



Eye Filmmuseum
Amsterdam
26 – 29 May 2024

EYE INTERNATIONAL CONFERENCE 2024

Presenting Audiovisual
Collections

Experiments and Explorations

www.eyefilm.nl/conference

EYE INTERNATIONAL CONFERENCE 2024

PRESENTING AUDIOVISUAL COLLECTIONS



Experiments and Explorations

Dear Participants,

A warm welcome to the 9th Eye International Conference. This year, we focus on a diverse array of emerging and creative public-facing curatorial approaches and methods, embracing a wide range of exciting and timely explorations and experiments in audiovisual collections presentation. Through roundtable discussions, show and tells, individual talks and panel conversations, screenings, and installation demonstrations, we will collectively investigate exhibition formats that cut across different fields, practices, institutions, positions, and collective and regional contexts.

While “access” has long been a central topic in the global audiovisual archival field, especially on this side of the digital turn, we believe that the closely related topic of “presentation”—the act of publicly sharing or showing audiovisual materials to contemporary users or audiences—provokes a series of undertheorised horizons and challenges that we need to collectively consider. We take our cue here from the Swiss National Fund’s project *Narratives from the long tail: Transforming Access to Audiovisual Archives* (2021-25), which develops immersive exhibition formats using computational approaches using hundreds of thousands of hours of audiovisual material.

This is true whether we are talking about, for instance, developing alternative presentation models outside of the theatrical cinema space; finding ways to visualise and understand relevant metadata and information; utilising both creative DIY approaches or emerging technologies for exhibition purposes; or embracing remix and artistic reuse. The 9th Eye International Conference investigates: What does it mean to present audiovisual collections today? What are the social, cultural, aesthetic, political, and ideological stakes of this work across different material formats, locations, and methods? What concepts and frameworks are applicable to this work today? And what does the future of audiovisual collections presentation look like?

This Conference hopes to expand the diversity of visions, voices, and experiences being shared in the archival, academic, and independent heritage communities, and encourage connections to support all of our ongoing practical and theoretical attempts to answer these (and other) questions.

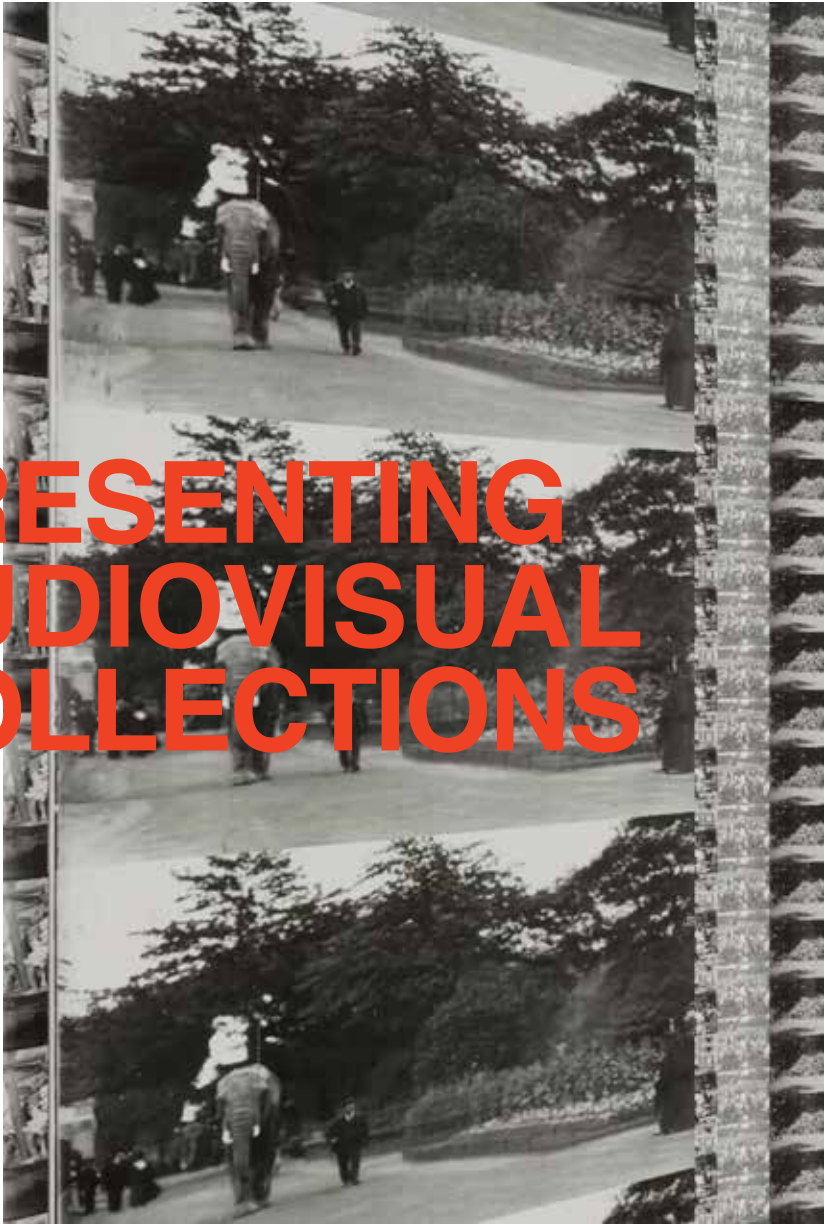
We look forward to three days of inspiring presentations and thought-provoking conversations. Thank you for joining this conference and adding your voice.

The Programme Committee

Giovanna Fossati (Eye/UvA), Irene Haan (Eye), Eleni Tzialli (Eye), Christian Gosvig Olesen (UvA), Kate Saccone (UvA), Sarah Kenderine (EPFL/eM+), Yuchen Yang (EPFL/eM+), Stéphanie Romon (EPFL/eM+).

GENERAL INFORMATION

PRESENTING AUDIOVISUAL COLLECTIONS



Guest Desk Opening Hours

- Sunday 26th May 09:30 - 19:30
- Monday 27th May 09:30 - 10:00, 12:30 - 14:00, 15:30 - 16:00, 17:15 - 17:45
- Tuesday 28th May 09:30 - 10:00, 12:30 - 14:00, 15:30 - 16:00
- Wednesday 29th May - CLOSED

Open House at the Eye Collection Centre

On Wednesday, 29th May, the conference concludes with a programme of guided tours and screenings at the Eye Collection Centre. These activities have limited capacity. A physical sign-up sheet will be available at the guest desk throughout the conference.

Virtual Conference

Once again, the conference will be available online via livestream. After the conference, both in-person and online attendees will be able to watch the recordings on-demand for the remaining month.

Evening Programmes

Two evening programmes 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.

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 - 17:15	Session 4	Cinema 1
17:15 - 17:45	Break	
17:45 - 19:00	Session 5	Cinema 1
19:00 - 20:30	Dinner	
20:30	Evening Screening	Cinema 1

Drinks and Food

We offer coffee and tea throughout the day and lunch from Sunday to Tuesday. You are welcome to join us for opening drinks on Saturday 25th May at 21:15. To celebrate the closing of the conference we will offer a celebratory dinner and drink on Tuesday 28th May at 19.00. As we will **not** serve dinner on any of the other days, we have prepared a restaurant list which you can access in the “Practical Information” section of our webpage at 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. 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.

OTHER ACTIVITIES

MEET THE ARCHIVE



Still from *Obsessed with Light* (Zeva Oelbaum & Sabine Krayenbühl, US-DE-FR 2023)

Meet the Archive

Saturday 25th May

Meet the Archive is an annual programme where Eye's curators present exceptional stories about (early) film history, highlight forgotten filmmakers, and report on new collaborations. The programme is open to the public so tickets might sell out.

Please make sure to get your ticket at the box office on the day itself. For more information, see www.eyefilm.nl/meetthearchive.

Opening Night Eye International Conference

Saturday 25th May

The ceremonial opening of the Conference will take place on Saturday 25th May at 19:15 during the screening of *Obsessed with Light* (2023) by Sabine Krayenbühl & Zeva Oelbaum. **Please make sure to get a ticket at the box office on the day itself.**

Opening drinks will take place after the screening at 21.15.

Closing Dinner

Tuesday 28th May

A celebratory drink and dinner on Tuesday 28th May at 19.00 in the IJ-lounge, located at the ground floor of Eye's building across from the permanent exhibition.

BiographScope

The BiographScope is a large-scale interactive installation immersing visitors in the silent films of the Eye Filmmuseum's Mutoscope and Biograph Collection, a unique opportunity to (re) rediscover this testimony of early silent cinema from the end of the 19th century and appreciate the exceptional materiality of these films thanks to a high-resolution scanning process of the original strips of frames. Discover them at large-scale projection and benefit from a thorough sonification process.

The BiographScope is located in the Room at the Top and will be open during lunch and dinner breaks of the conference. You can sign up for a timeslot at the guest desk.

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.

Free admission for conference attendees.



BiographScope Installation

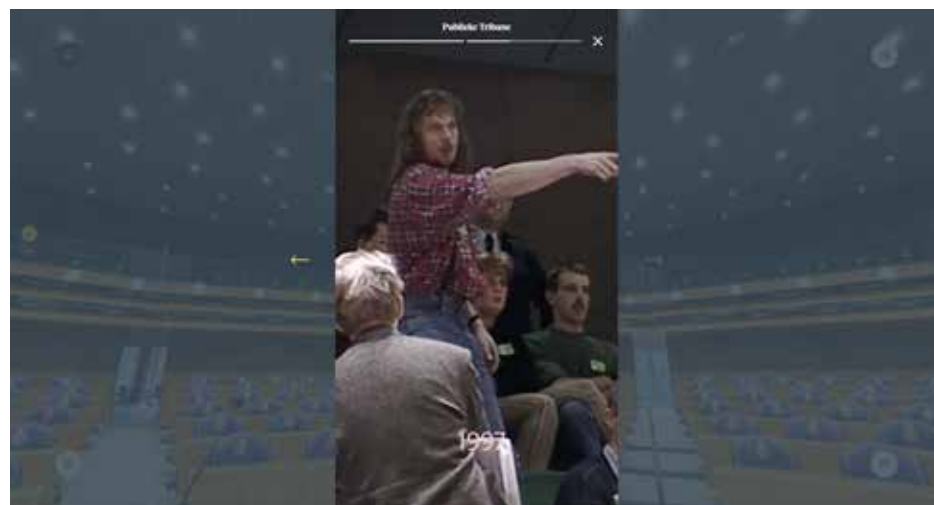
DAY 1 – SUNDAY 26TH MAY

CHAired BY GIOVANNA FOSSATI (EYE/UNIVERSITY OF AMSTERDAM)



Close-up of the installation Typologies of Delusion (Copyright Third Eye Media)

PRESENTING AUDIOVISUAL COLLECTIONS



Screenshot from Binnenhof Online (NTR)

10:00 - 10:15

Opening Words by Giovanna Fossati (Eye/University of Amsterdam) and Sarah Kenderdine (Laboratory for Experimental Museology, EPFL)

10:15 - 11:30

Critical Perspectives on AI

- Moderated by Randi Cecchine (Independent)

Engaging with AI Imaginary of Archival Moving Images: Dialectics between Material Reality, Participatory Online Media Spheres and Apparatus Cultures

- Aisha Brady (Independent)
- Sreya Chatterjee (HTW Berlin - University of Applied Sciences)
- Franziska Heller (Martin-Luther-University Halle-Wittenberg)
- Ulrich Ruedel (HTW Berlin - University of Applied Sciences)

This presentation aims to explore the dialectics of AI and how it currently situates in intersections of presentation, access and reinterpretation of moving image heritage – thus re-defining intrinsic attributes of film heritage (image content, aesthetics). A looming impact of AI tools in image manipulation has led to a two-fold scenario. The promise of more “intelligent”, less laborious yet restoration-ethically grounded image manipulation workflows offer potential to ease access to restored historic moving images. However, the promise of “enhancement” of images beyond their original quality (and historic content) has led to an avalanche of images modified by “AI enthusiasts”, creating an online communicative niche where arguably a technical imaginary provides aspirational spectacles, rather than the authentic “window into the past”. This presentation addresses the resulting challenge dialectically, including aspects of visual literacy, genesis and genealogy of AI introduced image information, and online mechanisms of image dissemination, multiplication and perception.

Is “Reimagine” the New Remix?: A Critical Making Approach to generative AI in Audio-visual Heritage Presentation

- Pablo Núñez Palma (Independent)

Delving into the intersection of technology and memory, this presentation showcases *Typologies of Delusion* and *Looking Back*, two art installations created by the presenter in partnership with the Netherlands Institute of Sound & Vision. These pieces offer a thought-provoking examination of the Dutch newsreel *Polygoon Journaal*, reinterpreted through the lens of Artificial Intelligence (AI). The installations weave uncanny visuals with interactive elements, fostering a dialogue between AI’s reinterpretations of history and the human emotions tied to the photographic medium. The underlying inquiry: Does AI’s method of reimagining the past offer a novel paradigm of remix culture?

AV Archives Beyond Search: From the Conventional Search Bar to More Creative & Exploratory Approaches

- Nadia Piet (Independent)

In this presentation, Nadia Piet will share key findings from her research report “Beyond Search: Exploring Creative Approaches to Interfacing with Cultural Heritage Collections (A Case Study Analysis)” released in 2023 by the Audiovisual Research Alliance (AVRA) out of Sound & Vision in collaboration with FIAT/IFTA’s Value, Use and Copyright Commission. Illustrated with case studies from within and beyond the cultural heritage realm, the presentation explores alternative and creative ways of interacting with AV Archives, shifting from the conventional search bar to more exploratory approaches. Key themes that have emerged in this work and that will be shared include: computational gaze, generous/fluid interfaces, polyvocal storytelling and participatory sense-making, and situated + experiential entry points. The presentation accompanies the (visual) report with the aim to inspire archivists and related practitioners, also considering hacky, DIY, and grassroots approaches for smaller organisations with limited funding and resources.

Spatialisation & Visualisation

- Moderated by Christian Gosvig Olesen (University of Amsterdam)

New Insights and Old Blind Spots: Exploring Data Visualisations as a Critical Approach to Film Archival Metadata Collections

- Sarah-Mai Dang (Philipps-Universität Marburg)
- Pauline Junginger (Philipps-Universität Marburg)

In our presentation, we seek to discuss how digital data visualisations can serve as a critical approach in the context of digital film historiography. Drawing on current discourses in feminist film theory, data feminism and critical data studies, we show how they can help us think about the situatedness of knowledge and epistemological uncertainties such as messy or ambivalent data in film historical collections. Rather than presenting information as if there is a priori reality, we use data visualisations to question absolute values, universalisation, and essentialisation by foregrounding the particularities, gaps and absences of data collections. Based on our own experiments, which are the result of a collaboration between the BMBF research group Aesthetics of Access: Visualising Research Data on Women in Film History (DAVIF) (2021-2025) and a data designer, we show that data visualisations offer a creative and exploratory approach to presenting film historical research in a critical and self-reflective way.

Preserving Frames, Shaping Futures: Exploring the (Meta)Data of an Academic AV Collection

- Josephine Diecke (University of Zurich)
- Martin Weiss (University Library of Zurich)

The University of Zurich's Film Studies Department (FIWI) houses a precious, curated collection of over 55,000 audio-visual items, spanning three decades of cinematic research. While this collection is invaluable, it faces contemporary challenges in preservation and accessibility due to media obsolescence and evolving user expectations. The authors propose addressing these challenges by leveraging

innovative technologies and interdisciplinary collaborations, implementing a dynamic approach to metadata analysis. They highlight FIWI's current initiatives in small and big data analysis, emphasising the potential of exploration to reveal insights beyond initial queries. They also discuss the integration of exploratory search components into FIWI's Digital Video Library and Fiwi On projects. Looking ahead, the authors envision a novel infrastructure that utilises exploratory search principles, allowing users to search the AV collection through diverse queries. This infrastructure would connect film studies, library science, artificial intelligence, and digital humanities, fostering interdisciplinary research opportunities.

Spatialise Your Audiovisual Materials: a Micrio Storytelling Sampler

- Erwin Verbruggen (Q42)

Moving images can draw us into their world. The online interfaces through which we enter them often don't. In order to immerse ourselves, we first have to wrestle through endless lists of titles, recommendations and texts. For some audiovisual collections, offering a curated entry point that forms a world in and of itself, can be a welcome entry way into a mindset of immersion. In this showcase, we walk you through a number of projects done with broadcasters and museums in which the storytelling tool Micrio serves as the backdrop for contextual and/or explanatory audiovisual materials. The projects presented in this talk feature the locus of a showcase, a classroom, or an exhibit hall to present contextual or explanatory audiovisual materials. We make the case for these spatial boundaries as a welcoming presentation format and hope to inspire you to set up similar exhibits for your own collections!

12:30 - 14:00 **LUNCH**

Stills from Unexpected Mischievousness at the Queen's Palace



Georges Méliès' Studio A projected in a virtual studio



3D model of Georges Méliès' Studio A

Immersed in AV Collections and Technology I

- Moderated by Jamil Fiorino-Habib (University of Amsterdam)

New Technologies and Early Cinema: 3D-Modeling Méliès' Studio in Virtual Reality, and Creatively Remaking The Living Playing Cards in a Virtual Studio

- Rose Albayat (University of Michigan)

In this presentation, participants will experience a detailed 3D model of Georges Méliès' Montreuil studio as it looked around 1907 through a custom-created virtual reality environment. Through this VR demonstration, I will explain what I discovered about the studio in the process of carefully modelling it from surviving photographs, diagrams, and written documents. The presentation will also include a screening of my trick film *Unexpected Mischievousness at the Queen's Palace* (2023), a creative digital remake of *The Living Playing Cards* (1905) filmed in a virtual studio with an all female cast. The presentation will help engage participants with 120-year-old content while using historical research, VR, and the process of reenactment gestures, genders, and spaces in early cinema.

The BiographScope: Exploring Early Cinema in an Immersive Environment

- Giacomo Alliaia (EPFL)

This paper presents the BiographScope, an interactive installation that immerses visitors in an archival collection of early silent films from the turn of the twentieth century. It further investigates its effectiveness through a user evaluation. The frames of seventy films from the Eye Filmmuseum's Mutoscope and Biograph Collection are digitally reconstructed and distributed in a virtual world that users can freely browse and explore in a 360-degree Immersive Environment. They are able to appreciate the exceptional materiality of these films, discover them at large-scale projection and benefit from a thorough sonification process. The evaluation finds that visitors appreciate this mode of access to a silent film collection. Experts in particular



InterArchive (Marina Hassapopoulou, 2023)



Kinora viewer (ca. 1907) and Pathé Baby 9.5mm film projector (ca. 1924). Courtesy of C2DH, University of Luxembourg



LAUGHING GAS, scenes 1-6. Edison Mfg. Co., Part of the Paper Print Fragments Collection, Library of Congress



Audience members making up print of *The Afterlight* (2021, dir. Charlie Shackleton) for projection

have noticed certain aspects of the materiality of these films, while casual users benefited more from the sonification process. Finally, participants reported mainly positive emotions, thus confirming the BiographScope can improve access to the Mutoscope and Biograph Collection.

Countering the Ephemerality of Complex Media with Do-It-Yourself Archiving

- Marina Hassapopoulou (New York University)

This presentation will discuss collaborative, amateur and DIY initiatives for accessing, archiving, and remediating nearly obsolete complex media and their fragmented histories. Two main projects, Interactive Media Archive and Inter-Archive, will be discussed as new models of participatory media archeology, historiography, and archival remix. The presentation will also introduce a new in-progress experimental archiving and emulation project related to the ephemeral media covered in the book *Interactive Cinema: The Ambiguous Ethics of Media Participation* (Hassapopoulou, University of Minnesota Press, 2024).

Hands-on Media History: Between the Analogue and the Digital

- Tim van der Heijden (Open University of the Netherlands)

How can we document analogue media technologies, like historical film technologies, and the tacit knowledge involved in their practices of use? What role can digital technologies – like 3D and 360-degree photography – play in preserving media heritage? My presentation discusses these questions while reflecting on the production of the CRAFTED-DEMA dataset, which was recently published on the Europeana platform of digital cultural heritage. This dataset includes a range of materials produced within the research project *Doing Experimental Media Archaeology* (DEMA) from the University of Luxembourg. The presentation will zoom in on the value of 3D digitization and documentation for doing hands-on media history in the digital age. Specifically, it will highlight research on the Kinora viewer (ca. 1907) and Pathé Baby 9.5mm film projector (ca. 1924) as early twentieth century home cinema devices and attempts to “re-animate” these

media historical objects, their functionality and user practices in virtual yet multi-sensorial ways.

15:30 - 16:00 BREAK

16:00 - 17:15 PERFORMATIVE LECTURE

OCCLUSION: Performative Re-use

- Amanda Egbe (University of the West of England)
- Claudy op den Kamp (Bournemouth University)

Archival repositories are results of historical narratives, but in turn, are also building blocks of new ones. This 40-minute artistic intervention / performative lecture takes the archival collections of mainly the Library of Congress as a starting point. It emphasises that archival repositories are important places of discovery. And that they are acute and necessary starting points of personal entry. By examining institutional archival layers of control, the performance highlights invisible barriers to collecting and curatorial practices. By exploring that control's resulting occlusions, absences, things not present, and lacunae, the performance reflects on pervasive narratives and possibilities for decolonising revisions.

17:15 - 17:45 BREAK

17:45 - 19:00 SHOW & TELL SESSION

Museums Engaging Audiences

- Moderated by Philipp Dominik Keidl (Utrecht University)

Archiving Yesterday, Today

- Al-Shaima Ayoub (Qatar Museums)

Oral histories play an important role in our understanding of the past, with it forming, particularly in audiovisual format, an integral part of the wider museum collection at the National Museum of Qatar. Using a collector's biannual exhibition's latest edition as a case study, this show and tell presentation looks at audiovisual archiving of the contemporary and the present through an exhibition that spotlights local collectors and that looks to “old times”.

Feral Film Archives and Audience-based Audiovisual Participatory Projects

- Jack Faber (HDK-Valand, Gothenburg University)

The participatory audiovisual project *Feral*, unveiled at Helsinki's Exhibition Laboratory in November 2020, redefined the relationship between archives and audience engagement. Acting as both a cinematic installation and an interactive open-access editing suite, *Feral* invited participants to creatively navigate archival materials, forming an ever-evolving artwork. Despite pandemic restrictions, the project drew a hundred on-site participants with minimal archival or editing experience. This unique experiment set the stage for *Countermeasures*, a subsequent project in the Lighthouse project space in Helsinki in December 2022. Through these audience-driven initiatives, including the co-creation of the short archival documentaries *State of Affairs*, *State of Grace* and *Dictionary of Darkness*, the exploration of the global security and environmental crises through contemporary archival approaches continued, fostering a dynamic relationship between archives and participatory collaboration.

BFI Film on Film Festival: Analogue Interactive

- Sonia Genaitay (BFI National Archive)
- Kieron Webb (BFI National Archive)
- Nicky Williams (BFI National Archive)

The BFI's Film on Film Festival was based on a simple premise, very daring in a digital world: that audience interaction reaches a peak when overwhelmingly focused on analogue, photographic, mechanical means of production and presentation. No longer tautological, the triumphant declaration Film on Film ran for four days in June 2023 at BFI Southbank in London with a heterogenous programme of gauges, colours, genres, forms and spaces. Film for TV, for 3D, for film societies, for widescreen, for education, for its own sake. The deliberately engulfing programmes ranged over events and experiences. All met with equally ranged audiences: fascinated, entertained and hungrily engaged with the analogue form. True festival, has host and guest learning from each other. This narrative recreation will illustrate the festival's

story with evidenced audience evaluation research and describe the collection choices underpinning a generational event.

Film Catcher: AI and the Archive

- Errol Tyson (University of Amsterdam)

As technology and AI rapidly evolves, how we use audiovisual archives is being constantly reimagined. Film Catcher is an existing installation within Eye Filmmuseum's permanent presentation What is Film?, which utilises AI to visually search through close to 800 hand picked films from the vast collection of the museum. Errol Tyson's research explores the links between image based (non-semantic) searching and immersive archival installation. How does the Film Catcher work, and what changes have been made possible in 2024 in response to new global innovations? What is the role of the (human) curator looking into the future in these installations as AI becomes more ubiquitous?

19:00 - 20:30 DINNER BREAK

20:30 EVENING SCREENING

Beats and Pieces

Live VJ Performance

- Rossella Catanese (University of Tuscia)
- Piero Fragola (Tiptop Audio)

In this live VJ performance, Italian VJ and film scholar Rossella Catanese mixes and manipulates fragments from Eye's Bits & Pieces collection, a collection of "orphan" film fragments that could not be identified. VJing, akin to DJing but with visual elements, is deeply intertwined with remix culture and rooted in music sampling practices. It involves manipulating and remixing video clips. This practice merges historical efforts in integrating visual and sound elements, such as light shows and experimental films, with modern digital tools. Rossella will be joined by musician Piero Fragola on modular synthesisers, who will accompany the VJ set with a range of sonic atmospheres.



Feral (Installation by Jack Faber, Photo by Petri Summanen)



Still from the Bits and Pieces Collection



Still from the Bits and Pieces Collection

PRESENTING AUDIOVISUAL COLLECTIONS



Archivists working on the sound files in the National Archive of Film, Video and Sound in Jos, Nigeria. Saturday, December 9, 2023. Photo by Vinzenz Hediger

10:00 - 10:05

Opening Words by Giovanna Fossati (Eye/ University of Amsterdam)

10:05 - 11:20

The Sonic Imaginary of the Postcolonial Nation State: Listening to the Sounds of the National Archive of Film, Video and Sound in Jos, Nigeria

- Didi Cheeka (Independent)
- Vinzenz Hediger (Goethe University Frankfurt)
- Stefanie Schulte Strathaus (Arsenal – Institute for Film and Video Art, Berlin)

How can we unlock the political imaginary of film sound archives? Taking the sound holdings of the National Archive of Film, Video and Sound in Jos, Nigeria, which are currently being digitised, as its point of departure this panel combines scholarly, artistic and curatorial perspectives to explore new ways to make the archive audible through formats like podcasts, sound bars, sound banks and festival programs. With examples ranging from festivals, state events and infrastructure projects to major political conflicts, the panel reads the sound recordings as a record of what we might call the sonic imaginary of the post-colonial nation state: As both a record of state protocols and rituals, and as an archive of possibilities of imagining different pasts and futures of this nation state, in this case exemplified by the multi-ethnic, multi-religious and conflict-riven entity that is known as Nigeria.

11:20 - 12:30

Beyond Physical and Institutional Walls

- Moderated by Floris Paalman (University of Amsterdam)

Silent Record Politics: Metis Archives and Ceremony

- Stephen Neville (York University, Toronto)

In 2023 I retraced the footsteps of my Metis (North American Indigenous) ancestors in their historic migration routes and subsequent colonial displacements. While returning to the land that my ancestors called home and travelled upon, I sang the songs of the Michif and documented

this journey exclusively through what I call silent records – photographs and video free of phonography. Silent records are imbued with story, song, and life yet are created to remain unsounded outside of decolonial networks: put otherwise, silent records serve as an offering that cannot be “hungrily” consumed (Robinson 2020). As part of this research creation project, I conducted archival research in Canada to listen to Metis songs and versions, taking some of these along on my journey. By visually representing sonic life and Indigenous song, silent records offer a pathway that controls and restricts public engagement with Indigenous sound archives while inviting opportunity for conversation.

Activating Amsterdam-Centrum with the Mutoscope & Biograph Collection

- Kate Saccone (University of Amsterdam)

This paper focuses on a recent film presentation experiment that I carried out in Amsterdam in April 2024. Using a small selection of digitised films from Eye’s Mutoscope & Biograph Collection – a collection of early silent films made on 68mm between 1897-1903 – I developed a mobile screening/walking tour around the city centre, during which the films shot in the Netherlands were projected near the site of their production. In this presentation, I will describe my research questions and report on the event, which was designed as a pilot test of the idea, as well as reflect upon possible next steps for this ongoing curatorial project.

Cinema in the Erratic Exterior: Archive Material and Open-Air Cinema Cultures

- Patrik Sjöberg (Stockholm University of the Arts)

This paper builds on my ongoing research and book project on global open-air cinema cultures. With a history as long as the history of cinema itself, people have been watching films on rooftops, in parks, parking lots, town squares, in gardens, in the forest, in the snow, in the jungle, and in the desert. The focus, however, is on the spectator, and how we can think about engaging with cinematic material and audiovisuality when we are taken out of the light and sound controlled space of the cinema theatre. Instead, the un-

expected erratic exterior influences and partakes in the screening event, for example: weather conditions; sound intrusions; animals; and smells. I use this as the backdrop for a closer look at instances where archive material from film archives and collections are screened in an open-air context.

12:30 - 14:00 LUNCH

14:00 - 15:30

Immersed in AV Collections and Technology II

- Moderated by Wang-Yun Yen (University of Amsterdam)

Uses of 3D Modelling for Audio-Visual Exhibitions: Between Recording Physical Exhibitions and Presenting Exhibitions in Virtual Reality in Anthropology and Cinema Museums in Brazil

- Nathan Alves (Museum of Image and Sound of Paraná, Brazil)

The recent wildfire tragedy that struck the oldest Brazilian museum institution, the National Museum, caused a significant increase in the studies and application of laser scanning systems for mapping (De Camargo, 2022; Alves; Veige; Medine, 2022). Known as Building Information Modeling (BIM), it employs 3D modelling to preserve material culture, improving the former exclusivity of schemes and documentation. This presentation explores how BIM has been used in two museums of the southern city of Curitiba, the Museum of Paraná and the Museum of Image and Sound of Paraná. In the former we explored how the technology was applied to immortalise an exhibition portraying the quest to perpetuate the ephemeral native culture into an anthropological work of visual recording – drawings, films and photographs. Then, we discuss how the latter employs said technology as a virtual reality alternative to continue the exhibitions without an appropriate physical space while the damaged historic building is being architecturally restored.

Exploring New Storytelling Formats with Digital Cultural Heritage

- Rasa Bocyte (Netherlands Institute for Sound & Vision)
- Alina Goldman (Netherlands Institute for Sound & Vision)
- Johan Oomen (Netherlands Institute for Sound & Vision)
- Max Tiel (Netherlands Institute for Sound & Vision)

Immersive reality (XR) technologies present an exciting opportunity for audiovisual archives to rethink curatorial practices and the way audiences can engage with heritage collections. Yet the absence of immersive storytelling formats that are scalable and accessible to organisations of different sizes and capacities hampers wide scale adoption. This talk discusses a novel approach for using XR as a scalable storytelling tool. It relies on the idea of “storytelling with data” – instead of telling narratives with individual heritage objects, we propose to use data-driven approaches that invite curators to look across large-scale trends in data, and in doing so discover abundances and absences, new perspectives and contradictions. This allows audiences to experience and interact with archival collections through a completely different lens made possible by the affordances of a virtual space. This work is part of an ongoing investigation in the framework of TRANSMIXR, a Horizon Europe innovation project.

Crafting Narratives Across Borders: ACMI & DFF's Digital Transformation Journey

- Katharina Ewald (DFF – Deutsches Filminstitut & Filmmuseum)
- Lucie Paterson (ACMI)

In 2020 DFF and ACMI embarked on an extraordinary journey to create an experience that converges stories of screen culture and art enabled by technology. Imagine narratives from diverse corners of the world, orchestrated by ACMI's XOS middleware. Joins us on our adventure into uncharted territory within our museum spaces and out there in the digital sphere, where our new platform celebrates the vibrant mosaic of global storytelling. However, every great endeavour faces challenges – syncing data from varied sources, balancing human and algorithmic curation and



Cine Vox, Athens, Greece



A man wearing a Melis sash with his back to camera facing a clearing of water



Sensory Moving Image Archive Interface



The Anti-City Circus Waterlooplein, 03-05-1979, Vrije Archief Nieuwmarkt, Creative Commons

ensuring an immersive user experience. Join us in this exploration where narratives take flight.

Composite Realities: Realising the Feminist Potential of AR (Augmented Reality) in UK Art Exhibitions, Galleries, and Audiovisual Spaces

- Isabella Langhamer (University of Manchester)

Augmented Reality is a technology in which an image produced by a computer is superimposed onto a user's view of 'reality'. AR allows for a radically plural layering of perspectives to emerge, shift, and interact with each other, as one reality superimposes on another. AR will allow for an excitingly hybrid experience for visitors in which they can more directly engage with and embody the art. This paper argues that AR's enormous potential is underestimated, and may be unlocked to enable a greater diversity of thought in cultural spaces. Particularly, Feminist thinkers and artists can use AR to recontextualise artworks, decentre male perspectives, and stage interventions which problematise current exhibition displays. This presentation discusses the ways in which those concerned with gender inequalities in the art world may utilise AR as a tool for generating informed discussion, critical thinking, and uncurbed creativity in audiences.

15:30 - 16:00 BREAK

16:00 - 17:00

Presenting Collective Histories

- Moderated by Gülce Ozkara (University of Amsterdam)

From Housing Rights to Copy Rights: The Audiovisual Collection of Het Vrije Archief Nieuwmarkt

- Kenneth Geurts (Independent)
- Luna Hupperetz (IDFA)

The Vrije Archief Nieuwmarkt encapsulates the activism of the Aktiegroep Nieuwmarkt (1967 to 1976) against Amsterdam's post war city planning. This audiovisual collection consists of sound and image recordings, a repository that predominantly showcases unsynchronised footage through IISH and the NL Sound & Vision's online platform. The collection's Creative Commons status beckons

creators to engage, yet it grapples with limitations in archival access. Unlike textual materials, the transition of visual content into the public domain remains imperfect, demanding critical observation. In response, a forthcoming website – aligning with a new publication called *Nieuwe Nieuwmarkt* – advocates for squatting the archive. Through a dynamic shuffle of image and sound snippets, it aims to embrace the archive's dispersion and accentuate re-appropriation possibilities. Seeking to transcend traditional audiovisual frameworks, it poses a question: How can these methods resonate with the practice of squatting and image appropriation? Moreover, it endeavours to bridge generational gaps, inviting reflection on communal resistance and housing crises in a contemporary context.

1 Century, 1 Year: Home Movies100

Almanacco project

- Enrico M. Riccobene (University of Catania / Fondazione Home Movies – Archivio Nazionale del Film di Famiglia, Bologna)

Part of the celebrations of the first century of small gauges, *Almanacco* (the *Almanac*) is a year-long programme: one film per day, for the 365 days of 2023. From January 1st to December 31st, Home Movies publishes on a daily basis a film or an archive extract shot in small gauge on that same date, but during the “short century” of amateur film-based cinema, that is to say from 1923 to the early 90s. This composes a mosaic, a portrait in the making: jumping from one date to another, from one place to yet another, following the 2023 calendar to tell the history of a nation, of a people and of a century, made up of hundreds of glances. The selected films, the result of an immersive archival research and digital remediation that daily engage a team of archivists, researchers and musicians, are accompanied by a historical text.

Remembering Otherwise

- belit sağ (Independent)

Remembering Otherwise proposes an exploration of what constitutes embodied knowledge of a historical event that extends beyond its archived elements. The research project focuses on a labour dispute that took place between migrant



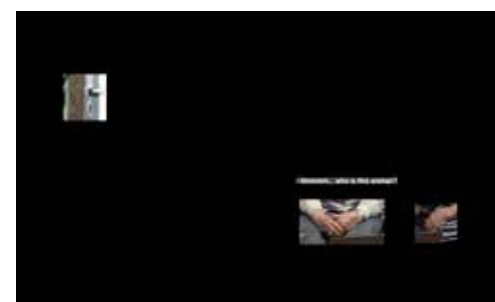
Still from *Il color del mare e dell'estate* – The colour of the sea and summer (Famiglia Ranza, 1967), 8mm



Still from *L'eclissi* – The Eclipse (Famiglia Pinetti, 1961), 16mm



Still from *Risveglio* – Awakening (Enrico Chierici, 1944), 16mm



Still from *Remembering Otherwise* (belit sağ, 2023), lecture performance



worker women from Turkey and an onion peeling company in Veghel, the Netherlands in 1978 within the socio-political conditions of labour migration in that time. The project explores the embodied experiences of the women involved in this labour dispute, and aims to re-centre their knowledge and remembrances. It investigates the historical narratives that would emerge based on these memories through visits to the sites, conversations with the women, bringing different archives together, reinterpretations of the findings through audio-visual interventions to the material.

17:00 - 17:30 BREAK

17:30 - 18:30 SHOW & TELL SESSION

Exploring Collections through Storytelling

- Moderated by Haitian Ma (University of Amsterdam)

Make Film History: A New Platform for Archive-inspired Storytelling in Education

- Ciara Chambers (University College Cork)
- Shane O'Sullivan (Kingston University, London)

The award-winning Make Film History project has developed a sustainable model for the creative reuse of archive material by emerging artists and filmmakers in the UK and Ireland. Supported by the BBC, the British and Irish Film Institutes and Northern Ireland Screen, the project offers over 300 films from their collections for creative reuse on course-related projects within education. This screening session demonstrates some of the key films produced through the scheme along with a reflection on the evolution, methodology and future development of the project by the team.

ARTELEKU NO-GUI

- Luiza Goncalves (Archivo La Esquina)
- Lucas Larriera (Archivo La Esquina)

Arteleku No-GUI is an experimental “old school” linear editing project using open source software without a graphical user interface through the command line (FFmpeg) with the aim of activating, disseminating and generating new audiovisual pieces from orphan materials without implying loss of generation. We created an observational



Poster for short film *An Afternoon at Arteleku* (2023) by Luisa Gonçalves



Still from *Something More Than Masquerade* (Shamica Ruddock, 2022)



Stills from *Tuning Room* (Michael Bucuzzo, 2023)



Tuning Room (Michael Bucuzzo, 2023), photo by Britt Adriaansen

documentary made from video recordings found on the web page of the now disappeared arts centre called Arteleku. Located in the outskirts of San Sebastian surrounded by a convent, a municipal jail, and a military compound, the centre was filled with the latest equipment and reference material. It impulsed a new generation of artists during the 90s with its interdisciplinary and experimental perspective. Recorded between 1989 and 1994, we edited these videos to re-tell an afternoon at Arteleku, featuring important figures in the Spanish arts scene.

The Master Class Format as a Preservation and Presentation Technique in the Case of the Artists' Moving-Image Oeuvre

- Amber Mota (Independent)

Over the last 50 years, Paul and Menno de Nooijer have succeeded in compiling a vast and well-recognised oeuvre of experimental films, photographs, installations, performances and workshops. When considering how one might attempt to preserve, present and provide access to the radical imaginations that have motivated and manifested such an unbounded oeuvre, the task of the archivist becomes to consolidate and re-articulate so much more than just a body of work. Responding to this context, this show-and-tell session will explore how the master class format can be adopted in order to explore the archival life of artistic practice. Using the Moving Images De Nooijer Master Class as a case study, this presentation will explore how the master class framework can establish a new point of access within the archival setting.

18:30 - 20:30 DINNER BREAK

20:30

EVENING SCREENING

Tuning Room

Performative Screening

- Michael Bucuzzo (Independent)

Three experimental short films: A luxury hotel dreams of idyllic vacation destinations; an airplane has an existential crisis and hijacks itself; a dying data centre hallucinates the Internet before fizzling out forever. Through a mediumistic channelling of sound, image and text, filmmaker Michael Bucuzzo interweaves a performative lecture with these films compiled from American commercials, sound effect libraries, movies and television. Presenting wour growing media archives as a kind of materialist spirit world, he suggests that many of our fears, dreams and desires are shaped by mass media to such an extent that we can only live our lives filtered through it. The risk is that we will be overwhelmed by visual pollution and overdose on auditory stimulation. It's no coincidence that in these works, humanity is notable for its absence. Media need only each other and are only concerned with other media. People are no longer necessary to bring new images into the world.

DAY 3 – TUESDAY 28TH MAY

CHAired BY KATE SACCONE

PRESENTING AUDIOVISUAL COLLECTIONS



Screening *Re-Imagining New Man – Practicing Civic Duties through Social and Visual Media*. Dushanbe, Tajikistan. Mark Boswell, 2012



Soviet Propaganda Film Bunker, Dushanbe, Tajikistan. Mark Boswell, 2012.

10:00 - 10:05

Opening Words by Giovanna Fossati (Eye/ University of Amsterdam)

10:05-11:20

Communities, Custodianship, (Self)representation

- Moderated by Asli Özgen-Havekotte (University of Amsterdam)

The Lost and Found Bureau of Dushanbe, Tajikistan

- Mark Boswell (Red Sector Institute)

I will discuss *Reimagining the New Man* – a 2012 artist collaboration with a forgotten Soviet propaganda film archive in Tajikistan. This project started after the discovery of a “secret bunker” of Soviet era propaganda films by Moldavian Curator Stefan Rusu in Dushanbe. Selected artists from Kazakhstan, Uzbekistan, Tajikistan, Kyrgyzstan, and Turkmenistan were invited to participate along with U.S. filmmakers/instructors John Davis and Mark Boswell. Educational and propaganda 16mm films produced by the Soviet Union between 1960-1987 were used for the project. These propaganda films were shown non-stop on two 16mm projectors at a DIY cinema in Dushanbe. Participating artists selected certain propaganda films to be used in their own film projects. The selected films were subsequently digitised, then “detoured” into new works. During the workshop, Boswell and Davis presented lectures on Fair Use, Found Footage, Alternative Cinemas, and related subjects with the collaboration of a live, Russian translator.

Between Platformisation and Restitution: The Digital Curation of Colonial Films

- Sonia Campanini (Goethe University Frankfurt)

Taking as an example the platforms Archivio Luce and Colonial Film, this paper focuses on the digital circulation, curation and presentation of African colonial film cultures. I reflect on how, through these platforms, Italian and British film institutions act as information gatekeepers in the circulation of colonial films and as memory agents in the formation of their historiographies. Looking at digital curating of colonial audiovisual

documents in a postcolonial perspective, one can detect different forms of tacit violence and discrimination encoded in archival acts. Although online digital access seems to permit an unlimited and free accessibility to colonial film cultures, the infrastructural and technological conditions of existence of digital platforms reveal the contradictions of that promise. What can a restitution policy/politic for colonial films look like, considering the reproductive nature of the medium film, the hybrid ontology of the film original and the affordances of digital platforms?

New Approaches to Media Sovereignty and Audiovisual Archival Practice: Samisk audiovisuell samling (2019-2023) and the Curatorial Politics of Sápmi and Sweden

- Scott MacKenzie (Queen's University)
- Anna Stenport (University of Georgia)

Samisk audiovisuell samling (Sámi Audiovisual Collection, 2019-2023) is the first large-scale film and television archival and curatorial effort in Swedish media history that engages with the transnational Indigenous group the Sámi. This research and public access project is a collaboration between Sámi community groups, the National Library, and the Swedish Film Institute. Now the largest curated collection of Indigenous media in the world, the collection includes 8600 television programs and 500 films from the early 1910s to the 21st century, with extensive metadata provided by Indigenous experts, and a publicly accessible site Sápmi på film och TV hosted at filmarkivet.se, which includes 150 of the works. Building on the concepts of media sovereignty, our paper examines the collaborative process that generated Samisk audiovisuell samling, discussing the digital holdings selection and metadata acquisition process, the development of ethical guidelines, and its public-serving impetus for Indigenous and non-Indigenous audiences alike.

Re-Animating the Archive: Audio-visual Essays as Methodology

- Will DiGravio (University of Amsterdam)
- John Gibbs (University of Reading)
- Jaap Kooijman (University of Amsterdam)
- Evelyn Kreutzer (Film University Babelsberg Konrad Wolf)

Audiovisual essays (or video essays) have become an important part of the media landscape in recent years, displaying a variety of formal engagement across disciplines. This panel will demonstrate how audiovisual criticism offers new ways of engaging with the archive – especially in the context of audiovisual collections. Through its ability to elucidate process, and its tendency to circulate online, the audiovisual essay affords exciting potentials increasing the accessibility of audiovisual archives.

12:30 - 14:00 **LUNCH**

14:00 - 15:30

Exploring Digital Methods

- Moderated by Carolyn Birdsall (University of Amsterdam)

“These Peace are Graded Fancy”: Use of Voice Recognition and Natural Language Processing Tools in Cataloguing Canada Department of Agriculture Films

- Nicholas Avedisian-Cohen (Archive/CounterArchive)

Voice recognition and Natural Language Processing (NLP) tools are becoming quotidian aspects of work. This proposal presents a case-study that attests to the utility of their cautious integration into moving image archives. It relates how an understaffed academic archive has made use of open-source AI platforms to improve workflows and more richly describe collections of interest to specific research communities.

Presenting Film Collections: Experimental Critical Editions of Italian WWI Film Heritage

- Serena Bellotti (University of Udine)
- Simone Venturini (University of Udine)

Our contribution entails the creation of a cutting-edge web-based historical-critical edition for film. The aim is to explore and experiment new ways to present film heritage, to address public engagement beyond the specialised users, and then to stimulate audience development, valorising scientific, historical, and archival work on film collections made by scholars, archivists, and lab technicians, especially when they are involved in the historical, aesthetical and cultural reconstruction of several specific underrated film heritage such as non-fiction, non-theatrical, useful, amateur cinema. As a matter of fact, we showcase our ongoing prototype for the historical war film *La battaglia dall’Astico al Piave* (1918, Royal Italian Army).

Sculpting Time with Computers: Identifying Temporal Dynamics in Large Audiovisual Collections

- Daniel Chávez Heras (King’s College London)
- Nanne van Noord (University of Amsterdam)
- Mila Oiva (Tallinn University)

This presentation delves into the intersection of computer vision and aesthetics, exploring the temporal dynamics in large collections of moving images. It builds on the concept of aesthetically sensitive systems, integrating theories of the moving image into computational design. The session will discuss an approach to integrate three levels in modelling and visualising local, regional, and global temporal dynamics in audiovisual material. Drawing on results from a recent collaborative workshop with experiments to analyse the most important collection of newsreel series in the USSR (1944-1992), speakers Daniel Chávez Heras, Mila Oiva, and Nanne van Noord will share offering a combined perspective on how computational practices can be reimagined from an aesthetic viewpoint, to develop our understanding of the temporal ‘aboutness’ of images.

15:30 - 16:00 **BREAK**

Glitching the Archive

- Paula Albuquerque (Gerrit Rietveld Academie)

This screening session showcases the artist-scholar’s three solo exhibitions in 2023 and 2024, featuring film-based artworks using archival footage from Eye’s film collection. The session includes a 10-minute introduction on decolonising and anarchival strategies for fragile materials, documenting site-specific installations addressing female exhaustion in wage-labour contexts, including a performance reinterpreting dramatic gestures associated with women’s disposition. The screening covers a medical/religious propaganda film from 1950 in Suriname, incorporating glitch interventions to counter epidermalisation of indigenous people. Additionally, insights on dispossessive representation in settler-colonial landscape production are presented, namely Albuquerque’s most recent film focusing on the relation between aesthetic notions of the sublime and subjectification of indigenous people in early film. The project emphasises the importance of collaboration between artists and curators in decolonising archival repositories.

17:15 - 17.20

Closing words by Giovanna Fossati (Eye/University of Amsterdam)

19:00 **CLOSING DINNER
AT IJ-LOUNGE**

IJ-lounge is located at the ground floor of Eye’s building across from the permanent exhibition.



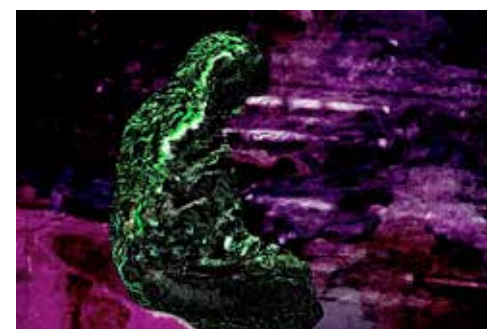
Charles Coburn in *Has Anybody Seen My Gal?* (Douglas Sirk, 1952), as featured in John Gibbs's audiovisual essay *Backlot Connections*



Opening credits for *What Farm Price Support Means to You*, a short film produced by the National Film Board of Canada for the Canada Department of Agriculture



Stills from *Like the Glitch of a Ghost* (Paula Albuquerque, 2023)



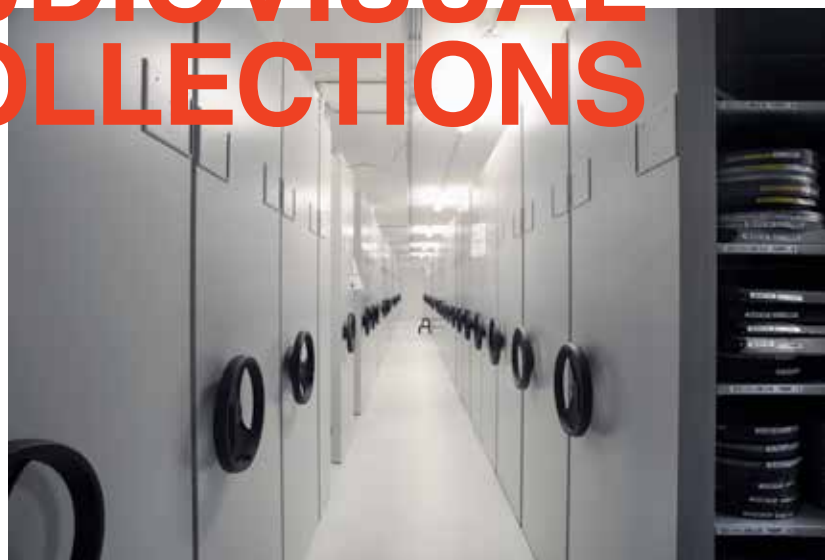
Stills from *Like the Glitch of a Ghost* (Paula Albuquerque, 2023)

OPEN HOUSE – WEDNESDAY 29TH MAY



Eye Collection Centre, photo Paul van Riel

PRESENTING AUDIOVISUAL COLLECTIONS



Eye Collection Centre, photo Paul van Riel

Open House at Eye Collection Centre

Address: Asterweg 26, Amsterdam

Tours of the Eye Collection Centre

10:00 - 11:00, 11:00 - 12:00, 12:00 - 13:00

10:00 - 11:00 SCREENING SESSION

1-minute Film Compilations

- Moderated by Randi Cecchine (Independent)

Students from the course This is Film! Film Heritage in Practice at the University of Amsterdam have created 1-minute film compilations inspired by the conference theme, “Presenting Audiovisual Collections: Experiments and Explorations”. For the compilations, they have used footage from platforms such as Open Images, The Internet Archive, or other open-source repositories.

Home, Constructed

By Lieve Bresser, Vy Dang, Lotte van Die and Maarten van der Gulik

First We Marched, and Then We Danced

By Rebecca Hussey, Stella Hwang, Michael Ianovitskii and İlkim Özen Kapız

If We Could Turn Back Time

By Minna Li, Tassos Mallios, Isaac Marshall, Elīna Meinerte and Sarah Morgan

Roots

By Doris Nooij, Xirui Peng, Thaïs Prophte and Joana Roche Roca

Spirits, eh?

By Wu Chengong, Lev Slivnik, Zoë Smit, Judith van Staalduinen and Zac Tomé

Awarded Women

By Qingyu Yang, Chih-Yun Yao, Yuxiao Ye and Alya Yumrukçıl



Still from Einde van een Tentoonstelling (1981, Polygon-Profil, Nederlands Instituut voor Beeld en Geluid)



Still from Onrustig Amsterdam (1983, Polygon-Profil, Nederlands Instituut voor Beeld en Geluid)

PROGRAMME COMMITTEE

Giovanna Fossati is the Director of Collection & Knowledge Sharing at Eye Filmmuseum, where she supervises a collection of more than 55,000 titles. She is also Professor of Film Heritage and Digital Film Culture at the University of Amsterdam, where she has taught in the MA programme Preservation and Presentation of the Moving Image since its establishment in 2003.

Irene Haan is Manager of Digital Presentations at Eye Filmmuseum. She develops innovative presentations that provide access to Eye's digital film collection, both in the museum and online. Irene's contributions include a digital tour for young museum visitors, the streaming service Eye Film Player, the Jan Bot project on the reuse of film heritage, and the immersive film installation Film Catcher.

Eleni Tzialli is the Coordinator of Knowledge Sharing at Eye. She studied Cultural Analysis (MA) and Preservation and Presentation of the Moving image (MA) at the University of Amsterdam. She is experienced in building and facilitating cultural programmes that centralise the use of audiovisual collections. Her work at Eye includes coordinating the traineeship programmes, the artistic and scholarly residencies, public lecture series and the Eye International Conference.

Christian Gosvig Olesen is Assistant Professor Digital Media and Cultural Heritage at the University of Amsterdam, where he teaches courses in film and media studies and in the MA programme Preservation and Presentation of the Moving Image. His research interests include moving image archiving theory and history, film and media historiography, digital archives and methods, found footage and sound studies.

Kate Saccone is a PhD researcher at the University of Amsterdam where her practice-led project engages with silent cinema, archival moving image exhibition practice and theory, and critical-feminist approaches to curatorial labour. Her writing has appeared in *The Moving Image* and *Feminist Media Histories*, among other places, and she is also the project manager and an editor of Columbia University's Women Film Pioneers Project.

Sarah Kenderdine is a leading expert in interactive and immersive experiences for cultural institutions. Her work merges

heritage and new media art through augmented reality, interactive cinema and embodied narrative. She built the Laboratory for Experimental Museology in 2017, and directs the EPFL Pavilions initiative. Named a Museum Influencer and Top Digital Shaper in Switzerland, she was appointed a fellow of The British Academy in 2021.

Stéphanie Romon spent 8 years at IMD Business School in Lausanne as a programme coordinator and faculty assistant, after an initial few years working in the hotel industry. She began working at EPFL in 2016 and joined Prof. Sarah Kenderdine in 2017 at the Laboratory for Experimental Museology and EPFL Pavilions as an administrative assistant and coordinator.

Yuchen Yang is working under the supervision of Prof. Sarah Kenderdine at Laboratory for Experimental Museology at EPFL. His research interests include Machine Learning on Heterogeneous Data, Knowledge Representation and Semantics, Audiovisual Narrative, Digital Curation, and HCI. He is especially interested in their application in the cultural and heritage sector.

SPEAKERS AND MODERATORS

Rose Albayat is a University of Michigan graduate, researcher, and *artiste créateur*, currently working on a master's degree. Her creative pursuits span writing, film production, 3D designs, and VR, with a primary focus on early silent cinema. Her thesis, of which this intervention is part of, has received several accolades from UM including highest honours and the Arthur Miller Creative Arts Award.

Paula Albuquerque is a scholar and an artist with solo exhibitions at galleries including Zone2Source, Bradwolff Projects and Looiersgracht 60, and films at DocLisboa, Sheffield DOCIFest, and Rotterdam; papers at conferences, i.e. Media in Transition (MIT), NECSUS, Visible Evidence. She published the books *Enter the Ghost* (2020); *The Webcam as an Emerging Cinematic Medium* (2018). She is a Gerrit Rietveld Academie senior researcher.

Giacomo Alliaa is a PhD candidate at the Laboratory of Experimental Museology, EPFL. His research investigates novel methods of access to large digitised archives in the context of public exhibits, drawing from embodiment and interaction theories combined with computational approaches and immersive technologies.

Nathan Alves is a researcher at the Centre for Research in Anthropology (CRIA-PT)

with a scholarship from the Foundation for Science and Technology of Portugal, and also a Technical Resident at Museum of Image and Sound of Paraná, Brasil, working in the archive and research department. Nathan is a PhD Student of Anthropology: Images and Displays of Culture and Museology in University Nova of Lisbon and University Institute of Lisbon.

Nicholas Avedisian-Cohen is a doctoral candidate at Concordia University whose research concerns the circulation of non-theatrical films in times of crisis. He also works as an archivist and researcher with the Archive/CounterArchive research network, a project to activate and preserve Canada's audiovisual heritage.

Al-Shaima Ayoub is a visual and material culture researcher at the National Museum of Qatar. Al-Shaima holds a BA in Fashion Communication from Middlesex University, with a focus on image making, and an MA in Museum and Gallery Practice from University College London.

Serena Bellotti is a research fellow at the University of Udine. Her research concerns film preservation, with a focus on digital aspects and oriented at the production of critical editions. She collaborates in restoration projects with archives and national/international institutions.

Carolyn Birdsall is Associate Professor of Media Studies, University of Amsterdam. She leads the project TRACE (Tracking Radio Archival Collections in Europe, 1930-1960), which examines how European radio recordings were archived, circulated and re-used in the context of war and reconstruction. Her latest book, *Radiophilia*, was published by Bloomsbury in 2023.

Rasa Bocyte is a senior advisor for research collaborations at the Netherlands Institute for Sound & Vision. She leads the development and execution of interdisciplinary research projects that aim to rethink the role and impact of heritage organisations in innovation communities and society at large.

Mark Boswell is the leading theorist of the NOVA-KINO experimental cinema movement. He founded the Alliance Film/Video Cooperative and the Anti Film Festival in Miami and worked with Stephen Paar at the Oddball Film Archive San Francisco. He currently lives in New York City.

Aisha Brady is an AI researcher and co-founder of Newspeak House, the London College of Political Technologists, an independent postgraduate college and non-profit which focuses on the impact of emerging technologies on society (with

particular emphasis on civil society and the public sector). She holds a Master's in Digital Culture from King's College London.

Michael Bucuzzo is an Amsterdam-based filmmaker and sound designer whose practice explores the emotional architecture of popular media. His work has recently been exhibited at IDFA, Onion City Experimental Film Festival, and EMAF. He is also a graduate of the Master of Film artistic research programme at the Netherlands Film Academy.

Sonia Campanini is a film scholar and researcher at Goethe University Frankfurt, with a thematic focus on archiving, curating, and the circulation of global film cultures. Her current research project *Remaking Nollywood: Circulation Networks, Memory Constructions and Women Filmmaking* is part of the interdisciplinary project CEDITRAA (Cultural Entrepreneurship and Digital Transformation in Africa and Asia).

Rossella Catanese is a film scholar and researcher at the University of Tuscia, Italy, and adjunct professor at NYU Florence, specialising in film history, avant-garde, and film restoration. She authored *Bill Morrison, 'Decasia: The State of Decay': L'alchimia della rovina* (Mimesis, 2023), and edited, amongst other things, *Futurist Cinema: Studies on Italian Avant-garde Film* (Amsterdam University Press, 2018).

Randi Cecchine has a background in documentary filmmaking, media education and educational film distribution. She received a Master in Fine Arts in Media Arts Production from the City College of New York, and an MA at University of Amsterdam in the Preservation and Presentation of the Moving Image program. She has been researching the use of Artificial Intelligence by audiovisual archives and media professionals.

Ciara Chambers is Head of the department of Film & Screen Media, University College Cork, Ireland, and a council member of the International Association of Media and History. She has worked on numerous archival access projects and produced documentaries for radio and television.

Sreya Chatterjee is a scientific researcher at the University of Applied Sciences (HTW), Berlin and a doctoral student at Martin Luther University, Halle-Wittenberg. She holds a BA in Mass Communication and Film Studies, a Post-graduate Diploma in Film Editing and an MA in Conservation and Restoration from HTW.

Daniel Chávez Heras is an interdisciplinary scholar at King's College London. His research combines critical frameworks in the history and theories of cinema, television, and photography, with advanced technical practice in creative and scientific computing.

Didi Cheeka is an off-Nollywood film maker, accidental archivist, film curator, critic and writer. He is a co-founder of the Lagos Film Society and the author of a forthcoming book on archiving third and other marginal cinemas.

Sarah-Mai Dang is Principal Investigator of the BMBF research group Aesthetics of Access. Visualising Research Data on Women in Film History (DAVIF) (2021-2025) at the Institute of Media Studies at Philipps-Universität Marburg. She is currently co-editing a book entitled *Digital Film Historiography, Concepts, Tools, Practices*, which will be published with De Gruyter in 2024.

Josephine Diecke is Assistant Professor of Film Studies at the University of Zurich with research interests in film history, moving image preservation, film colour and digital methods for text and video analysis. She is corresponding member of the FIAF CDC, Steering Committee member of NECS and co-editor of the Open-Media-Studies-Blog.

Will DiGravio is a PhD Candidate at ASCA, University of Amsterdam. His research interests include videographic criticism, archival practice, and avant-garde film. Since 2019, he has hosted The Video Essay Podcast. He lives in New York City.

Amanda Egbe is an artist, filmmaker, researcher, and senior lecturer in Media Production (University of the West of England). Her research and practice focus on archives, digital technologies, the moving image, activism, and race. She exhibits work nationally and internationally at festivals, conferences, and galleries, alongside artistic commissions, and residencies.

Katharina Ewald is a digital manager at DFF - Deutsches Filminstitut & Filmmuseum, Frankfurt am Main. Katharina worked in various business development roles for the Frankfurt Book Fair from 2006 to 2020. She developed various platforms in China, Singapore, Taiwan, India, Malaysia, Indonesia, and Germany. In 2020, she joined the DFF, where she is responsible for digital projects and the development of the DFF Kino+ streaming platform.

Jack Faber is an award-winning filmmaker and artist-researcher, exploring the security economy's role within the environmental crisis. His work questions surveillance and survivability in public and cinematic spaces, while addressing inequality and oppression. His recent publications include 'Asymmetrical Cinema' in *Drone Aesthetics* (OHP) and 'The Owls Are Not What They Seem' in *Interspecies Future: A Primer* (LAS).

Jamil Fiorino-Habib is a researcher and lecturer in Media Studies at the University of Amsterdam, specialising in the politics of aesthetics, temporality, and resistance. Jamil's current research projects elaborate on their interests in political subjectivity, identity, and archival studies through the prism of queer theory and decolonial studies.

Piero Fragola is a versatile digital artist spanning visual and sound realms. He teaches at LABA and IED in Florence, having previously taught at the Centro Sperimentale di Cinematografia in Rome. Known as a modular synthesiser designer for Tiptop Audio, he has performed globally with projects like We Love and ANGLE.

Sonia Genaitay is a curatorial archivist at the BFI National Archive with experience in curation, collections management and acquisitions. She worked as a project manager for a recent BFI programme to create 100 new film prints.

Kenneth Geurts is a Dutch artistic researcher exploring archival material, specialising in critical theory, memory studies, and decolonialism, focusing on Dutch heritage. He holds a background in media studies, art history, and has experience as a film curator and arts magazine editor. Currently a graphic designer for Simulacrum Magazine.

John Gibbs is Professor of Film at the University of Reading. His publications include *Mise-en-scène: Film Style and Interpretation* (2002) and, co-edited with Douglas Pye, *Style and Meaning* (2005) and *The Long Take: Critical Approaches* (2017). His audiovisual essays have been published in Alphaville, [in]Transition, Movie and NECSUS.

Alina Goldman is a UX designer and researcher that creates immersive experiences to tell more meaningful stories. She has a PhD in human-computer interaction, a background in consumer psychology, and has worked in a variety of contexts, from designing interactive theme park experiences at Disney Research, to supporting the US government.

Luiza Goncalves is a documentary film director, editor, educator, and sound designer, with an MA in Audiovisual Creation & Experimentation from Elias Querejeta Zine Eskola and a BFA in Film & Photography from Pratt Institute. They are the co-director of Archivo la Esquina, a Latin American pedagogical project for the education of Digital Preservation and a sound professor at Universidad del Cine.

Marina Hassapopoulou is Assistant Professor in the Department of Cinema Studies, at New York University's Tisch School of the Arts. She has previously served as Associate Co-Director of the Moving Image Archiving and Preservation program. She is the author of *Interactive Cinema: The Ambiguous Ethics of Media Participation* (University of Minnesota Press, 2024).

Vinzenz Hediger is Professor of Cinema Studies at Goethe Universität Frankfurt, where he directs the Research Training Programme Configurations of Film and co-directs ConTrust. His publications include *Accidental Archivism. Shaping Cinema's Futures with Remnants of the Past* (meson press 2023, co-edited with Stefanie Schulte Strathaus).

Tim van der Heijden is Assistant Professor of Media Studies at the Open University of the Netherlands. His research interests include digital approaches to media history and audiovisual heritage, experimental media archaeology, amateur film history and digital film historiography.

Franziska Heller is Professor of Media Studies at Martin-Luther-University Halle-Wittenberg, Germany. In addition to numerous articles on moving images and digital cultures, she is also the author of three monographs, the most recent one published in 2020 («Update!» Film and Media History in the Age of Digital Reproducibility, available in print and open access).

Luna Hupperetz is an independent researcher, programme producer at IDFA, and curator specialising in documentary cinema and archival methodologies. Her research focus includes reconstructing the Dutch activist 16mm film circuits of the 1960s and 1970s.

Pauline Junginger is a doctoral candidate and research assistant in the BMBF research group Aesthetics of Access. Visualising Research Data on Women in Film History (DAVIF) at Philipps-Universität Marburg. In her research, she combines media studies, feminist theory, digital humanities, and science and technology studies.

Claudy op den Kamp is Principal Academic in Film, faculty member at the Centre for Intellectual Property Policy & Management (Bournemouth University), and 2023 Lemelson Fellow (Smithsonian Institution). With a practical background in film preservation, she specialises in interdisciplinary research, investigating copyright issues in accessing and creatively re-using audiovisual collections.

Philipp Dominik Keidl is Assistant Professor of Screen Media in Transition in the Department of Media and Culture Studies at Utrecht University. He holds a PhD in Film and Moving Image Studies from Concordia University in Montreal and an MA in Preservation and Presentation of the Moving Image from the University of Amsterdam.

Jaap Kooijman is Associate Professor in Media Studies at the University of Amsterdam, author of *Fabricating the Absolute Fake* (AUP, 2013), and co-editor, with Glyn Davis, of *The Richard Dyer Reader* (BFI, 2023). His audiovisual essays have been published in [in]Transition, NECSUS, 16:9, Collateral, Tecmerin, and ZfM: Zeitschrift für Medienwissenschaft.

Evelyn Kreutzer is postdoctoral researcher at the Film University Babelsberg Konrad Wolf and project leader of *The Digital Video Essay* (2022–2024), funded by the German Research Foundation. Her written and videographic work has been published in journals like NECSUS, Music, Sound, and the Moving Image, [in]Transition, and The Cine-Files.

Isabella Langhamer is currently studying for an MA in Art Gallery and Museum Studies at the University of Manchester. She previously received a First Class degree in English Literature at the same institution, and was awarded the Dean's Award of Achievement. She is interested in technological innovation and feminist interventions in art spaces and exhibitions.

Lucas Larriera is a sound engineer for film and TV, documentary filmmaker, teacher, and researcher. He holds a Master's degree in Archive and Audiovisual Preservation (EQZE). Together with Luiza Gonçalves, he has presented at various international conferences such as CIBA Conference 2024, ARCHIVING 2023, and Digital Preservation, among others.

Haitian Ma is lecturer of Television and Cross-Media Culture at the University of Amsterdam and member of the Care Ecologies group at the Amsterdam-based artistic research platform ARIAS. Her research interest spans across the

philosophy of translation, the concept of surrogacy in performance, and the documentation of time-based media art.

Scott MacKenzie is Professor and Head of the Department of Film and Media, Queen's University, Canada. He is the co-author (with Anna Stenport) of *New Arctic Cinemas: Media Sovereignty and the Climate Crisis* (University of California Press, 2023).

Amber Mota is an alumni of the University of Amsterdam's Preservation and Presentation of the Moving Image master's program. Embracing interdisciplinary thinking, her research aims to challenge current conceptualisations of the archive, focussing on how preservation and presentation praxis can be developed to further accommodate the idiosyncrasies of unconventional practice.

Stephen Neville is a Metis musician and PhD candidate in Communication and Culture at York University in Toronto, Canada. He is a research associate at the Infoscape Lab and Institute for Research on Digital Literacies. With Greg Elmer, he is the co-author of *The Politics of Media Scarcity* (2024).

Nanne van Noord is Assistant Professor in the Multimedia Analytics lab of the University of Amsterdam. He is interested in improving Multimedia Analysis with and for Visual Culture.

Asli Özgen-Havekotte is Assistant Professor Media and Culture at the University of Amsterdam, and currently Scholar-in-Residence at Eye Filmmuseum. Her research interests include film historiography, focusing on the audiovisual memory of feminist and decolonial activisms as well as archival and activist practices regarding the film heritages of migration and displacement.

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. He teaches the courses Archives & Archiving, and Programming & Curating, while his research concerns film historiography and archiving political films.

Pablo Núñez Palma is an experimental filmmaker and independent researcher whose work investigates the intersection of new technologies with audiovisual archives. His latest projects seek to harness generative AI to support creative processes and explore ethical forms of human-machine co-authorship.

Mila Oiva is a cultural historian at the Cultural Analytics Open Lab in Tallinn University. She researches transnational circulation of knowledge and ideas, analysing collections of text and audiovisual material from a long temporal perspective.

Johan Oomen is Head of Research and Heritage Services at the Netherlands Institute for Sound & Vision and a researcher at the User-Centric Data Science group of the VU University Amsterdam. He works on initiatives that focus on providing access to digital heritage and on international collaborative projects such as Time Machine Organisation, EIT Culture & Creativity, TRANSMIXR, European and RECHARGE.

Shane O'Sullivan is an Associate Professor and Head of the Department of Film and Photography at Kingston School of Art, London and the Principal Investigator on the Make Film History project. He is also an award-winning documentary maker and author.

Gülce Özkara is a programmer at Salt. She conducts her doctoral research at the Amsterdam School for Cultural Analysis on the use of obsolete film apparatus to fill the absences in history and their translation into the exhibition space. She explores the analogy between cinema and memory through "imperfect" archives.

Lucie Paterson is at the forefront of change and innovation in the museum field. With fifteen years of experience at leading cultural organisations, including Te Papa in New Zealand, Southbank Centre in London and currently as Head of Experience, Digital & Insights at ACMI in Melbourne, Lucie's work shapes the exhibitions and experiences that will lead our sector into the future.

Nadia Piet is an independent researcher, designer, cultural producer, and community organiser based in Amsterdam, focusing on technology, artificial intelligence, data, (digital) culture, and creativity. Founder of AlxDESIGN, she holds an MA in Data-Driven Design, and works on freelance and self-initiated projects that question how we design, interact, and relate to technology.

Enrico M. Riccobene is a PhD student at the University of Catania with a research project on Sicilian amateur films and home movies. He cooperates with Fondazione Home Movies – Archivio Nazionale del Film di Famiglia, in Bologna, the first Italian home movies and amateur film archive, born in 2002.

Ulrich Ruedel holds a doctorate in Analytical Chemistry. Following film preserva-

tion training and work in the US, Netherlands and Great Britain, he now serves as Professor of Conservation and Restoration at HTW Berlin, to focus on teaching and researching the preservation of moving images.

belit sağ (she/they) is a visual artist, educator and researcher. She studied mathematics, audiovisual arts, and comparative literature. Their moving image practice is rooted in video-activist groups in Turkey. She was an artist in residence at Rijksakademie van Beeldende Kunsten (Amsterdam) and International Studio and Curatorial Program (NYC).

Stefanie Schulte Strathaus is the Artistic Director of Arsenal – Institute for Film and Video Art in Berlin. She curated numerous archive research and exhibition projects such as *Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice* (2010-2013). In 2021 she launched the festival Archival Assembly.

Anna Stenport is Professor of Communication Studies and Dean of the Franklin College of Arts and Sciences at the University of Georgia. She is the co-author (with Scott MacKenzie) of *New Arctic Cinemas: Media Sovereignty and the Climate Crisis* (University of California Press, 2023).

Patrik Sjöberg, PhD, has dedicated many years to the study of documentary film, as well as experimental film cultures, sound art and voice, and open-air cinema cultures.

Max Tiel is a project lead for new technology projects at the Netherlands Institute of Sound & Vision. Max works on projects related to socially responsible use and development of new technologies. He is also the founder of a non-profit called Thunderboom Records, dedicated to the development of responsible AI for the music industry.

Errol Tyson is a Master's student of the Preservation and Presentation of the Moving Image at the University of Amsterdam. He has completed an internship at Eye Filmmuseum, focusing on the immersive archival installation 'Film Catcher', and his thesis continues this research. Errol's background is as a film projectionist and multimedia artist.

Simone Venturini is Full Professor in Film and Media Studies at the University of Udine and a co-founder of La Camera Ottica film and video restoration lab. His research interests include history and theory of film archiving and philology, media archaeology, cultural history of Italian cinema and production studies.

Erwin Verbruggen is a recovering AV archivist and technical project lead at digital product studio Q42. He is a P&P graduate, interned at human rights organisation WITNESS in Brooklyn, New York and was a film programmer for the Open Air Film Festival Pluk de Nacht in Amsterdam.

Kieron Webb is Head of Conservation at the BFI National Archive, leading the film and digital laboratories. He has worked on the restoration of the first films of Chaplin and Hitchcock, as well as *I know where I'm going!* (1945) and the digital release of *Napoleon* (1927).

Martin Weiss has a background in film production and dedicated his career to audiovisual heritage. He worked as a cameraman and producer in the UK and Norway before transitioning to digital film preservation at the National Library of Norway. At the UZH since 2016, he has been involved in developing a multi-spectral film scanner. He is currently an AV specialist at the University Library of Zurich.

Nicky Williams is Heritage Programme Manager at BFI National Archive, where she oversees large strategic lottery programmes. Before delivering multi-stranded and complex million-pound programmes, Nicky was an award-winning freelance director and camera/lighting operator in the film and TV industry for over 20 years. She also worked as a film and tv director, training consultant and arts fundraiser.

Wang-Yun Yen is a PhD candidate in Cultural Analysis at the University of Amsterdam. His current research focuses on the relationship between archival studies and the appropriation of moving images in experimental filmmaking and transmedial artistic practices.

THANKS

The 9th Eye International Conference was made possible with the help and support of several institutions and individuals. We want to give many thanks to:

Programme Committee

Giovanna Fossati (Eye/University of Amsterdam)
Irene Haan (Eye)
Eleni Tzialli (Eye)
Christian Gosvig Olesen (University of Amsterdam)
Kate Saccone (University of Amsterdam)
Sarah Kenderdine (EPFL/eM+)
Stéphanie Romon (EPFL/eM+)
Yuchen Yang (EPFL/eM+)

Special thanks to

Meike Bartlema
Adeline Law
Gerdien Smit
Medialoc
Jewel Labs

The film booth
All the speakers and moderators
All the volunteers
All the students of This is Film! Film Heritage in Practice

Collaborators & Partners



PRESENTING AUDIOVISUAL COLLECTIONS

Production and Operations

Team
Anton Bakker
Catrien Böttger
Toon Bouman
Sybren Danz
Bart Dokter
Tim van Hoeflaken
Krystal IJs
Judith Janssen
Tessa Janssen
Thijs Janssen
Emma Jongmans
Hilde Lahey-Zielemans
Daniel Matzke
Lisette Mok
Colin Oord
Marieke van de Pol
Martin Schrevelius

Eye
Monique Aartsen
Soeluh van den Berg
Amina Bille
José Delhez
Franka van Dooren
Anne van Es
Sandra Engels
Mariska Graveland
Bregtje van der Haak
Thijs Havens
Sander Herbschleb
Marieke Huizinga
Martin Jongejan
Paul Kempers
Ronald van Lent
Maureen Mens
Jurriaan Momberg
Sandra Nauta
Guus Noijons
Leenke Ripmeester
Vanina Röling
Frank Roumen
Lisette Ruijtenberg
Charlotte Sarneel
Silvia Ulloa
Maaike Vondenhoff
Marjan Vos
SeeNL team

Design
Joseph Plateau Amsterdam
Print
Flyerman



PRESENTING AUDIOVISUAL COLLECTIONS

Experiments and Explorations

