, and empowering in the information age

Miriam de Rosa (Ca' Foscari University of Venice), **Miriam Rejas Del Pino** (Ca' Foscari University of Venice) Choosing is political. On curating videoart and writing its genealogy for the present

Respondent **Laura Cesaro** (Ca' Foscari University of Venice)

Sponsored by the **Cinema and Contemporary Visual Arts (CCVA) Workgroup; Media and Mental Health Workgroup**

B5 **Resisting Hollywood: Emerging Global Perspectives**

Room D-313

Chair **Vinzenz Hediger** (Goethe Universität Frankfurt)

Alejandra Bulla (Leibniz University Hannover) Living on the Margins of Hollywood: Negotiations of Belonging among Mexican Audiences

Daylenis Blanco Lobaina (Universidad de Oriente/University of Antwerp), **Philippe Meers** (University of Antwerp) Hollywood and the Cuban Oriente: The Curious Case of American films in the Cinema Culture of Santiago de Cuba 1950s-1960s

Kathleen Loock (Leibniz University Hannover), **Yining Zhang** (Leibniz University Hannover) Emerging Audiences: Generational Receptions of Hollywood Movies in China

Stefan Dierkes (Leibniz University Hannover) Seniorenkinos as Form of Resistance? A German Case Study of an Emerging Exhibition Format

Sponsored by the **Screen Industries Workgroup**

B6 **Temporalities**

Room D-314

Chair **Audrey Mitchell** (University of New South Wales)

Louis Bayman (University of Southampton) Stasis as emergency: temporality and the problem of progress in Zama (2017) and The Lighthouse (2019)

Nina Halton-Hernandez (University of Southampton) The Coast, The Climate Crisis and Temporality in The Coming-of-Age Documentary Film

Giuseppe Previtali (University of Bergamo) The Future Otherwise. Emergency Temporalities and Uprisings

Sebastian Scholz (Vrije Universiteit Amsterdam) Sensing Emergencies. Environmental Crises and the Emergence of Sensor-Media-Milieus

Sponsored by the **Sustainable Media Workgroup**

B7 **Emergency Ethics**

Room D-315

Chair **Kamil Lipiński** (University of Łódź)

Hande Çayır (University of Warwick) Institutional Regimes and Collaborative Filmmaking: Negotiating Power and Representation

Aysun Akan (Izmir University of Economics) - Violence against stray animals and media response

Nisa Yıldırım (Gelişim University) Romanticization of Pain After Earthquake: How was 'Oksijen' Newspaper Cancelled Due to its Article Letting the Photos Speak?

Sponsored by the **Media and Mental Health Workgroup**

B8 **Migration and Crisis**

Room E-101

Chair **Deniz Güneş** Yardımcı (Istanbul Bilgi University)

Celestino Deleyto (Universidad de Zaragoza) Mundane Space, Space of Nightmare: Marseille in Transit

Aine O'Healy (Loyola Marymount University) Emergencies of Interrupted Mobility: The Mise-en-Scène of Migrant Detention Camps

Ana-Aitana Fernandez-Moreno (International University of Catalonia), **Brunella Tedesco-Barlocco** (Film and Audiovisual School of Catalonia) The iconography of the white savior in Spanish media: the trace of colonialism within the migratory crisis

B9 **Aesthetics and Gaze**

Room E-102

Chair **Melanie Konrad** (University of Vienna)

Julian Hanich (University of Groningen) In Defense of Beauty

Sara Gelao (University of Amsterdam) The Cinema of the Soul: An Emergent Film Practice against Futuralgia

Özlem Güçlü (Mimar Sinan Fine Arts University) - Devouring Gaze of Sustainability Discourse: Animal Life in Bluefish and Dusky Grouper

Workshop B1 **Emergency/Pedagogy: A workshop on film and media studies in this time of (perpetual) crisis**

Room D-316

Alisa Lebow (University of Sussex)

Anat Pick (Queen Mary, University of London)

Patricia White (Swarthmore College)

Ayça Çiftçi (Bilgi University)

C1 Streaming platforms reconfiguring audiovisual markets, a perspective from MENA and Asia

Room D-021

Chair **Serkan Şavk** (İzmir University of Economics)

Ece Vitrinel (Galatasaray University) & **Uğurhan Topçuoğlu** (Galatasaray University) & **Neval Turhallı** (Open University of Catalonia) Continuity and Disruption in National Film Ecologies: Streaming Platforms in Türkiye

Asmaa Azizi (Sorbonne Paris Nord University) & **Maria Doss** (Sorbonne Paris Nord University) A look at the landscape of streaming platforms in the MENA region. The complexity of geographical, political and economic interweaving of an offer

Wan-Shin Chen (LabEx ICCA) From movies to series: The impact of the original streaming series on the creations of Taiwanese filmmakers

Christine Ithurbide (CNRS) Deployment of Platforms and the Dataification of the Audiovisual Industry in India

Sponsored by the **Screen Industries Workgroup**

C2 Film Industry and Emergencies

Room D-022

Chair **Kaisa Hiltunen** (University of Jyväskylä)

André Rui Graça (Lusófona University [CICANT]), **Rita Grácio** (Lusófona University [CICANT]), **Manuel José Damásio** (Lusófona University [CICANT]) Consumption of Film and Audio-Visual Content in Portugal: audiences' perceptions and preferences concerning the SVOD market

Virginia Crisp (King's College, London) The Importance of Remaining European: Audiovisual Policy & The Circulation of UK Independent Film

Alice Cati (Università Cattolica del Sacro Cuore), **Anna Chiara Sabatino** (University of Salerno) Emerging authoring. Amateur and participatory configurations in emergency management

Sponsored by the **Screen Industries Workgroup**

C3 Local Televisions, Uncovered. Trajectories across the Emergence of Italian Private Channels

Room D-311

Chair **Marta Boni** (Université de Montreal)

Damiano Garofalo (Sapienza Università di Roma) & **Giulia Crisanti** (Sapienza Università di Roma) 1984 and the Big Brother That You Did Not See Coming. Re-Interpreting the History of Italy's Private Tv Networks in the 1980s

Diego Cavallotti (Università degli Studi di Cagliari) & **Myriam Mereu** (Università degli Studi di Cagliari) "On an Island in the Sun". News-Making and Emerging Local Televisions in Sardinia: The Case of Sardegna 1

Riccardo Fassone (Università degli Studi di Torino) & **Paola Zeni** (Università degli Studi di Torino) The City Calls. The Politics of Localness in Italian Private TV Broadcasting in the 1980s

Luca Barra (Università di Bologna) & **Emiliano Rossi** (Università di Bologna) "That's What Audiences Expect from Us": Softcore Content and Local TV

C4 Migrant Cinema and Perspectives on Migration

Room D-312

Chair **Celestino Deleyto** (Universidad de Zaragoza)

Alexander DeMan (Ghent University / University of Antwerp) Universalizing diasporic cinema: migrant and diasporic filmmaking in Flanders, state support and public funding

Bengisu Kepsutlu (University of Leeds) More than an Emergency: Networks of Solidarity in Migrant Women's Cinema

Deniz Güneş Yardımcı (Istanbul Bilgi University) Creating Empathy for Migrants and Refugees: Contemporary Migration Movements in Interactive Films

Maro Agriti (National and Kapodistrian University of Athens) Hotspot "Greece": Filming the Refugee Crisis

C5 **Resource Cultures in State Socialist Educational Cinema**

Room D-313

Chair Elif Kaymaz (Middle East Technical University)

Victoria Elizarova (Goethe University, Frankfurt) "Who's More Important, What's More Necessary". Resource Culture in Early Soviet Educational films

Lucie Česálková (Charles University, Prague) Nuclear Promises. Media Tactics of Energy Emergency in State Socialist Czechoslovakia

Oksana Sarkisova (Central European University) Masha and the Road of Troubles: Nuclear Imaginary in the Late Soviet Educational Films

Respondent Zane Balčus (Vilnius University)

C6 **The Global South and its Methods**

Room D-314

Chair Baran Germen (Colorado College)

Baran Germen (Colorado College) The Emergent Archives of Şahsiyet/Persona (2018): Public Memory and the Shifting Media Landscape in Turkey

Raed El Rafei (University of Pittsburgh / University of California) Queer Responses to Israeli Pinkwashing: Awakening Sidelined Histories in Archival Media Practices

Sergio Rigoletto (University of Groningen) Mediated Proximities, Crossings and the Mediterranean Beach

C7 **Activism(s)**

Room D-315

Chair Giuseppe Fidotta (University of Groningen)

Melanie Konrad (University of Vienna) Peeling the Layers of Crisis. Divergence and Convergence in Alexander Kluge's and Rainer Werner Fassbinder's Contributions to Deutschland im Herbst (Germany in Autumn, 1978)

Jens Eder (Film University Babelsberg) & Britta Hartmann (University of Bonn) What is Needed to Understand Video Activism?

Zaira Zarza (Université de Montréal) Documentary Activism in 21st-Century Caribbean Ecocinemas

Gary Needham (University of Liverpool) An Elizabeth Taylor Emergency! AIDS activism and Eighties Hollywood

C8 **Indigenous Cinema**

Room D-316

Chair Özlem Savaş (European University Viadrina)

Daniela Berghahn (Royal Holloway, University of London) Cosmopolitan Exoticism and Environmental Catastrophe in Embrace of the Serpent

Humberto Saldanha (Queen's University Belfast) - Magic Realism as a Cosmopolitan Borderland: Expanding Reality through Sound, Affect and Indigenous Cosmologies in The Fever

Anna Stenport (University of Georgia, USA) Global Circumpolar Film Collaboration: Charting New Paths for Indigenous Media Sovereignty

Maria Luna Rassa (TecnoCampus Pompeu Fabra University) Knowledges beyond categories. A critical approach from documentary filmmaking to the idea of Anthropocene

Workshop C1 **Disability Media Studies. "Doing Research Together"**

Room E-101

Bregt Lameris (Open Universiteit van Nederland)

Mark Koning (Stichting Philadelphia)

Lesley Verbeek (Open Universiteit van Nederland)

Sponsored by the Media and Mental Health Workgroup

Keynote **Thursday, June 27th, 17.45 – 19.15, Block A Conference Hall**

Algorithmic audiences in the state of emergency

Joanna Zylinska (King's College London)

Moderator **Ahmet Gürata** (Izmir University of Economics)

This talk will look at audiences – at what they are and at how they see – at a time when computation is increasingly shaping both our world and our experience of it. Going beyond the humanist framing of audience studies, it will start from recognising that multiple processes of algorithmic automation have furnished a new category of a collective perceiver, i.e., receiver of visual, auditory and other sensory stimuli. This collective perceiver can be called 'algorithmic audiences', a term that encapsulates both human and nonhuman agents. The state of emergency in which said audiences find themselves refers, on the one hand, to the wider socio-political context when the exception of violence becomes the norm, and, on the other, to a situation in which the very algorithmic status of those audiences places them in a state of emergency. However, my aims in this talk are not only diagnostic but also propositional. Having considered the algorithmic mode of operation that characterise audiences today and the forms of violence enabled by it, we will discuss the possibility of emancipatory agency emerging from within this hybrid human-nonhuman complex. The state of emergency will therefore also be a state of emergence. Creative media practice (including my own) which engages algorithms as both its subject and infrastructure will serve as a laboratory for investigating this possibility.



Joanna Zylinska is a writer, artist, curator and Professor of Media Philosophy + Critical Digital Practice at King's College London. She is also a member of Creative AI Lab, a collaboration between King's and Serpentine Galleries. Zylinska is an author of a number of books – including AI Art: Machine Visions and Warped Dreams (Open Humanities Press, 2020) and Nonhuman Photography (MIT Press, 2017). An advocate of 'radical open access', she is an editor of the MEDIA : ART : WRITE : NOW book series for Open Humanities Press. Her own art practice involves experimenting with different kinds of image-based media. She is currently researching perception and cognition as boundary zones between human and machine intelligence, while trying to map out scenarios for alternative futures. Her latest book is The Perception Machine: Our Photographic Future Between the Eye and AI (MIT Press, 2023, open access).

D1 **Ecologies for the end of the world – cinematic reactions to environmental emergencies**

Room D-021

Chair **Magdalena Cabaj** (University of Toronto)

Borbála László (University of Debrecen) Multispecies Communitas: The Posthumanist Biopolitics of Martin Rosen's The Plague Dogs and Wes Anderson's Isle of Dogs

Magdalena Cabaj (University of Toronto) Gaze of the Voiceless: Agnieszka Holland's Films as a Reaction to Humanitarian and Environmental Crisis

Katya Krylova (University of Canterbury) Portraying Emergency through Human-Whale Conversations: Extractive Capitalism and Extinction in Apple TV+ Extrapolations

Sponsored by the **Speculative Fiction Workgroup; Film Animal Studies Workgroup; Sustainable Media Workgroup**

D2 **Personal and Collective Responses to (Old and New) Emergent Media**

Room D-022

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

Patrícia Nogueira (University of Beira Interior / LabCom) Exploring Transcendental Consciousness: Archival Material in Documentaries and the Specters of the Past

Zsolt Gyenge (Moholy-Nagy University of Art and Design) Expanded Cinema: An Always Emergent Media

Luís Frias (University of Beira Interior / ICNOVA-iNova Media Lab and LabCom - Communication & Arts) & **Renata Ferraz** (University of Beira Interior, LabCom, Communication & Arts, and University of Lisbon, FBAUL/CIEBA) The emergency of co-creative dialogue between artists and researchers: the case of the Laboratory for Research and Shared Creation

Annalisa Pellino (IULM University, Milan) Sound-based Emergent Media. Critical Approaches to the Mediated Voice in Arts and Media

Sponsored by the **Cinema and Contemporary Visual Arts (CCVA) Workgroup**

D3 **Film festivals and archives**

Room D-311

Chair **Dunja Jelenkovic** (Ca' Foscari University)

Minerva Campos Rabadán (University of Castilla-La Mancha) & **Violeta Kovacsics** (Pompeu Fabra University / ESCAC Film School) Film festival and democratic transition: a case study of the San Sebastián Film Festival from 1975 to 1986

María Paz Peirano (Universidad de Chile) Emergent and elusive archives: film festivals and cultural diplomacy in Chile

Aida Vallejo (University of the Basque Country UPV/EHU) Reconstructing the history of a festival through its spaces

Sponsored by the **Film Festival Research Workgroup**

D4 **Ephemeral Emergency. Film Collectibles, Papers and Artefacts in Italy (1936-1966)**

Room D-312

Chair **Laura Cesaro** (Ca' Foscari University of Venice)

Martina Zanco (University of Udine) "This Rubbish May Be Significant". Cinephemera in the Archive(s)

Laura Busetta (University of Messina) Personal Emergencies: Subjective Experience and Film Consumption in the Intimate Diary

Simone Dotto (University of Udine) (Re)collecting the Nation. Newsreel Films, Trade Cards, Sticker Books and other Object Lessons in post-WWII Media Participation.

Sponsored by the **Cultural Memory and Media Workgroup**

D5 **Video Essays in Times of Emergency: Interweaving Emotions across Environmental, Feminist, and Aging Studies**

Room D-313

Chair **Celia Sainz** (University of Massachusetts)

Lisa DiGiovanni (Keene State College) Toxic Masculinity, Rage, and Activism in Chile and South Africa

Barbara Zecchi (University of Massachusetts) Silent Vulnerabilities: Aging and Raging in the cinemas of the Global South

Celia Sainz (University of Massachusetts) Desolate Landscapes: Embracing Dark Ecology within the Climate Crisis

Respondent Chiara Grizzaffi (Università IULM)

Yamila Díaz Moreno (Carlos III University) Digital archiving: How the gap in the history(ies) of Cuban Diaspora Films is being filled from the point of view of official memory and exile memory.

Sponsored by the Cultural Memory and Media Workgroup

D6 **Night and the Off-Hours of Urgency Across Media**

Room D-314

Chair Toni Pape (University of Amsterdam)

Alanna Thain (McGill University) Sleep's Other Sights: Revisionary Crisis in the Work of Saodat Ismailova

Eleonora Diamanti (John Cabot University) Blackouts: protests and the politics of the night in contemporary Cuban documentary

İpek Türeli (McGill University) Spatial Justice, Noctural Temporalities: Construction and Crisis in the City Film

D7 **Film Preservation and Archive**

Room D-315

Chair İpek A. Çelik Rappas (Koç University)

Clément Lafite (University of Udine) An ecocritical approach to film preservation historiography

Mary-Joy van der Deure (Utrecht University) Towards climate conscious preservation: Material entanglements in the digital, audiovisual archive.

Rafał Syska (Jagiellonian University in Krakow) - Film as an object in museums of cinema. Dematerialization, digitalization, rethinking on narrative and spatial status.

D8 **Pandemic Emergencies**

Room D-316

Chair Murat Akser (Ulster University),

Paolo Carelli (Università Cattolica del Sacro Cuore), Anna Sfardini (Università Cattolica del Sacro Cuore) Narrating the pandemic emergency: diverse rhetorical strategies of Italian talk shows and their audiences

Senem Duruel Erkılıç (Mersin University), Hakan Erkılıç (Mersin University) Special Film Fund for Crisis Periods: The Case of COVID-19 Pandemic in Turkey

Maria A. Velez Serna (University of Stirling) - Precarious cinema practices in post-lockdown Scottish cities

D9 **Feminist Perspectives**

Room E-101

Chair Derya Özkan (Izmir University of Economics)

Miriam Sánchez-Manzano (Pompeu Fabra University), Edurne Larumbe-Villarreal (Pompeu Fabra University) - Water Bodies: New Materialisms in El agua (2022), Las chicas están bien (2023), and Creatura (2023)

Jana Dudková (Slovak Film Institute) Anthropocene and its Gender-Related Emergencies: Ecofeminist Approaches to Vegetomorphism in (Eastern and Western) European Cinema

Dagmara Rode (University of Lodz) Digital feminism and affective solidarity: reflections on the practices of the contemporary Polish feminist activism

Workshop D1 **Participatory Filmmaking as a Research Method (in Migration Studies)**

Room E-102

Sezen Kayhan (Johannes Gutenberg University of Mainz)

Irene Gutiérrez Torres (Vrije Universiteit Brussels)

İlke Şanlıer (Çukurova University)

Sally Hllouby (Çukurova University)

Workshop D2 **Emergencies, Challenges, and Opportunities for Film and Media Scholars of the Other Europe**

Room E-103

Elzbieta Durys (University of Warsaw)

Katarína Mišíková (Academy of Performing Arts, Bratislava)

Elīna Reitere (Kino Raksti)

Renata Šukaitytė (Vilnius University)

Balázs Varga (ELTE Eötvös Loránd University, Budapest)

SESSION E — Friday, June 28th, 14.00 – 15.45

E1 **Resilience in a State of Emergency: Thinking through Kurdish Film Practices**

Room D-021

Chair Ahmet Gürata (Izmir University of Economics)

Kevin Smets (Vrije Universiteit Brussel) Kinotopic counter-geographies: redrawing borders through insurgent filmmaking in Rojava

Suncem Koçer (Koç University) Resilience as a capacity of emergent media to act within and against the system

Bahar Şimşek Day (Bilkent University) Film Festivals as Political Pedagogy: Educating a Kurdish Audience

Respondent Rosa Barotsi (University of Modena and Reggio Emilia)

Sponsored by the Film Festival Research Workgroup

E2 **Retelling film history through a non-human lens – tales for the epoch of the Anthropocene**

Room D-022

Chair Borbála László (University of Debrecen)

Marek Jancovic (Vrije Universiteit Amsterdam) The "raw nature" of cinema: Rethinking technological histories of film through plant and animal materials in early celluloid manufacturing

Michał Matuszewski (University of Warsaw) Tardigrades at the End of the World: Eco-Emergencies and Polish Science Films of the 1960s

Respondent Ina Karkani (Freie Universität Berlin)

Sponsored by the Film Animal Studies Workgroup; Sustainable Media Workgroup

E3 **Reconstructing Cinema: Transformations from the Post-War Era to the Economic Boom in Italian Films – Sponsored by the Cultural Memory and Media Workgroup**

Room D-312

Chair Luca Barra (University of Bologna) & Miriam de Rosa (Ca' Foscari University of Venice)

Angelo Pietro Desole (Università degli Studi di Milano) Censorship in the first era of the "Catholic regime" in Democratic Italy

Elisa Farinacci (University of Bologna) Shifting Landscapes: Exploring Italy's Sociopolitical Transformations in 1940s and 1950s Documentaries

Laura Cesaro (Ca' Foscari University) Labor and ecology in Italian audiovisual production during the 1960s and 1970s

Gabriele Landrini (University of Bari "Aldo Moro") Nobody can judge me. The Youth Emergency in the Italian Cinema of the Sixties

E4 **Family Emergencies on the Eastern European Screen**

Room D-313

Chair **László Strausz** (ELTE, Budapest)

György Kalmár (University of Debrecen) Social crises and family emergencies on the Hungarian screen: The case of
Wild Roots (Hajni Kis, 2021)

Eszter Ureczky (University of Debrecen) Emergencies of Parental Care and Gender Roles in Six Weeks (Noémi Veronika Szakonyi, 2023) and High Rescue (András Fésős, 2023)

Lóránt Stőhr (University of Theatre and Film Arts Budapest [SZFE]) The crisis of families in the post-communist autocracy in Szabolcs Hajdu's films

Andrea Pócsik (Budapest Metropolitan University) Documenting emergencies: The weight of involvement and the burden of responsibility

E5 **Mediations of Queer Perspectives**

Room D-314

Chair **Thomas Keogh** (Izmir University of Economics)

Robert Mills (University of Southampton) Surfacing Despair: Gregg Araki's Nowhere (1997) and the Politics of Reduction

Darien Sanchez-Nicolas (John Abbott College) Cruising Dystopia: @joh_wayne7, @la_pajarita_oficial and the (bio)(necro)political mediations of Caribbean queer and trans identities.

Bjarke Liboriussen (University of Nottingham Ningbo China) Alice of Resident Evil as the Anthropocene's ecoqueer, non-playable avatar

Murat Akser (Ulster University), **Dikmen Yakalı** (Izmir Institute of Technology) Failed Love as Counter-Narrative: A Cinematic Exploration of "Queer" Affection in Bergen and Bihter

E6 **Emergent Media and Storytelling**

Room D-315

Chair **Burak Doğu** (Izmir University of Economics)

Kate Erskine (Northwestern University) "In My #Sadgirl Era": The Aesthetics of Feminized Trauma on TikTok

Ondřej Zach (Palacký University, Olomouc) Between an emergency and an opportunity. Learning from the discourse of the transiting Czechoslovak film industry of the 1990s

Güler Canbulat (Istanbul Gelisim University) ICTs-mediated Practices and Counter Strategies Developed by African Migrants in Times of Emergencies

E7 **Film Industry and Cinemagoing**

Room D-316

Chair **Ayça Çiftçi** (Bilgi University)

Lydia Papadimitriou (Liverpool John Moores University),

Petar Mitric (University of Copenhagen) The value of film academics for the (European) audiovisual industry: Methodological considerations

Adnan Şahin (Bilkent University) Women Directors in Turkish Film Industry: Government Funding, Distribution and Exhibition

Aydın Çam (Çukurova University), **Çiğdem Aksu Çam** (Adana Alparslan Türkeş Science and Technology University) - Evaluation of the Current Status of Adana Cinema Heritage Inventory and Development of Policy Recommendations for the Protection After the 6 February 2023 Earthquakes

Barçın Boğaç (Eastern Mediterranean University) - Reconsidering Cinema as an Emergency Peacebuilding: Overlooked Potential of Cinemagoing in Cyprus Conflict

Sponsored by the **Screen Industries Workgroup**

E8 **Serial narratives and Crisis**

Room E-101

Chair Dennis Broe (The Sorbonne)

Aslı Ildır (Postdoctoral Researcher) Netflix's Post-Pandemic Dystopian Trend: An Audience Perspective on Post-Apocalyptic Narratives in Streaming

Martha Shearer (University College Dublin) The Curse and the crisis in crisis

Susanne Eichner (Film University Babelsberg) - Representation of disaster: Transatlantic as transnational and transhistorical drama

Lidia Merás (Universidad Autónoma de Madrid) Dark times, white fantasies. Ethnicity and collapse in European miniseries

Sponsored by the Speculative Fiction Workgroup

E9 **Perspectives on Borders and Ageing**

Room E-102

Chair Colleen Kennedy-Karpat (Bilkent University)

Baran Demirkol (Bilkent University) Treading the Border: What Makes a Film Kurdish?

Andrea Virginás (Babes-Bolyai University) Emergency Over? Europe's Eastern Border and Melancholic (Aging) Men in post-2015 European 'second cinema'

Tony Tracy (University of Galway) Ageing, Emergencies and Cine-Care in Contemporary Documentary

Workshop E1 **Technics: Media in the Digital Age**

Room D-311

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

Nicholas Baer (University of California, Berkeley)

Deniz Göktürk (University of California, Berkeley)

Malte Hagener (Philipps University of Marburg)

Kartik Nair (Temple University)

Keynote **Friday, June 28th, 17.15 – 18.45, Block A Conference Hall**

Co-Creating Media with Communities, across Disciplines and with AI

William Uricchio (MIT / Utrecht University) and Kat Cizek (MIT Open Documentary Lab)

Moderator Colleen Kennedy-Karpat (Bilkent University)

Co-creation is everywhere: It's how the internet was built; it generated massive prehistoric rock carvings; it powered the development of vaccines for COVID-19 in record time. Co-creation offers alternatives to the idea of the solitary author privileged by top-down media. But co-creation is easy to miss, as individuals often take credit for—and profit from—collective forms of authorship, erasing whole cultures and narratives as they do so. Drawing on our recent book Collective Wisdom (2022) we would like discuss co-creation as a concept and as a practice, tracing co-creation in media-making that ranges from collaborative journalism to human–AI partnerships.

The emergencies central to this year's conference offer compelling answers to the questions: why co-create? and why now? Drawing on our co-authors' and collaborators' remarkable array of professional and personal experience, we will focus on radical and sustained practices of co-creating media within communities and with social movements. And we will explore the urgent need for co-creation across disciplines and organizations, as well as the latest methods for collaborating with nonhuman systems in biology and technology. The idea of "collective intelligence" is not new, and it has been applied to such disparate phenomena as decision making by consensus and hived insects. Collective wisdom goes further. With conceptual explanation and practical examples, we will argue that co-creation only becomes wise when it is grounded in equity and justice.



William Uricchio is Professor Emeritus of Comparative Media Studies at MIT and Professor Emeritus of Comparative Media History at Utrecht University in the Netherlands. He founded and until 2023, led, the MIT Open Documentary Lab and was Principal Investigator of the Co-Creation Studio. His research considers the interplay of media technologies and cultural practices in relation to representation, knowledge, and publics.

With a focus on media 'beginnings', he explores such things as early 19th Century conjunctures among photography, telegraphy, and computation; the place of telephony in the development of television and film at the other end of the 19th C; and the work of algorithms in our contemporary cultural lives. His work links past and future, seeking developmental patterns and points of distinction. He is interested in the narrative possibilities of 'unstable' media and their implications as cultural operating systems for social cohesion and the representation of reality.



Katerina Cizek is an influential figure in international media, with over 25 years of experience as a Peabody- and Emmy-winning documentarian, author, producer, and senior leader working with collective processes and emergent technologies. She is the co-founder, research scientist, and artistic director of the Co-Creation Studio at MIT Open Documentary Lab. She co-wrote the world's first comprehensive book on co-creating media, Collective Wisdom, published by MIT Press in 2022. At the studio, she designs and leads innovative incubators, workshops, research projects, delegations, and fellowships fusing art, documentary, and journalism with emergent tech and science.

For over a decade, Cizek worked as a documentary director at the National Film Board of Canada, transforming the organization into a world leader of digital storytelling with the projects HIGHRISE and Filmmaker-in-Residence. Founded on both community-based and global partnerships, these two long-form digital projects garnered international awards and critical acclaim. Cizek's earlier human-rights documentary film projects — on subjects ranging from the handycam media revolution to people smuggling and the Rwandan genocide — instigated criminal investigations, changed United Nations policies, and screened as evidence at an International Criminal Tribunal, as well as on television and at festivals around the world.

Currently, Cizek serves on multiple boards, including the inaugural Interactive Board of Jurors for the Peabody Awards. She is a mentor for the fellows program at NEW INC in New York City. She has advised many media labs, including Sundance, ESoDOC, and CPH:LAB. She is the Executive Producer for Assia Boundaoui's 2022 Inverse Surveillance Project. Cizek was a Distinguished Visiting Professor at Toronto Metropolitan University and, prior to that, a Visiting Artist at MIT. She is a proud member of the Directors' Guild of Canada. As a frequent keynote speaker, panelist, and moderator, she advises on, designs, and facilitates programs around the world.

SESSION F — Saturday, June 29th, 09.00 – 10.45

F1 **Turkish TV Series**

Room D-021

Chair **Eylem Yanardağoğlu** (Yaşar University)

Arzu Öztürkmen (Boğaziçi University) Disguised Political Expressivity in Dizi: The Creative Input of Screenwriters in Turkish Television Drama

Ece Algan (California State University San Bernardino), **Yeşim Kaptan** (Kent State University) Targeting culture industries: How illiberal regimes control transnational television

Ayşegül Kesirli Unur (Istanbul Bilgi University) Reflexivity in Turkish TV Series on Streaming Platforms

Sponsored by the **Screen Industries Workgroup**

F2 **Eco-cinema and Sustainable Filmmaking**

Room D-022

Chair Lydia Papadimitriou (Liverpool John Moores University)

Eivind Røssaak (National Library of Norway) Climate Action Film: An Aesthetic Approach to Resistance and Democracy

Janice Loreck (University of Melbourne) - Films, Festivals and Extreme Heat: The MWFF 48hr Film Challenge

Marta Materska-Samek (Lusofona University),

Małgorzata Kotlińska (Lusofona University) Managing green transition in European film industry - challenges for small European markets

Miroslav Vlček (University of Ostrava) Sustainable Filmmaking Initiatives in the Czech Republic: A Case Study of the First National Platform

Sponsored by the **Film Festival Research Workgroup; Sustainable Media Workgroup**

F3 **Filming Local/Migrant Conflict in Central European Border Regions**

Room D-311

Chair **Aga Skrodzka** (Clemson University)

Cheryl Dueck (University of Calgary) Gendered Affect in Central European Migration Conflict Films

Katarzyna Marciniak (Occidental College) Hospitality/Hostility and Refugee Therapy: Agnieszka Holland's Green Border (2023)

Balázs Varga (ELTE Eötvös Loránd University, Budapest) Imaginary Protection: Intimacy, Emotions, the Migrant Other, and Geopolitical Visions in the Films of Szumowska and Mundruczó

Renata Šukaitytė (Vilnius University) The Dynamics of the Eastern EU Borders in Lithuanian Documentary Film

F4 **Resilience and Healing**

Room D-312

Chair **Hande Çayır** (University of Warwick)

Janin Tscheschel (University of Bonn) Sweet medicine: watching films instead of swallowing pills? The potential of cinema therapy in mental health emergencies

Xindi Li (University of California, Santa Cruz) Turning the World Inside Out: Resilient Futures, Cybernetic Nostalgia

Özlem Savaş (European University Viadrina) Living with loss and uncertainty: Resilience and recuperation in affective media imaginaries of post-Gezi displacement from Turkey

İlke Şanlıer (Çukurova University), **Ümit Güç** (director), **Mert Eşberk** (director) Cinematic Resilience: Community Building through Cinema in Post-Earthquake Samandağ, Turkey

Sponsored by the **Media and Mental Health Workgroup**

F5 **Village Modern**

Room D-313

Chair **Hadi Gharabaghi** (Fairfield University)

Bindu Menon (Azim Permji University) “Propaganda Vans, Magic Lanterns and Loudspeakers”: Architectures of Village cinema in late colonial Travancore (1930-1950)

Hongwei Thorn Chen (Tulane University) Mirrors of Community: The Bridge to Yinhsi (1946) and other Sino-American Futures

Britta Ohm (University of Mainz) Village Dreams/Village Nightmares: Modernizing Post-War Germany with Turkish/Kurdish Migrant Workers

Farbod Honarpisheh (Yale University) On Vanishing Mud Roads, Mud Walls: The Modernist Countryside of Cinematic Iran

F6 **Feminist Media Practices as Counter-hegemonic Emergencies**

Room D-314

Chair **Rosana Maule** (Concordia University Montreal)

Mafalda Ade Winter (Concordia University Montreal) Women Filmmakers' Alternative Approaches to Disasters and Crises in Turkey

Ruken Doğu Erdede (Kadir Has University) On the Set Front: Women's Existence Struggle in Turkey's Television and Film Industry

Dunja Jelenkovic (Ca' Foscari University) Borders and Boundaries through a (Fe)Male Lens – The Case of the Northern Adriatic

Rosanna Maule (Concordia University) Women’s Film Festivals as Circuits of Cooperation: The Flying Broom Festival

Sponsored by the **Film Festival Research Workgroup**

F7 **Useful Cinema for Surveillance and Coercion in Eastern Bloc Countries: Usages, Practices and Types**

Room D-315

Chair **Christian Ferencz-Flatz** (Babes Bolyai University, Cluj)

Irina Tcherneva (CNRS) Population’s control and propaganda: Soviet film policy towards displaced persons (DP) after the Second World War

László Strausz (Eötvös Loránd University) Abandoning political persuasion. Process narratives in the BM film studio during ideological crisis

Sophia Gräfe (Humboldt-Universität zu Berlin) Blurred images. Visual Control and Epistemic Failure in East German Secret Service Films

Respondent **Christian Ferencz-Flatz** (Babes Bolyai University, Cluj)

F8 **New Media Geographies**

Room D-316

Chair **Neha Bhatia** (University of Antwerp)

Philip Drake (Manchester Metropolitan University) Free Your Mind? Reconstructing Manchester as a media and tech city

Linda Kopitz (University of Amsterdam) Model/City: Architectural Media and the Aesthetics of Playfulness

Nino Domazetovikj (imec-SMIT- Vrije Universiteit Brussel) Localization and Investment Strategies of Global SVOD Providers: Evidence from Small European Audiovisual Markets

Neha Bhatia (University of Antwerp) Creativity, Passion, and Community: Rise of India’s Transnational Producers

F9 **Documentary and Change**

Room E-101

Chair **Patrícia Nogueira** (University of Beira Interior / LabCom)

Wissam Mouawad (Abu Dhabi University) Christian Ghazi.
Resistance at the Brink of Disappearance

Ritika Kaushik (Goethe University, Frankfurt) Countering Violence in Indian Public Life: State Sponsored Documentary Film's Entanglements with Popular Hindi Cinema during Emergencies

Lucia Rodriguez (Universidad Carlos III de Madrid) Anthropocene, ghosts and the materiality of mass tourism: aesthetics and practices around beach tourism in Spanish contemporary non-fiction

Ling Zhang (State University of New York, Purchase College) Colorful Defiance: Migrant Workers' Subcultural Movement in We Were Smart (2019)

Sponsored by the **Documentary Workgroup**

Workshop F1 **The Social and Technical Emergencies of Specworld: John Caldwell's "Tectonic Approach" as Conceptual Provocation for Media Studies**

Room E-102

Hanna Surma (Utrecht University)

Luca Barra (Università di Bologna)

Anne Kustritz (Utrecht University)

Sebastian Scholz (Vrije Universiteit Amsterdam)

Patrick Vonderau (University of Halle)

G1 **The Emergence of Disability Media Studies**

Room D-021

Chair **Eszter Ureczky** (University of Debrecen)

Magdalena Zdrodowska (Jagiellonian University) What is deaf cinema?

Lesley Verbeek (Open Universiteit van Nederland) Eugenics Propaganda Old and New: Film and the Eugenicist Gaze

Jan Müggenburg (Leuphana University Lüneburg) From Eye Tracking to Gaze Control. Eye Tracking as Disability Tech

Bregt Lameris (Open Universiteit van Nederland) Bridging the Gap between Disability and Media Studies. The Stare as a Film Analytical Concept

Sponsored by the **Media and Mental Health Workgroup**

G2 **Embodied Narratives: Migration, Transformation, and Diaspora in Contemporary Cinema**

Room D-022

Chair **Aslı Ildır** (Postdoctoral Researcher)

Özgür Çiçek (University of Amsterdam) Embodied historiography and artistic documentary: Screens and their emergent continuations

Allison Mackey (Universidad de la República, Uruguay) E/mergence of Anthropocene Affect: Negative erotics of the more-than-human in The Vegetarian (2009) and The Fifth Thoracic Vertebrae (2022)

J. Y. Irene Lee (University of Cambridge) At Home and Elsewhere: Study of moving image and diasporic consciousness

Respondent **Elif Sendur** (Rutgers University New Brunswick)

G3 **Historical Perspectives**

Room D-311

Chair **Aydın Çam** (Çukurova University)

Elif Kaymaz (Middle East Technical University) Mediating Duty and Spectacle: Curating and Representing Public Space as Wartime Measures in Turkey (1938-1946)

Jülide Etem (University of Virginia) - Screens & Statecraft: USIS Film Diplomacy in Cold War Turkey

Hannah Spaulding (University of Liverpool) - Cable and Urban Crisis: Wired Television as Emergency Response in Cold War America

Ariadna Cordal (Pompeu Fabra University) - Projecting a Hydroelectric Nation: An Ecocritical Approach to Dams in Francoist Newsreels and Documentaries

G4 **Crises of Identity in East Asian Auteur Cinema**

Room D-312

Chair TBA

Sulgi Lie (Bauhaus-University Weimar) Filming/No Filming. Hong Sangsoo, or, how to make films about not-making films

Daniel Fairfax (Goethe Universität-Frankfurt) Transnational Self-Reflexivity in Claire's Camera by Hong Sang-soo

Victor Fan (King's College London) Writing Evans Chan

Maja Korbecka (Freie Universität Berlin) Film auteur in China's art cinema: the tribulations of young Chen Kaige

G5 **Forensic Investigations and Recreations**

Room D-313

Chair Blythe Worthy (University of Sydney)

Rosa Cinelli (University of Milan) Forensic Gaze and the Courtroom: Mediating the Crime Scenes in the Trials for the 2015 Terrorist attacks in Paris (V13)

Senjuti Mukherjee (University of Pittsburgh, Pennsylvania) Occupation Infrastructure and Documentary Modes: A Transforming Politics of the Visual

Esin Paça Cengiz (Kadir Has University), Zeynep Uçar (Kadir Has University) Embodying Witness: Virtual Reality, Post-Trauma, and User's Agency in September 1955

G6 **Advertising Film as a Medium of Crisis in Postsocialist Romania and Bulgaria**

Room D-314

Chair Lucie Česálková (Charles University, Prague)

Christian Ferencz-Flatz (Babes Bolyai University, Cluj) & Ana Szel (Babes Bolyai University, Cluj) Establishing Postsocialist Advertising as a Medium of Crisis

Liri Chapelan (Babes-Bolyai University, Cluj) Selling the act of buying: advertising during two financial crises in Romanian recent history

Elza Ibroscheva (Southern Illinois University, Edwardsville) Bulgarian Advertising in post-socialism: Gender, class, and family between consumption and consciousness

Respondent Lucie Česálková (Charles University, Prague)

G7 **Depictions of Crisis and Trauma**

Room D-315

Chair Çağrı İnceoğlu (Yaşar University)

Vesi Vuković (University of Bremen) Art as a tool to respond to emergencies: Vera Jocić's Appeal (1964) and The Sounds of Marble (1971)

Hyunseon Lee (SOAS, University of London / Universität Siegen) North Korean defector narratives in the Korean Wave – K-dramas and films

Eija Niskanen (University of Helsinki) Negotiating Trauma – Depicting Post-War in Recent Japanese Cinema

Glòria Salvadó Corretger (Pompeu Fabra University), Polina Gorbaneva (Pompeu Fabra University), Santiago Fillol (Pompeu Fabra University) Dead bodies in the age of intelligent machines: The visual representation of the first corpses of the Ukrainian war

Sponsored by the Cultural Memory and Media Workgroup; Media and Mental Health Workgroup

G8 **Data and Algorithm**

Room D-316

Chair A. Özgür Gürsoy (Izmir University of Economics)

Anaïs Nony (University of Johannesburg) From Artificial Intelligence Emergency to the Collective Economy of the Future

Bjorn Beijnon (University of Amsterdam) Data, Platforms, and the Web of Conspiracy Realities: Emerging Realities in Times of Post-Truth

Nicole Braida (Johannes Gutenberg University Mainz) "The humanitarian treatment of actuality" in participatory data-driven practices of humanitarian mapping

Eszter Polonyi (University of Udine/University of Nova Gorica) The Civic Gaze: Origins of Identity Recognition in Science and Cinema

G9 **Exploring Interspecies Narratives: Human-Animal Dynamics in Contemporary Cinema**

Room E-101

Chair **Aysun Akan** (Izmir University of Economics)

Ina Karkani (Freie Universität Berlin) “Are You Really Human?” Performing Animality in Toni Erdmann (2016) and The Square (2017)

Marta Maciejewska (University of Gdańsk) Relations between People and Animals in Václav Marhoul’s The Painted Bird in the Context of the Film’s Critical Reception

Patrycja Chuszcz (University of Lodz) Empowering Animal Narratives in Mainstream Cinema? A Young Audience Perspective

Respondent Marek **Jancovic** (Vrije Universiteit Amsterdam)

Sponsored by the **Film Animal Studies Workgroup**

Workshop G1 **The social and technical emergencies of Specworld, Part 2: John Caldwell’s toolbox for analyzing exploitation and agency in the cross-media industries**

Room E-102

Markus Stauff (University of Amsterdam)

Susanne Eichner (Film University Babelsberg Konrad Wolf)

Philipp Keidl (Utrecht University)

Judith Keilbach (Utrecht University)

Sponsored by the **Screen Industries Workgroup**

Workshop G2 **Temporalities of emergency and care in feminist filmmaking practices**

Room E-103

Rosa Barotsi (University of Modena and Reggio Emilia)

Elli Vassalou (The Post [Film] Collective)

Ahu Öztürk (The Purple Meridians)

Bahar Şimşek Day (Bilkent University)

Lisa Çalan (The Purple Meridians)

Mirra Markhaeva (The Post [Film] Collective)

Rabab el Mouadden (Independent researcher)

H1 **TV series in Turkey: Crisis in Governance, Production and Narratives**

Room D-021

Chair **Arzu Öztürkmen** (Boğaziçi University)

Feyza Akınerdem (Boğaziçi University) Media Governance in Transition: RTÜK's Evolution from Regulator to Populist Catalyst in Turkish Television

Zeynep Serinkaya Winter (Nottingham Trent University), **Cüneyt Çakırlar** (Nottingham Trent University) Families in Constant Crisis: Ömer and Politics of Intimacy in New Turkey

İpek A. Çelik Rappas (Koç University) Shooting in a Malleable City: The Labor of Fixing Locations

Ergin Bulut (Goldsmiths College, University of London) Theorizing hope in drama production amidst market pressures and state censorship

Sponsored by the **Screen Industries Workgroup**

H2 **Landscapes of War**

Room D-022

Chair **Sezen Kayhan** (Johannes Gutenberg University of Mainz)

Aga Skrodzka (Clemson University) Detritus of War: Syrian/Ukrainian Perspective in Alina Gorlova's This Rain Will Never Stop

Tamas Nagypal (Toronto Metropolitan University) The (Geo-)Politics of Cruelty in Films of the Donbass Conflict

Zane Balcus (Vilnius University) Narrating war time experiences through personal gaze

Sponsored by the **Documentary Workgroup**

H3 **Human Connection in Crisis: Intimacy and Vulnerability in Film**

Room D-312

Chair **Temmuz Süreyya Gürbüz** (University College Dublin)

Jennie Carlsten (Ulster University) The Aesthetics of Longing: Emotion and Connection in C'mon, C'mon

Temmuz Süreyya Gürbüz (University College Dublin) Navigating Hegemonic Media Formats

Aaron Hunter (Trinity College Dublin) "We're Totally Fine": The Crisis of Male Intimacy in Old Joy and Humpday

Nessa Johnston (University of Liverpool) The Queer Failures of Charles Eastman: Intimacy, The Archive, and Lost Films of 1970s New Hollywood

H4 **Bodies in Virtual Reality: Embodiment, Immersion and Autoscopy**

Room D-313

Chair **Elif Akçalı** (Kadir Has University)

Reşat Fuat Çam (Istanbul Bilgi University) Body as Interface: Embodied strategies in VR

Esen Tan (Kadir Has University) Agency of Immersion: Consent of Useful Bodies

Elif Akçalı (Kadir Has University) Autoscopy: Rethinking Spectatorship Through Production Process of a VR Experience

H5 **Emergent South African Screen Culture: Crisis as Catalyst**

Room D-314

Chair **Annel Pieterse** (Stellenbosch University)

Annel Pieterse (Stellenbosch University) The Occult as Emergent Trope in Contemporary South African Television

Helena Baard (Stellenbosch University) Ideology and Afrikaans Cinema: a historical review of the development of Afrikaans cinema as response to crises

Dian Weys (Groningen University) Towards a witnessing cinema: Homelessness, the filmmaker's responsibility and the short fiction film

H6 **The Precarity of Camera-Based Media in the Age of the Stochastic Parrot**

Room D-315

Chair **Toros Mutlu** (Izmir University of Economics)

Liv Hausken (University of Oslo) Unpredictable futures of photography

Susanne Østby Sæther (Curator and researcher) An AI-rchival Impulse? Photographic Futures through the filter of past images

Ståle Grut (University of Oslo) Future(s) of Visual Investigative Journalism after Photography's Epistemic Emergency

Arild Fetveit (Kristiania University College) Theorizing Camera-Based Evidence in the Age of the Stochastic Parrot

H7 **Sensory Perceptions**

Room D-316

Chair **Savaş Arslan** (Dokuz Eylül University)

Morten Søndergaard (Aalborg University), Anna Nacher (Jagiellonian University) Sonic Episteme of the Cultures of Emergencies

Giancarlo Grossi (Catholic University of the Sacred Heart, Milan) The Emergence of Smell. Media Archeology of the Scent and New Olfactory Media

Sponsored by the **Sound and Music in Media Workgroup**

H8 **Climate Debate and New Media**

Room E-101

Chair **Zehra Cerrahoğlu** (Dokuz Eylül University)

Burak Doğu (Izmir University of Economics), **Gizem Melek** (Yaşar University) - Issue networks and the local dynamics of climate crisis debates in Turkey

Daniel Strutt (Goldsmiths, University of London) - The Cultural Metaverse, Climate Emergency, and the Digital Talisman Image

Emre Sünter (Kadir Has University) Mucilage in the Marmara Sea: Thinking With/Through the Waste

Sponsored by the **Sustainable Media Workgroup**

Workshop H1 **Cinema's Migrations Across a Greying Continent: Studying Aging and Gender in the face of Europe's (and European Cinema's) Demographic Emergency**

Room D-311

Vinzenz Hediger (Goethe Universität Frankfurt)

Andrea Virginás (Bábes Bolyai University Cluj-Napoca)

Boglárka Angéla Farkas (Bábes Bolyai University Cluj-Napoca)

Alexandre Moussa (Université Paris-3 Sorbonne Nouvelle)

Luis Freijo (King's College London)

Asja Makarevic (Goethe Universität Frankfurt)

Respondent **Tony Tracy** (University of Galway)

Workshop H2 **'Political Essay Film' as a form of Resistance**

Room E-102

Övgü Gökçe (Altyazı Cinema Association)

Fırat Yücel (Altyazı Cinema Association)

I1 **Cinema and Emergency in Palestine: Dialectics of Containment and Resistance**

Room D-021

Chair Katarzyna Marciniak (Occidental College)

Dennis Broe (The Sorbonne) Reactionary Reflexivity: Sealing the Dome on Media Coverage of Gaza

Claire Begbie (Concordia University, Montreal) Microcosms of Palestinian Struggle: Kafr Qassem and Land Day in 1970s Arab Cinema

Terri Ginsberg (City University of New York) Covert Hasbara: The Trojan Horse of Palestine Cinema

Hadil Abuhmaid (University of Oregon) Obscure with a Glimmer of Hope: Guerilla Filming as a Model of Resistance in Jerusalem

I2 **Epistemic Emergencies: The Post-Cinema Situation of Turkish Media Culture**

Room D-022

Chair Ayşegül Kesirli Unur (Istanbul Bilgi University)

Savaş Arslan (Dokuz Eylül University) Post-pandemic Turkish Cinema and Emerging Narratives of the New Generation

Talha Altınkaya (Dokuz Eylül University) Unraveling Narratives: The Evolution of Viewing Experience in Turkish TV Series from Traditional TVs to Digital Platforms

Ömer Alkin (University of Applied Sciences Niederrhein) & Rahime Özgün Kehya (Kafkas University) Transnational-Epistemological Effects of Netflix: The Turkish Quality TV Series Ethos (TR, 2020)

in a Group Discussion Assemblage

I3 **AI Image**

Room D-311

Chair Reşat Fuat Çam (Istanbul Bilgi University)

Trond Lundemo (Stockholm University) AI Films: What's the Problem?

A. Özgür Gürsoy (Izmir University of Economics), Serkan Şavk (Izmir University of Economics) - Whose Text Is It? Authorship, Originality, and the Use of AI-Powered Language Models in Screenwriting

Anna Mundet (Pompeu Fabra University), Santiago Fillol (Pompeu Fabra University) Imagining Ecosocial Futures: Deepfakes and AI-Driven Imagery in Speculative Anthropology

I4 **Claiming the Archive: Situated Histories of a German Public Television Collection**

Room D-312

Chair Alexandra Schneider (Johannes Gutenberg-University Mainz)

Fabian Kling (Johannes Gutenberg-University Mainz) Mind the gap(s) – Modeling programming data from television archives

Cecilia Valenti (Johannes Gutenberg-University Mainz) The Emergence of Feminist Television: Doing Metahistory with Metadata

Nikolaus Perneczky (Queen Mary University London) Safi Faye with and against German Co-production – A Case Study in North-South Film Funding

Respondent Marc Siegel (Johannes Gutenberg-University Mainz)

I5 **Green Horizons: Navigating Sustainable Practices in Global Film and Television Production**

Room D-313

Chair Cüneyt Çakırlar (Nottingham Trent University)

Judith Keilbach (Utrecht University) Towards Sustainable Film Production. A Case Study from the Netherlands

Ekin Gündüz Özdemirci (Cappadocia University) Editorial and Production Sustainability Initiatives in the Turkish Film Industry

Camilo Porras Sandoval (Johannes Gutenberg University of Mainz) Green Excellence and the Costa Rican Film Commision: Filming Locations as Sites of Ecocinema Production

Sezen Kayhan (Johannes Gutenberg University of Mainz) Unpremeditated Eco-friendly Practices in Set Design: Istanbul's Reused Studios

Sponsored by the Sustainable Media Workgroup

I6 **Emergency and the Medium**

Room D-314

Chair Özgür Çiçek (University of Amsterdam)

Anne Kustritz (Utrecht University), Anthony Enns (Dalhousie University) - Still One Minute to Midnight: Nuclear War Games and the State of Atomic Emergency

Alan Wright (University of Canterbury, New Zealand) Film as a Radioactive Medium: Walter Benjamin, Andy Warhol and David Lynch

Reglindis De Ridder (Stockholm University) Revoicing audiovisual media to give a voice to minoritized language communities

I7 **Representations of Disaster**

Room D-315

Chair **Jülide Etem** (University of Virginia)

Vitalij Binevič (Lietuvos kultūros tyrimų institutas, LKTI) Invasive Soviet Narrative: The Case of A Restless Autumn Day (1975)

Dennis Hippe (Goethe University Frankfurt) Media of Anticipation: Filming Volcanological Emergencies

Matthew Bosica (University of Liverpool) A Crisis of Bad Timing: The Challenger Disaster and Hollywood's positioning of Space Camp (1986)

Davide Bianchi (Università di Pisa) Catastrophic Environment as Educational Playground. Representation and Re-enactment of Emergencies in Italian Amateur Cinema

I8 **Videographic Crises**

Room D-316

Chair **Barbara Zecchi** (University of Massachusetts)

Desirée de Jesús (York University) Where One's Body Ends and the World Begins: Representing Radical Relationalities through Post-Apocalyptic Black Girlhoods on Screen

Nikolina Dobreva (Middlebury College) Bong Joon Ho's Children of the Capitalist Machine

Nilüfer Neslihan Arslan (Istanbul Bilgi University) Awe-pocalypse Chronicles (video essay)

Pavitra Sundar (Hamilton College) (Not) Hearing Bodies: Aural Crisis in Sound of Metal (2019)

Workshop I1 **Emergency of Memory: Close Viewing of Sergei Loznitsa's Babi Yar. Context (2021)**

Room D-311

Irina Schulzki (Apparatus Journal / University of Hagen)

Vincent Bohlinger (Rhode Island College)

Mathieu Lericq (Paris 8 University)

Eugénie Zvonkine (Paris 8 University)

Katarzyna Włoszczyńska (Bauhaus-Universität Weimar)

Keynote **Saturday, June 29th, 18.00 – 19.30, Block A Conference Hall**

Frame Adjustments in Times of Extinction

Deniz Göktürk (University of California, Berkeley)

Moderator Derya Özkan (Izmir University of Economics)

With our planet in peril, forces of separation have been growing virulent. Amidst uncontainable disasters and embattled resources, calls resound to erect higher walls to fend off unwanted invaders and grant security to those who assume the right to the land. Fantasies of stability aside, extinction and renewal might be the only recurring pattern of life on our planet. What could be the role of visual arts, academic analysis, and archival work in current states of emergency? Can scaling up and down between micro and macro views yield situated yet connected insights across time and space? Or are pursuits to maintain linguistic diversity, local specificity, and cultural tradition doomed, much like the preservation of endangered species?

Drawing on the work of artists, who have tackled these questions, I argue that a planetary perspective can reveal common ground in transience and inspire self-reflection about the modern subject's implicated status. Looking back at our time from the vantage point of future extinction has been a recurring trope for Werner Herzog from his first books and films to his Antarctica documentary Encounters at the End of the World. His recent memoir underpins his insistence on "ecstatic truth" in a future perfect view. Hito Steyerl has engaged questions of scale and interdependence, probing circuits of complicity in the art market and localized effects of the flow of data in her documentaries, installations, and essays on "art in the age of global civil war." In her ongoing project Becoming Earth, Ursula Biemann proposes a "cosmovision," reframing human connection with the non-human world while co-creating an Indigenous Biocultural University with the Inga in Columbia. Adopting such dynamic frame adjustments as epistemic lenses might help counter the certainties of wartime rhetoric and imagine possibilities of intermedial solidarity and collaborative survival.



Deniz Göktürk, Ph.D. Freie Universität Berlin, professor of German / Film and Media at the University of California, Berkeley, works on cultural and media studies with a focus on moving images, multilingual literature, and theories of migration, social interaction, and aesthetic practice in a global horizon. Publications include a book on literary and cinematic imaginations of America in early twentieth-century German culture, translations from Turkish literature, and co-edited volumes: The German Cinema Book (BFI 2002, expanded 2nd edition 2019); Germany in Transit: Nation and Migration 1955-2005 (Berkeley: University of California Press 2007); Transit Deutschland: Debatten zu Nation und Migration (2011); Orienting Istanbul: Cultural Capital of Europe? (Routledge 2010); Komik der Integration: Grenzpraktiken der Gemeinschaft (2019).

Her book Framing Migration: Seven Takes on Movement and Borders is forthcoming from De Gruyter. She is working on a new project on Documentary Poetics. She is co-founder and concept coordinator of TRANSIT, the Berkeley German Department's electronic journal.