



# EYE INTERNATIONAL CONFERENCE 2026

**The Future of  
Film Programming**

**31 May – 1 June 2026**  
[eyefilm.nl/conference](http://eyefilm.nl/conference)

INTRODUCTION

# EYE INTERNATIONAL CONFERENCE 2026

## THE FUTURE OF FILM PROGRAMMING



Shil Arthème opérateur (Ernest Serrués, FR 1914)

Dear Participants,

Welcome to the 11th edition of the Eye International Conference. This year, we turn our focus to film programming, with a particular emphasis on the field of film heritage.

As a film museum, programming has always been an integral part of Eye's history and identity: from the screening room in the Stedelijk Museum in the 1950s, to the Vondelpark-paviljoen from the 1970s to the 2000s, and later the prominent building on the banks of the IJ river since 2012. Eye's archives, like the collections of other national film museums, have been one source to delve into film history, alongside regional, personal collections or counter-archives.

For three years, Eye had the pleasure of running the Programmers of the Future initiative, focusing on talent development in the field of film programming, generously supported by Fonds21. From 2022 to 2025, each year three young, emerging programmers joined Eye to learn the craft of programming, work with the archives, and introduce audiences to old and new films, films that resonate, that challenge, and that expand the boundaries of what we watch and how we think about it. This initiative has helped open up Eye's programming to new voices and perspectives, making the role of the programmer more accessible and shared, aiming for a more diverse range of films on screen.

These novel approaches to programming propose alternative ways of thinking and engaging with film, redefining it as something in constant motion rather than a fixed reference. An endeavor not unknown to film museums, as they have historically played an important role in widening the frame, drawing attention not only to fiction films, but also to newsreels, early cinema sketches, commissioned films, fragments. New ways of programming cherish also increasingly a more global and inclusive landscape, bringing forward women filmmakers, queer cinema,

decolonial and reparative approaches that reshape our understanding of film history. The aim of this Conference is to move beyond familiar frameworks to highlight diverse cinematographic traditions, experiences, and imaginations of the past, the present, and the future.

And what a joy to see so many inspiring initiatives in this direction reflected in the submissions and selected presentations for this year's conference!

The diversity of voices and perspectives feels all the more essential in today's political and societal landscape, marked by instability, tension and rapid change. It reshapes the role of the programmer, as well as the nature of their responsibilities. Collaborative approaches become more central, alongside a growing involvement of audiences. What do they need in these uncertain times? And how can museums, cinemas, festivals and initiatives respond to these evolving contexts? In this sense, the conference proposes to explore how film programming, film heritage, and collections intersect in response to shifting political, socioeconomic and technological contexts.

Join us, then, with curiosity and passion: listen to peers share their insights, be inspired, exchange ideas, mingle with fellow participants, and help shape the future of film programming.

Enjoy the 11th Eye International Conference!

Maral Mohsenin

On behalf of the 11th Eye International

Conference programme committee

Maral Mohsenin (Eye/UvA), Julian Ross (Eye),

Eleni Tzialli (Eye), Giovanna Fossati (UU), Ari

Purnama (UU), Christian Gosvig Olesen (UvA),

Floris Paalman (UvA)

# GENERAL INFORMATION

## THE FUTURE OF FILM PROGRAMMING



Siti Arthème opérateur, Ernest Savaès (FR 1914)

### **Guest Desk Opening Hours**

Saturday 30th May 18:00 – 19:00

Sunday 31st May 09:30 – 17:30

Monday 1st June 09:30 – 10:00, 12:30 – 14:00,  
15:40 – 16:10, 17:10 – 17:30

### **Virtual Conference**

Once again, the conference will be available online via livestream. We're using Vimeo to stream the conference. After the conference, both in-person and online attendees will be able to watch the recordings for the remaining month.

### **Drinks and Food**

We offer coffee and tea throughout the day and vegetarian lunch on both conference days. Coffee and lunch will be served at Niveau 6, up the stairs above the restaurant bar.

You are welcome to join us for opening drinks on Saturday 30th May at 20:30 and a celebratory closing dinner on Monday 1st June after the final session.

We have prepared a restaurant list which you can access in the 'Practical Information' section of our webpage at [www.eyefilm.nl/conference](http://www.eyefilm.nl/conference).

### **Accessibility Information**

Eye's entire building is accessible to people with limited mobility. The elevator to get to the reception desk is located right next to the main entrance staircase. In Cinema 1, you can find two wheelchair seats in the first row.

### **Cloakroom / lockers**

Eye has lockers and an unattended cloakroom, you can request an access code from the front desk (not to be confused with the conference guest desk). In addition, we have arranged a room in the closed office area solely for conference use where you may temporarily store your luggage in case you are travelling directly to or from the conference. Please ask at the guest desk if you'd like to use it.

### **Simplified roster**

Breakdown of the timetable for the conference  
Sunday – Tuesday

10:00 – 12:30	Session 1+2	Cinema 1
12:30 – 14:00	Lunch	
14:00 – 15:30	Session 3	Cinema 1
15:30 – 16:00	Break	
16:00 – 17:00	Session 4	Cinema 1
17:00 – 17:30	Break	
17:30 – 18:30	Session 5	Cinema 1
21:00	Evening Screening	Cinema 1

# OTHER ACTIVITIES

## THE FUTURE OF FILM PROGRAMMING



Films for Social Change, front page of the catalogue

## Opening Night Eye International Conference

Saturday 30 May at 19:00

The ceremonial opening of the conference will take place on Saturday 30 May at 19:00 with a screening of Meet the Archive and opening drinks at 20:30. Meet the Archive is a programme where Eye's curators present exceptional stories about (early) film history, highlight forgotten filmmakers, and report on new collaborations.

**We have reserved a number of seats for conference participants, please arrive at least half an hour before the programme to secure a ticket.**

For more information, see [www.eyefilm.nl/meetthearchive](http://www.eyefilm.nl/meetthearchive).

Opening drinks will take place after the screening at 20:30.

## Evening Programme

Two evening screenings on Sunday and Monday night are part of the conference programme, and are free of charge to all conference attendees. You can pick up a free ticket by showing your badge at the Eye box office (not the guest desk). Please pick up your ticket at the latest half an hour before the screening in order to guarantee your spot as these screenings are also open to the general public.

## Celebratory Closing Dinner

You are welcome to join us for a celebratory closing dinner on Monday night at 19:00, after the final session and before the start of the evening screening.

## Permanent Exhibition

The museum's ground floor houses a permanent exhibition showcasing film apparatuses that have played significant roles in film history. Among the exhibits is the *Film Catcher*, a 360° installation that allows visitors to explore digitised films from the collection in an associative and intuitive manner.

## Temporary Exhibition: Eye(s) Open

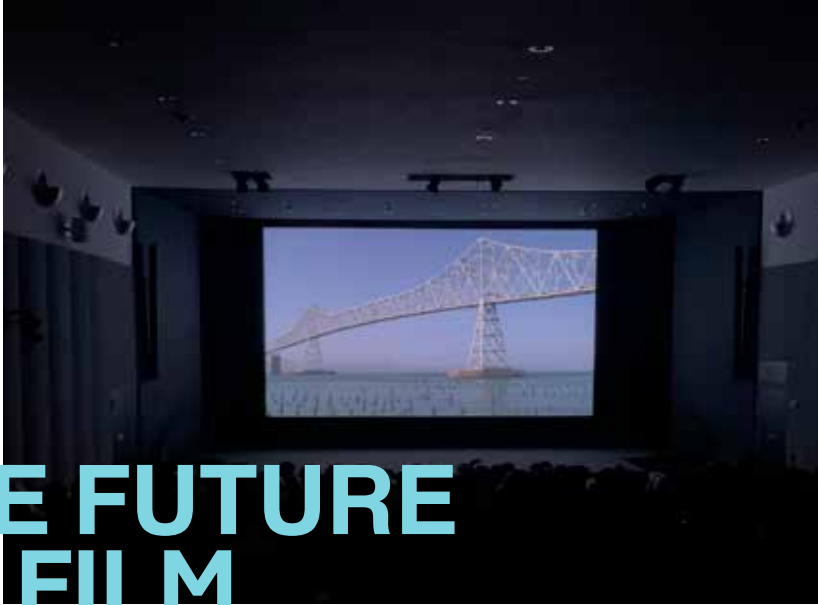
In the exhibition Eye(s) Open, eleven artists respond to Eye's collection of some 2,000 colonial-era films from formerly occupied regions in Indonesia and Suriname. The artists have created ten new works based on these films. In doing so, they expose colonial structures and practices and question the role of the camera in perpetuating power.

The admission for both exhibitions is free for conference attendees. Collect your free ticket at the front desk by showing your conference badge.



Still Sabotage (Nouchka van Brakel, NL 1967)





Screening of James Benning's *Eight Bridges at MoMA*, in March 2026

# THE FUTURE OF FILM PROGRAMMING



Still from *The Secret Garden* (Nour Ouayda, 2023)

10:00 – 10:10

Opening Words

10:10 – 11:10 **ROUNDTABLE**

### **Gumshoe Diaries: Scouting and Tracking in Festival Programming**

- Jesse Cumming (Freelance)
- Qila Gill (Freelance)
- Jacqueline Nsiah (Freelance)
- Gerwin Tamsma (Dutch Film Fund)

This Roundtable discussion will bring together an international and intergenerational group of programmers and filmmakers, to examine the little-discussed practices of scouting and tracking in the context of festival programming. Participants Jesse Cumming, Qila Gill, Jacqueline Nsiah, and Gerwin Tamsma will discuss how practice has shifted and evolved over the past two decades, as well as the specific demands and approaches that emerge when focusing on short films, regional programming, artist films, and more.

11:10 – 12:30

### **Programming in Times of Conflict**

*Moderated by Luis Felipe Raguá Miranda  
(Cinematoteca de Bogotá)*

#### **Stranger than Fiction: Encounters Between Making and Programming Films**

- Nour Ouayda (Independent)

‘Stranger than Fiction’ is a research and screening series programmed by Nour Ouayda on the ways observational, non-fictional images and sounds produce speculative fiction to relate spatial and temporal experiences that are constantly unsettled by catastrophes and major transformations. Taking her own work as a starting point, she calls on works by others that explore this same practice across various times and territories. This session sits at the intersection of film curation, filmmaking and research, weaving together audio-visual excerpts and a performative lecture to flesh out the interactions between making films and programming them.

### **Redefining Film Programming in a War Zone**

- Anastasiya Verlinska (LINOLEUM Animation Festival)

This session explores how film programming is being redefined in the context of an ongoing war, using Ukraine as a case study. It examines curatorial responsibility when audiences are unstable, exhausted, and traumatised, and when programmers cannot anticipate who is present or what experiences they bring. The discussion addresses the growing divide between programming for local audiences living through war and international audiences increasingly fatigued by war narratives, even as the war continues.

### **Programming the Absence: Reframing Iranian Film Heritage through Diasporic Archival Programming**

- Faranak Nateghi (Filmeu University)

Following the 1979 Islamic Revolution, post-revolutionary regulations fundamentally shifted archival and exhibition practices in Iran. Although the Iranian National Film Archive (Filmkhaneh) undertook preservation efforts, these have not extended to broader circulation or public accessibility, particularly beyond Iran. Iranian cinema’s global visibility thus remains limited, confined largely to festival circuits, producing a selective understanding that privileges certain narratives while leaving others underrepresented. Recent diasporic initiatives have emerged to challenge these dominant frameworks. This presentation examines three such projects — the Cinemaye Azad Research Project, the Cinema Tehran pop-up cinematheque, and the Docunight website — asking how they collectively reconstruct a fragmented film history by mediating access, visibility, and interpretation beyond institutional archives. Though differing in curatorial approach, from historiographic recovery to festival-recognised circulation, these platforms share a commitment to recontextualising Iranian cinema diasporically. I propose the concept of ‘diasporic archival programming’ to describe how such initiatives do not merely preserve heritage, but reanimate it by bringing absent works into view.

## Curating Beyond the Nation-State: Pedagogy, Infrastructure, and the Palestinian Film Archive

- Jamil Fiorino-Habib (University of Groningen)

Since its inception, the Palestine Film Institute (PFI) has foregrounded curation as a means of re-dressing the Palestinian film archive under conditions of genocide and cultural erasure. Through its latest open call programme, For a Cinema That Contributes to Liberating Man and Land, the PFI demonstrates how curatorial pedagogy can: (1) motivate the creation of digital infrastructures such as proprietary streaming platforms; (2) forge collaborations among dispersed film archives based on shared political affiliations; and (3) mobilise audiences through the creation of discursive platforms in solidarity with other locales of urgent struggle. By insisting on keeping the Palestinian film archive mobile, multi-sited, and open to alternate configurations, the PFI embraces a form of curatorial praxis that persists in the interstitial space between the grassroots and the institutional, the local and the global, embracing the infrastructural dimensions of the Palestinian diaspora to move the political horizon of the Palestinian film archive beyond the nation-state.

12:30 – 14:00 LUNCH BREAK

14:00 – 15:30

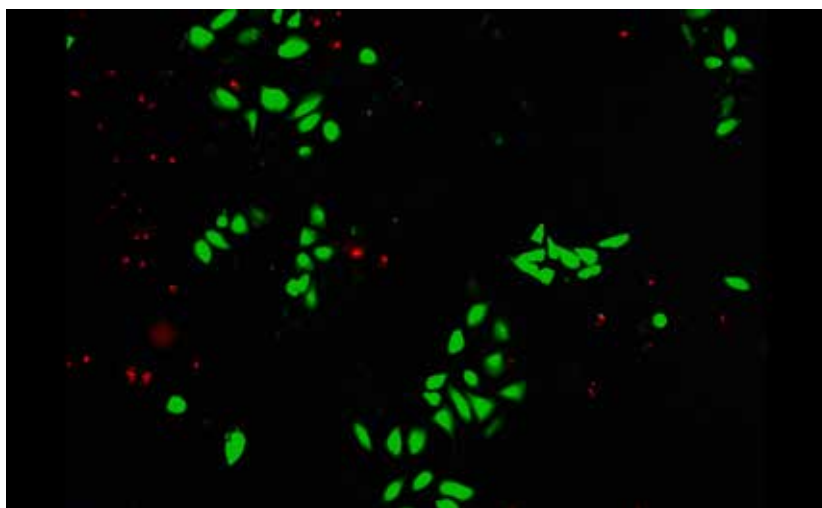
## Access and Education

*Moderated by Vinzenz Hediger  
(Goethe University Frankfurt)*

### Reframing the Peripheral Screen as Community Infrastructure in Kombinat, Tirana

- Iris Elezi (Albanian Cinematheque)

This presentation reflects on a new initiative of the Albanian Cinematheque in Kombinat, one of Tirana's less privileged neighbourhoods, developed in collaboration with UNAA and the British Film Institute. Rooted in a rapidly changing social landscape, the project approaches film programming as a form of community infrastructure, where cinema becomes a shared space rather than a distant institution. Beginning in January 2026, the initiative weaves together screenings of silent films with live music, and participatory programmes in film education, curation, and film composing. Designed for audiences who are not regular festival attendees, the activities will prioritise accessibility, inter-generational exchange, and collective experience. Presented midway through its implementation, the talk reflects on how participatory practices can reshape the social role of film exhibition, nurturing community-making and a culture of care. The project's insights will inform recommendations to Albania's Ministry of Culture, advocating for film education as a vital public resource.



Still from *Resilience Overflow* (Lara Tabet, 2023)

## **Educating the Programmers and Curators of the Future**

- Marijke de Valck (Utrecht University)
- Jasmijn Van Gorp (Utrecht University)

This presentation proposes a collective reflection on how to educate programmers and curators for a profession marked by structural challenges using four key concepts: theory in/ and/as practice, co-learning, transparency and care. Drawing on the experience of the long-running MA course Programming and Curation at Utrecht University, the session combines short statements by course convenors with contributions from current and former students who present the evolution of their curatorial concepts in the framework of the course. Together, these perspectives offer a grounded account of how theory-driven pedagogy, creative practice, and collaborative partnerships can sustain the future of the profession while critically engaging with its challenges.

## **Programming and Access to Collections Commission – Past, Present and Future**

- Matěj Štrnad (Národní filmov· archiv, Prague / PACC FIAF)

The Programming and Access to Collections Commission (PACC), founded in April 1990, is the youngest of FIAF's three specialised commissions. Its core mission is to address issues relating to archival access in the broadest sense. While PACC handles some projects that are primarily relevant to the FIAF community, dealing with inter-archival relations or screening fees, it also develops resources of interest to all film programmers. Current work includes, for example, maintaining an extensive, continuously updated listing of online Film/AV Collection Catalogues of FIAF Affiliates. PACC is also currently moderating an internal discussion on the challenges and opportunities of Public Domain works, a topic recently included in the revised FIAF Code of Ethics. The goal of our presentation is to introduce PACC's current and future work to the professional community beyond the FIAF network, gather feedback, and invite interested colleagues to join our efforts.

## **Tocar el cine con las manos (Touching cinema with one's hands): Analog Encounters and Collective Creation in Santa Fe, Argentina**

- Orestes Kyrgiakis (Independent)
- Mercedes Rondina (Independent)

'Film Archive and Youth [Seedbeds]', is a participatory workshop project developed by Mercedes Rondina and Orestes Kyrgiakis in collaboration with the El Birri Cultural Centre and three public high schools in Santa Fe, Argentina. The project introduces students to analogue cinema and archive practices through a structured three-part engagement: an educational session on film archives and the legacy of local pioneer Fernando Birri, including a live 16mm screening; a hands-on workshop where students create a collective camera-less film by painting and engraving on discarded film stock; and a culminating public event for discussion and screening. We analyse this model as an effective practice in democratising film heritage, transforming passive students into active co-creators, and using simple, tactile methods to foster a tangible connection between youth, cinematic history, and their community's cultural identity. Coming from parts of the world where resources are scarce, we put emphasis on replicability, affordability and accessibility.

## **Teaching and Practicing Community-based (Co)programming in Post-pandemic Hong Kong**

- Timmy Chih-Ting Chen (Hong Kong Metropolitan University)

The film programming ecosystem in Hong Kong faces two major challenges: (self-)censorship and declining audiences. Censorship arises when film exhibitions are deemed threats to national security, acts of 'soft resistance,' or misaligned with political tensions, while audience decline is evident in the closure of at least 27 cinemas since August 2020. Both issues reflect and contribute to a shrinking public sphere. This paper reflects on a film curation course I have taught at Hong Kong Metropolitan University since 2024, where students co-organise a small film festival. The festival's opening film is a community screening in collaboration with the Hong Kong Asian Film Festival, The Salvation Army's

Integrated Services for Street Sleepers, and MercyHK, inviting 50 social workers and homeless people. A student-led Q&A with the director and actor follows. This paper argues that as cinemas become urban ruins, community screenings can reimagine theaters as spaces for collective care and community building.

15:30 – 16:00 BREAK

16:00 – 17:00 SCREENING SESSION

Moderated by Kato van der Speeten (Independent)

### The Afterlives of a Feminist Film Never Made Under Chile's Socialist Period

- Elizabeth Ramírez-Soto (Columbia University, School of the Arts)

This screening intends to be a gesture of epistemic justice and an act of reparation towards three women filmmakers: Marilú Mallet, Angelina Vázquez and Valeria Sarmiento. Before Pinochet's 1973 military coup, they all worked on a collaborative film called *Tres por tres* (Three by Three). They were never able to complete it. However, each of them managed to direct a short before fleeing into exile. Vázquez made *Crónica del salitre* (Nitrate Chronicle, 1971), Mallet directed *Amuhuelai-mi* (1972), and Sarmiento filmed *Un sueño como de colores* (A Dream as if in Colours, 1972), lost until 2022. For the first time, this programme brings these three shorts together to offer *Tres por tres* an afterlife. The programme will include the restored version of *Amuhuelai-mi*, a collaborative transnational project. My presentation reflects on the active role that scholars can play in film circulation, restoration and preservation—and thus in the rewriting of film history.

17:00 – 17:30 BREAK



Amuhuelai-mi. Courtesy of Marilú Mallet



Crónica del salitre. Courtesy of Angelina Vázquez



Un sueño como de colores. Courtesy of Valeria Sarmiento



Cinema Nova

## Alternative Film Initiatives

*Moderated by Maral Mohsenin (Eye/UvA)*

### **Autumn Film School: Against Forgetting: Queer Film and Memory**

- Anja Banko (Slovenian Cinematheque, Ekran Magazine for Film and Television)
- Ana Šturm (Ekran Magazine for Film and Television)

The Autumn Film School (AFS) is an annual international film theory and criticism symposium that takes place in Ljubljana, Slovenia. It has been held since 1985 and organised by the editorial board of Ekran, a magazine for film and television (est. 1962), and the Slovenian Cinematheque (est. 1996). From the outset, AFS has bridged the spheres of academia and cinephilia, provided space for an interdisciplinary dialogue on film and related art practices as well as for critical and theoretical reflection grounded in diverse methodological approaches and bodies of knowledge. AFS was established in order to fill the long-standing hole in the national education system, which still lacks an independent university department dedicated to film studies. As a case study, we will be presenting AFS 2025: Against Forgetting: Queer Film and Memory that focused on marginalised LGBTIQ+ cultures and images from the regions of East and Southeast Europe.

### **Cinema Nova: Curating Independence**

- Katia Rossini (Cinema Nova)

Reflecting on the 30-year trajectory of Cinema Nova, this presentation wishes to examine the continuing significance of an independent curatorial approach in film-programming within the landscape of alternative and community-run cinemas. Established in 1997 to exhibit films frequently overlooked by the commercial distribution circuit—including unconventional narrative, documentary, arthouse, experimental, DIY, self-produced films and other hybrid audiovisual projects—Nova has developed from a temporary initiative into a subsidised yet independent institution, now integral to the audiovisual landscape in Brussels. The presentation will begin with a brief historical overview, situating Nova

within the broader European context of independent and art-house cinema, following the closure of many art-houses in the 1980s and early 1990s. It will then focus on the evolution of Nova's programming, illustrating how curatorial and editorial practices have evolved in response to cultural and technological changes, while fostering critical reflection and dialogue between past and contemporary cinema practices.

### **Building Cinematic Publics: The Sociocultural Networks and Curatorial Practices of FIRST's Public Programming**

- Sixue Li (Peking University, School of Arts)
- Pengyuan Gu (Independent)

Public Programming, initiated in 2012 as a core component of the FIRST International Film Festival in Xining, operates as a non-profit curatorial platform that circulates emerging filmmakers' works beyond conventional channels of visibility and distribution. Embedded within a transnational network of universities, independent institutions, and cinephile communities—and supported by a global Sinophone audience—the programme expands exhibition contexts while contending with the structural limitations of art-house circulation in mainland China. Rooted in early twentieth-century alternative film societies, Public Programming functions as an autonomous curatorial system that both navigates and critiques the redistribution of curatorial authority and cultural power. Its youth-oriented model fosters curatorial training, professional networking, and long-term filmmaker–curator collaborations, and has increasingly been adopted and adapted by other domestic festivals. Drawing on insights from GU Pengyuan (curator) and LI Sixue (researcher), this essay critically examines the curatorial practices that shape Public Programming within contemporary China's cultural landscape.

### **Tectonic Audiences: Casa de Lava and Rural Film Programming as Political Practice**

- Valentin Via (Casa de Lava, Rovira i Virgili University)

Casa de Lava is a collective-run rural project at Mas Maurici (Riudoms, Tarragona, Catalonia) devoted to 'non-fiction encounters in the countryside, not the movie.' Inspired by Henri Lefebvre's

call to look for 'radical transformations and ancient upheavals' beneath rural life, it treats film programming as political practice: a way to build micro-publics, collective care, and trans-local solidarity. Working with residencies, labs, shared meals, walks, and modest screening set-ups, Casa de Lava reframes exhibition beyond institutional circuits and beyond the screening-as-event. This 10-minute show-and-tell presents a micro-archive (manifestos, programme notes, documentation, and the online fan(c)ine Lo personal es colectivo) to map how co-programming, consent, and shared authorship reshape audience engagement and access. It offers practical strategies for precarious contexts: transparency, mediation, and participatory methods that travel. The session asks what the future of programming looks like when it is slower, situated, and 'future-proofed' through low-tech documentation that does not erase its necessary fragility.



A gathering during the performance by Nuria Cubas and Andrea Franco, Casa de Lava

18:30 – 21:00 DINNER BREAK

21:00 EVENING PROGRAMME

### **Meet the Archive – Unlocking the Frame: Queer Codes & Radical Cinema**

A presentation by Eye's collection curator Lou Burkart on lesbian visibility and the art of queer coding in Dutch cinema, followed by a presentation on militant cinema and the counterculture movement from 1967 through 1971, by Simona Monizza and Nico de Klerk. Alongside the presentations, there will be a screening of two short films.

More information: [www.eyefilm.nl/meetthearchive](http://www.eyefilm.nl/meetthearchive)



Still: Reservaat (Clara van Gool, NL, 1988)



Still from *Between Delicate and Violent* (Şirin Bahar Demirel, 2023)

# THE FUTURE OF FILM PROGRAMMING



The closing ceremony of the 16th Ethnofest 2025 @Astor cinema

10:00 – 10:05

Opening Words

10:05 – 11:05

## Contextualising Beyond Screenings

*Moderated by Floris Paalman (UvA)*

### Re-establishing Relevance: Strategies for Small-Scale Festivals in a Changing Cultural Landscape

- Andreas Anastasiades (Ethnofest-Athens Ethnographic Film Festival)
- Konstantinos Aivaliotis (Ethnofest-Athens Ethnographic Film Festival)
- Nikoletta Charou (Ethnofest-Athens Ethnographic Film Festival)

In recent years, the cultural and socio-political landscape of Athens has posed significant challenges for festivals like Ethnofest. The growing number of cultural and cinematic events, particularly in the latter part of the year, has intensified competition for limited funding and audience attention. In response, Ethnofest is actively re-evaluating its strategies to maintain relevance, sustainability, and impact. By adapting programming, exploring interdisciplinary collaborations, and incorporating immersive media, the festival seeks to sustain engagement with diverse audiences while contributing to ethnographic and hybrid documentary practices. This presentation examines how smaller festivals can redefine their role in dynamic cultural ecosystems, highlighting innovative approaches such as periodic initiatives, educational programmes, and the integration of VR, AR, and other interactive formats. Through these strategies, Ethnofest demonstrates a model for maintaining cultural significance amid evolving audience expectations and technological change.

### Filmhuis Cavia Archival VHS Jam Sessions

- Giovanni Rossetti (Filmhuis Cavia)
- Franka Bauwens (Filmhuis Cavia)

This presentation introduces an experimental programming format developed to activate the dormant VHS archive of Filmhuis Cavia, Amsterdam's long-standing volunteer-run micro-cinema. Each event begins with a 40-minute archival jam session in which audience members browse and

preview VHS tapes at multiple viewing stations, collaboratively deciding which tape(s) to screen theatrically. Drawing on Cavia's eclectic collection (festival submissions, tape compilations, and neglected movies) the format treats the archive as a participatory research space rather than a fixed repository. The project embraces VHS aesthetics and their material traces of use, foregrounding vernacular histories of circulation often absent from formal institutions. By merging tactile engagement, collective curation, and magnetic tape projection, the programme proposes a community-driven model of film programming that rethinks access, film history, and the social role of community cinemas.

### Five Cuts: Writing Recent History Through Film Programming

- Gülce Özkara (Salt)
- Evrim Kaya (Hamburg University)

This session presents a case study of Five Cuts, a collaboration between film critic Evrim Kaya and curator Gülce Özkara, which examines how recent history can be approached through programming as an archival practice. Structured as a monthly screening and discussion series, the program explores Turkey's recent past from 2015 to 2020 through five films, one for each consecutive year. Spanning arthouse cinema, documentary, artists' film, and experimental video, Five Cuts demonstrates how programming can function as a media archaeology of the present, assembling moving images to record histories that are still unfolding. Five Cuts is the inaugural strand of Supercut, a long-term research program at Salt that reframes programming as a primary method of history-writing and memory-making in relation to moving images, beyond material preservation. The project operates reflexively, researching, imagining, and performing its subject 'programming' through formats such as screenings, talks, discussions, and roundtables, as well as new methodologies.

### Collected Histories

- Hind Mezaina (Independent)
- Jasmine Soliman (Independent)

Collected Histories is a project that combines public film screenings with talks and workshops, co-founded by Hind Mezaina and Jasmine

Soliman. It is born out of Mezaina's art practice, film curation and personal archiving and Soliman's work in archival collections management, and inspired by self-published Internet Archive projects. Its aim is to foster discussions on personal documentation and archiving in the United Arab Emirates, with an ultimate goal of inspiring and supporting individuals to become 'citizen archivists' by cataloguing, and exploring ways to self-publish and preserve personal collections, and to have discussions about the complexities of communities and belonging. Another objective is to dispel academic or art institutional language that is associated with the topic of archives, and to make it feel more accessible to individuals and to expand their knowledge of a wider range of films that aren't normally programmed in our local cinemas or art institutions.

11:05 – 12:30

## Decolonial Approaches

*Moderated by Oksana Sarkisova (Blinken OSA Archivum)*

### **The 'controversial' archives: presenting and sharing colonial heritage kept in Royal Film Archive of Belgium**

- Arianna Turci (Cinémathèque Royale de Belgique)

This presentation focuses on the challenges faced by Cinematek in presenting colonial collections, emphasising ethical principles regarding exhibition and access. It focuses on avoiding the perpetuation of colonial relations amidst global disparities in film programming. Managing colonial heritage involves the goal of fostering dialogue with the countries of origin. The presentation advocates for making historical sources available despite their colonial perspectives, underscoring the importance of presenting these images as part of collective memory. It is important to emphasise the need to contextualise films that are considered controversial and that cause embarrassment in today's Western world, when they are shown. Emphasis is also placed on the importance of promoting free access to these collections for programmers originating from countries that were colonised in the past. The aim is to facilitate programming projects and

encourage broader interpretations of colonial film memory, shifting the perspective beyond the Western point of view.

### **Diasporic Futures of the Past: Curatorial and Archival Practices of SİNEMA TRANSTOPIA**

- Can Sungu (Sinema Transtopia)

SİNEMA TRANSTOPIA (Berlin) is a transnational space for film culture, art and community that explores cinema as a site of social discourse, exchange, and solidarity. By bridging urban space and film culture, it has developed an ecology of programming that understands archiving not merely as preservation, but as a living practice of hospitality and commonality. SİNEMA TRANSTOPIA's community-rooted model – integrating non-cinematic activities such as cooking, ritual-making, and karaoke – interweaves public memory work, multilingual access, and participatory formats, offering a blueprint for future cinema spaces that function as cultural commons. Archival practice is approached here as inseparable from cinema practice itself. Its ongoing collaborative engagement with moving-image worlds shaped by migration, displacement, and exile reveals neglected film histories that have existed alongside dominant narratives. These films, mostly produced and circulated within diasporic contexts, are often held in precarious conditions: scattered across personal collections, carried in suitcases, remembered in community events, or lying dormant in mislabeled boxes within European archival repositories. Drawing on selected projects, this presentation proposes transnational and collaborative strategies for reimagining film heritage and archival practice.

### **Curating with the Problem: Programming as Visual Discourse in the Pluriverse**

- David Montenegro (FICCI – Cartagena de Indias International Film Festival)

Curating with the Problem: Programming as Visual Discourse in the Pluriverse approaches film programming not as a neutral curatorial operation, but as a relational practice embedded in material, historical, and affective conditions. The presentation frames film programming as a regime of visibility through which colonial hierarchies have been produced and normalised.



Cine en las Barridas © FICCI – Cartagena de Indias International Film Festival

It examines how European film festivals, funding bodies, and training laboratories have historically functioned as epistemic centers, shaping the legibility and circulation of Latin American and Global South cinemas through mechanisms of recognition, mentorship, and canon formation. Drawing on Arturo Escobar’s concept of the pluriverse and Donna Haraway’s call to stay with the problem, it proposes decolonial programming as a practice of coexistence and encounter, allowing multiple visual worlds to emerge beyond reconciliation.

**Empowerments and Validations of Communal Film Workers in Handling ‘The Institution’**

- Mosa Mpetha (Independent)

Mosa Mpetha works in Black, African & Archive film in both the independent and institutional space. At Hyde Park Picture House (Leeds, UK), she runs an African Film and Film Education strand as an experimental platform. Recently, she collaborated with the June Givanni PanAfrican Cinema Archive on a bespoke, locally relevant training programme; and develops direct opportunities for audiences to engage with archives and archivists. Independently, Mosa presents in conferences and training programmes on the outcomes of these projects, sharing knowledge to decentralise the institution. She has recently co-curated her own training opportunities to unearth the hidden knowledge of those working within or alongside the archive. Alongside detailing some of these processes, this presentation will reflect on the sub/conscious gatekeeping that hinders the work of film heritage programmers – especially those working in non funded

community spaces; and why those very programmers are the future of preserving global south histories.

**Decolonial Playlists: Re-centring South Asian Cinema**

- Najrin Islam (Independent)

South Asian cinema occupies an ambivalent position within international film festivals, where it is framed either as an archival ‘rediscovery’ within world cinema or as contemporary work shaped to meet expectations of cultural legibility. While restoration and circulation initiatives have expanded the film canon, they often reproduce asymmetries that position European institutions as custodians and South Asian cinema as perpetually Other. These dynamics also surface in diasporic film festivals, where programming negotiates what Stuart Hall describes as the ‘burden of representation,’ frequently privileging recognisable narratives over marginal or formally experimental voices. Drawing on my curatorial practice as an emerging Indian film programmer based in the UK, I use this presentation to ask how a decolonial mode of programming might resist tokenistic representation and prescriptive frameworks of reception. By foregrounding hyperlocal South Asian films that challenge dominant canons, the presentation proposes ‘decolonial playlists’ as a curatorial strategy to contextualise specificity without ghettoisation, and to reimagine how South Asian cinema is encountered within European exhibition spaces.

12:30 – 14:00 LUNCH

14:00 – 15:30

## Reparative Practices

Moderated by Luna Hupperetz (UvA)

### Reversing the Gaze: Unmade Films, Commissioned Projects, and Critical Speculation

- Annabelle Aventurin (Independent)

This presentation revisits *Expédition en Toubabie*, an unrealised film project by Senegalese theorist and filmmaker Paulin Soumanou Vieyra, alongside Med Hondo's lost *Regards Inversés* and Horace Ové's *Black Safari*. Together, these works articulate a strategy of 'reversing the gaze,' using the formats of commissioned documentaries and colonial exploration narratives to turn Europe into the object of observation. By focusing on unmade, unfinished, or lost films, the presentation proposes programming as a form of historiography that engages absence as historical evidence. It explores how scripts, proposals, and archival traces can be activated through programming to challenge global film histories, while addressing the power relations embedded in commissioning, production, and preservation. The session argues for speculative programming practices that expand film history beyond what was completed, circulated, or institutionally validated.

### 'This film may be used by anyone': Recovering Caribbean Liberation Cinema

- Jonathan Ali (Freelance)

From the late 1960s through the mid-1980s, a series of anticolonial activist documentaries were made across the Caribbean. Produced in separate contexts, these 16mm films did not form part of the Tercer movement of Latin America cinema. Instead, they emerged from various social and political activist movements in often newly independent territories, with various elements in common: transnational approaches to working, a focus on labour struggles, and a sense of collectivist solidarity. Long unseen, in some instances missing, these films have largely been neglected and remain outside the established narrative of liberation cinema. This presentation considers recent initiatives to curate several of these films together, in particular to global south/diasporic audiences, initiatives that seek to animate hidden narratives, foster transnational solidarity and activate communal memory. In doing so, a case will be made for a history of Caribbean liberation cinema, distinct from yet consanguineous with liberation cinema in general.



Still from *Sweet Sugar Rage* (Honor Ford-Smith and Harcyde Walcott, Jamaica, 1985), © Sisiren Collective.

## **Between Scarcity and Abundance: *Cinemateca Negra* and Black Filmmaking in Brazil**

- Heitor Augusto (Independent)

*Cinemateca Negra* (*Black Film Archive*), a 426-page bilingual book that identifies 1104 Black-directed films from Brazil, from 1949 to 2022, is the first dedicated to this particular film history. It includes a list of films, their directors, and multiple charts that help recount a previously ignored, often undervalued film history. In this presentation, Heitor Augusto, editor and lead researcher, highlights issues of durability and preservation of films shot digitally (which is the bulk of Black filmmaking in Brazil), the importance of minor archives, and an unfortunate intersection with the concept of orphan films. Intersecting with programming, a role with which Augusto has been involved for nearly two decades, it suggests ways in which curation can expand global film histories, in addition to continually broadening understandings of Blackness and BIPOC lives beyond the realm of American cinema.

## **Guerrilla Queer Screenings as ‘Rebellious Worldmaking’**

- Rizky Rahad (QAMERAD)

This show-and-tell presentation shares a queer film programming practice developed through QAMERAD, a Bali-based cinema collective that treats screening as a form of commoning rather than cultural consumption. Drawing on guerrilla screenings, zines, and DIY toolkits, the session explores how programming can function as rebellious worldmaking—reconnecting suppressed film histories with contemporary struggles for care, kinship, and futurity. Positioned within debates on the future of film programming, the presentation reframes programming as an embodied, political practice that produces social relations and alternative publics, particularly in contexts marked by censorship, precarity, and uneven access to film heritage. Through visual materials and practical tools, the session offers a transferable model for community-led, reparative programming that challenges canonical histories and institutional norms. It invites programmers, archivists, and researchers to imagine film programming as a method of sustaining collective imagination in times of crisis.

## **Programming as Historiography: Curating ‘Imagining the Avant-garde: Taiwan Film Experiments of the 1960s’ and Repairing Taiwan’s Lost Film History**

- Wood LIN (Taiwan Film & Audiovisual Institute, Taiwan International Documentary Festival)

This presentation explores a methodology of reparative programming that functions as historiography. It details the 2018 Taiwan International Documentary Festival’s programme, *Imagining the Avant-garde: Taiwan Film Experiments of the 1960s*. In politically restrictive 1960s Taiwan, artists, lacking global access, relied on translated texts to imagine Western cinema, creating an original, non-commercial film wave. Fifty years later, these neglected films were considered lost and remained ‘unseen,’ thereby leaving a critical gap in film history. The curatorial team’s ‘double imagination’ approach, through challenging established canonical history, mobilised extensive personal networks and memory to successfully reactivate over twenty films. This process proves that programming can fill historical voids by making the unseen visible. The proposal argues that the avant-garde stems from a creative imagination born out of archival voids, and that the act of curating this re-emergence is itself a defiant, avant-garde imagination that fundamentally reshapes historical understanding.

15:30 – 16:00 BREAK

16:00 – 17:00 ROUNDTABLE

## **Feminist Film Programming: Then and Now**

- Erika Balsom (King’s College London)
- Maria Palacios Cruz (Open City Documentary Festival)
- Rachael Rakes (New York Film Festival)
- Genevieve Yue (The New School)

In the 1970s, programmers in North America and Western Europe took up a determined interest in excavating histories of women’s filmmaking and supporting contemporary feminist film practices. At a time when many feminist film scholars were focused on a critique of Hollywood, programmers led the way in re-writing the past and shaping a more expansive and inclusive view of the present.

This roundtable will reflect on this legacy from the point of view of today, assembling perspectives from a new generation of feminist film programmers, curators, critics, and scholars. Participants will explore points of continuity and difference across these two historical moments through a discussion of both their own projects and the wider landscape of exhibition practice, then and now.

17:00 – 17:30 BREAK

17:30 – 18:30

## Research and Restoration

Moderated by *Giovanna Fossati (Universiteit Utrecht)*

### The Forgotten Reels of Nunavut's Animation Workshop

- Camilo Martin-Florez (National Film Board of Canada)

This presentation revisits a remarkable yet long-overlooked moment in Canadian and Indigenous film history: the 1972 Cape Dorset Film Animation Workshop, where 13 Inuit artists created 58 pioneering animated films—the first wave of Inuit cinema in Nunavut. Recently rediscovered and restored by the National Film Board of Canada, these works reveal the innovative spirit of the Sikusilarmiut Animation Studio and its role in establishing an Inuit visual language rooted in local art, storytelling, and self-representation. This session highlights the experimental, collaborative creativity of these early film-makers.



The Forgotten Reels of Nunavut's Animation Workshop

It underscores the significance of archival recovery and celebrates a foundational, avant-garde chapter in Indigenous media history that continues to shape the cultural landscape of Nunavut today.

### Afterlives of Colonial Film Collections: Programming Film from the British empire

- Emma Sandon (Birckbeck, University of London)
- Jacqueline Maingard (University of Bristol)

This paper will discuss a current three-year project funded by the UK Arts and Humanities Research Council, Colonial Reels: Histories and Afterlives of Colonial Film Collections which is working with four British film archives. The project is developing different ways of bringing these films into public viewing spaces to engage reflective understandings of the role of film in the British empire. The colonial film archive is difficult material to programme, yet it is integrally part of the audiovisual heritage of not only Britain, but countries that make up its former empire. The film archive, scattered in different collections, covers a wide range of topics, themes, forms, geographical locations, historical periods and subjects. The footage and narratives carry the racism, violence, hierarchies, inequalities, and patronisation of their contemporary moment. Programming with counter-archival and decolonisation practices can expose the erasures, silences, gaps, marginalisations as well resistances that are present within the frame.

### The Magical History Tour – Variations on the Theme of Anthology Programmes

- Milena Gregor (Arsenal Filminstitut)

This paper presents the conceptual changes in Arsenal's decades-old film history anthology programme with a view to possible insights for the future. The presentation of film history in anthology programmes began for the West Berlin cinema Arsenal with its opening in 1970. What started as a humble 'History of Film' is now, 2026, called the 'Magical History Tour' which offers ever new variations on film history. Under changing headings, focusing on different motifs or cinematic phenomena, films from film history across all eras, countries and genres

are brought into relation with each other on a monthly basis. Presenting, questioning and rewriting film history can only work as a collaborative effort, with many voices, new approaches, revision of strategies and curatorial experiments. Proven by change, a new chapter in presenting film history anthology programmes may now be opening for the Arsenal at its new location in Berlin Wedding.

### **Digital Access and the Future of Georgian Film Heritage Programming: From Archive to Audience**

- Nino Kavtaradze (Shota Rustaveli Theatre and Film Georgia State University/Georgian National Film Center)

The Georgian National Film Center has developed GNFC Heritage-an open-access digital platform dedicated to restored Georgian cinema, which currently features films from the 1920s–1930s. The initiative is part of the broader program ‘Returning Georgian film Heritage to Its Homeland,’ through which Georgian film heritage and rare archival materials have been returned from Russia’s Gosfilmofond. Many of these films have not been accessible in their restored form to Georgian academic and professional communities, as well as to the wider public, since the Soviet era. The platform provides global access

to this material, supporting research, curatorial practice, and public engagement with early Georgian cinema. Beyond archival preservation, GNFC Heritage platform functions as a co-creative space that integrates restoration, research, and programming. It expands curatorial possibilities, enables international retrospectives, and fosters engagement with new audiences. AV clips from selected restored films will accompany the session, demonstrating how historical cinema can be activated as a living, research-driven resource for both scholars and the wider public.

**18:30 – 18:45 CLOSING WORDS**

**18:45 – 21:00 CELEBRATORY CLOSING DINNER**

**21:00 EVENING PROGRAMME**

### **Meet the Archive – Alternative Venues for Programming**

Curator of silent film Elif Rongen-Kaynakçı will share some of the new insights on streaming Eye’s silent film collection. Leenke Ripmeester and Susan van Hengstum talk about the problematic parts of the Eye collections, such as racism and sexism.

More information: [www.eyefilm.nl/meetthearchive](http://www.eyefilm.nl/meetthearchive)



Still from *Khanuma* (Alexander Tsutsunava, 1926). This photo is preserved in the National Archives of Georgia

## PROGRAMME COMMITTEE

**Giovanna Fossati** is Professor of Media Heritage, Technology, and Culture at Utrecht University and Research Director of the Institute for Cultural Inquiry (ICON). Formerly Chief Curator at Eye Film-museum and Professor of Film Heritage at the University of Amsterdam, her research focuses on audiovisual archiving with a global and sustainable approach.

**Christian Gosvig Olesen** is Assistant Professor of Digital Media and Cultural Heritage at the Department of Media Studies at the University of Amsterdam. He is the author of *Visualizing Film History: Film Archives and Digital Scholarship* (Indiana University Press, 2025).

**Maral Mohsenin** is the Director of Collection & Knowledge Sharing at Eye Filmmuseum and honorary fellow at the UvA Media Studies department. She holds a PhD in Film Studies from University of Lausanne and University of Amsterdam, with her thesis focussing on the evolution of technologies in film archives. From 2016 to 2022, she worked as a film restorer and conservator at Cinémathèque Suisse and from 2022 to 2025, she was the Head of Programs at the Geneva International Film Festival.

**Floris Paalman**, PhD, is the coordinator of the MA programme Preservation and Presentation of the Moving Image at the University of Amsterdam. He has a background in filmmaking, anthropology, media studies, and urbanism. His teaching and research are focused on (audiovisual) archival theory, curating, film historiography, and archiving political films.

**Ari Purnama** is Assistant Professor of Screen Media at Utrecht University, a fellow of the Society for Cognitive Studies of the Moving Image, and a member of the Utrecht Young Academy. He is the author of *Film Style in Indonesian Cinema, 1998-2018: Lighting, Production Design and Camera Movement* (Edinburgh University Press, 2023).

**Julian Ross** is sector manager of programming, distribution and exhibitions at Eye Filmmuseum.

**Eleni Tzialli** is Coordinator of Academic Activities at Eye Filmmuseum. She builds and facilitates programmes that centralise the use of audiovisual collections and develops training and professionalisa-

tion programmes for emerging cultural practitioners. She is also one of the initiators of Inward Outward; a symposium centred around questions of coloniality, identity and race in relation to audio-visual heritage

## ADVISORY BOARD

**Alicia Abieyuwa Bergamelli** is a film worker, film programmer, and filmmaker. Her work and interests are focused on magical realism, gothic horror, experimental queer cinema and Global South cinema. She was one of the 2025 Programmers of the Future at Eye Filmmuseum, and she has also worked for Giornate degli Autori, GoShort Film Festival, Black Star Film Festival. She is co-curator for Monangabee, a pan-african microcinema based in Lagos, Nigeria.

**Erika Balsom** is reader in Film Studies at King's College London. She is the author of four books, including *After Uniqueness: A History of Film and Video Art in Circulation* (2017) and *TEN SKIES* (2021). Together with Hila Peleg, she is the co-curator of 'No Master Territories: Feminist Worldmaking and the Moving Image,' which was initiated at the Haus der Kulturen der Welt, Berlin, in 2022, and has since toured internationally. Later this year, Columbia University Press will publish her criticism collection *The Edges of Cinema: Essays on 21st-Century Film Culture*.

**Matthew Barrington** is a researcher and curator based in London. He runs the Birkbeck Institute for the Moving Image and is a curator of cinema at the Barbican Centre.

**Carine Bernasconi** (Ph.D., University of Lausanne) her research focuses on the non-Western cinema in Europe. She is the author of *Salam Cinéma ! Le cinéma iranien en France de 1950 à 2021* (Milan, Mimésis, 2022). In parallel she has been a programmer and editor at the Locarno Film Festival, Visions du réel (Nyon), and Cinéma du réel (Paris).

**Kseniia Bepalova** is a film curator and PhD candidate at the University of Groningen, researching environmental moving image from colonised places that formerly constituted the Soviet Union. For winter 2025–2026, she is an associate doctoral member of the research training group 'Configurations of Film' at Goethe University Frankfurt.

**Greg de Cuir Jr** is co-founder and artistic director of Kinopravda Institute in Belgrade. He has organised exhibitions

and programs for Whitney Museum of American Art, Institute of Contemporary Arts in London, e-flux, Locarno Film Festival, Eye Filmmuseum and other institutions. His writing has been published in Ursula, CURA., Cineaste, Millennium Film Journal and other journals; also in anthologies and catalogs for Centre Pompidou, Hammer Museum, Institut Valencià d'Art Modern and others. He has lectured at Universität Basel, Goldsmiths, University of Chicago, Stanford University and other universities and academies.

**Farah Hasanbegović** is a filmmaker and curator from Sarajevo, working at the intersection of animated non-fiction and audio-visual performance. Farah's works have screened in competition at festivals including Visions du Reel, Ji.hlava IDFF, Festival dei Popoli, ZagrebDox, Doc-Lisboa, Sarajevo Film Festival and include commissions for UN Women and the Rosa Luxembourg Foundation. Farah is an alumnus of Bela Tarr's film.factory, Doc Nomads and Programmer of the Future at Eye Filmmuseum.

**Pablo La Parra Pérez** is the director of the Filmoteca de Catalunya. He holds a PhD in Cinema and Cultural Studies from New York University. As the former Head of Research at the Elías Querejeta Zine Eskola, he led the *Zinemaldia 70: All Possible Histories* project, which resulted in the research, preservation, and accessibility of the archive of the San Sebastian International Film Festival. His academic work has appeared internationally, and he has curated programmes and exhibitions at Artium, the CCCB, and Tabakalera.

**Luis Felipe Raguá Miranda** is a programme advisor at Cinemateca de Bogotá and IDFA. He is a programmer at Lichter Filmfest Frankfurt International and Alternativa Film Festival. He holds a MA in Preservation and Presentation of the Moving Image (University of Amsterdam), a MA in Anthropology (Universidad de los Andes), and has participated in various curating and preservation projects.

**Oksana Sarkisova** is Senior Research Fellow at Blinken OSA Archivum at CEU and co-founder and steering committee member of CEU Visual Studies Platform. In 2004-2023, she was Program Director of Verzio IHRDFF (Budapest). She teaches and researches documentary cinema and memory politics and curates programmes on creative repurposing of audio-visual archives.

## SPEAKERS AND MODERATORS

**Konstantinos Aivaliotis** is Assistant Professor at the Cultural Technology and Communication department of the University of Aegean. From 2008 to 2016 he was programmer at the Athens International Film Festival and from 2017-2020 he served as Director of Promotion at the Greek Film Centre. Today, in addition to his academic duties, he is the co-founder and director of the ETHNO-FEST organisation and titular festival, Regional Project Manager at Thessaloniki Locarno Industry Academy and Project Manager at Thessaloniki Agora Doc Lab.

**Jonathan Ali** is a film programmer and writer. Among his various roles he is director of programming for Third Horizon Film Festival, a platform for critical cinema from the Caribbean and its diaspora. Born and raised in Trinidad, he is based in London.

**Andreas Anastasiades** is a researcher and an independent documentary filmmaker from Cyprus. His first feature length documentary film *Tongue* (2019), was screened at several festivals and seminars. He is currently working as a Programmer, Coordinator of the development section Narrating the fieldwork and Head of Film Traffic and production of Audiovisual Material at the Ethnofest. In 2025 he participated as director and editor for the participation of the Cypriot delegation in the 19th Biennale of Architecture.

**Heitor Augusto** works at the intersections of programming, consultancy, scholarly work, and film preservation. A member of the Programmers of Colour Collective, he is the editor and lead researcher of *Cinemateca Negra* (*Black Film Archive*), the first publication to map Black filmmaking in Brazil from the last nine decades.

**Annabelle Aventurin** is a film archivist based in France. Her work focuses on the preservation, documentation, and circulation of archival and rare films. She contributed to the preservation of the film collection of Mauritanian director Med Hondo, carrying out archival research and restoration-related tasks. More recently, she is working on the remastering of Elsie Haas' films. In addition to her archival work, she participates in programming initiatives for festivals and screening spaces such as Open City Documentary Festival, Anthology Film Archives or MansA.

**Anja Banko** is a film critic and film programmer. She is currently working at

the Slovenian Cinematheque and writing for the film magazine Ekran. She is part of the programme team of the international festival of experimental audiovisual practices V-F-X Ljubljana and Animateka - international festival of animated films in Ljubljana.

**Franka Bauwens** did a Research Master's degree in Philosophy at the University of Amsterdam and currently works in education and for a theatre publishing company. She is also an organiser and curator of the Porn Film Festival, which is based at Filmhuis Cavia. For her, curation is a way of creating new meaning and building communities.

**Nikoletta Charou** is Greek Programme's collaborator at the Thessaloniki International Film and Documentary Festival. Since 2022, she is working as programme coordinator of the Ethnofest – Athens Ethnographic Film Festival. She is a graduate of the postgraduate program in Culture & Documentary Film Production of the University of the Aegean.

**Timmy Chih-Ting Chen** is assistant professor in cultural studies at Hong Kong Metropolitan University. He has published in *A Companion to Wong Kar-wai* (Wiley Blackwell), the *Journal of Chinese Cinemas, Surveillance in Asian Cinema* (Routledge), *The Assassin* (HKU Press), *Frames Cinema Journal*, *Sound Stage Screen*, and *Film Quarterly*.

**Jesse Cumming** is a curator, writer, and researcher. He is an Associate Curator for the Wavelengths section at Toronto International Film Festival, and has served as a programmer with Hot Docs Canadian International Documentary Festival and as a consultant with the Berlinale Forum and Open City Documentary Festival.

**Iris Elezi** is an internationally recognised filmmaker and archivist, and the Founder-Director of the Albanian Cinematheque. Working between film heritage and community practice, she develops participatory programmes and screenings in post-industrial contexts, collaborates with international institutions, and advocates for film education and cultural access in Albania.

**Jamil Fiorino-Habib** is a PhD candidate at the University of Groningen. His research examines the infrastructures and (anti-)institutional models of film archives across the Southeastern Mediterranean by mapping the transnational circuits of knowledge and resource sharing that go beyond statist and

institutional frameworks that are rooted in anti-colonial praxis.

**Luna Hupperetz** is a film curator and PhD researcher at the University of Amsterdam, focusing on audiovisual heritage, activist documentary cinema and collaborative archival practices. Her work centres on the Unknown Suriname residual collection and community-led digitisation, and she also serves as a programme advisor for IDFA.

**Qila Gill**, programmer and producer, is currently a programmer with the Singapore International Film Festival, and selection committee member for the Berlin International Film Festival. Previously, she served as the Head of Programme and International Programming Lead at the London Short Film Festival, and as a distribution director at LUX.

**Jasmijn Van Gorp** is a Senior Lecturer in Audiovisual Heritage and Digital Culture at Utrecht University. She co-founded the CLARIAH Media Suite, a digital research infrastructure for audiovisual heritage in the Netherlands. Her research focuses on AI techniques (e.g., ASR), digital humanities, creative methods, and digital archives.

**Milena Gregor** is film curator at Arsenal Film Institute, Berlin/Germany, since 1994. Her curatorial focus is on the Magical History Tour, Japanese Cinema, film educational programmes for children et. al.

**Pengyuan Gu** is a film curator with dual masters in Film Studies & Curation (NFTS & Warwick). He was selected for Screen International's Future Leaders 2024. He is the former Head of Programme at FIRST International Film Festival, overseeing competition curation, screenings, and innovative sections. He independently curated 'Game with Play' and 'Hangzhou New Cinema.'

**Vinzenz Hediger** is the director of the Cinémathèque Suisse. His academic work focuses on the digital transformation of film culture and the politics of film heritage.

**Najrin Islam** is a London-based film critic and film programmer from India. Her writings have featured in *Sight and Sound*, *Time Out*, *ArtReview Asia*, and *Art Monthly*, among other publications. She is an alumna of the BFI Critics Mentorship Programme 2025 and the Talking Shorts/END European Workshop for New Curators #2.

**Nino Kavtaradze** is a film scholar specialising in Georgian film heritage and archival practices. Since 2019, she has served as Film Heritage Manager at the Georgian National Film Center, overseeing the preservation, restoration and international promotion of Georgian cinema. She is a PhD candidate focused on representations of women in Georgian cinema (1920–1950).

**Evrin Kaya** is completing her PhD in Media Studies at Hamburg University. She has worked as an editor, journalist, and film critic; she co-programmed the international competition section of the Antalya Film Festival. She is a member of FIPRESCI and the coordinator of Mithat Alam Film Center (MAFM).

**Orestes Kyrgiakis** is a cultural anthropologist and development sociologist (Leiden University), documentary director (Escuela de Cine de Uruguay) and a film preservation and restoration student (DiPRA). He has been involved in different projects that aimed to democratise access to cinematic creation and film heritage in critical social contexts and marginalised social groups in Greece, Uruguay and Argentina.

**Sixue Li** is a postdoctoral researcher at the School of Arts, Peking University. She holds a PhD from the School of Journalism and Communication at Tsinghua University and an MA in Film Programming and Curating from Birkbeck, University of London. She is also a translator, freelance writer, and a voting member of the Golden Globe Awards.

**Wood LIN** served as the programme director of the Taiwan International Documentary Festival (TIDF) since 2013, and since 2020, as the programme advisor of the International Documentary Festival Amsterdam (IDFA). Additionally, he supervises the research and program division at the Taiwan Film and Audiovisual Institute, overseeing responsibilities such as research, publication, film programmes, and TIDF.

**Prof. Jacqueline Maingard** is based at the University of Bristol and the Principle Investigator of Colonial Reels: Histories and Afterlives of Colonial Film Collections.

**Camilo Martín-Flórez** is the Collection Curator at the National Film Board of Canada. He uses decolonial, transnational and archival theories to study and promote the NFB's remarkable success over its eight decades of existence. He has a PhD in Film Studies from the University of Bologna and is also a filmmaker who's written, directed

and edited nine short films that have been screened in festivals worldwide.

**Hind Mezaina** is an artist, film curator, writer, and co-founder of Collected Histories. Her interests lie in cinema, cities, visual culture, collective memory and archives. In 2009 she founded The Culturist blog, and in 2022 she started The Culturist Film Club hosted in various venues across Dubai.

**David Montenegro** is a film curator, cultural manager, and artist-researcher. He is Head of Programming at the Cartagena de Indias International Film Festival (FICCI). He holds an MA in Visual Culture from Lund University, where his thesis on the materiality of conflict-related objects in Colombia received the Britt and Karl Hugo Axelsson Memorial Foundation Award.

**Mosa Mpetha** is a curator of Black, African and Archive films. Mosa curates Cinema Africa! a permanent African film strand at Hyde Park Picture House cinema in partnership with local African communities, as well as self-producing Pan-African curation and archive film training.

**Faranak Nateghi** is an Iranian film researcher, filmmaker, and video artist pursuing the FilmMemory Joint Master's in European Film Heritage, History, and Cultures within the FILMEU network. She is currently based in Brussels. Her work concentrates on the intersection of archival practices and gender studies in Iranian film history.

**Jacqueline Nsiah** is a cultural anthropologist, freelance film curator, and programmer with nearly two decades of experience in the global film festival circuit. Nsiah was part of the Berlinale-Forum selection committee for four editions, co-curated the special programme Fiktionsbescheinigung, and is currently a member of the Berlinale Competition selection committee.

**Nour Ouayda** is a filmmaker and film programmer. She explores the multiple relationships between image, text, voice, and sound, through filmmaking, curating, research and writing. She is part of the editorial team of the film journal *Hors Champ* and a member of the artist collective The Camelia Committee. She also teaches film programming in Beirut.

**Gülce Özkara** is a curator at Salt and a PhD candidate at the University of Amsterdam. Drawing on media archaeology, her work explores the reciprocal relationship between memory and

moving images. Recently, she has turned to landscape as a site of memory; a witness to structural, colonial, and slow violence.

**María Palacios Cruz** is a film curator, writer and educator. She is the director of Open City Documentary Festival in London and was previously deputy director of LUX (London) and director of the Courtisane Festival (Ghent). She is a co-founder of The Visible Press and one fourth of the film club The Machine that Kills Bad People.

**Rizky Rahad** is an Indonesian filmmaker, programmer, and researcher based in Bali. He co-runs the queer cinema collective QAMERAD and is the author of QUEERS SHOOT BACK!. His work explores film programming as a practice of care, commencing, and queer futurity beyond neoliberal visibility politics.

**Rachael Rakes** is a writer, curator, and educator. She is a programmer for the New York Film Festival and Porto Post Doc, a curator at Jan Van Eyck Academie, and for Universal Language, on non-binary, non-western computation for Stroom Den Haag. Her next publication, with Bo Wang, is on material, diasporic ghosts and documentary practice.

**Elizabeth Ramírez-Soto** is a Chilean-born academic, researcher and (accidental) film curator based in New York. She is Associate Professor of Film and Media Studies in the School of the Arts at Columbia University. Her areas of specialisation are transnational cinema and television, feminist film histories, and documentary.

**Mercedes Rondina** has a bachelor of Arts and Technology (UNQ), and is Director of Cinematic Sound (ENERC) and Professor of Audiovisual Arts (ISCAA). She is the head of the Fernando Birri Archive Cinematheque Area, under the Ministry of Culture of the Province of Santa Fe. She coordinates comprehensive document management tasks within the framework of public policies for the preservation and conservation of the personal collection of the renowned filmmaker Fernando Birri.

**Giovanni Rossetti** is a researcher affiliated with the Institute of Network Cultures. He holds a Research Master's degree in Media Studies from the University of Amsterdam. Beyond academia, he is a film programmer and projectionist at Filmhuis Cavia, focusing on activism, neighborhood and community engagement, and experimental audience participation.

**Katia Rossini** is co-founder of Cinema Nova (Brussels). A film activist and film curator, she is interested in networks, participative projects and alternative forms of curating cinema. She is co-initiator of the networks Filmlabs.org and Kino-Climates. After completing a specialisation in Film Preservation and Restoration with UvA (Amsterdam) and Eye Filmmuseum, she joined Argos as head of collections.

**Dr. Emma Sandon** is a researcher at Birkbeck, University of London. She is co-Investigator of Colonial Reels: Histories and Afterlives of Colonial Film Collections.

**Jasmine Soliman** is an archivist, co-founder of Collected Histories, and founder of RepCinema.com. Her work focuses on documentation, memory work, and digital accessibility – particularly through a neurodivergent lens. She is interested in vernacular and documentary photography, everyday ephemera, cinema history, and mashriq and maghreb heritage and helped build the Akkasah: Photography Archive and the Arab Art Archive at NYU Abu Dhabi.

**Kato Van der Speeten** is currently a film programmer at Leiden International Film Festival, and a member of the selection committee at Cinekid Festival. Before, she worked at Movies that Matter Festival, and in 2024-2025, she was a Programmer of the Future at Eye Filmmuseum. She has an academic background in international law and human rights.

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