



**FLICKERING LANDSCAPES  
THE IMAGE OF MIGRATION  
ORLANDO, FL MARCH 28, 29, 30**

Flickering Landscapes Conference  
The Image of Migration: Landscapes and People

Center for Emerging Media, University of Central Florida  
Orlando, FL, United States, March 28-30, 2019

**PRESENTED BY:**

The Center for Humanities and Digital Research, The Nicholson School of Communications and Media, and The Texts and Technology Doctoral Program at the University of Central Florida

**SPONSORED BY:**

UCF Office of Research and Commercialization, UCF College of Graduate Studies, and The Texts and Technology Doctoral Program at the University of Central Florida

**Conference website:** <http://flickeringlandsc.cah.ucf.edu>

**Submission link:** <https://easychair.org/cfp/FL2019>

**Abstract submission deadline:** February 1, 2019

**Overview:**

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This conference aims to bring together scholars and filmmakers to address how moving images depict the relationship between place and human migration. We define migration in the broadest terms as any movement of peoples, including migration within nations or across national boundaries. We define place in the broadest terms, including air, land, and sea, and the built environment. Any screen experience relating to the interaction between migration and place is of interest — cinema, television, government and industry promotional films, training films, anthropological films, tourist experience videos, cell phone videos, home movies and non-professional videos, digital media, games, video installations, and other moving image technologies and genres.

**Purpose:**

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To address the depiction of the migrant experience in varieties of moving images. It includes but is not limited to: topics relating to the moving images of migrants' places of origin, their journeys, and the new locations in which they settle. We seek to relate these topics to two key components: the material lives and cultural identities of migrants as contrasted to the material lives and cultural identities of host societies, and the depiction of migration throughout the history of the moving image.



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**Objective:**

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To continue an ongoing dialogue about how migrants and host societies perceive their environments and identities through the lenses of media and popular culture.

**Target Audience:**

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Scholars and filmmakers from a broad range of disciplines and professionals working on the history, present, and future of the film and screen experience related to migrants and places. We welcome interdisciplinary/transdisciplinary and international approaches.

We aim to produce an edited volume of papers and an online volume of media projects from the Flickering Landscapes Conference.

**Research Questions:**

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1. What films or television shows about migration and landscapes constitute key texts for investigation?
2. Which stories of migration and landscapes are favored in screen media and which are not?
3. What changes when migrants participate in the making of screen representations about their experiences?
4. How do host attitudes about migrants' place of origin, race, religion, class, and gender get represented in moving images?
5. How do laws and the policing apparatus affect the people and places involved in migration?
6. Do popular representations of migration and place in screen media align with studies by scientists and agencies who work with migration issues?
7. How have political media campaigns used the moving image to create or empower anti-immigrant movements based on fear and resentment? How successful have counter-efforts been at quelling anti-immigration movements?
8. What do film and other genres of the moving image say about the role of landscape as a driving force in migration? For instance, how are the effects of climate change on landscapes represented in these images?
9. How do moving image texts represent the sense of home and homelessness for immigrant communities?
10. How has internet culture contributed to images of the migrant and the places associated with them? How do YouTube videos, memes, and multiplatform media influence popular perceptions of migrant groups?
11. What is the historical legacy of efforts to document the experience of displaced peoples through motion pictures? How have landmark fiction films, documentaries, news reports, influenced the politics and cultural perceptions of mass migration?



**Panel Keywords:**

Below are a series of suggested key words for possible paper topics; they include but are not exclusively limited to the following:

1. Movement and Mobility
2. Documenting the Migrant Experience
3. Migrants in Film History
4. The Landscape of the Migrant’s Journey
5. Climate Change and Migration
6. War and Migration
7. Portrayals of Home and Homelessness
8. Migration as a Narrative Genre
9. Laws and the policing apparatus
10. Anti-Migration Propaganda
11. The Migrant as a Witness/Storyteller
12. Archetypes of Displaced Peoples
13. Portrayals of Migrant Groups in News and Mass Media
14. The Migrant Image in Non-Professional or *Verité* Style Filmmaking

**Conference Details**

**Conference City** Orlando, Florida  
**Location** [Center for Emerging Media](#): 500 W Livingston St, Orlando, FL 32801 (407) 235-3610  
**Dates of Conference** March 28-30, 2019

	<b>Early Bird</b> Until February 1	<b>Regular</b> February 2 - March 1	<b>Late</b> March 2-30
<b>Conference Rates</b> Student	\$79	\$99	\$119
Regular	\$129	\$149	\$169

**Deadline for Abstracts** **February 1, 2019**



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**Proposal Guidelines:**

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**1. Academic Papers**

Abstracts should be 200 words and include complete contact information and institutional affiliations. Proposals for complete panels of three related presentations are welcome; panel proposals should include an abstract and contact information (including email) for *each* presenter. Abstracts must reference moving image texts, migration, and landscapes (all broadly defined).

**2. Film / Video Works**

Film / video submissions should be accompanied by a 200-word abstract, a link to the work, and include complete contact information and institutional affiliations. Proposals for screenings of related works by multiple presenters are welcome; such grouped screening proposals should include an abstract and contact information (including email) for *each* presenter.

- We will entertain submissions of completed works and works in progress that are 75% complete. They should center on migration and landscapes with the idea that the definitions of these words for this conference are very broad. The filmmaker should be prepared to lead a discussion about her film with the audience afterward which centers around both theme and expression of the theme. We are not as interested in the technical aspects of the filmmaking unless they relate directly to the theme.
- The optimal duration of a film for this conference is 30 minutes or less. However, if the film is feature length then we would entertain submission of several scenes from the feature that exemplify the theme.
- If you intend to screen a film or film segments, a completed paper does not have to accompany the submission. However, a *synopsis* of the film and some indication of how you would like to lead the discussion afterward would be required.

**3. Demos / Posters**

Demo / poster submissions should be accompanied by a 200-word abstract and include complete contact information and institutional affiliations.

- Demos can include games, interactive media, video installations, and other works that involve the confluence of the moving image, migration, and landscape.

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**Registration:**

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We welcome anyone interested in attending. You are not required to present a paper, film, or demo to register for Flickering Landscapes 2019. All presenters, however, are required to register.

1. To register for Flickering Landscapes 2019, visit <https://www.velocitypayment.com/client/bankofamerica/ucf/research/index.htm>
2. In the "other" field, enter "#23218002"
3. In the "price" field, enter the correct conference rate.

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4. Click the equal sign "="
5. Click "continue"
6. On following page, enter payment card information.

Questions? Contact Dr. Barry Mauer (UCF): [bmauer@ucf.edu](mailto:bmauer@ucf.edu)



**Conference Speakers:**

**Dorita Hannah** (University of Auckland, New Zealand) is an artist, architect, curator, and trans-disciplinary practitioner/scholar who focuses on architectural performativity and performance design. The author of numerous books including *Performance Design* (2008), *Active Light: Issues of Light in Contemporary Theatre* (2015), and *Event-Space: Theatre Architecture and the Historical Avant-Garde* (2018), Hannah's work investigates the dynamics and fabrications of democratic space and how our contemporary cultural environments interact with lived experiences. Hannah will discuss her recent installation *PhoneHome*, which is comprised of videos that play on mobile phone screens housed in miniature refugee cabins. Made in collaboration with nine international refugees and featured at the Chile Architecture & Urbanism Biennial (2017), *PhoneHome* engages with the pervasive geo-cultural, geo-mythical, and geo-political issues of our time and film and architecture's role in housing those without home or homeland.

**Luis Argueta** is a film director and producer, who has been telling transnational immigrant stories since 1977. His work spans features, documentaries, shorts and episodic TV. He has also worked as commercial director, lecturer and teacher in the United States, Europe and throughout the Americas. Born and raised in Guatemala, Argueta is a US Citizen and has been a resident of New York since 1977. His feature film *The Silence of Neto* (1994), the coming of age story of a 12 year-old boy in 1954 Cold War-Guatemala, is the first Guatemalan film internationally recognized and the first Guatemalan production ever to be submitted to the Academy Awards. The Guardian listed Mr. Argueta as one of Guatemala's National Living Icons, alongside Nobel Peace Laureate Rigoberta Menchu and Singer/Songwriter Ricardo Arjona. Luis Argueta is the first and only filmmaker to be awarded Guatemala's Orden del Quetzal in the degree of Grand Officer.

**Chris Lippard** holds a Ph.D. in Film, Literature, and Culture from the University of Southern California and is Associate Professor of Film Studies at the University of Utah. His research interests include transnational cinematic identities and aesthetics. He has published work on Abbas Kiarostami, Derek Jarman, F. W. Murnau, Jorge Sanjinés, Michael Moore, and the Sundance Film Festival. He is a past chair of the Society for Cinema and Media Studies Middle Eastern Caucus and is co-editor of *The Historical Dictionary of Middle Eastern Cinema* (2010).



**Sonia Fritz** is a filmmaker born and raised in Mexico into a German-Mexican family. She is currently professor of literature and cinema studies, including filmmaking, at the University of El Sagrado Corazón in Santurce, Puerto Rico. Besides her duties as a professor, she makes documentary films and feature films. She began her filmmaking career in her home city, Mexico, D.F., when she was an undergraduate student at the Universidad Autónoma Nacional. In 2000, Fritz received her MFA in visual arts from the Vermont College of Norwich University. Early in her career, in 1986, she won the Ariel prize (Mexico's equivalent of an Oscar) for best documentary for *De banda, vidas y sonos (Of Bands, Lives, and Other Sounds)*. Her longtime interests in children, women, and immigration are especially timely today.

**Emiel Martens** is a media lecturer, researcher, consultant, and producer. Emiel joined the Department of Media Studies of the University of Amsterdam as a lecturer and researcher in 2004, where he is now working as Assistant Professor in Film and Visual Culture. In 2016, he also joined the Erasmus School of History, Culture and Communication (ESHCC) to become a team member of the research project 'Worlds of Imagination' (ERC Consolidator Grant), a comparative study of film tourism in non-western societies. His research interests span the fields of Postcolonial (Media) Studies, Media Geography, Popular Geopolitics, Migration and Diversity Studies, Creative Industries, Film (and) Tourism and Alternative Media, with a particular focus on the history, theory and praxis of the (Anglophone) Caribbean film and visual culture.

#### **Conference Exhibition:**

The conference also features an exhibition curated by UCF's **Keri Watson** titled *Shifting Terrain: Images of Migration*, on view in the Center for Emerging Media March 28-30, and includes works by Dorita Hannah, Hiwa K, Jave Yoshimoto, and Vukasin Nedeljkovic that investigate themes including borders as geographical and symbolic dividing lines, displacement and asylum seeking, refugee camps and detention centers, and immigration and resettlement.

**Hiwa K** is a Kurdistanian musician and artist who combines photography, video, and installation to investigate notions of home, displacement, memory, and communication in a shifting political landscape.



**Jave Yoshimoto** is a multimedia artist whose wooden relief sculptures, based on cell phone photographs and films taken on Lesbos Island, Greece in December 2016, investigate notions of translation, migration, and the refugee experience.

**Vukasin Nedeljkovic** is a multidisciplinary artist whose project *Asylum Archive* was made in collaboration with asylum seekers, artists, academics, civil society activists, and immigration lawyers, while he was housed in a Direct Provision Centre in Ireland from April 2007 to November 2009.