Visible Evidence

Tisch School of the Arts
New York University
August 11-14, 2011
NEW YORK, EVER VIGILANT, IS THE CITY THAT never sleeps, a perfect setting for an international conference on documentary film. We extend our thanks to Tisch School of the Arts, Cinema Studies Professor, and Visible Evidence 18 Conference Director, Jonathan Kahana for his energetic efforts to bring the conference to the Big Apple. Professor Kahana has deployed his superb organizational skills to assemble an impressive set of sponsoring institutions and panelists over the four days of the conference and we are grateful to him and the legion of volunteers and participating institutions who made this event possible. The Visible Evidence 18 Conference is a bittersweet occasion: we celebrate a great filmmaker, the “dean” of documentary film, George Stoney, Professor Emeritus in the Tisch School’s Kanbar Institute of Film and Television, and we pay tribute to our school’s beloved and renowned theorist and historian, the late Robert Sklar, Professor Emeritus in the department of Cinema Studies. We pay tribute as well to the pioneering documentary cinematographer, the late Richard Leacock. Their accomplishments inspire and motivate us. Welcome to New York City, New York University, the Tisch School of the Arts and enjoy the conference.

Mary Schmidt Campbell, Dean
Tisch School of the Arts / New York University

WELCOME TO YOU ALL!

WITHIN THE BROADER CONTEXT of our Moving Image Archiving and Preservation Program and Certificate Program in Culture and Media, the Department of Cinema Studies at NYU is committed to developing both pedagogy and practice in the field of documentary. The fact that this year we are hosting Visible Evidence 18 is a demonstration of that commitment as well as a validation, as Jonathan Kahana writes, of documentary film-makers’ long love affair with New York. I want to congratulate Professor Kahana for putting together this stellar conference and mobilizing such a wide range of institutional collaborators across the city. The rapid development of definitions and modes of documentary practice makes this an exciting time in the field and I join with you in anticipation of a truly remarkable conference and the projects and collaborations that will undoubtedly grow out of it.

Richard Allen, Professor and Chair of Cinema Studies, Tisch School of the Arts / New York University
DOCUMENTARY
CAN CLAIM MANY
BIRTHPLACES,
BUT ANY REASONABLE SHORTLIST OF SITES OF ORIGIN WOULD HAVE TO INCLUDE NEW YORK CITY, WHERE SUBJECTS, METHODS, TECHNOLOGIES, CRITICS, CURATORS, SCHOLARS, AUDIENCES, AND INSTITUTIONS OF DOCUMENTARY PHOTOGRAPHY, FILM, TELEVISION, VIDEO, AUDIO, PROSE, AND PERFORMANCE HAVE EMERGED OR SETTLED FOR WELL OVER A CENTURY.

FROM JACOB RIIS AND LEWIS HINE to Berenice Abbott and Diane Arbus; from Robert Frank to Grandmaster Flash; from the Workers Film and Photo League to Third World Newsreel; from Arthur Mayer and Iris Barry to Bill Sloan and the Donnell Film Library; from Anthology Film Archives to Women Make Movies; from Emile de Antonio to Jonas Mekas; from Lionel Rogosin to Spike Lee; from Carl Marzani and George Stoney to William Greaves and Al and David Maysles; from Jon Alpert and Barbara Kopple to Shirley Clarke and Jill Godmilow; from Martha Rosler to Barbara Hammer; from CBS Reports to Paper Tiger Television; from DIVA-TV to Anna Deveare Smith, Laurie Anderson to Lynne Sachs, Michael Moore to 16beaver…

FOR DECADES, the city has been a hotbed of the documentary arts, a constantly-shifting ground of contrasts first figured in the original city symphony, Charles Sheeler and Paul Strand’s Manhatta, a film whose metro-normative view of modern life was soon enough shaded by Jay Leyda’s outerborough answer song, A Bronx Morning. Within and between them, these films lyricized the social and cultural tensions that energized their period: between poetry and prose, dark and light, high and low, rich and poor, labor and capital, modern and traditional, old and young, downtown and uptown, local business and global marketplace, the monumentality of stone and steel syncopated by the ephemerality of smoke, steam, and trash, the change and movement of the street played against the weight and stasis of the skyscraper. (Or so we used to think.) In the decades since these films bookended the formative years of the medium, similar themes have preoccupied documentary practice and theory. If New York didn’t invent documentary, it has certainly set the tones and kept the beat for many of its phases.

ON A COLD DAY IN DECEMBER a few years ago in Bochum, Germany, it certainly seemed, for these reasons and others, like a good idea to hold Visible Evidence in New York in August. And we hope that when the gum and asphalt stick to the soles of your shoes, the din from tourists, jackhammers, and taxi horns rings in your ears, and the smells of urine and street food make you gag and drool, you will merely take these as signs that Lower Manhattan is an especially empirical place, particularly in the hot dog days of summer, and that you ask yourself what we asked ourselves
in Bochum: why did it take so long to get VE to NYC? We would never have gotten here without the dedication and collective effort of many people, lots of them unpaid students, and some of them well outside the five boroughs. (Montreal and Syracuse became honorary sixth boroughs.) And this large group of steerers, programmers, designers, web-traffickers, and heavy-lifters collaborated throughout on the shape and direction of the conference, attempting to walk the fine line Visible Evidence has always walked (like Philippe Petit, one might say) between local and global structures.

ALTHOUGH THE CONFERENCE will in many ways seem to the habitué the same as it ever was, we attempted to give it a particular set of New York accents. To this end, VE18 was loosely imagined around a set of themes – archiving, preservation, and the material of actuality and documentary; talking heads and other documentary sounds; radical and experimental New York; transnational cities – reflective of this particular city and its special place in the history of documentary film and media, and, in turn, of the way that New York reflects the world. Although some might claim that, approaching the tenth anniversary of 9/11, New Yorkers have a special relation to this year’s overarching and most populous theme, it is just as true to say that “life during wartime” is also as close as the conference comes this time to marking a universal condition of reality. Many of our presenters address this ongoing state of emergency, speaking to the ways that documentary can observe, lament, protest, even celebrate life during wartime as a crisis, even while, as the Talking Heads once sang, we’re getting used to it now. From a wide and impressive range of proposals, our program committee had no trouble – despite the high number of submissions and low acceptance rate – assembling a (record!) number of panels on these themes and many other non-aligned topics. And we’ve experimented in other ways this year, including workshops on problems of critical and artistic practice, with a day on expanded documentary at Hunter College, and a full-on cinematheque, showcasing the breadth and energy of independent documentary making, programming and distribution around the city.

LITTLE OF THIS EMBARRASSMENT of documentary riches would now be available to us without the generous financial support of the Department of Cinema Studies, Tisch School of the Arts and Dean Mary Schmidt Campbell, and a long list of co-sponsors at NYU and other institutions in and around the city. Nor would there have been anything to fund without the tireless work of staff, graduate students, faculty, curators, and programmers at NYU and around the city. All of these supporters and collaborators are named in our lists of sponsors and committees at the back of the program. All of us – and especially those of us connected to “VisEv” since the last millennium – feel privileged to host this edition of Visible Evidence. We welcome you to NYU and New York City with the same wish that Jacob Riis prefaces How The Other Half Lives: “that every man’s experience ought to be worth something to the community from which he drew it, no matter what that experience may be.”

VISIBLE EVIDENCE 18 is dedicated to the memories of Richard Leacock and Robert Sklar, who made it possible for us to experience communities of and in cinema in entirely new ways.

Jonathan Kahana
Conference Director, Visible Evidence 18
Department of Cinema Studies, Tisch School of the Arts, New York University
In addition to the panels and workshops taking place at Hunter College on Saturday, work by conference participants and other SUNY and CUNY faculty and students, developing some of the notions of expanded documentary explored in panels and workshops, will be on view throughout the conference:

- Kelly Anderson
- Sarah Friedland
- Lise Gantheret
- Melissa Hacker
- Mél Hogan
- Joe McKay
- Liz Phillips
- Stephanie Rothenberg
- Brooke Singer
- Samara Smith
- Florian Thalhofer
- Ricardo Miranda Zúñiga

This year we are excited to introduce the Visible Evidence Cinematheque (see pp. 8-9 for overview), a specially curated series of screenings and discussions that will run concurrently with panel sessions. Eight of New York City’s most dynamic curators, distributors, and producers have been invited to present a program of works that push the boundaries of documentary and non-fiction media. These programs form a picture of the NYC non-fiction programming landscape, one that asks attendees to experience the varied contexts that each of our programming partners fosters. In addition to these programs, the VE18 Cinematheque organizers have also selected four additional films to complement our partners’ programs. Through these twelve programs, we hope to introduce to the international documentary community a set of complex and rich works and a group of vital organizations, and to inspire dialogue around the ideas that they provoke.

We look forward to sharing these works with you.

Jason Fox & Chi-hui Yang
Visible Evidence Cinematheque curators

**Times shown in minutes.**

**NB During rush hour, the subway is usually much faster than a taxi!**
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<td><strong>The Future of Documentary Studies</strong> (workshop)</td>
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<td><strong>Feminist Social Imaginaries</strong></td>
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<td><strong>Sounds American</strong></td>
<td>721 Broadway, Room 674</td>
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<td><strong>Transgressive Documentary</strong></td>
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<td><strong>The Reality Principle</strong></td>
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<td>2 - 3:30 PM</td>
<td><strong>Animation, Mobility, and the Aesthetics of Freedom</strong></td>
<td>721 Broadway, Room 652</td>
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<td>4 - 6 PM</td>
<td><strong>OPENING RECEPTION</strong></td>
<td>Tischman Auditorium, The New School, 66 West 12th St. (between Fifth Ave. and Sixth Ave.)</td>
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**All rooms are at NYU, unless otherwise stated.**
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<td>The Documentary Hothouse (workshop)</td>
<td>721 Broadway, Room 648 (Michelson Theater)</td>
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<td>Documentary and Political Modernism</td>
<td>721 Broadway, Room 612</td>
<td>Homeland Documentary Project</td>
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<td>Acalementies</td>
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<td>Acalementies</td>
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<td>11</td>
<td>Case Studies in Global Documentary and Political Modernism</td>
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<td>Professional弊端</td>
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<td>12</td>
<td>Colonial Documentary</td>
<td>721 Broadway, Room 018 (basement)</td>
<td>CTF Film Festival</td>
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<td>721 Broadway, Room 670</td>
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**Saturday 13th**

**Sunday 14th**

4 - 6 P.M.  
PLENARY SESSION 4: Archival screening: Anthropology Film Archives and the History of the Documentary Avant-garde  
Anthropology Film Archives, 32 Second Ave. (at 2nd St.)

6:30 - 9 P.M.  
The Party Like It's 1999 Closing Reception  
Nom Wah Tea Parlor, 13 Doyers St.

A B C D E Hu Ci  
HUNTER CINEMATHEQUE

VE18 CONFERENCE OVERVIEW
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<tr>
<td><strong>I</strong></td>
<td>9 - 10:30 AM</td>
<td>dGenerate Films: Disorder</td>
<td>Huang Weikai’s one-of-a-kind news documentary captures, with remarkable freedom, the anarchy, violence, and seething anxiety animating China’s major cities today. As urbanization in China advances at a breakneck pace, Chinese cities teeter on the brink of mayhem. One man dances in the middle of traffic while another attempts to jump from a bridge before dozens of onlookers. Pigs run wild on a highway while dignitaries swim in a polluted river. Unshowable on China’s heavily controlled television networks, Disorder reveals an emerging underground media, one that has the potential to truly capture the ground-level upheaval of Chinese society.</td>
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<td><strong>II</strong></td>
<td>11 - 12:30 PM</td>
<td>Cinema Tropical: Santiago</td>
<td>In the early nineties, João Moreira Salles decided to interview Santiago, the family’s longtime flamboyant Argentine butler, with the intention of making a film. Yet he abandoned the project, disappointed by the material he had shot. Years later, after the death of Santiago, the filmmaker returned to the unused footage and decided to take up the project. Hailed by critic Robert Koehler (Variety) as “a deeply human work of art,” Santiago is ultimately a poignant and delicate reflection on the nature of documentary filmmaking. Program curated by Carlos Gutiérrez.</td>
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<td><strong>III</strong></td>
<td>2 - 3:30 PM</td>
<td>Ernie Larsen and Sherry Millner: Against the Grain</td>
<td>The politically resistant films in this program - most of them once banned, censored, or otherwise blocked from view, thought lost, or made on the spur of the moment, with the means at hand - all resonate with a radical approach to history (historical struggle) that seizes on the mistake, the rupture, the forgotten, the marginal, the illegitimate, and the unlegitimated. They might therefore be said to privilege or, let’s say, to melt, for the too-few minutes of their duration, the frozen potential for radical upheaval we believe to be always latent in history, around the next corner perhaps.</td>
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<td><strong>IV</strong></td>
<td>9 - 10:30 AM</td>
<td>Chekhov For Children</td>
<td>Chekhov for Children tells the inspiring story of an ambitious undertaking - the 1979 staging on Broadway of Uncle Vanya by New York City public schoolchildren directed by the celebrated writer Philip Lopate. Using a wealth of never-before-screened student documentary videos and dramatic Super 8mm films from the era, Chekhov for Children explores the interplay between art and life for a dozen friends - including the filmmaker - across 30 years. Writing in Artforum, Amy Taubin said that Chekhov for Children “challenges current standardized, exam-oriented public school education [and] deserves to be in the collection of any serious performing arts library.” The film premiered at the Telluride Film Festival in September 2010. With Sasha Waters Freyer.</td>
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<td><strong>V</strong></td>
<td>11 - 12:30 PM</td>
<td>UnionDocs: Presenting and Producing Expanded Nonfiction</td>
<td>This program draws compelling works in film, video, radio, and photography from recent presentations at UnionDocs, providing examples of the non-profit media arts organization’s broad approach to documentary art, including experimental city films, home movies, ethno-graphic sound, film essay, and observational work. UnionDocs will also provide a preview of Looking at Los Sures, a interactive documentary that explores South Williamsburg, the neighborhood UnionDocs has been part of since 2005. This project is being produced through three cycles of the UnionDocs Collaborative, a program for non-fiction media research and group production, and is piloting Zeega, an open-source HTML5 platform for publishing immersive multimedia projects.</td>
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<td><strong>VI</strong></td>
<td>2 - 3:30 PM</td>
<td>Light Industry: Das Schleyerband</td>
<td>“Das Schleyerband (The Schleyer Tape) is a compilation of television and news footage comprising two hours of media accounts regarding the infamous Baader-Meinhof gang. Klaus vom Bruch’s material begins with the September 1977 kidnapping of Hanns-Martin Schleyer and the dramatic news reportage from the scene of the car accident in Cologne where Schleyer was abducted. Vom Bruch then proceeds to chronologically relay footage from official press conferences, talkshow speculation, public interviews and the news, giving a broad and detailed account of the events leading up to the final downfall of the Red Army Faction and group suicide of Andreas Baader, Ulrike Meinhof, and other RAF leaders. Bruch contrasts this with short episodes from other aspects of popular culture: a fashion commercial advertising lipstick, images of a space shuttle launch, disco shows, and John Lennon’s song ‘Working Class Hero.’” – Klaus vom Bruch</td>
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Errol Morris: A Lightning Sketch
Dir. Charles Musser and Carina Tautu
USA, 2011; 72 min.

Maysles Cinema: Site Specific: Programming a Harlem Storefront Cinema

Women Make Movies: Gender and Documentary Form

NYU Center for Media, Culture and History

National Black Programming Consortium: Life During Wartime and Disasters

Icarus Films: Petropolis
Dir. Peter Mettler
Canada, 2010, 43 min.
The Future of Documentary Studies (workshop)
721 Broadway, Room 648 (Michelson Theater)

WORKSHOP LEADERS:
Towards an Interdisciplinary Documentary Studies
CHAIR: Roger Hallas
Syracuse University, USA

Faye Ginsburg New York University, USA

What Are ‘Documentary Films’ Anyway?
Scott MacDonald Hamilton College, USA

Practice as Research
Alisa Lebow Brunel University, UK

All Films Aren’t Fiction Films
Brian Winston Lincoln University, UK

Documentary Across Disciplines:
The SocDoc Model
B. Ruby Rich University of California, Santa Cruz, USA

Historical Perspectives on State Propaganda
721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Nate Brennan New York University, USA

Documentary Intelligence: Siegfried Kracauer’s Theory of National Socialist ‘Realism’, 1941-1943
Nate Brennan New York University, USA

Animated Ideology. Czechoslovak Short Propaganda Films (1945-1955)
Lucie Cesalkova Masaryk University, Brno, Czech Republic

Light in the Times of War. Documentary in the Hands of Propaganda
Ansgar Schaefer IHC, Universidade Nova Lisbon, Portugal

New Indexical Technologies
721 Broadway, Room 674

CHAIR: Bella Honess Roe
University of Surrey, UK

Documenting the ‘World Emanation’:
Raoul Hausmann’s Infra-Red Photography
Daniel David Hackbarth Stanford University, USA

The Performance of Indexicality in David Lynch’s Documentary Website The Interview Project (2010)
Anne Jerslev University of Copenhagen, Denmark

Augmentation/Reality/Document
Heidi Rae Cooley
University of South Carolina, USA

Documentary Online: Viruses, Virality, Networks and Arteries
Alexandra Juhasz (Pitzer College, USA)
1D

Negotiating Transnational Spaces in Global First-Person Documentary
721 Broadway, Room 017

CHAIR: Angelica Fenner
University of Toronto, Canada

Roots and Routes: Mapping Spatial Practices in Turkish-German Diasporic Documentary
Angelica Fenner University of Toronto, Canada

The Heterotopia of Memory: Robert Frank’s Autobiographical Films
Petra Löffler University of Vienna, Austria

Subjective Cityscape and Cultural Discourse in Chantal Akerman’s News From Home
Iván Villarmea Álvarez Universidad de Zaragoza, Spain

1E

Activist Political Economies: Theory and Practice in Circulation
721 Broadway, Room 018

CHAIR: Cynthia Chris
CUNY Staten Island, USA

Documentary and Social Change: Re-thinking Documentary Theory Through the Framework of Practice
Angela J. Aguayo Southern Illinois University, Carbondale, USA

Towards Accountability in Social Change Documentary: Prototype for a Design Protocol
Lawrence Daressa California Newsreel, USA

Celluloid Cells: The Virus in Prison Documentary
Marty Fink Concordia University, Canada

CINEMATHEQUE I
dGenerate Films: Disorder
Dir. Huang Weikai (China, 2009, DVD, 58 min.)
721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.
THURSDAY, AUGUST 11 11 A.M. – 12:30 P.M.

2 A
Feminist Social Imaginaries

721 Broadway, Room 648 (Michelson Theater)

CHAIR: Jane M. Gaines
Columbia University, USA

Talking Heads, Moving Bodies: Documentary Practices and Feminist Imaginaries
Shilyh Warren Duke University, USA

Women’s Rights as Human Rights: Documentary and Feature Film Strategies
Patricia White Swarthmore College, USA

‘Re-Orientations’: New Positions on Identity and Politics in Films by Young Israeli Women
Marcy Goldberg
University of Zurich, Switzerland

2 B
Arts of Surveillance

721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Tess Leina Takahashi
York University, Canada

The World Viewed: Documentary Observing and the Culture of Surveillance
Elizabeth Cowie
University of Kent, UK

‘This System of Secret Informers’: Snitching as a Key Aspect of Modern Surveillance Societies
Elena Razlogova
Concordia University, Canada

‘As I photograph the night sky, the other night sky photographs back’: Surveillance, Transparency, and the Frenzy of Disclosure
Lisa Lynch Concordia University, Canada

Brenda Longfellow
York University, Canada

2 C
The Living Archive: Exploring Regional Identity and Political History Through the Lens of Appalshop Films (workshop)

721 Broadway, Room 674

Workshop Leaders:

CHAIR: Tom Hansell
Appalshop Media Arts Center, USA

Elizabeth Barret
Appalshop Media Arts Center, USA

Caroline Rubens
Appalshop Media Arts Center, USA

Dan Streible
New York University, USA
2D

**Time Bends: Temporality and Multimedia Documentary**

721 Broadway, Room 017

CHAIR: Christopher Pavsek
Simon Fraser University, Canada

*After the Fact, Beyond the Vestige: Documentary Fiction and the Poetics of Enactment*

Malin Wahlberg
Stockholm University, Sweden

*Damaged Time in Omer Fast’s The Casting*

Tina Wasserman
Tufts University/The School of the Museum of Fine Arts, Boston, USA

2E

**Crisis, Subjectivities and Practices in Post-Statist Independent Documentary Cinema in India**

721 Broadway, Room 018

CHAIR: Swati Bandi
Edinboro University of Pennsylvania, USA

*Representing Crisis: Cinema and Citizenship in the Post-Secular World*

Anuja Jain
New York University, USA

*The Violent Image: Documenting Women’s Bodies and Voices in The Lightning Testimonies*

Swati Bandi
Edinboro University of Pennsylvania, USA

*New Subjectivities and the First-Person Documentary in India*

Veena Hariharan
University of Southern California, USA

**CINEMATHEQUE II**

**Cinema Tropical: Santiago,**

dir. João Moreira Salles
(Brazil, 2006, digibeta, 80 min.)

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.
THURSDAY, AUGUST 11 2 – 3:30 P.M.

3 A

Sounds American: Community, Country, and Conspiracy in Music, Noise, and Voice
721 Broadway, Room 648 (Michelson Theater)

CHAIR: Cynthia Chris
City University of New York, Staten Island, USA

Sounding Out the City: Varieties of Audio-Mimesis and Sound/Image Relationships in Three Postwar New York Experimental City Films
Cortland W. Rankin
New York University, USA

Hearing Secondary Explosions: Audiovisual (A)synchronization and the Limits of Documentary Realism in the Naudet Brothers’ 9/11
Randolph Jordan
Concordia University, Canada

Documentary Noise: The Soundscape of Appalachia in the 1970s
Grace Elizabeth Hale
University of Virginia, USA

3 B

Pre- and Post-Revolutionary Latin American Documentary
721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: B. Ruby Rich
University of California, Santa Cruz, USA

Fernando Birri’s Magical Act: Tire Dié and the Reemergence of the Left
Ernesto Livon-Grosman
Boston College, USA

Filming Allende and the Chilean Revolution: Aesthetics of Contradiction in Littin’s Compañero Presidente (1971)
Jose Miguel Palacios
Columbia University, USA

Noise to Signal: Venezuelan Documentary To Go
Nilo F. Couret
University of Iowa, USA

3 C

The Ethics and Open Spaces of Human Rights Social Media: Towards Provisional Ethical Working Principles and Dialogues (workshop)
721 Broadway, Room 674

Workshop Leaders:

CO-CHAIR: Sam Gregory
WITNESS, USA

CO-CHAIR: Patricia R. Zimmermann
Ithaca College, USA

Helen De Michiel
Thirty Leaves Productions, USA

Negar Mottahedeh
Duke University, USA
3D
Camera Bodies: Diaries, Notes and the Projection of Identity

721 Broadway, Room 017

CHAIR: Timothy Corrigan
University of Pennsylvania, USA

Combining the Making-of Formula, Filmed Notes and Fiction: Three Documentaries by Pier Paolo Pasolini

Donatella Maraschin
London South Bank University, UK

Kidlat Tahimik’s ‘Third World’ Projector
Christopher Pavsek
Simon Fraser University, Canada

Voco-centrism and the Body within the Essay Film Form
David Oscar Harvey
University of Iowa, USA

3E
“The People to Come”: Religion, Allegory, Community

721 Broadway, Room 018

CHAIR: Alisa Lebow
Brunel University, UK

Documentary Fabulation and the Creation of Collectivity

Ilona Hongisto
University of Turku, Finland

The Powerless Image: Artur Aristakisyan’s Documentary Allegories

Anat Pick
University of East London, UK

Crossing Cameras: Religious Aesthetics and Social Ownership in Chinese Documentary Making

Angela Zito
New York University, USA

CINEMATHEQUE III
Ernie Larsen & Sherry Millner: Against the Grain (program of shorts)

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.

Ausfegen (Sweeping Up) dir. Joseph Beuys (West Germany, 1972; 16mm original, to be screened on DVD; 26 min.)

Black Film dir. Zelimir Zilnik (Yugoslavia, 1971; 16mm original, to be screened on DVD; 14 min.)

Face A Face B dir. Rabih Mroue (Lebanon, 2003; video; 9 min.)

Le Glas (The Death-Knell) dir. Rene Vautier (France, 1964; 16mm original, to be screened on DVD; 5 min.)

The Route dir. Chen Chieh-Jen (Taiwan, 2006; video; 14 min, silent)

Remorse dir. Rene Vautier (France, 1973; 16mm original, to be screened on DVD; 10 min.)

Partial Critique of Separation dir. Sherry Millner & Ernie Larsen (USA, 2008; video; 19 min.)
THURSDAY, AUGUST 11
4 – 6 P.M. 6:30 – 8 P.M.

Opening Reception: The Discourses of Insobriety
Happy Hour

Housing Works Bookstore Cafe
121 Crosby Street
(Half a block South of Houston)

Eat, drink, and be reasonably merry - in an ethical and socially-responsible manner, of course - under the mahogany bookshelves and spiral staircases of this local institution, one face of Housing Works, the largest community-based, minority-controlled AIDS service organization in the U.S. Experience a full 120 minutes of irrational exuberance, knowing that all the monies spent here go to lifesaving services and social support to more than 20,000 homeless and low-income New Yorkers. What better way to toast our guest of honor, George Stoney? Plenty of free condoms, too.

PLENARY SESSION 1: Leandro Katz screening/performance: The Alphabets

Anthology Film Archives, 32 Second Avenue (at 2nd St.)
With Leandro Katz. Introduction by Jesse Lerner (Pitzer College, USA)

Over the past fifty years, Leandro Katz has created a complex and thrilling body of work that is truly American in the most rigorous sense: continental, anti-colonial, and transnational. This oeuvre includes installations, photographs, artist books, poetry, and documentary films and videos that have been exhibited all over the world. Tonight, Katz visits lower Manhattan, his former home, from his current base in Buenos Aires for a screening and artist’s talk that presents his invented alphabets, a work recently acquired by the Museum of Modern Art; documents of a fundamental encounter with speech and the cosmos, these alphabets use malacology and lunar phases to spell out witty phrases about language and art.

Proyecto Para El Dia.... #S, fotografía cromogénica, Leandro Katz, 1995
OPENING BAZIN
Postwar Film Theory and Its Afterlife
DUDLEY ANDREW with HERVÉ JOUBERT-LAURENCIN
“An invaluable and vivid picture of Bazin as film theorist, film critic, and engaged intellectual.” —Laura Mulvey, University of London
2011 384 pp. Paperback $34.95 Hardback $99.00

DOCUMENTARY
A History of the Non-Fiction Film
Second Revised Edition
ERIK BARNOUW
“A concise, accurate and indispensable book for any lover of documentary film.” —Lynne Jackson, St. Francis College

THE OXFORD HANDBOOK OF FILM AND MEDIA STUDIES
Edited by ROBERT KOLKER
Original analysis by 20 leading scholars and industry professionals on the intersection of film and media studies.
2008 640 pp. 60 illus. Hardback $150.00

HOW TO READ A FILM
Movies, Media, and Beyond
Fourth Edition
JAMES MONACO
“Anyone who writes about film, or who is interested in film seriously, just has to have it.” —Richard Roud, Director of the New York Film Festival
2009 736 pp. 425 illus. Paperback $29.95

SAVING CINEMA
The Politics of Preservation
CAROLINE FRICK
“Frick makes a smart and timely contribution to the intellectual ferment taking place at the nexus of media studies and film archiving.” —Dan Streible, Orphan Film Symposium
2011 232 pp. 16 illus. Paperback $27.95 Hardback $99.00

GLOBAL ART CINEMA
New Theories and Histories
Edited by ROSALIND GALT and KARL SCHOONOVER
“This is a rich and stimulating book.” —Colin MacCabe, University of Pittsburgh
2010 408 pp. 38 illus. Paperback $29.95 Hardback $99.00

NEW EDITION!
A CINEMA OF LONELINESS
Fourth Edition
ROBERT KOLKER
“Brings the films into clearer focus for film-goers. The filmmakers themselves will find Kolker’s analysis of their works extremely accurate.” —Martin Scorsese
2011 568 pp. 91 illus. Paperback $27.95 Hardback $99.00

THE ESSAY FILM
From Montaigne, After Marker
TIMOTHY CORRIGAN
“Corrigan’s reflections offer a passionate and convincing testimony to the transformative power of the essay film.” —Lynne Sachs, filmmaker
2011 256 pp. 73 illus. Paperback $27.95 Hardback $99.00

MECHANICAL WITNESS
A History of Motion Picture Evidence in U.S. Courts
LOUIS-GEORGES SCHWARTZ
“This pathbreaking study of case law rescues film studies from the cloisters by tracing the use of cinema in the U.S. courts. Valuable for its research and a model of exposition, this is a marvelous book.” —Toby Miller, author of Makeover Nation
2009 144 pp. Paperback $27.95 Hardback $99.00

SAVING NEW YORK
Filming the Grime and the Glamour of the Long 1970s
STANLEY CORKIN
“Corkin is brilliant at reading the city’s demise, its class and race remaking, and its subsequent amnesiac lurch toward a differently dystopic gentrification.” —Neil Smith, author of New Urban Frontier
2011 240 pp. 40 illus. Paperback $27.95 Hardback $99.00

FORCOMING!
LEARNING WITH THE LIGHTS OFF
Educational Film in the United States
Edited by DEVIN ORGERON, MARSHA ORGERON, and DAN STREIBLE
The first collection of essays to address the phenomenon of film’s education uses in 20th century America.
November 2011 368 pp. 90 illus. Paperback $29.95 Hardback $99.00

DOCUMENTARY FILM READER
Edited by JONATHAN KAHANA
Foreword by CHARLES MUSSER
This collection presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary.
Fall 2012

Prices are subject to change and apply only in the US. To order or for more information visit our website at www.oup.com/us
FRIDAY, AUGUST 12
9 – 10:30 A.M.

4 A
Transgressive Documentary: Spaces, Ethics, and Bodies
721 Broadway, Room 648 (Michelson Theater)

CHAIR: Jaimie Baron
University of California, Los Angeles/
Pitzer College, USA

Eavesdropping in The Cove: Interspecies Ethics, Public and Private Space, and Media under Water
Janet Walker
University of California, Santa Barbara, USA

Ulrich Seidl’s Ethical Investigations
Asbjørn Grønstad
University of Bergen, Norway

Transgressive Bodies, Bodily Transgressions: Exposure and Occlusion in Recent Documentary Films
Jaimie Baron
University of California, Los Angeles/
Pitzer College, USA

4 B
Ethnography and Citizenship
721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Faye Ginsburg
New York University, USA

Afrique Sur Seine: Voice and Collectivity in Postwar Documentary
Paul Fileri
New York University, USA

Thresholds of Belonging: Intimacies, Ethnographies and Citizenship in Contemporary Cuban Documentaries
Susan Lord
Queen’s University, Canada

Documentary Filmmaking in Times of Social Media: Contemporary Slovene Documentaries
Melita Zajc
University of Maribor, Slovenia

4 C
The Talking Head: Substance, Subjectivity, and Subjugation
721 Broadway, Room 674

CHAIR: Patrik Sjöberg
Karlstad University, Sweden

“I Forgot Who I Was Talking To There For A Second”: The Re-Contextualized Subject as High Comedy in Marc Singer’s Dark Days and Alina Skrzeszewska’s Songs From The Nickel
Deron Williams
Southern Illinois University, Carbondale, USA

Blurred Figures of Speech: The Speaking Subject in the Anonymous Interview
Patrik Sjöberg
Karlstad University, Sweden

Retrospective or Real Time Revolutionary? Historical Truths and the Presence and Absence of Talking Heads in Biographical Documentaries Don’t Look Back and Aoki
Allie Lee
Southern Illinois University, Carbondale, USA
4 D
Rethinking the Documentary: The Doc-Fiction Hybrid

721 Broadway, Room 017

CHAIR: Ohad Landesman
New York University, USA

Parallax Dislocations: Time Bends and Fictive Kinships in Ke Kulana He Mahu: Remembering a Sense of Place

Jih-Fei Cheng
University of Southern California, USA

The People are Still Missing: Abbas Kiarostami’s and Pedro Costa’s Cinema of Becoming

Vered Maimon
Bezalel Academy of Arts and Design, Israel

Heretical Histories: Documentary History as Immemory

William Kaizen
University of Massachusetts, Lowell, USA

4 E
Picturing the Invisible: The New Landscapes of Global Conflict and Defense

721 Broadway, Room 018

CHAIR: Øyvind Vågnes
University of Bergen, Norway

The In/visible Army: Visualizing Military Space, Power and Process in the British Landscape

Matthew Flintham
Royal College of Art, UK

Covert Conflicts: Territories of Never-Ending-War from Hidden (Paul Seawright, 2002) to Invisible (Travor Paglen, 2010)

Henrik Gustafsson
University of Bergen, Norway

Images from the Dark Side: Picturing the War on Terror

Øyvind Vågnes
University of Bergen, Norway

CINEMATHEQUE IV

Chekhov For Children
dir. Sasha Waters Freyer
(USA, 2010; 72 min.).

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.
FRIDAY, AUGUST 12
11 A.M. - 12:30 P.M.

5 A
The Reality Principle: Epistemologies of Television
721 Broadway, Room 648 (Michelson Theater)
CHAIR: Susan Murray
New York University, USA
The History of Now: Genealogies of Liveness in Television News
Mark J. Williams
Dartmouth College, USA
Moving Tears Moving Images: A Critique of Judgment in Documentary Television
Silke Panse
University for the Creative Arts, UK
Documenting the Confession of Pleasure: Pornographic Parodies and Reality Television
Lindsay Palmer
University of California, Santa Barbara, USA

5 B
Process and Product: Re-thinking Political Documentary Media
721 Broadway, Dean’s Conference Room (12th Floor)
CHAIR: Paige Sarlin
Brown University, USA
Feminist Pre-histories of Tactical Media: Sheep and Dinosaurs Against the Pigs
Dara Greenwald
Rensselaer Polytechnic Institute, USA
The Personal and the Political: The Role of the Interview in Filming Women’s Work
Paige Sarlin
Brown University, USA
Public Stances
Kathy High
Rensselaer Polytechnic Institute, USA

5 C
Sites of Cinema: Exhibiting Documentary
721 Broadway, Room 674
CHAIR: Yvonne Zimmermann
New York University, USA
Marquee Survivals: Inhabiting Cinema/Transforming South Broadway
Veronica Andrea Paredes
University of Southern California, USA
The Rueben H. Fleet Space Theater and the Origins of OMNIMAX
Allison Whitney
Texas Tech University, USA
Re-screening Cultural Memory in the Dutch Multi-Platform Documentary In Europe
Berber Hagedoorn
Utrecht University, The Netherlands
**5D**

The Sacred and the Profane: Ontological and Ethical Confrontation in Avant-Garde Non-Fiction of the 20th Century

721 Broadway, Room 017

CHAIR: Juan Carlos Kase
University of North Carolina, Wilmington, USA

**Profane Realism: Of Big Toes and Beasts**

James Leo Cahill
University of Toronto, Canada

Violence, Excess, and Provocation in the Filmic Collaborations of Kurt Kren and the Viennese Actionists

Juan Carlos Kase
University of North Carolina, Wilmington, USA

Seeing the Unspeakable

Allen Weiss
New York University, USA

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**5E**

Drum-taps: War and Audiovisual Memory

721 Broadway, Room 018

CHAIR: Noah Tsika
New York University, USA

The Dachau Line (and Mine)
Seth Robert Feldman
York University, Canada

Keep in Touch: On Politics, Feelings and Familial Intimacy in Israeli Memorial Films
Laliv Melamed
New York University, USA

The Reactive Camera: Images and Sound
Blake Fitzpatrick
Ryerson University, Canada

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**CINEMATHEQUE V**

UnionDocs: Presenting and Producing Expanded Nonfiction

721 Broadway, Room 018

FOR FULL DESCRIPTION SEE PAGES 8-9.

**New York City Street Photography.** Various (USA; Digital; 4 min.)

**Pigs.** Dir. Pawel Wojtasik, USA, 2010, Digital, 7 min.

**200 000 Phantoms.** Dir. Jean-Gabriel Periot, France, 2007, Digital, 10 min.

**Radio Diaries: Josh Cutler.** Produced by Joe Richman, USA, 1996, Digital audio file, 5 min.

**Disneyland Dream.** Dir. Robbins Barstow, USA, 1956, Digital (original format Super 8mm), 12 min excerpt.

**Los Sures.** Dir. Diego Echeverria, USA, 1983, Digital, 12 min excerpt.

Excerpts from UnionDocs collaborative project, Looking at Los Sures. USA, 2005-2011, 25 min.
FRIDAY, AUGUST 12  2 – 3:30 P.M.

6 A

Animating the Ephemeral: Ethics, Affect and Materiality in Experiments with Documentary

721 Broadway, Room 648 (Michelson Theater)

CHAIR: Tess Leina Takahashi
York University, Canada

Animating Ethics: Documentary, Realism, and the Historical Subject
Karen Beckman
University of Pennsylvania, USA

Animation, Mobility, and the Aesthetics of Freedom
Tess Leina Takahashi
York University, Canada

Moving Documents: The Affective Histories of Lewis Klahr
Jeffrey Skoller
Wellesley College, USA

6 B

Family Resemblance: Personal Archives

721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Michael Renov
University of Southern California, USA

Melodrama Interrupted: WWII Stock Footage in Sam Fuller’s Verboten!
Marsha Gabrielle Orgeron
North Carolina State University, USA

The Family Analog and the Online Image Archive
Rachel Stevens
Hunter College, USA

Unfinished Films in the Multimedia Archive
Monika Kin Gagnon
Concordia University, Canada

6 C

Feminist Documentaries Now and Then

721 Broadway, Room 674

CHAIR: Julia Lesage
Jump Cut: A Review of Contemporary Media, USA

Feminist Nonfictions: Healthcaring and Documentary at Women Make Movies
Kristen Fallica
University of Pittsburgh, USA

Hearts of Glass: Women, Community Access TV, and the Downtown Art Scene
Joan Hawkins
Indiana University, USA

Finding, Seeing, and Using Feminist Documentaries
Julia Lesage
Jump Cut: A Review of Contemporary Media, USA
6 D

**Victimage: Atrocity, Abjection, Accountability**

721 Broadway, Room 017

**CHAIR:** Irina Leimbacher  
Keene State College, USA

**Kids With Cameras: Agency, Art and Victimization in Born Into Brothels**

Christie Milliken  
Brock University, Canada

**Archiving the Living and the Dead: On the Documentary Practice of Donigan Cumming**

Marit Kathryn Cornell  
Norwegian University of Technology and Science, Norway

6 E

**Last Rites of Realism: Post-war and Post-Colonial Avant-Gardes**

721 Broadway, Room 018

**CHAIR:** Ivone Margulies  
Hunter College, USA

**Can a Post-colonial Retrospective Transform Fiction into Documentary over the Course Time?**

Utilizing African, Asian, and Middle Eastern War Prisoners as Actors in German Colonial Propaganda Cinema During World War I

Linnea J. Hussein  
Columbia University, USA

**Eli Lotar, Aubervilliers, & Postwar French Documentary**

Steven Ungar  
University of Iowa, USA

**Birth of an Image: Mueda, Memória e Massacre (Mueda, Memory and Massacre), by Ruy Guerra (1979)**

Raquel Schefer  
University of Paris, France

CINEMATHEQUE VI

**Light Industry: Das Schleyer-band dir. Klaus vom Bruch (Germany, 1977-78; 112 min.)**

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.
The idea of a plenary panel devoted to documentary and archive came about when we started to see the parallels between documentary theory and practice and archival theory and practice. Some of the very questions that have kept the Visible Evidence conferences alive and vital for eighteen years have reappeared in another form in the discussions around archival practice: the investment in the originary moment is echoed in the discourse around the value of the original artifact, and the ideology of realness returns, now shifted from the world before the camera to the artifactual object. Once deposited in an archive, documentary work (as feet of footage, hours of tape or megabytes of hard drive storage) becomes something else again. It is both documentary work with a privileged relation to the event and another kind of document, a document governed by an additional set of institutional rules. This is what we mean by the “archival double”: documentary transcription becomes documentary archival material; documentary work becomes documentary archival document.
SCREENING: A Boatload of Wild Irishmen, dir. Mac Dara Ó’Curraidhín; written by Brian Winston (Ireland, 2010; 90 min.)

Columbia University School of Journalism
2950 Broadway (at 116th St.)

Introduced by Brian Winston

Robert Flaherty was the first to transform film observing real people from mere shapeless surveillance into dramatic narrative – but at a considerable ethical cost. Although accused of being an undisciplined neo-colonial romantic given to fakery and careless of his subjects’ dignity and safety, some think him a genius, correctly credited with the discovering of a wholly different way of making films. A Boatload of Wild Irishmen follows in his footsteps from Arctic Canada to Samoa, from the swamps of Louisiana to the Aran Islands, finding the few left who knew him, worked with him or are the children of those who did.

Contemporary voices and rare archival materials highlight the impact of Man of Aran (1934) on that island community for the last three-quarters of a century. Richard Leacock, his cameraman on Louisiana Story, shares, in one of his last interviews before his death in March, previously undocumented insights in Flaherty’s working methods. In Flaherty’s cinema can be found all the issues that confront today’s documentary filmmaker.

WORKSHOP: An Introduction to the Korsakow System

721 Broadway, Room 652

With Florian Thalhofer and Matt Soar

Interactive, web-based documentaries are a rapidly emerging medium. Outstanding recent examples include the National Film Board of Canada’s Out My Window and Welcome to Pine Point; the ARTE-produced films Gaza/Sderot and Prison Valley; and The Whale Hunt - all produced using Adobe Flash.

Korsakow films, by contrast, are not merely interactive; they are also dynamic. In other words, their structure is not mapped out in advance as a set of fixed paths; rather, the author of a Korsakow-film creates the environment for a self-organizing story-space, through which each viewer can walk on his or her individual path.

The Korsakow System was invented by Florian Thalhofer in 2000, and has evolved into a powerful tool for documentary storytellers, as demonstrated in his award-winning Korsakow films Planet Galata (for ARTE); 7 Sons; 13th Floor; and Forgotten Flags (these and other outstanding k-films are accessible via www.thalhofer.com and via the Showcase section on the www.korsakow.org website).

This workshop will offer a conceptual and practical overview of Korsakow, the creation of a basic example, and recommended workflows. It will not be held in a computer lab, so please bring your laptops! For more information and to prepare for the workshop, please visit:

www.korsakow.org/learn/workshops
ANTHOLOGY FILM ARCHIVES
32 Second Avenue
(at 2nd St.)

OPENING RECEPTION
Housing Works
Bookstore Cafe
126 Crosby St.

CLOSING RECEPTION
Nom Wah Tea House
13 Doyers St.

THE NEW SCHOOL
Tishman Auditorium
66 W 12th St.

MAIN CONFERENCE VENUES
(Please see Google map for more info including subway options.)
**SESSION 7**

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<th>7 A</th>
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<tr>
<td><strong>The Documentary Hothouse:</strong> Building a Sustainable Documentary Film Culture (workshop)</td>
<td><strong>Queer Politics, Camp Tactics</strong></td>
<td><strong>Documentary/Value</strong></td>
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<td>721 Broadway, Room 648 (Michelson Theater)</td>
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| CHAIR: Michael Renov  
University of Southern California, USA | **Chair:** Roger Hallas  
Syracuse University, USA | **Chair:** Ben Stork  
University of Minnesota, Twin Cities, USA |
| **Workshop Leaders:** | **Performativity and Camp Aesthetic in Two Taiwanese Queer Documentaries**  
Shi-Yan Chao  
New York University, USA | The Enigma of Value: Toward a Theory of Documentary Value  
Ben Stork  
University of Minnesota, Twin Cities, USA |
| Judith Helfand  
New York University, USA | **Camp, Style and Testimony:** The Emergence of Queer Independent Films  
Shohini Ghosh  
Jamia Millia Islamia, India | Documenting Every Dollar: Data Visualization as Documentary on Recovery.gov  
Kris Fallon  
University of California, Berkeley, USA |
| TBA | **Dismantling the Tableau Effect in Re (constructed) Documentary: The Case of Rex vs. Singh**  
Kass Banning  
University of Toronto, Canada | The Real Piece of Work: Documentary in the Age of Digital Distribution  
Kevin McDonald  
University of Iowa, USA |
Displacements: Global Cities
721 Broadway, Room 674
CHAIR: Michelle Stewart
SUNY Purchase, USA

The Hidden Recess of a Global City: La République Marseille
Geneviève Daphné Van Cauwenberge
University of Liège, Belgium

City Symphony Remix: Megacities and Beyond
Eric Ames
University of Washington, USA

Documenting The Malls: Locality in a Transnational Urban Environment
Gabrielle Finnane
University of New South Wales, Australia

There is Always Something to Listen to: Silence in Documentary Discourse
721 Broadway, Room 017
CHAIR: Josep Maria Català
Universidad Autonoma de Barcelona, Spain

Silent Language/Hidden Language: Comic book and other non-photographic documentaries
Josep Maria Català
Universidad Autonoma de Barcelona, Spain

The Sound of Silence: Found Footage Documentation in the Colombian Armed Conflict
Maria Luna
Universidad Autonoma de Barcelona, Spain

Silence Becomes Complex: Documentary Images on Gender-based Violence
Birgit Wolf
Universidad Autonoma de Barcelona, Spain

The Urban Documentary: New Forms for New Cities (workshop)
IMA/Hunter College: 544 Hunter North, 695 Park Ave.; entrance on E 68th and Lexington Ave.

Workshop Leaders:
CHAIR: Martin Lucas
CUNY Hunter College, USA
Kelly Anderson
Hunter College, USA
Gabriella Bendiner-Viani
The New School, USA
Lise Gantheret
Kenbela Productions, Canada
Samara Smith
SUNY Old Westbury, USA

CINEMATHEQUE VII
Errol Morris: A Lightning Sketch
dir. Charles Musser and Carina Tautu (USA, 2011; 72 min.)
721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.
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<thead>
<tr>
<th>Time</th>
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| SATURDAY, AUGUST 13 11 A.M. – 12:30 P.M. | 8 A     | 721 Broadway, Room 648 (Michelson Theater) | Documentary and Political Modernism: Histories, Geographies, Theories (workshop) | CHAIRS: Joshua Malitsky Indiana University, USA  
Masha Salazkina Concordia University, Canada  
Workshop Leaders:  
John Mowitt University of Minnesota, Twin Cities, USA  
Philip Rosen Brown University, USA |
|           | 8 B     | 721 Broadway, Room 612 | Fascinations of the Found Story Structure                           | CHAIR: Jane M. Gaines Columbia University, USA  
Do Found Stories “Tell Themselves”?  
Jane M. Gaines Columbia University, USA  
Found Stories: The Dramatic Film as Revisionist History OR The Ballad of Valerie Plame  
Stephen Molton Writer/Filmmaker, USA  
Degrees Of Probability – An Exploration of a True Unsolved Murder Mystery  
Andrew Bienen Screenwriter, USA |
|           | 8 C     | 721 Broadway, Dean’s Conference Room (12th Floor) | Sensing the Political: Aesthetics, Affect, and Ethics in Contemporary Media | CHAIR: Orit Halpern The New School, USA  
Suicidal Robots: Sovereignty, Documentary, and Autonomy in 1960’s America  
Orit Halpern The New School, USA  
Gestural Disorder and the Optical Girl Machine  
Deborah Levitt The New School, USA  
The Ethics of Atrocity Photos in Scholarly Work  
Sharrona Pearl University of Pennsylvania, USA  
Ethnography; Sexual Deviance; Free Love: The Park and Rhetorics of Light  
Margot Bouman The New School, USA |
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<td><strong>Revealing Turkey’s Badly Kept Secret:</strong></td>
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<td><strong>Documenting Uplift: African American Motion Picture Companies at Tuskegee Institute (1909-1912)</strong></td>
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<td><strong>Emmett Till’s Disappearance in the White Press</strong></td>
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<td><strong>From the Evidentiary to the Educational: The NAACP’s Use of Nonfiction Media in the Early Civil Rights Movement</strong></td>
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<th>Room 670</th>
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<th>The Database Documentary: Meet the Makers (workshop)</th>
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<td>IMA/Hunter College: 544 Hunter North, 695 Park Ave.; entrance on E 68th and Lexington Ave.</td>
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<td>CHAIR: Matt Soar</td>
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<td><strong>Maysles Cinema: Site Specific:</strong></td>
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<td>Queensbridge: The Other Side</td>
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<td>dir. Selena Blake (USA, 2005; DVD; 56 min. excerpt).</td>
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<td>Tragedy: The Story of Queensbridge</td>
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<td>dir. Booker Sim (USA, 2005; DVD; 80 min.). Video excerpt from a March 09 post-screening discussion.</td>
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SATURDAY, AUGUST 13 2 – 3:30 P.M.

9 A
Contemporary Chinese Documentary
721 Broadway, Room 648 (Michelson Theater)
CHAIR: Zhen Zhang
New York University, USA

Zhao Dayong’s Ghost Town and the Haunting of Contemporary Chinese Documentary
Augusta Palmer
Independent Scholar/Filmmaker

Radical Politics, Avant-garde Arts and Filming Theatre: A Response and Reflections by a Chinese Diasporic Film Essayist
Evans Chan
Critic/Independent Filmmaker

Art, Affect, and Activism in Chinese DV Documentary
Zhen Zhang
New York University, USA

9 B
Staging Dissent: Poetics and Theatrics of Protest
721 Broadway, Room 612
CHAIR: Paige Sarlin
Brown University, USA

Rough Stone: A Poetic Film that Reverberates
Esther Imperio Hamburger
Universidade de São Paulo, Brazil

Publicity for Peace: Live Theatre and Documentary Film Against War
Megan Lewis
University of Massachusetts Amherst, USA

From Fiction to Documentary – and Back: Visualizing Migrants and Aliens in Post-Apartheid South Africa
Marietta Kesting
Humboldt University of Berlin, Germany

9 C
Documenting the Documentary: Archival Remnants
721 Broadway, Dean’s Conference Room (12th Floor)
CHAIR: Dan Streible
New York University, USA

Of Things Salvaged & Saved: The Archive of Everything and the Kitchen Sink
Sarah Keller
Colby College, USA

A Process-Oriented Analysis of a Labor Documentary’s Archive
Chuck Kleinhans
Jump Cut: A Review of Contemporary Media, USA

Documentary Preservation at the Cuban Film Archive: ICAIC’s Latin American Newsreel
Mariana Johnson
University of North Carolina, Wilmington, USA
9 D
Race, Class, and Community: American Non-fiction Media and Urban Activism
721 Broadway, Room 674
CHAIR: Allyson Field
University of California, Los Angeles, USA

Filming the City
George Stoney
New York University, USA

Channeling Community: Non-Fiction Media and Buffalo’s Squeaky Wheel
Ruth Goldman
State University of New York, Buffalo, USA

9 E
Revisitations: Histories in/of the Travelogue
721 Broadway, Room 017
CHAIR: Hadi Gharabaghi
New York University, USA

Kamei Fumio and Vladimir Erofeev: The Tradition of Travelogue in Germany, Russia and Japan
Anastasia Fedorova
Kyoto University, Japan

“You Will Live and Kill Abroad”: The Travelogue in World War II Training Films
Noah Tsika
New York University, USA

“It’s Not Part of the Story”: Diasporic Depictions of Migration and Dislocation in the ‘New China’
Barbara Evans
York University, Canada

9 F
SUNY Interactive Media and Documentary (workshop)
IMA/Hunter College: 544 Hunter North, 695 Park Ave.; entrance on E 68th and Lexington Ave.
CHAIR: Michelle Stewart
SUNY Purchase, USA

Workshop Leaders:
Here/Hear: Manhattan is an Island
Liz Phillips SUNY Purchase, USA
Paula Rabinowitz
University of Minnesota, Twin Cities, USA

Documenting Immaterial Labor
Stephanie Rothenberg SUNY Buffalo, USA

I hope you “Like” my presentation
Joe McKay SUNY Purchase, USA

CINEMATHEQUE IX
Women Make Movies: Gender and Documentary Form (program of shorts)
721 Broadway, Room 670
FOR FULL DESCRIPTION SEE PAGES 8-9.
PLENARY SESSION 3: (In)Visible Evidence of War

Tishman Auditorium, The New School, 66 West 12th St. (between Fifth Ave. and Sixth Ave.)

Chair and Panel Coordinator: Deirdre Boyle
The New School, USA

Panelists:
John Greyson (York University, Canada)
Laura Poitras (USA)

(In)Visible Evidence of War explores the many ways documentary makers have found to represent wars that are often denied, forgotten or marginalized by contemporary society. Award-winning film and video makers will debate the ethics and aesthetics of representation, re-enactment, animation, and other alternative strategies for engaging with the visible and invisible aspects of war in its many guises.

John Greyson is a teacher, cultural theorist and film/video artist, whose many documentary works about the war on homosexuality and (People Living With) AIDS include Urinal, Zero Patience, and, most recently, Fig Trees (top right), a documentary opera about antiretroviral activism in Canada and South Africa; recent short work includes a series of videos for the movement for Boycott, Divestment and Sanctions against Israel.

Laura Poitras is an award-winning director of films about America and the war on terrorism; her trilogy on the past decade of war includes My Country, My Country and The Oath (bottom left). She also co-directed and co-produced (as well as shot) Flag Wars (2003), a widely-exhibited film about property, class, and civil rights in Columbus, Ohio.

Deirdre Boyle is Associate Professor and Director of the Graduate Certificate in Documentary Studies at The New School.
Intelligence Work
The Politics of American Documentary
Jonathan Kahana

“Intelligence Work is destined to become part of the canon of crucial works about American documentary cinema. Cleverly engaging the political questions regarding the public discourse of documentary, Kahana explains some of the most important reasons we care about documentary. He manages to address these questions across the entire history of the genre, demonstrating a rare model of ‘intelligence’ at work!”
— Linda Williams, University of California

Counter-Archive
Film, the Everyday, and Albert Kahn’s Archives de la Planète
Paula Amad

“[The book] brilliantly reflects the visual character of philosophy, geography, and historiography in twentieth-century France. Organized hermetically and crafted meticulously, this volume offers a wealth of information as it considers film theory.”
— Tom Conley, Harvard University

Shivers Down Your Spine
Cinema, Museums, and the Immersive View
Alison Griffiths

“A groundbreaking study of the visceral experience of spectacle.
“This volume is a stunning work, rich in research, sharp in its own analysis of that research, and far-reaching in its implications for further scholarship in cinema studies, pre-cinema historiography, visual culture, and cultural studies in general.”
— Dana Polan, New York University

Camera Historica
The Century in Cinema
Antoine de Baecque

“Thanks to this book I now understand precisely why and how I am gothic.” — Tim Burton

“Antoine de Baecque’s book marks a new stage in thinking the relationship between cinema (as art) and history (as both real and narrative). Going beyond the classic “histories of cinema,” the book reveals what cinema makes of history, its way of making history visible and of allowing us to judge it.”
— Alain Badiou
10 A

Acoustemologies: Sound as Traumatic Evidence

721 Broadway, Room 648 (Michelson Theater)

CHAIR: Irina Leimbacher
Keene State College, USA

The Evidentiary Status of Sound in Documentary Practice
Debra Catherine Beattie
Griffith University, Australia

Hidden Bodies, Visible Traumas: The Body of the Subject in Animated Documentary
Heather Blackmore
University of Southern California, USA

Live Dispatch: The Ethics of Audio and Vision Media Coverage in Trauma and the Legacy of Sound from Shell Shock to 9/11
Beatrice Jeanhee Choi
New York University, USA

10 B

Mourning, Trauma, and National Memory 2

721 Broadway, Room 612

CHAIR: Laliv Melamed
New York University, USA

Civil Spaces of Mourning: Documentary Citizenship and the Trauma of History in Ibtisam Mara’ana’s Paradise Lost and Yulie Cohen Gerstel’s My Land Zion
Sarah Barkin
Syracuse University, USA

How I Shot the War – Ideology and Accountability in Personal Israeli War Documentaries
Shmulik Duvdevani
Tel-Aviv University, Israel

DIY Dying - On Activist Memory and the Construction of Martyrdom in Online Commemoration Videos
Tina Riis Askanius
Lund University, Sweden

10 C

Documenting the Child

721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Pooja Rangan
Brown University, USA

Children’s Testimony and the Frames of Humanitarian Mediation
Pooja Rangan
Brown University, USA

Our Tender Infancies: Child Saving and Scientific Motherhood in Our Children (1919), Well Born (1923), Best-Fed Baby (1925), and Sun Babies (1926)
Jennifer Horne
The Catholic University of America, USA

The Iconic Family Portrait and the Formation of the Indian Middle Class
Jyotsna Kapur
Southern Illinois University, Carbondale, USA
10 D
Comparative Perspectives on State Power and Documentary Film
721 Broadway, Room 674
CHAIR: Seth Fein
Columbia University, USA

Studio Documentary in the Post-Classical Era: Wolper Productions and the Media Landscape of John F. Kennedy’s New Frontier
Josh Glick
Yale University, USA

“I had a great trip”: Rossellini, India and Television
Luca Caminati
Concordia University, Canada

Dispatches from the “Flaming Island”: 1960s Cuban Films of Roman Karmen
Raisa Sidenova
Yale University, USA

10 E
Radical Video in the Americas
721 Broadway, Room 017
CHAIR: Deirdre Boyle
The New School, USA

Brazilian Experimental Television: The Experience of the Documentary Film in the 1970s
Gilberto Alexandre Sobrinho
Universidade Estadual de Campinas, Brazil

Steal This Station: Videofreex’s Pirate Television and Guerrilla Video
Kris Paulsen
Ohio State University, USA

“Alternative Video” in Latin America: Teleanálisis, Images of the Invisible Country
Rodrigo Moreno del Canto
Catholic University of Chile, Chile

10 F
Contemplative Geographies: The Spatial Construction of Self in Auteurist Documentary
721 Broadway, Room 018
CHAIR: Hudson Moura
Ryerson University, Canada

Spatializing and “thinking otherwise”: The first-person documentary in Torossian’s Stone Time Touch
Hudson Moura
Ryerson University, Canada

Elegy of Space: Landscape and Museum in Aleksander Sokurov’s Contemplative Documentary
Oksana Chefranova
New York University, USA

Irony and Public Engagement in the Essay: Herzog’s Lessons of Darkness
Steven Doles
Syracuse University, USA

CINEMATHEQUE X
NYU Center for Media, Culture, and History
721 Broadway, Room 670
FOR FULL DESCRIPTION SEE PAGES 8-9.
11 A
Case Studies in Global Documentary and Political Modernism

721 Broadway, Room 648 (Michelson Theater)

CHAIR: Alice Lovejoy
University of Minnesota, Twin Cities, USA

Vertov’s Marxism
John MacKay
Yale University, USA

The Czechoslovak Army and the Avant-Garde
Alice Lovejoy
University of Minnesota, Twin Cities, USA

Police, Politics, and Landscape: The Rise of Fûkeiron
Yuriko Furuhata
McGill University, Canada

11 B
Old Left Documentary 1946-1968

721 Broadway, Room 612

CHAIR: Thomas Waugh
Concordia University, Canada

Echoes of Indonesia Calling
John Hughes
Australia

Joris Ivens, Peace Will Win, and Cold War Documentary
Thomas Waugh
Concordia University, Canada

Pan American Migrations: from the Old Left to Third Cinema, from Hour of the Furnaces to Killer of Sheep
Ben Lenzner
Ryerson University, Canada

Joris Ivens in Chile and the Rise of Social Cinema in Latin America
Tiziana Panizza
University of Chile, Chile

11 C
Tracking Lives: Longitudinal Documentary and Autobiography

721 Broadway, Dean’s Conference Room (12th Floor)

CHAIR: Richard W. Kilborn
University of Sterling, UK

Putting Oneself in the Frame: the Autobiographical Turn in Winfried and Barbara Junge’s The Children of Golzow
Richard W. Kilborn
University of Sterling, UK

Autobiographical Documentaries as Long Docs
Efrén Cuevas
Universidad de Navarra, Spain

Love Lust and Lies: 30 years with Gillian Armstrong
Catherine Summerhayes
The Australian National University, Australia
11 D

Intimate Voices: Problems of Form and Ethics of the Interview

721 Broadway, Room 674

CHAIR: Irina Leimbacher
Keene State College, USA

Big Emotions, Naked Bodies: Talking Men and the Politics of Intimate Documentary
Anu Koivunen
Stockholm University, Sweden

Talking Voices & Looking Heads: Documentary Devices in Question
Susana de Sousa Dias
University of Lisbon, Portugal/University of Paris, France

Rendering the Invisible in the Movement from Sonic to Animated Spaces
Larry Andrews
University of California, Santa Cruz, USA

11 E

A Message From the Sponsor: Advertising, Authorship and Authority

721 Broadway, Room 017

CHAIR: Jennifer Horne
The Catholic University of America, USA

Sponsored Social Change: The Industrial, but Political, Films of Chuck Olin
Andy Uhrich
Indiana University, USA

Selling it Softly: Truth, Advertising, and the American Auteur
Devin A. Orgeron
North Carolina State University, USA

Iranian Newsreel Parody in VOA’s Parazit: Imperial Self-reflexivity and Diasporic Talkback in the Age of Cyber-democracy
Hadi Gharabaghi
New York University, USA

CINEMATHEQUE XI

National Black Programming Consortium: Life During Wartime and Disasters (program of shorts)

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.

Haiti: One Day, One Destiny. Produced by National Black Programming Consortium, (USA, 2010; 18 shorts, approx. 5-10 min each)

Uprooted. Produced by Human Pictures (USA, 2007; 44 min.)

Nora. Produced by Movement Revolution Productions (Zimbabwe, 2008; 35 min.)
12 A  
**Colonial Documentary: Power, Politics, and Resistance**

721 Broadway, Room 648
(Michelson Theater)

**CHAIR:** Rachel Gabara  
University of Georgia, USA

*Radio-cinema Governmentality in Malaya Speaks (1958)*  
Peter J. Bloom  
University of California, Santa Barbara, USA

*La France est un empire 1939-1943: Vichy, Documentary Film, and Imperial Propaganda*  
Alison Murray Levine  
University of Virginia, USA

*Ethnography and Documentary in Francophone Africa*  
Rachel Gabara  
University of Georgia, USA

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12 B  
**New New York: Revisionist Histories of the City in Documentary**

721 Broadway, Room 612

**CHAIR:** Cortland W. Rankin  
New York University, USA

*Street Life: Between the New Deal and Direct Cinema*  
Deane M. Williams  
Monash University, Australia

*William Klein’s New York and the Question of Community*  
Louis Kaplan  
University of Toronto, Canada

*The Homeless Movies of the New American Cinema Group, 1959-64*  
Josh Guilford  
Brown University, USA

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12 C  
**Celebrity and Star Bodies**

721 Broadway, Dean’s Conference Room (12th Floor)

**CHAIR:** Priyadarshini Shankar  
New York University, USA

*Bootlegs, B-Sides, and the Fragmented Star Body: Rockumentaries and the Question of Performance*  
Alison Wielgus  
University of Iowa, USA

*Performance and Display: A Rockumentary Called The Outer World of Shah Rukh Khan*  
Priyadarshini Shankar  
New York University, USA

*Stardom’s Documentary Traces: Accidents, Death and the Biological in Fiction Films*  
Neepa Majumdar  
University of Pittsburgh, USA
Mea Culpa: Visual Confessions of Israeli Soldiers
721 Broadway, Room 674
CHAIR: Ilana Szobel
Brandeis University, USA

‘Breaking the Silence’: Reflections on Israeli Soldiers’ Guilt and Responsibility
Yael Munk
Open University, Israel

Personal Memory, Collective Masculinity: Documenting Israeli Soldiers’ Confessions
Ilana Szobel
Brandeis University, USA

To Show that I’m Shaming: Shame Confessions in the Film To See If I’m Smiling
Shirly Bahar
New York University, USA

Documentary’s Haunted Spaces (workshop)
721 Broadway, Room 017
CHAIR: Kristen Fuhs
University of Southern California, USA

Workshop Leaders:
Noah Shenker
McMaster University, Canada

Jennifer Malkowski
University of California, Berkeley, USA

Katherine Model
New York University, USA

Tim Schwab
Concordia University, Canada

Icarus Films: Petropolis
Dir. Peter Mettler (Canada, 2010, HD Cam, 43 min.)
721 Broadway, Room 670
FOR FULL DESCRIPTION SEE PAGES 8-9.

Shot primarily from a helicopter, Petropolis: Aerial Perspectives on the Alberta Tar Sands offers an unparalleled view of the world’s largest industrial, capital, and energy project. Canada’s tar sands are an oil reserve the size of England. Extracting the crude oil called bitumen from underneath unspoiled wilderness requires a massive industrialized effort with far-reaching effects on the land, air, water, and climate. It’s an extraordinary spectacle, whose scope can only be understood from far above. In a hypnotic flight of image and sound, one machine’s perspective on the choreography of others suggests a dehumanized world where petroleum’s power is supreme.
SUNDAY, AUGUST 14

4 – 6 P.M.

PLENARY SESSION 4: ARCHIVAL SCREENING:
Anthology Film Archives and the History of the Documentary Avant Garde

Dedicated to Richard Leacock
With special guests TBA

Short difficult- or otherwise-impossible-to-see non-fiction masterpieces from Anthology’s collection, selected by Anthology programmers Jed Rapfogel and Andrew Lampert: the exceedingly rare film *Eyes on Russia*, by the photographer Margaret Bourke-White; *Toby And The Tall Corn*, by documentary legend Ricky Leacock; *Film Magazine Of The Arts*, the only surviving (work)print of a sponsored film by Anthology’s own co-founder Jonas Mekas; *Rituals And Demonstrations*, a fascinating record of Jewish religious rituals in 1970s Brooklyn by the gifted Jerry Jofen; and other surprises.

*Eyes on Russia: From the Caucasus to Moscow*,
Dir. Margaret Bourke-White (USA, 1934; 9 min.; 16mm, b&w)

*Toby and the Tall Corn*. Dir. Ricky Leacock
(USA, 1953; 30 min.; 35mm-to-video)

*Film Magazine of the Arts*. Dir. Jonas Mekas (USA, 1963; 20 min.; 16mm workprint)

*Rituals and Demonstrations*. Dir. Jerry Jofen
(USA, 1977; 42 min.; 16mm)

Total running time: ca. 105 minutes.

6:30 – 9 P.M.

THE PARTY LIKE IT’S 1899!
CLOSING RECEPTION

Nom Wah Tea Parlor
13 Doyers Street (off Bowery)

“Where Mulberry Street crooks like an elbow within hail of the old depravity of the Five Points is ‘the Bend,’ foul core of New York’s slums ... Corruption could not have chosen ground for its stand with better promise of success. The whole district is a maze of narrow, often unsuspected passageways - necessarily, for there is scarce a lot that has not two, three, or four tenements upon it, swarming with unwholesome crowds.”

Jacob Riis, *How The Other Half Lives*

Put VE18 to bed with a sultry evening of gossip, drinks and all the delicious dim sum you can swallow at one of the best and oldest restaurants in Chinatown. Depraved and unwholesome friends and family welcome.
ICARUS FILMS IS PROUD TO SUPPORT
VISIBLE EVIDENCE 18

A BOATLOAD OF WILD IRISHMEN
A FILM BY MAC DARA Ó'CURRAIDHÍN
FRIDAY, AUGUST 12TH, 7:30PM
PRESENTED BY WRITER BRIAN WINSTON
COLUMBIA UNIVERSITY SCHOOL OF JOURNALISM:
2950 BROADWAY (AT 116TH ST)
WWW.ICARUSFILMS.COM

PETROPOLIS
AERIAL PERSPECTIVES ON
THE ALBERTA TAR SANDS
A FILM BY PETER METTLER
SUNDAY, AUGUST 14TH, 2PM
VISIBLE EVIDENCE CINEMATHEQUE: 721 BROADWAY, ROOM 670
WWW.ICARUSFILMS.COM/PETRO

VISIT US IN THE DISPLAY ROOM TO FIND OUT ABOUT SPECIAL DISCOUNTS FOR ATTENDEES!
VE18 meme/flyer, program, poster, animated website banner, and bumper designed by Mél Hogan and Matt Soar.

Program and poster typeset mainly in Gotham. Gotham was designed by Manhattan-based type designers Hoefler & Frere-Jones and introduced in 2000. Gotham’s design was inspired by the vernacular lettering of New York, especially the Port Authority Bus Terminal.

Other typefaces used: Jane Austen (script), Bell Gothic (Food & Drink listings), and Rosewood Std (ornate ‘18’).

Map designed by Rachel Stevens. ‘Location’ icon designed by The Noun Project and used under a CC license. Map icons on the Google map are adapted from designs by AIGA and the American DOT.

**Conference director**
Jonathan Kahana (NYU)

**Steering committee**
Barbara Abrash (NYU)
Deirdre Boyle (The New School)
Cynthia Chris (CUNY Staten Island)
Paul Fileri (NYU)
Jane Gaines (Columbia U.)
Faye Ginsburg (NYU)
Roger Hallas (Syracuse U.)
Mona Jimenez (NYU)
Martin Lucas (Hunter College)
Ivone Margulies (Hunter College)
Nicholas Mirzoeff (NYU)
Susan Murray (NYU)
Michelle Stewart (SUNY Purchase)
Marita Sturken (NYU)
Zhen Zhang (NYU)

**Program committee**
Nate Brennan (NYU)
Valeria G. Castelli (NYU)
Cynthia Chris (CUNY Staten Island)
Paul Fileri (NYU)

**Credits**
F. Brady Fletcher (NYU)
Hadi Gharabaghi (NYU)
Leo Goldsmith (NYU)
Bruno Guaraná (NYU)
Roger Hallas (Syracuse U.)
Anuja Jain (NYU)
Martin Johnson (NYU)
Ohad Landesman (NYU)
Martin Lucas (Hunter College)
Ivone Margulies (Hunter College)
Laliv Melamed (NYU)
Susan Murray (NYU)
Cortland Rankin (NYU)
Priyanjali Sen (NYU)
Michelle Stewart (SUNY Purchase)
Noah Tsika (NYU)
Zhen Zhang (NYU)
Jennifer Zwarich (NYU)

**CINEMATHEQUE organizers**
Chi-hui Yang (NYU/independent curator)
Jason Fox (Vassar College)
Leo Goldsmith (NYU)
CINEMATHEQUE program partners:
Cinema Tropical
dGenerate Films
Sasha Waters Freyer
Icarus Films
Ernie Larsen and Sherry Millner
Light Industry
Maysles Cinema
Charles Musser
National Black Programming Consortium
NYU Center for Media, Culture, History
UnionDocs
Women Make Movies

Administration, space, and budget
Liza Greenfield (NYU)
Jeff Richardson (NYU)

VE18 blog
Martin Johnson (NYU)
Ohad Landesman (NYU)
Jennifer Zwarich (NYU)

Advertising
Nate Brennan (NYU)

Graphic design
Mél Hogan (Concordia U.)
Matt Soar (Concordia U.)

Directions
Paul Fileri (NYU): restaurants
Rachel Stevens (Hunter College): maps

Webmaster
Scott Prentice (Concordia U.)

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School of the Arts, NYU

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Columbia University

Department of Media, Culture, and Communication, Steinhardt School of Culture, Education, and Human Development, NYU
Department of Media Studies and Film and the Graduate Certificate in Documentary Studies at The New School
Department of Performance Studies, Tisch School of the Arts, NYU
Humanities Initiative, NYU
Integrated Media Arts Program at Hunter College
M.A. in Film Studies, School of the Arts, Columbia University
Orphan Film Symposium, NYU
Rare Book and Manuscripts Library, Columbia University
School of Film and Media Studies, Purchase College, SUNY
Rutgers University Press

EMPIRES OF ENTERTAINMENT
Media Industries and the Politics of Deregulation, 1980-1996
Jennifer Holt

Paper • 11 photos • 256 pages • $24.95

“Holt elegantly details the twists and turns of the political economics of U.S. film and TV industries at the end of the twentieth century. *Empires of Entertainment* sheds new light on how the media really works.”
— Thomas Streeter, author of *The Net Effect: Romanticism, Capitalism, and the Internet*

HOW TELEVISION INVENTED NEW MEDIA
Sheila C. Murphy

Paper • 18 photos • 200 pages • $24.95

“With sophisticated analysis grounded in accessible and engaging prose, this book fills a unique gap in the body of media scholarship.”
— Jason Mittell, author of *Television & American Culture*

FILM FESTIVALS
Culture, People, and Power on the Global Screen

Paper • 328 pages • $28.95

“A dazzling and dynamic look at the world film festival scene. This long overdue insider approach mixes the practical and the personal in a winning, original fashion.”
— Wheeler Winston Dixon, James Ryan Endowed Professor of Film Studies, University of Nebraska, Lincoln
Celebrates 75 Years

Nadia Bozak

THE CINEMATIC FOOTPRINT
Lights, Camera, Natural Resources

Paper • 1 photo • 272 pages • $29.95

"Highly original and beautifully written ... a book that brings environmental matters into the heart of film and media studies!"
— Lisa Parks, University of California, Santa Barbara

Elena Ovando

Cinema Today
A Conversation with Thirty-Nine Filmmakers from around the World

Paper • 39 illus. • 296 pages • $29.95

“A fascinating look at film as an art form ... an outstanding contribution to the field, crammed full of essential information about the production process and enlightening details of personal experiences that any aspiring filmmaker can use.”
— Foreword Reviews

Crafting Truth
Documentary Form and Meaning

Paper • 51 photos • 296 pages • $29.95

“An intelligent and inspiring introduction to documentary studies through an original framework that powerfully attends to the complex politics, aesthetics, ideas, and forms at the heart of the genre.”
— Alexandra Juhasz, co-editor of F is for Phony and documentary videomaker

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FOOD, DRINK, RECREATION & OTHER NECESSITIES WITHIN WALKING DISTANCE OF NYU

NB Prices for restaurants are for main courses. Expect a take-out coffee to cost $2.50-$3+. Count on a wait at many restaurants for dinner and/or call ahead.

COFFEE, TEA & SNACKS

Oren’s Daily Roast
31 Waverly Pl (btw Greene St and Washington Sq East). Most reliable coffee and tea near 721 Broadway. No tables, no attitude.

Think Coffee
248 Mercer St (btw E 3rd St and E 4th St); also across from 721 Broadway in main NYU Book Center, 726 Broadway (btw Waverly Pl and Washington Pl). Great coffee, tea and treats, as well as some sandwiches and soups. Plenty of tables and attitude.

MudSpot; MudTruck Coffee ($8-12)
307 E 9th St (btw Second Ave and First Ave); MudTruck at Astor Pl, E 8th St and Fourth Ave. Coffee, good salads and breakfast, vegan and vegetarian meals.

Third Rail Coffee
240 Sullivan St (at W 3rd). Some people (Dana Polan, for instance) will go nowhere else.

Peels ($14-26)
325 Bowery (btw E. 2nd St and E 3rd St); 646-602-7015. Food, including tasty scones, and Stumptown coffee to go at the first-floor counter. American Southern-accented dishes served in this scene-y restaurant. Moderately loud.

RESTAURANTS (cheapest to most expensive)

Mamoun’s Falafel (Under $10)
119 MacDougal St (near W 3rd St) Best falafels around, very convenient and very cheap.

Chop’t ($6-10)
24 E 17th St (near Broadway) Union Square location of the make-your-own-salad mini-chain.

Chipotle ($6-10)
55 E 8th Street (near University Pl) Ubiquitous, fast, reliable burrito chain.

Caracas Arepa Bar ($5-14)
93 _ E 7th St (btw First Ave and Ave A); 212-228-5062. Delicious Venezuelan fare, specializing in arepas.

Num Pang Sandwich Shop ($7-10)
21 E 12th St (btw Fifth Ave and University Pl); 212-255-3271 Excellent Cambodian num pang sandwiches (similar to Vietnamese banh mi). Counters, no seats.

Momofuku Noodle Bar ($9-16)
171 First Ave (near E 11th St); 212-777-7773. Where star chef David Chang made his name with Japanese noodles and pork buns. Loud.

Great Jones Café ($9-17)
54 Great Jones St (btw Lafayette St and Bowery) Creole and cajun-inspired fare at this bar and restaurant.

Katz’s Delicatessen ($8-20)
205 E. Houston St. (at Ludlow St.) Sidney Lumet wanted to eat his last meal at this New York institution, and with good reason.

Meskerem Ethiopian Restaurant ($11-16)
124 MacDougall St (near W. 3rd St); 212-777-8111. Ethiopian food and generous portions.

Hung Ry ($12-20)
55 Bond St (near Lafayette) Awful name, fantastic hand-pulled organic noodles and soups. Not loud.

John’s Pizzeria of Bleecker Street ($12-20)
278 Bleecker St (near Jones St); 212-243-1680. Small room, lively atmosphere, excellent brick-oven pizza.

Otto Enoteca and Pizzeria ($10-20)
1 Fifth Avenue (at E 8th St); 212-995-9559. Mario Batali’s pizza place; great antipasti and pasta and an extensive wine list. Loud.

Ippudo NY ($12-20)
65 Fourth Ave (btw 9th and 10th St); 212 388-0088. First New York outpost of fine Japanese ramen noodle restaurant. A wait after 7pm.

Hecho en Dumbo ($10-25)
354 Bowery (near E 4th St); 212-937-4245. Upscale take on Mexican food; also good cocktails.

Five Points Restaurant ($18-26)
31 Great Jones St (btw Lafayette and Bowery). Seasonal American and Mediterranean cuisine; nice bar. Not super-loud.

The Spotted Pig ($18-32)
314 W 11th (at Greenwich St); 212-620-0393. Hardy, delectable fare, excellent seafood and good bar at this popular West Village gastropub.

Apiary ($22-27)
60 Third Ave (near E 10th St); 212-254-0888. Excellent, inventive American cuisine.
VEGETARIAN/VEGAN
(cheapest to most expensive)

Sacred Chow ($5-15)
227 Sullivan St # 1 (near 3rd St); 212-337-0863. Tasty, small vegan restaurant.

The Organic Grill ($7.50-13)
123 First Ave (near E 7th St); 212-477-7177. Vegetarian, vegan friendly restaurant. Cozy and often crowded.

Angelica Kitchen ($8-15)
300 E 12th St (btw First and Second Ave); 212-228-2909. An East Village vegan staple. Medium sized and usually busy.

Souen ($8-25)
28 E 13th Street (btw University Pl and Fifth Ave); 212-627-7150. A longtime outpost for Japanese-accented vegan and macrobiotic food.

Van Leeuwen Ice Cream ($5-10)
48 1/2 E 7th St (at Second Ave) Artisanal ice cream, homemade pastries, and coffee. Also runs an ice cream truck near E 12th St.

Amorino Gelato ($6-12)
60 University Pl (at E 10th St); 212-253-5599. Addictive gelato from a small Italian chain.

DRUGSTORES

Duane Reade
769 Broadway (btw E 8th St and E 9th St), 646-602-8274. 4 W 4th St (btw Broadway and Mercer St)

CVS Pharmacy
20 University Pl (at E 8th St), 212-260-3052.

Walgreens Pharmacy
20 Astor Pl (at Lafayette St), 212-375-0734

University Chemists
74 University Pl (at E 11th St), 212-473-0277

EXERCISE

Registered VE18 participants can use the NYU athletic facilities (www.gonyuathletics.com/ > Facilities) for free during the conference, on the following schedule:

Jerome S. Coles Sport Center
181 Mercer St., at Bleecker. August 11 only, 7:30am-9:30pm

Palladium Athletic Facility
141 E.14th St., between 3rd & 4th Ave. August 12 only, 8:30am-11pm; August 13-14, noon-9pm. Bring your VE18 badge and photo ID; ask the reception staff to check your name on the Visible Evidence attendee list. Use of a locker and lock is complimentary; towels are $2.

Hudson River Park
Head west from NYU to the Hudson River to walk, run, or cycle in the brand new park/trail that runs five miles north from Battery Park; www.hudsonriverpark.org

BOOKSTORES

St Mark’s Bookshop
31 Third Ave (at E 9th St). An East Village institution for literature, ‘theory,’ magazines, etc.

Strand Bookstore
828 Broadway (at E 12th St). Miles of used books, many of them more or less brand new.