12th Eye International Conference

Hidden Films: Expanding Archival Perspectives

30 May – 2 June 2027

Eye Filmmuseum

Amsterdam, The Netherlands

www.eyefilm.nl/conference

DEADLINE FOR SUBMISSIONS: 13 DECEMBER 2026 (23:59 CET)

On 30 May – 2 June 2027, Eye Filmmuseum, the University of Amsterdam and Utrecht University are delighted to present the 12th Eye International Conference dedicated to Hidden Films: Expanding Archival Perspectives.

Over the last years the Eye International Conference has become a meeting point for archivists, scholars, curators, programmers, film heritage professionals, filmmakers, students, artists, historians, and film enthusiasts from across the globe to explore contemporary professional and academic issues affecting the field of audiovisual heritage.

During its 12th edition themed "Hidden Films", the conference will zoom in on how film archives preserve and uncover the audiovisual past in an inevitably fragmented and partial manner, and how silences, gaps and absences shape our understanding of this past. Some materials have never entered archival collections; others have been conserved but remain unseen, undocumented or inaccessible, while others have been deliberately hidden. How can we identify and address these absences and the processes they result from in meaningful ways? How can we study what has been left out, understand the conditions of its absence or obscurity, and work from incompleteness without seeking to restore an impossible totality? And how can we critically examine the histories constructed around the partial availability of archival material and reconfigure them? The 2027 Eye International conference proposes to dive into these questions and welcomes new perspectives, research and screenings which can broaden our view. The goal is to reframe our perspectives on what archives contain, what they exclude, how these boundaries have been established and how they can be challenged.

Films enter archives through different routes and carry different histories and receive different degrees of attention over time within archival and museum exhibition practices. Archival methods, policies, priorities and resources have changed throughout the years and shaped how collections are described, preserved and made accessible. Gaps in documentation, incomplete or inaccurate database records, and language barriers (including the inability to read other alphabets) further affect how materials can be understood and rediscovered. Looking at these from an interdisciplinary perspective, we also welcome historians, filmmakers, activists, and scholars to share their theoretical and methodological approaches, as well as their practical

experiences in addressing these questions. How have these overlapping positions favored certain audiovisual histories over others, and what concrete social, political, technical or other factors have contributed to the marginalisation or erasure of others?

To these challenges are added the on-going development of film and audiovisual technologies. Within archival and filmmaking practices, these technical and technological changes offer new possibilities for preservation, description, access and reuse, but they also include inherent choices and biases that can create new gaps or perpetuate old ones. These limitations remain present in contemporary tools, including artificial intelligence. How have the new technologies historically modified the audiovisual archival landscapes when it comes to archival gaps and absences, and what futures do emerging technologies hold?

Through this edition of Eye International Conference, we would like to explore both the challenges and possible new solutions, notably through decolonial and transcultural approaches, and consider collaboration with communities and individuals whose knowledge and perspectives have been overlooked.

In collaboration with the University of Amsterdam's Critical Audiovisual Heritage Initiative (CAVHI), and Utrecht University's Global Audiovisual Archiving (GAVA) team, Eye Filmmuseum invites proposals that investigate archival absences and silences and their origins, critically assess existing practices, and explore ways of addressing them, and suggest broadened archival perspectives and ways to move forward in a sustainable way.

Possible topics include, but are not limited to:

- Identifying archival gaps, silences and absences, and examining their causes.
- Access to archival collections and their reuse: theories and practices.
- Critically assessing archival conditions, policies and practices.
- Marginalised film heritage and community-led collaborative approaches.
- Archival afterlives: how gaps persist, their consequences, and how they can be traced.
- Hierarchies of visibility, programming and how to challenge the canon.
- Navigating gaps through additions to archival practices and curatorial approaches.
- The role of digital technologies and emerging artificial intelligence tools for archival documentation, databases, description and access.
- Working from incompletion: the possibilities and limits of recovery and restoration.
- Artistic reuse of fragments and contested footage.
- Speculative approaches to film and media history dealing with loss and absence.
- Histories of deliberately hidden films and collections.

Presentation formats

We welcome contributions in a variety of formats, and are particularly interested in proposals that integrate film screenings into the presentation of research, practices and ideas; allowing

films to circulate, speak for themselves, while accompanying them by knowledge and critical reflection shared around them.

- **Case-Study.** A 10 minute short presentation of a case study.
- **Report or Paper Presentation**. 15 minute report/paper presentation.
- **Short screening Session.** A maximum 30 minute presentation which includes a screening. The session may include speakers but the main portion of the presentation should be the screening.
- **Longer Screening Session.** A maximum 90 minute presentation which includes a screening. The session may include speakers but the main portion of the presentation should be the screening.
- **Roundtable Discussion**. A maximum 45 minute session of discussion or presentations on a general subject area. Proposals in this category must include a facilitator who moderates the discussion.
- **Artistic Intervention/Performative Lecture**. A maximum 30 minute presentation/performance. The session may include an introduction but the performance/intervention portion should take up most of the session time.

Important information

-> The programme committee may discuss with presenters appropriate alteration of a format or duration when this makes curatorial sense for the programme as a whole.
-> If you are proposing a screening session you are in charge of clearing all rights and connecting the conference team with whoever is delivering the title(s).
-> We are able to accommodate a number of live streamed or pre-recorded video presentations by speakers who may be unable or choose not to travel.
-> **All proposals must be sent in English**. However, there is a possibility to accommodate presentations in other languages, for example in the form of a pre-recorded video with English subtitles, **this should be clearly requested by prospective speakers in their proposals.**
-> The conference will likely be recorded for live streaming, online sharing through Eye's platforms, and archiving in Eye's collection for posterity. By submitting a proposal you agree to this.

How to apply
You can submit your proposal online at www.eyefilm.nl/conference.

A proposal should include the following:
*A **description** (400 words) for the reviewers with information about the topic and why the session is important to be included in the programme. **It should also identify AV materials by title, format, and duration.**

*An **abstract** (150 words) that will appear in the conference programme and online if your presentation is accepted.
*A short **bio** (50 words) for each speaker.
*Images, if available (Copyrights must be cleared).
*Image captions.
*Screener (only applicable for screening session proposals).

Deadline
13 December 2026 (23:59 CET).

Results
Applicants will be notified about the decision of the Programme Committee around the 27th of February 2027.

Registration
It is compulsory for all speakers to register for the conference. The cost of registration will be set between 50 - 100EU. Speakers can apply for one of the limited number of travel grants available.

Travel Grant Programme
Eye has a travel grant programme available for **accepted speakers*** ** of the Eye International Conference. The grants, up to €500 each, can be used to partially offset registration and travel costs by way of reimbursement. To apply, please submit a brief letter of motivation (no more than 500 words) addressing the financial need for the award, as well as how your presence at the conference will contribute to your professional development. Please make sure to inform us of where you will be travelling from. Students and precariously employed individuals will be given priority. Email your application by January 15, 2027, to conference@eyefilm.nl, using the term 'Travel Grant' in the subject header.

****Please note that you are expected to send in your Travel Grant application before you receive the official notice of whether you are an accepted speaker.*

Schedule
The **Eye International Conference 2027** will open on Sunday 30 May for the opening evening programme, and the plenary sessions will take place on Monday 31 May and Tuesday 1 June.
On Wednesday 2nd June, University of Utrecht will host a day of workshops continuing the conversations that took place during the conference.

Programme committee

- Maral Mohsenin (Eye)
- Eleni Tzialli (Eye)
- Giovanna Fossati (Utrecht University)
- Nermin Elsherif (Utrecht University)
- Asli Özgen-Havekotte (University of Amsterdam)
- Christian Gosvig Olesen (University of Amsterdam)
- Luna Hupperetz (University of Amsterdam)

Eye International Conference is organised by Eye Filmmuseum in collaboration with the University of Amsterdam (UvA) and Utrecht University (UU). Eye International Conference is supported by the Amsterdam School for Cultural Analysis (ASCA), the Amsterdam School for Heritage, Memory and Material Culture (AHM), the Institute for Cultural Inquiry (ICON) and Common Lab Research Infrastructure Arts and Humanities (CLARIAH).

For more information: www.eyefilm.nl/conference2027, email: conference@eyefilm.nl