

18

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 cinemathèque, 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

## **Let us consider the Bowery again...**

**Martha Rosler**

***in, around, and afterthoughts (on  
documentary photography)* (1981)**

# TRAVEL TIMES

# MEDIA LOUNGE

# CINEMATHEQUE

<div><div><div>WALK</div><div>BUS</div><div>TAXI</div><div>SUBWAY</div></div></div>	NYU
Columbia	<div><div>25</div><div>40</div></div>
Hunter	<div><div>15</div><div>20</div></div>
Anthology Film Archives	<div><div>15</div><div>5</div><div>10</div></div>
New School	<div><div>15</div><div>5</div></div>

***Times shown in minutes.***

***NB During rush hour, the subway is usually much faster than a taxi!***

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

# CONTENTS

Words of Welcome	1-3
Travel Times	4
Contents	5
Conference Overview	6-7
Cinematheque Overview	8-9
<b>Sessions 1-6: Thursday/Friday</b>	<b>10-25</b>
Maps: NYU, Columbia, Hunter	26-27
<b>Sessions 7-12: Saturday/Sunday</b>	<b>28-42</b>
Directory: Eat, Drink, Exercise	44-45
Credits	46-47







# SATURDAY 13<sup>th</sup>

	721 Broadway, Room 648 (Michelson Theater)	721 Broadway, Room 612	721 Broadway, Dean's Conference room (12th floor)	721 Broadway, Room 674	721 Broadway, Room 017 (basement)	HUNTER COLLEGE	721 Broadway, Room 670
7 9 - 10:30 AM	The Documentary Hothouse (workshop)	Queer Politics, Camp Tactics	Documentary / Value	Displacements: Global Cities	There is Always Something to Listen To	The Urban Documentary (workshop)	Charles Musser: <i>Erol Morris: A Lightning Sketch</i> (USA 2011)
8 11 - 12:30 PM	Documentary and Political Modernism	Fascinations of the Found Story Structure	Sensing the Political	Mourning, Trauma, and National Memory 1	Publics and Counterpublics	The Database Documentary (workshop)	Women Make Movies: <i>Gender and Documentary Form</i> (Shorts)
9 2 - 3:30 PM	Contemporary Chinese Documentary	Staging Dissent	Documenting the Documentary	Race, Class, and Community	Revisitations: Histories in/of Travelogue	SUNY Interactive and Multimedia Documentary (workshop)	Mayles Cinema: <i>Site Specific: Programming a Harlem Storefront Cinema</i> (Shorts)

4:30 - 6:30 P.M.  
**PLENARY SESSION 3: (In)Visible Evidence of War**  
 Tishman Auditorium, The New School, 66 West 12th St.  
 (between Fifth Ave. and Sixth Ave.)

# SUNDAY 14<sup>th</sup>

	721 Broadway, Room 648 (Michelson Theater)	721 Broadway, Room 612	721 Broadway, Dean's Conference room (12th floor)	721 Broadway, Room 674	721 Broadway, Room 017 (basement)	721 Broadway, Room 018 (basement)	721 Broadway, Room 670
10 9 - 10:30 AM	Acoustemologies	Mourning, Trauma, and National Memory 2	Documenting the Child	Comparative Perspectives on State Power and Documentary Film	Radical Video in the Americas	Contemplative Geographies	Center for Media, Culture, and History (Shorts)
11 11 - 12:30 PM	Case Studies in Global Documentary and Political Modernism	Old Left Documentary 1946-1968	Tracking Lives	Intimate Voices	A Message From the Sponsor		National Black Programming Consortium: <i>Life During Wartime and Disasters</i>
12 2 - 3:30 PM	Colonial Documentary	New New York	Celebrity and Star Bodies	Mea Culpa	Documentary's Haunted Spaces (workshop)		Icarus Films: <i>Petropolis</i> (Canada, 2010)

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

6:30 - 9 P.M.  
**The Party Like It's 1899! Closing Reception**  
 Nom Wah Tea Parlor, 13 Doyers St.

**A**

**B**

**C**

**D**

**E**



**Hu**  
HUNTER

**Ci**  
CINEMATHEQUE

# VE18 CONFERENCE OVERVIEW

**All Cinematheque events take place  
in 721 Broadway, Room 670.**

**For more information  
see the daily schedule.**

 THURSDAY 9 - 10:30 AM	<b>dGenerate Films: Disorder</b> <b>Dir. Huang Weikai</b> China, 2009, 58 min.	<p>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, <i>Disorder</i> reveals an emerging underground media, one that has the potential to truly capture the ground-level upheaval of Chinese society.</p>
 THURSDAY 11 - 12:30 PM	<b>Cinema Tropical: Santiago</b> <b>Dir. João Moreira Salles</b> Brazil, 2006, 80 min.	<p>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," <i>Santiago</i> is ultimately a poignant and delicate reflection on the nature of documentary filmmaking. Program curated by Carlos Gutiérrez.</p>
 THURSDAY 2 - 3:30 PM	<b>Ernie Larsen and Sherry Millner: Against the Grain</b> Program of shorts	<p>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.</p>
 FRIDAY 9 - 10:30 AM	<b>Chekhov For Children</b> <b>Dir. Sasha Waters Freyer</b> USA, 2010; 72 min.	<p><i>Chekhov for Children</i> tells the inspiring story of an ambitious undertaking - the 1979 staging on Broadway of <i>Uncle Vanya</i> by New York City public schoolchildren directed by the celebrated writer Phillip Lopate. Using a wealth of never-before-screened student documentary videos and dramatic Super 8mm films from the era, <i>Chekhov for Children</i> explores the interplay between art and life for a dozen friends - including the filmmaker - across 30 years. Writing in Artforum, Amy Taubin said that <i>Chekhov for Children</i> "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.</p>
 FRIDAY 11 - 12:30 PM	<b>UnionDocs: Presenting and Producing Expanded Nonfiction</b>	<p>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 <i>Looking at Los Sures</i>, 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.</p>
 FRIDAY 2 - 3:30 PM	<b>Light Industry: Das Schleyerband</b> <b>Dir. Klaus vom Bruch</b> Germany, 1977-78; 112 min.	<p>"<i>Das Schleyerband (The Schleyer Tape)</i> 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</p>

<b>VII</b> SATURDAY 9 - 10:30 AM	<b>Errol Morris: A Lightning Sketch</b> <b>Dir. Charles Musser and Carina Tautu</b> USA, 2011; 72 min.	A 72-minute documentary portrait of filmmaker-writer Errol Morris shot at Fourth Floor Productions in Cambridge, MA. With Charles Musser (Yale University, USA)
<b>VIII</b> SATURDAY 11 - 12:30 PM	<b>Maysles Cinema: Site Specific: Programming a Harlem Storefront Cinema</b>	Jessica Green, Director of the Maysles Cinema, will highlight excerpts of documentaries and selections from post-screening discussions that occurred at the Maysles Cinema in the last year of programming. These highlights are meant to exemplify the approach the Cinema takes to documentary programming, emphasizing films and discussions that bring together multi-class, multi-generational, and multi-ethnic communities in dialogue. Green will contextualize the films screened, lead discussion on how these selected highlights celebrate the type of discussion space that the Cinema aims to foster, and she will speak to the varying ways that New York-based funders are responding to this new kind of arts and advocacy interface. <i>Queensbridge: The Other Side</i> dir. Selena Blake (USA, 2005; DVD; 56 min. excerpt). <i>Tragedy: The Story of Queensbridge</i> dir. Booker Sim (USA, 2005; DVD; 80 min.). Video excerpt from a March '09 post-screening discussion. <i>Malcolmology</i> dir. Michael Tyner (USA, 2011; 14 min. excerpt.). Video excerpt from a May 2011 post-screening discussion.
<b>IX</b> SATURDAY 2 - 3:30 PM	<b>Women Make Movies: Gender and Documentary Form</b> Program of shorts	In this program, Women Make Movies Executive Director Debbie Zimmerman will present clips and screenings of films which offer a look at how women directors are working and experimenting with documentary form. <i>El General</i> dir. Natalia Almada (USA, 2009; video; 83min., in Spanish with English subtitles). <i>Rachel</i> dir. Simone Bitton (France/Belgium, 2009; video; 100 min, in French, Hebrew, and Arabic with English subtitles). <i>Pink Saris</i> dir. Kim Longinotto. UK/India, 2010; video; 93min, in Hindi with English subtitles. <i>Arresting Ana, Anorexia Online</i> dir. Lucie Schwartz (USA/France, 2009; video; 25min., in French and English with English subtitles).
<b>X</b> SUNDAY 9 - 10:30 AM	<b>NYU Center for Media, Culture and History</b> Program of shorts	In this session, NYU's Center for Media, Culture and History will offer a screening of three films that have been presented in past Center public programs. Each will focus on a different aspect of the Center's inquiry into the social uses of media, including how personal identity, indigenous communities, and disability voices are shaped and articulated through documentary. Program curated by Faye Ginsburg. <i>Sea in the Blood</i> dir. Richard Fung (Canada, 2000; video; 26 min.). <i>I've Already Become An Image</i> dir. Zezinho Yube (Brazil, 2008; video; 32 min. in Hunikui with English subtitles). <i>Escape Velocity</i> dir. Scott Ligon (USA, 2006; video; 24 min.)
<b>XI</b> SUNDAY 11 - 12:30 PM	<b>National Black Programming Consortium: Life During Wartime and Disasters</b> Program of shorts	Documentary imagery depicting people of the African Diaspora during wartime are more often composed of dead or maimed bodies, children or women crying, men running from or with guns, or the "white savior" moving from tent to tent checking on patients. But how often do those images accompany the voices and the perspectives of the people who are living during or after the crisis? How often are we able to reject the westernized approach to the "other"? The films in this program reject that "assembly line" perspective that distills these images into simplified sound bites and rote news media clips, forever keeping us from connecting with the true complexities of human suffering behind the spectacle of disaster—sometimes mundane, sometimes shocking, but often revealing of the true resilience of a universal human spirit. Program curated by Leslie Fields-Cruz.
<b>XII</b> SUNDAY 11 - 12:30 PM	<b>Icarus Films: Petropolis</b> <b>Dir. Peter Mettler</b> Canada, 2010, 43 min.	Shot primarily from a helicopter, <i>Petropolis: Aerial Perspectives on the Alberta Tar Sands</i> 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.

THURSDAY, AUGUST 11 9 - 10:30 A.M.

## 1 A

### **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

*Looking Off Screen: The Work of Documentary in the 21st Century*

**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

## 1 B

### **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

## 1 C

### **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)

## 1 D

### **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 Villarme Álvarez**  
Universidad de Zaragoza, Spain

## 1 E

### **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*

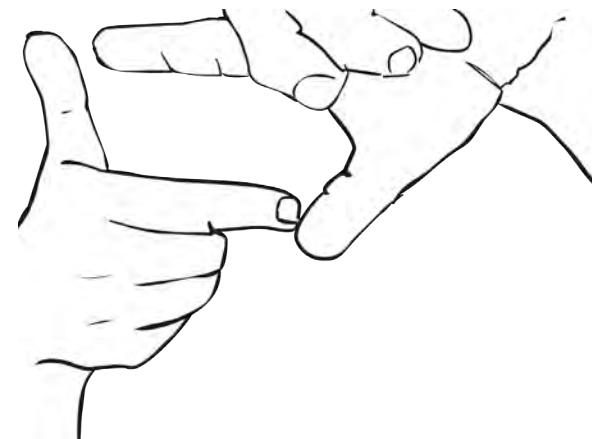
**Marty Fink** Concordia University, Canada

## CINEMATHEQUE I

**dGenerate Films: *Disorder***  
**Dir. Huang Weikai (China, 2009, DVD, 58 min.)**

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.



## 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

*Complex Regimes of Truth: Surveillance, Disclosure, and Affect in You Don't Like the Truth: 4 Days Inside Guantanamo (2010)*

**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



## 2 D

### **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

## 2 E

### **Crises, 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.





## 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



## 3 D

### **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



## 3 E

### **"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 Aristakysyan'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.)

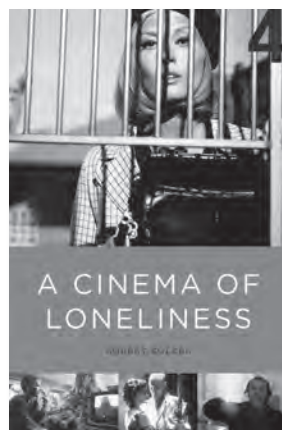
With Leandro Katz. Introduction by Jesse Lerner (Pitzer College, USA)



*Proyecto Para El Día... #S, fotografía cromogénica, Leandro Katz, 1995*

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.

# FILM STUDIES FROM OXFORD



## OPENING BAZIN

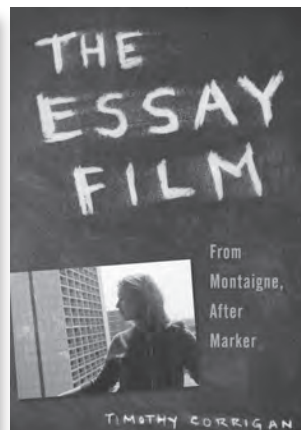
Postwar Film Theory and Its Afterlife  
**DUDLEY ANDREW with  
 HERVÉ JOUBERT-LAURENCIN**  
 “An invaluable and vivid picture of Bazin as film theorist, film critic, and engaged intellectual.”  
 —Laura Mulvey, University of London  
 2011 384 pp. Paperback \$34.95  
 Hardback \$99.00

## 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  
 1993 416 pp. 180 illus.  
 Paperback \$19.99

## 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

## DOCUMENTARY FILM

A Very Short Introduction  
**PATRICIA AUFDERHEIDE**  
 A lively, compact introduction to documentary film.  
 2007 176 pp. 13 illus.  
 Paperback \$11.95



## GLOBAL ART CINEMA

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

## New Editon!

## 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

## 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

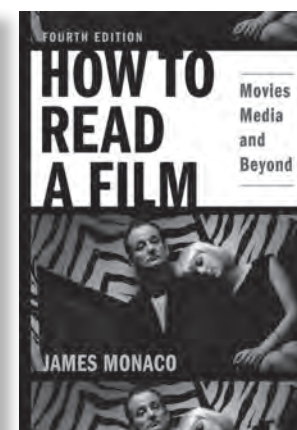


## STARRING NEW YORK

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

## 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.  
 Hardback \$74.00 Paperback \$21.95



## Forthcoming!

## 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

**OXFORD**  
 UNIVERSITY PRESS

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## 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 Skrzyszewska'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*

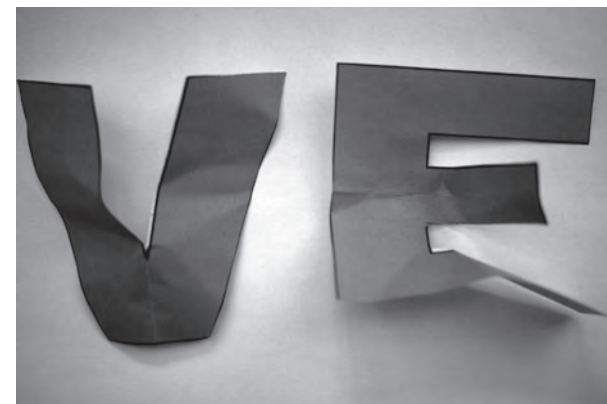
**Øyvind Vågnes**  
University of Bergen, Norway

## CINEMATHEQUE IV

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

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.



## 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



## 5 D

### **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

## 5 E

### **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

## CINEMATHEQUE V

### **UnionDocs: Presenting and Producing Expanded Nonfiction**

721 Broadway, Room 670

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.



## 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 Corneil**  
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 Schleyerband* dir. Klaus vom Bruch (Germany, 1977-78; 112 min.)**

721 Broadway, Room 670

FOR FULL DESCRIPTION SEE PAGES 8-9.



# FRIDAY, AUGUST 12

4:30 – 6:30 P.M.

## PLENARY SESSION 2: Documentary: The Archival Double

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

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.

**CHAIR: Jane M. Gaines**  
Columbia University, USA

**Panel Coordinator: Rachel Schaff**  
Columbia University, USA

**Mona Jimenez**  
New York University, USA

**Louis Massiah**  
Scribe Video Center, Philadelphia, USA

**Abraham Ravett**  
Hampshire College, USA

**JoAnne Stober**  
National Archives, Canada

**Thomas Waugh**  
Concordia University, Canada

6:30 – 7:30 P.M.

## COLUMBIA RECEPTION

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

7:30 – 9 P.M.

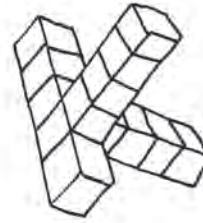
**SCREENING: *A Boatload of Wild Irishmen*, dir. Mac Dara Ó'Curraidhín; written by Brian Winston (Ireland, 2010; 90 min.)**

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.



7:30 – 9 P.M.

**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](http://www.thalhofer.com) and via the Showcase section on the [www.korsakow.org](http://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](http://www.korsakow.org/learn/workshops)





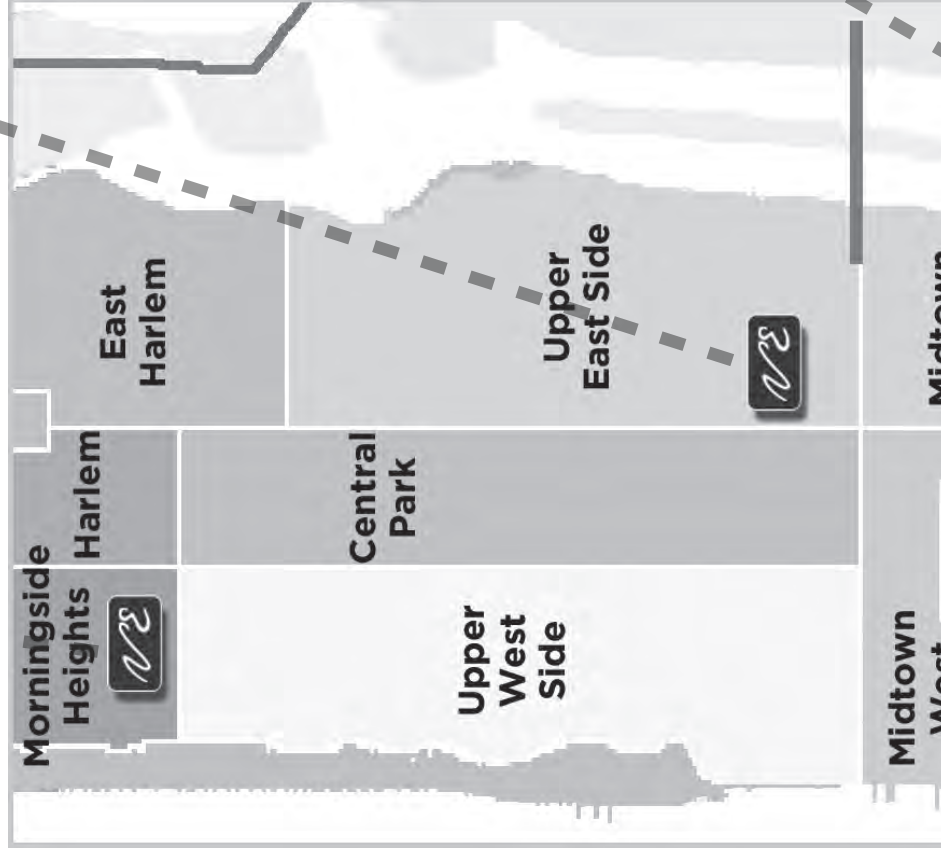
## COLUMBIA UNIVERSITY

School of Journalism  
2950 Broadway



## HUNTER COLLEGE

Film and Media Studies  
695 Park Avenue  
4th & 5th Fl, Hunter North



## NYU

Dept. of Cinema Studies  
Tisch School of the Arts  
721 Broadway, 6th Fl.







## 7 A

### **The Documentary Hothouse: Building a Sustainable Documentary Film Culture (workshop)**

**721 Broadway, Room 648  
(Michelson Theater)**

**CHAIR: Michael Renov**  
University of Southern California, USA

#### **Workshop Leaders:**

**Judith Helfand**  
New York University, USA

**TBA**

## 7 B

### **Queer Politics, Camp Tactics**

**721 Broadway, Room 612**

**CHAIR: Roger Hallas**  
Syracuse University, USA

*Performativity and Camp Aesthetic  
in Two Taiwanese Queer Documentaries*

**Shi-Yan Chao**  
New York University, USA

*Camp, Style and Testimony:  
The Emergence of Queer Independent Films*

**Shohini Ghosh**  
Jamia Millia Islamia, India

*Dismantling the Tableau Effect in Re (constructed)  
Documentary: The Case of Rex vs. Singh*

**Kass Banning**  
University of Toronto, Canada

## 7 C

### **Documentary/Value**

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

**CHAIR: Ben Stork**  
University of Minnesota, Twin Cities, USA

*The Enigma of Value: Toward a Theory of  
Documentary Value*

**Ben Stork**  
University of Minnesota, Twin Cities, USA

*Documenting Every Dollar: Data Visualization  
as Documentary on Recovery.gov*

**Kris Fallon**  
University of California, Berkeley, USA

*The Real Piece of Work: Documentary in the  
Age of Digital Distribution*

**Kevin McDonald**  
University of Iowa, USA

## 7 D

### **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

## 7 E

### **There is Always Something to Listen to: Silence in Documentary Discourse**

721 Broadway, Room 017

**CHAIR: Josep Maria Català**  
Universitat Autònoma de Barcelona, Spain

*Silent Language/Hidden Language: Comic book and other non-photographic documentaries*

**Josep Maria Català**  
Universitat Autònoma de Barcelona, Spain

*The Sound of Silence: Found Footage Documentary in the Colombian Armed Conflict*

**Maria Luna**  
Universitat Autònoma de Barcelona, Spain

*Silence Becomes Complex:*  
*Documentary Images on Gender-based Violence*

**Birgit Wolf**  
Universitat Autònoma de Barcelona, Spain

## 7 F

### **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.



## 8 A

### **Documentary and Political Modernism: Histories, Geographies, Theories (workshop)**

721 Broadway, Room 648  
(Michelson Theater)

**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

### **Fascinations of the Found Story Structure**

721 Broadway, Room 612

**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

### **Sensing the Political: Aesthetics, Affect, and Ethics in Contemporary Media**

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

**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

## 8 D

### **Mourning, Trauma and National Memory 1**

721 Broadway, Room 674

**CHAIR: Neil Narine**  
University of Toronto, Canada

*Problems in the Cinematic Representation of  
Memory in the Autobiographical Documentary*

**Jill Daniels**  
University of East London, UK

*Revealing Turkey's Badly Kept Secret:  
Remembrance and the Politics of Truth*

**Louise Spence**  
Kadir Has University, Turkey

*The Mark of Cain*

**Jesse Lerner**  
Pitzer College, USA

## 8 E

### **Publics and Counterpublics: Advocacy, Activism, and Audience in African-American Documentary**

721 Broadway, Room 017

**CHAIR: Charles Musser**  
Yale University, USA

*Documenting Uplift: African American Motion Pic-  
ture Companies at Tuskegee Institute (1909-1912)*

**Allyson Nadia Field**  
University of California, Los Angeles, USA

*Emmett Till's Disappearance in the White Press*

**Martin A. Berger**  
University of California, Santa Cruz, USA

*From the Evidentiary to the Educational: The  
NAACP's Use of Nonfiction Media in the Early  
Civil Rights Movement*

**Michelle Kelley**  
New York University, USA

## 8 F

### **The Database Documentary: Meet the Makers (workshop)**

IMA/Hunter College: 544 Hunter  
North, 695 Park Ave.; entrance  
on E 68th and Lexington Ave.

**Workshop leaders:**

**CHAIR: Matt Soar**  
Concordia University, Canada

**Sharon Daniel**  
University of California, Santa Cruz, USA

**Liz Miller**  
Concordia University, Canada

**Michelle Smith**  
Artist, Canada

**Florian Thalhofer**  
Artist, Germany

## **CINEMATHEQUE VIII**

### **Maysles Cinema: Site Specific: Programming a Harlem Storefront Cinema**

721 Broadway, Room 670

**Queensbridge: The Other Side** dir. Selena Blake (USA, 2005; DVD; 56 min. excerpt). **Tragedy: The Story of Queensbridge** dir. Booker Sim (USA, 2005; DVD; 80 min.). Video excerpt from a March '09 post-screening discussion. **Malcolmology** dir. Michael Tyner (USA, 2011; 14 min. excerpt). Video excerpt from a May 2011 post-screening discussion.



## 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.



# SATURDAY, AUGUST 13

4:30 – 6:30 P.M.

## **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.

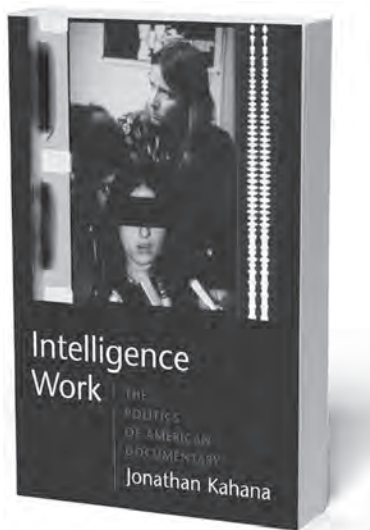
John Greyson is a teacher, cultural theorist and film/video artist, whose many documentary works about the war on homosexuality and (People Living With) AIDS include *Urinal*, *Zero Patience*, and, most recently, *Fig Trees* (top right), a documentary opera about antiretroviral activism in Canada and 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



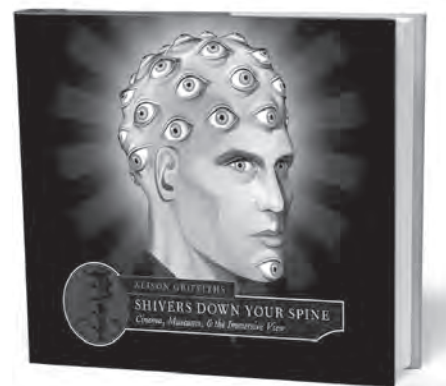
## Counter-Archive

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

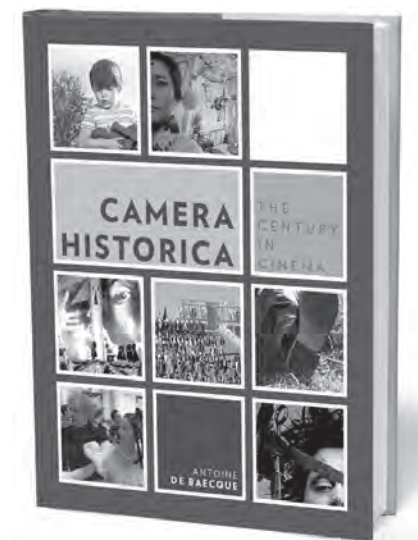
Cinema, Museums, and the  
Immersive View

*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



FORTHCOMING

## Camera Historica

The Century in Cinema

*Antoine de Baecque*

*Translated by Ninon Vinsonneau  
and Jonathan Magidoff*

*"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:  
Teleanalisis, 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 Alek-  
sander 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 Furuhashi**  
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

## 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

## 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 Shanker**  
New York University, USA

*Stardom's Documentary Traces: Accidents, Death  
and the Biological in Fiction Films*

**Neepa Majumdar**  
University of Pittsburgh, USA



## 12 D

### **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

## 12 E

### **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

## CINEMATHEQUE XII

### **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

Anthology Film Archives, 32 Second Ave. (at 2nd St.)

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](http://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](http://WWW.ICARUSFILMS.COM/PETRO)



VISIT US IN THE DISPLAY ROOM TO FIND OUT ABOUT **SPECIAL DISCOUNTS** FOR ATTENDEES!

# COLOPHON

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.

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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

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**Directions**

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Rachel Stevens (Hunter College): maps

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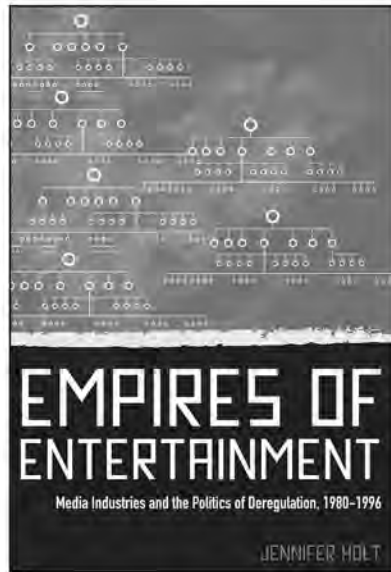
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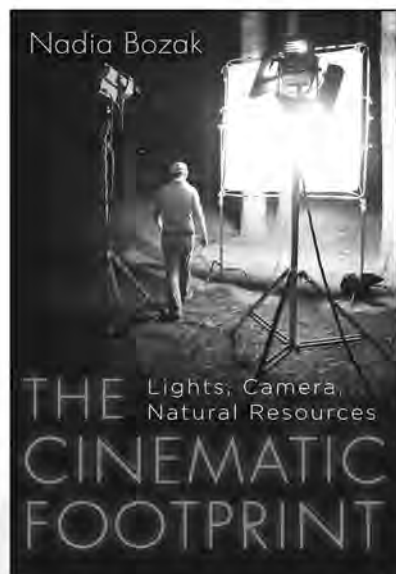
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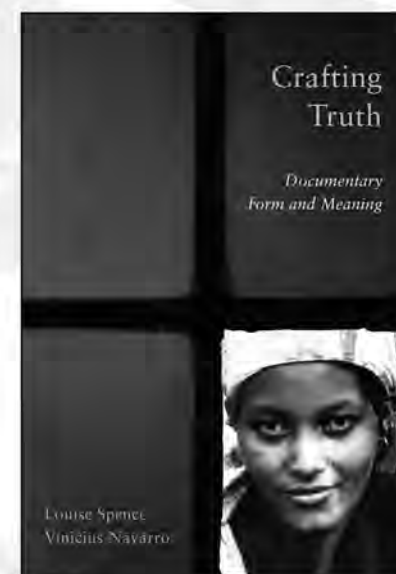
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# FOOD, DRINK, RECREATION & OTHER NECESSITIES WITHIN WALKING DISTANCE OF NYU

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.

## ICE CREAM & DESSERTS

### Sundaes and Cones (\$3-8)

95 E. 10th St (near Third Ave); 212-979-9398. Excellent ice cream and sorbet shop, ordinary and exotic (red bean, wasabi) selection.

### Momofuku Milk Bar (\$2-12)

251 E 13th St (near Second Ave); 212-254-3500. Sugary and inventive ice cream, pie, cookies; Stumptown coffee. No seating, counters only.

### 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/](http://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](http://www.hudsonriverpark.org)

### The High Line

Less expansive but more expensive is the beautiful new High Line park, running north from the Meat Packing District, for those who need to be near a Commes des Garçon boutique during exercise; <http://www.thehighline.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.



The Masters of Arts program in Cinema and Media Studies at the College of Staten Island is uniquely situated in the most vibrant media capital in the world. Students work one-on-one with an engaged, diverse faculty composed of active film scholars, and prominent film, video and digital media artists. Our students have the rare opportunity to combine coursework in both theory and practice, completing either a written or media production thesis.

Priority deadlines: November 15 for Spring Semester admission, April 15 for Fall Semester admission.

#### Faculty:

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Cynthia Chris  
David Gerstner  
Michael Mandiberg  
Tara Mateik  
Edward D. Miller  
Sherry Millner  
Jason Simon  
Valerie Tevere  
Cindy Wong  
Bilge Yesil  
Ying Zhu



A black and white line drawing of a dense crowd of hands. The hands are in various poses, some pointing, some open, some with fingers crossed. The drawing is done in a simple, sketchy style with bold outlines. The hands are packed closely together, filling the entire frame. In the center of the image, the words "THE END" are written in a bold, sans-serif font.

**THE END**