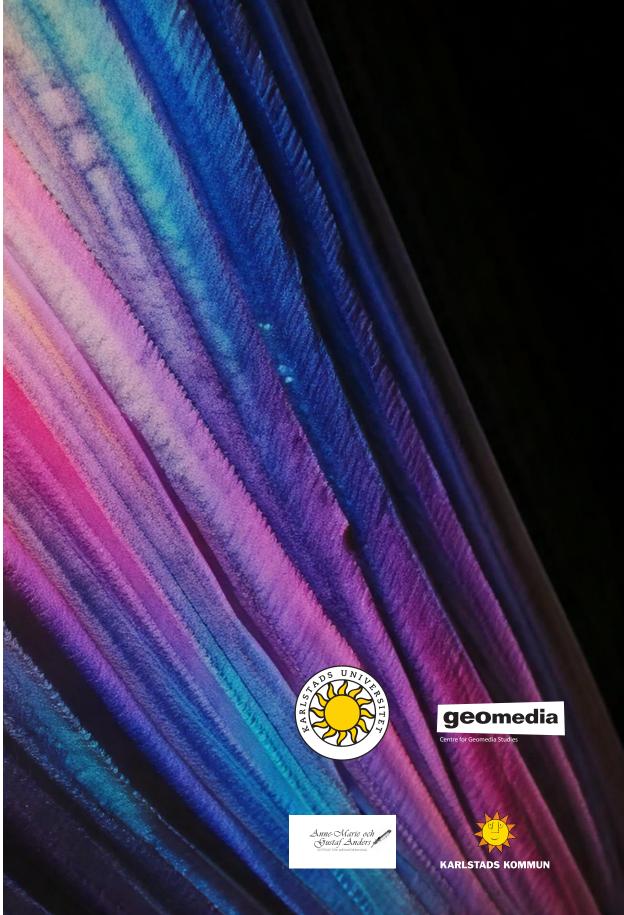**geomedia**

17—19 September 2025

TRANS FORM ING PASS IONS

**6th International Geomedia Conference
Karlstad University, Sweden**

BOOK OF ABSTRACTS

TRANS FORM ING PASS IONS

WELCOME TO
TRANSFORMING PASSIONS!
6th International Geomedia Conference

It is a joy to welcome you to **Transforming Passions**, the 6th International Geomedia Conference, as we celebrate the 10th anniversary of this conference series. This milestone invites us to honor what has been accomplished over the past decade and to envision further directions for the years ahead.

More than a conference, **Transforming Passions** is a meeting ground where researchers, artists, and practitioners come together to exchange ideas, experiment with methods, and share creative formats. It is a space for dialogue that stretches across disciplines and perspectives, opening new ways of thinking about the relationships between media, space, culture, and the arts. Your participation is what makes this gathering vibrant. By joining us, you contribute to conversations and synergies that will carry Geomedia Studies into the future while celebrating the paths that have brought us here.

We are grateful to Karlstad University and to our external partners for the support we have received for hosting this conference, as well as to everyone who has contributed to the conference preparations during the past year.

Once again, welcome to **Transforming Passions**, the 6th International Geomedia Conference 2025. We look forward to inspiring exchanges, meaningful encounters, and to marking this special anniversary with you!

Conference Team

Georgia Aitaki, Conference Director
Doris Posch, Conference Co-Director
André Jansson, Director of the Centre for Geomedia Studies
Richard Ek, Head of Scientific Committee

Anders Zenander, Printing Office
Anna Sjöberg, Graphic Design
Christer Mellberg, IT Support
Ellinor Klockare, Administration
Erik Andersson, IT Support
IA Maria Sköld, Printing Office
John Ivan, Multimedia Development
Jonathan Strandlund, Communication Office
Kent Sjökvist, Technical Service
Maria Kull, Conference Unit
Martin Lindkvist, Multimedia Production
Monica Hed Dahl, Economy
Rickard Fallqvist, Printing Office

Scientific Committee

Doris Posch, Georgia Aitaki, Linnea Saltin, Richard Ek, Svetlana Chuikina

Acknowledgements

Lena Grip, Linda Ryan Bengtsson, Management Team of the
Centre for Geomedia Studies and our Conference Volunteers

CONFERENCE SCHEDULE

PRE-CONFERENCE DAY

TUE 16 Sep 2025

19.00	Pre-Conference Mingle
	Guldapan, Östra Torggatan 13, Karlstad

CONFERENCE DAY 1

WED 17 Sep 2025

09.00–12.00	Pre-Conference Workshop for PhD/Doctoral Students
	Monitorn – KaU City, Drottninggatan 5, Karlstad
12.00–17.00	Conference Registration
	Arenan – Karlstad City Library/Stadsbiblioteket,
	Västra Torggatan 26, Karlstad
13.00–13.15	Conference Opening and Welcome
	Arenan – Karlstad City Library/Stadsbiblioteket,
	Västra Torggatan 26, Karlstad
13.15–14.45	Keynote with Jyoti Mistry, Film Screening
	Loving in Between and Discussion
	Arenan – Karlstad City Library/Stadsbiblioteket,
	Västra Torggatan 26, Karlstad
14.45–15.15	Coffee Break/Fika
15.15–16.15	Keynote with Denise Ferreira da Silva and Discussion
	Arenan – Karlstad City Library/Stadsbiblioteket,
	Västra Torggatan 26, Karlstad
16.15–16.45	Coffee Break/Fika
16.45–18.15	Film Screening *Ancestral Clouds Ancestral Claims* followed by a Conversation with the Filmmakers and Artists Arjuna Neuman, Denise Ferreira da Silva and Jyoti Mistry
	Arenan – Karlstad City Library/Stadsbiblioteket,
	Västra Torggatan 26, Karlstad
19.00	Welcome Reception and Mingle
	Isola – Hotel Fratelli, Drottninggatan 17, Karlstad

CONFERENCE DAY 2

THU 18 Sep 2025

09.00–13.00	Conference Registration
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
09.30–11:00	PARALLEL SESSIONS T
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
11.00–11.30	Coffee Break/Fika
11.30–13.00	PARALLEL SESSIONS R
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
13.00–14.30	Lunch
	Solsta Inn – Karlstad University, Universitetsgatan 2, Karlstad
14.30–16.00	NODE Panel with Stina Bengtsson
	followed by a Conversation with Karin Fast and Paul Adams
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
16.00–16.30	Coffee Break/Fika
16.30–18.00	PARALLEL SESSIONS A
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
19.00	Conference Dinner
	with a Performance by Status Queer
	Elite Stadshotellet, Kungsgatan 22, Karlstad

CONFERENCE DAY 3

FRI 19 Sep 2025

09.00–10.30	PARALLEL SESSIONS N
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
10.30–11.00	Coffee Break/Fika
11.00–12.30	PARALLEL SESSIONS S
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
12.30–14.00	Lunch
	Solsta Inn – Karlstad University, Universitetsgatan 2, Karlstad
14.00–15.30	Keynote with Annette Hill
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
15.30–16.00	Coffee Break/Fika
16.00–17.30	Closing Plenary with Erika Polson, Jenny Sundén,
	Kaarina Nikunen and Paul Adams
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
17.30–18.00	Conference Closing and Farewell
	House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad
19.00	Dinner and Closing Party
	Good Guys Brew, Tynäsgatan 10B, Karlstad

KEYNOTES AND
INVITED SPEAKERS
ARTISTS AND EVENTS

WED 17 Sep 2025, 13.15–14.45
Arenan – Karlstad City Library/Stadsbiblioteket

Keynote with Jyoti Mistry
Film Screening *Loving in Between*
and Discussion
Chair: Doris Posch

Passionate Solidarities: From Queer Futurity to Transformative Recognition

Inspired by the possibilities of the "not-yet-here" conceived in queer futurity (José Esteban Muñoz, 2009) this presentation coupled with a screening of *Loving In Between* (Jyoti Mistry, 2023) seeks to return to the expanded ideas of queer politics. Queer in its connection to passion is neither regulation nor obsession that thwarts political transformation but a quest for worldmaking through collective solidarities. The presentation focuses on the possibilities of new cultural forms and subjectivities conceivable through a politics of recognition, from intimate relationships to political, cultural and legal spheres with the vision to facilitate societal transformation. What is the role of the researcher, scholar and artist in making the world to come? What are the political, environmental and cultural means through which these possibilities may be achieved? Can queer futurity be a politics for transforming recognition through passion, for a shared vision of humanity that exceeds our current condition?

Jyoti Mistry (PhD) is Professor in Film at HDK-Valand at University of Gothenburg. She works with film as a research form and mode of artistic practice. She has made critically acclaimed films in multiple genres, and her installation work draws from cinematic traditions but is often re-contextualized for galleries and museums that are outside of the linear cinematic experience. Most recent: *Loving in Between* (2023) premiered at Locarno International Film Festival and *Cause of Death* (2020) premiered at Berlinale International Film Festival. Her current research focus is on indigenous Sámi schools in Sweden's colonial history. Recent publications: International Journal of Film and Media Arts: *Transversal Entanglement - Artistic Research in Film* (2022) and a special issue of Film Education Journal *Decolonising Film Education* (June 2022). From 2021-2024 she was editor-in-chief of PARSE (Platform of Artistic Research in Sweden). In 2016, she received the Cilect Teaching Award for innovation in film research and pedagogy and in 2022 was awarded Sweden's FilmForm prize. She has supervised numerous creative arts PhDs at HDK-Valand and the Wits School of Arts, University of Witwatersrand in South Africa. From August 2024 to September 2025, Mistry is Leverhulme Visiting Professor at SOAS (University of London).

Photo: Jyoti Mistry
Credits: Anna Kazimierczak

Loving in Between

by Jyoti Mistry
Austria/South Africa, 2023, 18 min.

Loving In Between is inspired by the poem *Advice* by Langston Hughes: "Folks, I'm telling you, birthing is hard and dying is mean – so get yourself a little loving in between."

Between birth and death, is the power to love and live. Political rules, religious orders, social norms and cultural taboos control who we love and how we love. The right to love, is controlled and regulated by how we live. But the erotic has the power to emancipate. With spoken word and archive sources, love is unboxed from categories in queer expression and a celebration of eros as the power to change our attitudes to life and to allow others to live their lives without judgment or prejudice.

After When *I Grow up I Want to be a Black Man* (2017) and *Cause of Death* (2020), *Loving In Between* is Jyoti Mistry´s last part of her archival trilogy on race, sex and gender. She brings back her collaborators of the two previous films, spoken word artists Kgafela oa Magagodi and Napo Masheane and creates through archival film footage, animation and poetry a visual experimental stream of consciousness. Following the work of Kara Keeling, we can read Jyoti Mistry's trilogy conclusion as recordings of queer times (past) that use new media and technology to create an exploration of "queer times, Black futures." In doing so, it opens revitalized futures in which previously unthinkable imaginations can be conjured up.

Filmstills *Loving In Between*

WED 17 Sep 2025, 15.15–16.15
Arenan – Karlstad City Library/Stadsbiblioteket

Keynote with Denise Ferreira da Silva and Discussion

Chair: Doris Posch

For more information please visit the website:
www.kau.se/transformingpassions

Photo: Denise Ferreira da Silva

Denise Ferreira da Silva is the Samuel Rudin Professor in the Humanities at the Department of Spanish and Portuguese Languages and Literatures, New York University. Her artistic and academic work reflect and speculate on questions crucial to contemporary philosophy, political theory, black thought, feminist thought, and historical materialism. She is the author of Unpayable Debt (2022), Dívida Impagável (2019), and Toward a Global Idea of Race (2007). Her articles have been published in journals such as Social Text; Theory, Culture & Society; philoSOPHIA; Griffith Law Review; Theory & Event and The Black Scholar, among others. Her artworks include the films Serpent Rain (2016), 4 Waters: Deep Implicancy (2018) and Soot Breath /Corpus Infinitum (2020), with Arjuna Neuman and Poethical Readings and Sensing Salon, with Valentina Desideri. She has taught at UC San Diego, University of British Columbia, and Queen Mary-University of London and visited Birkbeck-University of London, University of São Paulo, Université de Paris VIII and is currently an Adjunct Professor at Monash University Architecture, Design, and Art and a faculty at the European Graduate School.

Film Screening
Ancestral Clouds Ancestral Claims
followed by a Conversation with the Filmmakers and Artists Arjuna Neuman, Denise Ferreira da Silva and Jyoti Mistry

Chair: Doris Posch

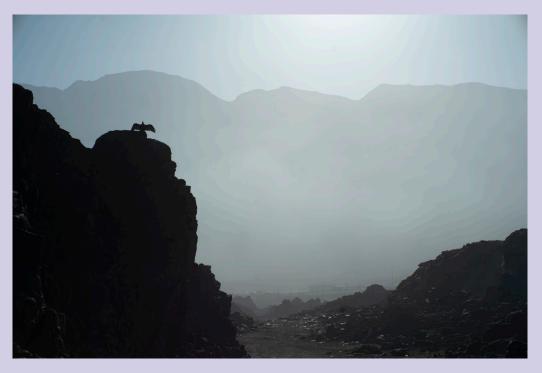## *Ancestral Clouds Ancestral Claims*
by Arjuna Neuman & Denise Ferreira da Silva, Germany/Austria, 2023, 49 min.

Ancestral Clouds Ancestral Claims is the latest part of a series called "Elemental Cinema." Each film in this series is dedicated to one of the four classical elements: earth, water, fire, or air. In it, the artists have developed an approach that takes matter, material, and the elemental as its starting point – aspects which continue to be neglected and suppressed by the globally dominant order of thinking and being.

In doing so, Denise Ferreira da Silva's and Arjuna Neuman's work undermines ways of thinking about and relating to the Earth that have been shaped by European colonial modernity. They show that categories and distinctions that might seem self-evident to us – such as the interiority of the subject versus the exteriority of its surrounding – underlie a profoundly violent, unequal, racist world. *Ancestral Clouds Ancestral Claims* turns the spotlight on the persistence, though in altered form, of this modern relation to the Earth in the history of neoliberalism and one of its defining early episodes: Chile under the Pinochet dictatorship.

Filmstill *Ancestral Clouds Ancestral Claims*

Filmstill *Ancestral Clouds Ancestral Claims*

The experimental essay film was shot in Chile's Atacama Desert; the wind – air is the classical element taken up in this part of the series – travels from the Sahara to the Amazon and along the Pacific coast. Like the film's off-screen voices, the composition and movement of material reality tells stories of migration and displacement, but also of another geography drawn by the winds.

By thinking with matter, the artists dig up and experiment with the soil of what supposedly is. Alongside and beyond the critique of, for example, history or politics, they thereby allow to reimagine reality beyond a constitutively violent world.

Photo: Arjuna Neuman

Arjuna Neuman is an artist, filmmaker, and writer. His films and installations have been shown internationally, including the Berlin Biennial, Manifesta, Venice Biennial, Sharjah Biennial and in museums such as Centre Pompidou, Madre Museum, MAAT, MACBA, Kunsthalle Wien, Whitechapel Gallery, Kunsthal Extra City, and Munch Museum.

As a writer he has published works in Relief Press, The Journal for New Writing, VIA Magazine, Art Voices, LEAP, Hearings Journal, World Records and e- flux.

He works with the essay form with a multi-perspectival and mobile approach where 'essay' is an inherently future-oriented and experimental mode, becoming the guiding principle for research and production, which shifts between the bodily, haptic, and affective through to the geopolitical, planetary and cosmological.

Filmstill *Ancestral Clouds Ancestral Claims*

Photo: Arjuna Neuman
and Denise Ferreira da Silva

Arjuna Neuman and Denise Ferreira da Silva's collaboration includes the film *Serpent Rain* (2016), 4 *Waters-Deep Implicancy* (2018), *Soot Breath//Corpus Infinitum* (2020). Their films have been exhibited at major art venues, such as the Pompidou Center (Paris), Whitechapel Gallery, The 56th Venice Biennale, The Haus Der Kulturen Der Welt (Berlin), Centre for Contemporary Art (Glasgow), Julia Stoschek Collection (Dusseldorf), Arnhem Museum (Netherland), and more. Their films have been screened at Berlinale Forum Expanded, Images Festival Toronto, Docslisboa, Pravo Lujdski and more. They were the 2021 feature artists at the Flaherty Seminar and their work is held in the Belkin Museum Collection. In 2023, they showed the ensemble of their films at the MACBA (Barcelona) and they premiered their new film *Ancestral Clouds Ancestral Ghosts* at Kunsthalle Wien. In February 2024, they opened a retrospective of their work at the Munch Museum in Oslo; in May 2024 the Kunsthal Extra City in Antwerp opened a solo exhibition of their work. They have a forthcoming monograph published by Archive Books.

Chair:

Doris Posch is Assoc. Senior Lecturer in Media and Communication at the Department of Geography, Media and Communication at Karlstad University, Sweden. She is Deputy Head of the Focus Area Society & Sustainability | Contemporary Art and Cultural Production at the Inter-University Organization Arts & Knowledges and Senior Scientist at Paris Lodron University Salzburg and Mozarteum University Salzburg, Austria. 2019-2024 Artistic Co-Director and General Manager of the International Film Festival Kaleidoskop in Vienna, Austria. Co-Founder of the curatorial collective of film cultures CineCollective. In her current research, Doris focuses on collective practices and relational agencies in film and visual cultures, and in the arts from a transcultural, intersectional and decolonial perspective.

NODE Panel with Stina Bengtsson
followed by a Conversation with Karin Fast and Paul Adams
Chair: Henrik Örnebring

Navigare necesse est:
What does it mean to (have to) navigate
our digital media world?

Navigation is a concept that today is often used to describe media users' mundane practices and approaches to the contemporary media world. Many articles and books during the last couple of years have used 'navigation' to describe what ordinary people do with news, data, algorithms and AI. The idea of navigation is often used as a way of discussing ordinary media practices in relation to the cross-platform, or high-choice, media landscape, as well as media use from a broader everyday life perspective. Brita Ytre-Arne (2023), in her recent book *Media Use in Digital Everyday Life* puts forward navigation as a metaphor to describe how people use media 'to orient [themselves] as [they] move through [their] everyday lives', underlining the routinized dimensions of media use across, and in between, social domains, and the role of digital technologies in this: practically and specifically, but also socially and existentially (2023, pp. 8-9). Other recent publications have use navigation equal to mundane media practices as well as to describe media users' struggles to curate and make sense of their own media practices. Navigation is a metaphor for how we move spatially in the digital media environment, but also for what living in shifting digital media environments feels like. This presentation takes a closer look at the recent uses within media and communication studies of the concept of navigation and its different variations and discusses what the mundane practices of navigating digital media tells us about the existential experience of living in our contemporary media culture.

Stina Bengtsson is Professor of Media and Communication Studies at Södertörn University, Sweden. She has through her career been engaged in understanding how people coexist with media from phenomenological, material, spatial and ethical perspectives. In her work she often approaches media experiences from a detailed micro perspective, aiming at understanding how the media, as practices, technologies and texts play a fundamental role in everyday life, and how it shapes and is shaped by meaning-making processes and everyday practices. Some of her most recent publications are the co-authored book *Navigating the News: Young People, Digital Culture and Everyday Life* (2024), articles such as *The Meanings of Social Media Use in Everyday Life: Filling Empty Slots*, *Everyday Transformations*, and *Mood Management* (2023), A *Phenomenology of News: Understanding News in Digital Culture* (2021), and the co-edited volume *Classics in Media Theory* (2024).

Photo: Stina Bentsson

Commentators:

Karin Fast, PhD, is Professor of Media and Communication Studies and Research Coordinator at the Centre for Geomedia Studies, Karlstad University. Her books include *The Digital Backlash and the Paradoxes of Disconnection* (2024), T*ransmedia Work: Privilege and Precariousness in Digital Modernity* (2019), and G*eomedia Studies: Spaces and Mobilities in Mediatized Worlds* (2018). She has published her research in journals such as *New Media & Society, Communication Theory*, *Journal of Computer-Mediated Communication*, *Digital Geography and Society, and Space and Culture*. Her current research includes the project *Hot Desks in Cool Places: Coworking Spaces as Post-Digital Industry and Movement* (Swedish Research Council).

Paul Adams is the Erich W. Zimmermann Regents Professor in the Department of Geography and the Environment at the University of Texas at Austin. He is the Human Geography editor for the *Annals of the American Association of Geographers* and was the founder of the Media and Communication Specialty Group in the American Association of Geographers. He holds a Ph.D. from the University of Wisconsin-Madison (1993) and has taught at Virginia Tech, SUNY-Albany, and Texas A&M University. He has also held visiting research and teaching appointments at McGill University and University of Montreal (Canada), the University of Bergen (Norway), Karlstad University (Sweden), University of Canterbury (New Zealand), and Johannes Gutenberg University (Germany). He has published over 60 peer reviewed articles and chapters and 8 sole-authored and co-authored books, including *Geographies of Media and Communication* (Wiley-Blackwell, 2009), which won the James W. Carey Media Research Award and has been translated into Chinese.

Chair:

Henrik Örnebring is Professor of Media and Communication at the Department of Geography, Media and Communication, Karlstad University. He is the author/editor of four books and numerous articles and book chapters on journalism. His main research interests are journalism history, comparative journalism studies, and journalistic work practices and working conditions across time and space. His most recent book (*Journalistic Autonomy: The Genealogy of a Concept*, with Michael Karlsson) won the 2023 Tankard Book Award and the 2024 ICA Journalism Studies Division Book Award.

with the support of NODE – The Ander Centre for Research on News and Opinion in the Digital Era

Performance by Status Queer

PEEK! Live: A Very Serious Lecture

PEEK! – a jarring coalescence of (re-)intersecting lenses to profoundly perforate the meaning of the space. Or something like that. Here for your delight and disgust we present duo Status Queer as their drag persona(-non grata)s Sinfluencer (Kolbrún Inga Söring) and The Meatbaby (Sam Message). A lecture you won't forget.

PEEK! Live is a part of Status Queer's project PEEK! where they explore drag off the stage and into the streets, the gallery and beyond in collaboration with photographer Elsa Groener.

Gothenburg-based artist duo Status Queer is a multidisciplinary collaboration between Kolbrún Inga Söring and Sam Message combining performance, social practice and spatial transformation.

Photo: *PEEK!* featuring The Meatbaby (front) and Sinfluencer (behind)
Credits: Elsa Groener

FRI 19 Sep 2025, 09.00–18.00
12-torget, House 12/Hus 12 – Karlstad University

Exhibition

Boxes/Booklets/Bonus Contents: Archival Exploration of the Multimodal Rhetoric of Video Game Packaging and Paraphernalia

Welcome to take part of an exhibition of historical video games from the **Embracer Games Archive!**

The exhibition is part of an ongoing collaboration between the archive and researchers at Karlstad University. **Boxes/Booklets/Bonus Contents** is a project in development, in which we aim to explore the rhetorical functions, both aesthetic and commercial, of video game packaging and paraphernalia through case studies of commercial, off-the-shelf games from the massive collection housed by the Embracer Games Archive, a unique and world-leading archive of video game materials located in Karlstad.

Video games are complex cultural works that communicate and interact with their players in a great variety of ways across many modalities. Especially in the early days, the **physical paratextual materials** – such as packaging, manuals, booklets, maps, gadgets, and trinkets – were central to how video games conveyed their aesthetics, themes, and narratives, and manifested their **imaginary worlds**.

With this exhibition, we try to illustrate some of the dimensions along which video game paratexts carry meaning, build worlds, and stoke and transform passions, focusing on three themes: **Transformations over time**; **transformations across space**; and **transformations across media**.

Joakim Kilman is a Lecturer in English at Karlstad University. He has also worked as a freelance video game journalist and critic for well over a decade. Currently, he teaches a course on the historical development of video game narratives.

Peter Wikström is Associate Professor of English at Karlstad University, Sweden, specialized in digital and multimodal discourse analysis, and a life-long gamer. His main areas of interest include linguistic and metalinguistic aspects of social media communication, language and gender, discourses of race and racism, and – more recently – discursive aspects of video games.

FRI 19 Sep 2025, 14.00–15.30
Geijersalen 12A138, House 12/Hus 12 – Karlstad University

Keynote with Annette Hill

Chair: Georgia Aitaki

Passions Run Deep; an infraordinary of rural communications infrastructures

The focus of this talk is on facets of passion found in rural communications infrastructures. I use an infraordinary perspective, a close up style of observation of felt spaces developed by the French scholar George Perec. The infraordinary enables a deep understanding of the taken for granted elements of infrastructures. The work roams the Silver Road, an older communications infrastructure of gravel roads winding along the Silver Creek in the forests and waterways of Ydre in Sweden. Abandoned infrastructures such as watermills spatially connected local rivers with regional forestry and agricultural work. Now, the remains are home to trees, moss, lichen and wildlife, another kind of organic infrastructure. In the same rural area new infrastructures, such as windfarms and data centres, are developed, driving engagement with streaming, gaming and AI in the political and ecological context of the green transition.

An infraordinary of infrastructures makes visible the small details that make up a bigger picture of exploitation of media and communications and the environment. Digital technologies and energy companies, backed by international investors and green tax breaks from state actors, have encroached on a rural area rich in natural resources but struggling in terms of population and economic growth. To roam the Silver Road highlights the felt experiences of local inhabitants living in a Swedish 'rust belt'. Passions run deep in daily experiences of development and decay of infrastructures. Along the lines suggested by cultural scholar David Morley, to research the footprints of communications infrastructures suggests a means of regrounding media and communications research.

Annette Hill is Professor of Media and Communications at Jönköping University Sweden and is the 2025 Ander Visiting Professor in Geomedia Studies, Karlstad University. Her research focuses on media audiences, with interests in media engagement, everyday life, genres, production studies and cultures of viewing. She is the author of 11 books, and over 90 articles and book chapters in journals and edited collections. Her most recent book is *The Routledge Companion to Media Audiences* (with Peter Lunt, 2024) and her next book is *Media Imaginaries* (with Hermes and Dawes, Intellect 2026).

Photo: Annette Hill

Chair:

Georgia Aitaki is Senior Lecturer in Media and Communication Studies and member of the Centre for Geomedia Studies at Karlstad University, Sweden. Her current research focuses on representations of societal crises, mobilities, as well as on questions pertaining to ethics and compassion, in contemporary popular culture (incl. drama, reality TV, animation, and cultural journalism). Her work has appeared in journals such as *International Journal of Communication*, *NECSUS, VIEW: Journal of European Television History & Culture*, *Media, Culture and Society*, *Social Semiotics*, *Screen*, and in a number of international anthologies.

FRI 19 Sep 2025, 16.00–17.30
Geijersalen 12A138, House 12/Hus 12 – Karlstad University

Closing Plenary with Erika Polson, Jenny Sundén, Kaarina Nikunen and Paul Adams

Chair: Cornelia Brantner

The Geomedia Coda: Passion, Place & Media

Marking the 10th anniversary of the Geomedia Conference, this closing panel gathers leading scholars to reflect on the transformative power of passion in shaping media, place, and culture. As a "coda", the session both concludes the 2025 conference and opens new horizons for the next decade of geomedia research.

Photo: Erika Polson

Erika Polson is a professor in the department of Media, Film & Journalism Studies at the University of Denver. Her critical cultural research on digital media, mobility, and placemaking is published in leading media and communication journals, as well as the (2016) book, *Privileged Mobilities: Geo-Social Media, Professional Migration, and a New Global Middle Class*. Recent projects include co-editing a Special Issue on *"Digital placemaking" in Convergence: The International Journal of Research into New Media Technologies* (2021) and articles in Special Issues in *Mobile Media & Communication* on "Homelessness and mobile media" (2023), in *Space & Culture* on "Gentrification and the right to the geomedia city" (2024), and in the *International Communication Gazette* on "Urban Places, Technologies and People: The Importance of Urban Communication for Communication and Media Studies" (2025). She is currently working on a book about how mobile and social media have changed travel and impacted places.

Photo: Jenny Sundén
Credits: Orlando G. Boström

Jenny Sundén is Professor of Gender Studies at Uppsala University and Södertörn University in Stockholm. Her work is situated at the intersection of digital media studies, gender and sexuality studies, feminist and queer theory, and affect theory. She is currently working on queerness and digital intimacy, the geopolitics of digital sexual cultures across Nordic, Baltic, and Anglo-American contexts, and the politics of pleasure. She is the author of *Hot Connections: Why Sexual Platforms Matter* (MIT Press, forthcoming, with Susanna Paasonen and Katrin Tiidenberg), *Who's Laughing Now? Feminist Tactics in Social Media* (MIT Press, 2020, with Susanna Paasonen), and *Gender and Sexuality in Online Game Cultures: Passionate Play* (Routledge, 2012, with Malin Sveningsson).

Photo: Kaarina Nikunen

Kaarina Nikunen is Professor of Media and Communication Research at Tampere University Finland. Her research interests include digital culture and datafication, affect and emotions, solidarity, migration and hate speech. Her current research explores the emerging intimacies, inequalities and vulnerabilities in data driven society with combination of computational, qualitative and ethnographic methods. She has also led several research projects on hate speech and online racism with focus on affective circulation of hate, politics of irony and gut feelings on social media context. Her book *Media Solidarities: Emotions, Power and Justice in the Digital Age* (Sage, 2019), explores critically the ways in which emotions and affect drive solidarity and political participation in the digital media landscape.

Photo: Paul Adams

Paul Adams is the Erich W. Zimmermann Regents Professor in the Department of Geography and the Environment at the University of Texas at Austin. He is the Human Geography editor for the *Annals of the American Association of Geographers* and was the founder of the Media and Communication Specialty Group in the American Association of Geographers. He holds a Ph.D. from the University of Wisconsin-Madison (1993) and has taught at Virginia Tech, SUNY-Albany, and Texas A&M University. He has also held visiting research and teaching appointments at McGill University and University of Montreal (Canada), the University of Bergen (Norway), Karlstad University (Sweden), University of Canterbury (New Zealand), and Johannes Gutenberg University (Germany). He has published over 60 peer reviewed articles and chapters and 8 sole-authored and co-authored books, including *Geographies of Media and Communication* (Wiley-Blackwell, 2009), which won the James W. Carey Media Research Award and has been translated into Chinese.

Chair:

Cornelia Brantner is a Professor in the Department of Geography, Media and Communication at Karlstad University and coordinator of the Centre for Geomedia Studies; her research spans geomedia, visual and digital communication, digitalized publics, participation, visibility/invisibility, inequality and responsibility in digitized spaces, and the mediatization of space. She leads "Digital infrastructure sovereignty: Towards a public value-based media policy for the datafied Swedish welfare state" (2022–2026), funded by the Swedish Research Council (grant 2022-05392), and is co-Principal Investigator of "From Pixels to Peace: The Role of Visual Communication in Conflict Transformation" (2025–2029), funded by the Swiss National Science Foundation (SNSF).

PARALLEL
SESSIONS
T R A N S

CONFERENCE DAY 2
PARALLEL SESSIONS T
THU 18 Sep 2025 09.30–11:00
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

T1 Mapping Affect and Experience
Chair: Lena Grip
Room: 12B149

Cartographies of Care: Digital Counter-Mapping as a Passionate Practice of Resistance and Reimagining
Jochem Gerardus Kootstra
Amsterdam University of Applied Sciences

Mapping Urban (Un)Safety: Mediated Passions, Affective Cartographies
Lisa Hillerbrand Martín
Karlstad University

Affect and Positionality in the Atlas of Peace and Conflict Cartography
Mela Žuljević
Leibniz Institute of Regional Geography
Iaroslav Boretskii
ZOis Centre for East European and International Studies, Berlin
Jana Moser
Leibniz Institute of Regional Geography

Unmapping Ousefleet and the Hidden Richness of Unrepresented Places
Doug Specht
University of Westminster

T2 Poetics of the Anthropocene I
Chair: Andrea Nagl and Markus Wintersberger
Room: 12A131/132

Within Sight but Out of Mind: How Event and Source Distance (Does Not) Shape Climate Threat Awareness
Sol Agin, Michael Karlsson
Karlstad University

Freedom in Transition?
Intergenerational Dialogue on
Planetary Boundaries and Responsibility
Christian Dorsch
Osnabrück University

From Sugar Cane to a "Vibrant Urban Symphony":
Transforming Urban Futures in Mauritius
Elisabeth Sommerlad, Veronika Cummings
Johannes Gutenberg University Mainz

Passionate about Butterflies? Species Knowledge and
Environmental Care in Singapore
Christian Ritter
Karlstad University

T3 Mobile Socialites and Passion: An Interactive Workshop
Room: Geijersalen 12A138

Magnus Andersson
Malmö University
Deniz Duru
Lund University
Maren Hartmann
Berlin University
Annette Hill
Jönköping University
Erika Polson
University of Denver

T4 Passionate Viewing
Chair: Georgia Aitaki
Room: Minerva

Locality and Reality Television: Producing (Un)Familiarity in Small-Town Sweden
Else Mikkelsen Båge
Karlstad University

Watching Alone, Feeling Connected
Jono Van Belle
Örebro University

The Passionate Viewer
Sofia Oldin Cederwall
Karlstad University

Passion, Politics, and Visibility: Civic Becoming in Digital Public Spaces
Stephanie Thelwall
London School of Economics

CONFERENCE DAY 2 – PARALLEL SESSIONS R
THU 18 Sep 2025 11.30–13:00
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

R1 Public Culture and Spaces
Chair: Jenny Karlsson
Room: 12B149

Sniffing The Wifiscape: A Toolkit for the Understanding of Affective Atmospheres
Joan Ramon Rodriguez Amat
University of Sheffield
Helena Atteneder
Institute of Media Studies, Tübingen

Connecting – Overwhelming – Calming. Emotion and Usage of Geo- and Social Media During Youth's Everyday Mobility in Vienna
Caroline Strecker, Gerit Götzenbrucker, Katharina Schrems
University of Vienna

Affective Logistical Labour on the Digital Outside: An Ethnography of Technological Marginalisation in Swedish Public Transit
Henrik Bergius
Karlstad University

Re-Gaining Passion for Rural Futures
Linda Ryan Bengtsson, Jenny Karlsson
Karlstad University

R2 Commodification of Subjects and Spaces
Chair: Richard Ek
Room: 12A131/132

Passionate Gatekeeping: How Vietnamese Social Media Opinion Leaders Navigate Sourcing Between Journalism Bypass and Hybrid Dependence
Trang-Nhung Pham, Michael Karlsson
Karlstad University

Spatial Imaginaries of "Property Porn"
Veljko Marković
Technical University of Berlin

Digital Nomadism on Tiktok
Karine Ehn, Ana Jorge
Lusófona University

Mapping Affective Claims: Passion and the Digital Spatialization of Sacred Territories
Maximilian Dinu
Ion Mincu University of Architecture and Urbanism

R3 Transforming Ruralities and Digitalities
PANEL: Transforming Ruralities through Digital Practices or Transforming Digitalities through Rural Spaces?
Chair: Qian Zhang
Room: Geijersalen 12A138

**Building Successful Rural Coworking Spaces:
Insights from Participatory Workshops**
Lena-Maria Öberg, Thomas Persson Slumpi, Erika Wall
Mid Sweden University

**Virtually Authentic? Digital Reconnection with Food Origins
in Northern Sweden's Artisanal Food Movement**
Linn Axelsson
Stockholm University

**Digital Uptake and Resistance: Emotional Geographies
of Digital Practices in Hobbyist Beekeeping**
Natasha A. Webster
Örebro University

**Hope for Agrifood Transformation? Digitalizing
Everyday Rhythms on WWOOF Farms**
Qian Zhang
Stockholm University and Södertörn University

R4 Transforming Art Education Workshop
Chair: Doris Posch
Room: Minerva

**Transformative Attempts at the Intersection of Coloniality
& *White* Supremacy of/within/through Art Education**
Petz Haselmayer
University of Arts Linz, Independent Artist

CONFERENCE DAY 2 – PARALLEL SESSIONS A
THU 18 Sep 2025 16.30–18:00
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

A1 Embodied Ecologies in Digital Realities
PANEL: Dancing with Data, Dreaming with Earth:
Embodied Ecologies in Digital Realities
Chairs: Jyoti Mistry, Sofia Billebo
Room: 12B149

[XR]Noe Human Nature: The Role of XR in Site-Specific Choreographic Practices – Http://Xrnoe.Art
Andrea Nagl
Independent Researcher
Markus Wintersberger
University of Applied Sciences St. Pölten

Smart Data SPACE: Phygital Heritage – Reinterpreting Natural And Cultural Histories through Artistic Data Embodiment – Https://Www.Krahuletzmuseum.At
Andrea Nagl
Independent Researcher
Markus Wintersberger
University of Applied Sciences St. Pölten

Soil: Embodied Geologie. The Role of Dance in Mediating Scientific Narratives in The Digital Age
– Https://Andreanagl5.Wixsite.Com/Soil
Andrea Nagl
Independent Researcher
Markus Wintersberger
University of Applied Sciences St. Pölten

A2 Affective Politics of Spaces
Chair: Henrik Bergius
Room: 12A131/132

Art of Hate: Creative Afterlife of Digital Hate
Kaarina Nikunen
Tampere University
Reeta Pöyhärti
Tampere University
Paula Haara
Tampere University
Tuija Saresma
University of Eastern Finland
Heidi Kosonen
University of Jyväskylä
Aleksi Knuutila
University of Helsinki

Enabling Proximity – Enacting Passion.
Russian Anti-War Activism in (In)Visible Spaces
Svetlana Chuikina
Karlstad University

From Affective Dissonance to Collective Action:
Amplified Bodies in Oslo's Protest Spaces
Alessia Marzano
UiT – The Arctic University of Norway

Mediating Affect in Urban-Rural Hybridity:
Local Media Landscapes and the Rise of Far-Right Support
Helena Atteneder, Rolf Frankenberger, Bjarne Pfau
University of Tübingen

A3 Work/Home/Away in Transformation
Chair: Erika Polson
Room: Geijersalen 12A138

**Passion for Work and Family: Working from Home
as an Enabler and its Impact on Gender Equality**
Lena Grip, Ulrika Åkerlund
Karlstad University

**Producing 'Loveable' Workplaces and Cities
in Times of Digital Fatigue: Coworking Spaces
as Forerunners of Post-Digital Hospitality and Tourism**
Karin Fast
Karlstad University
Magnus Andersson
Malmö University
André Jansson
Karlstad University

'Home-Like' Home: Renters' Perceptions

and Homemaking Practices in Airbnb Stays
Anna Pechurina
Karlstad University

Homo Touristicus Digitalis & the Philosophical Imagination
Mekonnen Tesfahuney, Richard Ek
Karlstad University

A4 Meme Workshop
Chairs: Eva La Cour, Ewa Meister
Room: Minerva

Eva Kadlec
University of Arts Linz

CONFERENCE DAY 3 – PARALLEL SESSIONS N
FRI 19 Sep 2025 09.00–10.30
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

N1 Reimagining Immersion
Chair: Per Göransson
Room: 12B149

Transformative Sensuousness: Embodied Passions and Discomfort of VR-Users in Swedish Homes
Linnea Saltin
Karlstad University

'Get Inside a Story! Get one from Infocom!'
Immersion as Ideal and Commodity in Interactive Fiction
Morten Feldtfos Thomsen
Karlstad University

Reimagining Humanitarian Virtual Reality through Affect and Ethics of Care
Lisa Burghardt
Utrecht University

Passionately Playing with Public Space
Annika Olofsdotter Bergström
Södertörn University

N2 Mediated Memories and Conflicts
Chair: Kaarina Nikunen
Room: 12A131/132

Passion and Exhaustion:
Charting Resistance from Below in *The Memo*
Yayu Zheng
Courtauld Institute of Art, London

Countering The "Culture of Oblivion": Reclaiming Space
and Memory in Post-Dictatorship Chilean Comics Journalism
Vladimir Cotal San Martin
Karlstad University

Writing as Passion or Routine: Journalistic Collective Memory
and Professional Identity in Erik Asklund's *Klara Trilogy*
and its Mediated Reception
Henrik Örnebring
Karlstad University

Obsessed with Women in Yemen: How International Organisations
Imagine Gender Equality in their Donor-Supported
Renewable Energy Projects in Conflict-Affected States
Ekatherina Zhukova
Karlstad University

N3 Geomedia Futures and Fantasies
Chair: Elisabeth Sommerlad
Room: Geijersalen 12A138

Place-based Affects: A Methodological Reflection on Participatory Mapping
Johanne Lahlum Hortman

London School of Economics and Political Science

On Being Online in Late Capitalism. Symptoms and Fantasies in Digital Subcultures
Eva Kadlec

University of Arts Linz

Connectivity Justice: A Critical Lens for Geomedia Studies
André Jansson, Cornelia Brantner, Karin Fast, Christian Ritter, Linda Ryan Bengtsson

Karlstad University

N4 Transforming Visualities I
Chair: Jenny Sundén
Room: Minerva

Curatorial Situations and Club Cultural Spaces:
Exploring Hospitable Practices
Ewa Meister
Paris Lodron University Salzburg and Mozarteum University Salzburg

Cinematic Counter-Passions:
Russian Film as Resistance to State-Sanctioned Violence
Marina Iaroslavtseva
Justus Liebig University

'Drunk on Hopes and Ideals':
The Rise and Fall of Wales (West and North) Television
Jamie Medhurst
Aberystwyth University

Alofa – Not Passion – in the Samoan Culture
Anita Purcell-Sjölund
Dalarna University

CONFERENCE DAY 3 – PARALLEL SESSIONS S
FRI 19 Sep 2025 11.00–12.30
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

S1 Passion in/for Digital Labour Geography
Chair: Magnus Andersen, Peter Van Eerbeek
Room: 12B149

Romantic Passion on the Move:
Navigating Intimacy in Digital Nomadism
Christoph Lutz
BI Norwegian Business School

Gaming Labour and Passion:
A Labour's Geography of Digital Spaces
Magnus Andersen
Roskilde University and Uppsala University

Healthcare Professionals Turn to Digital Labour
under Healthcare Restructuring – Passion for a
Renewed Healthcare or Coping Strategy?
Peter Van Eerbeek
Karlstad University
Desirée Enlund
Linköping University

S2 Transforming Visualities II
Chair: Jono Van Belle
Room: 12A131/132

**Passionate about Octavia E. Butler:
The Reception of the TV Series Adaptation of *Kindred***
Maria Holmgren Troy
Karlstad University

Blind Gazes, Haunting Spaces: Cinematic Spectralities of Blindness
Pavel Doboš
Masaryk University

**(Em)Placing Choirs and their Societal Role
in *Thin Blue Line* (*Tunna Blå Linjen*)**
Per Göransson
UiT – The Arctic University of Norway
Georgia Aitaki
Karlstad University

**Intersemiotic Translation of Contemporary Visual Messages
on Instagram: Aestheticization and Emotional Transformation**
Spyridon Karpouzis
Aristotle University of Thessaloniki

S3 Exhibition Tour
Boxes/Booklets/Bonus Contents:
Archival Exploration of the Multimodal Rhetoric
of Video Game Packaging and Paraphernalia
Chair: Linnea Saltin
Room: 12-Torget

Joakim Kilman
Karlstad University
Natalia Kovalainen
Embracer Games Archive
Peter Wikström
Karlstad University

S4 Poetics of the Anthropocene II
Chair: Natasha Webster
Room: Minerva

Passion-Driven Interdisciplinarity in Critical Arctic Studies
Eva La Cour
University of Copenhagen

Impassioned Tree Nurseries for Geo-Aesthetic Remediations
between the Caribbean and Fennoscandia
Luis Berríos Negrón
Umeå University

Experience Nature: Deconstructing Passions in the Urbicene
Sofia Billebo
Karlstad University

"Most of these Glaciers will only Remain in Images":
A Visual Analysis of Transforming Mountain Landscapes
in Space-Time Compressed Photography
Tindra Thor
Örebro University

CONFERENCE DAYS 2–3
OPEN COWORKING SPACE
THU 18 Sep 2025 08.00 – FRI 19 Sep 2025 18.00
House 12/Hus 12 – Karlstad University, Universitetsgatan 2, Karlstad

An open coworking space awaits conference participants – inspired by ongoing research taking place at the Centre for Geomedia Studies
Here, research meets reality and the future of work is not only discussed but also takes shape.
Room: Aventinen

the Geomedia coworking space is associated with the research project *Hot Desks in Cool Places: Coworking Spaces as Post-Digital Industry and Movement* (Swedish Research Council 2021-25) and provided to you by your community hosts: André Jansson, Karin Fast and Magnus Andersson

ABSTRACTS
PARALLEL SESSIONS
T R A N S

A2 Affective Politics of Spaces

From Affective Dissonance to Collective Action:
Amplified Bodies in Oslo's Protest Spaces

Alessia Marzano
UiT – The Arctic University of Norway

The escalation of genocidal violence in Gaza since 2023, mediated through social media, has compelled many to take to the streets in cities worldwide to express solidarity with Palestine amidst pervasive feelings of despair. Bringing together Ahmed's (2017) assertion that a sense of injustice moves us to action and Taylor's (2003) concept of political bodies as "amplified bodies – expanded by the mission, emotion, and aspirations that animate them" (p. 128–129), this contribution examines how solidarity protests transform mediated affects—grief, outrage, and powerlessness—into embodied political commitments. These affects, which generate an affective dissonance (Baxter, 2021) between witnessing injustice and the inability to intervene directly, are amplified in protest spaces understood as "intersections of bodies, material aspects, past meanings, present performances, and future possibilities" (Endres & Senda-Cook, 2011, p. 261).

Drawing on examples from urban protests in Oslo, the study explores how mediated emotions are transformed into collective, spatially grounded expressions of solidarity. Using a methodological framework that bridges media studies and performance, with a focus on spatiality, and rooted in critical participatory rhetorics (Endres et al., 2016) and sensory ethnography (Pink, 2013), this analysis highlights the sensory, embodied, and affective dimensions of protest as forms of affective solidarity (Hemmings, 2012). Activists, through their physical presence and performative acts, embody and amplify the affects provoked by mediated images of the genocide. For example, in Oslo, activists staged performances such as carrying bundles representing dead children to amplify the grief and outrage elicited by images of children killed in Gaza. These embodied acts transform mediated affects into visceral, performative gestures that extend the emotional and spatial resonance of the atrocities, reaching broader audiences and motivating collective action.

Keywords: solidarity, affective dissonance, collective action, protest, embodiment

Alessia Marzano is a poet, photographer, and researcher based in Norway. She is a PhD fellow in Media Studies at UiT (Norway), working at the intersection of media studies, human geography, rhetoric, and performance studies to investigate practices and expressions of solidarity and co-presence. Her artistic practice highlights the interconnectedness of the political and personal.

N3 Geomedia Futures and Fantasies

Connectivity Justice:
A Critical Lens for Geomedia Studies

André Jansson, Cornelia Brantner, Karin Fast, Christian Ritter, Linda Ryan Bengtsson
Karlstad University

This paper draws the contours of a hitherto unexplored concept: connectivity justice. It refers to the rights and opportunities of individuals and organizations to manage whether and how they connect to different, especially digital, networks and infrastructures. It may range from having a bus-stop or mobile transmitter close to where one lives to possessing the means and skills for using digital authorization apps or booking platforms. As such, connectivity justice overlaps with, but also extends beyond mobility justice and data justice. The paper presents a conceptual overview of mobility justice, data justice and related terms – such as "mobility data justice" – showing how these terms overlap with connectivity justice, while at the same time crystallizing the distinct properties of the latter term. In a digital society, connectivity is largely a precondition for the capacity to move and to utilize media platforms involving datafication processes (with their positive and negative implications). At the same time, connectivity entails the capacity to withdraw from networks and thus avoid certain types of interactions, such as surveillance. Connectivity justice is thus not only a matter of justly distributed opportunities to connect and utilize digital resources; it also concerns the right to disconnect. The latter aspect has been discussed especially in relation to certain forms of digital(ized) labor, but can be applied across social realms pertaining to citizens and consumers with various needs, desires and passions. As a case in point, the hospitality industry (including hotels, coworking spaces, etc.) provides good opportunities for studying how connectivity justice interacts with mobility and data justice pertaining to different clienteles. Connectivity justice may spur critical discussions within the field of geomedia studies that break away from any universalizing ethics in favor of an ethics of care.

Keywords: mobility justice, data justice, connectivity, digital disconnection, geomedia

André Jansson is a professor of Media and Communication Studies and director of the Centre for Geomedia Studies at Karlstad University, Sweden. His most recent book is "Rethinking Communication Geographies: Geomedia, Digital Logistics and the Human Condition" (Edward Elgar, 2022).

Cornelia Brantner is a Professor in the Department of Geography, Media and Communication at Karlstad University and coordinator of the Centre for Geomedia Studies; her research spans geomedia, visual and digital communication, digitalized publics, participation, visibility/invisibility, inequality and responsibility in digitized spaces, and the mediatization of space. She leads "Digital infrastructure sovereignty: Towards a public value-based media policy for the datafied Swedish welfare state" (2022–2026), funded by the Swedish Research Council (grant 2022-05392), and is co-Principal Investigator of "From Pixels to Peace: The Role of Visual Communication in Conflict Transformation" (2025–2029), funded by the Swiss National Science Foundation (SNSF).

Karin Fast (PhD) is a Professor of Media and Communication Studies and Research Coordinator at the Centre for Geomedia Studies, Karlstad University. Her books include The Digital Backlash and the Paradoxes of Disconnection (2024), Transmedia Work: Privilege and Precariousness in Digital Modernity (2019), and Geomedia Studies: Spaces and Mobilities in Mediatized Worlds (2018). She has published her research in journals such as New Media & Society, Communication Theory, Journal of Computer-Mediated Communication, Digital Geography and Society, and Space and Culture. Her current research includes the project Hot Desks in Cool Places: Coworking Spaces as Post-Digital Industry and Movement (Swedish Research Council).

Christian Ritter is a senior lecturer in the Department of Geography, Media and Communication at Karlstad University. He primarily explores mobile media ecologies. Drawing on science and technology studies and the anthropology of data, his latest ethnographic fieldwork has primarily focused on locative media and mobile vlogging.

Linda Ryan Bengtsson (PhD) is an Associate Professor of Media and Communication at Karlstad University, Sweden. She is an interdisciplinary researcher whose work investigates the relationships between creativity, interactivity, immersion, design, and place. She is currently engaged in a research project on rural futures investigating areas of depopulation. Her research has been published in journals such as Convergence, Media and Communication, and Nordicom.

A1 Embodied Ecologies in Digital Realities
PANEL: Dancing with Data, Dreaming with Earth: Embodied Ecologies in Digital Realities

[XR]Noe Human Nature:
The Role of XR in Site-Specific Choreographic Practices – http://Xrnoe.Art

Andrea Nagl
Independent Researcher

Markus Wintersberger
University of Applied Sciences St. Pölten

This paper investigates how XR technologies can be used to embed performative art into natural and cultural landscapes, expanding traditional notions of space, embodiment, and choreography. Based on the project [XR]noe | human nature, it explores how choreographic structures are developed, captured, and deployed in extended reality environments to mediate between physical presence and digital augmentation. The methodology involves three stages: choreographic creation in relation to selected outdoor locations in Lower Austria; 3D scanning and motion capture of dance movements; and the programming and deployment of XR avatars via the open-access platform The Artificial Museum. The work situates itself in a growing field of immersive media and post-digital performance, contributing to ongoing discourses on embodiment in virtual space and the transformation of public space through digital art. The paper emphasizes the importance of place-based creation, where XR does not float freely in abstract digital realms, but is rooted in site-specific contexts. It also examines the conceptual implications of distributing embodied experiences through mobile devices and webXR — blurring the lines between live art, archival practice, and participatory imagination.

Keywords: XR Choreography, embodied interaction, site-specific performance, motion capture, digital embodiment, human-nature interface, postdigital performance, XR Museology, public art and technology

Andrea Nagl works as a freelance dancer, dance educator, and choreographer in Vienna. She studied Communications Science and Theatre Studies, and has collaborated as a dancer with numerous companies (including Editta Braun, Elio Gervasi, Tanz*Hotel/Bert Gstettner, and Elisabeth Orlowsky). She maintains longterm artistic partnerships with media artist Markus Wintersberger and composer Karlheinz Essl. In her artistic research, Andrea delves deeply into geological and Earth-historical processes, exploring pathways of embodiment through scientific inquiry. In 2024, she was awarded the City of Vienna's Work Grant for this research. She also directs the one-year DANCEmotion | body·mind·heart intensive dance program. https://andreanagl.wordpress.com

Markus Wintersberger is FH-Professor and Deputy Head of the Master's Program Digital Design at the University of Applied Sciences St. Pölten, where he also leads the Master Class Experimental Media. He studied under Prof. Bernhard Leitner at the University of Applied Arts Vienna and has worked as a freelance media artist since 1995. His artistic research explores XR, embodiment, and digital aesthetics in collaboration with choreographer Andrea Nagl. Together they realize interdisciplinary projects such as [XR] noe | human nature, smART Data BRIDGE Krahuletz, and soil.
Wintersberger also curates the Lucid Dreams Festival and directs Vdonaukanal DIGITAL. www.markuswintersberger.at

N4 Transforming Visualities I

Alofa – Not Passion – in the Samoan Culture

Anita Purcell-Sjölund
Dalarna University

What does passion mean within the indigenous Samoan culture or *Fa'a Samoa*? A definition of passion is "a strong inclination toward a specific object, activity, concept, or person… that one invests time and energy in, and that is part of personal identity…" (Vallerand, 2015, 39). Inferences from this definition are individualistic self-growth and shifting attention to elements according to their affordances. If this sense of passion was situated in *Fa'a Samoa*, then passion excludes discourse of the Samoan communal self as governed by the cultural tenet of *Alofa* (love/compassion) within the Samoan worldview of the *Vā* (relational space). *Alofa* is a paramount tenet of *Fa'a Samoa* which teaches people to serve others. *Fa'a Samoa* is situated within the Samoan worldview of *Vā*. Defined as the social spaces of relationship, *vā* is "the space between, the betweenness, not empty space, not space that separates, but space that relates" (Wendt, 1999, p. 224). *Alofa* within relationships is "important as alluded to through… *vā tapua*'i (spirituality of the *vā*) and feagaiga (covenant in relationships)" (Mamea, et al 2008, p.103). In this worldview, Samoans learn "I am not an individual…I belong to my family…my village…[and] my nation and [they] belong to me" (Tupua Tamasese, 2009, p. 51). Therefore, *Vā* and *alofa* question the above understanding of passion. Through the indigenous Moana or Oceanic theory of *tā-vā* (Māhina, 2017), I explore Samoan use digital technology to creatively assert their worldview through innovative Samoan creative production to challenge the *Fa'a Palagi* (Western culture) focus on individualism developed through a passion as self-serving by insisting an indigenous discourse of *alofa*.

Keywords: Samoa, alofa, passion, relational self

Anita Purcell-Sjölund is originally from New Zealand and has a Samoan heritage. She is a lecturer of English studies at Dalarna University. She teaches literature, film, and media studies. Her research interests are indigenous and Pasifika studies, postcolonial Pasifika literatures, indigenous film, and media studies. Before her career in academics, Anita has over 20 years experiences as a Pacific regional journalist, and European reporter. She is currently working as a European correspondent for Radio New Zealand.

A3 Work/Home/Away in Transformation

'Home-Like' Home:
Renters' Perceptions and Homemaking Practices in Airbnb Stays

Anna Pechurina
Karlstad University

Providing a feeling of home and an authentic experience are considered important aspects of home-sharing services, which have grown in popularity in recent years. This presentation draws on a qualitative study of Airbnb, exploring how renters experience 'home' and 'feeling at home' within the context of platform-mediated, short-term accommodation. Contrary to literature that emphasises the importance of familiar settings and an authentic, homely feel, this paper argues that both hosts' and guests' homemaking practices may aim to establish a sense of distance. Hosts mark shared areas through instructions, labels and sticky notes, encouraging guests to be independent and self-sufficient. Simultaneously, guests 'volitionally' dismiss routines and practices associated with a feeling of home and everyday domesticity. As a result, both hosts' and guests' practices contribute to Airbnb's distinctive 'home-like' atmosphere, engaging in a form of emotional labour that combines a feeling of welcome with detachment and estrangement. Building on a body of work that emphasises the entangled and complex nature of dwelling and mobilities, this paper offers insights into perceptions of home from the perspective of users of sharing platforms - where residents neither intend nor are expected to fully inhabit or immerse themselves in the sensory environment of domestic life. As such, the more estranged way of homemaking illustrates a way of coping with housing arrangements shaped by their transient and commercialised nature.

Keywords: everyday, home feeling, home, shared housing, sharing economy

Dr Anna Pechurina is an associate professor in sociology at Karlstad University, Sweden. Her research interests include home and homemaking practices, belonging, culture, migration and qualitative methods, and, more recently, migration and ageing. Her work particularly engages with qualitative, ethnographic and autobiographical methods. She has published in a number of journals including *Current Sociology and Sociological Research Online*. She is the author of *Material Cultures, Migrations, and Identities* (Palgrave, 2015).

N1 Reimagining Immersion

Passionately Playing with Public Space

Annika Olofsdotter Bergström
Södertörn University

This paper explores how site-specific play, and games can foster new relational practices in public space, taking games as social technologies (Flanagan, 2009) as its starting point. It draws on participatory design work carried out through a series of public interventions in a small town in southern Sweden. By designing every day, playful engagements with materials such as signs, notes, fabric, and chalk, this work explores how citizens can renegotiate given rules and norms in society, including prohibitions, obligations, and behavioral expectations, to involve differently with the environments. Building on Noortje Marres' (2012) concept of material participation, the paper explores how publics can be enacted through playful materializations, creating "new sites of engagement". Rather than treating common spaces as static or given, the interventions aim to shift familiar actions into exploratory, game-like gestures, thereby revealing how the public space is continuously shaped and reshaped through interaction. In doing so, the interventions propose the possible but not yet (Haraway, 2016) and practicing alternative forms of belonging and relating. Theoretically, this work situates itself at the intersection of feminist technoscience, and participatory design and asks how every day low-tech artifacts can mediate spatial practices and support the emergence of alternative common spheres within regulated urban environments. By approaching the political dimension of the publics as able to respond and therefore become responsible (Barad, 2012), I suggest that small-scale, situated games can have broader implications for the significance of the civic space. The aim is to contribute to discussions within geomedia research about how site-specific games can make space for alternative ways of living through everyday, embodied, and imaginative shared practices.

Keywords: site-specific games, playful interventions, participatory design, public space

Annika Olofsdotter Bergström (PhD) is a senior lecturer and design researcher at Södertörn University in Stockholm, working at the intersection of feminist technoscience and participatory design. With a focus on citizen engagement, her work seeks to explore how everyday spaces can become sites of transformation through playful scenarios and speculative arrangements. Olofsdotter Bergström is interested in how alternative practices can expand our collective imagination and encourage communities to reimagine public spaces as sites for practicing agency and democracy.

R1 Public Culture and Spaces

Connecting – Overwhelming – Calming.
Emotion and Usage of Geo- and Social Media During Youth's Everyday Mobility in Vienna

Caroline Strecker, Gerit Götzenbrucker, Katharina Schrems
University of Vienna

 Mobility, smartphones, social contact and safety – all of these topics seem to be inextricably linked and highly emotionally charged. The use of certain apps and virtual social contact has an impact on the emotional state of young people, just as certain emotions and situations trigger the use of individual apps and applications. This is the starting point for our research in this paper, which is examined as part of the project *JuMp! - Youth in (sub)urban mobility processes - requirements for active youth mobility*. To answer, what emotions are associated with the use of different apps among young people's everyday mobility and what significance emotions have in the process of communicative mobility, a multi-method approach is being pursued, consisting of accompanied mobility walks combined with in-depth interviews. (Kusenbach, 2003; Pink et al., 2015) The respondents will be selected according to a strategic sampling: a total of 10-12 walks and interviews are planned, of which 2/3 should be female as well as diverse and queer young people. In addition, more than 40 flash interviews with teenagers in youth centres on the outskirts of Vienna are used, which were conducted during the exploration phase at the beginning of the project. The theoretical basis for the project is formed by the concept of communicative mobility (Berg, 2014; Hepp et al., 2014) as well as related considerations on multi-locality (Tully & Alfaraz, 2017) and a socio-psychological examination of the Internet (Döring, 2003).

Keywords: Youth mobility, geomedia, multilocality, affective mobility, communicative mobility

Caroline Strecker, BA BA MA MA studied communication science and German literature at the University of Vienna, where she is working as a predoctoral researcher now. She is specialized in qualitative social science and is a lecturer for qualitative methods at the Department of Communication.

Gerit Götzenbrucker is an Associate Professor and a Privatdozentin at the Department of Communication of the University of Vienna, where in 2006 she was promoted to professor. As an expert in the field of youth science and qualitative methods, her research focuses on media and consequences of new technology, critical technology and media analysis, social network analysis, digital game studies and visual communication.

Katharina Schrems, BA studies communication science and sport science at the University at Vienna. She works as a student researcher in the JuMp!-project and has various experience in working with different vulnerable groups.

T2 Poetics of the Anthropocene I

Freedom in Transition?
Intergenerational Dialogue on Planetary Boundaries and Responsibility

Christian Dorsch
Osnabrück University

Respecting planetary boundaries, which define a safe operating space for humanity, requires societies and individuals to give up some of their freedom. Crossing these boundaries will have enormous consequences that could severely restrict the freedom of present and future generations. These questions of intergenerational justice require an intergenerational dialogue. The presentation will address the question of how an intergenerational exchange on planetary boundaries can be stimulated using the 'Photovoice' method and to what extent the participants can better understand the freedom perspectives of the other generation. To this end, we present the SHIFT project, which created a cross-generational exchange format for students and senior citizens in which the participants reflected on the earth system-related restrictions on the freedom of the other group. The 'Photovoice' method was used to initiate this learning and reflection process. The participants documented their everyday lives using photos they had taken themselves, based on the following questions: Where is my freedom already being restricted by global environmental changes in my everyday life? Where do I limit myself in my everyday life so as not to further restrict the freedom of future generations? Where do I gain new freedoms as a result of my behavioural change? At an extracurricular learning location, students and senior citizens then jointly acquired skills in the topics of planetary boundaries and human-nature relationships. With this new knowledge, the participants entered the second Photovoice phase. The educational format ended with a final presentation of the photos, which supported the intergenerational exchange. The focus of the lecture will be on the project implementation, the methods used, and a discussion of the results and, in particular, the photos taken. These testify to the great passion with which the participants are working for a sustainable future.

Keywords: intergenerational learning, photovoice, education for sustainable development, extracurricular learning

Christian Dorsch holds the junior professorship for geography education at Osnabrück University. His research focuses on promoting maturity-oriented education in geography, particularly under the influence of digital technology. He is particularly interested in the informal learning processes that take place in social media, e.g. in the fields of climate and climate change, and how teachers can use these for geography lessons. Christian Dorsch previously worked as a research assistant at Goethe University Frankfurt. In his dissertation, he examined the extent to which e-portfolio work in geography teacher training promotes maturity-oriented education.

T2 Poetics of the Anthropocene I

Passionate about Butterflies?
Species Knowledge and Environmental Care in Singapore

Christian Ritter
Karlstad University

This chapter explores how environmental organisations nurture expertise on multispecies landscapes in Singapore. In 2020, Singapore's National Parks Board launched the OneMillionTrees campaign, which sought to intensify urban greening in the city. Drawing on participant observation in Singapore's parks and gardens, 20 in-depth interviews, numerous photographs and screengrabs of app interfaces, the in-depth investigation explores how local nature communities embody expertise in fostering multispecies landscapes. Based on ethnographic fieldwork in Singapore, the main aim of the research is to assess the shaping of expertise among landscape-based professions, such as urban farmers and conservationists, and its potential for mitigating the loss of multispecies landscapes. Exploring the entanglements between future orientations, climate advocacy and environmental care in Singapore, the investigation traces how nature sightings and mobile phone apps transform the labour of biodiversity conservationists. Drawing on the trope of the patchy Anthropocene (Tsing et al. 2019), the study foregrounds more-than-human social relations. Singapore's flora and fauna can be studied as scattered multispecies landscapes comprising local ways of knowing about plants and animals. In recent years, nature enthusiasts have increasingly made of mobile phone apps to share their nature sightings with local and global audiences. Locating the design of multispecies landscapes within regimes of truthmaking and practical ethics (e.g. Ong, 2005; Tsing, 2015), the ethnographic study reveals tactics for environmental repair and bottom-up climate activism. Portraying environmental advocacy in Singapore, its main case discusses the role of mobile phone photography and biodiversity databases in preventing the extinction of vulnerable butterfly species.

Keywords: nature image, emotions, more-than-human landscapes, animal-human relations, ecological crises

Christian Ritter is a senior lecturer in the Department of Geography, Media and Communication at Karlstad University. He primarily explores mobile media ecologies. Drawing on science and technology studies and the anthropology of data, his latest ethnographic fieldwork has primarily focused on locative media and mobile vlogging.

S1 Passion in/for Digital Labour Geography

Romantic Passion on the Move:
Navigating Intimacy in Digital Nomadism

Christoph Lutz
BI Norwegian Business School

Digital nomadism describes a lifestyle where people combine work, travel and leisure by leveraging the mobility affordances of digital technologies such as laptops, smartphones and the increasing availability of cheap Internet connectivity. It challenges traditional geographies of intimacy rooted in geographical stability and local community. Based on a mixed-methods study, our contribution explores how digital nomads navigate intimacy within their highly mobile lifestyles. Drawing from Zelizer's concept of relational work, we examine how digital nomads continuously negotiate the boundaries between personal and professional life to sustain romantic bonds. Our mixed-method approach combines qualitative insights from participant observation among digital nomads in Europe with 20 semi-structured interviews and computational content analysis of 25,960 Reddit records. Results highlight specific strategies to cope with inter-role conflicts, including resource conservation, compensation through leisure activities, and geographic segmentation of intimacy and professional domains. Digital technologies facilitate romantic connections among digital nomads, yet mobility planning emerges as important to sustaining intimacy amidst constant geographical mobility. Moreover, digital nomads' passion for freedom and location-independence often fosters transient romantic engagements, reflecting broader tensions between intimacy, autonomy, and mobility. Overall, the paper shows the fine balance digital nomads maintain between their passion for freedom and the vulnerabilities inherent in navigating romantic relationships within a lifestyle defined by geographical fluidity.

Keywords: digital nomads, remote work, romantic relationships, relational work, mobility

Christoph Lutz is a Professor at BI Norwegian Business School (Oslo, Norway). He is also the co-director of the Nordic of Internet and Society, a leading Internet and Society research center in Europe. His research interests include digital inequality, privacy, the future of work, artificial intelligence, and social robots. Christoph has published widely in renowned outlets such as *New Media & Society, Big Data & Society, the Journal of Management Information Systems, Communications of the ACM*, and *Science and Engineering Ethics*. He is an editorial board member of three prestigious journals and has edited four special issues in recent years.

T1 Mapping Affect and Experience

Unmapping Ousefleet and the Hidden Richness of Unrepresented Places

Doug Specht
University of Westminster

The grid square encompassing Ousefleet, East Riding of Yorkshire, has been identified by the Ordnance Survey as the most featureless place in Britain, with no symbology present on the 1:50,000 Landranger map series. This absence of mapped features has led to the perception of Ousefleet as a blank or empty space, a notion reinforced by the cartographic silence that renders the area invisible to the casual map reader. However, the omission of symbols on maps does not equate to an absence of life, meaning, or activity. Rather, the act of mapping itself is shown to be a process that fixes the fluid complexity of lived experience into static representations, often overlooking the richness of everyday existence that persists beyond the map's edge. Through an analysis of local media and site visits, the vibrancy of life in and around Ousefleet is revealed: from the agricultural traditions maintained by local families for generations, to the dynamic ecosystems supported by nearby nature reserves, and the social fabric woven through communal events such as the village show156. By foregrounding the lived realities that persist in spaces rendered 'blank' by cartography, this paper demonstrates that the richness of Ousefleet's community and environment is not diminished by its absence from the map. Instead, it is argued that the very act of erasure invites deeper inquiry into the politics of representation and the ways in which maps both reflect and shape narratives of place, power, and belonging.

Keywords: cartography, representation, ousefleet, community, featurelessness

Dr. Doug Specht is a Chartered Geographer, a Reader in Cultural Geography and Communication, and Head of the School of Media and Communication at the University of Westminster. His research explores themes related to environmental justice, human rights, and access to education, with a focus on the production and codification of knowledge though cartographic artefacts.

N2 Mediated Memories and Conflicts

Obsessed with Women in Yemen:
How International Organisations Imagine Gender Equality in their Donor-Supported Renewable Energy Projects in Conflict-Affected States

Ekatherina Zhukova
Karlstad University

The introduction of Sustainable Development Goals in 2015 has set the tone for what issues should be prioritized in international development assistance. For the first time, gender equality received its own place under Goal 5. Since then, public and private actors have been trying to incorporate this goal into their projects – from UN conventions, state policies, public organisations, businesses, to civil society actors. This incorporation has found its place in various communication materials produced by these actors – from policy documents and briefs, to blog posts, social media posts, news media, opeds, and so on. This paper zooms into Yemen – the country proclaimed for already a decade to be in a state of "the world's worst humanitarian crisis" – and how international development and humanitarian actors incorporate "gender equality" into their projects. It analyses project documents and news media from the websites of these actors in a form of text, image, and video, as well as interviews conducted with donors, implementing organizations, and civil society members in Yemen. It is argued that the obsession with gender and women that Goal 5 has set up in motion results into the reproduction of gender stereotypes about women and men in Yemen during the process of introduction of renewable energy through donor-supported projects in this country. The paper concludes with the limitations of passions to make a transformative change worldwide; a change that could contribute to minimizing gender inequality in countries affected by conflict such as Yemen.

Keywords: Communication by international organisations, conflict, renewable energy, gender equality

Ekatherina Zhukova is Associate Professor (docent) in Intercultural Studies at Karlstad University. She is PI on a Formas-funded project "Renewable energy, violent conflict, and gender equality: Exploring a triple nexus on a case study of Yemen". Her research interests include gender equality and feminism, humanitarianism and development, and conflicts and disasters. She has worked on feminist foreign policy, humanitarian photography, humanitarian migration and mobility, vulnerability and trauma in disasters. She is Scientific Advisory Board member at The Centre for Humanitarian Action (CHA) in Berlin and Associate Editor of the journal Public Anthropologist (Brill).

T2 Poetics of the Anthropocene I

From Sugar Cane to a "Vibrant Urban Symphony":
Transforming Urban Futures in Mauritius

Elisabeth Sommerlad, Veronika Cummings
Johannes Gutenberg University Mainz

In this paper we critically engage with imaginaries of livable futures and (com)passions for a vibrant sense of community. Our regional context is Mauritius, a small island state in the southern Indian Ocean, a striking example of the global phenomenon of urban future-making, where new cities are emerging that reflect utopian visions of future urban life. The main actors behind these settings in Mauritius are economic elites who are transforming former sugar cane plantations into master-planned, private urban environments marketed as smart, innovative, and efficient cities that envision a sustainable transformation of the island. A key promise of the stakeholders is to transform everyday life and create hubs for a sustainable, vibrant community life. Media plays a significant role in conveying the ideas and

imaginaries of these projects. We unravel the multi-layered topologies of these urban futures, spanning in between tangible urban environments and digital media spheres. Considering urban design, material structure, socio-spatial aesthetics and practices, we pay particular attention to place making practices through urban art and cultural events, as they highlight passion for a thriving urban life(style). Ultimately, we argue that these topologies conceal colonial continuities and that the urban future making serves as a controlled setting that caters to a hyper-mobile global elite in a post-sugar landscape. Our findings are grounded in qualitative empirical research in which we engage with various perspectives, agencies, and interests (event ethnography, participatory research, interviews, media analysis) to offer a differentiated understanding of the resulting social dynamics.

Keywords: Postcolonial landscapes, smart city, encounter, place making

Elisabeth Sommerlad is a Research Fellow in Human Geography at Johannes Gutenberg University Mainz. Her research examines entanglements of media, globalization, and (govern)mobility, with a particular emphasis on topologies of place making, spatial imaginaries of urban utopias, and reconfigurations of postcolonial landscapes in the Indian Ocean region and the Arab Gulf.

Veronika Cummings is a full professor for human geography at Johannes Gutenberg University Mainz. Her current research covers social, cultural and political aspects of societal imaginations of transformations, utopias, and urban future-making. She has been working (researching and teaching) for more than 15 years in Brazil, The Arab Gulf and Singapore.

T4 Passionate Viewing

Locality and Reality Television:
Producing (Un)Familiarity in Small-Town Sweden

Else Mikkelsen Båge
Karlstad University

Since the early 2000s, reality television has enjoyed sustained popularity in Sweden, with formats such as Robinson (the original Survivor) and Big Brother capturing national attention. From the national perspective, the format has also expedited hyper-localised reality series, where small towns and rural communities become the central stages for narrative and spectacle (Negreira-Rey & López-García, 2021). This paper will explore the socio-spatial consequences of such media exposure, asking: What happens when the local becomes hyper-local in the realm of reality television? And how do residents of these featured communities perceive the aftereffects of fame, or "infame", once the cameras leave? Drawing on observations and interviews with inhabitants from three Swedish towns, Karlstad, Hofors and Vinslöv, that served as filming locations for prominent reality shows, this study will investigate how mediated visibility intersects with local identity, memory, and reputation. It will also consider outsider perceptions, exploring whether exposure fosters tourism, stigmatisation, or cultural reimagining (Örnebring & Hellekant Rowe, 2022). The work is situated within the broader context of media geography and Geomedia studies, engaging with Couldry's (2004) theories on media rituals and place-making, as well as Aitaki's (2025) research on locality and authenticity in Scandinavian reality TV. In examining the intersection of media, space, and identity, this paper points to the need for future research to explore the long-term impacts of hyper-localised media representations on community cohesion, local economies, and cultural legacies. Furthermore, it highlights the importance of considering how the media's role in shaping place identity can evolve as new forms of geo-located media content, such as social media and influencer-driven tourism, reshape the boundaries of local fame.

Keywords: Reality television, hyper-locality, Sweden, media geography, geomedia

Else Mikkelsen Båge is a third-year PhD student at Karlstad University researching Lilla Aktuellt, Sweden's only news programme for children, and the extent of journalistic responsibility. She is interested in everything concerning public service broadcasting, but also has a huge interest in reality television.

A4 Meme Workshop

Eva Kadlec
University of Arts Linz

The workshop intends to give the participants an understanding how contemporary artists have worked with digital content/digital language, while not doing 'digital art'. As researcher in digital subcultures, I look at those communities and their visual language with a feminist and a technology- critical lens. I intend to conduct a workshop on memes with the same sensibility. My work is informed by a marxist and an ecological critique of techno-capitalism (Franco Berardi, Bernard Stiegler, Jonathan Crary). This angle to address technology is occasionally referred to as 'luddism' or 'neo-luddism'. Additionally, I try to avoid a male-centric view on technology and digital subcultures. Recommended reading to this would be for example the 'Intimacy and the Machine' essays by Biz Sherbert. I think this approach would offer the participants interesting and possibly unconventional perspectives for their work, be it in understanding the visual language of online spaces, be it as in their artistic practice.

Eva Kadlec is a visual artist, guitarist of a Krautrockband and an academic researcher. Currently, she working as Research Assistant in the Department of Philosophy at Kunstuniversität Linz, Austria, working on her PhD Thesis "On Being Online in Late Capitalism", as well lecturing at Kunstuniversität Linz: "On Being (Extremely) Online. How to make art in a technocapitalist Vortex. Terms, Methods, Possibilites."

N3 Geomedia Futures and Fantasies

On Being Online in Late Capitalism. Symptoms and Fantasies in Digital Subcultures

Eva Kadlec
University of Arts Linz

What are the Symptoms of a struggling late capitalist system in the digital Sphere? How can we define or understand the dysfunctionalities and the esoteric language in male dominated digital subcultures – subcultures that occasionally lead to 'real life' violence and effects? In my presentation, I would like to speak about it through two terms: Fantasies and symptoms.

Symptoms:
• Manosphere /Online Male Phantasy World
• Incels, MRA, Red Pill, Back Pill; -Trying to understand their thinking/Ideology
• Sensual Experiences /Sexual Hypnosis Videos, ASMR, Stimming, Fantasies
• Internet Esotericisms, (Cath Pilled, Youtube Fortune Tellers, World-Building Conspiracy Theories)

Fantasies:
• Evo- Psych theories (Red Pill ideology),
• fantasies of the future (Silicon Valley influenced rescue fantasies)
• Manosphere Relationship Fantasies ("Traditional Wife", "Taking care of the children" Progeny/Legacy, Purity, Submission)

I would like to explore and share the visual language, language and 'fantasies' of these digital subcultures.

Keywords: digital ethnography, masculinity studies, subculture studies, visual language, Internet & society

Eva Kadlec is a visual artist, guitarist of a Krautrockband and an academic researcher. Currently, she working as Research Assistant in the Department of Philosophy at Kunstuniversität Linz, Austria, working on her PhD Thesis "On Being Online in Late Capitalism", as well lecturing at Kunstuniversität Linz: "On Being (Extremely) Online. How to make art in a technocapitalist Vortex. Terms, Methods, Possibilities."

S4 Poetics of the Anthropocene II

Passion-Driven Interdisciplinarity in Critical Arctic Studies

Eva La Cour
University of Copenhagen

Interdisciplinarity and collaboration have become mandatory assets to critical Arctic studies. Therefore, artists are increasingly drawn to become involved in broad projects led by natural sciences. This circumstance reorients artistic research and its relations to the ways in which representation is idealised, particularly with its inherent politics of "nature," "culture," "self," and "other," and towards engagements with mediation as a process or milieu that is never foreclosed. This tendency is manifesting disruptions in the harmony of conventional models of mediation, where contributions by artists can no longer be reduced and instrumentalized to mere illustration or form of dissemination. This paper foregrounds the significance of passion as critical and situated affection in the complex of ecological phenomena and the ethical-methodological dilemmas and tensions that arise from interdisciplinary collaboration. At stake is a geo-aesthetical understanding of mediation that recognizes the pivotal role of interpersonal relations (human, and beyond), sensorial experiences, skilled trainings, and media-technologies that ascribe impassioned qualities to geographical places, thereby emphasizing how aesthetic qualities are fundamentally relational qualities (that can also be read geopolitically). While offering examples from my work with process-oriented filmmaking as a common time-space for collectively negotiated forms and expressions, the paper will explicitly address my current postdoctoral project at Center for Applied Ecological Thinking, University of Copenhagen (2025-2027). Through involvement in marine biologists' studying copepods in western Kalaallit Nunaat at a time when Danish colonial history and colonial relations has captured the public imagination, my postdoc project thus seeks to tie science-driven questions to heuristic and critical models of practice. That is, practices that are not usually associated with collaborative projects between art and science, and that ultimately seek to challenge the ideologies of knowledge production of Western science.

Keywords: geo-aestetics, the Arctic, precarious film practice, interdisciplinarity, epistemic equity

Eva La Cour. Trained visual artist, I pursue research across academic practice and imagemaking practices, and often in long-term collaborative constellations. I am currently a postdoc at the Department of Art and Cultural Studies, as well as at the Center for Applied Ecological Thinking (CAPE), University of Copenhagen. 2022-2024 I was a postdoc at the research center Art as Forum, (also Department of Art and Cultural Studies, University of Copenhagen), while I hold a Ph.D. from HDK-Valand (art academy at Gothenburg University, SE). My thesis *Geo-Aesthetical Discontent: Svalbard, the Guide and Post-Future Essayism* looks into relational forms of the image and image practices through an explicit focus on the guide figure and experiences from the Arctic Archipelago of Svalbard. Parallel to my art practice as research, I have exhibited and performed internationally. I graduated from the Jutland Academy of Arts (2005-2010), but also have an MA in visual and media anthropology from Freie Universität Berlin (2010-2012).

N4 Transforming Visualities I

Curatorial Situations and Club Cultural Spaces:
Exploring Hospitable Practices

Ewa Meister
Paris Lodron University Salzburg and Mozarteum University Salzburg

At first glance, curatorial situations and club cultural spaces may seem like separate cultural spheres—one focused on presentation, the other on experience. Yet both function as embodied, sensory environments in which content is not only shown but performed, negotiated, and collectively produced. In my doctoral research, I explore these spaces in their entanglement: as sites shaped by the ambivalence between inherent power structures and their simultaneous subversive potential. Both curatorial and club cultural situations offer invitations to share space, time, and experience collectively. Grounded in a search for participation, care, and belonging within my own curatorial practice, I ask how strategies from club culture can inform community-oriented cultural work. Can the club be a temporary site of resistance, empowerment, and care? If so, to what extent can these qualities inform curatorial spaces? And conversely: what can curatorial practices contribute in return? I examine how performative, site-specific, and collective curatorial practices can resonate with strategies drawn from club culture.

Methodologically, my research engages with historical and contemporary examples from artistic_curatorial and club cultural practices, complemented by a curatorial project of my own. It acts as an integral part of my inquiry—shaped by reflection and simultaneously feeding into and drawing from my theoretical thinking. Central to my approach is the concept of hospitality: cultural spaces invite participation but also structure power. The club door policy and curatorial selection both function as mechanisms of inclusion and exclusion—raising urgent questions about accessibility and belonging. An important example is Party Office b2b Fadescha at documenta fifteen (2022): a space intentionally created primarily for BIPoC and FLINTA* individuals. Merging club cultural and curatorial_artistic practices, it fostered care, resistance, and embodied futurities. Yet its temporary exclusivity also triggered public hostility, highlighting how hospitality can become a site of political conflict. Following sociologist Martina Löw, I understand space as a relational (re)ordering of people and symbolic as well as material goods. Spatial structures are thus inseparable from social structures—they are formed by the ways people relate to one another, and by the values and struggles they bring into the spaces they inhabit. Cultural spaces are not static containers but processes of becoming—shaped through interaction, desire, and negotiation. In this sense, I approach passion not only as emotional intensity but as a social and spatial practice: a collective effort to create spaces for joy, resistance, and imagination.

Ewa Meister is a PhD candidate in the transdisciplinary Doctoral College "Science & Art" at Paris-Lodron University and Mozarteum Salzburg. Her research combines theory and curatorial practice, exploring the intersection of club culture and curating. In addition to her freelance curatorial work, she is also project coordinator at Klub Solitaer e.V. in Chemnitz, where she develops sociocultural and artistic_curatorial programs. Meister cofounded the Leipzig-based association SPACE TRANSFORMER e.V., dedicated to collaborative and transdisciplinary curatorial practice. Her work focuses on solidarity, hospitality, and affective spatial practices in the context of contemporary art, cultural activism, and collective forms of cultural production.

A2 Affective Politics of Spaces

Mediating Affect in Urban-Rural Hybridity:
Local Media Landscapes and the Rise of Far-Right Support

Helena Atteneder, Rolf Frankenberger, Bjarne Pfau
University of Tübingen

The increasing success of far-right parties in Europe is intricately linked to the interplay of socio-spatial dynamics, mediated environments and affective mobilisation. But how exactly does affect play out in these contexts, and how can we conceptualise the above interplay more broadly? This paper explores the nexus of affective attachments to 'city' and 'country' as central dimensions of extreme right-wing mobilisation, and proposes a reconceptualisation of rural/urban as hybrid lifeworlds that are intricately linked to (local) media landscapes. Extremist mobilisations follow spatial patterns as visible in electoral outcomes, yet existing explanations often fail to account for these dynamics. Drawing on Lefebvre's theory of urbanisation, concepts of news deserts, and affect studies, we propose a relational perspective on urbanity and rurality as interwoven constructs that function as both lived spaces and imaginaries, shaped by and shaping the public sphere through local news flows, to offer a more nuanced understanding of affective polarisation and voting behaviour.

Empirically, we focus on the example of Pforzheim in Baden-Württemberg, Germany. Pforzheim's hybrid spatial character, combining urban infrastructure with rural sociocultural traditions and a very specific local news landscape, exemplifies how right-wing groups have used emotionally charged narratives of resentment, fear and cultural nostalgia, often linked to perceptions of exclusion and displacement, to drive political mobilisation. Mediated emotionalisation strategies turn hybrid urban-rural spaces into arenas of contested identities. When urbanity and rurality meet in conflictual ways - and when these differences are affectively charged and perceived as threatening - they can trigger traditionalist, nationalist and authoritarian reflexes that fuel far-right radicalisation. Our proposed theoretical and methodological approach aims to further develop explanatory models of urban-rural hybridity in order to examine how the mediation of affect undermines the local public sphere, replacing rational debate with polarised, emotionally charged narratives that potentially lead to shifts in electoral behaviour.

Keywords: far-right voting behaviour, news deserts, media landscapes, urban-rural hybridity, emotionalization, affect

Helena Atteneder is senior lecturer ("akademische Rätin a. Z.") at the Institute of Media Studies (Tübingen, Germany). Her research delves into the intersection of media studies and human geography, with a focus on critical perspectives on spaces/places, media, and power. Recent work examines digital placemaking in cities, media and mobility practices in postdigital urban environments, the production of ideology in the geospatial industry, and how the concept of spatial reflexivity can be used in teacher training. She is vice chair of the ECREA-Section Media, Cities and Space and member of the editorial team of GI_Forum Journal.

Rolf Frankenberger is Managing Director Research of the Institute for Research on Far Right Extremism (IRex) at the University of Tübingen. He conducts research on political culture, political lifeworlds, far-right extremism and populism. From 2009 to 2024, he was the spokesperson for the working group 'Comparative Autocracy and Extremism Research' and has been the spokesperson for the DVPW's 'Democracy Research' working group since 2024

Bjarne Pfau is a research assistant and doctoral candidate at the University of Tübingen and works at the Institute for Research on Far Right Extremism (IRex) on the spatial connections and patterns in relation to the far right and its (electoral successes). He is particularly interested in the spatial constructions of the far right.

R1 Public Culture and Spaces

Affective Logistical Labour on the Digital Outside:
An Ethnography of Technological Marginalisation in Swedish Public Transit

Henrik Bergius
Karlstad University

The aim of this paper is to examine the affective aspects of navigating digitalised public transit. Infrastructures are integral to our everyday practices, but tend to blend into the background, becoming invisible—except for when breakdowns happen (Star, 1999). This dynamic of functional invisibility and frictional visibility informs our affective relations to infrastructures, making them appear frustrating. As infrastructures and their interfaces get changed by the digital normal (Mariën et al., 2016), this changes the ways in which we interact with these logistical underpinnings of our everyday. This realm of digitally mediated logistical labour brings with it new modes of invisible functionality, hidden in software and behind screens—but, on the flip-side, new frustrating and visible frictions (Rossiter, 2016). The digitalisation of infrastructure is especially visible to people on the digital outside, for whom logistical labour requires detours around the norm of digital interaction.

This paper considers the affective aspects of infrastructural marginalisation through ongoing ethnographic fieldwork with digital outsiders navigating Swedish public transit. As a site intersecting spatial and communicative infrastructures with the political questions of public service management, public transit is rich in emotional connections. For digital outsiders, these affective relations exist in addition to those surrounding questions of technological marginalisation, like frustration and resignation, but also resilience and adaptation in negotiating their threatened technological niche. By situating logistical labour within the broader discourses of affects of infrastructure (Bosworth, 2023), logistical media (Peters, 2015, Jansson, 2022), and digital disconnection (Albris et al., 2024, Kuntsman & Miyake, 2022), this paper contributes to discussions of exclusionary infrastructures and the transformative potential of affect in shaping alternative futures of mobility and access.

Keywords: infrastructure, mobility, digital disconnection, affective labour, logistical labour

Henrik Bergius is a PhD student in geomedia studies at Karlstad University, Sweden, since 2023. Their doctoral thesis project All aboard the digital train: Justice and outsiders in digitalised public transit, examines the practical consequences of digitalisation for non-smartphone users who use public transit in Västra Götaland, Sweden.

N2 Mediated Memories and Conflicts

Writing as Passion or Routine:
Journalistic Collective Memory and Professional Identity in Erik Asklund's *Klara Trilogy* and its Mediated Reception

Henrik Örnebring
Karlstad University

The Klara neighborhood in central Stockholm occupies a particular place in the collective memory of Swedish journalists. The Swedish media industry (in particular printing and news production) was never as geographically concentrated as it was in Klara during just two decades of the 20th century (1930-1950), and mediated depictions of a bohemian professional life in Klara are legion. These depictions particularly proliferated in the 1960s, after most of the old Klara neighborhood had been torn down and rebuilt, and most news organizations and printing plants had moved to the Stockholm suburbs.

This article analyzes one of the major depictions of old Klara, the so-called "Klara trilogy" (1962-65) by author Erik Asklund (1908-1980), and its reception in the daily press. Following Svetlana Boym's approach, I analyze Klara as a *topos*, i.e. "both a place in discourse and a place in the world" (Boym 2001, p. 77) in Asklund's work and its reception. My focus is on the emotional geography of the Klara neighborhood as a place of intellectual and creative work described by Asklund and his contemporary reviewers (most of whom, like Asklund, had personal experience of working in Klara during its heyday, 1930-50).

The work of writing in these texts exists on an emotional continuum ranging between passion (expressed through literary writing and with an ambivalent relationship to the topos) and routine (expressed through journalistic writing but with a more positive relationship to the topos). Asklund and his reviewers looked back on and reconstructed the Klara topos, and thus the passion/routine continuum became part of the formation of collective memory of journalism and the particular "print culture" of Klara. Previous studies of journalism and memory have focused on the role journalism in shaping *societal* collective memory, whereas this case study advances scholarly understanding of journalism's collective memory of *itself*.

Keywords: Klara [neighborhood of Stockholm], Erik Asklund, geography of emotion, *topos*, collective memory, professional identity

Henrik Örnebring is Professor of Media and Communication at the Department of Geography, Media and Communication, Karlstad University. He is the author/editor of four books and numerous articles and book chapters on journalism. His main research interests are journalism history, comparative journalism studies, and journalistic work practices and working conditions across time and space. His most recent book (*Journalistic Autonomy: The Genealogy of a Concept*, with Michael Karlsson) won the 2023 Tankard Book Award and the 2024 ICA Journalism Studies Division Book Award.

N4 Transforming Visualities I

'Drunk on Hopes and Ideals':
The Rise and Fall of Wales (West and North) Television

Jamie Medhurst
Aberystwyth University

This paper addresses the conference theme of 'questioning the role of media in relation to individuals' and groups' emotional investments into space and place' and will explore the issue of passion for a nation – in this case Wales. Welsh historian, Aled Jones, has argued that '… some of the general assumptions regarding the functions of media in society and political life were also carried over from nineteenth-century newspapers to twentieth-century broadcasting. Among them was the idea that … forms of communication could help maintain a sense of nationhood and protect the integrity of the Welsh language' (1993: 237-8).

In 1960, a group of eminent Welsh men and women came together to establish a television company which bid successfully for a commercial television licence as part of the UK's Independent Television (ITV) network. The central premise of the bid was the promise of the provision of Welsh language programmes at peak viewing times, thereby answering popular demands for programmes in the Welsh language (spoken by around 25% of the population at that time) in good viewing times and not late at night as had hitherto been the case. The company went on the air in September 1962 – but within 10 months it had failed and was taken over by a neighbouring ITV company, TWW.

A number of factors contributed to the failure of Wales (West and North) Television (also known in Welsh as Teledu Cymru). This paper will argue that one key factor was that the passionate emotional investment of the directors of the company for Wales and Welsh language and culture precluded any understanding of the harsh realities of commercial television.

Keywords: television, national identity, Wales, Welsh language

Jamie Medhurst is Professor of Film and Media at Aberystwyth University. He is author of *A History of Independent Television in Wales* (2010), and *The Early Years of Television and the BBC* (2022) and co-editor of B*roadcasting in the UK and US in the 1950s: historical perspectives* (2016). He is currently leading an AHRC project on 'Broadcasting Policy in a Devolved UK' as is writing a book on broadcasting and society in Wales from historical and contemporary perspectives. He has published a number of articles and book chapters on broadcasting history and is editor-in-chief of the journal *Media History*.

R1 Public Culture and Spaces

Sniffing The Wifiscape:
A Toolkit for the Understanding of Affective Atmospheres

Joan Ramon Rodriguez Amat
University of Sheffield

Helena Atteneder
Institute of Media Studies, Tübingen

Urban spaces are shaped by affective atmospheres that emerge from the interplay of material, social, and digital components. Digitalization and 'smart' urban infrastructures introduce new dynamics that inform experience and navigation of urban (media) environments. Public transport operates as a hybrid space where movement of people, goods, and information converge. While data-driven mobility systems aim to enhance efficiency, they often neglect the affective dimensions of urban life. Previous research suggests that digital media and mobile technologies significantly shape urban atmospheres, influencing behavior and emotions in public spaces. In this context, mobility can be conceptualised as both a physical and a digital process embedded in socio-political power structures that fit within this atmospheric affection. This study grounded in Non-Representational Theory and Affect Theory, investigates the role of Wi-Fi availability and its interconnections with mobile media practices in Shanghai's public transport system; and proposes a methodological toolset to systematically capture and visualize these atmospheres. The research, conducted in Shanghai (April 2024), integrates GPS tracking, geolocated images, Wi-Fi-sniffer data for digital signal detection, and ethnographic field notes. By synchronizing these data sources, the study visualizes urban affective densities using heat maps and spatial tensions. Findings reveal how public transport atmospheres are shaped by a dynamic interplay of digital and material elements, and offer insights into mobility practices within urban social interactions. This piece builds within a broader research project that contributes to research on public space and mobility while informing urban planning strategies. The work highlights the need to incorporate affective atmospheres into smart city policies, ensuring that urban mobility enhances both efficiency and quality of life.

Keywords: Urban atmospheres, public transport, Wi-Fi availability, media practices, Shanghai

Joan Ramon Rodriguez Amat is senior Lecturer at the School of Journalism, Media and Communication, University of Sheffield. UK. His research on people "wanting to talk to each other"; involves identifying factors and conditions that shape the communicative spaces: this is, the integration of social interactions with mobile and digital social platforms, with the physical-geographic space; including media and culture governance, hybrid communities, and the politics of communication technologies. He does it by critically mixing computational methods for the digital data, with radical interpretive approaches to social meanings.

Helena Atteneder is senior lecturer („akademische Rätin a. Z.") at the Institute of Media Studies (Tübingen, Germany). Her research delves into the intersection of media studies and human geography, with a focus on critical perspectives on spaces/places, media, and power. Recent work examines digital placemaking in cities, media and mobility practices in post-digital urban environments, the production of ideology in the geospatial industry, and how the concept of spatial reflexivity can be used in teacher training. She is vice chair of the ECREA-Section Media, Cities and Space and member of the editorial team of GI_Forum Journal.

T1 Mapping Affect and Experience

Cartographies of Care:
Digital Counter-Mapping as a Passionate Practice of Resistance and Reimagining

Jochem Gerardus Kootstra
Amsterdam University of Applied Sciences

Digital counter-mapping offers a powerful method for communities to reclaim space, visibility, and agency. Grounded in passion—not only for place but for justice—it emerges as an emotional and political act that resists dominant narratives about places and spaces, and challenges traditional power structures of map-making. This paper explores how digital counter-mapping mobilises affective labour: how the love for one's neighbourhood, grief over displacement, and anger over systemic injustice are transformed into cartographic interventions that advocate for change.

Drawing on three international case studies—the Anti-Eviction Mapping Project (USA), Ruptured Atlas (Iraq/UK), and Forensic Architecture (global)—this research traces how digital counter-maps are created through emotional engagement, collective memory, and lived experience. These maps are not only representations of space but embodiments of passion: they visualise injustice, restore erased narratives, and call for collective action. By exploring how these practices blend storytelling, data, and activism, the research highlights how digital mapping technologies become sites of (com)passionate resistance and reimagination.

In a neoliberal context where passion is often co-opted into commodified labour, digital counter-mapping reflects a counter-movement. Rather than extracting value, it invests emotional labour into collective empowerment. This paper argues that digital counter-mapping is an act of affective and spatial justice: a form of mediated (geo)passion that turns feelings of marginalisation into tools of transformation. The paper reflects on how emotional investment in place—grief, care, memory, hope—fuels the creation of counter-maps, making them more than tools of representation: they become passionate artefacts of resistance, reclaiming the right to narrate space.

Keywords: digital counter-mapping, critical cartography, socio-spatial justice

Jochem Kootstra is an anthropologist and media & communication scholar specialising in the interplay between people, technology, and society. He is a researcher at the Centre of Expertise Applied AI and a lecturer at Communication & Creative Business at the Amsterdam University of Applied Sciences. His work explores how emerging technologies—from artificial intelligence and robotics to everyday digital tools—reshape social and cultural dynamics, with particular attention to ethical and civic implications. Currently, he is pursuing a PhD on digital counter-mapping as a tool for activism, storytelling, and socio-spatial transformation.

N3 Geomedia Futures and Fantasies

Place-based Affects:
A Methodological Reflection on Participatory Mapping

Johanne Lahlum Hortman
London School of Economics and Political Science

This paper evaluates a multimodal participatory research design as a method to examine the affective experiences of place. Developed as part of a doctoral project on the affective cartography of translocal subjectivities, it offers a methodological reflection on a participatory mapping exercise undertaken in spring 2025 with a group of secondary school students in Norway. During a collaborative sketch mapping exercise, the method invites students to visualize felt experiences of belonging, alienation, fragmentation, and conflict in the participants' local area. Using maps as a tool, the exercise seeks to understand how youth give meaning to their spatial experiences by visualizing and negotiating their embodied affective impressions. The method treats both the resulting sketch maps and the relational dynamics that unfold during the mapping exercise as data for analysis, adopting an approach where affective encounters are both a method and an object. Drawing on feminist and new materialist theories of subjectivity, the hybrid mapping process is explored as a generative exercise for surfacing critical insight into how places are felt and socially negotiated. By applying a research design that preserves the relational aspect of place-making at its core, the paper explores what participatory mapping can tell us about individual and collective affective negotiations of spatial subjectivity. This research contributes to methodological conversations in human geography and participatory research, as well as conceptual discussions of how maps may function as affective media.

Johanne Lahlum Hortman is a PhD candidate in the Media and Communications department at the London School of Economics and Political Science. Her research explores the relationship between subjectivity and space through the lens of affect. She holds an MSc in Political Communication from the London School of Economics and Political Science, and a BA Hons in Communication Studies from Wilfrid Laurier University.

T4 Passionate Viewing

Watching Alone, Feeling Connected

Jono Van Belle
Örebro University

Streaming media are often associated with new ways of watching alone and audience fragmentation. However, media are never fully new, and also our interactions with streaming platforms build on previous ways of dealing with media. Starting from Lisa Gitelman's contention that media are "socially realized structures of communication, [including] both technological forms and their associated protocols", and that "communication is a cultural practice, a ritualized collocation of different people on the same mental map, sharing or engaged with popular ontologies of representation" (2006:7), I investigate the associated protocols of streaming media, including how these are (or not) a continuation from how television and film were previously conceptualized in the minds of their viewers.

The analysis builds on focus group interviews conducted in Sweden for the European project DIGISCREENS. The participants belong to different demographic groups, such as white, young women, queer women, second generation immigrants and 45+, and 75+ white Swedes. The topic of the focus group is how people interact with streaming platforms, how and what they choose to watch, and why they watch. While streaming platforms do afford more individualized viewing, our preliminary findings indicate that the motivation for watching particular content is often very social. This highlights the necessity to look at continuities with previous media and the role streaming media play within social configurations.

Keywords: Streaming media, audiences, social practices

Jono Van Belle is an Assistant Professor in Media and Communication Studies at Örebro University, Sweden. Van Belle earned her joint PhD in Media and Cinema Studies at Ghent University and Stockholm University in 2019. She has previously worked on the reception of Ingmar Bergman in Sweden and Belgium, and on cinemagoing in Sweden during the 1950s and 1960s. Van Belle is currently working on Digiscreens on how digital audiovisual platforms transform social and cultural dynamics in Europe in terms of distribution, reception, and representation.

A2 Affective Politics of Spaces

Art of Hate: Creative Afterlife of Digital Hate

Kaarina Nikunen
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Heidi Kosonen
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University of Helsinki

Hateful, misogynist and racist expressions have become mundane, even ordinary, part of digital communication. The growth of affective hateful discourse has shaped participation and dynamics of public debates across the globe (Pöyhtäri et al. 2019; Siapera et al. 2018; Govil and Baishya 2018; Sponholtz and Christofoletti 2018). While various research has focused on the identifying, moderating and preventing affective hate speech online, this paper focuses on afterlife of hate speech in artistic reconfigurations. Drawing on theorizations of art and activism as sites of transformation and participation (Benjamin 1978; Boal 1979) the paper investigates the way artistic reworkings of hate can provide for working through trauma but also for passionate political action with sensibilities of care and repair (Jackson 2019; Mol et al. 2010). Encountering hate can be stressful and traumatic and often people are left alone to deal with it. Borrowing the concept of Eve Kosofsky Sedgwick (1997), artistic reinventions may have a reparative function: what is originally targeted to harm the victims becomes material for empowering them. The paper focuses on two particular case studies: a theatre play 'After Hate' (2025) written and directed by Elina Izarra and an art installation by Saara Särmä (Pekilo art exhibition 2018 and Tampere Gallery Rajatila 2023). In both cases the artists have used their own experiences to study

hate and create a counter-performance of it, albeit in different ways: the former included interviews with producers of hate to understand the motivations and mechanisms of hate that formed the main tension in the play. The latter created a public wall from the hate messages received and used participatory methods to urge audiences to respond to the messages. The study investigates the affective, imaginary and participatory potential of such an artistic afterlife of hate.

Keywords: Affect, digital hate speech, art, care, repair, passion, participation

Paula Haara is a doctoral researcher in media studies at Tampere University. Her research interests combine perspectives of public discussion and journalism studies, material media research, and visual culture. Her previous research on hate speech has related to online discussion cultures, 'information disorder', trust in the media, and media literacy. She is part of the Visual Studies Lab, situated at Tampere University.

Aleksi Knuutila is an anthropologist and a computational social scientist studying political culture and communities in online spaces. He is interested in developing new workflow to include machine learning in interpretative research designs. Upcoming work focuses on the representation of the war in Ukraine on Telegram and left-revolutionary political ideation on Instagram meme accounts.

Heidi Kosonen is a post-doctoral researcher at the University of Jyväskylä, Department of Music, Art and Culture Studies. Her research revolves around affective contemporary cultural phenomena, such as hate speech and counterspeech, performative disgust, and sociocultural taboos. Her recent research on hate speech, informed by critical cultural studies and affect studies perspectives, has been focused on the particular forms and qualities of hate speech, toxic speech, and online harassment, directed at both environmental and body-positive activists, and researchers. Kosonen is an editor-in-chief of the Finnish Gender Studies journal *Sukupuolentutkimus-Genusforksning*, and a vice chair for The Society for Cultural Studies in Finland.

Kaarina Nikunen is a professor of Communication studies at Tampere University. Leader of research projects focused on racism and public communication in the hybrid media system, and the ways digitalization and datafication affect and shape private, social, occupational, and collective lives and everyday experience, Nikunen's research explores the ways media construct understanding of the world and possibilities of participation. She is the primary investigator of the Finnish Academy funded HAFFECT -consortium (2021-25), focused on the affective processes of production and circulation of hate speech online, which connects all the authors of this joint article.

Reeta Pöyhtäri is a senior research fellow at Tampere University Research Centre for Communication Sciences, Taru. Her research concerns the challenges of public discourse and journalism in the digital media environment. She has published on the questions of online hate speech and harassment, prevention of violence in public discourse, freedom of expression and communication rights, and ethical journalism. She has previously worked as an expert at Unesco's Freedom of Expression section in Paris and she is the former chair of the Finnish Foundation for Media and Development Vikes.

Tuija Saresma is a professor of cultural studies at the University of Eastern Finland. She has published widely on hate speech and gendered online hate and harassment. Her recent publications include peer-reviewed articles and academic book chapters on hate speech on social media, right-wing populism, conspiracy theories, toxic affective communities on the internet, and gendered violence. Saresma is former chairperson of the Association for Gender Studies in Finland and The Society for Cultural Studies in Finland, and treasurer of the Association of Cultural Studies (ACS). Saresma holds the Academic of the Year 2022 Prize

A3 Work/Home/Away in Transformation

Producing 'Loveable' Workplaces and Cities in Times of Digital Fatigue:
Coworking Spaces as Forerunners of Post-Digital Hospitality and Tourism

Karin Fast
Karlstad University

Magnus Andersson
Malmö University

André Jansson
Karlstad University

Coworking spaces typically market themselves as friendly work environments where passionate labourers can "do what they love"; that is, as warm places where enthusiastic start-up entrepreneurs, creative workers and other free-moving laptop workers can fulfil their professional and personal dreams in the company of caring others. In times of digital fatigue, the "loveable work" (Sandoval, 2018) of coworking is increasingly constructed as something that requires mindful shifts between on-screen and off-screen activity. This study explores the concept of post-digital hospitality in coworking spaces, focusing on how "loveable" workplaces – and, in continuation, attractive urban neighborhoods – are produced in times of digitalization advancement and critique. We launch the term post-digital hospitality to discuss curated experiences that are enhanced by digital tools but are nonetheless sold on the basis of their "analogue" qualities, catering to peoples' growing desires for partly "disconnected" work environments. Through a geosemiotic analysis of Media Evolution, a coworking space in a former shipyard area in Malmö, Sweden, we examine how hospitality materializes in the spatial and social fabric. Data from interviews, ethnographic field notes, photographs, and promotional materials inform our exploration of three layers of post-digital hospitality: social, affective, and logistical. Identifying coworking spaces as pioneers of post-digital hospitality, we shed light on the interplay between spatial design, digital infrastructure, and urban power dynamics. Our research underscores the need for further inquiry into how coworking hospitality both shapes and reflects broader socio-economic patterns in contemporary cities, including new planning ideals pertaining to what we call post-digital urbanism.

Keywords: post-digital urbanism, hospitality, coworking space, digital work, geosemiotics

Karin Fast, PhD, is Professor of Media and Communication Studies and Research Coordinator at the Centre for Geomedia Studies, Karlstad University. Her books include *The Digital Backlash and the Paradoxes of Disconnection* (2024), *Transmedia Work: Privilege and Precariousness in Digital Modernity* (2019), and *Geomedia Studies: Spaces and Mobilities in Mediatized Worlds* (2018). She has published her research in journals such as *New Media & Society*, *Communication Theory*, *Journal of Computer-Mediated Communication*, *Digital Geography and Society*, and *Space and Culture*. Her current research includes the project *Hot Desks in Cool Places: Coworking Spaces as Post-Digital Industry and Movement* (Swedish Research Council).

Magnus Andersson is associate professor in media and communications at Malmö university. His research focuses on media practices and technology in relation to work, home and mobilities, for example in a project on coworking spaces together with Karin Fast and André Jansson. He is co-editor of the *Routledge handbook of mobile socialities* (Routledge 2021).

André Jansson is professor of Media and Communication Studies and director of the Centre for Geomedia Studies at Karlstad University, Sweden. His most recent book is *Rethinking Communication Geographies: Geomedia, Digital Logistics and the Human Condition* (Edward Elgar, 2022).

R2 Commodification of Subjects and Spaces

Digital Nomadism on Tiktok

Karine Ehn, Ana Jorge
Lusófona University

Digital nomadism represents a lifestyle that merges remote work, technological proficiency, and global mobility (Hermann & Paris, 2020). Digital nomads (DNs) leverage flexible work arrangements and digital tools to maintain networks across multiple locations. This lifestyle reflects a broader societal "mobile turn" (Schlagwein & Jarrahi, 2020), marked by beliefs and practices that include an anti-office sentiment (Toivonen, 2025) and a quest for self-actualization through meaningful experiences (Ehn et al., 2022). As a mobile workforce, DNs are largely formed by privileged middle-class knowledge workers from Global North countries who often prefer destinations in the Global South (Bahri, 2024). Therefore, this phenomenon has been criticized for perpetuating existing power dynamics, and DNs stand at the center of backlash of wider discussions around mobility, inequality, and sustainability (Bozzi, 2020). This paper explores how the online collective identity of DNs is articulated on TikTok, by exploring different dimensions of mobility: tourism, work, migration, and pilgrimage (Verstraete & Creswell, 2002). We analyse how TikTok content identity reflects DNs touristic exploration and economic benefits to host destinations (Reichenberger, 2018; Hall et al., 2019), fluidity of work arrangements and personal-professional life combination (Nash et al., 2018), legal frameworks and logistics in migration (Bahri, 2024), and self-actualization and engagement with the location/s (Ehn et al., 2022). Using a qualitative inductive content analysis, we analyzed 111 TikTok posts tagged #digitalnomadlifestyle, #digitalnomad, #digitalnomadlife #remotework, #travellife, and #workfromanywhere, uploaded between June 2023 and January 2024. Findings reveal that DN narratives on TikTok disproportionately emphasize basic and safety needs like housing and affordability, food and travel. Aspects of personal growth and sense of belonging in a new place are obscured. This prioritization of basic needs reflects what we term "relatability engineering", where creators craft content that mirrors audience concerns and amplifies relatable experiences over abstract self-fulfillment.

Keywords: social media platforms, migration, mobility, work, nomadism

Karine Ehn is a PhD candidate in Communication Sciences in Lusófona University and CICANT, with individual grant from Fundação para a Ciência e a Tecnologia.

Ana Jorge is Senior Researcher at CICANT and Associate Professor at Lusófona University, Lisbon, Portugal. Ana works on Media and Cultural Studies, particularly researching on audiences, celebrity and influencer culture, digital culture, children/youth and families. For the last years, she has researched on digital disconnection, with funded projects *Dis/Connect* (2021-22) and *On&Off* (2023-24).

A3 Work/Home/Away in Transformation

Passion for Work and Family:
**Working from Home as an Enabler
and its Impact on Gender Equality**

Lena Grip, Ulrika Åkerlund
Karlstad University

Increased possibility to work from home (WFH) with the development of technology and digitalization, together with COVID-19, which unexpectedly accelerated the transition process, has changed the modern labor market and its relations. A large majority of employed people in Sweden mainly work at their workplace, but for some occupational groups, the sharp division between home and workplace has increasingly begun to dissolve. There is little difference between the proportion of men and women who WFH in Sweden, but a higher proportion of women than men state that they want to continue working remotely to some extent even after the pandemic, based on a perception of being able to combine paid work with unpaid care work in a better way. In research, WFH has been described as enabling devotion and passion to both paid work and family. The presentation is based on a systematic literature review that investigates how WFH affects gender equality. The results show that teleworking can reduce income inequality if it allows more people to access the labor market, and/or increase their working hours. At the same time, women's responsibility for unpaid care work tends to increase with teleworking, for example, through alternating paid and unpaid work during the working day. To compensate for the multitasking during work hours, paid work is carried out for a longer period of the day, leaving less time for leisure and recovery. WFH in this way risks segmenting traditional gender inequality patterns, at the same time as it enables a double devotion.

Keywords: telework, gender equality, labor market, working from home, work-life balance

Lena Grip is an Associate Professor in Human Geography whose research explores social dimensions of urban and rural planning, and regional development. Her work examines how perceptions of place, gender, and ethnicity shape the implementation of policy, and how it affects places and individuals' everyday lives, working lives, and opportunities.

Ulrika Åkerlund is a human geographer mainly interested in mobilities and place attachment, in particular related to tourism and migration. She has researched topics such as international lifestyle migration, second home tourism, counterurbanisation, commuting, remote and hybrid work, crisis communication, and tourism and place design.

R3 Transforming Ruralities and Digitalities
PANEL: Transforming Ruralities through Digital Practices or Transforming Digitalities through Rural Spaces?

Building Successful Rural Coworking Spaces:
Insights from Participatory Workshops

Lena-Maria Öberg, Thomas Persson Slumpi, Erika Wall
Mid Sweden University

Digitalization has enabled entrepreneurs and employees across various sectors to work remotely, often from coworking spaces (CWSs). While most research to date has focused on urban CWSs, rural coworking spaces are becoming increasingly common. In this study, workshops were conducted with owners and users of rural CWSs to identify and prioritize key themes based on a literature review. Essential elements of CWSs were extracted from existing literature and initially grouped into loosely defined building blocks. In Workshop 1, participants reviewed and restructured these elements into building blocks deemed relevant to rural contexts. In Workshop 2, the revised building blocks were refined, supplemented, and prioritized. The findings highlight which aspects are considered most crucial for CWSs in rural areas. Digital infrastructure was recognized as a foundational requirement for any successful CWS. Then, networking opportunities and the presence of a dedicated community manager or champion emerged as the most important success factors. A viable business model was also identified as essential. Following these, the physical design of the CWS and its broader value to the surrounding rural environment were prioritized—particularly the degree of integration with the local community. These results contribute to a deeper understanding of how coworking spaces can be tailored to meet the unique needs of rural areas. This is especially relevant given that previous research has primarily focused on urban CWSs, often situated in large cities.

Keywords: coworking spaces, rural development, remote work, digital infrastructure, community building

Lena-Maria Öberg, **Thomas Persson Slump**i, and **Erika Wall** are researchers at Mid Sweden University. Their work spans digitalization, rural development, and social science, with a shared interest in how digital technologies reshape work and community life. With backgrounds in information systems and occupational health science, they collaborate in interdisciplinary research projects exploring the role of coworking spaces and remote work in rural contexts.

R1 Public Culture and Spaces

Re-Gaining Passion for Rural Futures

Linda Ryan Bengtsson, Jenny Karlsson
Karlstad University

How do we formulate visions for the future in declining rural areas? Swedish rural municipalities have been in transition for decades, from prosperous industrial communities to depopulated areas where the public and private sectors have withdrawn. Despite this negative trend, rural municipalities have tended to adopt economic-centred development strategies modelled on the smart digital city, thus failing to create visions that respond to local contexts and needs, as well as to pressing future challenges such as social inequality and climate change. Critical future studies argue that a transition to a more sustainable society requires multiple visions of the future that challenge our traditional ways of thinking. In a project initiated by the Swedish municipality of Hagfors, we explored a community-based approach to identifying and illustrating multiple future visions of 2044. This paper is based on the narratives and images of the future created by participants in workshops and interviews. Participants included young adults, cultural workers, industrial workers, local entrepreneurs, politicians, older people and commuters. The future of Hagfors in 2044, if current trends continue, will be a place of loneliness and despair, with no jobs, an ageing population, limited public services and a lack of social interaction. Alternative futures include local food production, local energy production, higher education and housing adapted for all ages. Key values that emerged were collaboration, social inclusion and a more climate-neutral way of life where, unlike today, the contribution of small communities to societal change is highly valued. However, what stood out in our data was a future with physical meeting places for local engagement, collaboration, creativity and intergenerational integration beyond digital roaming. Rural futures do not lie in digital solutions or smart technology, but in human relationships and physical interaction.

Keywords: rural futures, future research, local engagement, smart technology, physical interaction

Linda Ryan Bengtsson (PhD) is an Associate Professor of Media and Communication at Karlstad University, Sweden. She is an interdisciplinary researcher whose work investigates the relationships between creativity, interactivity, immersion, design, and place. She is currently engaged in a research project on rural futures investigating areas of depopulation. Her research has been published in journals such as Convergence, Media and Communication, and Nordicom.

Jenny Karlsson holds a PhD in Business Administration at Karlstad Business School and is a researcher at CTF, the Service Research Center, Karlstad University, Sweden. Jenny conducts research about service innovation, value creation, customer experience and sustainable transformation. She is currently responsible for research projects focusing on rural futures as well as circular solutions and sustainable consumption in the retail industry. Previously her projects have centered around the music industry, (immersive) experiences and how actors innovate and cocreate value in changing markets.

R3 Transforming Ruralities and Digitalities
PANEL: Transforming Ruralities through Digital Practices or Transforming Digitalities through Rural Spaces?

Virtually Authentic?
Digital Reconnection with Food Origins in Northern Sweden's Artisanal Food Movement

Linn Axelsson
Stockholm University

The growing distance and disconnection within agrifood systems has sparked renewed interest in initiatives designed to reconnect consumers with the people who produce their food. In this process, virtual spaces, such as social media platforms, increasingly complement face-to-face encounters between consumers and producers. This paper contributes to these debates by exploring how digital platforms are used to reconnect consumers with food origins, emphasising the digital mediation of authentic, ethical, and emotional relationships with food, nature, and heritage. Focusing on artisanal food producers in northern Sweden who create high quality products from wild edibles such as plants, berries, and fungi found in forests, on mountains, fells, tundras, and marshes, it explores how place-based imaginaries rooted in the 'wild' northern nature, local communities, traditional craftsmanship, and a nature-inclusive cultural identity that celebrates foraging are digitally mobilised to commodify an authentic and ethical alternativeness to the unsustainable global food system. By analysing the role of digital platforms in facilitating these connections, the paper contributes to the broader debate on the co-constitutive relationship between digital practices and rural/nature spaces and places.

Keywords: alternative food networks, virtual reconnection, *terroir*, wild food

Linn Axelsson is Associate Professor at the Department of Human Geography at Stockholm University. Her current work explores alternative food production, including the digital mediatization of these processes and the potential for caring for nature, people, and places within alternative food movements.

N1 Reimagining Immersion

Transformative Sensuousness:
Embodies Passions and Discomfort of VR-Users in Swedish Homes

Linnea Saltin
Karlstad University

Through our embodied sensuous engagement with media technologies both devices and bodies reshape each other and their spaces of usage. This is especially noticeable in emerging technologies entering new places. Due to technological developments, pandemic conditions and hardware politics of tech giants, Virtual Reality Headsets, VR for short, has had a re-emergence during the late 2010s and 2020s. While spatial conditions and sensations such as immersion, presence and thereness are commonly used to explain VR as a phenomenon, there has been little engagement with VR from human geographers looking empirically to which spaces and spatialities are produced by VR-technologies and its users. This presentation, focusing on the transformative aspects of VR usage to bodies and devices, is part of the analysis for my doctoral thesis. The data was collected through ethnographical work in Swedish homes, making use of interviews and observations of user's perceptions, practices and meaning-making around VR-usage as a socio-spatial phenomenon new to the home. Applying a phenomenological framework, classical place theory and a sensuous ethnographical approach I look to how users, user spaces and VR-devices relate to each other. My results show that VR-usage does not only provide for experiences of embodiment affected by virtual spaces but that users have to take devices' perceptions and needs into account in a way that affects their own spatial perceptions. This is expressed in how new sensations are actualized through the passions and frictions of users and devices, as well as how rooms and places are reshaped as to attend to these needs.

Keywords: virtual reality, user studies, homes, phenomenology, sensuous ethnography

Linnea Saltin is a cultural geographer interested in how emerging technologies change our perceptions of places and spatial conditions. She is currently finishing her PhD in human geography on Usage of Virtual Reality Headsets in Swedish homes where she studies the practices, spatialities and socio-spatial imaginings that emerge from embodied usage of VR HMDs. She is based at Karlstad University, Sweden.

N1 Reimagining Immersion

Reimagining Humanitarian Virtual Reality through Affect and Ethics of Care

Lisa Burghardt
Utrecht University

This paper critically engages with the use of Virtual Reality (VR) in humanitarian contexts through the lens of Maria Puig de la Bellacasa's ethics of care, foregrounding the relational, affective, and sociomaterial entanglements often rendered invisible by dominant technosolutionist narratives. Humanitarian VR is frequently celebrated for its immersive potential to generate empathy or raise awareness, yet such instrumental framings risk reproducing problematic dynamics of spectatorship, viewer-centred engagement with suffering others, that is focused on individual viewers' emotions, obscuring systems and structures of power and oppression beyond the individual. These narratives tend to reduce VR to a depoliticized medium, overlooking its embeddedness, affective labor, and ongoing care practices required to produce and present immersive content.

Drawing on my experience curating the VR piece Phoenix of Gaza at the Dutch humanitarian film festival Movies that Matter, I reflect on the embodied, emotional, and relational labor of facilitating this experience. Hosting VR in a public festival space involved more than a technical setup—it demanded attunement to audience discomfort, careful negotiation of boundaries, and ongoing affective maintenance. Through Puig de la Bellacasa's framework, I examine how care was practiced across human and nonhumans within the VR exhibition space and what care did within this context.

Rather than asking whether VR successfully produces empathy, this paper explores what it means to care with and through VR. By reimagining humanitarian VR as a site of ambivalent, collective, and situated care, I argue for an ethics of care that foregrounds responsibility, relationality, and sustained engagement over emotional sensation. In doing so, the paper contributes to the conference's call to engage with reorienting personal affective experiences into collective action.

Keywords: virtual reality, affect, ethics of care, relationality

Lisa Burghardt is a second-year PhD candidate in Media and Culture Studies at Utrecht University, part of the NWO-funded project Virtual Reality as Empathy Machine: Media, Migration and the Humanitarian Predicament. She researches how immersive humanitarian VR experiences shape viewers' emotional and moral responses, influencing their engagement with humanitarian topics. Her work explores the potential and limitations of VR to bridge gaps between distant Others and examines the broader link between technological mediation and emotions. She takes a post-phenomenological, postcolonial, and intersectional approach. Lisa holds an MSc in Techno-Anthropology from Aalborg University and a BA in International Communication and Media from HU University of Applied Sciences Utrecht.

T1 Mapping Affect and Experience

Mapping Urban (Un)Safety:
Mediated Passions, Affective Cartographies

Lisa Hillerbrand Martín
Karlstad University

Urban safety is often approached through material interventions—better lighting, surveillance, or spatial redesign—based on the assumption that space can be engineered to produce secure environments. Yet such approaches tend to overlook how space is never neutral, nor ever fully safe. Drawing on feminist and intersectional theory, perceptions of (un)safety are shaped not only by material conditions, but by abstract dimensions such as affect, temporality, memory, and social positioning. Building on a previous study focused on mapping the physical dimensions of (un)safety in urban environments, this paper turns to an intersectional critique of those findings. This transition marks the starting point for a PhD study plan centred on the abstract and affective dimensions of spatial experience. Rather than aiming to define or fix what is unsafe, the focus lies on how individuals and communities—particularly those occupying dissident positions or rendered vulnerable— experience and negotiate space through emotion, memory, and embodied knowledge.

Media technologies—particularly participatory mapping and digital storytelling—are examined as tools for making visible these affective geographies. These practices do not simply document experience; they enable the expression of passion, fear, care, and desire as forces that shape spatial perception and urban life. Through them, plural and sometimes conflicting narratives of safety emerge, challenging the notion of a singular, objective urban experience. This contribution aims to discuss how abstract and affective dimensions can contribute to and enhance the state of knowledge in intersectional approaches to studying safety perceptions. It proposes a shift from outcome-oriented models to open-ended, participatory processes rooted in mutual recognition and shared learning. In doing so, it invites a reimagining of urban transformation—not as the pursuit of consensus or control, but as a collective engagement with complexity, difference, and mediated passion.

Keywords: Abstract mapping, safety perception, everyday urbanism, place, intersectional feminism, participative methodologies

Lisa Hillerbrand Martin is an architect trained in Spain, with specializations in basic habitability, bioclimatic design & sustainability, and geographic information systems (GIS). She is currently pursuing a PhD in Human Geography at the Department of Geography, Media and Communication at Karlstad University, Sweden. Her research focuses on the perception of urban safety, examined through urban theory and human geography from an intersectional perspective.

S4 Poetics of the Anthropocene II

Impassioned Tree Nurseries for Geo-Aesthetic Remediations between the Caribbean and Fennoscandia

Luis Berríos Negrón
Umeå University

As environmental artists become increasingly drawn into research projects with the natural sciences, disruptions emerge in how mediation is defined and manifested. In that context, the following proposes a performed audiovisual essay that reflects research on how tree nurseries re-mediate an impassioned space arising from interdisciplinary collaboration and eDorts to reinstate nature's personhood. As mode to instigate these spaces of passion — of conflict, media and remedy — my postdoctoral work traces reforestation practices in Puerto Rico, Denmark and Sweden (see bio). Considering that reforestation has become the prevalent reflex-response to the hemispheric violence of scaleless geoengineering, biodiversity loss and global warming, I activate tree nurseries as critical infrastructures that challenge the reproduction of colonial and economic frameworks that marginalise non-Western worldviews, reducing landscape and biodiversity to mere monetised metrics. My research instead observes and senses the role of tree nurseries as transhemispheric sites for re-mediating colonial, spiritual and collaborative languages between trees, humans and landscapes.

At the conference I intend to present the core findings of this inquiry as a performance lecture that will display the output through three practice-based research components that give body to the broader investigation: (1) 'Guatubá' at the Umeå Plant Science Center (SE; (2) 'Refuge Portal' at Møn/Carite (DK/PR); and the (3) 'Caudex' at Arboretum Norr (SE). Together, the works will be weaved into an audiovisual essay displaying modes of tree-nursing that deposes forestry — as extractivist logic for climate mitigation, and as impassioned probe guided by more-than-human notions of nature's personhood. As such, the works portray Land-based collaborations that position geoaesthetic re-mediation at the post-future juncture between colonial underpinnings of climate injustices and arts perspectives.

Keywords: climate injustice, tree nurseries, geo-aesthetics, personhood, remediation

Luis Berríos Negrón: I am a Puerto Rican environmental artist and experimental architect researching decolonial forms and forces of climate injustice. I serve as Associate Professor at the Umeå University (2024-ongoing). Beyond my practice and exhibitions based in Berlin (2006-17), and doctoral work at Konstfack KTH (2015-2020), my current work stems from post-hurricane reforestation research in Puerto Rico at Para La Naturaleza's Art & Science Research Residency (PR, 2021–22), as Postdoctoral Fellow in Art and Architecture at UmArts in Umeå University (SE, 2023–2024), and currently as collaborator in Hosting Lands, a slow-growing, decentral exhibition movement unfolding around land across Denmark (2024-ongoing).

S1 Passion in/for Digital Labour Geography

Gaming Labour and Passion:
A Labour's Geography of Digital Spaces

Magnus Andersen
Roskilde University and Uppsala University

Beyond all the work that goes into the production, distribution and publishing of videogames, the in-game spaces of the digital games themselves are also becoming sites for service work, which a growing number of people across the globe depend on to make ends meet. By bringing the tradition of labour geography into conversation with media studies, the aim is to explore the interlink between digital platforms and passionate worker agency transforming the leisure spaces of digital games into sites for service work and how these practices are embedded in, yet reshape, already-existing economic geographies of capitalism. Based on digital ethnography and 25 interviews with workers, I discuss the ways in which an emerging workforce of platform-mediated game service workers passionately reorganise the playful spaces of online multiplayer video games. Delineating the historical traces from the much-analysed example of 'Chinese gold farmers' to the recent growth of platform-mediated game services, this presentation discusses how passion plays a crucial role in the way which workers reshape spaces of online multiplayer gaming into 'digital spatial fixes' fitting their interests and needs. Highlighting the reappropriating of space that allows workers to turn spaces of digital gaming into operative spaces to earn an income, I argue that labour geography would benefit from paying closer attention to the emerging struggles over labour agency not only around but also within digital spaces.

Keywords: video games, labour geography, digital labour, digital platforms, spatial fix

Magnus Andersen is a Postdoc at the Department of Communication and Arts, Roskilde University. Currently, he is a visiting scholar at the Department of Human Geography, Uppsala University while working on the research project *Paid to Play: The Rise of Gig Work in the Gaming Industry* funded by the Independent Research Council Denmark. This project explores how a new digital platform-mediated play-to-earn economy turns online spaces of video games into sites of labour.

T3 Mobile Socialites and Passion:
An Interactive Workshop

Magnus Andersson
Malmö University

Deniz Duru
Lund University

Maren Hartmann
Berlin University

Annette Hill
Jönköping University

Erika Polson
University of Denver

Geomedia attendees are invited to participate in an interactive workshop exploring "mobile socialities"—a generative concept concerning the flow and stillness of media technologies and lived realities, and power dynamics of emerging forms of 'the social' in mobile times. The concept is designed to enable researchers to connect across sites of analysis for geomedia, mobilities and social interactions. Led by a team of international researchers who have developed research on mobile socialities, the workshop employs the Geomedia 2025 theme to explore how passion motivates mediated engagements with spaces and mobilities. The workshop will consider different examples of the multifaceted elements of passion and its affinities with people's media engagement with mobility and immobility, sociality and antisociality. Researchers in the workshop are attuned to the changing spatial nature and fluctuating tempos of practices in relation to institutions such as home, workplace, rural and urban communities. The workshop opens with a short discussion of the concept of mobile socialities, followed by examples from members of the workshop on how they have encountered passion in the context of affective, social and mobility relations in their ongoing research projects. Examples include research on roofless people and mobile media, conviviality and diverse social constellations, digital placemaking, atmospheres and co-working places, and media engagement. The workshop then includes thematic threads for roundtable discussions. We consider passion as a concept, passionate engagement as a driving force in our research, and affective structures and atmospheres within situated contexts, cultures and localities. We invite participants to the workshop to identify conceptual and methodological elements for how we encounter passion in our research on geomedia, mobility and socialities.

Magnus Andersson is associate professor in media and communications at Malmö university. His research focuses on media practices and technology in relation to work, home and mobilities, for example in a project on coworking spaces together with Karin Fast and André Jansson. He is co-editor of the Routledge handbook of mobile socialities (Routledge 2021).

Deniz Duru is Docent in Media and Communication, Lund University, Sweden. Her research interests include conviviality, multiculturalism, diversity, social media, media anthropology, anthropology of Turkey, and refugees and migrants in Europe.

Maren Hartmann is Professor in Media and Communications, Berlin University of the Arts, Germany. She is the academic director of the Vilém Flusser Archive. Hartmann focuses on domestication of technologies, mobile socialities, the cyberflaneur, roofless people in urban contexts, materialities and time.

Annette Hill is Professor of Media and Communications at Jönköping University, Sweden. Her research focuses on media audiences, with interests in media engagement, everyday life, genres, production studies and cultures of viewing.

Erika Polson is Professor of Media, Film and Journalism Studies at the University of Denver, Colorado, USA. Her research focuses on globalization and media, and more recently on digital media and global mobility, including digital placemaking and geomedia.

S2 Transforming Visualities II

Passionate about Octavia E. Butler:
The Reception of the TV Series Adaptation of *Kindred*

Maria Holmgren Troy
Karlstad University

African American science fiction writer Octavia E. Butler (1947–2006) published twelve novels and a collection of short stories. In Butler's most well-known novel, *Kindred* (1979), African American Dana, who is its first-person narrator and protagonist, is repeatedly thrown back in time in order to save her white ancestor's life in Maryland in the early 1800s. More specifically, she is thrown back from her house in Altadena, California, where, in 1976, she has just moved in with her white husband Kevin. In the process, she has to adapt to a time and place where she is regarded and treated as a slave.

Academic work on Butler's speculative fiction has increased exponentially since the 1990s, and today Butler is a towering presence in, among other fields, the multidisciplinary field termed Afrofuturism. Since 2013 onwards, her archive at the Huntington Library in California has provided new exciting insights into her works and her own research processes as well as new tools for theorizing her and other writers' fiction. Her archive is also an inspiration to creative writers, artists, and others. A relatively new development regarding Butler's oeuvre is the interest in adapting her novels to different media. The Seeing Ear Theater's online audio theater adaptation of *Kindred* aired in February 2001. Since then, there have been two graphic novel adaptations: *Kindred* (2017) and *Parable of the Sower* (2021), a TV series based on *Kindred* premiered on Hulu in December 2022, and some of her other novels are considered for film and television adaptations. Adaptations exhibit the transforming passions of adapters and often trigger passionate responses from readers, viewers, or listeners. In this paper, I will examine the reception of the TV series adaptation in reviews and online comments in order to pinpoint the passions elicited by this adaptation.

Keywords: Octavia E. Butler, *Kindred*, TV series, adaptation, reception

Maria Holmgren Troy is Professor of English and the Director of the Research Group for Culture Studies (KuFo) at Karlstad University, Sweden. She is currently working on two Butler projects: one on adaptations and a bibliography. Her publications include *Nordic Gothic* (Manchester UP, 2020, in paperback 2022), co-authored with Johan Höglund, Yvonne Leffler and Sofia Wijkmark; *Making Home: Orphanhood*, *Kinship*, and *Cultural Memory in Contemporary American Novels* (Manchester UP, 2014, in paperback 2021), co-authored with Elizabeth Kella and Helena Wahlström; and *In the First Person and in the House: The House Chronotope in Four Works by American Women Writers* (1999).

N4 Transforming Visualities I

Cinematic Counter-Passions:
Russian Film as Resistance to State-Sanctioned Violence

Marina Iaroslavtseva
Justus Liebig University

Contemporary Russian filmmaking has discussed recent political transformation critically, particularly in the realms of domestic violence and its coincidence with authoritarian socio-cultural policies. This project considers filmmakers' strategy in crafting narrative that illuminates suppressed social issues by representing violence as structurally ingrained within state practice. Informed by Marxist-Feminist research and decolonial power theories of power—specifically, Françoise Vergès's (2022) state normalization of violence theory and Michel Foucault's (1991) biopolitical supervision theory— as well as affect theory frameworks (Ahmed, 2014; Berlant, 2011), the current research believes that Russian cinematic rhetoric condemns state control over bodies, sex, and identity through affective engagements with structural violence.

Applying multimodal discourse analysis and utilizing Denis Saltykov's approach to seeing onscreen violence as communicative strategy theory (2020), this research analyzes the strategies whereby recent Russian cinema turns individual affective emotions—anger, sorrow, pity—into shared counter-emotions and political resistance. By universally embracing affect, the research contributes to arguments about the potential of visual culture to resist or reinscribe the violent reappropriations of body and identity by autocratic regimes, directly answering the conference's inquiry into passion as transformative agency.

Keywords: Biopolitical supervision, Russia's studies, violence, counter discourses

Marina Iaroslavtseva is an early career researcher in contemporary cultural studies, currently pursuing her PhD at Justus Liebig University in Giessen, Germany. With a strong background in political theory (MA in political science from the University of Manchester), her research investigates the intersection of cinematic representations of domestic violence and authoritarian narratives in modern culture.

R2 Commodification of Subjects and Spaces

Mapping Affective Claims:
Passion and the Digital Spatialization of Sacred Territories

Maximilian Dinu
Ion Mincu University of Architecture and Urbanism

This paper aims to explore the transformative influence of geomedia on sacred spaces, positioning these digital technologies at the confluence of innovation and collective passion. In an era where geomedia redefines our perception, experience, and construction of the sacred, the research adopts a phenomenological lens to reveal how once-static sacred sites are reanimated into dynamic arenas of "permanent spatial connectivity." By engaging with Jean-Luc Marion's framework of saturation —whose insights highlight the given quality of the sacred—and Heidegger's notion of dwelling, this study explores how digital expressions—ranging from location-specific prayers and images to immersive virtual tours—coalesce to forge a new, networked spatiality that transcends traditional geographic and cultural boundaries. At the same time, the paper critically examines the dual nature of these digital interventions. While geomedia platforms democratize access to sacred knowledge, they also engender new forms of power dynamics through platform capitalism, algorithmic control, and data surveillance. This tension is analysed through the responses of traditional custodians of sacred spaces, whose gatekeeping roles are reconfigured in the face of unprecedented digital participation. In particular, the work considers contested sacred sites—such as Jerusalem, Istanbul, Ayodhya, and Uluru—as cases where digital mapping, 3D reconstructions, and social media representations not only mirror territorial conflicts but may also open up possibilities for mutual understanding and mediated dwelling. By mapping the affective claims embedded in geomedia infrastructures, this paper aims to contribute to a burgeoning dialogue on how passion and technology intertwine in the spatialization of sacred territories. The investigation ultimately offers fresh insights into the evolving landscape of spiritual experience in the digital age, inviting further debate on how communities navigate the interplay between ancient reverence and contemporary digital embodiment.

Keywords: Sacred space, cyberspace, affective spatiality, territorialization

Maximilian Dinu has a BA in Theology from the University of Bucharest and a BSc in Earth Science from the University of Stockholm, followed by an MA in Philosophy of Religion from Heythrop College, University of London. Currently a PhD candidate at the „Ion Mincu" University of Architecture in Bucharest, researching the phenomenology and hermeneutics of light in sacred spaces. Research interests include sacred space, cyberspace and their phenomenology(ies).

A3 Work/Home/Away in Transformation

Homo Touristicus Digitalis
& the Philosophical Imagination

Mekonnen Tesfahuney, Richard Ek
Karlstad University

In this paper we depart from and extend earlier work (Ek & Tesfahuney, 2016, 2019; Tesfahuney & Ek, 2024) on the need to take the tourist seriously as a philosophical figure, even more so in this digital age. The digital is the skin of the earth. The tourist subject is encapsulated in a foam. Tourism studies, thus, need to address the philosophical question of *what does it mean to be a tourist in the digital age*? There is thus a need for both ontological and epistemological revaluations of the tourist subject and its Dasein (being in the world). The paper deliberates on the tourist subject in this digital age from two philosophical angles, viz., existential and nihilistic directions/trajectories.

Keywords: Apollonian, (post)Dionysian, digisphere, existentialism, throwntogetherness, Nietzsche, nihilism, transvaluation of values

Mekonnen Tesfahuney is Professor of Human Geography at the Department of Geography, Media and Communication, Karlstad University, Sweden. His work addresses issues of space, mobility, power and geomedia not least in relation to tourism mobilities.

Richard Ek is Professor of Human Geography at the Department of Geography, Media and Communication, Karlstad University, Sweden. His research spans regional development, power and visioning in planning, social media technologies, hedonistic tourism, and place branding and marketing. Nowadays, his focus is mainly on introducing political-philosophical ideas in tourism research.

T1 Mapping Affect and Experience

Affect and Positionality in the Atlas of Peace and Conflict Cartography

Mela Žuljević
Leibniz Institute of Regional Geography

Iaroslav Boretskii
ZOis Centre for East European and International Studies, Berlin

Jana Moser
Leibniz Institute of Regional Geography

Atlas of Peace and Conflict Cartography is a work-in-progress visualisation process that explores multiperspective approaches to reading, producing, and assembling geovisualisations of peace and conflict in Eastern Europe. Initiated through the KonKoop project (www.konkoop.de), the atlas is conceived as an interdisciplinary and collaborative infrastructure for visualising knowledge production through diverse multimedia formats such as map and data stories. It brings together a group of researchers exploring issues such as postwar nation building, memory politics, border-making and environmental conflicts across different case studies in Eastern Europe. Conceptually, our approach to atlas-making is situated at the intersections of critical and processual cartography with design and critical visual studies. This means we pay particular attention to making the design space of the atlas visible as a site of knowledge production that entails diverse perspectives. The presentation will dive into the current progress of the atlas and its pilot cases while focusing on the issues of affect and positionality in visualising peace and conflict research. We will discuss the questions of working with sensitive, confidential, complex and personal data in relation to positionality, situatedness and political engagement of research. Particular focus will be on the role of atlas as an infrastructure for continuous discussion on dominant regimes of visibility and how to challenge them with subjective and multiperspective approaches to visualising research.

Keywords: Atlas, peace and conflict, Eastern Europe, affect, multiperspectivity

Mela Žuljević is a design researcher with a PhD in architecture (UHasselt, Belgium). She is currently a postdoctoral researcher at the Leibniz Institute for Regional Geography (Leibniz-Institut für Länderkunde – IfL), working at the intersection of design, cartography and landscape research. Her postdoctoral project looks at the Dayton peace cartography and its developmental legacies in the landscapes of Bosnia and Herzegovina. Previously, she studied at the Academy of Fine Arts in Sarajevo and worked as a researcher, designer and lecturer in Bosnia and Herzegovina.

Iaroslav Boretskii, a fellow scholar on the Erasmus Mundus Cartography M.Sc., studied Cartography, Geoinformatics and Graphic Design over four consecutive semesters at Technical University Munich (TUM), Technische Universität Wien (TUW), Technische Universität Dresden (TUD), and the University of Twente (ITC Department). He wrote his Master's thesis on a data visualisation suggestion system for the Sustainable Development Goals. In the summer of 2022, he also participated in an Advanced Data Journalism Workshop for Eastern European Journalists organised by Interlink.Academy in Hamburg.

Jana Moser is head of the department of Cartography and Visual Communication and coordinator of the research area Geovisualisations at the Leibniz Institute for Regional Geography (Leibniz-Institut für Länderkunde – IfL). She studied Cartography and received her doctorate from the Technical University of Dresden, with an investigation of the cartographical history of Namibia until 1990. Before she joined IfL, Jana Moser was head of the post "Historical Atlas of Saxony" in Dresden at the Saxonian Academy of Sciences and Humanities in Leipzig.

N1 Reimagining Immersion

'Get Inside a Story! Get one from Infocom!'
Immersion as Ideal and Commodity in Interactive Fiction

Morten Feldtfos Thomsen
Karlstad University

A significant discursive feature of the emerging video game marketplace of the 1980s was the attempt to distinguish video games from other competing popular culture media. Game developers therefore often highlighted the interactive capabilities of video games as facilitating new and potentially revolutionary experiences of immersion. Rather than simply reading about other worlds, or watching them on a theatre or television screen, playing video games was often presented as the opportunity to literally inhabit them. A notable exponent of this particular capitalist industry rhetoric was the software company Infocom, primarily known for its text-adventure games, or 'interactive fictions', whose marketing strategies centered heavily on immersion as a primary selling point. As complex assemblages of multiple authorial voices, however, individual games, and their various accompanying paratexts, related to this rhetoric in a variety of ways. While some arguably reproduced and thus reaffirmed its idealization of immersion, others evinced a more contradictory or even critical stance. This paper explores the discursive construction and deconstruction of immersion in Infocom's science fiction game Planetfall (1983), focusing primarily on its various paratexts. It will argue that the tensions which mark its articulation of immersion suggests a more general anxiety towards the potential cultural work of immersion itself within the dominant capitalist system of cultural production.

Morten Feldtfos Thomsen, Ph.D., is a senior lecturer with the Department of Comparative Literature and a member of the Research Group for Culture Studies at Karlstad University, Sweden. His research has been published in journals such as Horror Studies, Acta Universitatis Sapienta Film and Media Studies, Journal of Aesthetics and Culture, and Journal of Scandinavian Cinema.

R3 Transforming Ruralities and Digitalities
PANEL: Transforming Ruralities through Digital Practices or Transforming Digitalities through Rural Spaces?

Digital Uptake and Resistance:
Emotional Geographies of Digital Practices in Hobbyist Beekeeping

Natasha A. Webster
Örebro University

Hobby beekeeping is at once an intimate and scientific process of care of a bee society. Beekeepers are often attached to their hives and their surroundings. The care of bees requires local knowledge, and many beekeepers are increasingly drawing upon other networks and resources through digital platforms, interfaces and tools, for example online courses, social media groups etc., which may be reshaping the geographies of beekeeping practices. Work in emotional geography shows that digital spaces create affective understandings of spaces and places. Drawing on bee inspection interviews (i.e. interviewing while caring for hives) and my own beekeeping practice, I explore the tensions of digital and physical practices as a form of emotional geography through the everyday practices of apiculture. Digital spaces in beekeeping highlight the ways in which mundane experience and spatial practices are interwoven with feelings towards bees and digital relations. Thus, beekeeping, as a case study of digital spaces, offers an interesting opportunity to explore the role of digital in the emotional intersections caring processes.

Keywords: emotional geographies, digital processes, spatial practices

Natasha A. Webster is Associate Professor at the Department of Human Geography at Örebro University, Sweden. As a feminist geographer, she explores emotions and affect in digital life and spatial relations. Natasha is an advisory board member to the Centre for Geomedia Studies.

S2 Transforming Visualities II

Blind Gazes, Haunting Spaces:
Cinematic Spectralities of Blindness

Pavel Doboš
Masaryk University

This presentation interconnects a passion for geographies of visual impairment and film geographies. It explores how blindness is spatially and affectively constructed in contemporary cinema, drawing on Derridean hauntology, spectral geographies, and Deleuzian film theory. Focusing on four mystery thrillers with blind leading characters—*Julia's Eyes* (2010), *Oddity* (2024), *Sightless* (2020), and *Blind* (2014)—the presentation examines how these films mediate non-visual spatialities through form, narrative, and affect. It investigates the cinematic articulation of blindness as a condition haunted both by persistent ableist stereotypes and by desires for alternative ways of knowing and inhabiting space. The selected films mobilize certain geographies of passion: from the passionate fear of disorientation and darkness to the intimate affective entanglements of haptic and auditory experience. While *Julia's Eyes* and *Oddity* often reproduce normative associations between vision, agency, and spatial mastery, *Sightless* toys with non-linear blind spatio-temporalities, only to ultimately reaffirm blindness as deception. *Blind*, on the other hand, radically reimagines spatial perception, destabilizing ocularcentrism through sensuous atmospheres and affective soundscapes. By engaging with concepts such as any-space-whatever, crystal-images, and spectre-images, the paper analyses how cinema can produce spatialities that transcend visual dominance and linear time. These cinematic geographies are not merely representations of blindness but enactments of passionate, embodied, and spectral encounters with space. They call into question prevailing assumptions about seeing, knowing, and feeling space. Through spectral cinematic geographies, passion can be grasped as an affective, vulnerable, and potentially transformative mode of spatial becoming. This tries to produce film geography that embraces blindness not as a lack but as a generative condition that expands the possibilities of feeling, perceiving, and experiencing non-visual spatialities.

Keywords: film geography, ocularcentrism, visual impairment, ableism, hauntology

Pavel Doboš is a cultural geographer, currently working as a researcher at the Department of Geography, Masaryk University in Brno, Czech Republic. His work is anchored in critical and poststructuralist approaches to human geography. Current research interests include postcolonial studies and the critique of Orientalism, media and visual studies, critical communication geography, political theory of poststructuralism, and geographies of disability, especially of visual impairment. He is currently part of the research project called *Geographies of Crip Temporalities: Time in the Everyday Lives of Disabled People* (GA23-05096S).

S2 Transforming Visualities II

(Em)Placing Choirs and their Societal Role in *Thin Blue Line (Tunna Blå Linjen)*

Per Göransson
UiT – The Arctic University of Norway

Georgia Aitaki
Karlstad University

In Sweden, often referred to as one of the world's most secular countries, around 6% of the population sings in a choir. This popular social and cultural activity, which has historical roots in Christianity, is under-researched in studies of cultural geography, and even more so in film and television studies. In this paper, we address choirs as a popular, yet paradoxical, cultural activity and television fiction as an impactful carrier of representations that inform social, cultural and spatial relations. By working at the intersection of geography and popular culture, the paper aims to investigate (the representation of) choirs as a complex social and cultural phenomenon in contemporary Swedish society. The main research enquiry centers on how the choir is constructed as a (passionate) space/place in Swedish television drama and the empirical focus is the popular crime series *Tunna Blå Linjen* (eng: *Thin Blue Line*, SVT, 2021-) set in Malmö, Sweden. By building on previous attempts to combine the geographical and the popular, we draw from the concept of (em)placement and apply a textual analysis of the series at hand. Preliminary findings based on a close reading of the series indicate that the choir is represented as (i) a passionate and intimate bodily experience, (ii) a safe space against the background of tensions between the secular and the sacral, and (iii) porous space shaped by and shaping societal developments.

Keywords: (em)placement, choirs, television fiction, religion, Sweden

Per Göransson (PhD) is an assistant professor at the Department of Social Sciences at UiT - The Arctic University of Norway. He is a member of both the Centre for Geomedia Studies and the Center for Research on Sustainable Societal Transformation (CRS) at Karlstad University, Sweden. His current research explores the geographical aspects of (non)religion in Western European contexts and its intersections with topics such as culture, sustainability, and experiences of nature. His previous work has been published in the *Journal of Religion in Europe*, *Approaching Religion*, and *Svenskt gudstjänstliv*. Prior to his academic career, he worked as an urban and regional planner (physical planning) in the Stockholm region, Sweden.

Georgia Aitaki is Senior Lecturer in Media and Communication Studies and member of the Centre for Geomedia Studies at Karlstad University, Sweden. Her current research focuses on representations of societal crises, mobilities, as well as on questions pertaining to ethics and compassion, in contemporary popular culture (incl. drama, reality TV, animation, and cultural journalism). Her work has appeared in journals such as *International Journal of Communication*, *NECSUS, VIEW: Journal of European Television History & Culture*, *Media, Culture and Society*, *Social Semiotics*, *Screen*, and in a number of international anthologies.

S1 Passion in/for Digital Labour Geography

Healthcare Professionals Turn to Digital Labour under Healthcare Restructuring
– Passion for a Renewed Healthcare or Coping Strategy?

Peter Van Eerbeek
Karlstad University

Desirée Enlund
Linköping University

Setting out to interview healthcare professionals about their digital working lives in healthcare platform companies (HPCs), we expected to hear stories about their 'escape' from the pressures and stress of working in the public healthcare sector. While these stories were told and often interconnected with the experiences of having a better work-life balance and flexibility in where to live and work, another story also appeared. This story told of an emotional investment in a renewed, modern, digital healthcare they can o?er through platform companies, in contrast with the ossified structures and overwhelming bureaucracies of the traditional (public) healthcare. Many were passionate about a di?erent healthcare where people can get easy and quick access to the quality healthcare they need. Additionally, they described the joy of working with easy-to-use systems, time-saving technology, and the availability of collegial support through digital channels in these digitally native healthcare companies, often in contradistinction to previous experiences in the traditional healthcare. At the same time, interviewees also expressed experiencing deteriorations in working conditions at several HPCs, including pay rates, intensification of work and surveillance, and divisions between the core workforce and non-core flexible workers. These experiences were unevenly spread between the healthcare professions along traditional hierarchies. Moreover, some were critical about how drives to enhance corporate results may impact the quality of care. This raises questions about how to understand the turn to digital labour among high-status and high-income workers such as healthcare professionals and the risks associated with commodified and/or exploited passion in digital labour.

Keywords: digital labour; healthcare platform companies; enthusiasm; work intensification; flexibility

Peter van Eerbeek is a doctoral student in human geography at the Department of Geography, Media and Communication, Karlstad University. His research interests include the platform economy, public sector restructuring, and labor's role in shaping the geographies of capitalist production and social reproduction. Peter is currently working on his PhD project about healthcare platform companies in the restructuring Swedish public healthcare, and why and how healthcare professionals engage with platform work. He has worked as a research assistant and studied spatial planning at Umeå University, and was awarded the Gösta Skoglunds prize for the best master's thesis in regional science.

Desirée Enlund is assistant professor at the Department of Thematic Studies, Linköping University. Her research interests include rural-urban inequalities, social movements and labour organizing, digitalization and technological change and welfare state retrenchment. Desirée is currently working on two projects about individual motivations and collective responses to platform work among healthcare personnel and digital vulnerabilities in the automated welfare state, both funded by the Swedish Research Council. She is the recipient of the 2020 Rudolf Meidner Award, and she has been a visiting scholar at the University of Oslo, Norway and the Norwegian Business School in Oslo.

R4 Transforming Art Education Workshop

Transformative Attempts at the Intersection of Coloniality & *White* Supremacy of/within/through Art Education

Petz Haselmayer
University of Arts Linz, Independent Artist

The past and our knowledge of it shape how we perceive the world and act within it. Monuments, place names, and public representations influence our perspectives on the present and future, as their narratives are deeply tied to identity formation. The issue of colonial memory and representations of white supremacy—manifested in monuments and place names—is the subject of my interest. The question of identity, commemoration and interventions in public discourse and space critically addressing memory politics. I have worked and developed various projects that critically examine colonial continuities through specific monuments and sites in Vienna's district Alt-Hietzing. I was working in the area because the school I taught was there. Inspired by Sven Lijndquist's I dug where I taught, the projects employ art-based educational research to analyze and challenge colonial and recently also anthropocentric orders of knowledge and being. Positioned at the intersection of theory, artistic research, and education, the projects explore alternative concepts of (un) learning that dismantle colonial/modern dichotomies such as white/other, mind/body and nature/culture.

Using queer-feminist and decolonial approaches, the projects reflect on the epistemological and ontological significance of monuments and representative sites as well as formations of identity and solidarity. What is at stake here is to deal with difference and positionalities as well as the mediation of vulnerabilities and their recognition. The difficult and complex work of naming and addressing power relations without reproducing them or what is known as othering. How can art, education and art education work, intervene, deal, approach these topics. My artistic and educational practices in that field vary from working with kids and artists in various school projects to performative-educational tours based on artistic research with students, participants of conferences, and also non-academic adult audiences. The goal was/is to foster responsive reflexivity, affective sensibilities, and critical engagement with hegemonic knowledge systems. These future-oriented "historical" works seek to deconstruct dominant narratives and generate possibilities for alternative futures, solidarities, and transformations.

Keywords: transformation, solidarity, difference, un/learning coloniality

Petz Haselmayer (they/them) is an artist, researcher, and educator specializing in queer-feminist, post- and decolonial perspectives. They are an assistant in the department of Learning – Engagement – Research and are completing a dissertation on artistic-research-educational practices and memory beyond colonial futures, focusing on monuments and urban history in Vienna's Hietzing district. Haselmayer co-initiated the collective Decolonizing in Vienna and has collaborated on projects addressing white supremacy, class, and gender, such as Re-Making Hügel. They are also known for their alter ego, Walter Xenia Ego, through which they create poetic, humorous, and affirmative performances.

R3 Transforming Ruralities and Digitalities
PANEL: Transforming Ruralities through Digital Practices or Transforming Digitalities through Rural Spaces?

Hope for Agrifood Transformation?
Digitalizing Everyday Rhythms on WWOOF Farms

Qian Zhang
Stockholm University and Södertörn University

Digitalization on farms – mainly framed as digitalization of agriculture – is one of the main topics in rural-digital literature and given high hope for driving sustainable agrifood transformation. The reproduction of farm space is central but ambiguous in the tremendous ongoing changes. Literature increasingly shows that grand and tech-centric narratives, visions and assumptions underlying notions of smart farming and precision agriculture are often distant and extractive of the everyday farm reality while on farms digital techs tend to reinforce racialized and gendered labor exploitations. Small farms are less known in this literature. Theoretical and empirical research is in high demand for unpacking how the complex assemblages of digital artefact, infrastructure and space are reshaping farming practices. Focusing on small-scale organic farms involved in global WWOOF networks, this paper seeks to explore such ignored but significant spaces for agrifood system transformation by investigating the digital as lived everyday experiences and practices in the reproduction of farm space. Drawing on theories of everyday life and rhythms, the paper approaches the digital as mundane and transforming, embodied, intimate and emotional, and uncertain and entangled. Through investigating microprocesses, small moments, and routines with rhythms in organizing everyday farming on Swedish WWOOF farms, I analyze engagement and resistance of digital practices as part of experiments in cultivating plural forms of farming relations and spaces. By bringing together digital geography and agrarian studies for small-farm-focused analysis, this paper calls for more research on marginalized but potentially transforming farming spaces to further debates on the digitalization-agricultural transformation nexus.

Keywords: small farm, farm space, rhythms, everyday digital, agrifood transformation

Qian Zhang holds a Ph.D. in human geography. She is a Researcher at the Department of Human Geography, Stockholm University and a Senior Lecturer at the School of Natural Sciences, Technology and Environmental Studies at Södertörn University, Sweden. Her research focuses on understanding geographies and politics concerning vulnerable groups and peripheral spaces. She has published widely on agrarian/rural change, migration, political ecology and digital geography. She is leading a research project called "Digital Nature" which explores transforming social-technical-geographical relations in Swedish rural economies (VR 2022-05314).

S4 Poetics of the Anthropocene II

Experience Nature:
Deconstructing Passions in the Urbicene

Sofia Billebo
Karlstad University

In Sweden, wolves (Canis lupus), along with many other wildlife populations, are returning and reestablishing themselves in human-inhabited landscapes, eliciting strong and polarized passions. The issue of wolves is shaped by binary opinions and stereotypes, where passions become entities of belonging and the creation of "the other." In other words, different narratives of wolves are scrutinized as carriers of various meanings. This paper examines how attitudes toward wolves and spatial polarization interplay in contemporary society. Using lifestories and photo-elicitation, the project aims to unpacks individuals' passions and deconstructs how attitudes toward charismatic animals are formed through spatial engagement. Various narratives of wolves are illuminated, both actual and imagined, providing insights into the micro-politics of grand narratives, such as the Anthropocene. Emphasis is placed on urban everyday life, analyzing the detachment from and its effect on actual ecosystems. The paper suggests that stable attitudes are shaped by people who live closely connected to their ecosystems, whereas unstable attitudes are formed by those living in the intellectual realm of understanding their lifeworld. Passions here, differ from various spatial circumstances and function as politicization process of spatial belonging. The paper concludes that spatial variations must be considered to gain a deeper understanding not only of attitudes but also of human individuals' relationships with animals and nature in contemporary societies.

Keywords: passion, polarization, politics, wolves, geographical imagination

Sofia Billebo is a PhD student in Human Geography at Karlstad University, Department of Geography, Media and Communication. Her research explores animal–human relations and how these shape spatial dynamics and contribute to the stereotyping of people, places, and animals. With a broad interest in the micro-political dimensions of everyday life, Sofia's work examines how identity, experience, belief, and meaning-making construct social and spatial realities.

T4 Passionate Viewing

The Passionate Viewer

Sofia Oldin Cederwall
Karlstad University

Within the framework of my doctoral project, I have conducted 13 focus group discussions with a total of 46 Swedish students at upper secondary school (16-19 years old) who love to watch drama television series in their leisure time. The conversations are based on one of five selected television series that everyone in the group has seen and likes. The television series are *Breaking Bad*, *Euphoria*, *Friends*, *Gossip Girl* and *Stranger Things*. In the interviews, a variety of emotions are expressed in relation to the respondents' television viewing. The feelings relate to both what is happening in the television series and in related media expressions on other platforms. Based on the conversations about the different television series, I would like to present some tentative results about how these emotions are expressed and how they can be linked to theories such as media engagement, attunement and passionate reading (Dahlgren & Hill, 2023; Felski, 2008; Persson, 2024). The intention is that the presentation will include how related content on social media and media channels affects emotional viewing of television series as well as how emotions in general and the feeling of shock in particular are amplified or reduced due to circumstances surrounding the viewing (where you sit when watching, who you watch with, what you have seen before that can be associated with what you see) and the television series' appearance (sound, lighting, direction).

Keywords: television series, media engagement, shock, passionate reading

Sofia Oldin Cederwall is a PhD student in Comparative Literature with a didactic focus at Karlstad University. In addition to being a doctoral student, I have worked for more than twenty years as a teacher in Swedish and History at upper secondary school. My doctoral project is (hopefully) in its final year. My doctoral project examines young people's television series viewing in their leisure time and the narrative competence that conversations about television series express.

T2 Poetics of the Anthropocene I

Within Sight but Out of Mind:
How Event and Source Distance
(Does Not) Shape Climate Threat Awareness

Sol Agin, Michael Karlsson
Karlstad University

In climate change communication, psychological distance is understood to be an important factor to engage citizens, although empirical studies and systematic reviews provide somewhat conflicting evidence. While journalistic news media is considered an important path to information about climate change, previous experimental research rarely use news as treatment stimuli. When it does, the stimuli are not, with few exceptions, presented in the form of news, and does not factor the distance to the source. Using media logic, psychological distance, and congruence level theory as points of departure this study explore the relationship between the distance of sources (close/far), and distance of events (close/far), and climate threat awareness regarding faraway places, in one's own country, in one's own county or for one's own social circle. The study also investigates the moderation effects of environmental engagement and attitudes towards news media. The study is using a 2x2 experimental setting as method where respondents (N=266) were shown media reporting from local and national newspapers on local and distance climate change threats. The results show that there are no direct event or source effects and just one moderation effect, indicating that how distant climate change events are framed has little impact on climate threat awareness. Thus, the study contributes to and confirms previous research that suggest that psychological distance has limited explanatory strength concerning climate change threats.

Keywords: climate change communication, geographical proximity, psychological distance, source, news framing

Sol Agin holds a PhD in Media and Communication Studies at Karlstad University, focusing on strategic organizational communication and crisis communication. Her work examines how environmental movements address the climate crisis, with a focus on variations in communication strategies and rhetorics across different collective actions.

Michael Karlsson is Professor in Media and Communication at the Department of Geography, Media and Communication, Karlstad University, Sweden. Among his research interests are issues concerning climate change communication and theoretical, methodological and normative issues related to digital journalism and public opinion. He is widely published in journals such as Digital Journalism, Communication Theory, and New Media & Society. Currently, he is working together with colleagues from Karlstad University and the University of Stavanger on the changing conditions for communication infrastructure and its consequences.

S2 Transforming Visualities II

Intersemiotic Translation of Contemporary Visual Messages on Instagram:
Aestheticization and Emotional Transformation

Spyridon Karpouzis
Aristotle University of Thessaloniki

This research investigates how photographs of current events are reshaped through aestheticization and emotional transformation to become visually appealing, emotionally resonant, and socially shareable within Instagram's platform-specific visual culture. Within the digital environment of social networking, users create, publish, and republish posts, enabling mass dissemination across communities. However, Instagram is often associated with a curated, person-centered, and consumerist lifestyle. As such, the insertion of cultural texts — such as photographs of suffering or images of current events with political or social connotations — creates an inherent incompatibility. This is frequently addressed through processes of intersemiotic translation that adapt the images to the platform's norms. Analyzing this phenomenon poses a compelling challenge within the theoretical frameworks of Semiotics, Translation Studies and Digital Humanities.

The aim of this research is to examine whether the display, reproduction and circulation of such visual messages develop intersemiotic relationships and to investigate their impact on shaping social perceptions. Through a qualitative analysis of selected Instagram posts, the study explores how meaning is shifted from the source text to the target text. The semiotic-textual analysis focuses on the mechanisms by which raw documentation is translated into stylized narratives and how this process affects public engagement, symbolic meaning, and cultural perception. The findings indicate that, through the intersemiotic translation, photographs of current events with specific connotative contexts, became compatible with Instagram's aesthetics, embellished and easier to share, allowing the circulation of social messages. Despite the transformations involved in the translation process, the emotional or affective core of the image was preserved in the target texts and often intensified. The research also documents how users engaged with these transformed images, expressing reactions ranging from empathy and performative solidarity to activism. Ultimately, the study concludes that this form of communication is dynamic and recurrent, emerging each time images that evoke cultural or aesthetic incompatibilities emerge in the news cycle.

Keywords: Intersemiotic translation, social media, passions, visual semiotic, digital humanities

Spyridon Karpouzis is a PhD candidate in the Department of French Language and Literature at the Aristotle University of Thessaloniki. His research focuses on semiotics, intersemiotic translation, and the visual culture of social media, with particular emphasis on emotion, aesthetics, and the politics of digital imagery. He holds a Master's degree in Semiotics and has presented his work at both national and international conferences. His academic interests lie at the intersection of media studies, digital humanities, and visual semiotics. His current doctoral project explores how emotion functions in the intersemiotic translation of contemporary visual messages on social media.

T4 Passionate Viewing

Passion, Politics, and Visibility:
Civic Becoming in Digital Public Spaces

Stephanie Thelwall
London School of Economics

The contemporary social media environment is architected to be both compelling and affectively charged through its visually and aurally immersive design, eliciting passionate discourse. The visual turn in social media is notable for evoking the 'passions' of politics as manifestations of one's values, beliefs, and aspirations. Ranging from the more modest acts of "liking" and "sharing" of hobby-related content to the explicitly politically evocative, digital public spaces have become home to public sense making and social connection in its many emotive forms. This paper explores how visuality of digital spaces invokes passionate engagement with socio-political concerns, fostering the cultivation of civic agency. Building on traditional political participation literature, this research considers the socio-cultural terrain (Dahlgren, 2009) in which personal passions regularly manifest. This study adopts a digital ethnographic sensibility by employing semi-structured interviews, diary keeping, and digital walkthrough methods to examine how the visual turn fosters affective meaning-making moments amongst a group of 15 Filipino American participants. This research finds that passionate provocation is an ambient social feature of the contemporary visual turn in social media, making these spaces powerful for the formation of values-led civic becoming. From the transportive effects of ambient soundscapes of Japanese travel-content to the visceral imagery of Palestinian suffering depicted in full-screen videos; social media's visual lean and the passions it incites prove to be important features of contemporary development of civic sensibilities. These findings are critical to understanding civic agency amongst minority ethnic groups that do not see themselves as part of traditional American hegemonic political culture. More generally, passion holds as a crucial element in the development of strongly held beliefs, and therefore civic agency, rendering its relationship to visuality a vital area of continued exploration for the field of media and democracy.

Keywords: public sphere, visual social media, civic agency, cultural identity, digital affordances

Stephanie Thelwall is currently a third-year PhD candidate in Data, Networks and Society at the London School of Economics. Her dissertation focusses on how children of Filipino migrants in the US develop their civic agency in today's inextricably mediated environment. She holds a BA in Political Science and BSc in Economics from UC Davis, an MSc in Analytics from London Business School, and an MRes in Media and Communications from Goldsmiths, University of London, where she received a distinction for her research on Filipino American youth and politics.

A2 Affective Politics of Spaces

Enabling Proximity – Enacting Passion.
Russian Anti-War Activism in (In)Visible Spaces

Svetlana Chuikina
Karlstad University

Space is not a substance but a set of relations between entities (Urry, 1987). Drawing on this observation, I propose recognizing the constitution of the space of (in)visibility as organized relations between physical and technological entities. Contrary to the space of visibility (Silverstone, 2004), (in)visibility denotes a space of struggle for public attention, where dissent emerges and political and social struggles unfold under control and surveillance. This study takes a closer look at how the production of protest spaces has been organised as an intersection of streets and organised logistical streams on Telegram. It argues that the use of Telegram adopted as a logistical tool contributes to proximity (Massey, 2005) between dispersed localities and people, producing 'affective loops' (Papacharissi, 2015) which involve hidden forms of engagement and passionate attachments between spaces and people.

Based on ethnographic off- and online observations and 15 qualitative semi-structured interviews, this paper examines how actors' appropriate affordances and (re)imagine infrastructures for enabling proximity. Through analysis, I focus on: (1) How actors reflect on their use of QR codes and chatbots in Telegram, interpreting these as affordances of connectivity that allow them to switch between regimes of visibility and invisibility; (2) Logistical affordances (such as mass use of hashtags and synchronization of actions) that help organize the time and spaces of situated togetherness, focusing public attention around significant events (e.g., the assassination of Navalny, support for alternative political candidates, releases of political prisoners); (3) Non-mediated forms of resistance that underscore the role of physical places (e.g., public co-working and discursive spaces organized by activist communities) and how these overlap and interconnect via technological infrastructures.

Keywords: logistical streams, Telegram, dispersed localities, proximity

Svetlana Chuikina is a Ph.D. candidate of the Department of Geography, Media and Communication at Karlstad University, Sweden. She studies digital and datafied audiences in the time of 'deep-mediatization', when the 'private' and 'public' are increasingly intertwined. Her research project focuses on the construction of protest movements in Russia, including activists, but also those who operate on the margins, the broader audiences and publics. Bringing together debates on social movement constructions, audience studies and affordance theory the research seeks to answer the question: How do digital and datafied tools bridge everyday media use and politics.

S4 Poetics of the Anthropocene II

"Most of these Glaciers will only Remain in Images":
A Visual Analysis of Transforming Mountain Landscapes in Space-Time Compressed Photography

Tindra Thor
Örebro University

Passion for place, memory, and the environment materialize through mediated visual encounters that shape emotional and geopolitical imaginaries. This study examines visual representations of climate change in space-time compressed photography of changing and disappearing landscapes. By juxtaposing two photographic series of the Swedish national park Sarek—one taken by Swedish geographer and explorer Axel Hamberg (1863–1933), the other taken by a photographer approximately a century later and shared in a Facebook group—this research explores visual narratives of environmental loss and transformation. Through critical visual analysis, this study investigates how the photographic reimagination of changing mountain landscapes and melting glaciers fosters emotional and political imaginaries in digital spaces, constructing a *visual geopolitics*. By comparing these images, the study examines how visual narratives of climate change and glacial melt create emotionally charged connections between the past and the present—geographically and temporally. These visual landscapes form a Barthesian *studium* as well as *punctum* – the informative and the emotionally charged.

These images become part of a broader media ecology where affect, memory, and activism intersect. The act of visually documenting and sharing images of vanishing landscapes represents a curious and passionate response to environmental change and territorialization practices. This study thus positions passion as a driving force of constructions of climate narratives, emphasizing the affective dimensions of mediated space, environmental geopolitics, and the transformative potential of visual culture. By combining theories of visual culture, geopolitics, and space/place, this research contributes to discussions on how photography mediates passion for endangered environments. Ultimately, it interrogates how the photographic witnessing of changing landscapes generates both an urgent call to action and an aestheticized mourning and nostalgia of what is lost, shaping spatio-temporal geographies of proximity and distance in the age of climate crisis.

Keywords: visual geopolitics, photographic witnessing, space-time compression, critical visual analysis, aestheticized environmental narratives

Tindra Thor is a researcher and lecturer in media and communication studies at Örebro University. My research primarily focuses on urban arts and technology, exploring intersections with media, art, activism and everyday politics. Through a blend of cultural and media theory, I examine how these forms operate as vehicles for social commentary and political expression. My research explores a wide array of themes such as graffiti, deepfake technology, and country music narratives.

R2 Commodification of Subjects and Spaces

Passionate Gatekeeping:
How Vietnamese Social Media Opinion Leaders Navigate Sourcing Between Journalism Bypass and Hybrid Dependence

Trang-Nhung Pham, Michael Karlsson
Karlstad University

This study interrogates the Western-centric narrative of social media as a journalism bypassing tool by analyzing how Vietnam's social media opinion leaders, be it governmental, entertainment, and political, source and frame information. Through the analysis, we argue that Vietnam's media system complicates the "bypass" thesis, revealing instead a *passionate gatekeeping* process where influencers strategically blend journalistic sourcing with emotional nuance to advance agendas. The typical Western perspective on social media was optimistic that social media platforms promised to house grassroot ideas and opinions, leading to increased diversity and challenge to state-controlled media landscape and thus promising more democratic development both in the democratic society and nondemocratic ones. At the same time, the discussion of declined usage of legacy media together with increased penetration of social media facilitates the discourse of bypassing journalism and increased irrelevance of legacy media in the current situation.

This paper challenges both these very Western centric perspectives by looking into how social media opinion leaders in Vietnam use media sources in their content. Through a content analysis of various types of opinion leaders on the Vietnamese sphere of Facebook, it explores nuancing tactics and sourcing practices that these different actors utilise in their content. It reframes "bypass" as a dialectic where influencers *transform* journalism through affective labour rather than avoiding or replacing it, creating hybrid information flows. By examining the diversity in sourcing strategies of social media influencers in Vietnam, this study seeks to challenge Western perspectives about decentralized media. Leveraging Vietnam's semi-controlled media context to provincialize Global North theories of media disruption, it promises fresh insights into how different actors behave in sustaining – not necessarily dismantling – information hierarchies.

Keywords: social media sourcing, opinion leaders, Vietnam, passionate labour, media hybridity

Trang-Nhung Pham is a PhD student in Media and Communication studies at the Department of Geography, Media & Communications at Karlstad University in Sweden. Trang-Nhung is passionate about the intersection of media, technology, and society, especially how different narratives are diffused, different news consumption habits emerge, and different political actors navigate the fragmented and vast networked sphere to implement their information strategies.

Michael Karlsson is Professor in Media and Communication at the Department of Geography, Media and Communication, Karlstad University, Sweden. Among his research interests are issues concerning climate change communication and theoretical, methodological and normative issues related to digital journalism and public opinion. He is widely published in journals such as Digital Journalism, Communication Theory, and New Media & Society. Currently, he is working together with colleagues from Karlstad University and the University of Stavanger on the changing conditions for communication infrastructure and its consequenc

R2 Commodification of Subjects and Spaces

Spatial Imaginaries of "Property Porn"

Veljko Marković
Technical University of Berlin

"Property Porn" is an expression used to describe popular television and social media content that showcases appealing houses as properties for buying, selling, remodeling, or audience admiration, reinforcing a culture that perceives homes as highly desirable commodities. The mass consumption of this entertainment and the growing audience appetite for more significantly influence the built environment, emphasizing the media's role in co-producing spatial spectacles through representation and emotional, passionate connection. In my research as an architect, I am interested in the notable absence of professionals within this culturally significant yet often overlooked media landscape. While architects and planners traditionally shape and take responsibility for the built environment, self-taught designers, real estate influencers, and DIY enthusiasts have become the primary protagonists of these entertainment formats, driving spatial transformations through media entertainment. The central object of desire is property in the form of homeownership, which, within the content of "Property Porn," appears to allow for inhabitation but, in reality, reinforces homeownership as the dominant aspiration. This mediated relationship becomes even more striking when considering that "Property Porn" is most appealing to Generation Z—the very generation least likely to ever become homeowners. This desire for the impossible transforms entertainment into a reflection of socioeconomic impossibility. On one side, neoliberal regimes impose limitations on real-world homeownership; on the other, digital simulations offer a plethora of imagined possibilities. My thesis presents "Property Porn" as a subconscious production of spatial knowledge, one that can be used to imagine alternative realities. It seeks to instrumentalize the passion generated by these media formats as a tool to expose systemic problems—shifting the audience from passive observers to active participants.

Keywords: homeownership, entertainment, commodification, architecture

Veljko Marković (b. Serbia) is a Berlin-based architect, teacher, and researcher, currently holding the position of Research Associate at the Chair for Urban Design and Urbanization at the Technical University of Berlin, and an Associate Member of the CRC 1265 Research Project "Refiguration of Space." His interests lie at the intersection of architecture and cultural domains, focusing on its transformative role in practice alongside societal changes, while also acting as a catalyst for those changes. His research critically engages with the phenomenon of "Property Porn," a mediated immersive spectacle of space that examines its influence on spatial production, shaped by the interplay of power, market forces, and the desires of audiences seeking new imaginaries that challenge conventional ideas of architectural planning.

N2 Mediated Memories and Conflicts

Countering The "Culture of Oblivion":
Reclaiming Space and Memory in Post-Dictatorship Chilean Comics Journalism

Vladimir Cotal San Martin
Karlstad University

During the dictatorship of Pinochet (1973-1990), Chile experienced widespread human rights abuses, including disappearances, torture, and forced exile. These events left deep scars on people and society, with trauma tied to places like, for example, neighbourhoods/homes and detention/torture centers, turning these locations to symbols of suffering, resistance, and memory. This paper focuses on the role of comics journalism in representing and engaging with the emotional and spatial dimensions/legacies of Chile's violent dictatorial past. Specifically, it provides a close reading of the Chilean comics, *El Golpe: El Pueblo 1970-1973* (Cruz & Palomo, 2014), which captures the atmosphere, passions, emotions and struggles that culminated in the military coup in 1973. By applying a textual and visual analysis of the encapsulation, composition and layout, focusing on the interplay between written content and visuals, I argue that this piece of work functions not only as a historical account, but as powerful tool for interpreting and transmitting the legacies of traumatic pasts across generations. Moreover, within the "culture of oblivion" that characterizes post-dictatorial Chilean society, this work serves as a counter-hegemonic narrative that brings previously silenced and/or marginalized memories/voices into focus.

Keywords: comics journalism, collective trauma, memory studies, spatial representation, Chile

Vladimir Cotal San Martin (PhD) is Senior Lecturer in Media and Communication studies at the department of Geography, Media and Communication, Karlstad University, Sweden. His research interests fall within the fields of media & class, media & (post) memory, media & children, (global) journalism, journalistic ethics, multimodality and discourse studies. Vladimir's research has appeared in journals such as *International Journal of Communication*, *Social Semiotics*, *Journal of Language and Politics* and *Nordicom Review* as well as in a number of anthologies.

N2 Mediated Memories and Conflicts

Passion and Exhaustion:
Charting Resistance from Below in The Memo

Yayu Zheng
Courtauld Institute of Art, London

In the current era, with the widespread availability of video production technologies and circulation channels, individually initiated content, many of which is also passion-driven, has become increasingly prolific, often functioning as memos that supplement or resist official narratives. Such content challenges—and at times redefines—the boundaries and limits of institutionally imposed control and direction, mapping a screen space that accumulates and mobilizes power from below.

This paper examines a short documentary born out of the COVID-19 lockdown in Shanghai in 2022, through a case study of *The Memo* (2023, Badlands Film Group). The film creatively documents the experience of enduring the lockdown from a personal perspective, incorporating a wide array of footage shot on phones, television broadcasts, internet clips, and more—oftentimes tinged with a humorous or even mocking tone. This project emerges from both passion and exhaustion: passion for documentation, and for the power individuals, civilians, and residents can exert amid overwhelming top-down control and policy-channeled oppression; and exhaustion from confinement, strict quarantine, the loss of personal freedom, and the uncertainty of when change might arrive. While the documentary was filmed in China and the director-duo are Chinese nationals, I hesitate to call *The Memo* a project or a film from China, because it assertively goes against state expectations and regulatory frameworks, complicating notions of borders, the nation-state, and the usual classification of creative labor. This tension invites a reconsideration of how creative efforts are situated, and/or displaced, within or beyond political borders. I will emphatically investigate how a creative work like this contributes to mapping a civil space through audiovisual recording, enabled by digital affordances, and what it means to chart an affective journey while navigating our conflict- and uncertainty-loaded (geo)political realities.

Keywords: *The Memo*, resistance, passion, exhaustion, lockdown

Yayu Zheng is the Asymmetry Postdoctoral Fellow at the Courtauld Institute of Art. She holds a PhD in Cinema and Media Studies from the University of Southern California. Her research interests include Sinophone cinema and visual cultures, queer theory, and media and politics.

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