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Frankfurt a. M.

Editorial

Greetings to all of you!

We all came together for the 37th Film and Media Colloquium (FFK) at the Goethe University Frankfurt on March 20-22. In addition to 5 workshops and more than 70 valuable presentations in 27 panels in the field of film and media, there was a Feminist (Video) Game Night, a Gender/Queer/Disability/Critical Race Studies networking meeting, a tour of the history of porno cinemas, and film screenings titled *Queer Activism & Prison Abolition*. Participants played games with the help of Laura Laabs and Laijana Braun, shared their thoughts and experiences on relevant topics in a networking meeting, took part in a tour of the historic porno cinemas around the main station guided by Nils Meyn, and watched the films *Homotopia* (2007) and *Criminal Queers* (2017) at the screenings at the Pupille Kino and discussed the films with guest Hannah Vögele and moderator Josefine Hetterich.

We would like to thank the organizing team Marion Biet, Laijana Braun, Maren Feller, Josefine Hetterich, Dennis Hippe, Halil Şoreş Karakoç, Marie Malina, Nils Meyn, Alo Paistik, Luca Schepers, Simon Schiller, and Jana Zündel for their efforts in planning these three full days and the student assistants Anke Gross, Valentin Herleth, Felix Münz, Helen Okorojih, Thomas Paffrath, Tsvetelina Topalova, Kieu-Trang Truong, Luna Vega, and Mia Werner for their invaluable help during the colloquium.

1. Throwback: 10 issues of the *ffk Journal*

The tenth issue of the *ffk Journal* is an opportunity to look back on the still young but successful history of the publication series. Presented in 2015 at the 28th FFK in Mannheim and adopted a year later in Bayreuth, the journal was intended to succeed the documentation of the annual conference, which until then had been published in anthologies by Schüren Verlag. In addition to the transition to Avinus Verlag, the main turning point for the new journal was the adoption of an open

access format. Since the publication of this first issue in 2017, all articles have been freely accessible on the journal's own website and can also be accessed on *mediarep*. Just as the conference sees itself as a platform for young and mid-level academics, this credo is also at the heart of the *ffk Journal*. Initial experience with presenting one's own research to a broad specialist audience can be combined with first publication experience. In addition to open access, the established peer review process also contributes to the journal's attractiveness, supplementing the accessibility of publications with quality assurance. This way, 138 articles (excluding the articles in this issue) have now been published. For many authors, they represent the first scientific articles in their CV, for many of the 43 previous editors, they represent their first publishing experience – from master's students who have now completed their doctorate to doctoral students who now hold professorships. Just as the annual FFK conferences have established themselves as an ideal starting point for researchers in our disciplines over almost four decades, the first ten issues of the *ffk Journal* show that this is also possible at the level of publication. Publishing in the journal as well as presenting at the conference does not have to be a one-off event, but rather that both formats can become an integral part of the academic careers of young film and media scholars. This is shown by numerous shared authorships as well as some names that reappear throughout the various issues.

Thematically, it is also possible to identify some common threads that characterize the history of the *ffk Journal*, even though the previous editorial teams have refrained from setting content guidelines or thematic focuses. Numerous theoretical and material-based studies have focused on power-critical analyses of representations and modes of perception in objects of investigation from all conceivable film and media histories. This demonstrates both the thematic diversity and the topicality of the *ffk Journal* in the current research discourse of our disciplines. The fact that this – not least political – sharpness also shapes the thinking of young film and media scholars outside of their own research projects is made clear by the editorials of the teams of editors, which summarize the exciting supporting program of past conferences as well as discussions in plenary sessions. This way, reflections on university structures and precarious working situations are also given a platform in the journal. With these circumstances in mind, it is even more encouraging and important to see a decentralized format such as the *ffk Journal* appearing in its tenth issue.

2. We're all in this together

The FFK understands itself as a platform for early career academics to come together and share their experiences. Doing research can sometimes be an isolating experience under precarious working conditions. There are a variety of different contracts and dependencies within and beyond academia, separating PhD candidates, Postdocs, and students in their salary, their working conditions, and their access to financial resources and (in)formal knowledge. People work on scholarships and in research projects, or have a non-academic job to finance their dissertation, while mid-level positions are becoming increasingly sparse. In a time where a satisfying reformation of the WissZeitVG is still due, temporary contracts have the Mittelbau (mid-level faculty) in a chokehold of overworking, depression and job insecurity (#IchBinHanna). Heavy budget cuts further corrode academic resistance in a time of right-wing attacks on universities.

The ffk#37 saw the implementation of a solidarity space for PhD candidates, inspired by a similar event initiated by Christopher Lukmann from the GfM Commission for Good Work in 2023 at the XVIII. Annual Conference of the Society for Media Studies in Bonn. This meeting space is designed as an open format networking event, where PhD candidates come together to talk about their working conditions within their own status group. The goal of these networking spaces is to foster solidarity among peers by bringing them together to share their experience and learn from one another. This process works against the feeling of isolation within an often-overwhelming academic system and supports the formation of a collective. The need for solidarity and collectives is eminent in the current national and global political climate. We are happy to see that the ffk#38 in Düsseldorf has adapted this event together with the Commission for Good Work, with an additional space for post-Docs. This event will hopefully find a permanent implementation within the program of the FFK.

We as scholars in Germany work under the privilege of constitutionally guaranteed scientific freedom.¹ But with the shift to right-wing and even extreme right politics, we witness substantial attacks of certain fields, like Gender Studies, Critical Race Theory, and more. These ideological attempts to target the humanities as well as

¹ We recommend reading Jiré Emine Gözens Essay "Identitätspolitik mit anderen Mitteln. Wessen Freiheit soll geschützt werden?", where Gözen shows how scientific freedom is not something objective but contested, and argues for an emancipatory understanding. Gözen, Jiré Emine (2021): "Identitätspolitik mit anderen Mitteln. Wessen Freiheit soll geschützt werden?". In: *Aus Politik und Zeitgeschichte* 71.46, p. 22-25. [https://www.bpb.de/shop/zeitschriften/apuz/wissenschaftsfreiheit-2021/\(06.03.2025\)](https://www.bpb.de/shop/zeitschriften/apuz/wissenschaftsfreiheit-2021/(06.03.2025)).

sciences are undermining the freedom of universities and worsen precarious working conditions for the scientific community, making them a target for hate and abuse. In Germany, for example, the Alternative für Deutschland (AfD) calls for the elimination of Gender Studies, but not without being met by vigorous, organized resistance from within our own field.² Even from within the democratic spectrum, we witnessed a certain brazenness against scientific freedom from the FDP-run Federal Ministry of Education and Research in the so-called “Födermittelauffäre”.³ An examination whether funding for scientists could be revoked led to heavy criticism from the scientific community and demands for ministerial resignation in an open letter signed by over 3.000 colleagues.⁴

One solution to fight back is to create networks in academia and foster solidarity within our scientific community. How can we solidarize within our own institutes, our universities? How can we show solidarity within our own federal region and between Western and Eastern Germany?⁵ What does it take to solidarize beyond Germany and Europe, since right wing forces are gaining traction on a global scale. By meeting, talking, and organizing at the FFK we can take a seemingly small step in replacing isolation, anonymity, and feelings of powerlessness within our community with an empowering and active collective. Become capable to act by engaging within the FFK community. Join working groups at the Society for Media Studies. Join a union at your university. Strike the system.⁶ Whatever you do: Do it together.

² Sprecher_innenkollektiv AG GQM (11.2.2025), “Angriffe auf die Freiheit von Forschung und Lehre im aktuellen Wahlkampf”: (Open Letter). *Website AG Gender-/Queer Studies und Medienwissenschaft*. <https://www.genderqueermedien.org/?p=693> (06.03.2025).

³ Olbrisch, Miriam/Fokken, Silke. (24.01.2025), „Was von den Vorwürfen gegen Stark-Watzinger bleibt“ (Online Article). *Spiegel Online*. <https://www.spiegel.de/politik/deutschland/foerdergeldaffaere-im-bmbf-was-jetzt-klar-ist-und-welche-fragen-offen-bleiben-a-c21480b8-dc90-4d49-858a-d050d5075b42> (06.03.2025).

⁴ (o.V.) (2024), „Offene Stellungnahme zum Vorgehen der Bundesbildungsministerin angesichts des offenen Briefes Berliner Hochschullehrer:innen“: (Open Letter). *Google Docs*. <https://docs.google.com/forms/d/e/1FAIpQLScTcNVPTUSpezw2v7wWgNVpoFPfYsYMa9QpLkmCq4YWY1Nw/viewform> (06.03.2025).

⁵ Education is a matter of the federal states, and therefore universities are subjected to politics of their regional governments. In Eastern Germany, the polls for the AfD are significantly higher — a point that doesn't negate the problem of right-wing extremism in West Germany.

⁶ Uni Goettingen Unbefristet (05.12.2024), „Protest der wissenschaftlichen Mitarbeitenden des Instituts für Soziologie“: (Open Letter). *Website Uni Göttingen Unbefristet*. <https://www.uni-goettingen-unbefristet.de/protest-der-wissenschaftlichen-mitarbeitenden-des-instituts-fuer-soziologie/> (06.03.2025).

3. Reflections on the publishing process

The process of publishing was a new challenge for us, which we gladly, but also somewhat shyly, took on. The meeting with the editors of the last issue was particularly helpful, as they gave us helpful tips and generously shared their experiences and resources with us. We would therefore like to take this opportunity to thank Olivia Poppe and Yvonne Sandell once again. The process of editing and publishing a journal brought a variety of new challenges for us that required some creative problem-solving. For her work and support during the intense last month of publication, we want to especially thank Fee Lichtnecker.

We are particularly pleased that this journal contains articles in two languages. The work for both the conference and the journal was carried out in English and German, which is why we decided to write this editorial in English and provided the summaries for all articles in both languages. Building on the trajectory from previous issues, the proportion of English contributions for this journal has increased even further - a development we welcome and want to encourage. We see the *ffk Journal* as an important part of the German media and film studies landscape, especially with regard to forming a next generation of researchers. As this year's journal team, but also as early-career researchers ourselves, it was important for us to improve accessibility for non-German speaking academics, and to open up more towards an international academic landscape. During our work, we were reminded once again that the German university context can be less than accommodating in this regard.

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The scope of this issue also entailed an elaborate peer review process. Publishing a journal with 25 articles would not have been possible without the collective effort of our scientific community. We could not have done it without the help of the many people who helped us to achieve this, and we are especially grateful for the reviewers who were so generous with their time and their insightful feedback. We would like to thank Marion Biet, Laijana Braun, Kerim Doğruel, Katharina Jost, Fabian Kling, Laura Laabs, Pei Li, Nils Meyn, Camilo Porrás Sandoval, Véronique Sina, Jakob Villhauer, Leonie Zilch, and Jana Zündel.

The tenth edition is a testament of what the Mittelbau can achieve when they organize, work together, and create a productive work environment. The result is a leap for the scientific discourse, boosting debates and even more research within media studies.

We are happy to present an issue filled with thoughtful, critical, creative, and engaging contributions, which once again highlight the diversity of methods and approaches present in our field.

Have fun reading!

Frankfurt am Main, March 2025

Dennis Hippe, Halil Şores Karakoç, Marie Malina and Simon Schiller

Summaries:

In their essay “(All-)Tage im Internet. Unzuverlässige Erzählungen” **Deborah Wolf, Laura Mücke, and Sebastian Althoff** have a first-person narrator reflect on her relationship and everyday entanglements with digital cultures and platforms. In the three temporal layers of the narrative, relatable descriptions of everyday experiences are brought into conversation with sociological and feminist theories of digital networking and communication in order to convey the utopian limits, hopes and potentials of millennials' use of the Internet.

In ihrem Essay “(All-)Tage im Internet. Unzuverlässige Erzählungen” lassen **Deborah Wolf, Laura Mücke und Sebastian Althoff** eine Ich-Erzählerin über ihre Beziehung und alltägliche Verstrickung mit digitalen Kulturen und Plattformen reflektieren. In den drei Zeitebenen der Erzählung werden nachvollziehbare Beschreibungen alltäglicher Erfahrungen mit soziologischen und feministischen Theorien der digitalen Vernetzung und Kommunikation ins Gespräch gebracht, um die utopischen Grenzen, Hoffnungen und Potenziale der Internetnutzung der Millennials zu vermitteln.

Sabine Lenk, Kai Matuszkiewicz and Livia R. Weller argue for a praxis of collecting, systematizing, and researching in the face of a systemic change of media studies through digitalization. The three branches are hereby seen as interlinked and aim for a review of the logics of selection among media-historical collections. The authors illustrate the issues of digitalization processes in media on the basis of their own digitalization work on the projection-themed journal *Laterna magica* from the late 19th century.

Sabine Lenk, Kai Matuszkiewicz and Livia R. Weller plädieren für eine Praxis des Sammelns, Systematisierens und Forschens im Angesicht der systemischen Veränderungen innerhalb der Medienwissenschaft aufgrund der Digitalisierung. Die drei Sparten werden hierbei als miteinander verwoben angesehen und zielen auf eine Überprüfung der Selektionslogiken von medienhistorischen Sammlungen ab. Die Autor_innen illustrieren Digitalisierungsproblematiken anhand ihrer eigenen Digitalisierungsarbeit an dem Journal *Laterna magica* aus dem späten 19. Jahrhundert, das sich der Filmprojektion widmet.

In her article, **Laura Teixeira** takes an in-depth look at the positions of people in moving image art exhibitions. From her unique perspective as a professional visitor to two biennials in Brazil, she explores the expectations of the artworks and how, in the art spaces, the movement and stillness of people of different ages and classes are closely related to the aesthetic experience.

In ihrem Artikel wirft **Laura Teixeira** einen detaillierten Blick auf die Positionen von Menschen in Ausstellungen von Bewegtbildkunst. Aus ihrer einzigartigen

Perspektive als *professionelle Besucherin* zweier Biennalen in Brasilien untersucht sie die Erwartungen an die Kunstwerke und wie in den Kunsträumen die Bewegung und Stille von Menschen unterschiedlichen Alters und verschiedener Klassen eng mit der ästhetischen Erfahrung verbunden sind.

In "Ein Schiff in Stillstand und Bewegung kreuzt durchs Heim-Kino-Wohnzimmer, seine Filme und weitere Projektionen" **Katharina Jost** takes us on a metaphorical, intellectual, and concrete journey with and through her own family archive. Vehicles of these journeys across the Atlantic, through living rooms, and over screens, are ships, projections, film reels, images, and memories that shake up concepts of *home*, *home movie* and *home cinema*.

In „Ein Schiff in Stillstand und Bewegung kreuzt durchs Heim-Kino-Wohnzimmer, seine Filme und weitere Projektionen“ nimmt uns **Katharina Jost** auf eine metaphorische, intellektuelle und konkrete Reise mittels und durch das eigene Familienarchiv mit. Vehikel dieser Reisen über den Atlantik, durch Wohnzimmer und über Leinwände, sind Schiffe, Projektionen, Filmrollen, Bilder und Erinnerungen, welche Konzepte des *home*, *home movie* und *home cinema* zum Schwanken bringen.

In his analysis of Yorgos Lanthimos' films *Dogtooth* (2009) and *Alps* (2011), **Paul Hoban** focuses on the role of allegory and gesture in the films' microcosms of biopolitical governance. He points to the potential of gesture to actively engage the viewers' thinking about deconstructing and subverting conditions of oppression.

In seiner Analyse von Yorgos Lanthimos' Filmen *Dogtooth* (2009) und *Alps* (2011) konzentriert sich **Paul Hoban** auf die Rolle von Allegorie und Geste in den Mikrokosmen biopolitischer Herrschaft in diesen Filmen. Er weist auf das Potenzial der Geste hin, das Denken des Zuschauers aktiv in die Dekonstruktion und Umkehrung von Unterdrückungsbedingungen einzubinden.

By screenwalking through the category "basketball player", **Lisa Rein** exposes the epistemic presuppositions of the image database ImageNet. Through a critical examination of the levels of image, text, and their relationship, the paper illuminates the temporal and ahistorical logics of this early application of computer vision.

Mit einem Screenwalk durch die Kategorie „Basketballspieler“ legt **Lisa Rein** die epistemischen Voraussetzungen der Bilddatenbank ImageNet offen. Der Artikel beleuchtet durch eine kritische Auseinandersetzung mit den Ebenen Bild, Text und deren Beziehung die zeitlichen und ahistorischen Logiken dieser frühen Anwendung von Computer Vision.

Destina Yildirim investigates colonized subjects and questions of identity in Kurdish and Palestinian Cinema. By contrasting cinema about diasporic subjects and cinema by diasporic subjects, Yildirim shows how decolonization can only happen in the form of sewing together or suturing experiences and practices rather than formulating solid identities. With reference to Frantz Fanon and Stuart Hall, the legend of the self is deconstructed via notions of ambivalence, processuality, and resistance.

Destina Yildirim untersucht kolonisierte Subjekte und Identitätsfragen im kurdischen und palästinensischen Film. Mit der Kontrastierung von Filmen über Diaspora und Filmen von Diaspora zeigt Yildirim, dass Dekolonisierung nur mithilfe des Vernähens von Erfahrungen und Praktiken anstatt durch die Formulierung fester Identitäten stattfinden kann. Mit Bezug auf Frantz Fanon und Stuart Hall wird die Legende des Selbst durch Konzepte wie Ambivalenz, Prozesshaftigkeit und Widerständigkeit dekonstruiert.

Felix Wagner critically examines the 2016 film *Die Blumen von gestern* regarding its constellation of Jewish and non-Jewish German characters and shows how Jewish characters are reduced to their potential of absolving German guilt. He argues that while contemporary reviews praised the film's subversive potential in questioning German Holocaust remembrance culture, it instead seamlessly feeds into the already dominant and futile culture of "Gedächtnistheater" after Y. Michal Bodemann.

Felix Wagner untersucht den Film *Die Blumen von gestern* aus dem Jahr 2016 kritisch im Hinblick auf die Konstellation von jüdischen und nicht-jüdischen deutschen Charakteren und zeigt, wie jüdische Charaktere auf ihr Potenzial zur Entlastung deutscher Schuld reduziert werden. Er argumentiert, dass der Film, der in zeitgenössischen Kritiken für sein subversives Potenzial gelobt wurde, die deutsche Holocaust-Erinnerungskultur zu hinterfragen, sich stattdessen nahtlos in die bereits dominante und vergebliche Kultur des „Gedächtnistheaters“ nach Y. Michal Bodemann einfügt.

Luise Erbentraut investigates in "Zwischen Nude und Dick Pic. Die Aus-hand-lung von Körperästhetiken am Beispiel von Sex Education" the practice, politics and gendered dynamics of *nudes* and *dick pics*. The first episode of *Sex Education's* Season 4 is the subject of a film analysis that centers on Otis Milburn's attempts to capture a nude of himself. Erbentraut uses Donna Haraway's concept of *Cyborg Imagery* to complicate the sensory relationship between the own body in and on the smartphone within a discourse of politicized insecurity about appropriate, virtual body-4-body exchanges.

Luise Erbentraut recherchiert in „Zwischen Nude und Dick Pic. Die Aus-hand-lung von Körperästhetiken am Beispiel von Sex Education“ die Praxis, Politiken und Gender-Dynamiken von *Nudes* und *Dick Pics*. Die erste Episode von *Sex Education* in

Staffel 4 ist Gegenstand einer Filmanalyse, die sich auf Otis Milburns Versuche konzentriert, ein *Nude* von sich selbst zu machen. Ebentraut nutzt Donna Haraways Konzept des *Cyborg Imagery*, um die sensorische Beziehung zwischen dem eigenen Körper im und am Smartphone innerhalb eines Diskurses politisierter Unsicherheit über angemessenen, virtuellen body-4-body-Austausch zu verkomplizieren.

Christina Schmitz intervenes in the dominant discourse on the essay film by questioning the productiveness of focusing on reflexivity as the form's main characteristic. In "Der Essayfilm als Diffraktion," she proposes Karen Barad's concept of diffraction for a more nuanced analysis of the aesthetic and epistemic operations in Sanaz Sohrabi's *One Image, Two Acts* (2020).

Christina Schmitz greift in den vorherrschenden Diskurs über den Essayfilm ein, indem sie in Frage stellt, ob es produktiv ist, sich auf die Reflexivität als Hauptmerkmal dieser Form zu konzentrieren. In „Der Essayfilm als Diffraktion“ schlägt sie Karen Barads Konzept der Diffraktion für eine differenziertere Analyse der ästhetischen und epistemischen Operationen in Sanaz Sohrabis *One Image, Two Acts* (2020) vor.

Birte Joppien examines how short form videos dealing with the topic ADHD generate and hold attention on social media platforms. Joppien utilizes the concepts of *gaze* and *glance* to explain our decision-making processes in choosing to scroll – or not to scroll. The method of *listing* herein emerges as a tool in content creation that promises greater self-knowledge to viewers, which is particularly relevant in ADHD discourse.

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Birte Joppien untersucht, wie Short-Form Videos auf Social-Media-Plattformen, die sich mit dem Thema ADHS auseinandersetzen, Aufmerksamkeit generieren und halten. Joppien nutzt die Konzepte des *gaze* und *glance*, um unsere Entscheidungsprozesse hinsichtlich des Weiterscrollens oder Zuschauens zu erklären. Die Methode des *listing* erscheint hierbei als Instrument in der Content-Erstellung, das Zuschauenden Selbsterkenntnis verspricht, was für das Thema ADHS von besonderer Relevanz sei.

In their text, **Laura Ettl and Kerstin Parth** present the oral-history-project *Aus der Werkstatt* of the film academy at mdw Vienna. The project serves film history research by creating intimate dialogues between students and film professionals. Ettl and Parth illustrate the capabilities of the project by delving into three different 'workshop talks' with Barbara Albert, Jessica Hausner, and Karina Kessler.

Laura Ettl und Kerstin Parth präsentieren das Oral-History-Projekt *Aus der Werkstatt* von der Filmakademie der mdw Wien. Das Projekt dient der filmhistorischen Forschung, indem persönliche Gesprächssituationen zwischen Studierenden und Filmschaffenden hergestellt werden. Ettl und Parth illustrieren

die Möglichkeiten des Projekts anhand von drei verschiedenen Werkstattgesprächen mit Barbara Albert, Jessica Hausner und Karina Kessler.

Exploring the cityscape during the public transport mega-strike, **Halil Şores Karakoç** exposes the dialectics of capitalist and academic traditions within Frankfurt am Main. His essay “Frankfurt United” and accompanying photographs explore how critical thought and global finance manifest themselves in the city's appearance.

Halil Şores Karakoç erkundet das Stadtbild während des Megastreiks im öffentlichen Nahverkehr und legt dabei die Dialektik von kapitalistischen und akademischen Traditionen in Frankfurt am Main offen. In seinem Essay „Frankfurt United“ und den begleitenden Fotografien geht er der Frage nach, wie sich kritisches Denken und globale Finanzwirtschaft im Erscheinungsbild der Stadt manifestieren.

Pei Li explores independent documentary filmmaking in post-socialist China. Focusing in particular on Xu Tong's *Wheat Harvest* (2008), Li examines the production, aesthetic style, and exhibition of the documentaries, as well as their connection to direct cinema. Li also questions their place in national/Chinese and international/Western contexts, arguing that these works have ethical issues regarding the relationship between the filmmaker and the subject.

Pei Li untersucht das unabhängige Dokumentarfilmschaffen im postsozialistischen China. Mit Fokus auf Xu Tongs *Wheat Harvest* (2008) untersucht Li die Produktion, den ästhetischen Stil und die Vorführung der Dokumentarfilme, sowie ihre Verbindung zum Direct Cinema. Li hinterfragt außerdem deren Platz in nationalen/chinesischen und internationalen/westlichen Kontexten und argumentiert, dass diese Werke ethische Fragen hinsichtlich der Beziehung zwischen Filmemacher_in und Subjekt aufwerfen.

Laura Carlotta Cordt takes the rise of right-wing nationalist rhetoric and the continuous increase in right-wing acts of violence as an opportunity to take a new look at the video work *Normalität 8* (2001) by Hito Steyerl. Through a close reading of the video sequence, she works out which possibilities of cinematic perception contribute to recognizing and questioning concepts of ‘normality’.

Laura Carlotta Cordt nimmt sich das Erstarken rechtsnationaler Rhetoriken und das kontinuierliche Ansteigen rechter Gewalttaten zum Anlass, einen neuen Blick auf die Videoarbeit *Normalität 8* (2001) von Hito Steyerl zu werfen. Durch ein *close reading* der Videosequenz arbeitet sie heraus, welche Möglichkeiten filmischer Wahrnehmung dazu beitragen, Normalitätsverständnisse zu erkennen und zu hinterfragen.

Martha-Lotta Körber investigates in “‘for every up – there’s a down’. Zur audiovisuellen Metaphorik des Drogenfilms”, how cinematic metaphors shape social ideas about drug use. A film analysis is enriched here with audiovisual metaphor-theory in order to question the anti-drug film *Cartoon All-Stars to the Rescue* (1990). The metaphorically visualized fall of the protagonist transports a state-mediated image of a drug trip that is supposed to shape the imagination of predominantly young viewers.

Martha-Lotta Körber untersucht in „‘for every up – there’s a down’. Zur audiovisuellen Metaphorik des Drogenfilms,“ wie filmische Metaphern gesellschaftliche Vorstellungen über Drogenkonsum prägen. Eine Filmanalyse wird hier mit audiovisueller Metapherntheorie angereichert, um den Anti-Drogen-Film *Cartoon All-Stars to the Rescue* (1990) zu befragen. Der metaphorisch visualisierte Absturz des Protagonisten wird dabei zum staatlich vermittelten Bild eines Drogentrips, der die Vorstellung der vornehmlich jungen Zuschauer_innen prägen soll.

Nils Gloistein asks in “PLAY TIME? Zur filmischen Ästhetik der Überforderung”, how films can overwhelm their viewers through temporal and visual compression. *Play Time* (1967) by Jacques Tati is the basis to ask how such cinematic means of overburdening can be examined from a film-theoretical and phenomenological point of view. This overburdening arises in the experience of desynchronization, which transcends the audience's perceptual boundaries through the aesthetic condensation of pictorial spaces and time.

Nils Gloistein fragt in „PLAY TIME? Zur filmischen Ästhetik der Überforderung“, wie Filme ihre Zuschauer*innen durch zeitliche und visuelle Verdichtungen überfordern können. Anhand Jacques Tatis *Play Time* (1967) werden filmische Mittel der Überforderung aus filmtheoretischer und phänomenologischer Betrachtungsweise untersucht. Überforderung stellt sich in Desynchronisierungserfahrung ein, die durch ästhetische Verdichtung von Bildräumen die Wahrnehmungsgrenzen des Publikums überschreiten.

Nina Triaridou writes about the character Megan Draper in the series *Mad Men*, focusing on gendered representation and spectatorship dynamics. While her focus is on the 5th season of *Mad Men*, she uses other artworks, films, song and novels and their intertextual referencing in the series to explore 1960s gender politics and to interrogate how the series self-reflexively comments on the representation of women.

Nina Triaridou schreibt über die Figur Megan Draper in der Serie *Mad Men* und konzentriert sich dabei auf die geschlechtsspezifische Darstellung und Blickrelationen der Zuschauer_innenschaft. Während ihr Fokus auf der 5. Staffel von *Mad Men* liegt, analysiert sie auch andere Kunstwerke, Filme, Lieder und Romane

und deren intertextuelle Verweise in der Serie, um die Geschlechterpolitik der 1960er Jahre zu untersuchen und zu hinterfragen, wie die Serie selbstreflexiv die Darstellung von Frauen verhandelt.

In „Hyperporno. Kompilation als Affektarchiv im Kontext der Onlinepornographie“ **Martin Hoffmann** analyzes the aesthetic and pragmatic affordances of a user-made porn compilation video. The compilation becomes a desideratum of digital economies, personal affects, and political entanglements that discloses private as well as platform-specific archival logics.

In „Hyperporno. Kompilation als Affektarchiv im Kontext der Onlinepornographie“ **analysiert Martin Hoffmann** die ästhetischen und pragmatischen Affordanzen eines von Nutzer_innen erstellten Porno-Kompilationsvideos. Die Kompilation wird zu einem Desiderat digitaler Ökonomien, persönlicher Affekte und politischer Verstrickungen, das sowohl private als auch plattformspezifische Archivierungslogiken offenlegt.

Leef Hansen introduces the concept of documentary intervention in his analysis of Joshua Oppenheimer's documentary *The Look of Silence* (2014) about the genocide in 1960s Indonesia. Hansen views the documentary as a media space of experience that dissolves dichotomies and enables negotiation. He argues that the performative self-reflexivity of the documentary therefore also works as an intervention into the extra-documentary reality.

Leef Hansen führt das Konzept der dokumentarischen Intervention in seiner Analyse von Joshua Oppenheimers Dokumentation *The Look of Silence* (2014) über den Genozid im Indonesien der 1960er Jahre ein. Hansen sieht die Dokumentation als medialen Erfahrungsraum, der Dichotomien auflöst und Verhandlung ermöglicht. Die performative Selbstreflexivität der Dokumentation funktioniere demnach auch als Intervention in die außerdokumentarische Realität.

Gor Margaryan reflects on the making of his essay film *Phantomflug*, which he presented at the ffk#37. He writes about his process of making a film engaging with the spectre of war and about how the process of selection, montage, and association enables poetic reflection.

Gor Margaryan reflektiert über die Entstehung seines Essayfilms *Phantomflug*, den er auf dem ffk#37 präsentierte. Er schreibt über seinen Prozess, einen Film zu machen, der sich mit Krieg auseinandersetzt, und darüber, wie der Prozess der Auswahl, Montage und Assoziation poetische Reflexion ermöglicht.

Kristina Sedlarevic investigates in “‘Press Agents of the South’ – Gone with the Wind and the United Daughters of the Confederacy” the historical role of the title

giving organization “The Daughters of the Confederacy” in the promotion of *Gone with the Wind* (1939). Sedlarevic shows how this group was crucial in monumentalizing the film within Lost Cause ideology. Furthermore, the historical depth is mirrored in contemporary anti-racist activism that contests filmic and material monuments alike.

Kristina Sedlarevic untersucht in „„Press Agents of the South” – Gone with the Wind and the United Daughters of the Confederacy“ die historische Rolle der titelgebenden Organisation „Daughters of the Confederacy“ in der Vermarktung und Popularisierung des Films *Gone with the Wind* (1939). Sedlarevic zeigt, wie diese Gruppe entscheidend dazu beitrug, den Film innerhalb der Lost Cause-Ideologie zu monumentalisieren. Darüber hinaus spiegelt sich die historische Tiefe im zeitgenössischen anti-rassistischen Aktivismus wider, der diese filmischen und materiellen Denkmäler gleichermaßen bekämpft.

In his article, **David Höwelkröger** focuses on YouTube video essays and their place in science communication. He discusses two video essays, *Patriarchy According to The Barbie Movie* and *Jaws: When Seeing Isn't Believing*, in terms of their creation process and how they serve as audiovisual sources in communication in the humanities, highlighting that while YouTube creators benefit from the affordances of the platform, they use self-reflexive and vernacular methods to circumvent its constraints.

In seinem Artikel untersucht **David Höwelkröger** YouTube-Videoessays und ihren Platz in der Wissenschaftskommunikation. Er diskutiert zwei Video-Essays, *Patriarchy According to The Barbie Movie* und *Jaws: When Seeing Isn't Believing*, im Hinblick auf ihren Entstehungsprozess und wie sie als audiovisuelle Quellen in der geisteswissenschaftlichen Kommunikation dienen. Dabei hebt er hervor, dass die Youtuber zwar von den Affordanzen der Plattform profitieren, aber auch selbstreflexive und vernakuläre Methoden anwenden, um ihre Beschränkungen zu umgehen.

In “White + Jew ≠ „WHITE JEW“. Zur Intersektion von Jewishness und Whiteness“, **Annika Artmann** analyses two scenes from the US series *Crazy Ex-Girlfriend* to illustrate how the intersection of Jewishness, whiteness and gender is performed in contemporary popular representations of Jewish characters and how the historical and site-specific complexities of stereotypical connotations are inscribed in them.

In „White + Jew ≠ „WHITE JEW“. Zur Intersektion von Jewishness und Whiteness“ analysiert **Annika Artmann** zwei Szenen aus der US-Serie *Crazy Ex-Girlfriend*, um zu veranschaulichen, wie die Überschneidung von Jüdischsein, Weißsein und Geschlecht in zeitgenössischen populären Darstellungen jüdischer Charaktere aufgeführt wird und wie die historischen und ortsspezifischen Komplexitäten stereotyper Konnotationen in sie eingeschrieben sind.

Johann Pibert analyses selected scenes from Madonna's *Celebration Tour* with regard to his film-psychological experience matrix. Through his analysis, Pibert intends to introduce an affective concert psychology that focuses on pop concerts and discusses the degree of intensity in concert experiences.

Johann Pibert analysiert ausgewählte Szenen aus Madonnas *Celebration Tour* hinsichtlich seiner filmpsychologischen Erfahrungsmatrix. Mit seiner Analyse möchte Pibert eine affektive Konzertpsychologie einführen, die sich auf Popkonzerte konzentriert und den Intensitätsgrad von Konzerterlebnissen diskutiert.