



**AT LAND AND SEA:
TOPOGRAPHICAL IMAGINATION
AND THE MOVING IMAGE
CONFERENCE**



MAY 5-6, 2023 | ISTANBUL

DEPARTMENT OF CINEMA | ISTANBUL BILGI UNIVERSITY

LOCATION: santralistanbul

Call for Submissions

The concept of border crossing and conquest, or the acquisition of territory, has widely been cast as patriarchal, whereas the ocean's fluidity, the darkness, and the endless immensity of the sea are often considered 'dangerously feminine'. The mythological assumptions that operate in many ancient philosophical writings qualify the feminine with formlessness, wetness and darkness, qualities that indicate non-governability, unpredictability and monstrosity, qualities ascribed to the ocean.

Hester Blum suggests that, "in its geophysical, historical, and imaginative properties, the sea [...] provides a new epistemology – a new dimension – for thinking about surfaces, depths, and the extra-terrestrial dimensions of planetary resources and relations". With a special interest in the relationships between the oceanic, the moving image and the feminine, the fifth annual conference of İstanbul Bilgi University, Department of Film and Television, follows the call of 'oceanic studies' for a new epistemology that thinks with water and from water so as to explore the possibility of an oceanic flux in films and film studies. After all, moving image arts offers a great potential to think with the waves, currents and tides of water so as to narrate alternative stories. Highlighting this potential, the conference focuses on artistic imaginings of land and sea in moving image arts – film, video, video essay and etcetera, aspiring to seek new topographical vantage points for viewing the internal and the external worlds. We would like to invite contributors to contemplate on artistic and scholarly acts of leaving the static and solid ground of the terrestrial lands and diving into the intangible, unknowable, inhabitable, unpredictable oceans.

Submission Topics

Possible topics for papers, roundtables, video essays, films and videos include, but are not limited to:

- Feminist geographies in film and media
- Fluidity as a cinematic aesthetic
- Unstructured, unfixed, fluid, instable, mutant narrative forms
- Ocean, place and space in film
- Male/female/queer gaze, queering spaces at land and sea
- Non-human perspectives/gaze/aesthetics in film/media
- Ecocinema and the more-than-human world
- Utopian and dystopian portraits of land and sea
- Global movements, migration routes and transnational interactions across the oceans
- Seascapes, islands, islanders, beaches and tales of voyage
- Liminal space of the shorelines and its inhabitants
- Maritime imagery, maritime communities and spaces in film/media
- Spatial thinking as transdisciplinary paradigm
- Reflections on 'fieldwork' at land and sea
- The 'oceanic archives'

Organizing Committee

- Ayça Çiftçi | Istanbul Bilgi University
- Ayşegül Kesirli Unur | Istanbul Bilgi University
- Beth Tsai | University of California, Santa Barbara
- Diğdem Sezen | Teesside University
- Ebru Thwaites Diken | Istanbul Bilgi University
- Feride Çiçekođlu | Istanbul Bilgi University
- Gökçen Erkılıç | Harvard University
- Katie Bird | The University of Texas at El Paso
- Nilüfer Neslihan Arslan | Istanbul Bilgi University
- Şirin Erensoy | Film University Babelsberg KONRAD WOLF

CONFERENCE PROGRAM

FRIDAY (May 5)

10.00 WELCOME: Aslı Tunç & Ayça Çiftçi

10.15 KEYNOTE: Gillian Rose (University of Oxford)

Embodying life in digitally-mediated cities: ground and flow in urban animation

11.00 COFFEE BREAK

11.15 PANEL: Beyond Boundaries: Flowing Sounds & Memories, Ecofeminism & Feminist Experiments

Zeynep Toraman, Doğa Cinel, Anna Doyle, Ebru T-Diken & Nilüfer N. Arslan

Moderator: Başak Uçanok Tan

12.30 LUNCH BREAK

13.30 COLLOQUIUM: Waters Eroding Boundaries

Beril Anaç, Berke Derin Yavuzalp, Ceylan Fatma Ceylan, Delal Şahin, Emre Kalaylar, Gizem Hayali, Hilal Şimşek, Hüseyin Buğra Çelik, Irteza Rehman, Katya Arakelyan, Murat Arda Gürsoy, Onur Kocatürk, Özge Akyüz, Pelin Çılgın, Rasimcan Bayram, Selin Umay Özmen, Sertaç Bozkurt, Yiğit Serdar Canoğlu

Moderator: Ebru Thwaites Diken

15.00 COFFEE BREAK

15.30 PANEL * : Fishing, Hydrofeminism, Histories Carried in Water

Mark Fryers, Yo-E Ryou, Bilge Emine Arslan

Moderator: Şirin Erensoy

16.30 COFFEE BREAK

16.45 PANEL * : Photography, Wet Ontology, NFT Poetry

Bryn Tales, Eva Theodorou, Stephanie Polsky

Moderator: Diğdem Sezen

17.45 COFFEE BREAK

18.00 PANEL * : Liquid Ecology, Urban Memory and Watery Poetics

Pauline Shongov, Su Baloğlu, Kelly Rappleye

Moderator: Nazan Haydari Pakkan

19.00 COFFEE BREAK

19.15 PANEL * : Female Histories: Cartography, Rebirth and Resistance

Santasil Mallik, Tania Ahmadi, Young Joo Lee

Moderator: Nazan Haydari Pakkan

SATURDAY (May 6)

10.00 KEYNOTE: Giuliana Bruno (Harvard University)

Atmospheres of projection

10.45 COFFEE BREAK

11.00 PANEL: Ocean-Crossing, Aquatic Horror and Oceanic Feeling

Çiçek Üşümezgezer, Ayşegül Kesirli Unur, Oğuz Kayır

Moderator: Ayça Çiftçi

12.00 COFFEE BREAK

12.15 PANEL: Seascape, Cityscape and the Landscape: Imaging & the Gaze

Aleksi Rennes, Esen Kunt, Elif Hant, Bilge Bal

Moderator: Ayşegül Kesirli Unur

13.30 LUNCH BREAK

14.15 PANEL: Fluidity, Gender and The City

Zehra Derya Koç, Derya Özkan, Zeynep Merve Uygun

Moderator: Ebru Thwaites Diken

15.15 COFFEE BREAK

15.30 PANEL: Return to Seeding Island

Revna Altiok, Berna Çelikkaya, Çağla Demirbaş, Gökçen Erkiçi, Çağla Gillis, Colleen Kennedy-Karpat

Moderator: Colleen Kennedy-Karpat

17.00 PANEL * : Experimental Cinema And Topographical Thinking

Kendra McLaughlin, Elizabeth Brun

Moderator: Beth Tsai

17.45 COFFEE BREAK

18.00 PANEL * : Ocean Of Information, Virtual Reality and Digital Abject

John Kausch, Jason Leo, Szilvia Ruszev

Moderator: Ebru Thwaites Diken

19.00 CLOSING ROUNDTABLE

The panels marked with () will take place HYBRIDLY.*

KEYNOTE LECTURES

Gillian Rose

Professor Gillian Rose joined the School of Geography and the Environment in 2017, moving here from The Open University. She was Head of School from 2019 to 2022.

Gillian was awarded her PhD from the University of London in 1990 and has also taught at the University of London and Edinburgh University. She was Andrew W Mellon Distinguished Visiting Scholar at the University of Pretoria in 2015, and the Ander Visiting Professor of Geomedia at Lund University 2018-19. She was Associate Dean (Research) in the Faculty of Social Sciences at The Open University. In 2015 she was elected a fellow of the British Academy, and in 2018 became a fellow of the Academy of Social Sciences.

Gillian is a cultural geographer. Although her empirical research interests have shifted over time, a central theme has been the techniques and politics of knowledge production about places. Her longest-running project is the book *Visual Methodologies: An Introduction to Researching with Visual Materials*; its fifth edition was published in 2022.

Embodying life in digitally-mediated cities: ground and flow in urban animation

Gillian Rose

This lecture is an exploration of the visual mediation of urban life through some corporate digital promotional videos. In recent years, urban scholarship has paid considerable attention to two aspects of the digital mediation of urban life: the extraction, processing and commodification of data from urban environments; and the reconfiguration of urban labour induced by the 'gig economy'. The focus on the technological and economic drivers of these shifts is important, but has largely neglected the imaginary constitution of life in digitally-mediated cities. This lecture will explore some of those imaginaries by looking at a handful of promotional videos made for a number of smartphone apps, all of which take place in urban spaces of various kinds. These videos show a particular kind of urban life enacted by specific kinds of embodied urban inhabitants, in a city space both grounded topographically and flowing through digital animation. Rather than propose that these images are simply ideological, I will suggest that they are productive in both their content and their spatiality of quite distinct forms of power.

Giuliana Bruno

Giuliana Bruno, the Emmet Blakeney Gleason Professor of Visual and Environmental Studies at Harvard University, is internationally known for her interdisciplinary research on visual arts, architecture and media. She has published several award-winning books and over one hundred essays. Her latest book is *Atmospheres of Projection: Environmentality in Art and Screen Media* (Chicago, 2022). *Atlas of Emotion: Journeys in Art, Architecture and Film* (Verso, 2002) has provided new directions for visual studies and won the Kraszna-Krausz prize for best Moving Image Book. Her other books include *Streetwalking on a Ruined Map* (Princeton, 1993), winner of the Society for Cinema and Media Studies book award; *Public Intimacy: Architecture and the Visual Arts* (MIT, 2007), and *Surface: Matters of Aesthetics, Materiality, and Media* (Chicago, 2014). Professor Bruno has written on art, among others, for the Guggenheim Museum, the Venice Biennale, the Museo Reina Sofia, the Whitney Museum, and the Museum of Modern Art (MoMA). Her work has been translated into a dozen languages. Her many honors include a doctorate honoris causa, awarded by the Institute for Doctoral Studies in the Visual Arts.

Atmospheres of Projection

Giuliana Bruno

On the occasion of the publication of her latest book, *Atmospheres of Projection: Environmentality in Art and Screen Media* (University of Chicago Press, 2022), Professor Giuliana Bruno (Professor of Visual and Environmental Studies, Harvard University) will lecture on the interrelations of projection, atmosphere and environment in the visual arts.

What is an atmosphere? What do atmospheres “project”? How do they create a visual environment?

In exploring the histories of projection and atmosphere in visual culture, the lecture illustrates their continued relevance to contemporary filmmakers, artists, and architects who are reinventing the projective imagination with atmospheric thinking and the use of elemental media.

Focusing on visual art and screen culture, Bruno looks at a range of projective mechanisms and their environments. Her excursus touches as well on the notions of projection and atmosphere in psychoanalysis, environmental philosophy, architecture, and the history of science. Showing how the “environmentality” of the art of projection produces sites of exchange and relationality, the lecture binds the moving image to the ecology of atmosphere.

ABSTRACTS

Aleksi Rennes is a doctoral researcher in the Department of Media Studies at the University of Turku. His PhD project examines utopian dimensions of cinematic space from a film-philosophical point of view. His current research interests include the philosophy of space, artistic practices of placemaking, and the interconnectedness between aesthetics and politics.

Solid Water and Liquid Islands: Jean Epstein's Utopian Topography of Brittany

In his film theoretical writings, Jean Epstein celebrates cinema's ability to capture static landscapes and "make them dance." In these terms, he emphasises the inherent tendency of cinematic space towards movement and flux. However, in Epstein's quasi-documentaries shot on the islands of Brittany in the 1930s and 1940s, an intriguing experiment takes place: what happens when the camera enters an oceanic environment that is already cinematic by its nature, a landscape that is already dancing? Here, the cinematic machine and its milieu share a fluid aesthetics as well as an affinity for non-human forces – whether natural or machinic – that have unforeseen effects on the human subject. This paper suggests a reading of this convergence of machine and natural environment as an exercise in utopian placemaking. It is utopian not in the traditional sense of implementing a static order on uniform space but rather as the affirmation of a space that is always in flux.

My focus is particularly on the element of water, which becomes the object of unceasing experimentation in Epstein's films, as the movement of the waves is alternately accelerated, slowed down, or reversed. The ocean appears almost as alternately liquid and solid. With these alternations, the shoreline and the horizon cease to be dividing lines between natural elements and rather become liminal spaces of their metamorphoses into one another.

Such dismantling of habitual categorisations evolves into a common motif in Epstein's work. Importantly, it extends also to the rigid gendered order of the filmed fishing

communities where the tempestuous waters signify opportunities for masculine, heroic adventures, while the islands are codified as feminine and domestic spaces. As Epstein's cinematic apparatus produces a fluctuation between these gendered spaces as well, I propose to map the ensuing spatial and utopian metamorphoses with the help of the concept of queering.

Bibliographical sources:

Bell, David M. 2017. *Rethinking Utopia: Place, Power, Affect*. New York: Routledge.

Epstein, Jean. 1926. *Le cinématographe vu de l'Etna*. Paris: Les Écrivains Réunis.

Halberstam, Judith. 2005. *In a Queer Time and Place*. New York: New York University Press.

Riquet, Johannes. 2019. *The Aesthetics of Island Space: Perception, Ideology, Geopoetics*. Oxford: Oxford University Press.

Wall-Romana, Christophe. 2012. "Epstein's Photogénie as Corporeal Vision: Inner Sensation, Queer Embodiment, and Ethics." In *Jean Epstein: Critical Essays and New Translations*, pp. 51–72. Amsterdam: Amsterdam University Press.

Keywords: utopia, water, fluid space, Jean Epstein

Anna Doyle is a Franco-Australian researcher, film critic, and translator in experimental film in Paris. She is interested in Eastern European experimental cinema, and completed a master's thesis comparing two Armenian filmmakers Sergei Parajanov and Artavazd Pelechian, at the EHESS in Paris. She translated a book on experimental film, Christian Lebrat's "Radical Cinema", from French to English. Her film criticism can be found in Found Footage Magazine, East European Film Bulletin, and MIRAJ. She has published poetry for Otherwise Engaged Art Journal, shown her films in festivals like the Mostra of Cinema in Genoa.

Words into flow: three women experimental moving-image artists, Valie Export, Ewa Partum, Wanda Mihuelac

Keywords: women experimental cinema / feminist critique / environment in moving-image

A woman has 'To write and thus to forge for herself the anti-logos weapon,' says Helene Cixous, for whom Western systems of signification in the past were male-centered, and who extols a more fluid and feminine apprehension of signification. Similarly, film can explore connotations within the environment outside of the limitations of the logos. By using the body, matter, and aquatic elements to express another apprehension of language, three women experimental artists from the 1970s reappropriated the use of poetry in film, by exploring a topographical apprehension of tautology, to free themselves from the prison of phallogocentrism (H. Cixous): Austrian Valie Export's film poems evoke aquatic flows as she uses her body as a form of expression, Polish artist Ewa Partum speaks of her work as "tautological" films and "active poetry" which deconstruct alphabets into the elements, and Romanian artist Wanda Mihuelac whose films repeat signifier and signified, saying and seeing, intertwine ecology with Derridean deconstruction. In the three artists' works, tautology stresses the relation between the abstract logic of signification and its materialization in the environment thus denouncing the abyss that exists between

words, things and pure presence. Opening to a visual cinematic and environmental mode of apprehension of the word, the possibility of an 'outside' of writing and text surges, in a move to 'de-text' language. The concept for these moving-image artists is discovered through senses rather than intellect, in a movement which sets out from conceptual art towards land art, body art and feminist art. This paper will examine how in these three women's moving-image works, the expropriation of diachronic poetic language into aquatic spaces, disconnects meaning from its conceptual masculinization to delve into a feminist, synchronic and environmental approach of cinematic language.

BIBLIOGRAPHY

- Erika Balsom, *An Oceanic Feeling: Cinema and the Sea*
Helene Cixous, *Le rire de la méduse*
Ł. Ronduda, *Polish Art of the 70s. Avant-garde, Warszawa* 2009.
- "Eastern European Art under Communism: the Romanian Case" : lectures by Magda Radu
Lucy Reynolds, *Women Artists, Feminism and the Moving Image: Contexts and Practices*
D.E.A Wanda Mihuleac, *La voix qui se voit*
Valie Export, exh. cat., *Centre national de la photographie, Paris, Montreuil, Éditions de l'Oeil, 2003*
Rosalind Krauss, *A voyage on the North Sea*

Ayşegül Kesirli Unur is an assistant professor at Istanbul Bilgi University, Department of Radio, Film and Television where she teaches on television studies, film and television genres and Turkish TV series. She studied advertising and film at Istanbul Bilgi University and finished her MA degree at the same university's Department of Cultural Studies. She completed her joint PhD at Bahçeşehir University, Cinema and Media Research and University of Antwerp, Communication Studies. She mainly published on the narrative and stylistic conventions of Turkish TV series under the influence local and global discourses.

Investigating the 'oceanic' feeling in Beforeigners (2019-)

HBO Nordic's first original TV drama *Beforeigners* (2019 -) is about the mysterious time travel of the prehistoric characters from the Stone Age, Norse Era and the 19th century to the present time Oslo through a portal in Bjørvika bay. In this post-apocalyptic world of *Beforeigners*, as the Norwegian society tries to adapt to the customs and lifestyles of its prehistoric citizens, the audiences follow a criminal investigation run by Lars Haaland, a dysfunctional detective, and Alfhildr Enginsdottir, a former 'shieldmaiden' from the Norse Era and the police department's first recruit with a 'multi-temporal' background. The water becomes a significant symbol in the narration of *Beforeigners* not only for strengthening the allegorical connection of the prehistoric characters' involuntary 'temporal' immigration with Europe's so-called 'immigrant crisis' in the present day but also to discuss subject positioning of the prehistoric characters who are bound to create a temporal co-existence of their past and present selves.

In *Civilization and its Discontents*, Sigmund Freud explains a dear friend's description of his religious sentiments which are shared by many others as "a sense of 'eternity', a feeling of something limitless, unbounded – as it were 'oceanic'" (1-2). He later associates this 'oceanic' feeling with the co-existence of this extensive sensation of being one with the universe that individuals feel in early life with its much narrower and limiting counterpart in maturity. This paper will follow the traces of this 'oceanic' feeling in *Beforeigners* by mainly using Robin Nelson's 'affective' viewing experience as a method. Alfhildr's co-existence as

a former Viking warrior and a representative of the Norwegian law enforcements in the diegetic world will be the central focus of this investigation which intends to discuss the limits and boundaries imposed on the prehistoric characters in the current day Norwegian society in the series.

Keywords: Beforeigners, the 'oceanic' feeling, temporality

References

Freud, Sigmund (2004). *Civilization and its Discontents*. London: Penguin Books.

Nelson, Robin (2016) "The Emergence of 'Affect' in Contemporary TV Fictions," in *Emotions in Contemporary TV Series*, ed. Alberto N. García. London: Palgrave Macmillan.

Saunders, A. Robert (2022) "Out of time/in place: Norwegianness, 'immigration', and spatial belonging in Beforeigners." *Cultural Geographies*, 0(0): 1-18.

Bilge Bal

Istanbul based architect, researcher and academic. Received her bachelor's degree in Architecture from ITU, M.Sc. in Architectural Design from Istanbul Bilgi University. Her PhD. entitled "Drawing the Line: About Architectural Drawing" in Architecture at ITU is rooted in 'speculative fabulation and string figures' by Donna Haraway. She was a full-time faculty member at Istanbul Bilgi University, Architecture between 2012-2021, led freshman year design studios and experimental drawing studios. Since 2021, freshman year coordinator at Istanbul Kent University, Faculty of Art and Design. Major research interests include cartography of imagination, maps as micro-narratives, speculative and experimental drawing, feminist representation methods and practices, drawing/line-text/word relationships. Related to her research, she has articles, book chapters and essays, invited lectures and tutored workshops; designed and organized public talks and workshops. Currently, she has created and arranged the Dirty Drawings Wednesday series. bilgebal.com

Corporeal Cartographies: Fluidity of line, infinity of paper in İnci Eviner

Paper is a deep and wild water even though it seems still with its flatness and rigid edges. It is an intimate geography where words, images and worlds are in flux. As a transitional space, a drawing assembles differently experienced and imagined worlds on paper. The blankness of paper as endlessness and the fluidity of line as ink and water, as wetness and darkness create situated encounters, where amorphous fragments with multiple meanings can be co-figured. Rather than collage, montage can be proposed as a cartographic form to describe the assembly of the fragments and build new narratives since it is an open-ended action which works without unity of meaning and produces an active involvement with a viewer by engaging him/her with the gaps in meaning.

The artist, İnci Eviner's corporeal cartographies exemplifies the ability of amorphous fragments as an atlas of images and their assemblages as montages. The act of drawing constitutes a starting point for Eviner's works in a wide range from drawing and video to performative and collaborative practices. She invites multiplicity of life, human and non-human beings, myths and realities, art history, architecture, power and politics, philosophers and texts, everyday practices, boundaries and contamination, imagination and curiosity, nightmares and memories, action and passion into her geography, by disturbing the habitual ways of knowing with regards to the female body. She tells a speculative fabulation. My presentation is an inquiry into

how she explores the subjectivity formed through the female body in her corporeal cartographies.

Key Words

Feminist Geography, Spatial Thinking, Fluid Narrative, Drawing, Re-enactment, İnci Eviner, Line in Water

Selected Bibliography

Bal, B. 2012. Düşsel Atlaslar: Constant'ın Yeni Babil'i ve Calvino'nun Görünmez Kentleri ile Zaman Ötesi Yolculuklar. In N.A. Artun & R. Ojalvo (Eds.), *Arzu Mimarlığı, Mimarlığı Düşünmek ve Düşlemek* (211-258). İstanbul: İletişim Yayınları.

Bruno, G. 2018. *Atlas of Emotion. Journeys in Art, Architecture and Film*. New York: Verso Books.

Emmons, P. et al. 2016. *Confabulations: Storytelling in Architecture*. London & New York: Routledge.

Haraway, D. 2016. *Staying with the trouble: Making Kin in the Chthulucene*. Durham, NC: Duke University Press.

Rendell, J. 2021. Fragments of the Imagination: Assembling new narrative from old. Special issue of *Architectural Review* on collage (July 2021). <https://www.architectural-review.com/essays/keynote/fragment-of-the-imagination>

Bilge Emine Arslan Born in Iskenderun, Turkey. Studied MA Spatial Strategies at Weißensee Kunsthochschule- Berlin, Germany. Living and working in Berlin since 2016. Most of my work themes are related to tangible and intangible space studies with field research, socio-cultural structures, landscape, migration, identity and boundaries. My works across a variety of different mediums, using varied techniques and methods: video art installation, ready-mades, photography and drawing.

ASI RIVER

My project is about the demographic, historical, political and mythological significance of the Asi river and the landscape of the river basin, which I have been working on for about a year, crossing three countries, Lebanon-Syria-Turkey in the Levant region, flowing backwards and pouring into the Mediterranean sea.

Aimed to look at the history of this landscape and riparians by trying to grasp the memory that water carries and has. With this research, I wanted to claim the monumentality of water: A natural monument which is endangered. In other words, to question what is the memory of water and what traces that landscape contains through the water path.

The biggest curiosity in this project is to question whether it is possible to take the human out of the focus when comprehending a water source. To achieve this, I use some speculative expressions that refer to a new alphabet. Imagining that river also narrates the landscape to some extent.

The way of conveying all these subjects was poetically possible and the medium I used in the project is photography, text and video.

I drip some words into your stomach, perhaps not easy to digest, time-consuming or meaningless. Taking in what comes from you like magic, hoping to heal both sides. Hoping to become a river.

There is a story in your own bed, in your own stones, in your own soil. In a language unlike the alphabets we learned.

As if you want to write your own manifesto. Out loud. With a style that softens the stone inside and sharpens the stone outside.

With respect.

And the desire to continue existing.

Bryn Tales is a lecturer in Creative Writing at Teesside University in the North-East of England, and a member of the Electronic Literature Organisation. Bryn's poetry has been published by Routledge, Smith/ Doorstop and Occursus. His article 'Salvaging the Symbol in Muriel Rukeyser's *The Book of the Dead*', was published by the Edinburgh University Press's *Comparative Critical Studies* in 2017. In 2020, he co-wrote a chapter with Dr Jessica Moriarty entitled 'Insecurity During and After the PhD' in *Autoethnographies from the Neoliberal Academy*, Moriarty, J. (ed.) London: Routledge. He has presented papers at Complutense University of Madrid in 2016, and at LSU in Baton Rouge, Louisiana in 2018, with his next paper "'It's Time for Poets to get Rich!": The Rise and Fall of Etherpoets', due to be presented at 'Trusting and Distrusting the Digital World in Imaginative Literature', University College Dublin, 7-9 June 2023. He is currently working on finishing a first collection exploring the potential of blockchain technologies for generative poetry.

'Press "s" to overlay': the fixed-fluid potentials of NFT poetry

This paper will consider how recent advancements in blockchain technology have created the digital infrastructure by which poetry can manifest itself in innovative, paradoxical states of what will be deemed 'fixed-fluidity'. It will focus on the poets of theVERSEverse¹: an NFT poetry collective whose creed that 'poetry = work of art' is in the lineage of Andre Breton's *Poème Objets*. Whereas Breton's poems became objects via collage and assemblage, 'a composition that tends to combine the resources of poetry and the plastic arts, and to thereby speculate on their power of reciprocal exhilaration,'² poetry on the blockchain gains plasticity in its commodification into non-fungible token, where poetry is fashioned by, and feeds in turn, a reciprocal exhilaration of market value and the aesthetics of liquidity. It is the poem's fixity- once it is minted immutably as a unique contract on the blockchain- which paradoxically allows its liquidity into capital flows; a landmark example in this process being poet Sasha Stiles' recent auction of NFT poetry at Christies³.

The paper will offer a close reading of Stiles' generative collection on the Tezos blockchain, 'THE WORD AFTER US:

¹ theVERSEverse (@theVERSEverse) / Twitter. Accessed 15.03.23

² Breton, A. (1965) *Le Surréalisme et la Peinture*, réédition. Paris: Gallimard.

³ <https://nft.christies.com/nft/completion-when-it-s-just-you>

An AI poetry unreading⁴, which demonstrates several aesthetic and conceptual fixed-fluid qualities: firstly, the poetry is generated by an alter ego, AI program, *Technelegy*, which has been trained by Stiles. As such, a stable authorial 'I' curates the original body of the source text, but ultimately cedes control over its selection to the shifting, generative processes of the machine-learning programme. Secondly, this process is represented in the visual aesthetics of the piece as each blockchain hash creates an 'algorithmic translation' that 'unwrites itself'⁵ in such a way that the legible letters become unstable, smearing and dissolving within the visual poem, whilst the viewer is invited to toggle keys to modify the process. Finally, the paper will explore the potential of the medium of glitch art for NFT poetry, in which poetry is looped through shifting visual modifications, whose aesthetics convey the 'errors where the digital bursts into our everyday lives as fragmented image, garbled text and aberrant event.'⁶ Time permitting, the paper will end with a short presentation of my own glitch poems inspired by the themes of the conference, written for the occasion.

Key Words:

Generative poetry, NFTs, fixed-fluidity, aesthetics, glitch poetry.

⁴ Stern, N. and Stiles, S. (2022) *The Word After Us: an AI Poetry Unreading*. *fx(hash)*. <https://www.fxhash.xyz/generative/slug/the-word-after-us:-an-ai-poetry-unreading>. Accessed 16.03.23.

⁵ *ibid.*

⁶ Jones, N. (2022) *Glitch Poetics*. London: Open Humanities Press. p.286

Colleen Kennedy-Karpat is an Associate Editor of *Adaptation* and co-editor of *The Sustainable Legacy of Agnès Varda* (2022, with Feride Çiçekoglu). Her monograph *Rogues, Romance, and Exoticism in French Cinema of the 1930s* (2013) won the Northeast Modern Language Association Book Award; other work has appeared in the *Journal of Popular Film and Television*, *Camera Obscura*, *Short Film Studies*, *Open Screens*, and a number of edited volumes. She holds a PhD in French from Rutgers University and teaches film studies at Bilkent University in Ankara, Turkey.

PANEL: “Return to Seeding Island”

This pre-constituted panel will discuss developments in the “Seeding Island” interactive project that was initially presented as a workshop at the New Creative Praxis conference in 2022. Members of the collective will present their ongoing work and extend the discussion about its relationship to feminist geographies in line with the conference theme.

The core presenters have been confirmed as follows; however, the final lineup may be adjusted depending on the readiness and availability of additional participants in the collective.

Revna Altiok, Western University [VIDEO ESSAY]

The beach is a liminal space where water and land meet. It has a special way of smoothing the most ragged edges. In the films *Sundown* (Michel Franco, 2021) and *After Sun* (Charlotte Wells, 2022), this act of erosion shapes and sculpts male identities while also reflecting the desire to go back to the mother’s womb, not being able to cut the umbilical cord, and the fear or denial of facing loss. Apart from the beach, the sun, as a provider of light and heat, makes it possible for life to exist on Earth, just like a mother does. Being aware of the essentialist connotations, my video essay will acknowledge the connection without blind acceptance or celebrating it. These two films that included the word “sun” in their titles show how the masculine in need of a feminine caretaker presence situates itself on the beach, a space between land and sea.

Berna Çelikkaya, Istanbul Bilgi University [VIDEO ESSAY]

I approach the key themes of liminality and ephemerality in my video essay, which explores the connotations of the hyphen (-) as the island's bridge. It is not a finished text; it is more like writing in the sand. Ephemeral, experimental in its way of storytelling, the experience here is not just reading, but also watching and visualizing the purposeful connections and corrections of letters and signs. By doing this, the classic hierarchy of the text is broken. Not only the hierarchy, but also the words are broken, deconstructed through the hyphen, which divides subjects as well. We are, as hyphenated islanders, in different places but also together, connected through zoom. This seeding island bridge reminds me visually and semantically of hyphenated words that mark and contain the division of languages, places, and identities.

Çağla Demirbaş, independent scholar, "Sandbox" [PHOTO ESSAY]

"Sandbox" is a photography project about abandoned or forgotten toys near the seaside. The project departs from our mythological assumptions about femininity—non-governability, unpredictability, and monstrosity—which also happen to be the qualities we ascribe to bodies of water. The notion of play is also somehow similar, since children can experiment with adult experiences without rules and burdens. Thus, toys found at the coastline trace childhoods left behind, toys and their gender roles, and suggest a child's relationship with their mother (sea) and father (land). This project connects to my mapped persona of the lagoon, positioning itself somewhere in the mud, between the water and the barrier islands of sand that form the lagoon itself.

Gökçen Erkiş, Harvard University, “Poetics of delta as a feminine landscape” [VIDEO ART]

Deltas are places where rivers meet seas. Long-carried waters, slowed down, meandering, poured out, sedimented, flourishing, giving birth to new life forms and letting go of others. They are neither on land, nor in the sea. Uninhabitable, wet, complex, dark. This short video poem follows formations of deltas to get closer and more intimate with the nature of feminine creativity.

Çağla Gillis, Istanbul Bilgi University “A Cup of Topography” [VIDEO ART]

The coffee cup opens like Ursula Le Guin's carrier bag, and stories overflow in shapes within the coffee grounds. The cup is a container, holding stories to be collected and gathered. There is not only one hero in the cup; there may be a rearing horse on two legs, a blazing sun, a bird that brings news, a fish that comes with its abundance, a key heralding a new beginning, a woman facing the moon... And “still there are seeds to be gathered, and room in the bag of stars” (Le Guin, 37). The stories in the cup have no beginning and no end. When one story ends, the other begins. These stories do not contain significant conflicts, but they mirror experiences in the flow of daily life. // CITED: Le Guin, Ursula, (2019). The Carrier Bag Theory of Fiction. Ignota.

Colleen Kennedy-Karpat, Bilkent University [VIDEO ESSAY]

Geologically, the volcano's dual function as a cause of destruction and a vehicle for regeneration makes it a productively ambiguous setting and symbol for cinematic explorations of gender. Emphasizing recent films (~2015-present) and particularly the work of women filmmakers, this video essay will consider representations of the volcano in fiction and nonfiction cinema, aiming to chart variations in the gendered symbolism of volcanic activity in both real and imagined geographies.

Çiçek Üşümezgezer (she/her) is a research assistant in sociology at Kırklareli University and a doctoral candidate in sociology at Mimar Sinan Fine Arts University, where she is researching on object-oriented horror cinema. Her research interests include horror and film studies, queer and feminist theory, ethics of vulnerability, posthuman studies and new materialism.

Shallow Waters of Aquatic Horror:

The Promises of Clumsy CGIs

Aquatic horror draws on the non-governability of water – despite endless attempts at colonization – to explore our fear of the wet, slimy, multiple, and formless ones and the fluid proximity of humans and more-than-human bodies. But it also often makes waves for the filmmakers who struggle to tame water and use it to serve the narrative. Precisely for this reason, films belonging to this subgenre, such as *Dagon* (2001) which is adapted from H.P. Lovecraft's short story of the same name and directed by Stuart Gordon that I'll focus on through this presentation face a double challenge. The first challenge's both the water captured on a live-action camera and the water images which are generated by the computer are based on the unpredictability of filming water. The other challenge's that the aquatic creatures that are the subject of this film, so-called the deep ones, cannot be described/represented as Lovecraft repetitively asserted. The problem, therefore, appears deeper than the translation crisis that each adaptation faces.

Dagon's use of clumsy computer-generated images (CGIs) could be seen as a mark of the film's double failure in the face of these challenges. However, subverting traditional approaches to representation and narrative, *Dagon's* CGIs allows the audience to experience the depths and the deep ones on a different, affective level, one that is not reliant on traditional criteria for similarity or reflection. Therefore, they suggest a different path to confront the darkness and the agency of the depths and the deep ones not despite

their own shallowness, but thanks to them. In this presentation, through a diffractive reading of Dagon's CGIs, I'll discuss how they respond to the challenges of representation by highlighting their own weird, wet, and shallow materiality and disrupting the coherent narrative, and bringing fear to the shores of not content but form.

Keywords: Aquatic Horror, Materiality of CGIs, Nonhuman Affect, Clumsiness, Diffraction.

Selected Bibliographical Sources

Alaimo, S. (2016). *Exposed: Environmental Politics and Pleasures in Posthuman Times*.

University Of Minnesota Press.

Barad, K. (2007). *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press.

Bode, L. (2017). *Making Believe: Screen Performance and Special Effects in Popular Cinema*.

Rutgers University Press.

Mulvey, L. (2007). A Clumsy Sublime. *Film Quarterly*, 60(3), 3.

Thacker, E. (2015). *Tentacles Longer than Night: Horror of Philosophy*. John Hunt Publishing.

Derya Özkan studied Architecture and Sociology at Middle East Technical University (Turkey); Society, Science and Technology at Istanbul Technical University (Turkey) and Maastricht University (The Netherlands). After obtaining her Ph.D. in Visual and Cultural Studies at the University of Rochester (USA) in 2008, Özkan joined the Institute of European Ethnology at Ludwig Maximilian University of Munich (LMU), Germany. She was an Emmy Noether Fellow at LMU until 2016, directing her research project titled “Changing Imaginations of Istanbul. From Oriental to the ‘Cool’ City”. She has been working in the Cinema and Digital Media Department at İzmir University of Economics since 2016.

An aesthetics of fluidity: Veşartî (Hidden, 2015)

This paper is about *Veşartî* (Hidden, 2015), a fiction film by independent filmmaker Ali Kemal Çınar from Diyarbakır, Turkey, a city of two million populated dominantly by Kurdish people. As member of a local film collective, Çınar has been making films since 2003 in the city he was born and raised. All shot in the Kurdish language, Çınar's films tell stories of Kurdish people and their everyday lives in Diyarbakır. His films are unusual examples of Kurdish cinema concerned with questions of power, ethnic and gender identity. Making use of the potentials of low budget production, Çınar experiments with film form and develops a minimalist, non-commercial film language that uses absurdity for critical reflection. *Veşartî* specifically focuses on gender fluidity, telling the story of an ordinary 29 year old man, played by Çınar himself, who runs a corner store in Diyarbakır and is about to get married. One day an unknown woman comes to his store and tells him that he will transform into a woman over the night of his 30th birthday. This absurd piece of news upsets his gender identity shaped by heteronormative ideals. Threatened is not only his immediate public persona as a man but also his forthcoming marriage. The absurd possibility that his male body would become a female body overnight makes him feel destabilized as a heterosexual man in front of his female fiancé. He takes the news seriously, and in a rather unexpected "feminine" manner, he discusses with his fiancé sincerely what they will do about their relationship if/when he becomes a woman. He feels precarious, and yet simultaneously he starts exploring the possibility of becoming a woman, taking the risk of losing

the male privileges granted to him as a heterosexual man. Çınar's film makes use of an absurd story of gender transition and emphasizes a fluid gender identity as a viable possibility. The film insists on telling an unpredictable and inconclusive story, instead of allowing for closure and restoring the heteronormative binary through the film's representation of gender. I argue that Veşartî uses an aesthetics of fluidity, cracks the gender binary open and complicates the notion of hegemonic gendered subjectivities, queering urban life in peripheral Diyarbakır.

Doğa Cinel completed her undergraduate education at Kadir Has University, Department of Radio, Television, and Cinema. She is currently pursuing her master's degree at Istanbul Bilgi University Cultural Studies program. She made a video-essay series in collaboration for the Hitchcock selection of the Istanbul Film Festival. She worked as a production assistant for Rimini Protokoll's Remote Istanbul. She's working as a graduate scholarship student in the research project called "Women on Screen and Behind the Camera: A Contemporary Outlook (2017-2021)". She has three short films. She's mostly interested in essay films, experimental films, and video art installations.

SERİM (2022, short essay film) (English title: Proposition)

Synopsis: Questioning of the events or situations experienced by the whole evolutionary process of thought. The fact that the past, the future, and the present are disconnected from the linearity of the concept of time and dissolve into a single consciousness. How can the first thing you remember about the moment be different from the person you are experiencing the same moment with? At the very moment when we are watching scenes from movies, the images begin to melt into each other with memories in our own memory. This movement varies from person to person. Sometimes a memory interpreted with a child's naivety can be simultaneously opposed by a middle-aged perspective. A journey into consciousness in a constant state of motion. Although it is believed that searches and interrogations reach an answer, each answer opens the door to another interrogation. A film on an impenetrable loop. The film invites the viewer to this journey with the help of a narrator and voices by constructing the connection between the places and memories in memory, just like the irregularities and decouples in the flow of water. It tries to describe and show the disorder, confusion in the flow, the transition of memories into each other, and the act of remembering visually and audibly. In this context, the movement of the sea and waves is one of the important elements of the film. Not only the sea was used, but also the surfaces and streams where the raindrops tried to hold on. All these elements depict a young woman trying to find herself, trying to whether she belongs to the time she is in or not, and trying to remember her future between her own and non-belonging memories.

Bibliographical Sources:

- Tezer Özlü - Kalanlar
- Memoria (Apichatpong Weerasethakul, 2021)
- The Diving Bell and the Butterfly (Julian Schnabel, 2007)
- Hélas Pour Moi (Jean Luc Godard, 1993)

(These sources are used in the film as material. Some parts of the film loosely adapted from Tezer Özlü's book.)

Keywords: memory, oceanic, remembering, fluidic

Ebru Thwaites Diken is an assistant professor in the Department of Cinema and Television at İstanbul Bilgi University. Her research interests include film, director's ethics, film and social theory, gender, Scandinavian cinema and digital visual cultures. She has published a book, 'The Spectacle of Politics and Religion in Contemporary Turkish Cinema' (2018) by Palgrave Publications, edited a book 'Female Agencies and Subjectivities in Film and Television' (2020) and published several articles in international peer reviewed journals.

Nilüfer Neslihan Arslan, born in 1989 in New York, graduated from Beşiktaş Atatürk Anatolian High School. After studying Geophysical Engineering at İstanbul Technical University, she switched to Urban and Regional Planning in the Faculty of Architecture. She participated in the Erasmus program and studied at Trento University in Italy for six months. She completed her Master of Arts in Film Studies at BAU in January 2017 and is currently a Research Assistant at İstanbul Bilgi University's Department of Film, as well as a Ph.D. student in Media and Communication Studies at Galatasaray University.

Haenyeo, Water and Heritage in Documentary Film Making

The Jeju Haenyeo, a community of female free-divers who dive without oxygen respirators and harvest the sea for shellfish, abalone and seaweed in the Jeju Island of South Korea, is significant for being a first registered women's activity to UNESCO Intangible Cultural Heritage list in 2016. This has rendered the preservation of this traditional cultural practise a touristic endeavor with possible economic value. Likewise, in contemporary academic literature, the practice is being linked with eco-feminism in terms of the women's role in establishing the human – nature relationship and sustaining environmental resources.

Although haenyeo are often called 'the elderly mermaids' of Jeju in a romanticized light, the profession is locally regarded as dangerous with potential life threatening medical consequences. On the other hand, though, haenyeo subjectivities can be discerned via collective ritualistic practises such as shamanistic rituals, breathing techniques - *sumbisori*, and underwater communication, that are sounds and whistles which are taught by older to younger generations. This presentation focuses on how Haenyeo's relationship with sea established through heritage is represented by the following documentaries: Kevin Sawicki, Daye Jeong and Alex Igidbashian's short documentary (*Haenyeo: Women of the Sea*, 2013), Lygia Barbosa and Luciano Candisani's film (*Haenyeo Wisdom of the Sea*, 2014), and Lucy Macintosh and Jon Cleave's documentary film (*Three Moons of Biyangdo*, 2022). We are primarily interested how these documentaries communicate the ways

in which female subjectivities are formed and sustained by haenyeo's embodied relation with sea.

Keywords: Haenyeo, feminist phenomenology, cultural heritage, eco-feminism, documentary

Bibliography

Balsom, Erika. 2018. *An Oceanic Feeling: Cinema and the Sea*.

Dronjić, Matija. 2021. "Haenyeo Culture from Jeju Island as an Example of Safeguarding Intangible Cultural Heritage in the Republic of Korea Nationally and Internationally" *Ethnological Research*. No 26.

Mellor, Mary. 2003. "Gender and the Environment". In *Ecofeminism and Globalization: Exploring Culture, Context, and Religion*, edited by Heather Eaton, and Lois Ann Lorentzen. Lanham, MD: Rowman & Littlefield.

Strang, Veronica. 2005. "Common senses: Water, Sensory Experience and the Generation of Meaning." *Journal of Material Culture* 10 (1): 92-120.

Elif Hant

I am an architect, researcher, and doctoral student living in Istanbul. I graduated from Gazi University, Department of Architecture in 2015, after working for a while at Hayalgücü Architecture Office, I started the Architectural Design master's program at Istanbul Technical University in the same year. While I was working as a research assistant at ITU Faculty of Architecture (2015-2018), I wrote my master's thesis titled "The Poetics of Plan Drawing as a Critical Architectural Practice" (2019). Since 2018, I have been working as a research assistant at Mimar Sinan Fine Arts University, Department of City and Regional Planning. Since 2020, I have been working on feminist theory, critical theory, and Anthropocene debates at MSGSU Sociology Doctorate Program.

From Landscape to Matter: On Entanglement, Imperceptibility, and the Responsibility of the Gaze

Landscape is what we say about the things we associate with the wide-angle gaze, and the gaze has to travel a certain distance. However, how we treat this distance as ways of relating to the world, in other words, how we look at it, differentiates the meaning of the landscape. By not reducing the landscape to a human-made object or a purely aesthetic image, it is possible to grasp it in a material imagination where there is no subject-object distinction. Here, Karen Barad's relational ontological understanding, which allows to think together material-discursive practices beyond the distinctions of human-non-human, nature-culture, animate-inanimate, is read as a new opening on the landscape. In the text, I will focus on two different perspectives, trying to understand Barad's thoughts on entanglement, agency, and responsibility/response-ability from landscape to matter. First, on thinking about the materiality of landscape representation and the agency inherent in representation through James Benning's films; The second one will be about the material entanglement of mucilage in the Marmara Sea as a cityscape/seascape and to consider this entanglement as a responsibility/response-ability.

Keywords: Landscape, Matter, Seascapes, Response-ability, Posthumanist Performativity

References

- [1] Barad, K. (2003). Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter. *Signs*, 28(3), 801-831. doi:10.1086/345321
- [2] Ranciere, J. (2011). *The Emancipated Spectator*. (G. Elliot, Trans.). Verso.
- [3] Daniels, S., DeLyser, D., Entrikin, J. N., & Richardson, D. (Eds.). (2011). *Envisioning landscapes, making worlds: Geography and the humanities*. Routledge.

Elisabeth Brun is a filmmaker, artist and scholar working in the intersection between documentary, philosophy and visual art. She holds a PhD in Media and Communication studies from University of Oslo, with the thesis *Essay Film as Topography*, and she has a background as a documentary director in Norwegian Public Broadcasting (NRK 2001-2014). In 2020, her doctoral film-experiment *3xShapes of Home* (2020) won the Ivan Juritz Prize for Creative Experiment in the category of Visual Arts. The film-experiment has also screened at festivals such as International Short Film Festival Oberhausen, Vienna Shorts, Uppsala Short Film Festival and Montreal Festival du Nouveau Cinema (FNC).

Moving Image Topography is a scientific-artistic research-project, which explores the critical potential of experimental moving image practice as place-thinking. The project uses artistic research, as one of its central methods exploring experimental film practice as a way to think topographically: that is to think, in an embodied, spatial and material way, through moving image techniques about the affordance of form for place-experience, and thus also for the formation of knowledge. Importantly, with form I mean form in its broadest sense. Carolyn Levine notes that form, in spite of its variety, has a common definition as the “arrangement of elements – an ordering, patterning, or shaping (Levine, 2015). The notion of Topography refers to philosophical Topography, a conception of place/topos and a methodology of thinking about place, originally developed by philosopher Jeff Malpas, a conceptual system founded on the well documented idea of thinking/memory as both place oriented and place structured(Malpas, 2018). The project treats the moving image as an environment for thinking, drawing on James J. Gibson’s theory of affordances (Gibson, 1986). Drawing on these ideas my project theorizes how one critically may think through through form about the forms through which we think (Brun, 2021). From this outset the project investigates the camera-apparatus as means to investigate and reconfigure these conceptual forms, and the altered meanings that follow (the moving image as an epistemological machine). The presentation includes the 7-minute film-experiment which has been central to the development of these ideas: 3xShapes of Home (2020).

Short Bibliography:

- Brun, E. (2021). Thinking Through Form. *Screenworks*, 11.1. <https://doi.org/https://doi.org/10.37186/swrks/11.1/5>
- Gibson, J. J. (1986). *The ecological approach to visual perception*. Lawrence Erlbaum.
- Levine, C. (2015). *Forms : whole, rhythm, hierarchy, network*. Princeton University Press.
- Malpas, J. (2018). *Place and experience : a philosophical topography* (1999) (Second edition. ed.). Routledge. (1999)

Esen Kunt is a journalist with a Master's degree in Radio-TV. She is preparing their doctoral thesis on "Deleuzeyen Zaman from Image to Cartographic Image" at Istanbul University. Kunt is the founder and creative director of Istanbul Deleuze Studies and presents "Chamber of Wonders" on Medyascope TV. She also participates in gender-focused marches and conducted an oral history study on author Sevim Burak. Kunt works on cinema, literature, performative text, and video art, with their work published in various magazines. She continues interdisciplinary studies on visual culture, time-image, posthumanism, cartographic image, cinema, contemporary art, and literature.

New Visibility of Things: The Stratigraphic Image in Oceans of Jean Epstein

Jean Epstein's pure cinema confronts us with a stratigraphic image that we will try to conceptualize as the new visibility of things.

These images are embodied in the fluid nature of the ocean, the projections of the atmosphere, or the provocative layered nature of Mount Etna. The "visibility" that Deleuze refers to has a character that accompanies what the stratigraphic image calls new and unpredictable presence. (Conley, 2010: 193)

In Epstein's cinema, the breath of the atmosphere evolves into a fluid screen, a state, "stimmung" along a line stretching from the ocean to the sky. As Giuliana Bruno has underlined, *stimmung* is expressed in the pulse of sound, the vibration of light, and the rhythm of space. With Epstein's emphasis, "On screen, nature is never inanimate. Objects take on air. Trees gesticulate... Mountains ...convey meanings. Every prop becomes a character" As the screen touches the layers of the world with a living ocean that breathes, these stratigraphic images, which we will try to conceptualize as the new grammar of the image, turn into the privileged space of the cinema. Epstein works on the Brittany Islands in his last years, between 1927 and 1948. His last film, which he could not complete, focuses on the west of the Atlantic Ocean, confronting us with the image of an island and ocean rising layer by layer in a perspective that does not extend from the human being that he conceives as a fluid space.

Key Words: “Stratigtafic image”, “ Jean Epstein”, “ocean”, “ stimmung”

Bibliography

Bruno, G. (2022). *Atmospheres of Projection Environmentality in Art and Screen Media*. Chicago and London: The University of Chicago Press.

Bruno, G. (2014). *Surface. Matters of Aesthetics, Materiality and Media*. Chicacago and London: University of Chicago Press.

Schneider, J. (2012). “Cinema Seen from Seas:Epstein and the Oceanic” in *Jean Epstein Critical Essays, and New Translation Sarah Keller and Jason N. Paul*. (ed). Amsterdam University Press

Epstein, J. (2022). *Le Cinema du diable 1947*
Chicoutimi,Oubec

Mentz, S (2020).*Ocean* London,Oxford, NewYork,New Delhi, Sydney: Bloomsbury

Conley,T (2022). *The Strategist and The Stratigrapher, After Images of Gilles Deleuzes Film Philosophy*. D. N Rodowick ed. Minneapolis-London: University of Minnesota Press

Neimanis, A.(2017). *Bodies of Water. Posthumanist Feminist Phenomology*. London,Oxford, NewYork,New Delhi, Sydney: Bloomsbury

Eva (Evangelia) Theodoridou is a PhD student at the Cinema Studies Institute at University of Toronto. Her research project focuses on the interaction between contemporary Greek cinema and postcolonial studies.

Land-Sickness: Nikos Kavadias' Minor Poetry.

How my body resembles as it burns

The flaming peak of this volcano

Nikos Kavadias, A Bord De 'L' Aspasia

Nikos Kavadias is one of the most well-known modern Greek poets, yet his work remains largely understudied and unfamiliar to the majority of English-speaking readers. Kavadias' thematic preoccupations are drawn from his experiences as a sailor and lover, while, notwithstanding their variety, his poems run around the polyptych Voyage-Port-Woman-Death. In my paper, I will focus on his de-centered "watery" perception of the world by approaching his poetry as a minor artwork characterized by its political identity, collective value, and deterritorialization of language. Drawing on the deleuzoguattarian concepts of the other person and fabulation, I will analyze the Greek seafarer-poet not as a subject of enunciation but as a (necessary) condition that creates possible worlds of becomings and flows that have not yet become empirically intelligible to the reader.

Keywords: Nikos Kavadias, Fabulation, Minor Literature, Wet Ontology.

References

Bien, P. (1992). The Collected Poems of Nikos Kavadias (review). *Journal of Modern Greek Studies*, 10 (1), pp. 150-153.

Blum, H. (2015). Terraqueous Planet: The Case for Oceanic Studies. In A.J. Elias & C. Moraru (eds.), *The Planetary Turn: Relationality and Geoaesthetics in the Twenty-First Century*.

Evanston, Illinois: Northwestern University Press, pp.25-36.

Deleuze, G., & Guattari, F. (1994). *What is Philosophy?* New York: Columbia University Press.

Deleuze, G. (1995). *Negotiations*. Martin Joughin (trans.), New York: Columbia University Press.

Deleuze, G. & Guattari, F. (2003). *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press.

Jason Leo Jason Leo is an interdisciplinary designer and artist with a background in architecture. He has explored a range of fields including synthetic biology, geopolitics, digital media, film, performing arts, and technology. Jason studied at the University of Bath and the Royal College of Art, and is currently pursuing a master's degree at Harvard University. Deeply invested in issues of politics, social justice, identities, subculture, and indigeneity, Jason's work across multiple media platforms seeks to create meaningful impacts and positive change in society. He prioritizes creating inclusive and equitable spaces, challenging dominant narratives, and amplifying marginalized voices.

“You’re Unwelcomed”: An Immersive Enquiry into the UK Asylum Seeking System

Key words: Refugees, Human Right, Immigration System, Immersive Experience, Virtual Reality

In October 2020, a leaked document revealed that the UK government was considering various methods to prevent refugees from arriving in the country, such as constructing a barrier in the English Channel, using water cannons against dinghies, and establishing detention centres off the coast of Africa. Additional proposals included sending navy warships to intercept boats and building an offshore centre in Rwanda. These plans were heavily criticised by human rights organisations and opposition parties, who asserted that the government should prioritise creating safe and lawful pathways for refugees, rather than hindering their ability to seek asylum. It is sometimes easy to dismiss unlikely scenarios as mere jokes or fantasies, but as events have shown, what seems impossible can become a reality. This was exemplified when, in April 2022, the government of Rwanda agreed to help the UK process refugees in exchange for financial compensation. Governments treating refugees as objects to be traded for political gain is a severe infringement of their human rights and respect. It's important for decision-makers to prioritise the safety and welfare of refugees by establishing policies and agreements that are unbiased and equitable. In addition, it's necessary to foster a more inclusive and empathetic society that values refugees and their contributions.

"You're Unwelcomed", an immersive experience(Virtual Reality), sheds light on the challenges and dangers faced by immigrants who risk their lives crossing the English

Channel in search of safety and asylum. It also highlights the flaws and injustices within the UK's immigration system, which can be selective and unfair to those seeking to enter the country legally. By immersing participants in the experience of a lifeboat crossing, it aims to raise awareness and empathy for the struggles faced by refugees and immigrants, and to encourage greater understanding and compassion in society.

Bibliography:

Amnesty International. (2020, October 28). UK: Leaked documents reveal government plans to create 'border chaos.' Retrieved from <https://www.amnesty.org.uk/press-releases/uk-leaked-documents-reveal-government-plans-create-border-chaos>

BBC News. (2022, April 29). UK to pay Rwanda to help process refugees. Retrieved from <https://www.bbc.com/news/uk-politics-60988358>

Smith, R. (2018). The politics of immigration: Contradictions and challenges. In C. Devetak, A. Burke, & J. George (Eds.), *An introduction to international relations* (3rd ed., pp. 345-357). Cambridge, UK: Cambridge University Press.

Campbell, H. (2019). The hostile environment and the production of migrant vulnerability. *International Journal of Migration and Border Studies*, 5(1-2), 24-40.

Hess, A. (2017). The politics of border control in the UK: a postcolonial perspective. *Political Geography*, 61, 160-169.

John Kausch is a PhD Candidate in Information Science at Western University of Ontario and has an MA Honours in Linguistics from the University of Edinburgh, Scotland, and an MsC in Information Science from City, University of London, England. Kausch's areas of interest include linguistics, ontology, information science, human-computer interaction, graphic design, and semiotics. Kausch has also developed a design portfolio that includes a set of eleven volvelles for linguistic visualization. In terms of publications, Kausch has contributed to "Can there be non-sequential text?" in *Future of Text*, Volume III.

Can machines dream?

New technologies of artificial intelligence produce oceans of information, where the relationships between symbols are determined by geometry. The visualization of these spaces is usually done with scatterplots. But can more artistic methods be used? Computer scientists think of the mathematical space as a “vectorspace” but the metaphor of an ocean of information may be better to capture the relations between ideas which results when artificial intelligence computes a distribution of symbols. This work presents a user interface for manipulating that information based on revolving wheels inscribed with Egyptian hieroglyphs. In ancient Egypt, while the scribe is masculinized in the form of the god Thoth, writing and the glyphs themselves are feminized in the form of his wife, Seshat. Glyphs are seen as sensuous representations of underlying abstract ideas. And yet purely abstract notations cannot convey the semantic depth which these new oceans of information seek to convey. In the history of writing and writing systems, Egypt is also often feminized and seen as a mysterious realm with a form of picture writing, an exoticization and orientalism which is at odds with the reality of how writing was practiced in the country — in a way entirely contingent on the Egyptian language. This relationship, between image and sound, was entirely elided as hieroglyphic writing evolved into alphabetic writing in Egyptian colonies based in Canaan. This work of research creation seeks to comment on this legacy in the history of writing and uses pictorial glyphs to represent meaningful dimensions to explore the ocean of data. Dedicated to Renpetneferet, the forgotten wife of Imhotep

associated with the practice of writing, it asks whether more pictorial means of writing are necessary to make sense of the oceans of information we are navigating in modern culture. Two versions of the work of research creation exist, one with hieroglyphs, the other with emoji.

Keywords: hieroglyphs, artificial intelligence, human computer interaction, renpetneferet

Bibliography:

Morra, Lucia, and Carla Bazzanella. *Philosophers and hieroglyphs*. Vol. 1. Rosenberg & Sellier, 2003.

Iversen, Erik. "The myth of Egypt and its hieroglyphs in European tradition." (1965).

Leibniz, Gottfried Wilhelm. "Dissertatio de arte combinatoria (1666)." *Die philosophische Schriften*. Berlin (1880): 27-102. English translation credit Igor Pak.

Accessed at:

<https://www.math.ucla.edu/~pak/hidden/papers/Quotes/Leibniz-Arte-Combinatoria.pdf>

on 14 March 2023

Kelly Rappleye is a curator and PhD researcher at Glasgow School of Art who was awarded the AHRC/SGSAH PhD studentship in 2022, having previously completed her MA in Contemporary Art Theory at Goldsmiths, UOL. Her research explores artistic place-making and urban spatial politics, focussing on the relationship between moving images and urban space. Her dissertation examines contemporary artists' moving image works situated in Glasgow's urban landscape to trace its embodied, affective, and material topographies and architectures. Through curatorial practice research, the project asks how moving images can engage suppressed, otherwise and potential urban histories and subjectivities in contested urban sites.

Departures: Watery Poetics as Spatial Practice in Glasgow's Moving Images

This video essay will transpose a selection of recent artists' moving image works that employ oceanic poetics in the city of Glasgow to open suppressed, otherwise and potential urban subjectivities. Glasgow's urban identity has been characterised by 'the luxury of amnesia' (Whittle, 2020). 18th-century Glasgow was an integral port city within Britain's 'Triangular Slave Trade', known as Britain's 'warehouse' for importing the goods of colonial plantation economies. Although its urban topography remains fundamentally shaped by the wealth and infrastructures of this period, the brutal realities of Glasgow's role in colonial domination were swiftly repressed in favour of a nationalist identity—manifest in today's movement for Scottish independence.

This repressed history remains palpable in Glasgow's built environment, where grandiose sandstone structures stand, in varying states of decay and vacancy, alongside urban configurations wrought by successive cycles of demolition and urban renewal. Recurrent urban development phases adopted the same amnesic ethos, to demolish structures of the past and never look back.

Psychoanalysis suggests repetition is a common symptom of repressed trauma lingering in the unconscious, which surfaces in patterns of harmful behaviour. Proposing moving images as a 'transitional space' (Rendell, 2019) of reflection between a subject's interior and their outer environment, this video essay will explore how watery

poetics in Glasgow-based artists' moving images unveil 'architecture's political unconscious', to forge new relational pathways.

These works float, bob, drip, steam, and leak, dissolving the false stability of normative urban spatiality. Watery paradigms allow Glasgow's trans-temporal, trans-cultural subjectivities to emerge in diasporic relations between Glasgow canals and Barbadian coasts (Whittle, 2019); contributions of South Asian immigrants as active cultural co-producers of industrial-era engineering feats (Syed, 2014); trans-cultural intimacies and fugitive homemaking by asylum-seekers and refugees living in so-called 'sink estates' (Lee, 2019); and soggy residues of Empire in decline at Bellahouston Park (Majali, 2021).

Bibliography:

Mullen, Stephen. *The Glasgow Sugar Aristocracy: Scotland and Caribbean Slavery, 1775–1838*. University of London Press, 2022.

Nasta, Susheila. (2002). Points of Departure: Early Visions of 'Home' and 'Abroad'. In: *Home Truths*. Palgrave, London. https://doi.org/10.1007/978-1-4039-3268-6_2

Rendell, Jane. 'May Mo(u)Rn: Transitional Spaces in Architecture and Psychoanalysis — a Site-Writing'. *The Journal of Architecture* 24, no. 2 (17 February 2019): 223–86. <https://doi.org/10.1080/13602365.2019.1578076>.

Water Lore: Practice, Place and Poetics. United Kingdom:
Taylor & Francis, 2022.

Whittle, Alberta. "The Luxury of Amnesia." *Caribbean Quarterly* 63, no. 1 (2017): 3-6.

Kendra McLaughlin is a filmmaker, artist and doctoral student in Film and Visual Studies at Harvard University. Her research explores how moving image praxis, care theory, and critical ecological thought re-signify contemporary relational ethics. Her film/video work has shown in festivals and museums internationally. She was previously a resident at Le Fresnoy, a participant in Bruno Latour's School of Political Arts, and holds a master's in Human Rights from Sciences Po.

La plage aux êtres (20min, 2022)

As her team digitises the traces of an unidentified creature, a palaeontologist mourns a loved one. A meditation on preservation, daughter of discovery and mother of loss.

-

A film by Kendra McLaughlin

Distribution: Le Fresnoy - Studio national
(ntrebik@lefresnoy.net)

Produced by Le Fresnoy - Studio national
Artistic advisor: Laure Prouvost
Production manager: Marion Pillas

Editing: Kendra McLaughlin, Yuyan Wang
Cinematography: Kendra McLaughlin
3D Creation: Guangli Liu
Sound design: Tristan Soreau
Sound mixing: Yannick Delmaire
Foley: Felipe Esparza
Color correction: Baptiste Évrard
Voice-overs: Vincent Duault, Olivier Jonvaux, Kendra McLaughlin

Mark Fryers is currently Lecturer in Film and Media at the Open University, UK. His thesis, 'British National Identity and Maritime Film and Television, 1960-2012' examined the intersection of maritime culture, regional identity, and visual culture. He has since published widely on a number of topics related to environmentalism, maritime and visual culture.

Memento Mori: Bait (2019) and Fisher Folk on 21st Century Screens

In the recent UK Brexit debates, fisher folk were used as cynical political pawns in the debate between 'Leave' and 'Remain.' Their profession was militarised, with the prospect of 'Cod and Scallop wars' touted with the EU. Despite representing less than 0.5% of GDP, much like the peripheral cowboy figure in American Frontier history, their importance was inflated for romantic purposes; stoic defenders of ancient practices against the force of bureaucracy – the last genuine 'hunter gatherers.'

Yet in a wider context, fisher folk are universal symbols – existing as a magnet for artists worldwide for their romantic qualities and as a cypher for 'authenticity.' They also exist on the unseen boundaries of economic activities, buttressed between the dangerous corporeal precarity of their profession yet increasingly viewed as enablers of corporate greed and destructive environmental practices (The Cove, Seaspiracy), whereas they are often in reality at the frontline of the pernicious effects of fluctuating economic forces and climate change.

This paper will exemplify the tropes of fisher folk on 21st Century screens, drawing as they do on a long cultural history of romance within visual and literary culture, but also placing them within the context of 21st Century social, economic, and environmental imperatives. In doing so, it will closely examine *Bait* (UK, 2019) and how this tale of cultural and economic conflict relates to other, global texts to highlight their specificities and commonalities. For fisher folk, the sea is a memento mori – a reminder of the

precarity of existence in the face of formidable nature. For audiences, they represent a different memento mori – of the precarity of existence in the face of self-destructive human activity.

Keywords – Fishing on Screen, Brexit, Maritime and Visual Culture

Bibliography:

Acott, Timothy G., & Urquhart, Julie (2014) 'Sense of place and socio-cultural values in fishing communities along the English Channel', In: Urquhart, J., Acott, T., Symes, D., Zhao, M. (eds) *Social Issues in Sustainable Fisheries Management*. MARE Publication Series, vol 9., Springer, Dordrecht, 257-277.

Allen, Steven (2008) 'British Cinema at the Seaside: The Limits of Liminality', *Journal of British Cinema and Television*, 5:1, 53-71.

Busby, Graham, & Haines, Callum (2013) 'Doc Martin and Film Tourism: The Creation of Destination Image', *Tourism*, Vol.61, No.2., 105-120.

Corbin, Alain (1995) *The Lure of the Sea: Discovery of the Seaside: 1750-1840*, London: Penguin.

Fryers, Mark. (2015) *British National Identity and Maritime Film and Television: 1960-2012*, Unpublished PhD Thesis, The University of East Anglia.

Oğuz Kayır is currently pursuing his master's degree in the Media and Visual Studies program at Bilkent University and holds dual BA degrees in the Film and Media departments of Istanbul Bilgi University. He presented research papers at various international conferences as well as had his first article published in the International Journal of Francophone Studies. Using the theoretical lenses of new materialisms, his current research primarily focuses on the feminist philosophies of contemporary women artists in the Middle East.

On Borders and Nomads: Poetic Cartographies of Bouchra Khalili

Informed by the nomadic philosophy of Rosi Braidotti and the geo-critical writings of art historian Simonetta Moro, this study takes a closer look at the video works of the French-Moroccan contemporary artist Bouchra Khalili, in an attempt to unravel the philosophically and politically charged cartographic practices of her artistic productions. As borders possess a geo-political mission to control mobility and gatekeep “trespassers” from entering a protected land, Khalili’s video projects -embellished with the oceanic imagery of the Atlantic and the Mediterranean- lay bare a ground in which one can talk about the ethical implications of re-presenting nomadic journeys and migrations on screen. In her video installation series, *The Mapping Journey*, *Straight Stories*, and *Circle Line*; Bouchra Khalili utilizes a cartographic imagination that maps these oceanic migration routes, (il)legal border-crossings as well as the entanglements and intersections of being an undocumented immigrant in Europe and overseas. Thus, amalgamating the feminist theorist Rosi Braidotti’s writings on nomadic ethics with Simonetta Moro’s philosophical concept of poetic cartography, this research rethinks and reconfigures the ways in which Khalili foregrounds the notion of migration in the 21st century, to gesture toward a “poetic” and “borderless” cosmopolitan imagination where the rigid boundaries between outside and inside, homeland and host land, familiar and foreign seem to dissolve. Moving beyond Khalili’s contemporary art practice, this research further poses overarching questions on how to

incorporate geographical imagination in the newly emerging transnational economy of art and knowledge production.

Keywords: Cartography, migration, border, video installation, Bouchra Khalili, nomadic ethics.

Selected Bibliography

Amilhat Szary, A. L., & Giraut, F. (Eds.) (2015). *Borderities and the Politics of Contemporary Mobile Borders*. New York: Palgrave Macmillan.

Braidotti, R. (2006). *Transpositions: On Nomadic Ethics*. Cambridge: Polity Press.

Demerdash, N. N. A. (2016). *Bordering Nowhere: Migration and the Politics of Placelessness in Contemporary Art of the Maghrebi Diaspora*. *The Journal of North African Studies*, 21(2), 258–272. <http://dx.doi.org/10.1080/13629387.2016.1131953>

Meyers, D. T. (2016). *No Safe Passage: “The Mapping Journey Project.”* *Journal of Global Ethics*, 12(3), 252–259. <https://doi.org/10.1080/17449626.2016.1247109>

Moro, S. (2022). *Mapping Paradigms in Modern and Contemporary Art: Poetic Cartography*. New York: Routledge.

Özlem Güçlü is an assistant professor at Mimar Sinan Fine Arts University, Department of Sociology where she teaches courses on film and media as well as critical post-human theory and critical animal studies on both graduate and undergraduate levels. Güçlü received her MA degree from Central European University, Department of Gender Studies and her PhD degree from School of Oriental and African Studies, University of London, Centre for Media and Film Studies. Her main research interests are representations of gender and sexuality in cinema, cinema in Turkey, and cinematic animals. Amongst her other publications, she is the author of *Female Silences, Turkey's Crises: Gender, Nation and Past in the New Cinema of Turkey* (2016), co-author of *Mustang: Translating Willful Youth* (2022), and co-editor of *Queer Tahayyül [Queer Imagination]* (2013). Dodi and Limon are her lifemates.

Ayça Çiftçi is an assistant professor in the Department of Film at Istanbul Bilgi University. She completed her PhD in Media Arts at Royal Holloway, University of London. She is a film critic and a member of the editorial board of *Altyazı Cinema Magazine*. She recently directed two short films titled *Impressions of a Summer* (2020) and *Meanwhile Yet* (2022). She is also a researcher at Kadir Has University, working for the research project entitled “Women on Screen and Behind the Camera: A Contemporary Outlook to Representation and Labor of Women in Film and TV Industries in Turkey”.

Enhancing Filmic Imagination of More-than-humans: Film Development Lab

Workshop Proposal (Closed Group)

Tutors: Özlem Güçlü & Ayça Çiftçi

Students or early career writers/directors. Candidates should apply with a short film, video essay, or a video project at development stage. The project can be presented individually or in a team (maximum 2 participants per team). 10 projects will be selected.

Online workshop divided into 2 sessions. First session on May 5th; second session on May 6th.

This workshop aims to help filmmakers and videomakers to move forward with their projects that are centred on more-than-human worlds. It will provide opportunity to enhance, share and test ideas with peers and a tutor with a substantial experience on critical post-human theories and filmic representations of more-than-human worlds.

The workshop will be divided into 2 sessions and one follow-up online meeting. It will start with a first, half day-long session where Özlem Güçlü gives a lecture on the critical and conventional representational strategies of more-than-human worlds drawing upon distinctive examples. Then each participant presents and discusses their work in group session and receives feedback, and that will continue in the second half day-long session. Participants will rework their materials and one month later, they will receive further advice and support on the

development of their project from Özlem Güçlü through an additional one-to-one online consultancy.

The working language of the workshop and meetings is Turkish; thus, a good knowledge of Turkish is essential in order to participate.

Pauline Shongov is a doctoral candidate in Film and Visual Studies at Harvard University with secondary fields in Anthropology and Critical Media Practice. Her research employs visual ethnographic and media archaeological approaches to the material, oral, and archival history of the Balkan space. She is currently working on a dissertation that theorizes a history of film and media in Bulgaria as it has emerged in close relationship to the ruins of modernity. Her film and art practice explore themes on historical and cultural memory as well as local and diasporic forms of community belonging. She is also the co-founder of the curatorial initiative 'Off-site' and is currently a Harvard Presidential Scholar and a doctoral fellow at the Harvard Mellon Urban Initiative. Her work is supported by the Harvard Film Study Center, Davis Center for Russian and Eurasian Studies, and the Cornell Council of the Arts.

Liquid Ecologies: Imaging Transition in Hristiana Raykova's *The Pit*

Keywords: liquid ecology, media archaeology, cultural techniques

This paper investigates how the state of contemporary ruination in Bulgaria makes new ways of social and ecological life possible as depicted in Hristiana Raykova's documentary film *The Pit* (2019), a portrait of a local community and its efforts to preserve an illegally built thermal pool in Varna, Bulgaria. Since the fall of the Berlin Wall in 1989 and the dissolution of the Eastern Bloc over the following decade, the Transition Period in Bulgaria from communism to market economy evidenced the gradual erosion of urban, political, social, and economic structures. The shift towards privatization that satellite states of the Soviet Union witnessed in the aftermath of the Cold War led to instability that has surfaced most visibly in the state of ruination that continues to characterize the urban landscape to this day. By taking *The Pit* as a point of departure to study the ways in which water is intimately bound to these forms of ruination that shape the Balkans, and particularly Bulgaria, this paper rethinks a media theory on liquid matter. Drawing on the geological turn in media studies, German media theory on technics, and Black Sea Studies, the paper further traces out the ways in which the 'medium' and 'matter' of the thermal pool known as the Pit have evolved over time in relation to the varied forms of transition that Bulgaria has witnessed. Through observational work and oral history, the paper also argues that the film contributes to a larger media ecology on groundwater in Varna, where practices of active neglect on

unofficial heritage sites make the state of ruination palpable. Through efforts to animate these sites physically and visually, communities resist speculative construction projects, approaching ruination as a productive force of social, ecological, and political entanglement. By tracing out how groundwater interconnects the Pit to a 1970's abandoned bathhouse called the Mushroom and a parking garage on the archaeological grounds of the ancient city of Odessos called the Hole, the paper argues for rethinking a media theory on film and urban infrastructure as a 'liquid ecology.'

Bibliographical sources:

Siegert, Bernhard, and Geoffrey Winthrop-Young. *Cultural Techniques: Grids, Filters, Doors, and Other Articulations of the Real*. First ed., Fordham University Press, 2015.

Barad, Karen. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." *Signs: Journal of Women in Culture and Society*, vol. 28, no. 3, 2003, pp. 801–31.

Parikka, Jussi. 2015. *A Geology of Media*. Minneapolis and London: University of Minnesota Press.

Lori Khatchadourian, "The Vibrant Afterlife of Socialist Modernity." Society for the Humanities Energy Conference, 2019, Cornell University, NY. Paper presentation.

Todorova, Maria. *Scaling the Balkans*. BRILL, 2018.

Santasil Malik is a Media Studies PhD student at the University of Western Ontario, Canada. His research interests concern documentary media and narratives of political violence in India and South Asia. As a creative practitioner, he works around experimental cinema and video art.

Itinerant Maps: Partition Postmemory in Sapna Moti Bhavnani's *Sindhustan* (2019)

The colonialist partition(s) of the Indian subcontinent are fraught with geopolitical aberrancies that render bureaucratic borders insistently untenable. One primarily refers to the Radcliffe Line dividing India and Pakistan, hastily drawn by the eponymous lawyer in isolation shortly after his maiden visit to the region. Recent directions in South Asian partition studies further highlight the processual, *longue durée* relationality of partition beyond the event of 1947, which persists in present-day citizenship crises and communal tensions across the nations. Oral histories, local community narratives, and related cultural historiography expose this hetero-temporal and muddled territorial condition, a multi-layered historical transcription peculiarly processed by the cinematic medium. As Bhaskar Sarkar writes on post-independence Indian cinema, their formal-diegetic strategies evoked spectral subtexts and lagged temporalities towards fluid cartographies of partition. In this theoretical trajectory, Sapna Moti Bhavnani's performative documentary, *Sindhustan*, makes a unique intervention.

After attending a Sindhi concert in India, Bhavnani realises her roots in Sindh (now in Pakistan) and endeavours to tell the story of her partitioned lineage. She visits her grandparents and associated individuals as they narrate their histories. In the process, Bhavnani tattoos her legs by drawing inspiration from the elements and motifs of their oral recollection. Using indigenous Ajrak (Pakistan) and

Madhubani (India) etching styles, she maps alternative, intersubjective geographies of partition on her body. She also devises various visual tropes of dislocated presence, including close-ups of her legs and their interactive performance at recollection sites. In my presentation, I seek to situate Bhavnani's intertextual, moving image exercises as itinerant maps in partition legacy – a decolonial cartographic praxis. The resulting critical engagement will consequently explore how her autoethnographic itinerary animates postmemory figurations of the Sindh region, mapped through inked stories, culinary traditions, folklores, and songs of the Sufi Abdul Shah Latif throughout the film.

Keywords: Partition, documentary, decolonial cartography, postmemory, Sindhustan.

Bibliography:

Sarkar, Bhaskar. *Mourning the Nation: Indian Cinema in the Wake of Partition*, Duke University Press, 2009.

Silvey, Rachel. "Geographies of Gender and Migration: Spatializing Social Difference," *IMR*, Vol. 40, No. 1, 2006, pp.64-81.

Mathur, Saloni. "Partition and the Visual Arts: Reflections on Method," *Third Text*, Vol. 31, No. 2-3, Fall 2017.

Bruno, Giuliana. *Atlas of Emotion: Journeys in Art, Architecture, and Film*, Verso, 2002.

Ramaswami, Sumathi. "Art on the Line: Cartography and Creativity in a Divided World,"

Decolonizing the Map: Cartography from Colony to Nation (edited by James R.

Akerman), *The University of Chicago Prestracs*, 2017.

Stephanie Polsky is Senior Academic Program Manager at the College of Arts, Media and Design at Northeastern University. Her work explores the confluence of power around race and gender as technologies of governance. Her forthcoming book *The Photographic Invention of Whiteness: the Visual Cultures of White Atlantic Worlds* (Routledge, July 2023) focuses on the creation of the concept of whiteness, linking early photographic imagery to the development and exploitation that was common in the colonial Atlantic World of the mid- to late-nineteenth century.

Oceans of Time: Victorian Photography as a Watery Medium

The cultural significance of water as matter in Victorian Britain does not simply relate to the masculinist enterprise of the industrial revolution and its attendant properties dedicated to its vaporisation into steam. At a deeper level, water transcends such instrumentalisation and retains a high degree of agentiality within the most compelling literary texts of this era. The novel *Dracula* acts as critical text to contradict the equation of water with technological mastery and the ocean as passive colonial environment, and recasts it instead, in the manner of affects evident within the humans present within the narrative and the reshaping of their bodies under the influence of new cultural techniques or processes. Photography, in particular at this time, is an alchemical medium that brings together elements of sea and land that acts as this time as gateway through which ideas and goods flowed both into and out of Britain. The projection of Count Dracula rests on a preconception of water as a shape-shifter, a metamorphic substance that constantly rearranges itself into different material forms, whereas the photographs the solicitor Johnathan Harker brings are pre-conditioned to bring that into a commercial end-state as a material substance that allows for the expansion of Britain's political and economic activities across oceans setting the dramatic phenomenological contest at the centre of the novel as a set piece for the proto-moving image.

Bibliography:

Kluwick, Ursula. "Aquatic Matter: Water in Victorian Fiction." *Open Cultural Studies* 3, no. 1 (2019): 245-255.

Wicke, Jennifer. "Vampiric typewriting: Dracula and its media." *ELH* 59, no. 2 (1992): 467-493.

Alder, Emily. "Dracula's Gothic Ship." *Irish Gothic Journal* 15 (2016): 4.

Kolb, Anjuli Fatima Raza. "Meta-Dracula: Contagion and the Colonial Gothic." *JOURNAL OF VICTORIAN CULTURE* 27, no. 2 (2022): 292-301.

Keywords: water, British colonialism, technology, photography, Gothic novels

Su Baloglu (she/her) is a PhD student in Cinema Studies at University of Toronto. Her research interests include encounters of the local within the global, border studies, transnational cinematic practices and conditions of circulation. She also works as an independent film producer, currently developing projects at the Toronto-based production company YN Films.

Bosporus Countercurrent: Istanbul of Shores, Gates and Layered History in Zeynep Dadak's Invisible to the Eye

Narratives of the Bosphorus tend to focus almost exclusively on its key geographic attribute; its situation between Europe and Asia, contributing to a body of work that not only constrains the city of Istanbul within an exoticizing cliché binary opposition, but also misses the opportunity of discovering alternate urban layers by lending water an active on-screen position. Avoiding, at all costs, a beautifying depiction of the city which one may find in writings of Orhan Pamuk and others, Zeynep Dadak's essay film *Invisible to the Eye* (2020) brings a fresh approach to representations of Bosphorus. By narrating Istanbul through its coastline, which has largely been a site of aggressive construction for the past decade, and juxtaposing these images with the urban logs of a seventeenth-century Istanbul flaneur, Armenian writer-historian Eremia Chelebi, Dadak invites the viewer to revise their own conceptualization of the water, and reconsider it as a space of constant flux between past and present, destruction and reconstruction, remembrance and amnesia. This paper explores the ways in which *Invisible to the Eye* utilizes a water methodology constructed primarily from the viewpoint of the Bosphorus to reveal and reconstruct Istanbul's urban memory and historicity.

Keywords: water methodologies, Bosphorus, shores, cinema of Turkey, urban memory.

References:

Cooke, Miriam. "Mediterranean Thinking: From Netizen to Medizen." *Geographical Review*, vol.89, no:2, 1999, pp. 290–300.

Elias, Amy J., and Christian Moraru, eds. *The Planetary Turn: Relationality and Geoaesthetics in the Twenty-First Century*. Northwestern University Press, 2015.

Gürata, Ahmet. "City of Intrigues: Istanbul as an Exotic Attraction." *World Film Locations: Istanbul*, edited by Özlem Koksal, Intellect Books, 2011, 24-25.

Miller, Matthew D., and Marijeta Bozovic. *Watersheds: Poetics and Politics of the Danube River*. Academic Studies Press, 2016.

Mills, Amy. "Cultures of Assemblage, Resituating Urban Theory: A Response to the Papers on 'Assembling Istanbul'." *City*, vol.18, no:6, 2014, pp. 691–697.

Steinberg, Philip, and Kimberley Peters. "Wet Ontologies, Fluid Spaces: Giving Depth to Volume through Oceanic Thinking." *Environment and Planning. D, Society & Space*, vol. 33, no. 2, SAGE Publications, 2015, pp. 247–64.

Szilvia Ruszev is a media practitioner, scholar, and film editor with more than 30 films to her credit. Her artistic work reflects personal experiences and emotional solitude in relation to the Other. Ruszev's research interests include nonverbal forms of knowledge acquisition, montage theories, and politics of post-cinema. She studied Film Theory at the Eötvös Loránd University in Hungary and Film Editing at the Film University Babelsberg in Germany, where she also worked as a faculty member for six years. Ruszev's work has been exhibited at international film festivals such as Karlovy Vary IFF, TIFF Toronto, and Berlin IFF. She is currently pursuing a Ph.D. in Media Arts + Practice at the University of Southern California.

Digital Abject

Digital materiality has been mainly discussed in two main domains. On the one hand, to critically capture the physical infrastructure that undergirds digital systems, and on the other, to explore digital materiality as such. I approach digital materiality from a phenomenological standpoint, as a sensuous manifestation of the digital. I associate digital materiality with terms such as “plasticity”⁷, “haptic looking”⁸ and the “vitality”⁹. I will discuss how digital materiality becomes tangible and alive in the process of artistic creation, specifically using certain image manipulation techniques such as glitching or datamoshing or morphing. I argue that these destructive digital effects create a “digital abject” a specific state of digital materiality. I apply Kristeva’s notion of the abject as “the jettisoned object, [that] is radically excluded and draws me toward the place where meaning collapses.”¹⁰ The digital abject comes into being when destructive digital practices such as glitching, datamoshing or morphing intersect with representation of bodies. In these cases, bodies are disordered and digitally disfigured so that they become abstract and affective

⁷ Catherine Malabou, *Ontology of the Accident: An Essay on Destructive Plasticity*, Cambridge: Polity, 2012.

⁸ Laura Marks, *Touch: Sensuous Theory and Multisensory Media*, Minneapolis: University of Minnesota Press, 2002.

⁹ Sarah Kember and Joanna Zylińska, *Life after New Media: Mediation as a Vital Process*, Cambridge, Massachusetts, London, England, The MIT Press, 2014.

¹⁰ Julia Kristeva, *Powers of Horror*, New York, Columbia University Press, 1982.

matter. Moreover, in specific context these effects become self-reflective, relating to digital materiality and media representation. Through several examples such as the music video Mequetrefe by Arca¹¹ , How's That by FKA twigs¹² and the works of artists such as Ed Atkins¹³ and Takeshi Murata¹⁴. I will show how the digital abject creates the possibility of new constellation between bodies and digital mater. I argue that the digital abject creates the possibility of critically re-think and re-feel the intricate and complex relationship between bodies, identities, and their representation in media.

See also: <https://www.spectatorjournal.org/portfolio-2/digitalabject>

¹¹ <https://www.youtube.com/watch?v=AZKPd3k6O6A>

¹² <https://www.youtube.com/watch?v=a7CTo2-bAA8>

¹³ <https://www.youtube.com/watch?v=9obMgBXYx9c>

¹⁴ <https://www.youtube.com/watch?v=t1f3St51S9I>

Tania Ahmadi. Educated in Tehran, Berkeley, and New York, Tania Ahmadi holds a B.A. degree from the University of California, Berkeley in Film and Media Studies and an M.A. from Columbia University in Film Studies. While at Columbia, she participated in a research project called the Women Film Pioneers Project. In 2019, Woodville Press published Godfrey Cheshire's *Conversations with Kiarostami*, which featured Tania's translations from Persian into English. Her translation of an interview with Iranian cinematographer Mahmoud Kalari appeared in *Film Comment*. Her other publications include an essay called "Tehran Has No Soul!" which was published in the essay collection *Narrating the City: Mediated Representations of Architecture, Urban Forms and Social Life*. She writes monthly reviews of contemporary Iranian films in Persian for *Peyk* magazine. Tania is also the head of the editorial team at *Docunight*, an online streaming platform that showcases Persian-language documentaries. In 2021, Tania and a colleague organized and curated the first Iranian Women's Film Festival in the USA, hosted online with the support of the Iranian American Women Foundation and *Venera Films*. Tania currently teaches and translates in New York City.

“Woman, Life, Freedom” Revolution in Iran and its Interactions across the Oceans

On September 16, 2022, a young woman named Mahsa Amini was arrested and subsequently killed in Iran while in morality police custody. Her crime, according to the Islamic Republic, was “improper” hijab. Following this tragedy, demonstrations erupted across the country in protest of her death and to demand justice. Women in Iran have been and still are against compulsory hijab, and now their fight against enforced hijab is at the spotlight. In truth, the fight for freedom in Iran did not begin in September; it is indeed a result of women’s continuing resilience and their unwavering battle against inequality, which has gained strength in the forty-three years since the Revolution of 1979. Fighters in Iran were using their cellphones to document the brutality of the regime and the hideous crimes the police commit against defenseless citizens. This women-led revolution very soon became global; women all around the world were cutting their hair to show their solidarity. This revolution in Iran and the resistance practices used against the police travelled across the oceans; from the Middle East to Europe and United States feminist activists use various forms of media — including video arts and performances featuring Iranian diaspora communities, as well as recordings of events by the people inside the country — to deconstruct the rampant toxic masculinity and robust patriarchy and atrocity of the police.

In this work I will demonstrate how feminist activists all around the world are becoming the “one” and use powerful tools to raise awareness and mobilize communities to take action against police brutality and violence. The system of

oppression affects every aspect of a woman's life, including her body. Women have historically been objectified, sexualized, and controlled through their bodies. I attempt to decipher these transnational interactions through oceans are important and because of them today most women are known as liberated feminists in their thinking as well as in their body and movement.

Yo-E Ryou is an artist, educator, and researcher, currently based in Jeju island, Korea. Traveling from micro to macro, individual to collective and ecological perspectives, her work weaves stories embedded in one's body, through a form of 'women's writing' (*écriture féminine*). Currently drawing on artistic and ethnographic research around the disappearing cultures of haenyeo, free-diving women, she explores hydrofeminist ethics in engagement with indigenous knowledge and practices of haenyeo with an awareness and sensitivity of our fluid positions. She holds an MFA from Yale University.

Through the lens of hydrofeminism, this video essay swims through a vast ocean of letters between women and water from Jeju Island, on the south shore of Korea.

In Jeju, there is a lineage of diving women—hanyeo. The cultural practices of Jeju haenyeo are roots of this matriarchal society as well as deep ecology. While Jeju is known as a volcanic island, tourist destination, as well as an island of painful history with many political turmoils, it is also known as an island full of women, who are as strong as the volcanic ground which they live on. Searching for untold stories behind the local archetype of the ‘strong Jeju woman’, what catches my eyes is the central creation myth of Jeju Island itself which involves a giant goddess called Grandmother Goddess Seolmundae. The fact that a single female deity is at the center of its central creation myth is highly unusual among the world’s mythologies. While it is mesmerizing to see haenyeos working, living and having a visceral relationship with this more-than-human entity, bodies of water, it is bittersweet that they are threatened by capitalist development and climate change. The haenyeo culture is designated as UNESCO intangible cultural heritage, and the haenyeo museum and haenyeo schools are open to educate younger generations. However, regardless of these preservation efforts, it is inevitable that the time is soon coming for this unique community to gradually disappear. We need an alternate net to hold bodies of water and women’s stories. These sea women, and their countless matriarchal/more-than-human ancestors deserve to be heard, appreciated, honored and celebrated—in a completely new, radical, playful and

contemporary way, for their spirits to continue living in our bodies.

Keywords: Haenyeo, Sea-women, Hydrofeminism, Women's writing, *Écriture féminine*

Bibliography:

Adnan, E. (2012). *Sea and fog*.

Cixous, H. (1976), 'The Laugh of the Medusa', *Signs*, 1(4): 875–893.

Minh-Ha, T. (2014). 'Outside in inside out', In *When the Moon Waxes Red*: 65–77. Routledge.

Neimanis, A. (2019). *Bodies of Water: Posthuman Feminist phenomenology*. Bloomsbury Academic.

Spivak, G. C. (2003). *Death of a discipline*. Columbia University Press.

Young Joo Lee is a multimedia artist and educator from South Korea. In her recent moving image works, Lee's personal narratives as an immigrant, South Korean, and a woman interweave with the current and historical narratives to investigate the issues of alienation, discrimination, and mental illness in late capitalist society.

Disgraceful Blue, 2016, Digital animation with stereo sound, 10 minutes 32 (loop)

In *Disgraceful Blue*, a girl with blue eyes is born to an Asian woman. The woman's father refuses to take the newborn as his granddaughter because she is of mixed blood. The mother of the baby jumps into the ocean with the baby in desperation, which then shifts the narrative's perspective from the woman to the baby. The story follows the journey of the mother and the daughter who are "the other" in a patriarchal society. The girl with blue eyes becomes part of the majority by hiding her blue eyes, but she realizes in the end that her inner "otherness" cannot be erased, and it will be passed on to the next generation in another form. In this animated video, the ocean symbolizes a place of death, rebirth, and transformation. By submerging into the water, the baby is born for the second time and becomes the protagonist of the narrative. The video's constant scrolling movement references traditional Asian landscape paintings. While the landscape paintings depict idealized nature, the landscape and architecture in this video work are psychological spaces that fluidly merge and connect to each other, like those in dreams. The video is originally designed to be played in a loop to create a cyclical narrative, as a story gives birth to another one, which symbolizes the generational connection between mothers and daughters.

Bibliographical source: Neimanis, Astrida. "Hydrofeminism: Or, On Becoming a Body of Water." in *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, eds. Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck. New York: Palgrave Macmillan, 2012.

Keywords: otherness, landscape, generational connection

Zehra Derya Koç. After graduating from Boğaziçi University, Faculty of Arts and Sciences, Department of History in 2003, she started to work as a content editor in the field of culture and arts. Her short film *Ashes* (part of an omnibus of five short films, *Tales from Kars*, 2010) was screened at national and international festivals. She made a video essay *Meeting with Strangers: Collective Musicking* (2023). She continues her academic studies at Galatasaray University, Department of Media and Communication Studies.

Exposing Fluidity and Cinematic Representations of İstanbul as a City of Water [VIDEO ARTICLE]

Keywords: Liquid surfaces, Fluidity, Urban Space, Bosphorus, Turkish Cinema

Istanbul has always been portrayed through water and sea. The sea, which has been the subject of mythological stories, appears in engravings and in the first photographs of the city, is added to the picture as a background. The representation of the urban space in the movies is reproduced in a picturesque way, most of whom were accustomed to the previous orientalist imagery of the postcards and gravures. At the first chapter of the video article, Bosphorus in early foreign movies are reviewed.

Although the Turkish popular cinema (known as Yeşilçam) adheres to this orientalist depiction of the city visually, it portrays the sea as a generative space and an important part of people's livelihood. Turkish arthouse cinema creates a convincing disruption to the Orientalist imagery from which it borrows. At the second chapter of the video article, a new kind of aesthetics and representation of the fluidity and liquidity in the modern examples of the Turkish movies. Just as Bauman defines modern times as a fluid culture, these movies propose "a liquid mode of seeing instead of the domination and violence of the solid".

According to Deleuze, thanks to the liquid perception/imagination, the constraints of the solid disappear. In these movies, exposing the fluidity and movement, water has both the symbolic and cultural meanings and narrative roles, as well as has aesthetic

potentials. Liquid surfaces allows new forms of representation, because fluidity hosts imaginaire, traumatic and excess and “free the human perception of conventional spatial, and temporal categories.” Fluidity of time and space become tangible in *Oh Moon* (1988), *My Only Sunshine* (2008), *Invisible to the Eye* (2020), *The Serpent’s Tale* (1995) and *Somersault in a Coffin* (1996) and the presence of fluid images in the image adds a tactile dimension.

Zeynep Merve Uygun is an assistant professor in the department of Communication and Design at Özyeğin University. Uygun received her Ph.D in Trans-disciplinary Documentary Film from the University of Edinburgh in Scotland. Her research interests include digital ethnography, new media documentaries (interactive documentary, digital storytelling, transmedia documentary etc), visual research methods, and politics of representation.

FILM CREDITS

Director: Zeynep Merve Uygun

Cinematography: Zeynep Merve Uygun

Editing: Zeynep Merve Uygun

Music: Volkan Çetin, Detektivbyran

Animation: Volkan Çetin, Zeyd Dođu

Visual Design: Zeynep Merve Uygun& Volkan Çetin & Ayşe Esra Uygun

Voice Over: Esra Kızıldođan

Water Marbling Design: Selimcan Azizođlu

Production Year: 2018

Genre: Animasyon& Deneysel Belgesel/ Amination, Experimental Documentary

Format: HD, 1080 P, 2D Animasyon/ 2D Animation, 30 FPS, Renkli/Color, Türkçe/ Turkish with English subtitles, 16:9

Süresi/ Duration : 09 dk/min

Synopsis: Combining the art of animation with real footage and traditional Turkish art form water marbling, ZigZag tells the story of a Muslim woman who got stuck in the middle of the sea at a mixed gender beach while she is unveiled.

Zeynep Toraman is a composer and scholar from Istanbul, Turkey, living and working in Berlin, Germany. Her practice-based research explores the ways in which texts (in the broadest sense of this word) can interact with one another within the larger framework of musical compositions, by way of thinking of her own library as an archive, and enfolding autobiography, poetry, fiction and history within her works. Zeynep's research has been supported by the German Academic Exchange Service (DAAD).

In September 2017, she joined the doctoral program in composition at Harvard University, Cambridge, MA, where she studies with Chaya Czernowin, Hans Tutschku and John Hamilton.

The Sound of the Sea all the Time: Fantasies on a Sonic Enigma

The following project – which presents at once as a comparative reading and also as a series of micro-fantasies – is an attempt to bringing various objects of study together which use the sound (as well as certain images) of the sea to introduce unanswered and unarticulated questions that subvert linear narratives and introduce varying levels of indeterminacy. Using Giuliana's (Monica Vitti) words from Michelangelo Antonioni's *Red Desert* (1964), "It's never still. Never. Never, never. I can't look at the sea for long or I lose interest in what's happening on land," as my primary method, I present a comparative study of the hypnotizing suspensions introduced into the plots of Helena Wittmann's film *Drift* (2017), Theodore Fontaine's novel *Effi Briest* (1895) and the "Veils" chapter of Michel Serres's book *The Five Senses: Philosophy of Mingled Bodies* (2008), by tracing the refrains these images and sounds of the sea create and the way in which each of these works embrace the unknowable, the in formulable. Here I also let the elusive power of the sea, which escapes and disrupts the boundaries of formal enclosure, to affect and even take over my own writing, embracing the different moods, particles and sounds to bleed in and form unexpected connections whenever possible.

COLLOQUIUM: Waters Eroding Boundaries

Moderator: Ebru Thwaites Diken

Colloquium Session will take place with graduate students of Bilgi Film and Television Master Program.

Delal Şahin

Memorscape and Water Rituals of *Forgetting Vietnam*

In this paper, the topography of memory, the relationship between space and memory, the myth of dragons thought to form the coastline of Vietnam, and rituals on the water will be mentioned through the film *Forgetting Vietnam* which Trinh Minh-ha shot in 2015. Minh-ha presents remembering and forgetting as dispositives that are only possible when they are together, and she searches for them in Vietnam's topography. The sea, which Robert Harrison describes as a "beloved for erasing and impatient of ruins", turns into a place of memory even in absence of traces. The puppet shows on the water that the film follows, make up for the lack of a sign with the bodies it allocates and marks, as Schnecher points out with the term "historical bodies." Formed by the bodies of two dragons who fell on the shoreline, this shoreline also marks other historical bodies with performances on the sea. Minh-ha does not only look at the ways of remembering and forgetting the past as fluid, but she also produces rituals which are fluid. *Forgetting Vietnam* provides a cross-border response to the tracelessness of war and absence in a nomadic setting.

Bibliography

Assmann, J. (2015). *Kültürel Bellek*. Ayrıntı Yayınları.

Bachelard, G. (1999). *Water and Dreams: An Essay on the Imagination of Matter*. Dallas

Institute Publications.

Buttimer, A. & Seamon, D. (2015). *The Human Experience of Space and Place*. Routledge.

Deleuze, G. & Guattari F. (1996). *Nomadology: The War Machine*. Semiotext(e), New York.

Helmreich, S. (2017). *The Genders of Waves*. *Women's Studies Quarterly*, 29–51.

Schama, S. (2004). *Landscape And Memory*. HarperCollins Publishers.

Irteza Rehman

A Cinematic Exploration of Land and Sea through *Atlantics* and *Beaches of Agnès*

Keywords: Topographical Imagination, Gendered Landscapes, Posthumanist Perspectives, Cinematic Space, Embodied Identities.

Abstract

This paper offers a cinematic exploration of the relationship between individuals and their surroundings through the use of topographical imagination and the moving image in the films *Atlantics* and *Beaches of Agnès*. The films provide a nuanced portrayal of the complexities of the human condition, highlighting the inextricable link between the living and the dead, the physical and metaphysical, and the sea and the land. The use of sound, narration, and moving images challenges traditional notions of self and identity and offers a critical posthumanist perspective on the intricate relationships between individuals and the environment. The additional context provided by Stefan Helmreich's "The Genders of Waves" and Rosi Braidotti's "Critical Posthumanism" adds depth and complexity to the discourse, making for a sophisticated analysis of the interplay between individuals and their environment in the world of cinema.

Pelin ılın

Loveless under the Exotic Sun:

Comparing the Sea in *Sundown* and *The Stranger*

While they come from different statuses and periods; Neil Bennett, a British man in Mexico in “Sundown”, and Arthur Meursault, a French man in Algeria in “The Stranger”, have more alike – they both lost their mothers and now keep coming to the beach to either swim or simply stare at the sea, resulting in turning the sea into a character of its own. This study will explore the characterization of the sea in both films.

Firstly, thinking of how water, or specifically waves, is usually gendered as feminine (Helmreich, 2017); it can be said that the sea represents the males’ desire to connect with a female. Both Neil and Arthur are seen to frequent the beach to pursue intimate relationships with women. Coming from a masculine urban background, both men try to find solace in the sea and connect with nature to process their emotions and heal. Secondly, these men are abroad. Braidotti asserted that humanism causes colonialism and thus integrates fascism into people’s culture and daily lives (2013). The protagonists come from the Global North with a colonial past and are surrounded by the destructive results of colonialism in Mexico and Algeria respectively. This leads the isolated men to crave nature’s healing feminine response, a Yin to their Yang.

Featuring a post-humanist reading, this study suggests coming to terms with feminine nature instead of ignoring her from a masculine urban viewpoint. Both men in the films being estranged from their mothers can be read as the

portrayal of toxic masculinity and the patriarchal society it allows from a colonial past and interpreted as cautionary tales against the danger of these extremities. Finally, this study offers the solution to this, i.e., actively supporting femininity to exist freely via these films' protagonists as a stepping-stone.

Bibliography:

Braidotti, R. (2013). Critical Posthumanism. In *The Posthuman* (pp. 45–54).

Franco, M. (Director). (2022). *Sundown* [Drama]. Common Ground Pictures.

Helmreich, S. (2017). The Genders of Waves. *Women's Studies Quarterly*, 29–51.

Visconti, L. (Director). (1967). *Lo Straniero* [The Stranger] [Drama]. Master Film.

Keywords:

Sundown, *The Stranger*, feminine bodies of water, masculine isolation, post-humanist reading.

Rasimcan Bayram

Radically Fluid

Keywords: Water, fluidity, nostalgia

This paper is an exploration of the use of water as a symbol of fluidity and nostalgia in contemporary films. It discusses how water is a powerful tool in contemporary filmmaking for exploring the complexities of identity, memory, and nostalgia. While also arguing that nostalgia can be a powerful force in filmmaking, but must be approached critically to avoid falling into the trap of ideological escape. The paper analyzes two films, Zeynep Dadak's "Invisible to the Eye" and Charlotte Wells' "Aftersun" both of which use water as a key symbol to explore themes of nostalgia and fluidity. In "Invisible to the Eye" the Bosphorus serves as a metaphor for the fluidity of memory and identity, while in "Aftersun" the coastline of Fethiye represents a memory of the past that is constantly shifting and evolving.

Selin Umay Özmen

FEMININITY THROUGH TIMELESS WATERS

This paper draws a portrayal of the connotation between oceanic waves and feminine energy through an elaborative analysis of *Aftersun* by Charlotte Wells and *Beaches of Agnès* by Agnès Varda. These films provide an intimate representation of memories that oceanic waves lie at the heart belonging to two different female characters of different ages and different walks of life. Considering the means that each female character is represented as well as the narrative of these films, the link between the sea and feminine energy is emphasized, and the reflection of feminine energy to the concepts of individuality and collectivity is evaluated. In addition, this paper puts emphasis on the deduction that the sea is a timeless wealth of nature, encapsulating memories of different characters relating to femininity. To intensify the connotation between oceanic waves and feminine energy as well as the representation of this connotation through individuality, collectivity, and timelessness, this paper refers to Rosi Braidotti's *Critical Posthumanism* and Stefan Helmreich's *The Genders of Waves*.

Keywords: Memory, Collectivity, Individuality, Feminine, Timelessness

Sources:

- *Aftersun* (Charlotte Wells, 2022)
- *Beaches of Agnès* (Agnès Varda, 2008)

- Stefan Helmreich, *The Genders of Waves*, *Women's Studies Quarterly* (2017) Volume 45, Numbers 1 & 2, pp. 29-51
- Rosi Braidotti, *Critical Posthumanism*, *The Posthuman* (2013) pp. 45-54

**Gizem Hayali, Hüseyin Buğra Çelik, Murat Arda
Gürsoy, Yiğit Serdar Canoğlu**

Coming of Age at the Mediterranean: Sophie and Julija

[VIDEO ESSAY]

Keywords: Coming of Age, Masculinity in Crisis, Parenting

This video essay explores the themes of "Coming of Age," "Masculinity in Crisis," and "Parenting" in two films: *Aftersun* (2021) directed by Charlotte Wells and *Murina* (2021) directed by Antoneta Alamat Kusijanovic. Through their respective protagonists' journeys, we analyze how familial and societal expectations intersect with personal growth and identity formation during adolescence. It also examines how the protagonists' relationships with their families, peers, and themselves evolve throughout the films, as they navigate the complexities of growing up and defining their place in the world.

**Ceylan Fatma Ceylan, Emre Kalaylar, Onur Kocatürk,
Özge Akyüz, Sertaç Bozkurt**

Oceanic Body: A Cinematic Research

[VIDEO ESSAY]

Keywords: Liminality, Fluidity, Migrancy, Others of Humanity, Gender and Geography

Films: The Beaches of Agnes and Atlantics.

In *Atlantics* and *Agnes' Beaches*, the narrative is set at the beach. The characters live their transformations by the beach. Land and Ocean form a narrative framework. Being by the beach reminds one of one's own limits, on the other hand, it makes you feel your potential. Because man can see the vastness and infinity of the ocean. Therefore, in both film narratives, the ocean sometimes makes sense as a space, as Agnes Varda mentions in her description of the oceanic body. Sometimes it represents people's personal stories. These personal stories also reflect the relationships between space, sociality and power. Gender and geography, spatial segregation and inequalities, migration, labor exploitation, forced marriage, abortion and the struggles against them are seen in both films. In both films, the narrative is based on the structure of the oceanic body consisting of changes and fluidities. This fluidity manifests itself between death and life, between the physical and the metaphysical, between man and woman, between matter and spirit, between land and sea.

References:

Diop, M. (Director). (2019). *Atlantics* [Motion picture]. France: Les Films du Bal.

Varda, A. (Director). (2008). *Beaches of Agnès* [Motion picture]. France: Cine-Tamaris.

Helmreich, S. (2017). The genders of waves. *Women's Studies Quarterly*, 45(1-2), 29-51.

Braidotti, R. (2013). Critical posthumanism. In *The posthuman* (pp. 45-54). Cambridge: Polity Press.

Schipper, Jeremy. *The Beach Bodies of Agnes Varda*

Beril Anaç, Berke Derin Yavuzalp, Hilal Şimşek, Katya Arakelyan

Oceanic memories

[VIDEO ESSAY]

Keywords: Memory, Time Fluidity, Nostalgia, Oceanic Space

This video essay figures out the function of the ocean and its relation with memories in *The Beaches of Agnes* along (Agnes, 2008) with *Aftersun* (Wells, 2002). Beaches hold an important stake in both of these films as they are not only there as physical settings but also as a medium for recreating the memory, the grief or the one that has been gone. Ocean's are depicted corporeality as a vehicle for the exploration of the self. Both of these movies highlights the connection between environment and the self thus it is not a coincidence that they use the oceanic body in their autobiographical works. Oceanic Memories explores the medium of film as an oceanic space as it creates the sensation of vastness while reminding us of the limitation.

Atölye: Açık Çağrı

İnsandan-ibaret-olmayanlara Dair Filmik Tahayyülü Geliştirme

Proje Geliştirme Atölyesi

Kontenjan: 10 Proje / Kapalı Grup

Yürütücüler: Özlem Güçlü & Ayça Çiftçi

Bu atölye, insandan-ibaret-olmayanlara odaklanan geliştirme aşamasındaki projelerin ilerlemesine katkı sağlamayı amaçlamaktadır. Proje sahiplerine, fikirlerini hem meslektaşlarıyla hem de eleştirel insan-sonrası teori ve insandan-ibaret-olmayanların filmik temsili konularında deneyimli yürütücülerle paylaşma, birlikte düşünme, analiz etme ve geliştirme imkânı sağlayacaktır.

Atölye, konferansın gerçekleşeceği 5-6 Mayıs 2023 tarihlerinde öncelikle yüz yüze olarak gerçekleşecektir. Atölye kapsamında, insandan-ibaret-olmayanların gerek konvansiyonel gerekse eleştirel temsiline dair öne çıkan örnekler üzerinden yapılacak seminer dersini takiben, grup oturumlarında her bir proje sahibi çalışmasını sunacak, tartışacak ve geri bildirim alacaktır. Katılımcılar aldıkları geri bildirim doğrultusunda projeleri üzerine çalışıp, atölyeyi takip eden ayın sonunda çevrimiçi olarak yürütücülerle bire bir görüşme yaparak detaylı öneri ve destek alacaklardır.