

Visible Evidence XVII

August 9-12, 2010
Bogazici University
Istanbul, Turkey

The following is a list of panels that have been accepted by the Visible Evidence XVII Conference Committee. If you are interested in participating in the Conference, send a paper proposal directly to the chair(s) of the panel by March 12th.

The panel chairs will make their decisions by March 19th. Any person whose paper proposal is not accepted by a panel chair is welcome to apply to the Open Call for Papers, which has a deadline of March 30th. (Proposals for the open call should come directly to me at: asl36@earthlink.net).

1.

Toward a Social Cinema: The Left Bank Group & the Political Documentary

This panel explores the phenomenon Richard Roud famously called the “Left Bank Cinema.” in documentaries by Chris Marker, Alain Resnais, Agnès Varda, Georges Franju, Jean Rouch, Edgar Morin and lesser-known contemporaries Eli Lotar and Nicole Védreš. In addition, we will trace antecedents as far back as Jean Vigo’s *A propos de Nice*, Vigo’s 1930 manifesto, “Towards a Social Cinema,” and interwar films by Joris Ivens and Henri Storck. While Vigo was canonized by the directors and critics associated with the *Nouvelle Vague* such François Truffaut and André Bazin, this adulation remained more a cult of personality than a rigorous engagement with Vigo’s ideas. Fortunately, his commitment to social issues was taken up by the Left Bank group, who had broader cultural ambitions than the *Cahiers* group. Rather than concentrating on cinephilia and *auteurs*, the members of the Left Bank group engaged social and political issues with a humanist sensibility and personal points of view. This panel seeks to explore this engagement between 1945 and 1967, especially as it addresses the aftermath of World War II, decolonization, global societies in transition, and the Viet-Nam war. Through this line of interrogation, we hope to account critically for the origins, development, and efficacy of a social cinema within an international context.

Please send paper proposals to steven-ungar@uiowa.edu or ryan-watson@uiowa.edu by 12 March.

Chair’s Biographies:

Steven Ungar, Professor of French & Comparative Literature at The University of Iowa, is the author of books on Roland Barthes and Maurice Blanchot. His recent work in film includes *Popular Front Paris & the Poetics of Cultures* (Harvard, 2005, co-authored with Dudley Andrew) & *Cléo de 5 à 7* (BFI, 2008) and an article on Jean Vigo’s notion of social cinema. His current project is *Making Waves*, a book-length study of early postwar French documentary (circa 1945-1967) linked to and around Left Bank filmmakers.

Ryan Watson is a Ph.D. candidate in Film Studies at the University of Iowa. His writing on documentary films and videos has appeared in the *Journal of Film and Video* and *Afterimage*. He has

presented his work on documentary films and videos at Visible Evidence, the British Association of American Studies and the US Cultural Studies Association.

2.

Animated Documentary

Documentary-animation hybrids have existed since the early days of cinema. The last twenty to thirty years, however, have seen a boom in the production of this type of non-fiction and the breadth of examples continues to widen as animation is used in a variety of contexts – from recovering a traumatic past in *Waltz with Bashir*, to reconstructing history in *Battle 360*, and expressing subjective states of mind in *Animated Minds*. Recently, the form has been gaining increasing attention from critics and scholars, as demonstrated by the rising number of papers on animated documentary at documentary and animation conferences worldwide, and it feels as if this topic is on the cusp of becoming a key area of documentary studies.

This panel proposes to contribute to the growing scholarly dialogue around animated documentaries by going beyond merely remarking at their existence or marvelling at how opposites attract. This panel will interrogate fundamental questions raised by the convergence of animation and documentary and address how this challenges some of the foundational assumptions regarding documentary. In particular, issues regarding epistemology, aesthetics, ethics and audience affect are thrown into new relief through the animation of documentary.

Potential paper topics could include:

- The history of the convergence of animated documentary
- Animating subjective states of minds and personal experience
- Documenting unseen and unwitnessable events
- CGI animation and natural history and science documentaries
- Indexicality and iconicity
- The significance of sound in animated documentary
- The ethics of animated documentary
- Processes of production
- The relationship between animation technique/ style and content

A cohesive panel of papers will be selected that represent the diversity of the form while at the same time identifying common questions and areas of interrogation. The intention with this panel is to work towards focusing and advancing the international documentary studies community's examination of this fascinating hybridised documentary form.

Please send paper proposals to A.Honessroe@surrey.ac.uk by 12 March.

3.

Documentary Assemblages from Actuality to Virtuality

I explain collective resemblances of the whole by the massing together of minute elementary acts – the greater by the lesser and the whole by the part.

Gabriel Tarde

The concept of assemblages, referring to a wide variety of wholes constructed from heterogeneous parts in the writings of Gilles Deleuze and Felix Guattari (1987), has been increasingly influential in recent years due to its applicability to theories of complexity within various fields, including social sciences, humanities, biology and the arts. In the field of film, and especially documentary, one also finds a long history of engagement with this line of what Nigel Thrift (2008)

describes as a 'materiality of thinking' (referring to a lineage of 'inter-relation' theories that stretch between James and Whitehead) both at the level of theory and practice. Vertov's theory of intervals, Esther Shub's historical compilation method, Soviet montage theory, Trinh T. Minh-ha's invocation of the concept reassemblage in her writings, and André Gaudreault's recent work on assemblage in Lumiere films exemplify some of the diverse ways that theorists have dealt with modes of assembly as well as the relation between parts and wholes in the field of documentary film studies.

As for the films themselves, a great number of documentaries are marked with segmented and episodic narratives, assembled from an intermedial mix of footage taken from multiple sources. Among these, established traditions of montage films (based on a dialectical organization of what Dziga Vertov called 'film fragments'), compilation films (assembled from disjunctive media such as newsreels, home movies, and different recording technologies), and city symphony films (reconstructing urban life through their fragmented episodic structure inspired by the 4- or 5-act temporal movements of symphonic music) immediately come to mind. But also, one can think of documentary films and media distinctly articulating and foregrounding their parts under different names, including 'song-documents' (as in Dziga Vertov's song films such as *Three Songs about Lenin*), 'orphans' (as in the films of Péter Forgács, Yervant Gianikian, Angela Ricci Lucchi, and Bill Morrison, which remediate decaying orphan, vintage, and archival film footage in rhythmic compilations); 'fragments' (as in James Longley's *Iraq in Fragments*); 'scraps/slivers' (as in Jolanta Dylewska's *Po-lin: The Slivers of Memory*); 'paragraphs' or 'lemmata' (as in Péter Forgács' *Wittgenstein Tractatum*); and 'lessons' (as in Werner Herzog's *Lessons of Darkness* as well as Errol Morris' *Fog of War: Eleven Lessons from the Life of Robert S. McNamara*).

This panel is open to papers exploring diverse modes of assembly in specific documentary films (through textual analysis) and/or the epistemological, cognitive, affective, aesthetic, representational, or temporal issues arising from problematizing the relation / hierarchy between parts and wholes at a theoretical level. Papers on comparative modes of assembly in analog, video, and digital eras are especially welcome.

Please send paper proposals to selminkara@gmail.com by 12 March.

Chairs' Biographies:

Richard Grusin is Professor of English at Wayne State University. He received his Ph.D. from the University of California at Berkeley in 1983. He has published numerous chapters and articles and written four books. The first, *Transcendentalist Hermeneutics: Institutional Authority and the Higher Criticism of the Bible* (Duke, 1991), concerns the influence of European (primarily German) theories of biblical interpretation on the New England Transcendentalists. His more recent work concerns historical, cultural, and aesthetic aspects of technologies of visual representation. With Jay David Bolter he is the author of *Remediation: Understanding New Media* (MIT, 1999), which sketches out a genealogy of new media, beginning with the contradictory visual logics underlying contemporary digital media. *Culture, Technology, and the Creation of America's National Parks* (Cambridge, 2004), focuses on the problematics of visual representation involved in the founding of America's national parks. His fourth book, *Premediation: Affect and Mediality After 9/11* (forthcoming Palgrave, 2010), argues that in an era of heightened securitization, socially networked US and global media work to pre-mediate collective affects of anticipation and connectivity, while also perpetuating low levels of apprehension or fear.

Selmin Kara is a doctoral candidate in Film and Media Studies at the English Department in Wayne State University. She received her BA and MA in Istanbul, Turkey, where she worked as an assistant producer in an independent documentary film production agency for four years. Her academic areas of interest include technics, temporality, and sound in documentary film and media. Her article "Reassembling the Nation: *Iraq in Fragments* and the Acoustics of Occupation", a shorter version of which she presented at the 17th Annual Screen Conference in Glasgow, is accepted for publication in the forthcoming special theme issue of the *Studies in Documentary Film*. Recently, she delivered a paper on virtuality and anticipation in Harun Farocki and Andrei Ujica's documentary *Videograms of*

a Revolution at the 16th International Visible Evidence Conference in LA and collaborated on a project with Carole Piechota on Michel Gondry's Bjork videos, which has subsequently been published in *Poiesis: A Journal of the Arts & Communication*.

4.

Spectacle, Documentary Aesthetics, and New Media

This panel examines the impact of new media on documentary aesthetics, with an emphasis on the role of spectacle in nonfictional representation. New media, from cell phones to the Internet, have redefined conventional documentary formats and broadened the uses of nonfiction in contemporary culture. They have also "updated" practices with a long history in nonfiction cinema, making use of aesthetic codes, modes of address, and forms of persuasion that are reminiscent of actuality films, propaganda cinema, and experimental documentaries. This panel will argue that the concept of spectacle is key to the discussion of how new media speak about and /or intervene in the historical world.

We invite papers that look at this issue from various critical perspectives and examine the notion of spectacle in different types of new media. To address the role of spectacle in nonfiction is, of course, to highlight the significance of artifice, performance, and visual display in the process of representation. How do these attributes help shape nonfictional discourse in new media? How do these media situate spectacle vis-à-vis traditional forms of narrative and rhetoric in nonfictional representation? How does the concept of spectacle help us understand the relationship between documentary aesthetics and politics in digital media? And, more specifically, what is the role of nonfictional performance in new media discourses?

Possible subjects and areas include but are not limited to: narrative and spectacle in database documentaries; visual display and political practices in new media; game aesthetics and documentary; performance and autobiographical discourse in new media; digital animation in documentary.

Please send paper proposals to vinicius.navarro@lcc.gatech.edu by 12 March.

5.

Transnational Production Making-Ofs

This panel will explore the ways that transnational co-productions have been depicted in non-fiction 'making-ofs' and 'behind-the-scenes' documentaries about film and television production. The panel is specifically interested in considering: (1) how these forms of documentation serve to negotiate sometimes conflicted or divergent, national, cultural, economic, and/or racial identities and interests; and (2) how this behind-the-scenes 'evidence' helps facilitate or enact new kinds of geographic and hybrid identities. Other questions of interest: do these 'helpful' acts of preemptive 'self-disclosure' serve functions beyond their primary role in economically 'adding value' to commercial films, TV series, and DVDs in the new multi-platform environment of corporate conglomerates? What are the institutional logics of these cultural expressions and genres? How do they actually circulate? How have making-ofs about transnational 'cultures of production' traveled across borders in new online environments? Have user-generated content and unauthorized appropriations given these genres new functions and logics? Have social networks, fans, and interpretive communities impacted the circulation of making-ofs and thus knowledge about physical production in particular and transnational cultures of production in general?

Please send paper proposals to john@tft.ucla.edu by 12 March.

Chair:

John Caldwell, Professor, UCLA. Author of *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Duke Univ. Press, 2008); co-editor of *Production Studies: Cultural Studies of Media Industries* (London: Routledge, 2009); co-editor of *New Media: Theories and Practices of Digitextuality* (New York: Routledge, 2003); author of *Televisuality: Style, Crisis and Authority in American Television* (New Brunswick: Rutgers Univ. Press, 1995); and author of "Primetime Fiction Theorizes the ODocu-Real¹," in *Reality Squared*, ed. By James Friedman, (New Brunswick: Rutgers Univ. Press, 2002).

6.**Still / Moving – documentaries, slide shows and the still image**

How has the slide show haunted documentary? From magic lantern shows to *Power-point* presentations, the slide show has cast a long shadow on documentary film. In the 1880s the New York Police reporter, Jacob Riis, barnstormed America with magic lantern images of urban poverty, hoping to rouse sympathies and eventual relief for the city's underclass. In mid 2008, *An Inconvenient Truth*, a documentary woven around Al Gore's *Powerpoint* presentation, screened to audiences around the world.

In 2004, Kodak stopped manufacturing slide carousels and last year it ceased production of *Kodachrome*, the 'classic' slide stock that revolutionised colour photography when it was introduced over seventy years ago. The photo-chemical slide is now all but dead but strangely slide shows are everywhere in culture: online galleries, *E-bay*, *Power –point* presentations, *Flickr*, blogs and social network sites...

In 2004, Agnes Varda released *Cinevardaphoto*, a compilation of three of her film-photo-essays (*Salut du cubains* (1963); *Ulysse* (1982); and *Ydessa, teddybears and etc.* (2004)). Online films like *Iraqi –Kurdistan* or *Marlboro Marine* residing on Media Storm.org, blur traditional distinctions between the slide show, photo journalism and documentary.

Written commentaries on documentary and the slide shows are almost non-existent but the overlap between the two is rich for those interested in the nexus between documentary and history, memory, popular photography, and auto/biography.

The *Still / Moving* panel proposal aims to bring together papers exploring topics such as:

- Documentary, auto/biography and family photos
- Documentary and the still image
- Documentary, memory and photography
- The *Power Point* presentation as documentary
- R.I.P *Kodachrome* – an examination of analogue aesthetics
- 'Death by powerpoint', 'slide shows are boring' - Narration and the creative tension between sound and image.
- The convergence of documentary, photo journalism and the slide show
- The movement of stillness in the work of the French Left bank group.
- Magic lantern travelogues and early 'actualities'
- Slide shows, performance and documentary (eg. Nan Goldin's *Ballad of Sexual Dependency*, William Yang's and Tony Ayers' *Sadness*, Guy Madden's , *My Winnipeg*).

Please send paper proposals to Andrew Taylor (andrew.taylor@uts.edu.au) by 12 March.

7.

Thinking with Documentary in the Revolution

This panel will investigate documentaries that make an intervention in situations of political precariousness, and are produced through filmmaking practices that have affinities with Third Cinema. It will invite papers that attempt to *think with* these documentary aesthetics and actions that emerged from specific locations and moments of liberation struggle and postcolonial conflict, as a means to expand critical thinking developed in the field of visual culture. The panel will seek to explore various questions: What does revolutionary documentary want to produce – an event, a critical space, a reversal of social roles, a transformation of subjectivity, new social relations? What might a revolutionary documentary look like now? What happens to documentary testimonies in situations of historical erasure and/or de-politicisation? What new concepts might be demanded in order to understand both the singularity and the possible connectedness of these films and the circumstances of their production?

The panel will seek to open a discussion on the extent to which these practices may form a constellation of alternative histories and geographies of political documentary. Thinking from these other histories of political filmmaking which were in alliance, directly or indirectly, with the textual and filmic manifestos of the late 1960s and 1970s, the panel will question whether similar networks and constellations can be identified in contemporary moments of precariousness and political conflict, which once again question and challenge the documentary image and its efficacy, but also bring to light other ways of returning to documentary as a mode of intervention. How do these materials enable new ways of thinking about the present? Can they make new critical interventions in different contexts of media production and circulation? What emergent forms and networks of engaged documentary might we begin to identify in the contemporary world?

Please send paper proposals to n.wolf@gold.ac.uk or r.gray@gold.ac.uk by 12 March.

Chairpersons:

Dr Nicole Wolf is a lecturer in the Department of Visual Cultures at Goldsmiths College, University of London and an occasional film curator for cinema and gallery contexts. Her PhD thesis was tracing selected moments in the history of documentary filmmaking in India where she has done fieldwork since 1999. Her research was guided by an interest in the production of the political and the new at particular historical moments, which bring together social movements, activism and documentary film practice and aesthetics in a manner that might provoke a so called 'turn'. She has presented her work widely at international conferences and published in edited volumes, is currently working on her monograph *Make it Real. Documentary politics and feminist thought in India* (working title), as well as developing her new project on the relation between cultural production and civil society spaces in the context of Kashmir.

Dr Ros Gray is Lecturer in Critical Studies in the Department of Art, Goldsmiths College, University of London and Tutor for Research in the Department of Curating Contemporary Art, Royal College of Art. Her PhD thesis mapped out a relational geography between different revolutions and liberation movements in Africa and Europe in the 1970s and 1980s produced by radical cinema, drawing on fieldwork in Burkina Faso, Portugal and Mozambique. Current research interests include: revolutionary cinema and its global filmmaking networks; the screen as site of radical gathering; postcolonial and political theory; critical geographies; urban cultures and spatial theory; contemporary film and video art. She is co-editor of a special issue of *Third Text* entitled 'The Militant Image: A Ciné-Geography' (due July 2010), has published articles in various scholarly and artistic publications, and has presented her work in numerous academic and gallery contexts. She is currently preparing the book *The Vanguard of the World: Cinemas of the African Revolution*.

8.

PALESTINIAN DOCUMENTARY INSIDE AND OUTSIDE – POLITICS, POETICS AND NATIONAL IDENTITY

This panel will present both political and theoretical approaches to the understanding and framing of historical and contemporary documentary practices by Palestinian artists living and working in the Palestinian Territories, in Israel, and in the larger cultural diaspora. Exploring the balance and interplay between poetics, politics and practices, the panel will address the creative and political challenges facing contemporary Palestinian media artists and explore the relationship between poetics and politics and how this interaction frames the creation and depiction of Palestinian historical memory, national narratives and political and cultural aspirations as seen across a variety of media created in a transnational environment. These issues could potentially be addressed by looking at particular media works, individual makers, similarities and differences of poetics/politics/practices between countries, communities or types of media, to name just a few possibilities.

Please send paper proposals to buddydogg@mac.com or levitin@sfu.ca by 12 March.

Chairs:

Tim Schwab is Associate Professor in the Department of Communication Studies at Concordia University in Montréal where he teaches film, video and sound production and documentary studies. He has produced and directed numerous documentaries including the IDA award-winning *THE BURNING BARREL* and the CBC documentary *BEING OSAMA*, broadcast on television networks worldwide. He is currently working on a documentary film/web project presenting the work of and interviews with a wide variety of Palestinian media artists that explores their relationship to the Israeli state, the movement for Palestinian nationhood, and political and cultural memory in the context of an emerging Palestinian cinema.

Dr. Jacqueline Levitin is a filmmaker and film historian. She is the co-editor of *Women Filmmakers: Refocusing* (2003), a collection of new writing by women filmmakers, critics and theorists. As a filmmaker, her work ranges from experimental to documentary and fiction. Her current documentary film work is on Cuba and Israel. She has lectured widely in China and is an Associate Professor in both the School for the Contemporary Arts and Gender, Sexuality, and Women's Studies departments at Simon Fraser University in Vancouver, Canada.

9.

On the irreducibility of visibilities to statements: documentary approaches to the audiovisual archive

Documentary film constitutes a privileged archeological practice for understanding the orders of experience in a given historical moment. But within these orders, as Foucault pointed out, “what we see never lies in what we say, and vice-versa”. This incommensurability between ‘visibilities’ and statements was explicitly put forward by both Deleuze’s reading of Foucault’s archeology of knowledge/genealogy of power and the problematic of cinema. Further theoretical developments by John Rajchman, David Rodowick and Tom Conley of the above intuition didn’t manage to completely account for the specific position of cinema, and especially documentary, within this problematic. In fact, we are lacking a philosophical ‘foundation’ of the audiovisual archive’s emergence that would bring documentary to a different level of intelligibility. The proliferation of these disjunctions in contemporary documentaries – like the interpenetration of institutions by speech and technological and architectonic structures in Wiseman’s series, or the detailed archeological analysis of media and technologies by Farocki, or Lanzmann’s ‘dispositif’ relying almost solely on spoken testimonies, or Rithy Panh’s articulation of gestures and testimonies which create paradoxical spaces, etc. – are very significant cases of world ‘framings’ that, each in their own way, through the exteriorization of the

sayable regarding the seeable and vice-versa, and through their confrontation within a given epoch, give us a mode of manifestation and an exile to reality's richness and ambiguity as well as an access to the complex strata that composes it. All this amounts finally to a function of documentary that cannot be neglected, providing the visibilities lacking in so many technological, juridical and political statements that surround us, and thus constructing 'monuments' against the more circumscribed archival of experience. This panel welcomes contributions that further develop this connection between documentary film and the problem of the irreducibility of visibilities to statements.

Please send paper proposals to aindanaocomecamos@gmail.com by 12 March.

Panel Chairs:

André Dias, Universidade Nova de Lisboa

A PhD researcher of ambiguity in modern cinema, cinephilia and contemporary philosophy at Universidade Nova de Lisboa, Portugal. Organized a biopolitics conference and translated Giorgio Agamben's "L'aperto. L'uomo e l'animale" (forthcoming). Recent essays, presentations and ongoing research include "Autopsy 'in vivo': Biopolitical features regarding Wiseman's 'Primate'", "The intrinsic autobiographical fixation of Bill Douglas' trilogy", "On left wing involuntarism in cinema", "Cruelty after theatre. The films of Angela Schanelec", "The pink period. On cinema's high modernism", "On (the dangers of) actively forgetting (the tradition of) film criticism", "Paradoxes of place in contemporary cinema" (panel proposal), "Kiarostami's perversity 'in loco'", "A reality in exile: On the cinephile pedagogy of Hartmut Bitomsky", "The animal as a cinematic problem", and "Birth of electronic space". Author of the cinema and contemporary culture Portuguese blog "Ainda não começámos a pensar / We have yet to start thinking", which includes several interviews in Portuguese with contemporary film directors, namely Nobuhiro Suwa, Christian Petzold (& Harun Farocki on their common work), Angela Schanelec, Maria Speth, and Alexander Voulgaris (in English); forthcoming, Lee Anne Schmitt, Frederick Wiseman, Jean-Claude Rousseau. Film programmer of "Vasulka retrospective", "New Berlin School—A cinema of unease", "Autopsy figures—Biopolitics in contemporary documentary", "Cruelty after theatre—The films of Angela Schanelec".

Susana Duarte, Universidade Nova de Lisboa

PhD student in Communication Sciences - Cinema, at Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa (Faculty of Human and Social Sciences of the New University of Lisbon), and a PhD researcher associated to the IFL's (The Philosophy of Language Institute, FCSH, UNL) project "Film and Philosophy. Mapping an encounter", coordinated by Professor João Mário Grilo (since April, 2008). Thesis title: "The word as a dis-figuration resource in the cinema".

10.

Experimental Sound and Discourses of Migration and Dislocation

Chair: Roy Grundmann, Boston University roygr@bu.edu

This panel investigates the experimental use of sound in documentary film and media. Traditionally deployed to localize a film's subject by creating a unity and immediacy of time and place, a minor but growing group of films have experimented with sound—as well as with its absence—in order to explore forms of dislocation. Papers discuss how experimental approaches to sound aesthetics (such as the production of new sounds, the innovative combination of sounds and of sound and image, the subversion of music and voice-over conventions, and the creative use of silence) underscore or centrally create a particular theme: the movement—free or forced, intended or inadvertent—of people(s), animals, artifacts, traditions, memories, and ideas across spaces, cultures, and historical periods. In discussing the relationship between experimental sound and the documentation of dislocation/migration, papers may focus on formal, thematic, cultural, and historical aspects of film and media, but may also explore physiognomical, physicist, and allegorical dimensions of the traveling of sound. Examples of a sound aesthetic of migration and dislocation might include, but are

not limited to, the self-reflexive production and transmission of memories through a tension between music, voice-over, and image in *Night and Fog* (Alain Resnais, 1955) and *Sans Soleil* (Chris Marker, 1976), or the significance of chanted poetry for the construction of black/queer oral history in *Tongues Untied* (Marlon Riggs, 1989). Several recent works, notably *The Halfmoon Files* (Philip Schefner, 2006), *Into Great Silence* (Philip Gröning, 2007), *Profit Motive and the Whispering Wind* (John Gianvito, 2007), and *Sweetgrass* (Ilisa Barbash/Lucien Castaing-Taylor, 2010) have recorded and deployed sound and silence in innovative manner to explore diverse facets of the trope of trans/migration, as it pertains to people, their homelands, their fates, their spiritual lives, and the instances and/or lessons of history to which they remain linked.

Please send paper proposals to roygr@bu.edu by 12 March.

11.

Documentary and its Discontents: Lessons from the Art World?

Work in the art world increasingly adopts, adapts, mimics or critiques the tropes of documentary. This is sometimes in the service of bringing attention to a specific issue or configuration of issues, but frequently it also includes an interrogation of the conventions and legitimizing strategies of documentary itself. Much recent work made for art institutions deals with themes of globalization, and much of it is international. It moves between countries (a network of galleries/ museums/ art fairs) more easily than most nonfiction films.

This panel might explore a number of questions. Do certain themes demand more complex forms of articulation than those offered by conventional single-channel work? Has the art world taken on the role of becoming documentary's conscience and critic? Is it better at circulating international works than theatrical networks are? Are works made for art world exhibition better able to articulate affect and draw on aesthetic form, aspects often considered anathema by documentary commentators? Does documentary, perhaps, have something crucial to learn from the art world? And if so, what?

Presentations for this panel might focus on single artists or works, or explore themes and strategies manifest across a number of pieces, either installation, single-channel films/videos, or work that is made for online or live exhibition but that uses or theorizes documentary tropes. Proposals on artists such as Omer Fast, Ursula Biemann, Amar Kanwar and filmmakers whose work spans both single and multiple-channels are particularly encouraged.

Please send 300-word abstracts with brief bibliography to Irina Leimbacher (irizo@berkeley.edu) by 12 March.

12.

Spreadable Media, Social Media and the Viral/Virtual Witness

This panel invites explorations of how spreadable media, social media, and viral/virtual witnessing both continue traditional documentary debates and open up new challenges in the areas of theories, aesthetic forms, open space formations, ethics and human rights. New circulatory networks of media, new participants in documentation and documentary and ubiquitous tools for film-making are impacting on the possibilities for creating human rights action through media, on our understanding of the generation and reach of testimonial story and visual evidence, and on the established traditions of documentary. Where do issues of circulation, aggregation and remix intersect with human rights values, documentary tradition and real-life social change? What is at stake in the new mutating economies of representing and circulating other peoples' suffering and our own? What new conceptual models of advocacy media do these new media ecologies of networks and circulatory systems necessitate? What is at play in the transition from curated space to viral space? And what are the implications of circulation rather than fixed exhibition? What place does aggregated user-

generated content occupy in a landscape of advocacy media? And what new palettes for advocacy media are being invented, developed, imagined and mobilized in the current new media ecology? What ethical issues are emerging in this new sphere?

Please send paper proposals to sam@witness.org or patty@ithaca.edu by 12 March.

Biographical Statements:

Sam Gregory is Program Director at WITNESS (www.witness.org <<http://www.witness.org>>) which empowers people to use video and online technologies as tools for justice, promoting public engagement and policy change. He was the lead editor on *Video for Change: A Guide for Advocacy and Activism* (Pluto Press, 2005). In 2007 he lead the development of the curriculum for WITNESS' first ever Video Advocacy Institute. Videos he has produced have been screened at the US Congress, the UK Houses of Parliament, the United Nations and at film festivals worldwide. He has worked as a television researcher/producer, and for development organizations in Nepal and Vietnam, and holds a BA from Oxford University in History and Spanish, and a Master's degree in Public Policy from Harvard's John F. Kennedy School of Government. He is on the Board of the US Campaign for Burma, and the Tactical Technology Collective.

Patricia R. Zimmermann is Professor in the Department of Cinema, Photography and Media Arts at Ithaca College, Ithaca, New York. She is currently the Shaw Foundation Professor in the Wee Kim Wee School of Communication and Information at Nanyang Technological University, Singapore. She is the author of *Reel Families: A Social History of Amateur Film* (Indiana University Press, 1995), *States of Emergency: Documentaries, Wars, Democracies* (University of Minnesota Press, 2000), and coeditor of *Mining the Home Movie: Excavations in Histories and Memories* (University of California Press, 2008). She was coeditor with Erik Barnouw of *The Flaherty: Four Decades in the Cause of Independent Media* (Wide Angle, 1996). Her book on digital arts, *Public Domains: Cinemas, Histories, Visualities* (Temple University Press, forthcoming), explores the relationship between historiography, political engagements and digital art practices. She is co-director of the Finger Lakes Environmental Film Festival (FLEFF).