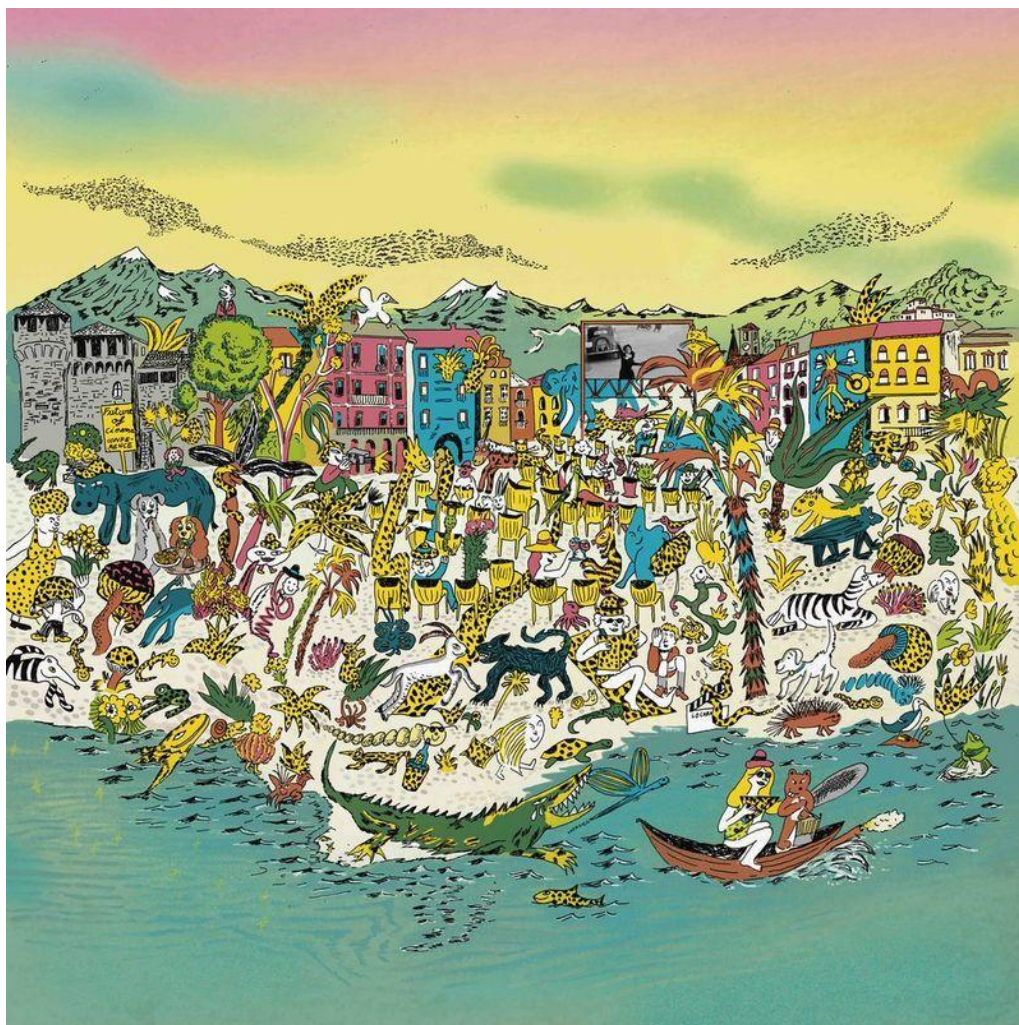




The Future (of) Together

Community, Collaboration and Co-presence in Cinema

2026 Future of Cinema Conference | Locarno79 | August 10–12, 2026

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What does it mean to experience cinema *together* — and what forms of community can cinema create, sustain, and imagine? **The Future (of) Together** is the third edition of the Future of Cinema Conference at Locarno Film Festival, jointly organized by Locarno Factory and Università della Svizzera italiana (USI). Taking place during the 79th edition of the Festival — made possible with the support of the Swiss National Science Foundation — the Conference is a central platform for critical dialogue and creative exploration of the future of cinema.

Cinema has always been an art of the commons: built from shared archives, sustained by collective memory, and capable of imagining community at the scale of the planetary. Yet that commons is under pressure. At a moment when screens have multiplied and audiences have fragmented — when algorithmic feeds individualize what we watch and global crises test the bonds of solidarity — the idea of *being together* through cinema has never felt more urgent or more contested. What forms of community does cinema make possible? What new modes of collaboration are emerging between filmmakers, communities, and machines? And what does genuine co-presence — physical, virtual, or hybrid — mean for the future of the moving image?

The conference explores these questions through four interconnected themes:

— Moving Ecologies of Planetary Coexistence

How do film and the moving image dwell within, and advocate for, the marginal landscapes at the edge of planetary urbanisation, across ecology, decolonial ethics, and the coexistence of human and non-human worlds?

— Fractured Subjects, Hybrid Futures

When screens glitch, systems fail, and our sense of self feels increasingly unstable, could fragmentation itself be where new forms of individual and shared lives take root?

— A Common Palimpsest: Rethinking the Archive

How can we share and retransmit archival knowledge collectively across layers of time and media?

— Embodying Together

What new forms of knowing, feeling, and being-with-others does the act of collective making open up?

Through panels, screenings, performances, and live events, **Future (of) Together** asks not only how cinema represents community, but how it *creates* community. The conference builds on *The Future of Survival* (Locarno77) and *The Future of Reality* (Locarno78), turning toward the relational fabric that makes cinema truly fulfilling.

The evening programs are open to all. The daytime program is primarily reserved for conference presenters, students of REAL Academy, and participants of Locarno Academy and BaseCamp.

An initiative of the Locarno Film Festival and Università della Svizzera italiana (USI), organized through the project The Video Essay: Memories, Ecologies, Bodies, funded by the Swiss National Science Foundation.

MONDAY 10.8.2026

OPENING SESSION - BASECAMP AT CASTELLO VISCONTEO, LOCARNO

19:00 Welcome by Locarno Factory & Università della Svizzera italiana (USI)

Words Withheld

A lecture performance by **Maryam Tafakory** (Locarno Residency 2025).

Moderated by Jonathan Ali

The works of Jarman Award-winning artist Maryam Tafakory are gripping meditations on resistance, erasure, and desire. In this lecture performance, Tafakory excavates speculative histories of intimacy and activism censored from official records. Her tactile, sensory assemblages reflect on the limits of representation while unsettling the West's reductive understandings of Iranian life and history.

20:30 **There's Something Missing**

An interactive sound experiment with **Neozoon** (*Together*, Pardi di domani official selection) and **Goccia di Voci** polyphonic choir

Building on their film TOGETHER (Pardi di Domani 2026), NEOZOON invites us to a gathering in which individual voices slowly merge into a shared sound. Accompanied by Clara Tadini and Oskar Boldre from the polyphonic choir Goccia di Voci, individual experiences dissolve through tonal listening into a collective resonance.

TUESDAY 11.8.2026

DAYTIME SESSIONS — CINEMA RIALTO

10:00–12:30 **Moving Ecologies of Planetary Coexistence**

How do film and the moving image dwell within, and advocate for, the marginal landscapes at the edge of planetary urbanisation, across questions of ecology, decolonial ethics, and the coexistence of human and non-human worlds?

With: **Ursula Biemann**; **Hira Nabi**; **Äsel Kadyrkhanova**. Co-moderated by **Silvia Cipelletti & Nitin Bathla**

12:30–14:00 **Lunch Break**

14:00–16:30 **Fractured Subjects, Hybrid Futures**

When screens glitch, systems fail, and our sense of self feels increasingly unstable, could fragmentation itself be where new forms of individual and shared lives take root?

With: **Rosa Menkman**; **Alan Warburton**; **Dayna McLeod**. Moderated by **Marine de Dardel**

EVENING SESSION — BASECAMP AT CASTELLO VISCONTEO, LOCARNO

19:30–21:00 **CAMP (Cinema About Many People)**

A lecture performance by **Shaina Anand (CAMP)**. Moderated by Jonathan Ali

Taking both the "impure art" of cinema and Third Cinema as priors, CAMP traverses two decades of critical practice to rethink the moving image as a shared infrastructure. Working across film, broadcast, television, CCTV, archives, software, and networks, they intervene in every stage of an image's life—from recording and editing to circulation, exhibition, archiving, and reception—redistributing agency between people, machines, and publics. This talk asks what cinema can become when it is

made with, by, and about many people, and how such a practice might lay the ground for collective futures and new possibilities for documentary cinema.

21:00–21:45 √-1

Performance by **Outer (Luca Cingolani) & Bodkin (Dario Gatto)**

Interacting within an A/V ecosystem every gesture from the performers as well as the audience is read and processed by AI algorithms that continuously layer the perception of the here and now.

WEDNESDAY 12.8.2026

DAYTIME SESSIONS — CINEMA RIALTO

10:00–12:30 A Common Palimpsest: Rethinking the Archive

How do artists, archivists, scholars reshape authoritative relationships and unsettle the notion of author and subjectivity? What alternative practices and methods of transmission can we enact towards a radical collectivisation of knowledge across different media and temporalities?

With: **Shaina Anand (CAMP)**; **Sezgin Boynik**, **Olexii Kuchanskyi**. Co-moderated by **Flavia Mazzarino** and **Volker Pantenburg**

12:30–14:30 Lunch Break

14:30–17:00 Embodying Together: Videographic Workshop

An intensive hands-on workshop exploring videographic methods of co-presence and collective making. Open to conference participants.

Led by **Chiara Grizzaffi** and **Dayna Macleod**, with the **USI Future of Cinema Research Group**

EVENING SCREENING — PALACINEMA LOCARNO

21:00 Cut Together: a Video Essay Gathering

Video essays bring together clips, voices, and films to form surprising combinations with provocative effects. Some orchestrate hundreds of clips into a single rhythmic argument, or negotiate between individual and collective authorships. Others stage a dialogue across distances: letters written to filmmakers who cannot answer back, or homages that reach toward other eras or cultures. They can also turn a critical eye on what happens when images are repurposed, whether by individuals, institutions or automated systems that determine what we see.

This program gathers 12 works over 78 minutes, followed by discussion, that reflect on how the video essay can build togetherness. Several works are associated with two collectives, **Ways of Doing** and **Dear Rageuses**, who have respectively advanced innovative feminist practices of videographic research. The program is co-curated by **Chiara Grizzaffi** of Dear Rageuses and **Dayna McLeod** of Ways of Doing, with contributions by USI researchers **Silvia Cipelletti**, **Marine de Dardel**, **Evelyn Kreutzer** and **Flavia Mazzarino**, themselves members of Dear Rageuses.

The Rhythms of Rage: from Solitude to Solidarity, Barbara Zecchi, 2024, 4:51

Crochet is Sick!, Alison Peirse, 2025, 3:46

See Under: Orient, Colleen Laird, 2025, 6:44

Moving poems: a raisin in the sun, Desirée de Jesús, 2024, 2:17

gestures of thought: vibrate contact (an homage to Alan Lamb), Johannes Binotto, 2024, 3:52

Kiss me softly | crackly | sharply, Lucy Fife Donaldson, 2023, 3:18

skin writing, Occitane Lacurie, 2026, 13:00

Image Empire, Alan Warburton, 2026, 3:36

Filmic Images and Digital Frames: A Desktop Playthrough, Clémence Follea, 2026, 11:03

Dear Barbara Loden: Reconsidering Wanda, Sadia Quraeshi Shepard, 2024, 9:01
Speculative Queer Autoethnography in Desert Hearts, Dayna McLeod, 2023, 5:37
The Passion of Giovanna (excerpt), Dear Rageuses, 2026, 11:00

An Installation for the Future (of) Together:

Vis-à-Vis / Twice Told

Wed 6.8. – Thurs 14.8. | 11:00-20:00 |

2nd Floor - Museo Casorella, Screening Room | Free Admission

A changing daily series of audiovisual works by Äsel Kadyrkhanova, Shaina Anand (CAMP), Ursula Biemann, Nitin Bathla & Klearjos E. Papanicolau, Ute Holl & Peter Ott, Rosa Menkman, Hira Nabi, Felix Sobolev set in dialogue with one another, offering space for deeper reflection on the theme of togetherness. Topical threads – a book, a road, microcosms, plants, cable television, algorithms – interweave across different times, geographies, milieus, media and resolutions. *Vis-à-Vis / Twice Told* invites reflection on what it means to watch, narrate and think collectively: each work brings its own singularity to this cohort of video works, and carries an imprint of the others it meets. Each daily program pairs two resonant works in dialogue, giving togetherness and chorality a formal shape within the installation itself. Each work is told twice, across two screens, within this spatial encounter.

CONTRIBUTORS

Shaina Anand (CAMP) has run an independent film and art practice since 1999. She co-initiated CAMP (<https://studio.camp>) in 2007, the Pad.ma footage archive in 2008, and the [Indiaincine.ma](https://indiancine.ma) archive in 2013. Her practice emerges from a located critique of documentary film, forms of address, imaging and communication technologies and infrastructures of control expanding into methods that engage subject awareness, performativity, collectivity, and archives.

Nitin Bathla is Group Leader in Infrastructure Geography at the University of Zurich. He is the author of the award-winning book *Researching Otherwise: Pluriversal Methods for Urban and Landscape Studies* and the critically acclaimed documentary *Not Just Roads*. He serves as an editor at *Urban Geography* and the *Urban Political Podcast*. His research is situated in the field of urban political ecology, and his work combines transdisciplinary academic inquiry with artistic practices.

Ursula Biemann is an artist, author, and video essayist. Her practice is research oriented and involves fieldwork in remote locations from Greenland to Amazonia, where she investigates climate change and the ecologies of oil, ice, forests, and water. She published *Forest Mind* with Spector Books (2022), and the audio-visual online monograph *Becoming Earth* about her ecological video works from 2011–25. Biemann has had recent solo exhibitions at MUAC, Mexico City (2024) and at MQ Freiraum, Vienna (2024). Her work has also featured in international art biennials and major museum exhibitions worldwide.

Johannes Binotto is Professor of Cultural and Media Studies at the Lucerne School of Art and Design and teaches comparative literature and culture at the University of Zurich. He is also an experimental filmmaker and video essayist. His research includes studies on film technology and the unconscious, and he co-leads the Swiss National Science Foundation-funded project “The Video Essay: Memories, Ecologies, Bodies” (2024-2027). He wrote his PhD on the psychoanalytic uncanny as space in arts, literature and film. His current work explores video essays in academic research and teaching through the collaborative platform videoessayresearch.org.

Sezgin Boynik is a theorist and publisher based in Helsinki, where he runs Rab-Rab Press, an independent publishing platform combining experimental art and left-wing politics. He is also co-founder of Pykë-Presje in Prizren, Kosovo, an alternative space building an archive and library, emphasizing local histories of people’s movements. He holds a PhD on the cultural politics of Novi Film in Yugoslavia between 1963 and 1972, and has published on experimental film, anti-fascism, punk, communism, and the avant-garde.

Luca Cingolani is a multimedia artist and technologist whose work pushes media to their extreme expressive limits. By questioning the familiarity of the phenomenal, he creates synesthetic crossovers that challenge traditional notions of identity. His research currently focuses on the intersection of real-time neural architectures (Stable Diffusion) and spatial sensing, developing workflows that transform Generative AI into a performative, low-latency instrument for live environments.

Silvia Cipelletti obtained her Master's degree at the Academy of Architecture in Mendrisio (AAM). She currently works as a PhD candidate for the research project *The Video Essay: Memories, Ecologies, Bodies*, funded by the Swiss National Science Foundation (SNSF, 2024-2027), and as a teaching assistant for theoretical courses that investigate the interface between architecture and visual media. She is also affiliated as research associate to the Laboratory of the History of the Alps LabiSAIp in Mendrisio, works as guest lecturer at the Royal Danish Academy in Copenhagen, and curates workshops on film and narrative building at the AAM Mendrisio.

CAMP has produced significant work in film and video, electronic media, and public art, characterised by a hands-on, non-alienated relation to technology. Their films and art works enter large social and technical assemblies—energy, communication, transport, surveillance, ports, ships, and archives—treating them as unstable and contestable technologies, and as both medium and stage for artistic activity. Their work has been exhibited and screened internationally at museums, biennials, film platforms, and in streets and markets worldwide.

Marine de Dardel is an architect, visual artist, and media scholar. She studied architecture at the Swiss Federal Institute of Technology in Zurich (ETHZ) and creative coding at the Zurich University of the Arts (ZHdK). She is currently a doctoral researcher member in the research project *'The Video Essay: Memories, Ecologies, Bodies'* funded by the Swiss National Science Foundation (SNSF) in collaboration with Lucerne University of Applied Sciences and Arts (HSLU), Università della Svizzera Italiana (USI) and the Locarno Film Festival.

Dario Gatto is a composer, musician and sound artist based in Milan. His approach to music extends through many genres including noise, grime, electronics, shoegaze and dark ambient. His main outputs are *bod kin* and *MORRR*, also performing with live coding in *Supercollider*. His sonic research is grafted onto a cross between fragile rhythms, heavy harmony and harsh-noise, where a post-structuralist nature with indefinite tempo emerges. He publishes with the labels MFZ records and regularly collaborates with *19'40"*. He's co-founder of the *LasheK Collective* and of the *Liminale* collective in Turin. He's also co-founder of the 377073-QÄF experimental project.

Goccia di Voci, founded by Oskar Boldre and Karin Witzig in 1996, is comprised of four choirs based in Locarno, Zurich, and Solothurn. *Goccia di Voci* was born with the aim of merging the sacred and playful aspects of singing beyond conventional boundaries. Using the voice as an instrument allows for the invention of new languages of vocal colors, transforming the choir into a true orchestra of timbres.

Chiara Grizzaffi is an Assistant Professor at IULM University in Milan. She is the author of the volume *I film attraverso i film. Dal 'testo introvabile' ai video essay* (2017) and co-curator, with Rocco Moccagatta, of *Mino Guerrini. Storia e opere di un arcitaliano* (2022). She is co-editor of *[in]Transition* and associate editor of *Cinergie*.

Ute Holl has been publishing editor, documentary filmmaker, member of the collective *Medienwerkstatt Freiburg* and commissioning editor for film and theater at NDR Hamburg. After completing a book on the history of cinema perception, she focussed on academia and has been a dedicated Professor of Media Aesthetics at Bauhaus University, Weimar, then at the University of Basel, Switzerland. In 2026, she has returned to filmmaking and freelance writing.

Äsel Kadyrkhanova (PhD) is a visual artist and researcher whose work explores memory and trauma in post-Soviet, postcolonial contexts. Her works have been exhibited at *Framer Framed* (Amsterdam), *QAGOMA* (Brisbane), *Centre for Contemporary Art* (Glasgow), *MillCHAT Foundation* (Hong Kong), *documenta 15*, among other venues. Her writing has appeared in *Cinema and City in the Era of Planetary Urbanisation* (Jovis, 2026), *Stalinism in Kazakhstan* (2021), among other edited volumes.

Evelyn Kreutzer is a media scholar, video essayist, and curator, based in Lugano, Switzerland, and Berlin, Germany. Together with Kevin B. Lee (Lugano) and Johannes Binotto (Zurich/Lucerne), she co-leads the research group *The Video Essay: Memories, Ecologies, Bodies*, funded by the Swiss National Science Foundation (SNSF, 2024-2027). She serves as Associate Editor for *[in]transition: Journal of Videographic Film and Moving Images Studies* and as co-editor of the *Videography* series in *Zeitschrift für Medienwissenschaft*. Her audiovisual book *Televising Taste* is forthcoming with *Lever Press*.

Olexii Kuchanskyi is an independent moving image programmer and researcher at *eikones—Centre for the Theory and History of the Image*, University of Basel. Her research interests concern the relations between audiovisual media and environment in Soviet history, as well as the critical film archival practice. She has (co-)conveyed moving image programs and exhibitions for the *Kyiv*

Biennial, Coalmine–Raum für Fotografie (Winterthur), e-flux Film & Screening Room (NYC), BAK–basis voor actuele kunst (Utrecht), diffrakt–centre for theoretical periphery (Berlin), and Zacheta — National Gallery (Warsaw), among others.

Kevin B. Lee is a filmmaker and media researcher who has produced nearly 400 video essays exploring film and media. His award-winning *Transformers: The Premake* introduced the “desktop documentary” format. His work has screened at the Museum of Modern Art, Berlinale, and International Film Festival Rotterdam, as well as websites such as The New York Times and Mubi. He is the Locarno Film Festival Professor for the Future of Cinema and the Audiovisual Arts at Università della Svizzera italiana (USI). He co-leads the Swiss National Science Foundation research project “The Video Essay: Memories, Ecologies, Bodies.”

Dayna McLeod is a queer media artist-scholar who actively engages queer and feminist approaches to research-creation through art and media. She is part of a collaborative videographic project, *Ways of Doing*, which fosters an ethical praxis of audiovisual research. Her work has been published in *Teknokultura: Journal of Digital Culture and Social Movements*, *Intermediality: History and Theory of the Arts, Literature and Technologies*, *Exertions*, *The Journal of Autoethnography*, *Theatre Research in Canada*, *Framework: The Journal of Cinema and Media*, and other publications..

Flavia Mazzarino obtained her Master’s degree in Visual Arts from Luav University in Venice and the HfG Karlsruhe, with a thesis on Harun Farocki. She is currently a PhD candidate at the Università della Svizzera Italiana under the supervision of Kevin B. Lee, with whom she has taught courses on video essays, audiovisual futures, and film festivals. Since 2021, she has been collaborating with Palestinian filmmaker Kamal Aljafari, producing his four most recent films, including *A FIDAI FILM* (2024) and *WITH HASAN IN GAZA* (2025).

Rosa Menkman is a Dutch artist and researcher of resolutions. In her written research, Rosa focuses on noise artifacts that result from accidents in both analog and digital media. she published *Glitch Moment/um* (2011), a book on the exploitation and popularization of glitch artifacts and *Beyond Resolution* (2020), about how the standardization of resolutions results in the obfuscation of alternative ways of rendering. Since 2023, she has been running the Im/Possible Lab at HEAD Geneva.

Hira Nabi is a visual artist and filmmaker. She works with cinema, performance, and writing to think with her collaborators on the disappearance of multi-worlds, afterlives, plural temporalities, labour infrastructures, linking histories of colonial extraction with ongoing violence, and articulating gestures of care to find justice and dignity, alongside survival. Gathering and archiving testimonials in the wake of destruction and extinction make up an important part of her practice. In her work, witnessing is a charged act of radical possibility, holding immense potential for collective responsibility and love.

NEOZOON is a feminist art collective founded in 2009 in Berlin and Paris. Their practice is rooted in collage, exploring speciesism in the Anthropocene through the appropriation and recontextualization of found footage from digital archives and social media.

Peter Ott was founding member of Abbildungszentrum in Hamburg and subsequently of the production company abbildungszentrum OHG. Peter has made several films between fiction and documentary and has been Professor of Film & Video at the Merz Akademie in Stuttgart from 2007 to 2025. He regularly works with the theater-troupes Ginterdorfer Klößen and Schwabinggrad Ballett. Currently, he heads the Department for Film and Media of the Freie Akademie der Künste Hamburg.

Volker Pantenburg is Full Professor of Film Studies at the University of Zurich since August 2021. He studied comparative literature, political science and philosophy at the University of Bonn (1993-1998) and holds a PhD from the Westfälische Wilhelms-Universität Münster. He was successively a Research Associate at the DFG Collaborative Research Center at the Free University of Berlin, Junior Professor for image theory with a focus on moving image research at the Bauhaus University Weimar (2010-2016). and Professor of film studies at the FU Berlin (2016-2021). Since 2024 he is the director of the SNF project “Paranational Cinema - Legacies and Practices”.

Klearjos E. Papanicolau was born in 1989 in Mexico City, Mexico. As a filmmaker and university lecturer, he specialises in urban and sensory ethnographic research methods. His films include *The Seven Sisters Indoor Market* (2016) and *The Disappearance of Robin Hood* (2018). He also co-directed *Not Just Roads* (2021) with Nitin Bathla, which won the Society of Architectural Historians' 2022 Film and Video Award, and *Hot Cold Wet Dry* (2026) with Marios Kleftakis, which premiered at

the 28th Thessaloniki Documentary Film Festival. He teaches audiovisual ethnography to architecture students at ETH Zurich (Swiss Federal Institute of Technology).

Felix Sobolev (1931–1984) was a documentary filmmaker and founder of the informal Kyiv School of Popular Science Film, whose work combined methods of cybernetic pedagogy, experimental psychology, and information theory. In the 1960s and 1970s he made a series of groundbreaking science films that won multiple awards at international film festivals and became box office hits in the USSR.

Maryam Tafakory, born and raised in Iran, works with film and performance, bringing together poetry, speculative nonfiction, and archival material to dissect veiled acts of erasure: of bodies, intimacies, and histories. She was the 2024 winner of Film London Jarman Award. Solo screenings of her work include MoMA (New York), BOZAR (Brussels), National Gallery of Art (Washington, DC), and Academy Museum (Los Angeles), among others.

Alan Warburton is an applied media theorist working directly with CGI, AI, XR, VR and ML between art, industry and academia. An advocate of digital literacy and the creative industries, his video essays discuss software, labour, gender and visual epistemology and are fixtures in university curriculums worldwide. His work is archived by the British Film Institute and has featured in Neural, the Financial Times, The Guardian and Filmmaker Magazine.

CONFERENCE ORGANIZERS:

Institute of Media and Journalism (IMeG), Università della Svizzera italiana (USI)

Kevin B. Lee, Silvia Cipelletti, Marine de Dardel, Evelyn Kreutzer, Flavia Mazzarino, Sofia Pasotti

Hochschule Luzern (HSLU)

Johannes Binotto

Locarno Factory

Stefano Knuchel, Gaia Quattrini, Justine Knuchel, Francesco DiBiasi

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THE FUTURE OF CINEMA BOOK SERIES

The Future of Cinema Conference extends beyond the Festival into a book series developed with Diaphanes, with the support of the Swiss National Science Foundation. Each volume gathers essays, public conversations, and audiovisual works from the conference into a lasting record of its insights.

The Future of Survival (2025)

Edited by Kevin B. Lee

Drawn from the first conference, the volume asks how cinema survives, and how it might help us survive, in a world shaped by cultural, political, and environmental crisis. It gathers written contributions with six original video essays produced on site in Locarno.

The Future of Reality (2026)

Edited by Kevin B. Lee, Flavia Mazzarino, and Marine de Dardel

What counts as reality when images can be generated, manipulated, and circulated with unprecedented ease? 15 original contributions move across non-fiction storytelling, generative media, embodied perception, ecological awareness, and the politics of memory.

Both volumes are on sale during the Festival and on the Locarno Film Festival website (locarnofestival.ch).