

**GAVA**  
**The 2<sup>nd</sup> Global**  
**Audiovisual**  
**Archiving**  
**Conference**

July 12→13→14, 2024  
× the TIFF Lightbox,  
Toronto

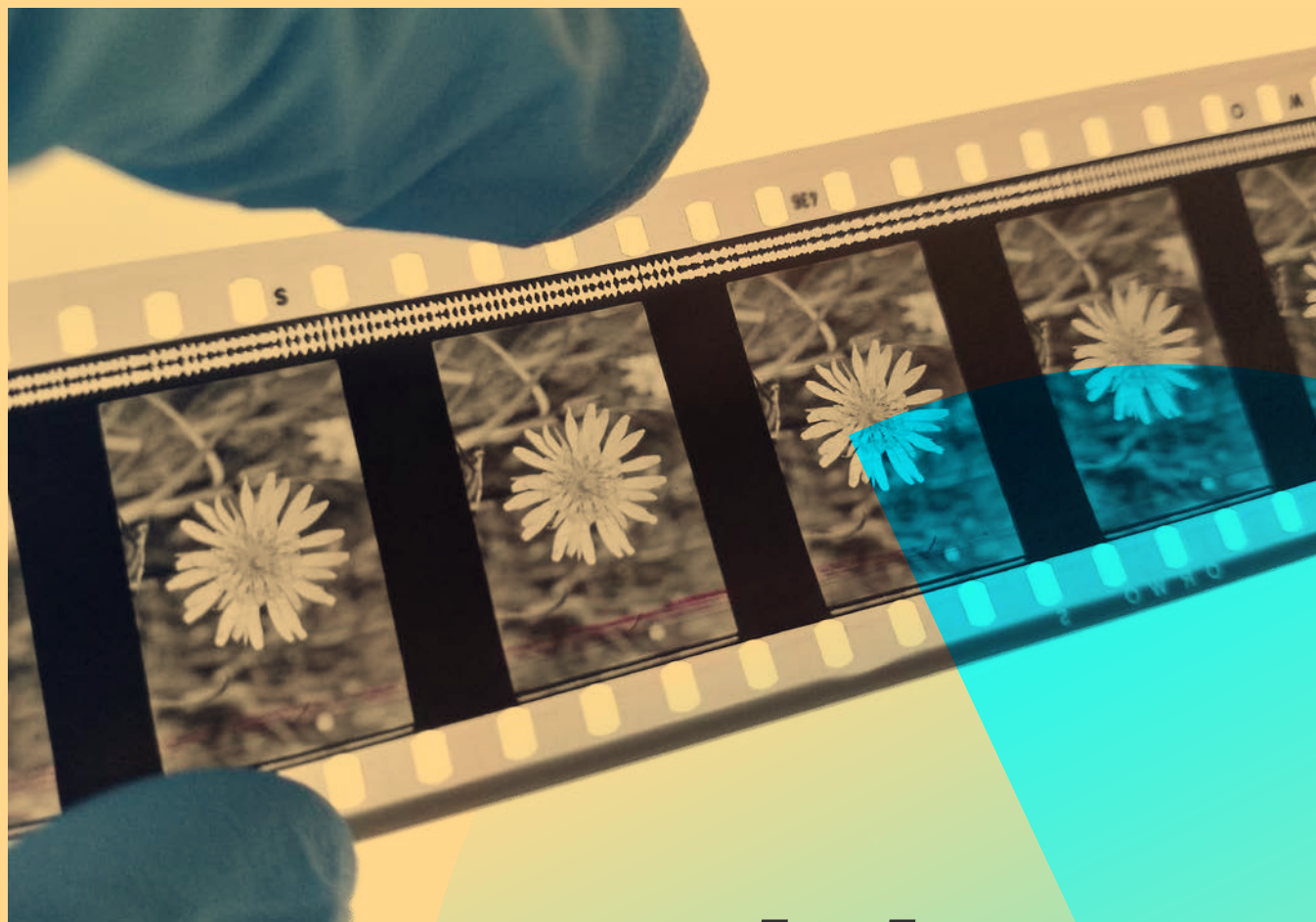


Image credit: Film inspection for 79 PRIMAVÉRAS (Santiago Alvarez), Courtesy of Carolina Cappa.

***Building***  
***Alliances***

# Welcome from the Toronto International Film Festival

Greetings to everyone taking part in the Global Audiovisual Archiving Conference.

Over TIFF's 49-year history, it has developed into one of the most prestigious film festivals in the world. But we are more than just a film festival. We are excited to welcome you to TIFF Lightbox, our year-round home for the celebration of cinema. Much like Toronto itself, the Lightbox brings together many diverse communities, voices, and cultures to have transformative experiences through film.

Our Film Reference Library, located on the 4th floor, is a proud affiliate of the International Federation of Film Archives (FIAP). Committed to collecting, preserving, and providing access to a vast array of materials—including 35mm films and 100 artist special collections—we promote Canadian and international film scholarship.

Congratulations to all involved in putting on this international gathering. Enjoy the conference!

**Anita Lee**

Chief Programming Officer

Toronto International Film Festival

# Welcome from the Eye Filmmuseum

In May 2022, the Eye Filmmuseum and the University of Amsterdam decided to focus their annual Eye International Conference on Global Audiovisual Archiving (GAVA): Exchange of Knowledge and Practices. This decision was driven by a strong need to break down geographical, cultural, institutional, and economic barriers within our field, especially in the face of rising nationalisms and the growing economic and technological divide between richer and poorer countries.

The gathering was a great success, featuring more than 70 speakers and approximately 300 participants. There was a shared feeling of urgency and a sense of euphoria in being able to share such rich and diverse experiences from across the globe. Many new connections were made between participants, and the dialogues led to even more questions and ideas. Unfortunately, nothing was solved overnight, but it created new and more complex questions, with an understanding of global similarities. This convinced the advisory board (comprising around 20 archivists and scholars from

all continents) that this should be just the beginning of a new traveling platform for global exchange. Our friends and colleagues at the Archive/Counter-Archive project and the Toronto International Film Festival took the baton for this second edition of GAVA, and for that, we are extremely grateful.

We are excited to embark on the second edition of this biennial traveling event, and we have no doubt that it will offer great opportunities to expand this global conversation. With an impressive lineup of speakers and topics, we're looking forward to exchanging experiences and perspectives, and fostering new collaborations across continents and cultures. Join us for three days of varied presentations, insightful discussions, and generative global connections to counter this difficult time of polarisation.

Welcome to GAVA 2024! And start thinking about who could be hosting in 2026 ;)

**Giovanna Fossati and the team at Eye Filmmuseum**

# Welcome from Archive/Counter-Archive

Archive/Counter-Archive (A/CA) is thrilled to be co-organizing the second edition of the biennial traveling event, the Global Audiovisual Archiving Conference (GAVA) initiated by the Eye Filmmuseum in 2022. The theme of the 2024 edition is “Building Alliances.” This conference aims to broaden the knowledge and connections within the global archival community, leading to new approaches to sound and moving image archives as well as to a sharing of knowledge and archival practices taking place in different parts of the world.

GAVA’s mandate coincides with the central aims of A/CA. Established in 2018 through a Social Science and Humanities Research Council Partnership Grant aimed at finding ways to activate, preserve, and restore Canada’s diverse moving image heritage, A/CA and its evolving mandate combines education and advocacy to raise awareness and find resources to support audio-visual preservation of short format media produced by minoritized and racialized communities in Canada. We have prioritized working with AV media that have very few resources available for preservation and are at the greatest risk of disappearing. A/CA has grown into a national network of over two hundred archivists, scholars, artists and curators. The group includes four University Partners and three preservation programs along with over twenty artist-run centres and community archives. Many of our partners will be in attendance at the conference.

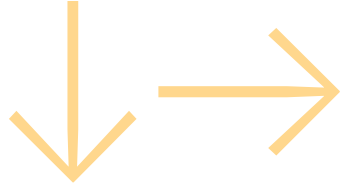
In the international realm, GAVA features work that addresses the challenges and generative opportunities afforded by diverse media archives. Many of these audiovisual archives include collections that are at risk of complete inaccessibility either because of a lack of resources, geopolitical situations, or changes in technologies and platforms. Along with archives that are invisible and that urgently need to come into being as a matter of social justice and human rights, the gathering will feature artists and curators whose innovative engagements are redefining what archives are, where they exist, and how they are experienced. The conference will help to identify gaps in the field, build bridges, create solidarities as well as foster deeper sustainable collaborations.

The conference is live-streamed and features archival tours, an International Summer School (with some recorded lectures available to attendees) as well as special screenings and presentations.

We look forward to meeting you!

**Janine Marchessault**

PI, Archive/Counter-Archive  
York University, Toronto



## Directions from Pearson Airport to the TIFF Lightbox

### Getting to Union Station/Downtown Toronto from Pearson Airport:

Union Pearson Express (UP Express): Board the UP Express train at Terminal 1 (UP Express Station) or Terminal 3 (Viscount Station). The train runs every 15 minutes and takes about 25 minutes to reach Union Station in downtown Toronto. The trip is direct and you will not have to transfer at any of the stops before arriving at Union Station.

Adult one-way fare from Pearson to Union is \$12.35 CAD (or \$9.25 CAD with a PRESTO card).

### Getting to the TIFF Lightbox from Union Station/Downtown Toronto

**Walking:** TIFF Lightbox is about a 10-15 minute walk northwest of Union Station. First, walk north up to King Street, then walk west to John Street and the TIFF Lightbox is located on the northwest corner of the intersection.

**Public Transit (TTC):** To take the streetcar from Union Station, walk north up to King Street and take the 509 or 510 TTC streetcar westbound to King Street West and John Street. To catch this streetcar, you will need to wait at the stop on the north side of the street (further away from Union Station). The TIFF Lightbox is located on the northwest corner of the intersection.

To take the subway from Union Station, you will need to ride north on Line 1 until you get to St. Andrew Station and walk along King Street West until you get to John Street. The TIFF Lightbox is located on the northwest corner of the intersection.

Taking the TTC (for all streetcar, bus, and subway options) costs \$3.30 and includes a two-hour transfer that allows you to enter and exit the TTC as much as you'd like within a two-hour period.





## Registration Table

**When you arrive at the TIFF Lightbox, please come to the GAVA registration table (not the main TIFF ticketing booth) to confirm your registration and pick up your conference package.**

**If you did not pre-register for the conference ahead of time, please still come to the registration desk and we will be able to assist you with purchasing your tickets for the event.**

## Wi-Fi Instructions

Connecting to the complimentary Wi-Fi at the TIFF Lightbox is simple. Follow these steps:

- **Choose the Network:** Look for a network named «Tiff\_Public wifi» in the list of available networks. Tap on it to connect.
- **Authenticate:** Once you select the network, a login page should automatically open in your browser. If it does not, open your preferred web browser, and you should be redirected to the login page. On the login page, you will typically need to accept the terms and conditions. Check the box to agree and then click the «Connect» or «Submit» button.
- **Enjoy Your Connection:** After completing these steps, you should be connected to the complimentary WiFi. You can now browse the internet freely.



## Local Budget-Friendly Food Recommendations

### COFFEE, BREAKFAST, BRUNCH

#### LE GOURMAND

French cafe specializing in quick eats, hand-made pastries and cookies, and eclectic lunch and brunch fare in a cafe setting.

Approx \$20 for brunch/lunch.

152 Spadina Ave, Toronto.

#### AVENUE OPEN KITCHEN

Breakfast nook offering classic comfort fare, i.e. smoked-meat sandwiches, eggs and hash browns, and poutine.

Approx \$20 for breakfast/brunch.

7 Camden Street, Toronto.

### LUNCH AND DINNER

#### JUICY DUMPLING

Compact counter serve offering Shanghai-style dumplings, wonton soups & fried chicken.

Approx \$10 for lunch per person

280 Spadina Ave, Toronto

#### PAI NORTHERN THAI RESTAURANT

Casual Northern Thai eatery serving streetfood, curry, and comfort dishes like salted crab & papaya salad.

Approx \$35 (lunch) / \$50 (dinner) for two people

18 Duncan Street, Toronto

#### WVRST

Fast-casual beer hall serving artisanal sausages and Alpine inspired fare, and includes a large craft beer, cider and wine menu.

Approx. \$20-40 for two people

609 King St W, Toronto

#### RAKU

Japanese noodle bar specializing in udon and sake cocktails. Multiple vegetarian options available.

Approx \$30 lunch and dinner per person

456 Queen St W, Toronto

#### KHAO SAN ROAD

Lively eatery around the corner from TIFF serving classic Thai curries and noodles.

Approx. \$20-30 per person

11 Charlotte St, Toronto

#### PETER PAN BISTRO

French-inspired bistro featuring classic French fare to modern interpretations, with a weekend brunch menu.

Approx \$35-50 lunch and dinner per person

373 Queen St W, Toronto

#### WILBUR MEXICANA

This apothecary-inspired counter serve dishes up Mexican street food like tacos & burritos.

Approx. \$10-20 per person.

552 King Street West, Toronto

#### DROM TABERNA

Vibrant bar and hub with a patio and live music nights offering Eastern European inspired plates.

Approx \$15-25 per person

458 Queen St. West, Toronto

**July 11, 2024**

# **Opening Reception**

**at Toronto Metropolitan University**



**Come join us for a screening and an opening reception at Toronto Metropolitan University (122 Bond St, Toronto, ON M5B 1E9)!**

**Toronto Metropolitan University is home to the Film+Photography Preservation and Collections Management M.A., which provides students with a two-year comprehensive education in the theory, history, practice, and methods of still and moving image preservation.**

## **Schedule:**

**3:00-4:00 PM,**

**Open house of TMU Film and Photo Preservation facilities**

**4:00-5:00 PM, Welcome reception, TMU Image Arts Lobby**

**5:00-7:00 PM, Screening**

***La opción cero* (directed by Marcel Beltrán, 2020), followed by a Q&A with the director, TMU Image Arts 307 auditorium**

**July 12. 2024**

# **Day One**

**at the TIFF Lightbox**

Images courtesy of the following speakers: Axelle Demus (top), Yugantar collective (middle), and Nathan Alves (bottom).



**9:00-9:30 AM,**

**Welcome to GAVA: Opening remarks from presenting partners**

- Keith Bennie (Toronto International Film Festival)
- Giovanna Fossati (Eye Filmmuseum)
- Janine Marchessault (Archive/Counter-Archive)

**9:30-10:45 AM, Panel**

**On the Challenges of Building Archival Alliances Across Geographic Contexts**

*Moderator: Monika Kin Gagnon (Concordia University)*

- Stefanie Schulte Strathaus (Arsenal - Institute for Film and Video Art). "Archive Work as a Collaborative Practice of Learning and Unlearning."
- Juana Suárez (New York University). "Understanding the Bureaucratic Scaffold: Tips for 'Saving Global South Archives.'"
- Judith Opoku-Boateng (University of Ghana). "Strengthening African Audiovisual Archives: Embracing Intracontinental Linkages."
- Amrita Biswas (Goethe University, Frankfurt). "Restoring Jalsaghar: the Geo-Cultural Politics of Saving Cinema."

**10:45-12:00 PM, Roundtable**

**Community, Connection and Adversity - AV Archiving in Southeast Asia, Asia and the Pacific**

*Moderator: Martino Cipriani (RMIT Vietnam)*

- Julie Ann Nealega (Probe Archives, Probe Productions Incorporated - Philippines)
- Brenda Danker (Arkib Filem Rakyat, Malaysia)
- Nathaniel Majaw (The Northeast India AV Archive)
- Michelle Baru Toro (National Film Institute of Papua New Guinea)

**12:00-1:00 PM, Lunch**

light lunch will be provided to registered attendees

**1:00-2:30 PM, Screening**

**Queer Toronto on Cable: This Show May Be Offensive to Heterosexuals (1978-1979)**

*Moderator: Andrew Burke (University of Winnipeg)*

Screening and archival intervention presented by Axelle Demus (York University)

**2:30-4:00 PM, Panel**

**Crossing Fonds to Enhance Access and Support Interpretation**

*Moderator: Andrew Burke (University of Winnipeg)*

- Sara Diamond (OCAD) "Why Cross Fonds?"
- Karen Knights (VIVO Media Arts Centre) and Sara Diamond (OCAD). "Serving up Feminism: How AV Enriches Labour Archives Across Collections and Decades."
- Melanie Hardbattle (Simon Fraser University). "Bringing Past Voices Into Future Dialogues: Exploring New Methods of Archival Access and Activation."
- Andrea Fatona (OCAD). "Bridging the Gap: Co-creating Black Presence in the Archives."
- Dana Claxton (University of British Columbia). "IMAGeNation in the Archive: NDN'S and FONDS."

**4:00-4:30 PM, Break**



## 4:30-6:00 PM, Show and Tell 1

### Political Histories

Moderator: Floris Paalman (University of Amsterdam)

- Nada El-Omari (Independent filmmaker, Canada).  
“Momentum”
- Dimitrios Latsis (University of Alabama).  
“Partnering with Communities in Audiovisual Archiving Pedagogy.”
- Lalu Estra Ozban (University of California, Santa Cruz). “Trans Suices are Political: Zirve Soylu.”
- Nathan Alves (Nova University of Lisbon and Center for Research in Anthropology). “The Kozak’s Images Against Genocide: The Restitution of the Films and Photographs to the Xetá Indigenous People.”
- Julia Minne (Cinémathèque Québécoise and Université de Montréal). “Reactivate the archives of the feminist collective Vidéo Femmes.”

## 6:00-7:30 PM, Dinner (not provided)

## 7:30-9:00 PM, Evening screening

### Yugantar

Moderator: Floris Paalman (University of Amsterdam)

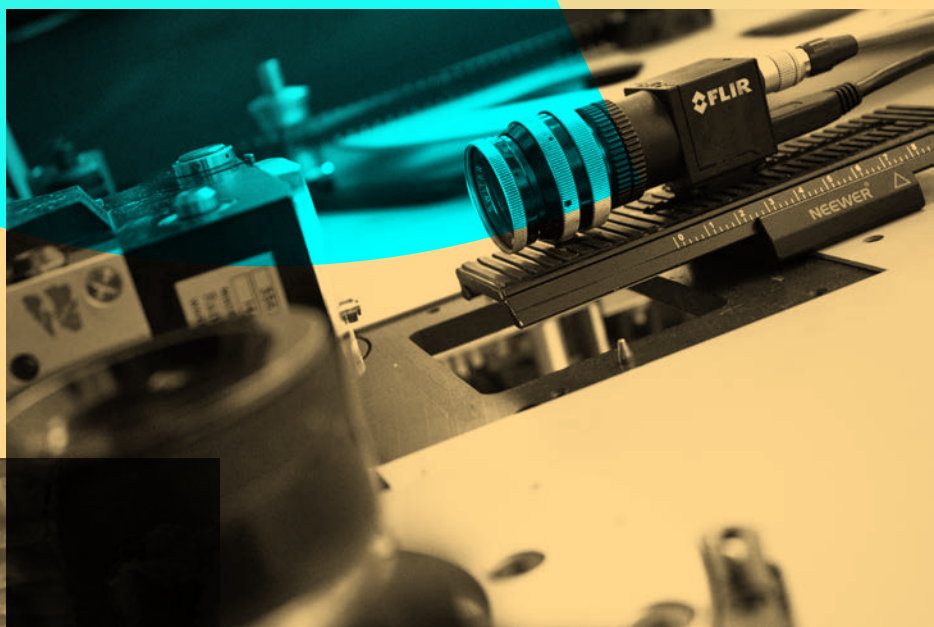
- Film and archival project presented by Markus Ruff (Arsenal – Institute for Film and Video Art).  
Film by the Yugantar collective (India).
- Screenings: *MOLKARIN* (Maid Servant, 1981);  
*TAMBAKU CHAAKILA OOB ALI* (Tobacco Embers, 1982); *IDHI KATHA MATRAMENA* (Is this just a Story?, 1983).

**July 13. 2024**

# **Day two**

**at the TIFF Lightbox**

Images courtesy of the following speakers: Isabel Wschebor Pellegrino (top), Paula Albuquerque (middle) and Mikkel Proulx (bottom).



### 9:00-10:30 PM, Roundtable

#### Data Loss and the Archival Struggle:

##### A Focus on Nigeria

*Moderator: Aboubakar Sanogo (Carleton University)*

- Didi Cheeka (Lagos Film Society)
- Nancy King (University of Jos)
- Ali Mohammed Nuhu (Nigerian Film Corporation)
- Stefanie Schulte Strathaus (Arsenal - Institute for Film and Video Art)
- Vinzenz Hediger (Goethe Universität Frankfurt)

### 10:30-12:30 PM, Show and Tell 2

#### Artistic Interventions

*Moderator: Michael Zryd (York University)*

- Marcel Beltrán (Independent filmmaker, Cuba).  
“Codex República: A Film Essay on Cuba’s Unseen Cinematic History.”
- Jennifer Dysart (Independent filmmaker, Canada).  
“Restriction, Impulse and Intention: Reflections on the Archival Origins of Brimming.”
- Yasmine Benabdallah (University of California, Santa Cruz). “With and Against the Archive: Building a Decolonial Collective in Morocco
- Asha Tamirisa (Bates College). “Counter-Archiving the Avant-Garde: Digital Communal Archiving.”
- Mahardika Yudha (Independent curator, Indonesia). “Kultursinema As a Method of Experience History and Film Archives in Indonesia.”
- Mikhel Proulx (Queen’s University). “Tryleather.net and the Collaborative Performance Art Archive of Margaret Dragu.”

### 12:30-1:45 PM, Lunch

**A light lunch will be provided to registered attendees**

### 1:45-3:15 PM, Lightning Talks 1

*Moderator: Janine Marchessault (York University)*

#### Feminist, queer, and decolonial interventions in the archives

- Laura Horak (Carleton). “Audiovisual Archives as (Anti-)Trans Technologies”
- Lola Rémy (McGill). “Solidarity Networks Across Small Archives: The Affective Labour of Chelsea Spengemann.”
- Brett Loughheed and Albert McLeod (Two-Spirit Archives at the University of Winnipeg).  
“In Our Own Words: Two-Spirit Oral Histories.”
- Allison Elliott (The Feminist Institute).  
“The Feminist Institute’s Pop-Up Memory Lab: An Exploration of Participatory Archival Spaces.”

#### Counter-archival practices: new approaches to preservation and collaboration

- Joshua Ng and Callum Booth-Lewis (Archives New Zealand) “Preserving New Zealand’s Audiovisual Heritage: The Utaina Project.”
- Paula Albuquerque (Gerrit Rietveld Academie, University of Applied Science). “Glitching the Archive Decolonizing and Anarchiving Proto-Surveillance in Former Colonies.”
- Diego Cavallotti (University of Cagliari).  
“Transarchive: A New Epistemological Model For Social Movement Archives.”
- Michael Marlatt (York University). “Archivist/Curator/Student/User: Creating a Global Audiovisual Archival Disability Network.”
- Deb Verhoeven (University of Alberta), Madeleine Mendell (Independent Media Archivist) and Mél Hogan (Queen’s University). “We Are All Archives Now: DNA and Moving Image Storage.”

**3:15-4:15 PM, Break**

**4:15-5:15 PM, Panel**

**Latin American Kinships  
for Film Preservations**

*Moderator: Stacy Allison-Cassin (Dalhousie University)*

- Isabel Wschebor Pellegrino (Universidad de la República, Uruguay). “Independent Audiovisual Preservation in Uruguay: LAPA - Audiovisual Preservation Laboratory.”
- Lorena Best Urday (Universidad Peruana de Ciencias Aplicadas). “You Again, Miss? María Barea and Warmi Cine y Video”
- Carolina Cappa (Elias Querejeta Zine Eskola, Spain). “Collective Films Preserved Collectively: On the “Second Hand” Project.”

**5:15-6:30 PM, Roundtable**

**Collaboration and Digitisation: Two  
Way Learning and Sharing, Creating a  
Culturally Led Co-design**

*Moderator: Stacy Allison-Cassin (Dalhousie University)*

- Gillian Moody (National Film and Sound Archive)
- Tasha James (Australian Broadcasting Corporation Archives)
- Diat Alferink (Torres Strait Islander Media Association)
- Michelle Baru Toro (National Film Institute, Papua New Guinea)

**6:30-7:30 PM, Dinner (not provided)**

**7:30-9:00 PM, Evening screening**

**WINHANGANHA**

*Moderator: Stacy Allison-Cassin (Dalhousie University)*

Film and archival project presented by Meagan Loader (National Film and Sound Archive of Australia) with a hybrid Q&A with the director Jazz Money (Independent artist and filmmaker) after the screening.

**July 14. 2024**

# **Day Three**

**at the TIFF Lightbox**

Images courtesy of the following speakers: Obarima Kofi Ofoosu-Yeboah (top), the "Displaced and Dispersed Film Heritage" panel (middle), and Suzanne Langlois (bottom).



## 9:00-10:30 AM, Lightning Talks 2

*Moderator: Anne Gant (Eye Filmmuseum)*

### Archives of humanitarian organization and displacement

- María Fernanda Carrillo (Escuela Nacional de Artes Cinematográficas, UNAM). "Reparation Documentary as a Process: Archives and Collaborative Cinema at Bojayá, Colombia."
- Suzanne Langlois (York University) "The Early United Nations' Films: A Fragile Heritage."
- Marshall Trammell. (Music Research Strategies). "Refugee Knowledge Context: Labels and Notices"

### Remediating and reactivating archives

- Kofi Ofosu Yeboah (Archives at Aburi, Ghana). "SELF-CURATE (And Artist-First Approach to Memory and Imagination)."
- Lucy Szemetová (University of St Andrews). "(Re) mediated Realities of the Balázs Béla Stúdió and its Archiving."
- Nazli Akhtari (University of Waterloo). "Remixing the Qajar Archives."
- Kimberly Tarr (New York University). "Nearly a Half-Century Later: Reactivating Chinese Cable TV (CCTV)."
- Chantal Partamian (Knowledge Workshop - Beirut, Lebanon). "Archiving LGBTQ Narratives in Lebanon: Challenges, Ethics, and Future Preservation in the case of Meem."

## 10:30-12:00 PM, Roundtable

### Timok Digital - A Model for International Community-Centered Archiving in the Balkans

*Moderator: Theo Xenophontos (York University)*

- Kelli Shay Hix (BAVC Media in San Francisco)
- Marie Lascu (Independent audiovisual archivist, Community Archiving Workshop (CAW))
- Siobhan C. Hagan (Smithsonian Institution's Audiovisual Media Preservation Initiative)
- Vesna Madžoski (Independent scholar, SKVER)
- Mikica Andrejić (Independent photographer, SKVER)
- Radiša Cvetković (Library and mediatheque of Yugoslav film archive)

## 12:00-1:00 PM, Lunch

**A light lunch will be provided to registered attendees**

## 1:00-2:00 PM, Panel

### Displaced and Dispersed Film Heritage: Refiguring Global Audiovisual Archiving

*Moderator: Giovanna Fossati (Eye Filmmuseum)*

- Farah Clementine Dramani Issifou (Harvard). "Restituting African Film Heritage."
- Nikolaus Perneczky (Queen Mary University of London). "'The Diaspora of African Film History': Tracing the Dispersed Archive of Paulin Soumanou Vieyra."
- Grazia Ingravalle. (Queen Mary University of London). "Beyond Archival Evidence: Theorising the Intermedial, Accidental, Transnational and Digitally Networked Colonial Film Archive."



### 2:00-3:15 PM, Panel

#### Archiving Sound and Photography in Times of Conflict and Displacement

Moderator: Giovanna Fossati (Eye Filmmuseum)

- Carolyn Birdsall (University of Amsterdam). "Collaborative Approaches to Transnational Conflict Heritage: Nazi Recorded Sound Collections after 1945."
- Nkholezeni Sidney Netshakhuma (University of Cape Town). "The Repatriation of Displaced Radio Recordings Archive After the Apartheid."
- Nicole Cartier Barrera (Independent curator and filmmaker, Colombia). "Thresholds of Liberty and Democracy."

### 3:15-4:00 PM, Break

### 4:00-5:45 PM, Panel

#### Forging Connections: On the Mobility and Malleability of Europe's LGBTQ+ Archives

Moderator: Giovanna Fossati (Eye Filmmuseum)

##### Panel

- Eliza Steinbock (Maastricht University). "Artistic Participation in Archives: Promoting and Propagating Trans Media and Film Cultures."
- Glyn Davis (University of St Andrews). "On the Stewardship of Queer and Trans Collections."
- Sandro Weilenmann (Maastricht University). "Cool Raves: Archiving and Reactivating Queer and Trans Dance Culture in Contemporary Art"

##### Screening

Drew de Pinto (Independent filmmaker, USA).  
"Compton's'22"

### 5:45-7:40 PM, Roundtable

#### Minor Archives and Radical Distribution Networks in the Americas: Problems and Proposals for Alliances

Moderator: Paul Moore (Toronto Metropolitan University)

- Amalia Córdova (Smithsonian Institution's Center for Folklife and Cultural Heritage)
- Tamara de Szegheo Lang (Queen's University)
- Lesley Ann Foster (Queen's University)
- Susan Lord (Queen's University)
- Gabriel Menotti (Queen's University)
- Juana Suárez (New York University)
- Darien Sánchez Nicolás (Queen's University)
- Zaira Zarza (Université de Montréal)

### 7:40-8:00 PM, Closing Remarks

**July 15, 2024**

# **Toronto Media Archives Tour**

On Monday, July 15, join us for an exclusive tour of audio-visual archives around the city of Toronto. Get a chance to familiarize yourself with their preservation strategies, digitization departments, rare resources and collections, as well as special programming. This tour, organized as part of the 2nd Global Audiovisual Archiving Conference, will provide a unique overview of Toronto's media archival realm and showcase the dynamic, dedicated, and growing sector of audio-visual archiving and media preservation in the city.

Due to limited venue space, please note that RSVPs will be limited to 1 ticket per person on a first-come, first-served basis. If you foresee not being able to attend, please let us know at your earliest convenience so that we can release tickets by contacting: [cleosp@yorku.ca](mailto:cleosp@yorku.ca) and [globalarchiving@gmail.com](mailto:globalarchiving@gmail.com).

Followed by a closing reception (4:30-6:00 pm) in the Commons (401 Richmond Street West) on the 4th floor and patio - weather dependent. Snacks and light beverages will be provided.

## **Schedule & Locations**

**10:00-11:00 AM**

Tour of The ArQuives, Canada's LGBTQ2+ Archives (34 Isabella St)

**11:00-11:30 AM**

Travel by subway to the University of Toronto

**11:30-12:30 PM**

Tour of the Media Commons Archives (130 St. George St.)

**12:30-2:00 PM**

Lunch/personal time/travel time (lunch not provided)

**2:00-3:00 PM**

Tour of the TIFF Film Reference Library (350 King St W, 4th Floor)

**3:00-3:30 PM**

Travel by foot or streetcar to Vtape

**3:30-4:30 PM**

Tour of Vtape (401 Richmond Street West, Suite 452)

This tour was coordinated by Cléo Sallis-Parchet in collaboration with A/CA. For any questions, please reach out to: [cleosp@yorku.ca](mailto:cleosp@yorku.ca) and [globalarchiving@gmail.com](mailto:globalarchiving@gmail.com).

# Presenter Biographies

**Nazli Akhtari** is Assistant Professor in the Department of Communication Arts at the University of Waterloo. Her research engages questions of critical historiography and minoritarian archives within the context of Diaspora and Empire. She has published pieces in *Theater, Camera Obscura*, the *Journal of Middle East Women's Studies*, and *Performance Matters*.

**Paula Albuquerque** is an artist and scholar showing work in solo exhibitions at galleries, i.e., Zone2Source (2024); international film festivals, i.e., DocLisboa (2023); and conferences, i.e., Visible Evidence (2023). Published the books *Enter the Ghost—Haunted Media Ecologies* (2020) and *The Webcam as an Emerging Cinematic Medium* (2018). Senior Researcher at Gerrit Rietveld Academie.

**Diat Alferink** is from the Kala Lagaw Ya Language group from the Western Torres Strait Islands. CEO of the Torres Strait Islander Media Association. With over 25 years in the arts and media industry, Diat aims to empower Torres Strait Islander and Aboriginal people through arts and cultural activities.

**Nathan Alves** is a PhD Student of Anthropology: Displays of Culture and Museology on NOVA University of Lisbon (UNL-FCSH). Is a Scholarship Holder (2022-2027) with PhD research financial support by the Foundation for Science and Technology of Portugal (FCT). Graduated in Social Sciences at the Federal University of Tocantins, on Brazilian's Amazon. In 2023-2024, worked in the Image and Sound Museum of Paraná (MIS-PR), in Brazil, at the archive and research sector. Before

that, in 2022, Worked in another two important Brazilian Museums, on the collection sector of the Contemporary Art Museum of Paraná (MAC-PR) and at the Archeology Department (MUPA-PR), the third oldest museum of Brazil.

**Mikica Andrejić** is a photographer based in Zaječar, Serbia. His focus is documentary, architecture, stage, and portrait photography. He is also active in the field of analog photography and has given workshops on the topic in schools in the Timok Region Valley. He has completed several digitizing projects since 2020. <https://www.facebook.com/cujeslibuku>

**Nicole Cartier Barrera** is a researcher, writer, and curator from Bogotá, Colombia. Her practice focuses on contemporary visual culture in Latin America, the relationship between images and socio-political movements, and the consolidation and circulation of narratives of resistance, materializing in collaborative and independent editorial projects. She holds a double BA in Visual Art and Art History from Los Andes University (2018) and a graduate degree in Visual Studies from the University of Toronto (2022).

**Marcel Beltrán** is a Cuban filmmaker working with analog film processes to portray his country. Based in São Paulo since 2019, his work merges memory and life experience, bridging the poetic and political / the intimate and public. His films have been screened at festivals including IDFA, and MoMa Doc Fortnight.

**Yasmine Benabdallah** is a Moroccan filmmaker, visual artist, and researcher, whose work explores decoloniality, archives, and rituals. Her films and

## Presenter Biographies

installations have been shown in Morocco, France, Egypt, Palestine, Tunisia, Germany, Portugal, Lebanon, the UK, and the UAE, in addition to residencies in Palestine, Morocco, France, Portugal, and Tunisia.

**Keith Bennie** is the Senior Director of Audience & Community at the Toronto International Film Festival, where he leads five areas of audience engagement: public programs, youth programs, community impact, seniors and volunteers, and film preservation. He is an arts education leader with previous experience at the Ontario Science Centre, Theatre Museum Canada, and the International LGBTQ+ Youth Organization. Bennie teaches about public programming at Humber College and was selected as a Toronto Arts Council Leaders Lab fellow.

**Carolyn Birdsall** is Associate Professor of Media Studies, University of Amsterdam. Her recent publications include “Listening to the Archives” (2019, ed. with Viktoria Tkaczyk) and *Radiophilia* (2023). She currently leads the project TRACE (Tracking Radio Archival Collections in Europe, 1930–1960), funded by the Dutch Research Council (NWO).

**Amrita Biswas** is a PhD candidate in the DFG-funded “Configurations of Film” research collective at Goethe University. She has published in *Meson Press* and *Routledge*. Her articles have appeared in ‘Studies in South Asian Film and Media’ and ‘*Iluminace*’. Her doctoral research was supported by Erasmus Plus and DAAD.

**Callum Booth-Lewis** is a QC Technician on the ‘Utaina!’ mass-digitisation project with the National Library of NZ and Archives NZ. He studied Film at

Edinburgh Napier University in Scotland, with an exchange at TMU. He worked in the film industry as a DIT before moving to Aotearoa New Zealand in 2023.

**Carolina Cappa** is an audiovisual archivist, professor, researcher. She’s been working for years within and with archives and universities developing film preservation and restoration projects in Latin America and Spain. She currently coordinates *Second Hand*, a project on reuse films developed at the *Elías Querejeta Zine Eskola*, where she also teaches.

**María Fernanda Carrillo** is a filmmaker, sociologist, and PhD Student in Arts, Documentary Cinema at the National School of Cinematographic Arts (UNAM). Lecturer at Universidad Autónoma de la Ciudad de México (UACM). Master in Documentary Cinema, UNAM. Director and editor of productions in the field of ethnographic cinema, collaborative documentary, and uses of audiovisual archives.

**Diego Cavallotti** is associate professor at the University of Cagliari. He is author of several papers published in national and international journals, and of three books – *Cultura video. Le riviste specializzate in Italia (1970-1995)*, *Labili tracce. Per una teoria della pratica videoamatoriale and Transarchivi. Media radicali, archeologie, ecologie*.

**Didi Cheeka** is an off-Nollywood filmmaker, founder of the Lagos Film Society, and accidental archivist. His work on the lost celluloid heritage of Nigerian cinema prompted the restoration of Adamu Halilu’s 1976 film “*Shaihu Umar*.” His recent film work addresses issues of memory loss and the archive in Nigerian history.

## Presenter Biographies

**Martino Cipriani** is an associate lecturer in digital film and video at RMIT University Vietnam and a Ph.D. candidate at the University of Amsterdam. His research interests include film heritage, digitization, media archaeology, and cultural conservation. In addition to his academic activities, he works as a DI colourist, post-producer and consultant across Asia.

**Dana Claxton** is a critically acclaimed, award-winning international exhibiting artist, curator and thinker is a member of Wood Mountain Lakota First Nations. Recent awards include the Audain Award (2023), Hnatyshyn Foundation Visual Arts Award (2019), YWCA Women of Distinction Award (2019), Governor General's Award in Visual and Media Arts (2020) and the Scotiabank Photography Award (2020).

**Amalia Cordova** is the supervisory museum curator and chair of research and education for the Center for Folklife and Cultural Heritage at the Smithsonian Institution. She is a filmmaker, curator and scholar specializing in Indigenous film. She is a former Latin American specialist for the Film + Video Center of the Smithsonian's National Museum of the American Indian, has served as Assistant Director of New York University's Center for Latin American and Caribbean Studies, and has taught at New York University's Gallatin School of Individualized Study. She has published extensively on Latin American Indigenous film and video, and on the circulation of Indigenous cinema.

**Radiša Cvetković** is the head of the library and mediatheque of Yugoslav film archive and one of the editors of the Kinoteka magazine as well as one of the editors of the publishing activity of the Yugoslav Cinematheque.

**Brenda Danker** aims to empower and amplify the voices of the marginalised community for social change through her various roles as educator, media producer and researcher in Malaysia. She is the co-founder of Freedom Film Network and pioneering team member of Arkib Filem Rakyat, video archive of Malaysia's social movement.

**Glyn Davis** is Professor of Film Studies at the University of St Andrews. He is a theorist and historian of queer visual culture, with a specialist interest in experimental cinema and artists' film and video. Recent publications include *The Richard Dyer Reader* (BFI/Bloomsbury, 2023, co-edited with Jaap Kooijman).

**Axelle Demus** has a PhD in Communication & Culture from York University and researches queer cable access television histories. They are also a researcher for Archive/Counter-Archive, working to develop a series of educational guides for the project's Case Studies to bring important yet understudied archival audiovisual works to the classroom.

**Drew de Pinto** is an independent filmmaker and graduate of Stanford University's Documentary Film MFA program. Their work has been recognized by The New Yorker, Film Independent, and the International Documentary Association. They are interested in participatory cinema, alternative archives, and the trans new wave.

**Sara Diamond**, Order of Canada and Ontario, brings a lifelong interest in the relationships of diverse cultures and histories, and technologies. She is Principal Investigator of Crossing Fonds; Co-PI of iCity2.0 ORF-E network, applying foresight and

## Presenter Biographies

procedural visualization to plan complete and equitable communities. She serves on the research committee of Abundant Intelligences: Expanding Artificial Intelligence through Indigenous Knowledge Systems.

**Farah Clémentine Dramani-Issifou** is a French and Beninese film programmer, curator, and researcher. She is currently a Harvard visiting scholar and Harvard Film Study Center associated fellow for the 2023-2024 academic year. Her work focuses on decolonial curatorial practices in African visual arts and cinema.

**Jennifer Dysart** is an Indigenous filmmaker (Cree/settler) and archive-enthusiast whose growing body of work disrupts the colonial power of archives by combining research and a commitment to returning archived media to the Indigenous people and homelands where they were recorded. Through the A/CA she was Artist-In-Residence at Library and Archives Canada in 2019.

**Nada El-Omari** is a filmmaker and writer of Palestinian and Egyptian origin based in Montreal, Quebec. Her practice and research interests centre on the intergenerational transmissions of memories, displacement, and the stories of belonging and identity which she explores through a poetic, hybrid lens. Focusing on process and fragments in text, sound, and image, Nada explores new ways to self-narrate, and speak hybridity and self. El-Omari holds a BFA in Film Production and an MFA in Film from York University.

**Allison Elliott** is the Manager of Archives and Programs at The Feminist Institute, where she develops digital collections and produces TFI's annual Memory Lab. She specializes in community archives and queer + feminist history, with a focus on autonomous memory sites, feminist networks, and information activism.

**Andrea Fatona** leads the Center for the Study of the Black Canadian Diaspora. Her areas of expertise include Black, contemporary art and curatorial studies. She applies methodologies from The State of Blackness Database Project, a searchable, web-based, annotated catalogue of works produced by and about black Canadian artists, critics and curators to annotating archival content.

**Giovanna Fossati** is the Chief Curator and Deputy Director of Collection at Eye Filmmuseum where she supervises a collection of 55,000 titles. She is also Professor of Film Heritage and Digital Film Culture at the University of Amsterdam where she has taught in the MA Preservation and Presentation of the Moving Image Program since it was established, in 2003. Her research areas include film restoration, digitization, theory of film archival practice and, more recently, questions related to a more global and sustainable approach to audiovisual archiving. Her book *From Grain to Pixel: The Archival Life of Film in Transition* (2009 and 2018 – revised edition) has been translated into Spanish and Italian. Recently, Fossati was guest editor with Floris Paalman and Eef Masson for the special issue of The Moving Image journal focusing on “Activating the Archive” (2021). Her position statement For a global approach to audiovisual heritage: A plea for North/South exchange in research and practice was published by the online journal NECSUS (2021).

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**Lesley Ann Foster** is an artist-scholar, teacher fellow, and Ph.D. candidate in the Cultural Studies department at Queen's University. Foster's research focuses on abortion rights movements in Argentina and their transnational connections, exploring questions of invisibility and silence through the very public issue of abortion.

**Siobhan C. Hagan** holds her M.A. in Moving Image Archiving and Preservation from NYU's Tisch School of the Arts and is currently the Coordinator for the Smithsonian Institution's Audiovisual Media Preservation Initiative and the founder of the Baltimore-based nonprofit, the Mid-Atlantic Regional Moving Image Archive (MARMIA).

**Melanie Hardbottle** has coordinated and managed many digitization projects, resulting in digital collections and a website, supervised the creation of extensive and unique metadata and developed new and innovative ways to present archival records online. Her practice addresses the challenge that community archives from traditionally/still racialized and marginalized communities, face of being lost due to institutional neglect, or underfunding.

**Vinzenz Hediger** is a professor of cinemas studies at Goethe Universität Frankfurt, where he directs the research training program "Configurations of film" ([www.konfigurationen-des-films.de](http://www.konfigurationen-des-films.de)). His publications include "Accidental Archivism. Shaping Cinema's Futures with Remnants of the Past" (co-edited with Stefanie Schulte Strathaus, open access from meson press).

**Kelli Shay Hix** is a media archivist and consultant specializing in community-centered programs. She is Co-Director of Audiovisual Preservation at BAVC Media and a core member of the Community Archiving Workshop (CAW). Her past clients include the Smithsonian Institution, the National Geographic Society, and The Country Music Hall of Fame and Museum.

**Mél Hogan** is the host of The Data Fix podcast and is the Director of the Environmental Media Lab (EML). She is an Associate Professor in the Department of Film and Media at Queen's University. Her research focuses on data infrastructure, extractive AI, and genomic media -- each understood from within the contexts of planetary catastrophe, and collective anxieties about the future. [melhogan.com](http://melhogan.com)

**Laura Horak** is Associate Professor of Film Studies at Carleton University and director of the Transgender Media Lab. She is co-curator of the DVD/Bluray set Cinema's First Nasty Women, author of Girls Will Be Boys, and co-editor of an issue of FMH on "Curating Feminist Film Archives."

**Grazia Ingravalle** is an assistant professor in film at Queen Mary University of London. She has published about film archives, digitization, and decolonization in several edited volumes and in The Moving Image, Screen, and the JCMS. Her monograph, Archival Film Curatorship (Amsterdam UP) came out in December 2023.

**Tasha James** is a Wiradjuri woman specialising in Indigenous Audiovisual Archives. As Manager of Indigenous Collections & Community Access at ABC Archives, Tasha advocates for change in the

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practice of interpreting Indigenous collections through amplifying Indigenous voices, embedding Indigenous values and knowledge into data and collection management policies and frameworks.

**Nancy King** is Associate Professor and the Head of the Department of Theatre and Film Arts at the University of Jos. Specializing in Performance Literacy in Drama and Gender Studies, she is the second female HOD in the department's history.

**Karen Knights** manages the Crista Dahl Media Library & Archive at VIVO Media Arts Centre, Vancouver, where she has 24 years of accumulated experience since 1984. She activates the CDMLA collections through archivist Internships, digitization projects, exhibitions and community partnerships. She is co-researcher with Sara Diamond on Crossing Fonds' Case Study 1.

**Suzanne Langlois** is Associate Professor Emerita from the Department of History, Glendon College, York University (Toronto). Specializations in twentieth-century European and world history. Current research and publications on the visual propaganda program of the United Nations at the end of the Second World War using filmic and extra filmic material.

**Tamara de Szegheo Lang** is an Adjunct Assistant Professor in the Department of Film and Media at Queen's University. Her research takes up queer history, community-based archives, film and media, and the affective relationships between queer people and the past.

**Dimitrios Latsis** is a historian and digital humanist working at the intersection of archiving and visual

culture. He is Assistant Professor in Digital and Audiovisual Preservation at the University of Alabama's School of Library and Information Studies. His work on American visual culture, early cinema, archival studies and the Digital Humanities has been supported by the Smithsonian Institution, Domitor, Mellon and Knight Foundations and Canada's Social Studies and Humanities Research Council, among others. His book on the historiography of American cinema during the silent years, *How the Movies Got a Past*, was published in August 2023 by Oxford University Press.

**Marie Lascu** is an audiovisual archivist with an interest in personal and independent community collections. She holds her M.A. in Moving Image Archiving and Preservation from NYU Tisch School of the Arts. She has volunteered with CAW since 2010, and is a core member since 2014.

**Mél Hogan** is the host of The Data Fix podcast and is the Director of the Environmental Media Lab (EML). She is an Associate Professor in the Department of Film and Media at Queen's University. Her research focuses on data infrastructure, extractive AI, and genomic media -- each understood from within the contexts of planetary catastrophe, and collective anxieties about the future. [melhogan.com](http://melhogan.com)

**Susan Lord** holds a PhD from York University. She is Professor in the Department of Film and Media at Queen's University and is the Director of the Vulnerable Media Lab. Her research interests have landed in the areas of cinema and media arts, archives, gendered spaces and the city, and Cuban cinema and visual culture. She has undertaken curatorial projects of media arts and worked with artists' groups and artist-run centres for over 30 years. She is co-investigator

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of Archive/CounterArchive (counterarchive.ca) and PI for the project “Under the Shadow of Empire: Minor Archives and Radical Distribution Networks.”

**Brett Loughheed** is Director of the Oral History Centre and University Archivist/Digital Curator at the University of Winnipeg Archives, where we are proud stewards of the Two-Spirit Archives. He has a Master’s degree in Archival Studies from the University of Manitoba where he previously served as Digital Archivist.

**Vesna Madžoski** is an independent theoretician, writer, and curator based in Amsterdam and Serbia. She obtained her PhD in Philosophy from the European Graduate School, Switzerland. She lectures on critical theory and has given numerous presentations in the field of contemporary art. She has initiated and organized numerous international art projects. <http://madzoski.synthasite.com/cv.php>

**Nathaniel D. N. Majaw** is an alumnus of the Mass Communication Research Centre, Jamia Millia Islamia, New Delhi. He is an Assistant Professor at the Department of Mass Media, St. Anthony’s College, Shillong and teaches filmmaking and graphic design. Nathaniel Majaw heads The Northeast India AV Archive as the Project Director which is supported by the Sasakawa Peace Foundation, Japan.

**Janine Marchessault** is a Professor of Cinema and Media Arts at York University, where she was the Canada Research Chair in Art, Digital Media, and Globalization (2003-2013). Dr. Marchessault is the author of ten monographs and edited volumes, and over fifty articles in books, journals, and catalogues devoted to cinema, new media, and contemporary art. She is a past President of the Film Studies Association of

Canada and a Fellow of the Royal Society of Canada. Her recent monograph is *Ecstatic Worlds: Media, Utopias, Ecologies* (2017 MIT Press) and her monograph in preparation is *Archival Imaginary: Expanded Memory*. She is the Principal Investigator of Archive/Counter-Archive: Activating Canada’s Moving Image Heritage.

**Michael Marlatt** is a disabled film archivist, accessibility consultant and PhD candidate. He serves on various committees for archival professional organizations and co-founded the AMIA Accessibility Committee. Michael has published work on accessibility within the film archive and has presented strategies for inclusion at industry-leading AV archival conferences.

**Albert McLeod** is a Status Indian with ancestry from Nisichawayasihk Cree Nation and the Metis community of Norway House in northern Manitoba. He has over thirty years of experience as a Two-Spirit/human rights activist and works as a consultant specializing in Indigenous peoples, cultural reclamation, and cross-cultural training.

**Madeleine Mendell** is a researcher and writer based in New York and currently the Jenny Holzer Studio’s Media Archivist, holding an MA in Moving Image Archiving and Preservation from NYU (2021). Research interests include the matter and chemical composition of media objects as well as a practitioner’s critical analysis of investment in long-term, “immortal,” or technofuturist solutions to the archive in the face of climate disaster. <http://madeleine.town>.

**Gabriel Menotti** is Associate Professor at the Film and Media Department of Queen’s University. He

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also works as an independent curator and artist-researcher in the broad field of moving images. His work on media technology has been published and presented worldwide. He is the author of “Movie Circuits: Curatorial Approaches to Cinema Technology” (AUP, 2019) and co-editor of “Practices of Projection: Histories and Technologies” (OUP, 2020), among other anthologies. He is also one of the coordinators of the Besides the Screen research network and festival and convenes Museums Without Walls, a curatorial survey on media infrastructures and cultural institutions.

**Julia Minne** is a PhD student at the University of Montreal in communication and at the University of Paris 1 Panthéon-Sorbonne in Arts and Art Sciences. She is also responsible of the initiative « Savoirs Communs du Cinéma » at the Cinémathèque québécoise and lecturer at the University of Montreal. As part of her doctorate, she is conducting a research-creation thesis on the remediation of the archives of the feminist artist center Vidéo Femmes and regularly collaborates with different cultural organizations in Quebec and France as a guest programmer.

**Ali Nuhu Mohammed** is an actor, producer, and the Managing Director of the Nigerian Film Corporation. Considered the leading star of Hausa cinema of the last 25 years, Ali Nuhu has more than 500 acting credits to his name in both Hausa and English language films. Nancy King is associate professor and head of the Department of Theater and Film Arts at the University of Jos, Nigeria. Her work focuses on the history and current practice of Nigerian cinema. Since 2019, she has been the academic coordinator of the Master in Film Archival Studies in Jos.

**Jazz Money** (she/they) is an award-winning poet and artist of Wiradjuri heritage producing works that encompass installation, digital, performance, film and print. Jazz’s practice is centred around questions of narrative and legacy: place memory, First Nations memory, colonial memory and the stories that we tell to construct national and personal identity.

**Gillian Moody** is a proud Wodi Wodi/Dharawal woman, having joined the National Film and Sound Archive as Senior Manager, Indigenous Connections in 2022. Passionate in centring Aboriginal and Torres Strait Island items and stories from the collection in the telling of our national story through engaging and collaborating with communities.

**Julie Nealega** is currently the Head of Probe Archives and Business Development of Probe Productions Inc. A journalist turned archivist, she is currently completing a Master in Archives and Records Management at the University of the Philippines. She’s part of the pioneering cohort of this innovative postgraduate studies on archiving.

**Nkholezeni Sidney Netshakhuma** is a Postdoctoral Research Fellow affiliated with the University of Cape Town. I completed a Ph.D. in Information Science at the University of South Africa. I have extensive experience in archives, records, and museum management. I published more than 64 articles and a book chapter.

**Joshua Ng** serves as a Digital Preservation Analyst at Archives New Zealand, where his primary role entails the oversight of strategy, policies and workflows designed to safeguard the integrity of the Government Digital Archive. In addition to his routine responsibilities, Joshua plays an active role

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in Utaina!, a collaborative Audiovisual Preservation Project that spans multiple agencies. This endeavor is dedicated to the preservation of New Zealand's vulnerable audiovisual magnetic media and has been in operation since the year 2020.

**Darien S. Nicolas**, (He/Him-They/Them) (La Habana, 1983) got his doctorate from the Mel Hoppenheim School of Cinema at Concordia University, Montreal in 2022. He works as a cross-appointed instructor in the Humanities/Philosophy/Religions and the Social Sciences departments. He has been an art curator and film programmer for institutions such as the Misrachi Art Gallery in Mexico City, the Consulate General of Mexico in Montreal, the South Asian Film Festival of Montreal, the Toronto International Film Festival (TIFF), and others. He is a post-doctoral fellow at Queen's University's Vulnerable Media Lab.

**Obarima Kofi Ofosu-Yeboah** is a Ghanaian-born artist and filmmaker whose work within moving image practice centers memory and objects. His work has been shown at the Villa Medici, the French Academy in Rome, the German Film Museum in Frankfurt, and the Locarno Film Festival, to mention a few. The work *Public Toilet Africa* is his feature debut.

**Judith Opoku-Boateng** is a Senior Archivist at the Institute of African Studies, University of Ghana, where she manages an audiovisual heritage preservation programme that supports both academic research, civic and creative engagement. Beyond the university, she is involved in a number of initiatives locally and globally that promote audiovisual heritage preservation.

**Lalu Özban** is a Ph.D. candidate in Film and Digital Media, with designated emphasis in Feminist Studies

and Critical Race and Ethnic Studies at the University of California, Santa Cruz. Their artistic, curatorial, and scholarly work focuses on trans, queer, and feminist cultural production, methodologies, and histories. Their dissertation, «Koli Sinemaları: A trans/feminist research-archive-creation,» explores trans communities' experiences of collective filmwatching, community-building, and sex work in porn movie theatres in Turkey.

**Chantal Partamian** is an experimental filmmaker and archivist. Her film work explores themes related to migration, conflicts, and obsolescence using primarily super 8mm and found footage. Her archival pursuits are centered around the preservation and restoration of reels from the Mediterranean basin, coupled with research focused on archival practices within conflict regions as well as queer and underground archives.

**Isabel Wschebor Pellegrino** is PhD. History, Texts, and Documents at l'École Nationale des Chartes, France. MA., Latin American StudiesU and BA., History, both at Universidad de la República, Uruguay. Coordinator, Audiovisual Preservation Laboratory (Laboratorio de Preservación Audiovisual, LAPA), Archive of the Universidad de la República. Associate Professor at Universidad de la República. Member of the Film Studies Group in the Committee of Scientific Research.

**Nikolaus Perneczky** is a Leverhulme Early Career Fellow at Queen Mary University of London, where he is working on his postdoctoral project "Restitution and the Moving Image: Decolonising Global Film Heritage" (2022-2025). He is co-editor of an edited volume on film and restitution with Amsterdam University Press (under review).

## Presenter Biographies

**Mikhel Proulx** is a historian of contemporary art and digital culture. He is the FRQSC Postdoctoral Fellow at the Vulnerable Media Lab at Queen's University. Mikhel's research considers network culture from queer-feminist and settler-colonial perspectives, and in recent projects, he has collaborated with the artists Skawennati, Vera Frenkel, Rita McKeough, and Margaret Dragu.

**Lola Rémy** is a postdoctoral fellow at McGill University, Montreal. Her project recenters women's affective and gendered labour in experimental film archives. Her work on archives has been published in *NECSUS European Journal of Media Studies*, *Frames Cinema Journal*, and *Synoptique, An Online Journal of Film and Moving Image Studies*.

**Markus Ruff** studied Visual Communication and Art and Media at the University of the Arts in Berlin and at the Universidad del Cine in Buenos Aires (2002–10). Since 2011, he has been section head of archival projects at Arsenal – Institute for Film and Video Art, leading film digitization and restoration projects.

**Eliza Steinbock** (they/them) is Full Professor and Chair in Transgender Studies, Art and Cultural Activism and director of the research platform Centre for Gender and Diversity at the Faculty of Arts and Social Sciences. Their most recent open access volume is *The Critical Visitor: Changing Heritage Practices* (2023).

**Stefanie Schulte Strathaus** is the artistic director of Arsenal Institut für Film und Videokunst Berlin e.V. She was the founding director of Forum Expanded and has directed multiple international projects on marginal archives, including “Living Archive” and “Archive außer sich”. In 2021 she launched the #ArchivalAssembly festival.

**Juana Suárez** is a Latin American cinema scholar, and archivist, working on Film and Media Archives, Media Archeology, Administration of Memory Institutions, Latin American/Latino-a Cinema, Cultural Studies and Literature, Women's and Gender Studies, and Immigration Studies.

**Lucy Szemetová** is a PhD student at the Department of Film Studies, University of St Andrews. Her research interrogates memory politics and audio-visual archives, with a particular focus on archival remix in Hungarian documentary films. She has previously worked at the Open Society Archives and the Hungarian National Film Archive.

**Asha Tamirisa** is an artist and researcher who works with sound and video in performance and installation. Asha holds a Ph.D. in Computer Music and Multimedia and an M.A. in Modern Culture and Media from Brown University and has taught at Street Level Youth Media, Brown University, RISD, and Bates College.

**Kimberly Tarr** is a Visiting Assistant Professor in the Martin Scorsese Department of Cinema Studies and serves as the Associate Director of the Moving Image Archiving and Preservation (MIAP) program at NYU. Her current research focuses on community-produced media, amateur travel film, and archival pedagogy.

**Michelle Baru Toro** is the Director of the National Film Institute, Papua New Guinea. Michelle manages responsibilities ensuring that operations run smoothly, reporting directly to the Chief Executive Director of the National Cultural Commission. Michelle is a filmmaker, with experience as camera person/video editor/scriptwriter/director. Michelle is also Chairperson of the PNG Oscar Awards Selection Committee.

## Presenter Biographies

**Marshall Trammell** (Music Research Strategies) is a research-artist conducting Performing Cultural Protocols through Experimental/Critical Improvised Music and the interculturality-situated, Improvisations of Displaced Persons digital archive and the compendium Refugee Knowledge Context field study. He can be heard in “Black Spirituals,” “White People Killed Them,” “On Defense Of Memory,” and other formations.

**Lorena Best Urday** is a self-taught filmmaker (co-director of the films “A punto de Despegar” and “Las Lecturas”). She is part of the preservation project of Peruvian filmmaker María Barea. She teaches at the Audiovisual Faculty of the UPC. With Isabel Seguí, is developing the Archivo Reversible (women’s non-fiction filmmakers in Peru 1970-2020).

**Deb Verhoeven** is Canada Research Chair in Gender and Cultural Informatics at the University of Alberta and Director of the Kinomatics Lab. Her research focusses on aspirational archival infrastructure, big cultural data, vernacular ontologies and the temporality of the apocalypse. Deb was inaugural Deputy Chair of the National Film and Sound Archive of Australia (2008-2011), CEO of the Australian Film Institute and currently serves on the board of CANARIE (Canada’s peak digital research infrastructure provider) and the Humanities Network Infrastructure initiative: <http://huni.net.au/debverhoeven.com>

**Sandro Weilenmann** is a postdoc researcher at Maastricht University. He is an art historian currently working on artistic participation in queer and trans archives. His publication *The Present Voice: Vocal Experiments in the Works of Adrian Piper, VALIE EXPORT, and Yvonne Rainer*, will appear in Fall 2024.

**Mahardika Yudha** is an artist, filmmaker, and curator. His activities gravitate around organizational pursuit, be it mediating, facilitating, or curating. Heavily interested in history, he often jumps back and forth between tracing, collecting, and processing the findings to various artistic outputs, such as Kultursinema—an exhibition program of Arkipel, Jakarta International Documentary and Experimental Film festival; and time-based media works ranging from video, documentary, and installation. His works have been exhibited in Videobrasil, Singapore Biennale, SeMA Mediacity Biennale Seoul, Yamagata International Documentary Film Festival, Kasseler Dokfest, and International Film Festival Rotterdam.

**Zaira Zarza** is an Assistant Professor in the Department of Art History and Film Studies at Université de Montréal. As a programmer, she has worked at the Toronto (TIFF) and Cartagena (FICCI) international film festivals. She also directed the Latin American Studies Association (LASA) Film Festival, Boston, 2019. Zarza founded Roots and Routes (2015-present) and published the book *Caminos del cine brasileño contemporáneo* (Ediciones ICAIC 2010). Her current SSHRC-funded project focuses on Latin American documentary activism. Other research includes Latinx-Canadian cinemas and the economies of Caribbean film.

## Credits and Sponsorship

This event is organised by Archive/Counter-Archive in collaboration with Eye Filmmuseum and the Toronto International Film Festival.

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