Visible Evidence XXV Schedule

**Tuesday, August 7**
7:00 – 9:00 P.M.
Pre-Conference Screening:
*Austerlitz* by Sergei Loznitsa

**Wednesday, August 8**
8:30 – 10:15 A.M.
Realism & Contingency,
SGIS 1100


Daniel Mann (Goldsmiths College, University of London), *Obfuscation or: How the Military Learned to Stop Worrying and Love Visible Evidence*

Gabrielle McNally (Northern Michigan University), *Pressing Record in Charlottesville: Citizen Surveillance as an Emerging Documentary Form*

**Mockumentary & the Carnival, SGIS 1106**

Kotaro Nakagaki (Senshu University), Chair, *Challenges of Documentary Drama / Mockumentary in Japan: The Crossroads Between Fiction and Reality in the Era of Reality TV*

Cristina Formenti (University of Milan), *Cartooned Documentary Aesthetics: The Animated Mockumentary and its Markers of Veridiction*

Joseph Wofford (Indiana University Bloomington), *The Documentary Becoming Fiction: Formal Standardization and Ethical Praxis*

**The Ethics Lab, SGIS 0011**

Dan Geva (Haifa University, Israel), The Lab will be ongoing for the duration of conference
Writing for Documentary and the Essay Film, SGIS 1112

Jill Daniels (University of East London), Chair, Not Reconciled and the Provenance of the Documentary Film Script
Susan Seizer (Indiana University Bloomington), Scripting the Ethnographic Documentary
Miroslaw Przlipiak (University of Gdańsk), The Notion of “Strong Structure” and the Tradition of Documentary Scriptwriting in Poland
Elizabeth Coffman (Loyola University) & Ted Hardin (Columbia College Chicago), Writing with the Camera, the Edit, and Inexperienced Producers

10:15 – 10:30 A.M.
Break

10:30 – 12:15 P.M.
Theorizing Spectatorship, SGIS 0001

Maria Hofmann (Middlebury College), Chair, Philip Scheffner's Havarie (2016): Documentary Theory in a Crisis of Perception
Michael Renov (University of Southern California), Documentary Poesis/Documentary Disposition

Eco-Crisis, SGIS 1100

Hannah Goodwin (Brown University), Chair, Blinded by the Flash: Documenting the Atomic Bomb
Thomas Patrick Pringle (Brown University), Ecosystem c. 1984: Digital Media Documentation from Nuclear Winter to Climate Change
Belinda Smaill (Monash University), Documentary, Interaction, Time: An Ecocritical Practice-Based Intervention
Anthony Stagliano (New Mexico State University), Speculative Non-Fiction Media and Making the Future after Humanity Visible
Media Art in Campus / Malled Space: Imperatives in Creative Critical Documentary, Social, and Archival Practice, SGIS 1106

Stephanie DeBoer (Indiana University Bloomington), Chair, Screen Ecology Project: Media Art, Campus Space, and the Inhabited Digital Archive

Kristy Ha Kang (Nanyang Technological University, Singapore) & Laura Miotto (Nanyang Technological University, Singapore), Tracing the Life of a Neglected National Monument: Visualizing Collective Memory through Tangible Heritage in Singapore

Isaac Leung (Hong Kong Education University), Rethinking Exhibitions and Public Space in the Age of Social Media

Veronica Paredes (University of Illinois at Urbana-Champaign), XMAL: Building Cross-Campus Collaboration in Experimental Media Arts

Faye Gleisser (Indiana University Bloomington), Respondent

Art Documentaire / Documentary Art: Challenges to Politics & Aesthetics, SGIS 1112

Aline Caillet (University Paris 1 Panthéon-Sorbonne), Chair, How to Conceive a Documentary Art: Towards the Performative Mode in Documentary in Visual Arts

Judith Michalet (University Paris 1 Panthéon-Sorbonne), Uses of Traces and Testimonies in the Documentary Art and Political Issues

Masha Vlasova (Indiana University Bloomington), All about (Wanting to have Sex with) My Mother: Documentary Evidence as Access to Taboos in Visual Arts

Jane Gaines (Columbia University), Respondent
Screening, Wells Library 048

Lívia Perez (University of São Paulo), *Who Killed Eloá? & Lampiao, Lighting up the Brazilian Press*

12:15 – 1:15 P.M.
Lunch

1:15 – 3:00 P.M.
Radical / Militant Documentary, SGIS 0001

Ryan Watson (Misericordia University), Chair, *Radicality and the Documentary Image in the Age of New Media*

Martin Lucas (City University of New York), *Occupying Time and Space: The Media Legacy of the Occupy Wall Street Movement*

Sean Batton (University of Chicago), *Nouvelle Societe: Militant Cinema and Popular Education in Post-War France*

Patrick Smith (Concordia University), *Late Capitalist Exploitation and Landscapes of Extraction: Ursula Biemann’s Black Sea Files*

Indigeneity & Modernity, SGIS 0003

Darlene Sadlier (Indiana University Bloomington), Chair, *The Jungle and the City: Two 1920s Brazilian Silent Documentaries about Modernity*

Joanna Hearne (University of Missouri), *“Changing the World Starts in a Very Simple Way”: Indigenous Children's Rights and the Films of Alanis Obomsawin*

Sexual Polity, SGIS 1100

Najmeh Moradiyan-Rizi (University of Kansas), Chair, *Under Western Eyes? Muslim Sexuality and the Politics of Documentary Film*

Juan Carlos Kase (University of North Carolina, Wilmington), *Wrecker of Civilization? Cosey Fanni Tutti in Performance, Photography, and Film*

Simran Bhalla (Northwestern University), *The Body Politic: Governing Reproduction through the Documentary Film in Postcolonial India*

Paraic Kerrigan (Maynooth University), *Projecting a Queer Republic: Mainstreaming Queer Identities on Irish Documentary Film*
Use of Sound in Documentary, SGIS 1106

Jacqueline Goss (Bard Film and Electronic Arts), Chair, *Use of Foley in Non-Fiction Forms*

Renan P. Chaves (University of Campinas), *Documents and Writings on Sound in Documentary Film: In Search of a History and Theory*

Greg Siegel (University of California, Santa Barbara), *Aliens, Volcanoes, and Atomic Bombs: A Strange History of Infrasonic Evidence*

Paul Fileri (American University), *The Phantom Sounds of West Africa: The Inscription of Documentary Listening in Paulin Viera's Colonial-Period Work*

Traveling / Touring / Surveying SGIS, 1112

Martin Johnson (University of North Carolina at Chapel Hill), Chair, *The Manufacture of the Documentary: Industrial Travelogues, Process Narratives, and the Aesthetics of Educational Film*

Jonathan Knapp (Harvard University), *Filmmaker-as-Surveyor: The Work of Peter Bo Rappmund and Thomas Comerford*

Shota Ogawa (Nagoya University), *Projecting the Japan–Korea-Manchuria Travel Route: Amateur Travel Film, Tourism PR, and the Imaginary of the Japanese Empire in the 1930s*

Karla McManus (Ryerson University), *Modern Energy Rising: Margaret Bourke-White's Aerial Photography of Canada's Last Industrial Frontier*

Screening, Wells Library 048

Zoe Beloff (Queen's College, CUNY), *A Model Family in a Model Home & Exile*

3:00 – 3:30 P.M.

Break
3:30 – 5:15 P.M.
Practices of Historiography, SGIS 0003

Robert Clift (University of Pittsburgh), Chair, Unmaking Monty: A Documentary Intervention into the Star Image of Montgomery Clift
Nicole Keating (Woodbury University), Visualizing History: Conversations with Historians, Documentarians, and Associated History-Makers
Dimitrios Latsis (Ryerson University), The Slanted Mirror: Early Nonfiction Films about the History of Cinema
Katja Lautamatti (Aalto University), Cinema of the Absent

Trauma in Multiple Forms, SGIS 1100

Maria Zalewska (University of Southern California), Digital Topography of Memory: Reimagining Landscapes of Pre-Holocaust Eastern Europe
Janet Walker (University of California Santa Barbara), Respondent

Bursting Bubbles and Crossing Lines: Searching for Commonalities Among Differences, SGIS 1106

B. Rich (DePaul University), Chair, Speaking Not to the Choir
Dana Kupper (DePaul University), Surprises that Happen When You Make Documentaries
Susanne Suffredin (DePaul University), @home: See the Invisible and Start the Conversation

Embodied Time in Audiovisual History, SGIS 1112

Ilona Hongisto (Macquarie University), Chair, Pedagogy of Perception: The Documentary Frame in Sergei Loznitsa’s Austerlitz (2016)
Malin Wahlberg (Stockholm University), Reverberations of a Conflicted Past: “Pensive Images” and Attentive Listening in Natureza Morta and 48
Lauren McLeod Cramer (Pace University), Digital Black Study: Black Aesthetics, Bodies, and Media as a Model for Studying and Teaching
Jaimie Baron (University of Alberta), Respondent
Forms & Processes in Experimental Nonfiction Film (Workshop), SGIS 0001

Papagena Robbins (Concordia University), Chair
Marielle Nitoslawska (Concordia University)
Guylaine Dione (Concordia University)
Michael Yaroshevsky (Concordia University)
Jean-Claude Bustros (Concordia University)

Screening, Wells Library 048

Michelle Citron (Columbia College Chicago), Lives: Visible & Leftovers

Thursday, August 9
8:30 – 10:15 A.M.
Filmic Geographies, SGIS 0001

Vinicius Navarro (Emerson College), Chair, El Mar La Mar: The Desert as Political Space
John Caldwell (UCLA), 55 Film Locations as Cultural Hacks
Shara Lange (East Tennessee State University; Concordia University), Ethical Documentary Filmmaking Process in Appalachia
Juana New (University of Iowa), The Documentary Tradition: Visualizing the Planet and Claiming the Real in the Natural Sciences

Documentary Photography, SGIS 0003

Rebecca Boguska (Goethe University), Chair, Image Banks, Stock Photography and Documentary Representation
Jyotsna Kapur (Southern Illinois University, Carbondale), Painted Portraits and Public Faces: The Pose in the First Decades of Photography in India
Roger Hallas (Syracuse University), Respondent
Music Documentaries, SGIS 1100

**Tess McClernon** (Concordia University), Chair, *Billie Sings the Blues: Feminist Documentary and the Female Star*

**Laurel Westrup** (UCLA), Toward a (Not So) New Art: Music Video-Documentary Hybridity

**Adam Diller** (Temple University), Epistrophy: Thelonious Monk at the Five Spot as a Model for an Ambient Poetics of Documentary Film

Conceptualizing Documentary Cinematography, SGIS 1112

**Chris Cagle** (Temple University), Chair, *Color Correction and the Look of Festival Documentary*

**S. Topiary Landberg** (University of California, Santa Cruz), *The Postmodern City Symphony: Organism in the Space Age*

**Hudson Moura** (Ryerson University), Drone’s Aesthetic: Capturing the Smooth and Silent Human Flow in Documentary

Screening, Wells Library 048

**Ron Osgood** (Indiana University Bloomington), *Just Like Me: Vietnam War Stories from All Sides*

10:15 – 10:30

Break

10:30 – 12:15 P.M.

Sponsored / Industrial Films, SGIS 1100

**Zoe Druick** (Simon Fraser University), Chair, *Art and Politics in Instruments of the Orchestra (1946)*

**Annie Sullivan** (Northwestern University), *Sponsoring Uplift: The New Detroit Committee, Black Citizenship, and the Political Valence of Local Documentary*

**Greg Waller** (Indiana University Bloomington), Respondent

Documentary Temporalities, SGIS 1106

**Jason Middleton** (University of Rochester), Chair, *Temporality and Pathos in Longitudinal Documentary*

**Stephan Boman** (University of California, Santa Barbara), *Circadian Rhythms: Biology, Analogy, and Time-Lapse Imagery in Hilary Harris’s Organism*

**Ilona Hongisto** (Macquarie University), Respondent
Migrants & Migrancy, SGIS 0003

Angela Aguayo (Southern Illinois University, Carbondale), Chair, Documenting Lives Across Borders: The Interventions of Harvey Richards
Irina Patkanian (Brooklyn College), Documentary in Iphigenia in Lesvos: A Film Opera about a Woman's Experience of War

Evidence and/as Silence, SGIS 1112

Soumyaa Behrens (San Francisco State University), Chair, Assisting and Usurping the Processes of Law and Justice
Safak Kilictepe (Indiana University Bloomington), No Camera Zones: Negotiating Documenting in Politically Changing Environments
Toby Lee (New York University), The Radical Unreal: Fabulation, Fiction, and Fantasy in Speculative Documentary
Jason Fox (Princeton University), Respondent

Dynamics of Transparency and Opacity: Challenging the Limits of Documentary, SGIS 0001

Daniel Grinberg (University of California, Santa Barbara), Chair, Compelling Sources: Documentary Research, Government Archives, and the Freedom of Information Act
Amir Husak (The New School), Software Power Plays and (My) Documentary Dilemmas
Gilberto Sobrinho (Campinas State University, São Paulo), Documentary and the Aesthetic of Resistance: Confession, Performance and Disruption Acts

Screening, Wells Library 048

D. Andy Rice (Miami University) & Zeinabu Davis (University of California, San Diego), Spirits of Rebellion: Black Independent Cinema from Los Angeles

12:15 – 1:15 P.M.
Lunch
1:15 – 3:15 P.M.
Plenary Session:
Kartemquin Films: Past, Present, and Future at IU Cinema

Speakers: Gordon Quinn, Tim Horsburgh, Anuradha Rana, Bing Liu, and Ashley O’Shay

3:15 – 3:30 P.M.
Break

3:30 – 5:15 P.M.
Documentary Interactivity, SGIS 0003

Francesca Soans (University of Northern Iowa), Chair, Unreal City: (Re)Creating Urban Memoryscapes in Documentary Film
Christopher Barnes (Syracuse University), Entering the Prison in The Deeper They Bury Me
Wentao Ma (Columbia University), Deconstructing “Sage Media”: The Moving Image of Contemporary China in Interactive Documentary
Aaron Goodman (Emerson College & Concordia University), Crafting Digital Grief Amidst the Opioid Overdose Crisis: Re-membering Michael Stone

Documentary Audiences & Spectatorship, SGIS 1100

Brian Winston (University of Lincoln), Chair, Theorizing the Documentary Audience
Allison Ross (University of Southern California), The Politics of Prurient Engagement
Claudia Springer (Framingham State University), Shadow Films and the Case for Chimpanzee Rights

Techniques of Truth, SGIS 1106

Dustin Zemel (Louisiana State University), Chair, Robert Fulton and the Documentary Integrity of the Superimposition
Ohad Landesman (Tel Aviv University), Casting Doubt: Audience, Pre-Enactment, and Insidious Reflexivity
Amanda Keeler (Marquette University), Interrogating the “Tabloid” in True Crime Television
On Bill Greaves (Workshop), SGIS 1112

Joan Hawkins (Indiana University Bloomington), Chair
Scott MacDonald (Hamilton College)
Irina Leimbacher (Keene State University)
J.J. Murphy (University of Wisconsin-Madison)
Charles Musser (Yale University)
Jacqueline Stewart (University of Chicago)
Patricia Zimmermann (Ithaca College)
Louise Archambault Greaves (Special Guest)

Screening: What the Truck? Taking Governments to the Villages, Wells Library 048

Hadi Gharabaghi (New York University), Chair, Earthquake Village
Ayeshan Julide Etem, Indiana University Bloomington, Village Tractor
Jennifer Horne (University of California, Santa Cruz), A Skill for Monila
Han Sang Kim (Ajou University), I Am A Truck

Screening, SGIS 0001

Jonathan Olshefski (Rowan University), QUEST

5:15 – 5:30 P.M.
Break

5:30 – 7:30 P.M.
Plenary Session: Lust in the Archive: Reflections on Production, Texts, and Exhibition from the Kinsey Film Collection at IU Cinema

Speakers: Thomas Waugh, Linda Williams, Russell Sheaffer, and Liana Zhou

Friday, August 10
8:30 – 10:15 A.M.
Against Mutual Exclusivity: Documentary and Performance, SGIS 1100

Jamie Hook (Indiana University Bloomington), Chair, “Do I Get a Chance to Say Who I Want to Play my Life?”: Documentary and Metatheatricality in Every Little Step
Eric Zobel (Indiana University Bloomington), “The Texture of Time and Memory”: Re-Constructing The Wooster Group’s Rumstick Road
Landon Palmer (The University of Tampa), “Vicariously Being There”: New Media and Music Performance in The T.A.M.I. Show
Jennifer Zale (Independent Scholar), Bolshoi Babylon: Documenting the Struggle for Power Within the 21st Century Russian Theater World
Political Truths & Persuasion, SGIS 0003

Scott Krzych (Colorado College), Chair,
Bias or Belief? The Evangelical Political Film
Jacob Bohrod (University of Southern California), From Housing Problems to Sidra: The Tradition of the Victim in Virtual Reality Documentary
Odeya Kohen Raz (Tel Aviv University, Israel; Sapir College, Israel), Chair, Arnon Goldfinger's The Flat (2011): Ethics and Aesthetics in Third Generation Holocaust Cinema
Ohad Landesman (Tel Aviv University), Respondent

New Histories of Direct Cinema & Cinéma Vérité, SGIS 1106

Miroslaw Przylipiak (University of Gdańsk), Chair, Dialectics of Surface and Depth: American Direct Cinema at the Crossroads of Idealistic Philosophy and Phenomenology
Gabriel Kitofi Tonelo (UNICAMP), Direct Cinema and Autobiography in the 1970s: The MIT Film Section Production
Nilo Courret (University of Michigan), Chronicle of a (Sexy) Summer: New Argentine Cinema Camps Cinema Vérité in ¡Ufa con el sexo! (Rodolfo Kuhn, 1968)
Katie Model (OCAD University), Respondent

Fifty Years of Participatory Community Media: On the Frontlines of Politics and Place (Workshop), SGIS 1112

Patricia Zimmermann (Ithaca College), Chair
Louis Massiah (Scribe Video)
Carmel Curtis (XFR Collective)
Brendan Allen (XFR Collective)
Caroline Gil (XFR Collective)
Michael Grant (XFR Collective)
Marie Lascu (Crowing Rooster Arts)

Operating in the Open: Operative Images in Public Discourse, SGIS 0001

Laliv Melamed (Goethe University), co-Chair, Simulated Scenarios: Visual Politics of Flight Simulation Aesthetic
Benjamin Schultz-Figueroa (University of California Santa Cruz), co-Chair, Bird Brained Bombs: Rendering the War Animal Through Optical Technology
Jason Fox (Princeton University), Does Documentary Need a Subject?: Operational Images and Managing Surplus Life
Oliver Gaycken (University of Maryland), Visualizing a Smarter Planet: IBM’s Data Aesthetics
Screening,
Wells Library 048

Irina Patkanian (Brooklyn College), Three Boats
Yulia Lokshina (University of Bonn), Days of Youth

10:15 – 10:30 A.M.
Break

10:30 A.M. – 12:15 P.M.
Documentary
(In)humanity, SGIS 1100

Jaimie Baron (University of Alberta), Chair, Visualizing Inhumanity: Appropriating Perpetrator Footage in You Don't Like The Truth: Four Days Inside Guantanamo
Maria Pramaggiore (Maynooth University), Voyager as Avant Doc: Projecting the Anthropocene and Recording the Inhuman
Brian Frye (University of Kentucky), Killing Time: Motion Picture Evidence & Capital Punishment
Kristen Fuhs (Woodbury University), Respondent

Interactivity in Action: Social Documentary in the Virtual World (Workshop), SGIS 0003

Augusta Palmer (St. Francis College), Chair
Kari Barber (University of Nevada Reno)
Joseph Brown (Marquette University)

The Intermediality of Art Documentaries,
SGIS 1106

Roger Hallas (Syracuse University), co-Chair, Global Participatory Photography and the Moving Image
Bella Honess Roe (University of Surrey), co-Chair, Exhibition on Screen and the Documentary Experience of Art
Chanda Carey (Franklin & Marshall College), Film and the Performance of Marina Abramović: Documentary as Documentation
Matthew J. Fee (Le Moyne College), “Seeing Too Much is Seeing Nothing”: Documentary Film and the Place of Fashion

Post-Realism: Political Mimesis Reconsidered (Workshop), SGIS 0001

Jonathan Kahana (University of California, Santa Cruz), Chair
Zoe Beloff (Queens College CUNY)
Jane M. Gaines (Columbia University)
John Greyson (York University)
Jean-Marie Téno (Independent Filmmaker)
Jill Godmilow (Independent Filmmaker)

Screening,
Wells Library 048

Daniel Mann (Goldsmiths College, University of London), Salarium
Adam Diller (Temple University), SAFSTOR
12:15 – 1:15
Lunch & Visible Evidence Business Meeting at Neal Marshall

1:15 – 3:15 P.M.
Plenary Session: The Illinois Parables & Hacked Circuit by Deborah Stratman at IU Cinema

3:15 – 3:30 P.M.
Break

3:30 – 5:15 P.M.
Standing with Indigenous Documentary Media, SGIS 0001

Marit Corneil (Norwegian University of Science and Technology), Chair, The Whole World is Watching: Mobile and Locative Media in the Service of Indigenous Protest Movements
Janet Walker (University of California, Santa Barbara), Media, Mapping, Surveillance, and Survivance: Standing with Standing Rock
Lucia Ricciardelli (Montana State University), Circles of Story Circles: Preserving Native American Oral History through Audiovisual Storytelling
Julia Lesage (University of Oregon), Respondent

News as Documentary, SGIS 1100

Silpa Mukherjee (University of Pittsburgh), Chair, “Unbelievable Victory for ISIS, Shitty Camera Work for Us”: Deep Web, Visibilizing Death, and Orphan Videos of Torture
Ishita Tiwary (Jawaharlal Nehru University, India), Unsettling News: Newstrack as the Video Event
Abram Stern (University of California, Santa Cruz), Metadata as Operational Media
Steven Anderson (UCLA), 360 Degrees of Truth
Project Bluelight: Bridging the Professional and Academic Worlds through Experiential Learning (Workshop), SGIS 1106

Anuradha Rana (DePaul University), Chair, Researching and Developing the Project
Dana Kupper (DePaul University), Preparing for the Shoot
Susanne Suffredin (DePaul University), Editing the Documentary
Gary Novak (DePaul University), Foundation, Academic Aims and the Administrative Process

Domestic Ethnography and (Auto)Biography, SGIS 1112

Raquel Valadares de Campos (Instituto de Artes e Design & Universidade Federal de Juiz de Fora), Chair, Personal Account in First Person Performative Documentaries: Efficient Signifiers and Presentifiers of the Past
Alina Predescu (University of California, Berkeley), Filmic Resistance Against Everyday: Su Friedrich's Re/Mediation of Present in I Cannot Tell You How I Feel
Brett Kashmere (University of California, Santa Cruz), Everywhere and Nowhere: Anne Charlotte Robertson in Film History

Media Burn Archive, SGIS 0003

Michael Renov (University of Southern California), Chair
Tom Weinberg (Filmmaker/Producer at Media Burn)

Screening, Wells Library 048

Jill Daniels (University of East London), Journey to the South & My Private Life II

5:15 -5:30 P.M.
Break

5:30 – 7:30 P.M.
Plenary Session: The Event by Sergei Loznitsa at IU Cinema
Saturday, August 11
8:30 – 10:15 A.M.
*The Hour of the Furnaces* (Solanas & Getino, 1968), Fifty Years (of Blood and Ink) Later, SGIS 1100

**Javier Campo** (Universidad Nacional del Centro de la Provincia de Buenos Aires), Chair, *The Hour of the Furnaces as a Revolutionary Film Creation that Left its Mark*

**Tomás Crowder-Taraborrelli** (Soka University of America, California), *Popular Music and Political Militancy in The Hour of the Furnaces*

**Kristi Wilson** (Soka University of America, California) & **Laura Ruberto** (Berkeley City College), *The Hour of the Furnaces, May 1968, and the Pesaro International Film Festival*

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Mainstreaming the War Documentary, SGIS 1106

**Seth Feldman** (University of York, Canada), *Memory and Spectatorship in Ken Burns’ and Lynn Novick’s The Vietnam War*

**Bjørn Sørenssen** (Norwegian University of Science and Technology), *The “High Concept Documentary” and War Memories: Comments on Ken Burns’ and Lynn Novick’s The Vietnam War (United States 2017)*

**Christopher Moore** (University of Minnesota), *Documentary Film is a Local Cinema (Even for Ken Burns)*

**Marit Cornell** (Norwegian University of Science and Technology), Chair & Respondent

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Experimental Media Ethnography Beyond the Human, SGIS 1112

**Isabelle Carbonell** (University of California, Santa Cruz), Chair, *Cinema of the Anthropocene: Using Experimental Ethnographic Film to Think Sideways Beyond the Human*

**Patricia Alvarez Astacio** (Brandeis University), *Experimental Embodied and Sensorial Approaches in Ethnography and Representation*

**Franziska Weidle** (Göttingen University, Germany), *Authoring Software as Focusing Media in Experimental Ethnography*

**Mauricio Godoy** (Pontificia Universidad Católica del Perú), *Primitive, Anthropophagic and Dialectical: The Aesthetics of Dreaming in Latin American Documentary Film*
10:15 – 10:30 A.M.
Break

10:30 A.M. – 12:15 P.M.
Longitudinal Documentaries as Epistemic Instruments, SGIS 1100

Britta Hartmann (University of Bonn), Ashes of Time: Longitudinal Documentaries as Lived Experience and Conserved Biography
Marian Petraitis (University of Zurich), “Give Me the Child Until He is Seven, and I Will Show You the Man”: Childhood Around the World in Seven Up
Yulia Lokshina (University of Bonn), The Unintended Longer View: The Alternative Narrations of Non-Institutional Long Docs
Adrian Hermann (University of Bonn), Chair & Respondent

Screening, SGIS 0001

Charles Fairbanks (Antioch College) & Saul Kak (Galeria MUY), The Modern Jungle

Nonfiction Camera-Bodies: Reflections on Experiences of Camerawork, SGIS 1106

D. Andy Rice (Miami University), Chair, The Virtual Camera: Reenactment in Theories of the Nonfiction Camera-Body
Erika Addis (Griffith University), Woman with a (Documentary) Movie Camera: The Art of Seeing
Chris Cagle (Temple University), Respondent
Circulating Subjectivities and the Political Environments of Documentary, SGIS 1112

Joel Neville Anderson (University of Rochester), Chair, LaToya Ruby Frazier and the Place of the Artist in Social Documentary
Ling Zhang (SUNY Purchase), Voicing Gender and Peasants’ Poetry in Contemporary Chinese Documentary
David Gray (Northern Arizona University), Minding the Divides: Class Politics in Postdictatorship Documentary from Chile and Argentina

The Politics of Programming (Workshop), SGIS 1134

Scott MacKenzie (Queen’s University), Chair, Teaching and Programming “Films That Ought Not to be Seen”
Zeynep Yasar (Indiana University Bloomington), State Interventions
Andy Uhrich (Indiana University Libraries Moving Image Archive), The Politics of Selecting Non-Fiction Films for a Mass Digitization Project

Selections from Video Data Bank, SGIS 0001

Emily Eddy (Development and Marketing Manager & Zach Vanes (Distribution Manager), Art & Theft, Liz/James/Still Holes, She Mad: Laughing Gas, Martine Symms, Waypoint, Follow, Orbit, Focus, Track, Pan, This Was Home, Fluid Frontiers

Screening, Wells Library 048

Raquel Valadares de Campos (Instituto de Artes e Design, Universidade Federal de Juiz de Fora), Old Man’s Cars

12:15 – 1:15 P.M.
Lunch

1:15 – 3:00 P.M.
Radical Documentary Revisited, SGIS 0001

Jane M. Gaines (Columbia University), Chair, Radical Film Collectives of the 1930s: The World Connection
Charles Musser (Yale University), Jay Leyda and the Documentary Mode
Nathaniel Brennan (New York University), Too Far Left of Center: The Rockefeller Foundation and the Association of Documentary Film Producers
Tom Waugh (Concordia University), Respondent
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<td>Social Marginality, SGIS 1106</td>
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<td><strong>Alan Wright</strong> (University of Canterbury, New Zealand), Chair, Vertigo Sea and Found Footage Film</td>
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<td><strong>Laurel Ahnert</strong> (Georgia State University), Documentaries, Disability, and the Deferral of Touch: Re-Thinking the Ethics and Epistemology of Film-Phenomenology in Planet of Snail</td>
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<td><strong>Joan Hawkins</strong> (Indiana University Bloomington), Respondent</td>
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<td>Documentary Cultures of the United States Information Agency in Asia, SGIS 1112</td>
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<td><strong>Bret Vukoder</strong> (Carnegie Mellon University), Chair, “Neither American nor Vietnamese”: The Discordant Documentaries of USIA/JUSPAO During the Vietnam War</td>
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<td><strong>Hadi Gharabaghi</strong> (New York University), “American Mice Grow Big”: Investigating Documentary Diplomacy in Iran during 1950s through the Embassy's Mobile Screening Reports of Film Illiteracy</td>
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<td><strong>Ayeshan Julide Etem</strong> (Indiana University Bloomington), USIS Facilitation of Multimedia Networks between Turkey and the U.S.</td>
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<td><strong>Han Sang Kim</strong> (Ajou University), USIS and the Local Film Cultures in South Korea, Taiwan, and Okinawa, 1945-1972</td>
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<td>Screening, Wells Library 048</td>
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<td><strong>Rick Prelinger</strong> (University of California Santa Cruz), Lost Landscapes of New York</td>
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<td>3:00 – 3:15 P.M. Break</td>
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<td>3:15 – 6:15 P.M. Plenary Session: Dawson City: Frozen Time &amp; Buried Breaking Away by Bill Morrison at IU Cinema</td>
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<tr>
<td>6:15 – 7:30 P.M. Closing Toast: Showalter Fountain</td>
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